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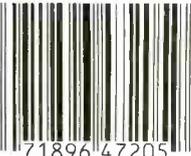
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OPINION

EDITORIALS | COMMENTARY | LETTERS

Are You Bulletproof?

Anticipating Challenges in An Ever-Changing World

BY BRIAN CAMELIO

By now most people have heard the expression “destructive technology”—one that comes along and wipes out an entire sector of a business, or in its most extreme form, an entire industry. As we all know, the combination of the Internet and the compressed digitization of music are deconstructing the music industry as we know it, by making it so easy to distribute and share music that the primary retail product is being devalued at an alarming rate.

You have heard this all before. But bear with me: There is a happy ending.

Technology will progress, and it will only become easier to share music to the point where going to an MP3 store to buy music will be as absurd as putting quarters into a public water fountain. The question in everyone’s mind is, “How do I build a business on this?” The answer is, “You don’t.” When faced with a destructive technology, one needs to make a lateral move.

The electronics business provides a good example of that approach. When the latest and greatest new gadget comes along, the electronics industry already has a working business infrastructure that can be redirected toward selling that product. It also has an existing customer base to draw on in marketing the new gadget.

If you were unfortunate enough to be in the business of retail music sales (Tower Records, for example), you saw yourself in the position of having a working infrastructure based entirely on the sale of music as a retail product. In retail music sales there is no new gadget. The record companies suffered even more because even if they wanted to transform their business model to move with the changing times, they had never established direct contact with the customer base—music fans/CD buyers—and were losing their conduit to them: record stores.

We now face a rare opportunity to completely redefine the industry, and it is important that our new model is bulletproof. When I first started building ArtistShare in 2000, I tried to step away from the retail model that the record industry was based on; I asked myself what it was that made music valuable. What else did music have to offer? That was when I laid down the foundation for my new business model:

- The true value of music is the artist and his or her creative process.
- There is no such thing as protecting digital data (digital rights management), music or otherwise. Technology will break it as quickly as it is developed.
- The new model must completely empower artists, giving them complete control artistically and financially.
- The model must teach the consumer that music is a valuable “service” per-

things that will never disappear—musicians and music lovers—and that’s all.

I have a game that I like to play regularly to keep me on my toes—it’s called, “Am I Bulletproof?” All you need to do is dream up some crazy technology and then ask yourself, “What if this really happened?” For example, suppose that in three years we no longer needed an electronic device to listen to music. What would all of the makers of MP3 players do?

I recently spoke on a panel about music technology at the Grammy Tech conference in Seattle. After my panel I was talking to Derek Sivers from CD Baby. A great guy and a savvy businessman, Sivers shared with me a thought that he had about a potentially destructive technology. A number of businesses have been built on providing the service of getting people’s music up onto iTunes, of which CD Baby is one of the biggest. (CD Baby’s digital catalog is larger than the Independent Online Distribution Alliance’s and Tunecore’s combined.) Sivers said to me, “What if the next version of iTunes had an upload button?”

Are you bulletproof? ●●●●

Brian Camelio is founder/CEO of ArtistShare (artistshare.com).



CAMELIO

●●●●

‘Dream up some crazy new technology, then ask yourself, “What if this really happened?”’

- formed by gifted individuals. You don’t need to train people to pay for a service; most people expect to pay for services. On the other hand, almost everyone is looking to get a product for cheap or free.
- Sell directly to the consumer. When the next wave of destruction hits, you will be able to make a lateral move with ease.

ArtistShare sells directly to the consumer and the fans finance the artistic work, viewing it as a service, while simultaneously feeling like they are part of making it happen. It is dependent on two

FEEDBACK

BILLBOARD.BIZ POLL

Billboard has looked into its crystal ball to identify some of the biggest stories that may come to pass in 2008. Which development do you think is a dead cert?



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What the new regime has in store



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>>>KOOKER ASSUMES KATZ ROLE
Sony BMG global digital and U.S. sales executive VP of operations and finance Dennis Kooker will assume the responsibilities of former U.S. sales president Jordan Katz while the company searches for a permanent replacement. Sources suggest that Katz's departure is the start of yet another overhaul of the company that will integrate the digital and physical sales channels even more closely.

>>>STONES SIGN WITH UNIVERSAL
The Rolling Stones have signed a one-album deal with Universal Music as they approach the end of their current contract with EMI, which is understood to expire this year. The band's worldwide deal with Universal is just for the soundtrack album to "Shine a Light," the live-performance movie directed by Martin Scorsese. The album is due in March in physical and digital formats.

>>>IODA TO INDIES: DON'T SIGN
In a letter to its members, the Independent Online Distribution Alliance asked indie record labels not to sign deals with free on-demand music streaming services like Imeem and Lala until the organization has time to negotiate better royalty rates on their behalf. IODA has been in talks with both services for months, with no agreement yet reached.

TV BY CORTNEY HARDING

Doin' It For The Kids

TV Shows Score With Hipster Parents, Progeny

It could be any old indie rock show: The über-hip band starts playing its buzzworthy hit while the crowd dances feverishly. But in this case, the crowd not only comprises cool adults, but their ecstatic 5-year-olds as well. This kids show is cer-

tainly light years from the "Sesame Street" songs of yore. In fact, it isn't "Sesame Street" at all, but "Pancake Mountain," one piece of mounting evidence that the punk generation has grown up, reproduced and passed on the DIY spirit. While many youngsters will no doubt continue to name "Kidz Bop" or "Elmo" tracks as their favorite tunes, a growing number may start dropping names like the Shins or the Evens during show and tell. That's

because two TV shows, Nickelodeon's "Yo Gabba Gabba!" and the independently produced "Pancake Mountain," as well as a number of indie artists, are reaching out to target hip, young parents and their kids.

Since it launched in August 2007, "Yo Gabba Gabba!" has featured everyone from Devo's Mark Mothersbaugh to the Aquabats to Shiny Toy Guns playing alongside the show's giant puppets. "Tons of bands have contacted us wanting to be on the show, and we are really focused on including strong, great music," says Doug Cohen, senior VP of music marketing and talent at Nickelodeon.

That emphasis on strong music has drawn equally strong audiences. "Yo Gabba Gabba!" averages 683,000 2- to 5-year-old viewers per week (and presumably more than a few parents) and is the No. 1 program among kids ages 2-5 in its time period, according to Nielsen Media Research. The show has been renewed for a second season, and DVDs and CDs are forthcoming, according to Cohen.

While "Yo Gabba Gabba!" boasts a crew of bright puppets and shiny production, Washington, D.C.-based "Pancake Mountain" is a resolutely DIY affair. The show's creator, Scott Stuckey, claims that each episode costs him less than \$500 to make, and the show airs on public access channels along the East Coast.

Every episode of "Pancake Mountain," which launched in

November 2003, comprises a collection of skits as well as live performances by some of the hottest names in indie rock: Built to Spill, Bright Eyes, the Flaming Lips.

Stuckey claims that the bands usually approach him wanting to play the show, mostly because "they love it. It's just a really fun, different experience for them." Unlike "Yo Gabba Gabba!," where bands perform songs written for the show, "Pancake Mountain" has bands perform their own tracks, often at D.C.-area rock venues.

Despite the show's quirky format and limited viewing schedule, Stuckey estimates he's sold around 8,000 DVDs of past seasons. While the bands don't get any royalties from these sales, Stuckey is working on setting up a deal to sell episodes via iTunes through Dischord Records. "The bands do it for the love, and they know we're just breaking even," he says. "But if the iTunes deal were to happen, we would make sure they were compensated fairly."

Stuckey and his show have also caught the eye of networks and talent agencies. "I'm planning on meeting with [Creative Artists Agency] soon, and there has been a lot of attention lately," he says. "But some people have a hard time getting it. I don't want to work with a network that would try to exert structure and put big bands on. I don't need a big network, per se; if I do make a deal, I want to make sure I still have control."

The forces behind both

shows share a common thread in crediting their success to the emerging "hipster parent" population—itsself a media fascination. New York magazine

derided the concept on its March 27, 2006, cover, while Web sites like babble.com have celebrated it. This is clear not only in the success of these two

TV shows, but reflected in record sales. As they have started becoming parents, many indie rockers have also moved into the realm of writing music for kids.

The best-known of these is Dan Zanes, formerly of Boston stalwarts the Del Fuegos. Zanes is also the best-selling artist of the bunch; his 2006 album, "Catch That Train," has moved 81,000 copies, according to Nielsen SoundScan.

Atlanta record store owner Bryan Townsend was so confident in this market that in October 2006, he launched an online record store, PokeyPup.com, dedicated to selling hip kid product. Townsend says from November 2006 to November 2007, the store's sales doubled, and traffic increased by 264%.

He credits the growth to the fact that young parents have grown up surrounded by music. "When I grew up, it was all MTV and radio all the time," he says. "There is a real desire among these parents to share music with their kids and provide a safe environment for them to learn about different genres and bands." ...



TEGAN & SARA rocking 'Pancake Mountain.'



AQUABATS (top left) and MARK MOTHERSBAUGH (bottom left) have played alongside the cute cast of characters on "Yo Gabba Gabba!"

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GAMING BY ANTONY BRUNO

GAME ON

Music Sales Win With 'Rock Band,' 'Guitar Hero'

In the two months since MTV Networks and Harmonix released the music-based videogame "Rock Band," players have purchased and downloaded more than 2.5 million additional songs made available after the game's initial distribution. Activision, meanwhile, says it has sold more than 5 million new songs via download for "Guitar Hero III: Legends of Rock" since it began adding downloadable content in early November.

By comparison, it took wireless operator Sprint four months to sell 1 million songs on its over-the-air full-song download service. While new digital music services competing with iTunes and free peer-to-peer services have struggled to convince music fans to pay \$1 for a single, downloadable tracks for games like "Rock Band" and "Guitar Hero" are flying off the digital shelves.

"With such a low installation base, we didn't think that there'd be 2 million songs sold in eight weeks," MTVN Music Group/Logo/Films division president Van Toffler says. "We live in a rough time around music where our audience struggles to pay \$20 for a CD but don't hesitate to pay \$50 for a game. The notion to pay 99 cents or \$1.99 to have a song and repeatedly play with it apparently isn't a big hurdle."

The original "Rock Band" and "Guitar Hero" games shipped with more than 50 licensed songs each, a mix of master recordings and covers. Since then, "Rock Band" has made new music available every week as either singles or in three-pack bundles that can be added as new playable levels for between 99 cents and \$5.50. "Guitar Hero III" did the same, focusing on three-song bundles of new music and music featured in previous versions of the game.



METALLICA (inset) has the best-selling download from 'Rock Band.'

31%, 39% and 48%, respectively, for the month after they were featured as a "Rock Band" download, over the previous month.

However, those increased sales numbered only in the hundreds, while the "Rock Band" downloads numbered in the hundreds of thousands. Still, label executives are thrilled with the results.

MTVN already has plans to expand its outreach to artists, creating additional game expansions—as both physical products and downloadable content—around specific music genres and even artists.

"We are talking to tons of bands, from indie to the most established... to release not necessarily their entire catalog, but maybe some of their classic albums and do special packages around that," Toffler says.

What's more, there's no reason for "Guitar Hero" and "Rock Band" to be the only videogames that sell music. It's only a matter of time before other games begin offering new downloadable soundtracks as well.

Titles like the "Madden" football series, the Tony Hawk skateboarding franchise and the venerable "Grand Theft Auto" games are well-known for their extensive soundtracks. Offering gamers the ability to replace their soundtracks every few months after the initial release is not only technically possible with today's new-generation consoles, but also on the horizon.

"That's certainly something we're interested in," Electronic Arts worldwide head of music Steve Schnur said during a keynote discussion at Billboard's Digital Music Live confab earlier this month at the Consumer Electronics Show.

>>> BORDERS EYES MP3 SERVICE

Borders is exploring options on an MP3 music download service and is hoping to extend its "mix and burn" in-store music kiosk program into a more fully functional Web-based service when it relaunches its Web site in the coming months. The new site will be revealed once the company's alliance with Amazon, which has been running Borders' online commerce services to date, ends in first-quarter 2008.

>>> 'IDOL' RETURN DRAWS 33.2 MILLION

The return of "American Idol" drew 33.2 million viewers—down from last year, though the number is still much greater than any other series on TV. "Idol" was down 13% in adults 18-49—with similar declines in adults 18-34 and adults 25-54—with a 13.8 rating/32 share, Nielsen says. Viewership rose steadily throughout its two-hour premiere, with 28.7 million viewers at 8 p.m. jumping to 35.9 million by 9:30 p.m.

>>> APPLE INTRODUCES ONLINE MOVIE RENTALS

As expected, Apple introduced a movie rental service for iTunes at the annual Macworld confab in San Francisco. Apple has deals with Touchstone Pictures, MGM, Miramax, Lions Gate, 20th Century Fox, Warner Brothers, Walt Disney, Paramount, Universal and Sony Pictures for the service. The company expects more than 1,000 titles will be available by February. Older movies will cost \$3, new movies \$4. New releases will become available 30 days after their DVD release date.

MOBILE BY ANTONY BRUNO

Buy Phone?

Apple Drives Multimedia Adaption, But Maybe Not Sales

While Apple did not introduce any significant iPhone upgrades at its annual Macworld convention in San Francisco this week, the iconic device still made waves.

Apple has sold more than 4 million iPhones since launch, according to leader Steve Jobs' Macworld keynote. But what's more interesting is what the people who bought it are doing with it.

2%
The iPhone has tiny market share but drives more traffic to Google than any other mobile device

In data provided to the New York Times, Google disclosed that it received more traffic from iPhones this Christmas than from any other mobile de-

vice, despite owning only 2% of the smart-phone market and less than 1% of the overall mobile-phone market. That means that while fewer people own iPhones, those who do possess the device use it to access the Internet much more than those with competing handsets.

What's not clear is whether the iPhone's slick design and simple user interface has proved useful for other functions—such as buying music. Although iPhone users can purchase songs from iTunes when in range of a Wi-Fi hotspot, Apple declined to reveal how many have done so.

To date, downloading music to mobile phones has not proved a popular activity. According to a recent M:Metrics study, 20% of mobile users internationally listen to music on their mobile devices, but 83% of them are sideloading the music from their computers or



Apple has sold 4 million-plus iPhones since last year.

from other devices rather than downloading it from a mobile music service.

That has music industry executives wondering whether the future of mobile music will more resemble the Web services model gaining traction on the Internet—where fans stream music from multiple sources, including each other—rather than the purchase-and-download model pursued to date.

Next month, Apple will release a software development kit that third-party develop-

ers can use to write applications for the iPhone. To date, developers were limited to writing Web-based applications—one of the reasons behind the iPhone's high rate of browser use compared to other devices.

Once available, the music industry will be watching iPhone versions of existing music-focused online services; think YouTube's iPhone-based version.

"Imagine when something like a Last.fm becomes more streamlined and becomes truly portable, either on an iPhone or regular phones," says one label exec who asked to remain anonymous. "Are people going to make more use of it? Maybe."

The M:Metrics report supports this theory. In European countries like France, Germany, Italy and the United Kingdom, more mobile users were listening to music shared between phones via Bluetooth or other technologies than were doing so with music downloaded from a music store. In

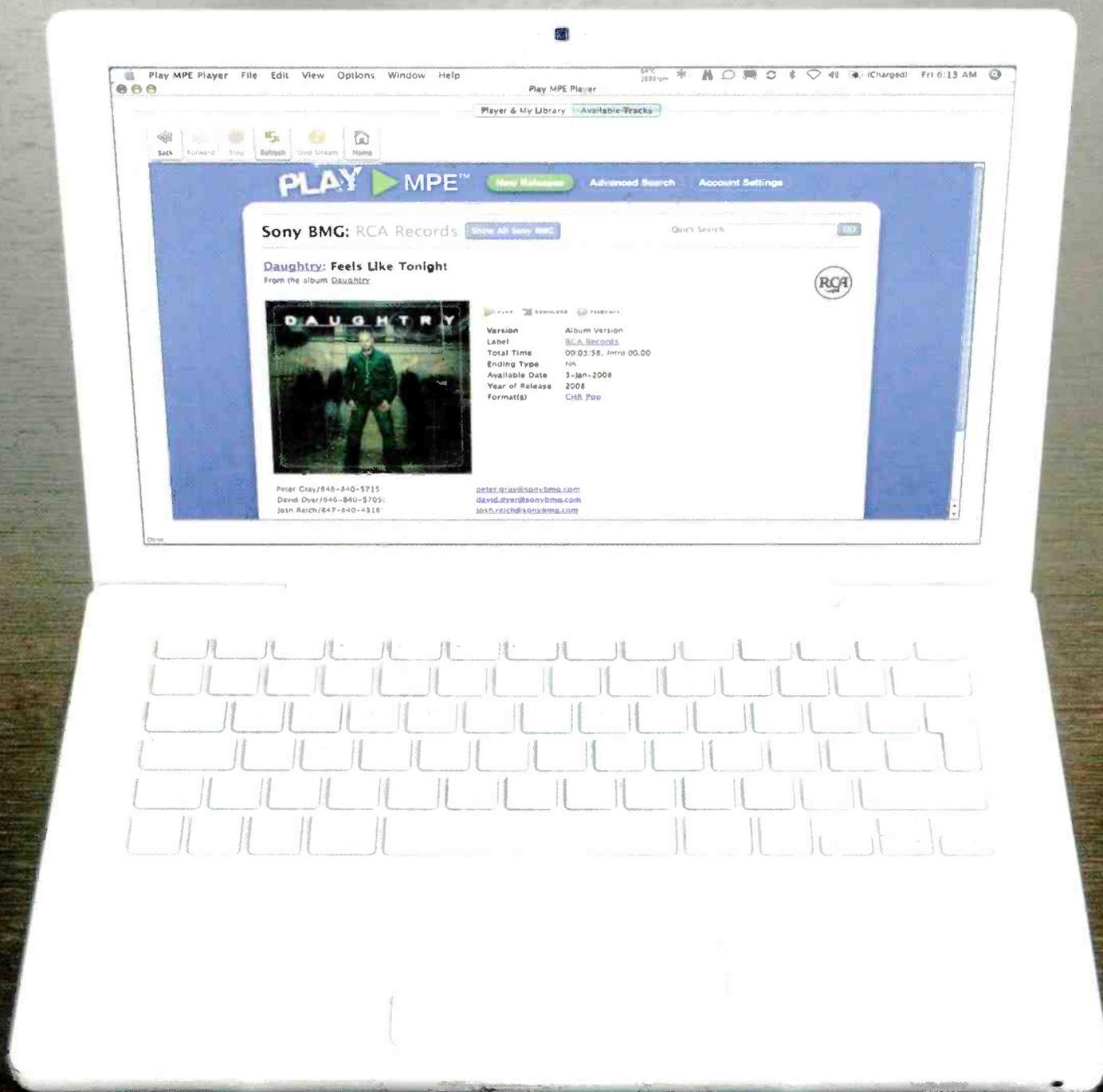
France and the United Kingdom, such shared activity accounts for 12.5% of the mobile music listened to in November of last year.

Some wireless operators are already preparing for that reality. Alltel, for instance, recently introduced a service that allows customers to stream and download digital rights management-free digital music files from their home computer to their mobile phone from anywhere in the operator's service area, provided the tracks are free of DRM.

While Alltel charges \$4 per month for the service, labels get nothing, as it's based on users' existing libraries. Should more devices follow the iPhone's lead and become more open-access devices, labels are concerned that their carrier deals may no longer provide the guaranteed revenue they once had.

"As more phones become Wi-Fi-enabled," the label exec notes, "the need to go through official pipes to pay the piper is not always going to be there."

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>>> COACHELLA PROMOTERS LAUNCHING N.Y.-AREA FEST

Sources say Coachella producers AEG Live/GoldenVoice will stage a summer festival with major headliners at Liberty State Park, just across the Hudson River from lower Manhattan. The event, which will not carry the Coachella brand, gives AEG/GoldenVoice a major summer presence in the area, where it will compete with the new Vineland festival.

>>> HFA EASES SONGFILE LICENSING

The Harry Fox Agency has upgraded its Songfile online mechanical licensing service to accommodate requests for smaller uses. Companies and individuals may now license compositions for as few as 25 units—CDs, digital phonorecord deliveries (e.g., downloads) and other formats—rather than paying for a minimum of 150 DPDs or 250 CDs, cassettes or LPs. HFA has also added electronic checks as a Songfile payment option.

>>> HARD ROCK SPONSORS MILLENNIUM STADIUM

The Millennium Stadium in Cardiff, Wales, has signed a new sponsorship deal for its stadium tours with the Hard Rock Cafe. The venue has hosted performances by the Rolling Stones, Madonna, Bon Jovi and the Police, among others. Hard Rock International has 124 Hard Rock Cafes in 46 countries.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Jonathan Cohen, Ed Christman, Paul Gough, Geoff Mayfield, Andre Paine, Ray Waddell and Reuters.

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LINKIN PARK, which sold out a November 2007 show in Shanghai, is one of several high-profile acts to begin playing in China.

FINE CHINA

Live Music Titans Building Asian Strategies

There's nothing like 1.3 billion potential ticket buyers to attract the attention of the live entertainment business.

With the world's largest population and an exploding economy, China may represent the future for international touring artists.

That's why the three biggest players in the U.S. live entertainment business—Live Nation, Anschutz Entertainment Group (AEG) and Ticketmaster—have all staked claims in China.

It's virgin territory. "In China you have a huge potential market, a clean slate and opportunities you don't see in more mature markets," Ticketmaster CEO Sean Moriarty says. "There is no established way of doing business yet, and I think everybody in the market gets a shot at a fresh start."

The overall ticketing, production and venue infrastructure in China is improv-

ing, spurred on by preparations for the 2008 Beijing Olympics in August. As these three companies jockey for position in China, Ticketmaster, with its Emma Ticketmaster operation and a deal to ticket the Olympics, seems to have the early lead.

While certainly active in the region, Live Nation seems to be taking a more cautious approach. "[China] is not going to be one of our top markets for a while, but it's a market with great potential," Live Nation International Music CEO Alan Ridgeway says, citing the 50 cities with populations of more than 1 million as positives. "And knowledge of Western acts is growing all the time."

Below, Billboard assesses each of the three major U.S. live entertainment players in the Chinese market.

TICKETMASTER

Ticketmaster's operations in China are run by Emma Ticketmaster founder/CEO Jonathan Krane, who founded Emma four years ago, focusing on the live events and ticketing markets in mainland China. Emma has now promoted shows by the Rolling Stones, Eric Clapton, Avril Lavigne, Linkin Park, Christina Aguilera and Beyoncé.

Headquartered in Shanghai and Beijing, Emma is a full-service ticketing operation in six cities now across China, with many venue partnerships in place. The Ticketmaster deal was completed last April, and China marks the only market where Ticketmaster is both a ticketing company and a risk-taking promoter.

Ticketmaster's status as ticketer for the Olympics is strategically crucial. Emma will also produce and promote several Olympic celebration shows and related concerts, where Western acts are sure to appear.

"There is big demand for anything international here," Krane says. "First-time events are very popular now."

Linkin Park's November 2007 sellout in Shanghai showed an appetite for U.S. acts, though ticket-buying patterns demonstrate cultural differences. "On-sales have not meant a lot in China. A lot of the tickets are typically bought within the last three weeks," Krane says, though that's changing. "At the on-sale on the first day we sold 10,000 tickets, which is great."

Larger markets like Shanghai and Beijing can support higher prices than the secondaries, Krane says, and some acts can make money right away by playing live in China. There are also significant sponsorship opportunities. "Every brand has a China strategy now," he says. "You also have a lot of strong Chinese companies and they're all interested in sponsoring live events."

Ticket distribution includes the same channels—online, outlets, phones, box office—as North America, but the allocation is different. "We're probably doing 10%-15% online, but that's a big jump from a couple of years ago when it was about 5%," Krane says.

Krane sees the upside of investing in live entertainment in China as massive and in his view, China will one day become the anchor market for Asian tours. That said, don't expect a big Chinese land rush for U.S. music companies. "There's a big learning curve. It's very relationship-driven—you can't just come here

and have instant success," Krane says. "For any company entering China, it will definitely take them three to five years to start establishing themselves, especially now that there's some early market entrants."

LIVE NATION

Live Nation's operations in the Far East include offices in Hong Kong, Singapore, Beijing and Shanghai that have promoted tours by acts as diverse as Roger Waters, the Cure, Christina Aguilera, Muse and Gwen Stefani. Live Nation also staged the 2007 Live Earth concert in Shanghai. The region is overseen by Live Nation senior VP of Pan-Asia Colleen Ironside, who reports to Ridgeway.

Live Nation strengthened its presence in Hong Kong in January by appointing Luke Hede director of booking for Asia. Hede was previously with leading Australian promoter Dainty Consolidated Entertainment.

Ironside's "agreement was to promote shows in Hong Kong and Singapore, and now she is booking shows into other parts of the region," Ridgeway says.

"At the same time we were looking at joint ventures with various cities in China."

The latest news from Live Nation in the market is an agreement with Chinese company Cosmedia Group to manage Hong Kong's new multipurpose outdoor Pop TV Arena (Zhong Tian Di). The 10,000-capacity venue in West Kowloon opens Jan. 25 with a series of concerts by Chinese superstar Jacky Cheung.

Establishing relationships with local artists and promoters "is key in a market like China," Ridgeway says. "Although some international acts go over there and are successful, the major part of the market is still very much the local artists."

Even so, Live Nation has successfully promoted such acts as Waters and Il Divo in China. Opportunities for Western artists are improving, Ridgeway says, as the country becomes westernized, Internet penetration improves and international acts are discovered.

While Ridgeway and Live Nation view China as a market with great potential, "it's just going to take some time for the level of interest in Western acts to build up," he says. Competition in the promoter market will only improve artist paydays, he adds.

AEG

AEG and its live entertainment division AEG Live have been venue-aggressive in the United Kingdom and Europe, and the same seems to hold true for their plans in China.

"Our drive is to consult, design, build and operate venues throughout China in addition to bringing an abundant array of programming options," AEG Live CEO Randy Phillips says.

Ed Cunningham, formerly CEO of Clear Channel Entertainment Asia, is a veteran of doing business in China and oversees the company's initiatives from Beijing. He has visited and evaluated more than 80 Asian cities and is in the process of determining the sports, entertainment and media projects that will form the foundation of AEG's development in China.

Cunningham says China's high concentration of young people (355 million people between ages 15 and 29), makes live entertainment a compelling business and marketing opportunity. He says that AEG will develop in China like it has in other international markets.

"Our arenas and entertainment districts in these leading cities are the culmination of years of strategic planning and discussions with the top political, cultural and business leaders of China," Cunningham says.

AEG envisions a Chinese network of large-capacity arenas and entertainment districts comparable to those the company has developed in Los Angeles (L.A. Live), London (the O2) and Berlin (the O2 World).

"We have great confidence in our partners in China's major cities," Cunningham says, "and we are convinced that these large-scale venues will be the first step in creating an extensive network of premier entertainment centers and arenas to bring the best domestic and international events and competitions to all regions of China."

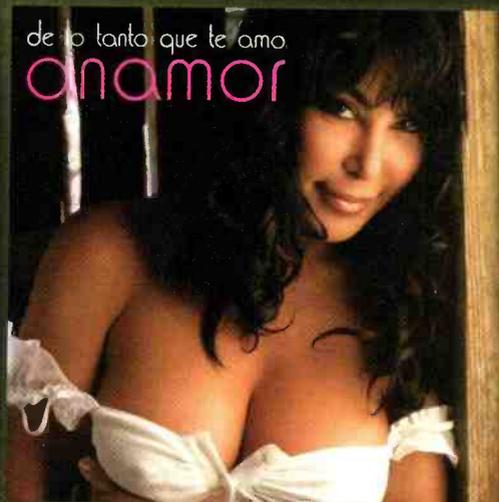


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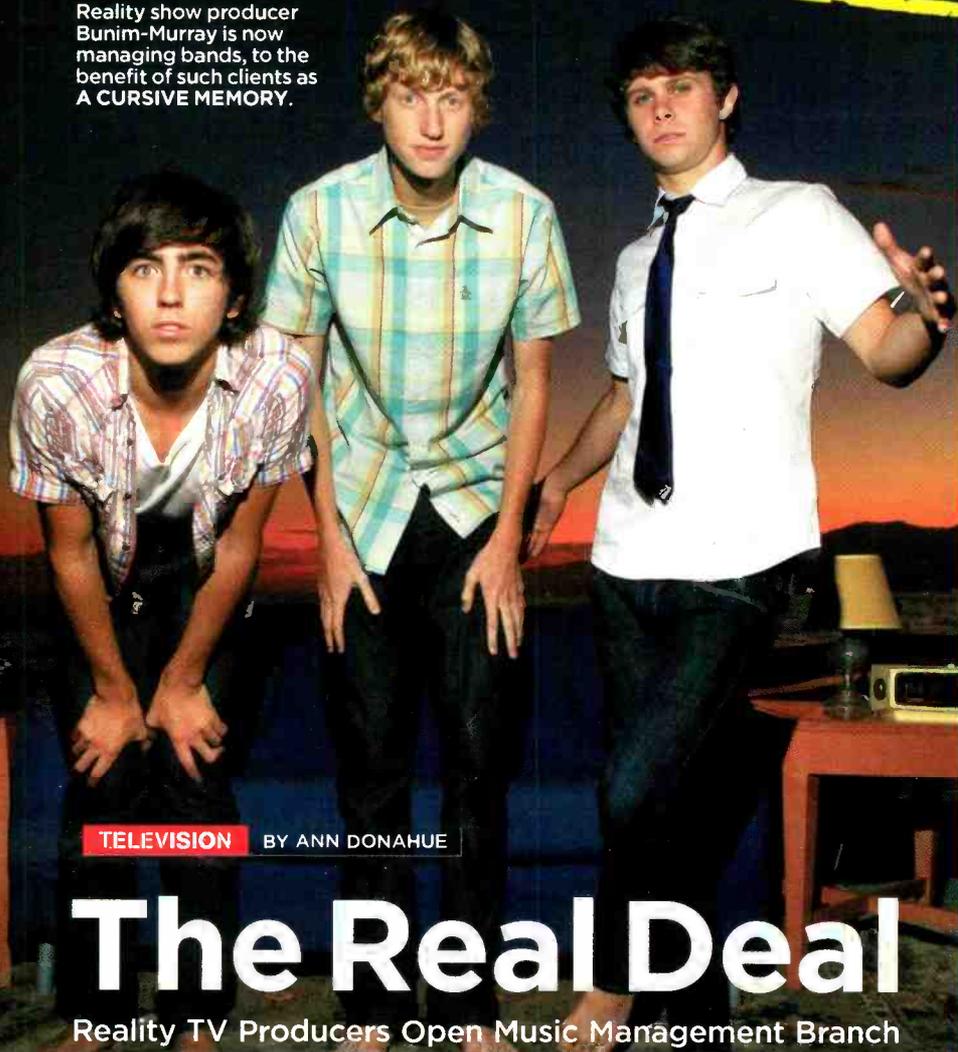
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Reality show producer Bunim-Murray is now managing bands, to the benefit of such clients as **A CURSIVE MEMORY**.



TELEVISION BY ANN DONAHUE

The Real Deal

Reality TV Producers Open Music Management Branch

Reality TV producer Bunim-Murray Productions is launching a music management division. M Music, with the goal of representing artists that could play just as well to the mass market as to MTV.

The first band signed to M is A Cursive Memory, a just-out-of-high-school pop act whose music has already appeared on Bunim-Murray's "The Simple Life." The group's first album, "Changes," arrives Feb. 19 via Vagrant.

With hit-the-jackpot reality successes like MTV's "The Real World" and E! Entertainment's "Keeping Up With the Kardashians," why would Bunim-Murray take the leap to the riskier world of artist management? For Bunim-Murray VP of music Dave Stone, it was a natural extension of his job of breaking undiscovered artists through their shows—for instance, he first placed a John Mayer track on "The Real World" in 2000.

Stone discovered A Cursive Memory on PureVolume.com several years ago and arranged a meeting with the band, only to discover to his chagrin that the members were a bunch of 14-year-olds. He promised to take them on once they finished high school. "I was hooked on these demos they did," he says.

"They figured out really early how to write some tremendous, hooky pop songs. It's been three years getting them some shows, being strategic and pacing them out. I wanted people to take them seriously."

Stone produced "Changes" and shopped the album until it landed at Vagrant. "They're probably the most pop-leaning band we've

ever worked with," Vagrant GM Dan Gill says. "I think what's amazing about these kids is that if you look at pop music today, it's so manufactured. These kids can really play and they can really write. A lot of younger bands in this day and age really don't have their chops."

A Cursive Memory just completed a tour with New Found Glory and is working on a music video for online distribution. For its TV debut on "The Simple Life," "all our families got together to watch and kind of geeked out," singer/guitarist Colin Baylen says. Up next, The band will be seen on a segment of MTV's "Real World/Road Rules Challenge" as part of a promotion for Jessica Alba's next movie, "The Eye," which is produced by MTV's corporate sibling Paramount Vantage.

Bunim-Murray COO Gil Goldschein says the company wants to expand its music management division slowly, possibly adding just one more band to its roster in the coming year. And while A Cursive Memory is the current teacher's pet at Bunim-Murray, its music won't just get thrown into shows at random. "It has to make sense," he says. "It can't be contrived or forced in any way."

And with more than 30 music cues on any given episode of "The Real World," Bunim-Murray still wants to be the company that breaks all kinds of bands in front of a younger audience—not just the ones it represents.

"We have a strength in the area, so we said, 'Sure, let's try this,'" co-founder Jonathan Murray says of the new management division. "It felt like a natural outgrowth." ...



GOLDSCHN



STONE

TOURING BY RAY WADDELL

HOT SEATS

What Ticketmaster's Acquisition Of TicketsNow Means For The Biz

Perhaps the slogan should be, "If you can't beat 'em, buy 'em."

The value of stabilizing and gaining market share in the secondary ticket market for Ticketmaster became very evident with the company's \$265 million purchase agreement of TicketsNow (billboard.biz, Jan. 15).

The price alone is eye-opening and shows a market that is rapidly gaining value. Sources say TicketsNow sold roughly 1.8 million tickets in 2007; by comparison, eBay paid about \$310 million to purchase secondary-market leader StubHub a year ago, when it sold an estimated 3.3 million tickets. (That number grew to more than 5 million in 2007, the company says.)

While he declined to discuss financials, Ticketmaster CEO Sean Moriarty says the



MORIARTY

acquisition is about giving fans and the industry what they want.

"Fans want access to tickets at prices they're willing to pay in trusted environments," he says. "Performers want to participate as fully as they can—and they deserve to—in the economic value of the experience they're providing to fans. So it's inevitable that the industry has to find a way to provide for the needs of both."

When the deal is consummated as soon as the end of first-quarter 2008, Ticketmas-

ter will endeavor to integrate TicketsNow into its own ticketing programs, including its secondary TicketExchange, so fans can simultaneously shop ticket availability and pricing in the primary, premium and resale categories.

Here are four key questions that arise in the wake of the Ticketmaster/TicketsNow deal:

Why TicketsNow?

Moriarty says Ticketmaster looked at several options and conducted a lot of research in the resale space before acquiring TicketsNow. He cites the TicketsNow team, the amount of time and effort spent building a network of quality resellers and the focus on providing a workable consumer experience as clinchers.

Launched in 1999 and based in Rolling Meadows, Ill., TicketsNow works with nearly 700 vetted, professional ticket resellers.

"TicketsNow has built a good, solid, trusted brand as an online ticket marketplace," Moriarty says. "We want to enhance that. We want to see that business thrive."

How TicketsNow will be integrated into Ticketmaster remains to be seen. "We're going to figure out the right way to integrate," Moriarty says. "It's premature to say what the brand strategy will be across the various resale and premium options we currently offer."

Does this acquisition bring further legitimacy to the secondary market?

Moriarty thinks that happened long ago for consumers. "The practice has largely been legitimized, and now you see the industry catching up to where the fans have said they wanted to

be," he says. "The consumer wants a ticket to an event they want to go to at a price they're willing to pay. They like that transaction to be secure and fair."

Is the line between the primary and secondary market now blurred beyond recognition?

"From a consumer perspective, [this line] has grown increasingly blurry over the last five years with the rise of the Internet reseller," Moriarty says. "What it means to sell a ticket is much less about primary vs. secondary than how you provide the consumer what they're looking for."

With primary, secondary, premium, presale and other options available, a muddy marketplace is getting muddier. Moriarty says that's the nature of the beast.

"In the world we live in, a ton of choices can be daunting, but nevertheless we ask for a lot of choices," he says. "It's our job as a business to make sure we present what we think is going to be an increasingly wide range of options in a way that's inviting and not confusing. It's our job to organize things."

With resellers—some call them scalpers—now part of the Ticketmaster team, will Joe Ticket-buyer have an even harder time getting choice seats—or any seats?

Moriarty says no. "There's a lot

to be figured out, but there's absolutely no question that Ticketmaster will continue to take all of the steps it has been taking to provide for a safe and fair public allocation of tickets in the primary market," he says. "We've always been focused on that, and that position hasn't changed."

Of course, StubHub, currently involved in a legal suit with Ticketmaster, takes a different view.

"This deal is incredibly contradictory to the position Ticketmaster has trumpeted in the past, suing companies that produce broker technology to acquire tickets [and] setting geographic restrictions for ticket on-sales, as well as limits on ticket purchases," StubHub director of corporate communications Sean Pate says. "All of those measures are designed to thwart the ticket broker community. Then... Ticketmaster buys the largest ticket brokerage on the Internet?"

And as former thorns in its side become partners, Ticketmaster is in a position where it could potentially sell the same ticket—and collect the resulting fees—more than once. The difference is, with Ticketmaster in the broker business, the primary market participates in that revenue. ...



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Sharing The Wealth

Will Sony BMG Norte's Vertical Integration Boost Business?

Sony BMG Norte's recent acquisition of a majority stake in Mexican entertainment/management company Westwood Entertainment highlights yet again the very different way in which Latin labels are approaching their business.

Profit sharing of ancillary revenue with artists and management is already standard practice within most Latin labels, and a virtually undisputed must when it comes to new signings, according to multiple industry sources.

Still, to date no label has been as bold in vertically integrating its operations as Sony BMG's U.S. Latin and Latin American labels.

Last year, Sony BMG launched Day 1 Entertainment, an internal talent development company that has various types of agreements with acts within Sony BMG, including full-fledged management.

Now, by actually owning a stake in Westwood, an outside firm that is one of the leading Latin management companies in the market, the ante is much higher.

Westwood co-founder **Jorge Juárez** says he and partner **David West** will retain full administrative and artis-

tic control over their roster.

But for now, the alliance aims to "ensure that we have real support with several singles and in the entire [Latin] region with our acts. If they do well as artists, we will all do well."

Westwood's roster, most of it Sony BMG acts, includes **Sin Bandera**, **Kalimba**, **Camila**, **Reyli** and **Reik**. The company also represents producers and songwriters. Westwood has a publishing arm (which does not fall under the Sony BMG agreement) as well as concert promotion and booking businesses. Most recently, it opened a commercial division that develops sponsorships and produces corporate events.

The company also represents a few artists from other labels, including Warner Music's **Jesse & Joy**, and stresses that non-Sony BMG acts will not be at a disadvantage.

In those cases, Juárez says, Westwood is striving to create individual partnerships with their respective labels. With **Jesse & Joy**, for example, Westwood shares Mexican concert revenue with Warner Mexico.

Splitting profits "certainly doesn't mean the label owns you," says **Amir Agai**, a partner with another major management firm, Seittrak, that has various revenue-share deals in place. His roster includes **Alejandra Guzmán** (EMI), **Jeremias** (Universal) and **Ha'ash** (Sony BMG). Seittrak's structure, similar to Westwood's, also includes concert promotion, booking, publishing and a joint-venture label with Warner.

"We want the label to understand that the business is not just in selling albums, but in making an artist big. In that way, we all benefit," Agai says.

Regardless of the structure, "the most important thing is the artist, who generates [income] and whose ca-

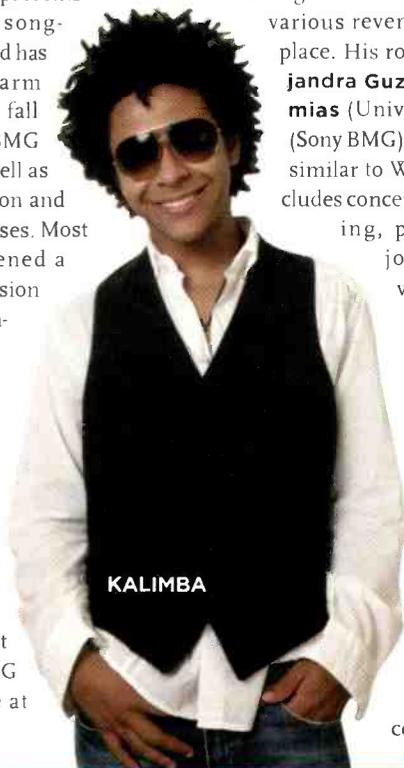
reer we need to develop," says **Rosa Lagarrigue**, whose office, RLM, handles **Alejandro Sanz** and **Miguel Bosé**, among others (neither Seittrak nor RLM are for sale).

"It's clear labels can't survive as they are but I don't think anyone knows yet what the future is," Lagarrigue says. "I believe more in the model of buying professional management companies than arbitrarily assigning label managers as managers and that, in the end, no one knows what their role in the company is: Either sell and promote albums or be a tour manager, for example."

But it is up to the label to balance the interests of all its acts, whether internally managed or not.

"We're going to be here, for all our artists," Sony BMG/Day 1 managing director **Ruben Leyva** told Billboard last month. Even if an artist simply wants a traditional label relationship, Leyva says, "we want to bring as much benefit to the artist as we can, in whatever capacity we are able to."

"In a couple of years things will have fallen more into place," Lagarrigue says. "But the realm of possibilities is very big. It's an interesting time." ●●●



KALIMBA

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In-House Hits

DIY Spirit Blooms For A.R.C. Discos

Ramon Gonzalez Mora is known for penning hits for romantic norteño standard-bearer Conjunto Primavera. Making the transition to label owner hasn't been as easy, but A.R.C. Discos, which he founded in 2002, is enjoying its best Billboard chart showing so far.

is No. 39 on Hot Latin Songs.

Gonzalez Mora, who continues to write for such groups as Los Rieleros del Norte, Pesado and Bronco, says Linderos' success has to do with the gap in traditional romantic norteño left by Conjunto Primavera's embrace of a more pop-friendly sound, and by the rise of duranguense and other genres.

It's also the result of several years of what Gonzalez Mora calls "school," in which he and his small San Antonio-based team learned a few lessons on running an independently distributed label.

First, focus on a few disciplined artists. A.R.C. survives mainly on Gonzalez Mora's publishing, and compilations and catalog by acts like Banda Maguey. But the company is focused on promoting two new acts this year: duranguense artist El Guero (Gonzalez Mora's nephew), who had two charting singles in 2006 and will release a new album in the coming weeks, and Linderos del Norte.

Second, don't waste money on advertising and publicity. Third and per-

"Como Olvidarte" by Linderos del Norte is climbing Billboard's regional Mexican airplay chart at No. 16 and

haps most important, keep radio promotion in-house rather than outsourcing the task.

With "Como Olvidarte," he says, "we met with the key people in radio to have their opinion . . . we were in love with the album but we wanted the certainty that it wasn't just us."

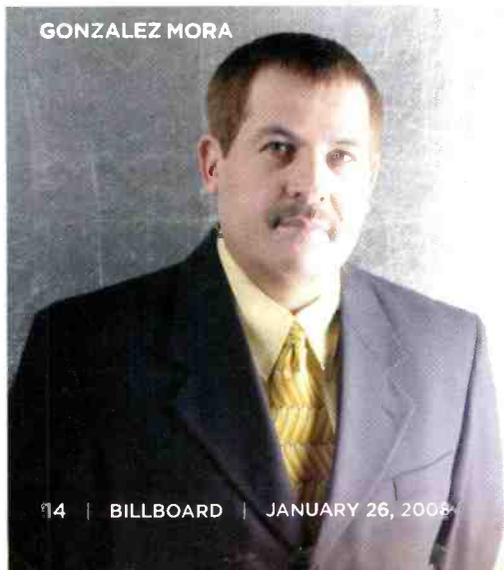
Gonzalez Mora's business partner is Victor Mata, Conjunto Primavera's former artistic director, who co-produces the label's artists. The recordings are done at A.R.C.'s studios, and Mata manages the groups as well.

Though Gonzalez Mora's vast catalog (including "Como Olvidarte") is there for the artists to record, the idea isn't to solely revisit his work, as that would "bore the public," the 11-time BMI award winner says.

Pepe Garza, PD of KBUE/KBUA (105.5/94.3 FM) Los Angeles and KQRB (96.1 FM) Riverside-San Bernardino, Calif., says accessible technology has leveled the playing field for those wanting to get into the recording, distribution and airplay game. Garza adds that Gonzalez Mora "is one of many who we are seeing in the regional Mexican genre" who are pursuing that endeavor with varying degrees of success.

—Ayala Ben-Yehuda

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GONZALEZ MORA

EN BREVE

LANGUAGE BARRIERS

After adjusting its programming to include English hits, Entravision Radio's KSSE Los Angeles (Super Estrella) stayed essentially flat in ratings for the 18-34 Hispanic demo. Arbitron's fall 2007 book, the first to include the format change in its entirety, shows the primarily Spanish CHR station dipped slightly in rankings for the demo, moving from ninth place in spring 2007 (when it was all-Spanish) to 11th place in fall 2007. KSSE went to a 70/30 Spanish-English mix July 13, but has since adjusted its Spanish content higher. (The station did not respond to requests for comment.)

Bilingual urban KXOL slipped from third to fifth in the demo during the time period, but maintained its No. 1 position among the younger-skewing 12-34 Hispanic demo. "We did a lot of marketing for the spring book so a lot of the ratings are attributed to that," Spanish Broadcasting System national PD Pío Ferro says, touting KXOL's place as "the top young Hispanic station." KXOL ranked fourth in the market among Hispanics 18-34 in summer 2007 while KSSE ranked 11th. The latest ratings for other major markets where the Super Estrella network is heard were unavailable at press time.

HE WRITES THE SONGS

Disa artist El Chapo de Sinaloa has signed a long-term publishing and administration agreement with Máximo Aguirre Music Publishing. El Chapo (real name Ernesto Perez) formed Paloma Music in December to publish his compositions for his albums. Máximo Aguirre will administer those, and will directly publish compositions by El Chapo that other artists record. Máximo Aguirre had previously published El Chapo's individual songs. The artist's songwriting repertoire includes "Te Va a Gustar," "Dicen Que Soy Traficante" and "Porque Eres la Reyna." Máximo Aguirre independently publishes many prolific songwriters and writer/performers, such as Manuel Eduardo Castro, Roberto Belester, Gabriel Flores, Vicente Fernández, Pepe Aguilar, Pedro Fernández, Los Tigres del Norte and Los Originales de San Juan.

—Ayala Ben-Yehuda



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On The Road

RAY WADDELL rwaddell@billboard.com

Georgia On His Mind

Charlie Brusco Returns With Promoter Boomerang Live

Charlie Brusco is a survivor. Brusco—president of the Alliance Artists management company in Atlanta—and I first crossed paths in 1987 when he tipped me, a well-known Skynyrdhead, to the **Lynyrd Skynyrd** Tribute tour that went out later that year. Though Brusco no longer manages Skynyrd, the reunion certainly took hold. The group, now managed by **Ross Schilling** at Vector, remains a touring stalwart, and the reunion Brusco orchestrated has moved tons of tickets and grossed millions of dollars after more than 20 years. That's far longer than the original band lasted before its plane crashed in 1977.

Now Brusco has formed a joint venture with Chicago-based promoter Jam Productions and Nashville-based Outback Concerts called Boomerang Live that will book and promote concerts in the Atlanta region and program festivals (billboard.biz, Jan. 11). The company will

exclusively book country roadhouse Wild Bill's in Atlanta and serve as a booking consultant for the Frederick Brown Amphitheatre in Peachtree City, Ga., a 2,400-capacity venue 55 miles south of Atlanta.

Boomerang also will be a strategic booking consultant for Jazz Aspen June 19-22 in Aspen, Colo., and Aug. 29-Sept. 1 in Snowmass, Colo., and the Sonoma (Calif.) Jazz Festival Memorial Day weekend.

"I'm very excited to be in business with [Jam founders] **Arny Granat** and **Jerry Mickelson**, who have been friends with me for over 30 years and promoted my acts in the Midwest for years," Brusco says. Outback founder **Mike Smardak** is one of the more creative promoters out there."

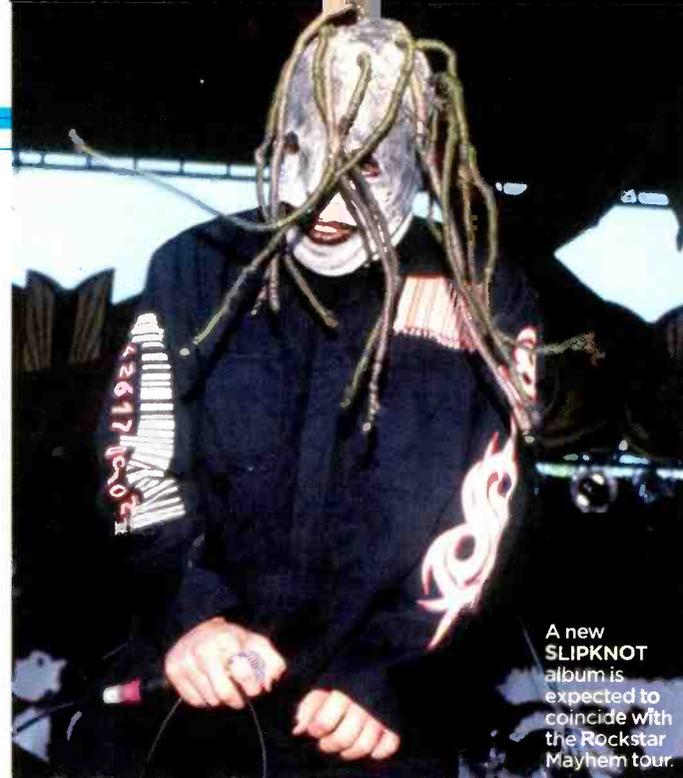
Brusco still operates Alliance Artists, with **Styx**, "American Idol" alum **Ace Young**, the **Outlaws**, **Survivor** and **Thin Lizzy** as clients. Brusco's days with the Outlaws date back to 1973 in Tampa, Fla., when he managed the band and helped it nail

down its first record deal on **Clive Davis'** Arista Records in 1975.

Brusco says he and the Outlaws were out in '75 doing one of thousands of shows they traveled to in a copper-colored Econoline van when the act's agent, **Terry Rhodes** (now at ICM), landed it \$500 to open for **the Rolling Stones** in Louisville, Ky. That led to more dates with the Stones, and by the next year the Outlaws were on big Southern rock packages like the one I saw at Nashville's Municipal Auditorium also featuring **Elvin Bishop** and **the Marshall Tucker Band**.

Despite the sad loss of founding guitarist **Huey Thomasson** last year, the Outlaws will tour in 2008. **Monty Yoho** and **Henry Paul** are the lone holdovers from the original five Brusco accompanied in the copper van. "They're out their carrying the flag," Brusco says.

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A new **SLIPKNOT** album is expected to coincide with the Rockstar Mayhem tour.

PEDDLE TO THE METAL: JUST WHAT A HEADBANGING SUMMER NEEDS: MAYHEM

On Jan. 10 billboard.biz tipped that **Slipknot** and **Disturbed** will headline the inaugural Rockstar Mayhem tour. The outing is a force to be reckoned with, as it is being assembled by Vans Warped tour founder **Kevin Lyman** and **John Reese**, Lyman's partner on the Taste of Chaos tour.

The trek, sponsored by Rockstar Energy Drink, will run in July and August, with additional artists and dates to be announced. That's prime Ozzfest time. While no official word has come down on Ozzfest's future after going out as a free event in 2007, sources who know say that some version of Ozzfest will be on the road this summer.

In related news, Warped returns this summer for a 14th consecutive year as the longest-running touring festival and tour sponsorship deal. **Gym Class Heroes**, the **Academy Is . . .**, **Relient K**, the **Bronx** and **Every Time I Die** are among the first bands confirmed.

—RW

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New Venues & Performing Arts Centers

Billboard's 2008 Touring Series kicks off with a special double feature on New Venues and Performing Arts Centers. We will report on the state of performing arts centers as concert venues and examine how PACs can raise their profile in attracting acts.

We'll also take a look at new venues of all types that debuted in 2007 and those set to open their doors in 2008.

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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$13,651,710 (\$6,825,855) \$90/\$50	TAKE THAT MEN Arena, Manchester, England, Dec. 10-11, 13-15, 17-19, 21-23	158,523 11 sellouts	SJM Concerts
2	\$10,195,810 (\$5,097,905) \$198/\$99/\$50	TAKE THAT O2 Arena, London, Nov. 29-Dec. 1, 3-4, 6-8, 31	132,835 nine sellouts	SJM Concerts
3	\$4,812,580 (\$2,406,290) \$90/\$50	TAKE THAT NEC, Birmingham, England, Nov. 15-17, 19-20	55,494 five sellouts	SJM Concerts
4	\$2,191,050 (\$1,095,525) \$90/\$50	TAKE THAT SECC, Glasgow, Scotland, Nov. 22-24	25,181 three sellouts	SJM Concerts
5	\$1,940,907 \$65/\$47/\$45/ \$37	TRANS-SIBERIAN ORCHESTRA Quicken Loans Arena, Cleveland, Dec. 30-31	40,475 44,889 three shows	Live Nation, in-house
6	\$1,716,788 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Prudential Center, Newark, N.J., Dec. 29-30	29,210 two sellouts	AEG Live
7	\$1,636,052 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Nassau Coliseum, Uniondale, N.Y., Dec. 27-28	28,572 two sellouts	AEG Live
8	\$1,600,650 (\$800,325) \$90/\$50	TAKE THAT Metro Radio Arena, Newcastle, England, Nov. 26-27	18,417 two sellouts	SJM Concerts
9	\$1,406,400 \$288/\$228/\$168/ \$98	JACKY CHEUNG Colosseum at Caesars Palace, Las Vegas, Dec. 22-23	7,973 two sellouts	Caesars Palace, Concerts West/AEG Live
10	\$1,358,873 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS DCU Center, Worcester, Mass., Dec. 21-22	23,308 two sellouts	AEG Live
11	\$1,222,402 \$49.50	WIDESPREAD PANIC Phillips Arena, Atlanta, Dec. 30-31	26,573 two sellouts	Live Nation, in-house
12	\$1,170,618 \$55/\$35	TRANS-SIBERIAN ORCHESTRA AT&T Center, San Antonio, Dec. 23	25,665 two sellouts	Stone City Attractions
13	\$1,164,970 \$125/\$45	CHRIS ROCK, MARIO JOYNER, BIZ MARKIE, JILL SCOTT Madison Square Garden, New York, Dec. 31	13,966 sellout	Live Nation
14	\$1,102,412 \$50.50/\$38.50	TRANS-SIBERIAN ORCHESTRA Toyota Center, Houston, Dec. 27	24,819 two sellouts	Live Nation
15	\$1,085,249 \$64.50/\$54.50	GEORGE STRAIT, LITTLE BIG TOWN, SARAH JOHNS Ford Center, Oklahoma City, Jan. 11	16,953 sellout	Varnell Enterprises
16	\$1,067,457 \$49.50/\$38.50	TRANS-SIBERIAN ORCHESTRA American Airlines Center, Dallas, Dec. 28	25,167 two sellouts	Live Nation
17	\$1,032,050 \$64.50/\$54.50	GEORGE STRAIT, LITTLE BIG TOWN, SARAH JOHNS Frank Erwin Center, Austin, Jan. 10	16,160 sellout	Varnell Enterprises
18	\$1,012,990 \$50/\$30	TRANS-SIBERIAN ORCHESTRA Alltel Arena, North Little Rock, Ark., Dec. 29	23,504 two sellouts	Stone City Attractions
19	\$1,002,550 \$64.50/\$54.50	GEORGE STRAIT, LITTLE BIG TOWN, SARAH JOHNS Alltel Arena, North Little Rock, Ark., Jan. 12	15,877 16-50	Varnell Enterprises
20	\$965,489 (\$983,818 Canadian) \$69.19/\$28.95	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Air Canada Centre, Toronto, Dec. 15	15,843 sellout	AEG Live
21	\$940,304 \$45.50/\$35.50	TRANS-SIBERIAN ORCHESTRA Nationwide Arena, Columbus, Ohio, Dec. 27	21,359 43,396 two shows	Live Nation
22	\$910,180 \$43.50/\$32.50	TRANS-SIBERIAN ORCHESTRA Ford Center, Oklahoma City, Dec. 22	23,599 two sellouts	Stone City Attractions
23	\$909,981 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Verizon Center, Washington, D.C., Jan. 7	16,103 sellout	AEG Live
24	\$909,772 \$199.50/\$89.50	VAN MORRISON, SHANA MORRISON Nob Hill Masonic Center, San Francisco, Dec. 27-28	5,990 two sellouts	Live Nation
25	\$899,324 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Wachovia Center, Philadelphia, Dec. 17	16,159 sellout	AEG Live
26	\$897,566 \$247/\$6.99	BARRY MANILOW Nassau Coliseum, Uniondale, N.Y., Dec. 9	10,434 17,962	Live Nation
27	\$829,825 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Quicken Loans Arena, Cleveland, Jan. 3	16,562 sellout	AEG Live, Jam Productions
28	\$787,563 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Boardwalk Hall, Atlantic City, N.J., Jan. 5	13,673 sellout	AEG Live
29	\$765,919 \$79.75	KROG ALMOST ACOUSTIC CHRISTMAS: LINKIN PARK, MUSE & OTHERS Gibson Amphitheatre, Universal City, Calif., Dec. 8-9	12,062 two sellouts	Live Nation
30	\$757,634 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS 1st Mariner Arena, Baltimore, Jan. 8	13,231 sellout	AEG Live
31	\$752,434 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS XL Center, Hartford, Conn., Dec. 19	13,204 sellout	AEG Live
32	\$733,082 \$79.75/\$39.75	CHRIS BROWN, BOW WOW, SOULJA BOY, LIL' MAMA Phillips Arena, Atlanta, Dec. 16	12,296 sellout	Live Nation
33	\$721,150 \$75.50/\$50.50	KATT WILLIAMS Arie Crown Theatre, Chicago, Dec. 29-31	11,915 12,747 three shows	Live Nation, EXI Entertainment Express
34	\$713,546 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Mellon Arena, Pittsburgh, Jan. 4	13,651 sellout	AEG Live
35	\$705,841 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Times Union Center, Albany, N.Y., Jan. 9	13,141 sellout	AEG Live

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— ALAN SCHAEFER, LEAD SINGER — FIVE STAR IRIS



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Legal Matters

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Destination Unknown

Lawyers Ponder DiMA, Apple Strategies

Copyright issues on both sides of the Atlantic are piquing the interest of music lawyers in the latest strategies of digital music services.

In the United States, the Digital Media Assn.'s petition in a copyright proceeding to clarify publishers' rights in streamed music might be an attempt to take advantage of copyright loopholes. In Europe, reports that Apple is lowering U.K. iTunes prices to pre-empt regulatory action by the European Commission are seen by some as a way to exert price pressure on labels. The EC actually dropped its investigation because it found no unlawful activity.

Trial in the U.S. Copyright Royalty Board proceeding will begin this month to decide mechanical and digital phonorecord delivery (DPD) rates for compositions subject to the compulsory license under section 115 of the Copyright Act. On Jan. 7, DiMA petitioned the CRB to refer a "novel" question of law to the Register of Copyrights, Marybeth Peters, for a decision about streaming.

A DiMA press release and sources close to digital services say that the companies believe they should only pay a performance royalty for streams—not performance and reproduction royalties. But the question in the petition doesn't

focus on the reproduction right under copyright law. Instead, DiMA asks whether a stream is a DPD under section 115.

This phrasing raises questions of whether a "no" response will lead services through some not-so-obvious copyright loopholes that could be detrimental to copyright holders. At press time, briefs by publishers were not yet filed.

Under copyright law, "phonorecords" are material objects (but not audiovisual works) in which sounds are fixed and from which the sounds can be perceived, reproduced or communicated. A DPD is a delivery of a phonorecord by digital transmission that results in a specifically identifiable reproduction by—or for—a recipient regardless of whether the transmission is also a public per-

formance of the sound recording or the composition.

But a DPD does not result from a real-time, noninteractive subscription transmission of a recording where no reproduction of the recording or the composition is made from the inception of the transmission through to its recipient in order to make the recording audible.

Past conversations with the Copyright Office indicated a leaning toward the position that streams are not subject to the section 115 compulsory license. But how Peters would decide the issue now will depend on how the CRB judges—not the parties—phrase the questions.

Sources close to CRB proceedings say that on two occasions, the judges referred questions to Peters that were phrased differently from the way the parties presented them in their petitions. A question about a DPD may have a different result from one about the reproduction right in streaming.

The only sure thing is that the result will affect how much—if any—of the more than \$7 million sitting in an escrow account will eventually be distributed to publishers.

Meanwhile, in Europe, some lawyers view Apple as attempting to portray a closed EC investigation as a requirement for labels to lower prices.

Last April, the EC competition unit said it

had sent a Statement of Objections to major record companies and Apple over their agreements "that restrict music sales." It claimed that the contracts violated treaty rules prohibiting restrictive business practices: Consumers could only buy music from the iTunes store in their resident country, which restricted their choice of where to buy music, what music was available and at what price. U.K. prices were about 10% higher than those in continental Europe.

But unlike European Union competition law that seeks to equalize trade throughout Europe, copyright law permits per-territory restrictions and price variations (Billboard, April 21, 2007). And labels weren't setting prices; Apple set the amounts it would pay for music, sources say.

The EC figured this out. But on Jan. 9 in press releases, Apple promised to standardize EU prices while the EC praised Apple's decision—even though it found no unlawful activity.

The EC stated that there was no agreement between major labels and Apple regarding how the iTunes store is organized in Europe. Instead, the "structure of the iTunes store is chosen by Apple to take into account the country-specific aspects of copyright laws." Translation: The parties did nothing wrong, case closed.

Still, Apple seemed to act as if it were complying with some regulatory mandate to lower U.K. prices—and stated that it would "reconsider its continuing relationship in the U.K. with any record label that does not lower its wholesale prices in the U.K. to the Pan-European level within six months."



PETERS

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Serving The Scene

L.A. Club The Smell Celebrates 10 Years, While Seattle's Crocodile Café RIPs At 16

In the last month, two very different West Coast live music venues have met two very different fates.

In Los Angeles, the resolutely DIY noise and punk outpost the Smell celebrated its 10th anniversary with a series of shows featuring scene stalwarts like **No Age** and **Abe Vigoda**. In Seattle, however, music fans mourned the sudden closing of the Crocodile Café; the 16-year-old space, which was heralded as the "living room of grunge," closed unexpectedly Dec. 16.

In an age where clubs seem to come and go in the blink of an eye, one that remains open into its teens is a rare beast, and one worth studying. I spoke to a

number of fans, performers, volunteers and employees associated with the venues, all of whom stressed one simple, common theme about them: community.

Cameron Elliott, whose band **Battle Hymns** played at the Croc on a number of occasions, credited the club's long life to the fact that "the employees really cared about the place and tried hard to make every show a good experience. The security guys were great; they were chill and always treated people well." He also points to the club's focus on booking local bands and curating strong, diverse bills.

Devotees of the Smell, 1,150 miles to the south, told almost

identical stories. **Josh Harper**, an Oakland, Calif., librarian who spent many years working and playing at the Smell, says the single biggest reason the place has survived is that "kids get involved, and they get really invested in keeping the space open and making it better." Unlike the Crocodile, the Smell is an all-ages venue, and relies on an army of volunteers, rather than paid staff, to run the shows.

Because the Smell is alcohol-free, "you get the sense that it exists as a place for music, not just a place to sell you booze," says **George Chen**, a Bay Area show promoter and musician who has frequently played the Smell. He also points to the level of attention paid to the booking as another reason for the space's success. "The bands that play the Smell have a lot of say in who plays on bills with them, and they take their curatorial role seriously," he says. "Shows there never feel like a bunch of random bands thrown together.



NO AGE epitomizes the community-driven scene at Los Angeles club the Smell.

"The Smell nurtures bands, and they come up through the club," Chen adds. One of those bands is **No Age**, a twenty-something skate punk duo that recently signed to Sub Pop. Members of the band have been playing the Smell since high school, and the cover of the group's latest record, "Weirdo Rippers," features a photo of the club.

The unfortunate downside of all this community and creativity is that it often doesn't lead to profit. While Crocodile owner **Stephanie Dorgan** has offered no comment on the record about the club's financial state when it closed, rumors

circulated around Seattle that it was rapidly losing money in the months before it shuttered. Smell owner **Jim Smith** didn't offer up any specific information about the club's finances, but the fact that he returned calls from his non-Smell "day job" seems to indicate that no one is really cashing in.

And while running community-focused venues certainly won't make anyone rich, it will make a music scene richer. After all, would a story like the following, one of the many I received from Smell devotees, ever come out of a corporate space with Blackwater-style security?

"My band brought a bunch

of old LPs down to one show and we gave them to the crowd to do whatever they wanted," musician **Noel Von Harmonson** recalls. "Turns out they wanted to throw them around the room like frisbees. At one point there must have been over 50 LPs careening dangerously through the air at the same time. Total chaos. Thing is, nobody got hurt and everyone was ecstatic while it happened. Afterwards, we borrowed a push broom to sweep up the carnage."

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MICHELLE SUAREZ

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GLOBAL BY RICHARD SMIRKE

'MADCHESTER' EARNING RAVES

Manchester Re-Emerges As Epicenter Of 24-Hour Party People

MANCHESTER, England—The music scene in the northern U.K. city of Manchester—famous for producing bands like Joy Division/New Order, the Smiths and Oasis—is thriving again, with a new generation of bands tipped for breakout success in 2008.

Many in the local biz see the buzz around the Courteeners and the Ting Tings—both of whom have generated substantial coverage in the U.K. music press and have signed major-label deals (see story, this page)—as clear evidence of the city's musical renaissance. Other acts on the up include alt-rock band

Twisted Wheel, dance act the Whip and singer/songwriter Karima Francis.

"Manchester is where it's hottest at the moment in terms of new music," says Danny McNamara, singer with Independent-signed British band Embrace and promoter of Manchester live-music night the Aftershow, which hosted early gigs from many of the new wave of local acts. The weekly residency has recently moved from the Sankeys Soap venue in Ancoats, on the city's outskirts, to the centrally located Moho.

"There's a mass of fantastic

bands coming from there," McNamara adds. "And while, for maybe the last five or 10 years, Manchester has lived in the shadow of its past, there's now a whole wave of bands that don't owe any debt to what's gone before."

Local execs say a key factor in the city's rejuvenation has been an increase in the number of gigs taking place. Reflecting the nationwide boom in live music, several new venues have either opened or reopened within the past two years, the largest being the 10,400-capacity Manchester Central (formerly G-MEX).



TWISTED WHEEL

Meanwhile, the 16,000-capacity MEN Arena provided one of 2007's top 20 worldwide Billboard Boxscores, with its run of shows by Kylie Minogue

grossing almost \$8 million.

"The volume of shows now coming through Manchester is greater than ever before," says Matt Woolliscroft of promoter SJM Concerts. "Manchester is very well-equipped in terms of quality venues. Other than London, it is probably the best set-up city in the country" for live music.

In line with the DIY ethic that has characterized the Manchester music scene since the days of the Buzzcocks and the launch of Tony Wilson's Factory Records, locals say the high number of independent labels based in the city has helped cultivate a support network for musicians. Current key local labels include Melodic (home to alt-rock act the Longcut), Akoustik Anarkhy Recordings (nü-folk artist Neil Burrell) and Switchflicker Records, which released the Ting Tings' first single.

"There's always been a good DIY underground scene in Manchester," Akoustik Anarkhy director Will Lawrence says. "We've never really been bothered about what the music industry is doing or fashion. People always want to find interesting music, and we're in a

better position than ever to bring that through."

Many cite the launch of modern rock radio station XFM Manchester in March 2006—supplementing the city's existing alternative music broadcasters, BBC Manchester and 96.2 Revolution—as providing increased exposure for local acts through airplay and sponsored gigs.

"In British music at the moment there's a real devolution of power from the London media center," says James Oldham, head of A&R for Universal imprint A&M Records and managing director of London-based Loog Records, home of the Courteeners. "People in Manchester have just decided to seize the moment."

"It's a really exciting time to be involved in Manchester music," says Jon-Paul Waddington, GM of In the City, the United Kingdom's largest music convention, which takes place annually in Manchester. "A variety of different little things have happened to create this grass-roots movement, and there's a lot of new, unsigned bands in Manchester at the moment who are [just] the right gig away from getting signed. ●●●

OUR FRIENDS IN THE NORTH New Bands To Watch From Manchester



THE COURTEENERS

THE COURTEENERS

Label: Loog/Polydor
Booking agent: International Talent Booking, London (United Kingdom and Europe)

The group at the forefront of the revived Manchester music scene, the Courteeners recently completed a sellout club tour of the United Kingdom. They are set to release their currently untitled Stephen Street-produced debut album March 31 in the United Kingdom and Europe. The band is managed by Manchester-based Conrad Murray and Dave Salmon. "The Courteeners have the potential to marry Smiths lyricism to an Oasis-style anthemic rock sound—

the consequences of that could be really big," Loog managing director James Oldham says.

THE TING TINGS

Label: Columbia/Sony BMG
Booking agent: X-Ray Touring, London (United Kingdom and Europe)
Alternative dance-pop duo featuring vocalist Katie White and drummer Jules De Martino. Managed by London/New York-based Out There Management, which also handles Ash, the band will tour the United Kingdom throughout January and February as part of the Shockwaves NME Awards tour, with a debut album set for U.K./European release



THE TING TINGS

in May. A provisional U.S. release date through Columbia is set for June. Columbia Records U.K./RCA U.K. A&R manager Mike Pickering describes the pair as "a breath of fresh air," adding that they have "great songs in the Talking Heads, Blondie, B-52's mold, coming from left of center to hit the mainstream."

TWISTED WHEEL

Label: unsigned
Booking agent: 13 Artists, Brighton (worldwide, excluding North America)
The buzz band of 2007's In the City confab, Twisted Wheel combines punk energy with catchy melodies and the deft observational lyrics of 21-year-old singer/songwriter Jonny Brown. Yet to release a record, the alt-rock trio has been subject to a U.K. A&R bidding war and has built a strong live following throughout the north of England. Set to tour the United Kingdom as support to Reverend and the Makers in February, the band is managed by Manchester-based Kevin Brown. —RS

GLOBAL NEWSLINE

>>> POP GOES THE BRITS

Pop acts dominate this year's BRIT Awards nominations, with Leona Lewis, Mika and Take That each up for four awards. Alt-rock acts Arctic Monkeys and Kaiser Chiefs both scored three nominations when the list was unveiled Jan. 14, as did producer/artist Mark Ronson and

singer/songwriter Kate Nash. The Eagles scored two international nominations following the success of their comeback album, "Long Road out of Eden" (Polydor). The BRIT Awards ceremony will take place Feb. 20 at London's Earls Court arena, televised live by ITV1. Confirmed performers include Kaiser Chiefs, Kylie Min-

ogue, Ronson, Mika and Rihanna. Outstanding contribution to music honoree Paul McCartney will perform at the end of the ceremony. An industry/media panel votes on the majority of the 13 categories. —Andre Paine

>>> SIAE SWITCHES STATUS

Italian collecting society SIAE says it has secured its independence, after the Italian government officially recognized the authors body's status as an "economic public entity." The Ital-

ian Senate's Culture Commission has approved legislation that effectively frees the society from economic limitations imposed when it was placed under the rule of a special government commissioner in 1999. The society, founded in 1881, is now able to function as an independent enterprise. The government's commissioner-ship ended in 2003, but the resignation of SIAE president Franco Migliacci in May 2005 had led many members to fear that it would return to overall state control. —Mark Worden

TWISTED WHEEL: PAUL ADSHEAD; THE COURTEENERS: DEIRDRE O'CALLAGHAN; THE TING TINGS: CHRIS OVENS

Academy Preps Growth

U.K. Venue Group Plots Expansion

LONDON—U.K. venue operator Academy Music Group is empire-building.

In the coming months the company will extend its portfolio by three venues, giving it 14 sites with capacities ranging from 250 (Bar Academy Islington) to 5,000 (Carling Academy Brixton). AMG CEO John Northcote says his vision is to be “the dominant medium-sized player” in the U.K. live sector.

On April 11, British alternative act Reverend & the Makers will open AMG’s Carling Academy venue in their native Sheffield after a £3 million (\$5.9 million) redevelopment of the former Roxy nightclub. This fall, AMG reopens Brighton’s Hippodrome venue, and it is also revamping Leeds’ former Town and Country Club. At least three new sites, all likely to be outside the capital, are planned for 2009, Northcote says.

Northcote says one attraction of the AMG format for agents/promoters is having a smaller “second room” for new and emerging acts. London-based agent Mike Greek of Creative Artists Agency—who represents acts including KT Tunstall, Arcade Fire and Franz Ferdinand—agrees, praising AMG venues for being “flexible.”

“You can upgrade in a lot of them, so you can maximize your income,” he says, adding: “AMG actually do good local marketing, which makes them an easier venue to sell tickets for.”

While Greek says that “the majority of artists think the AMG venues are excellent,” he concedes that they are “not to every artist’s taste; some people think they’re too clinical and too corporate.”

Melvin Benn, managing director of Festival Republic, which helms the Reading and Leeds Festivals and controls London’s Astoria venue, is another admirer. “The company is going from strength to strength, with a very specific strategy of style and size of venue,” he says.

Northcote has run the Academy venues since 2000 and created AMG through a management buyout of their owner McKenzie Group in August 2004. The previous year, he struck a long-term deal with brewer Carling, including title sponsorship of selected venues.

In March 2007, Live Nation/Gaiety Holdings took a majority stake in AMG after buying out private equity

firm RJD Partners; independent promoters SJM Concerts and Metropolis Music hold the remaining 44%. Northcote claims the makeup of AMG’s board helps drive the company’s expansion plans, with his fellow board members including Live Nation U.K. CEO of music Paul Latham, Metropolis Music founder Bob Angus, SJM founder Simon Moran and Gaiety founder Denis Desmond.



NORTHCOTE

AMG’s Oxford Academy is one of a growing number of club- and mid-level venues in the United Kingdom.



A December survey from the British government’s Department of Culture, Media and Sport (DCMS) found that live music in England and Wales generated £743 million (\$1.5 billion) of revenue in 2007, up 8% from 2006.

Northcote expects that vibrancy to last. “Things can’t continue growing at such a huge rate,” he says, “but I’d forecast annual growth for at least five years.”

The DCMS survey also found that only 28% of U.K. adults claimed to have attended a live concert in the past year.

“The majority of people in this country still haven’t been to a live gig,”

Northcote says. “[So], from an industry perspective, as opposed from trying to take a bigger slice of the cake, why don’t we make the cake bigger?”

Key to that—and AMG’s success—Northcote suggests, is improving audience facilities.

“I’ve tried,” he says, “to take venues away from that old black room with a stage at one end, a bar serving warm beer down the other and queues at the toilet, into the 21st century.”

Additional reporting by Tom Ferguson in London.

Canny In Cannes

Five Stories To Watch At MIDEM/MidemNet, Jan. 26-31

COPYRIGHT MAVERICKS REACH OUT TO THE BIZ

Two first-time MidemNet keynoters are Janus Friis and Professor Lawrence Lessig, both infamous for challenging traditional copyright legislation.

Friis, co-chairman of Joost (the new legal Internet-TV platform) and co-founder of the industry’s file-sharing scourge Kazaa (with whom he is no longer involved), expects his appearance to generate curiosity “because piracy will always exist.”

Lessig, meanwhile, is founder/CEO of United States-based Creative Commons, a non-profit organization promoting the right to use copyrighted works for noncommercial purposes. His presence usually triggers heated debates with copyright organizations,

which accuse Creative Commons of fueling anti-copyright sentiments.

Lessig refutes this. “As the Internet has exploded, so has the number of content creators whose rights need to be respected,” he says. “Not all of them are professionals; many are amateurs whose works deserve as much respect but are not covered by collecting societies.”

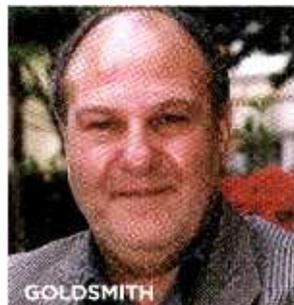
OLD-SCHOOL TALENT-DEVELOPERS EDUCATE THE DIGITAL GENERATION

Harvey Goldsmith, the Live Aid and Live 8 impresario who will participate in MidemNet’s “Visionary Chair Committee” session, believes veterans can still bring new observations to today’s digital table.

“Whether artists are offer-

ing music through mobile telecoms or Web-based platforms, the idea is to eventually entice people to buy,” he says.

Other old hands sharing their expertise will include musician/digital-music entrepreneur Peter Gabriel, who is the MIDEM Personality of the Year and a keynote speaker at MIDEM’s “Talent Only” session, and there will be keynotes from producer Tony Visconti and U2 manager Paul McGuinness.



GOLDSMITH

“The conferences show that the past and the future are linked,” MIDEM director Dominique Leguern says. “For years, the industry has been constantly changing like a washing machine spinning at high speed. Going forward, it’s about time the industry started to establish solid new business models.”

LIVE MUSIC COMPANIES ENCROACH ON LABELS’ TURF

Never mind labels getting into the live business. Live Nation Recordings producer/chairman Bob Ezrin will explain at MidemNet how a concert-promotion organization was able to snatch Madonna’s recording contract

from Warner Music Group.

Live Nation president of global digital Bryan Perez, who appears on the MidemNet panel “Fans Business—They Care, How Can They Help You?,” says digital media played a role.

“The key to promoting concerts in the future is to go wherever people are engaged in music,” he says. “And that’s not just content-driven; it’s about expanding the whole music experience.”

ARE VIDEOGAMES THE NEW CDs?

MIDEM will hear composers Nitin Sawhney and Jesper Kyd discuss their soundtrack work for games like Sony PlayStation 3’s “Heavenly Sword” and Eidos Interactive’s “Hitman” series, while Activision—soon to be part of Vivendi alongside Universal Music Group—is sponsoring MIDEM’s “Listening Session,” at which aspiring composers will compete to have their works on the next edition of its “Guitar Hero” franchise.

“What is key is that videogames are very popular among

young people who used to be CD buyers, and [games] have become hugely important for promoting and distributing music,” Leguern says.

MOBILE COMPANIES RAISE THEIR DIGITAL MUSIC GAME

After launches including Apple’s iPhone, Nokia’s Comes With Music handsets and Omnitone’s all-you-can-eat Music Station service, expect mobile phone companies to make music ever-more central to future strategy.

Patricia Langrand, executive VP of France Telecom’s content division, says it plans to expand its Orange mobile-music service this year. Orange is sponsoring MIDEM’s new-talent showcase “Magic Mirrors.”

“We’re seeing that our customers want more than a mobile-only experience and don’t want to be forced to choose between mobile and online music,” she says.

For more on MIDEM, see page 43.



LANGRAND



BAILEY RAE

GLOBAL BY MARK SUTHERLAND

Showdown At The EMI Corral

Inside Guy Hands' London Meeting With Artist Managers

LONDON—Guy Hands appears to have headed off the prospect of a widespread artist revolt at EMI after meeting with more than 100 of the label's artists and managers.

The Jan. 15 showdown at EMI's Wrights Lane headquarters in Kensington, west London, came just days after his regime's ability to successfully handle big releases was questioned by Robbie Williams' manager, Tim Clark of ie: music, and Coldplay's manager, David Holmes of 3D Management (billboard.biz, Jan. 11).

The managers' meeting came later in the same day of Hands' presentation to EMI staff, when he outlined plans for up to 2,000 job cuts and the merging of key support activities (sales, marketing, manufacturing and distribution) into a single division with a unified global leadership, with the labels solely focused on A&R.

After speaking to several attendees, Billboard can reveal the content of the meeting.

The 4.30 p.m. presentation was held in the main meet-

ing room at Wrights Lane, but so many people turned up that the crowd spilled out into the staff canteen. Bosses had reportedly expected only 50 attendees, but the true number was more than double that. EMI staff watched from the glass offices surrounding the canteen, trying to spot famous faces below. A smattering of artists did turn up, but no superstars—the most high-profile name was Romeo Stodart of U.K. alternative act the Magic Numbers. Hands kept them all waiting, arriving about 15 minutes late.

"The atmosphere was nervous, anticipatory—and a few people were definitely antagonistic towards him," says Jonathan Shalit, who represents Myleene Klass, a former member of pop band Hear'Say, now signed as a classical crossover artist to EMI's Angel label.

Clark did not attend, as he was in Los Angeles with Williams, but his management partner David Enthoven kept a low profile toward the back of the crowd.

Another vocal critic, Jazz Summers, manager of EMI signings the Verve and Badly Drawn Boy, sat in the middle of the throng. Chris Morrison, who handles Blur and Gorillaz, sat near the front for Hands' 20-minute address, delivered without the aid of a PA system. Steven Howard (Bryan Ferry), Tony Smith (Genesis), Paul Loasby (David Gilmour), Alec McKinley (Crowded House) and EMI execs JF Cecillon, Terry Felgate and Miles Leonard were among other high-profile attendees.

Many had gathered in different circumstances the previous Friday at EMI U.K. & Ireland chairman/CEO Tony Wadsworth's farewell party at Abbey Road studios, where Blur's Damon Albarn had given a parting speech and the presence of two members of Radiohead—no longer part of EMI's roster—were seen by many as a ringing endorsement of the old regime from the artist community.

Hands' plan to split EMI's A&R and business functions went down well with most at-

LABELS BY MARK SUTHERLAND

HANDS ON DECK

Venture Capitalist Unveils His Vision For Turning Around EMI



Guy Hands has a strong track record of salvaging ailing businesses, but his previous adventures in highway service stations and cinemas kicked up few of the problems that have dogged his first six months at the helm of EMI. After a succession of controversial leaked memos, high-profile firings and public rows with artist managers, this week he finally delivered his vision for the troubled British major in a series of presentations to staff—a vision that involves up to 2,000 job cuts, the jettisoning of hundreds of artists and the separation of A&R and business functions.

Ironically for a man so keen on making cost efficiencies, he arrives at the Billboard interview flanked by no fewer than five publicists, but he's far from the sneering capitalist enforcer his detractors often seek to portray him as. Softly spoken, with a hint of a lisp, he seems genuinely touched by his reception—he left his meeting with artist managers just moments before we speak, sent on his way by a decent round of applause—and keen to seek the British common ground of soccer-related banter. A fan of Manchester United, England's most successful team in recent years, he nonetheless prefers to compare himself to legendarily maverick coach Brian Clough, who took unfashionable club Nottingham Forest to domestic and European glory.

"He was the most successful manager ever, based on money spent vs. trophies won," he says with a smile. "And, of course, he was very controversial too."

How do you feel your presentations were received?

No one had to applaud, so the fact that they applauded was very kind. From the point of view of the employees, it's a very, very tough day when you tell people 1,500 jobs are going to go, but they were very attentive. A number of them said to me

afterwards that this is something that should have been done in the recorded-music industry years ago. [They said], "We've been living on borrowed time and no one's been willing to face up, and we're pleased, proud that EMI's the first to face up to it."

With the artists and artist managers, we were

very open with them and told them exactly what's happening, how we're going to review the business, the fact that we want to work together with them and that this is about creating a better business for their artists and they appreciated that. They're a tough crowd, but a demanding, intelligent, dedicated crowd and it's their livelihoods—when you talk to anyone about their livelihoods they tend to have strong feelings.

What strategies that work elsewhere in business can you apply to EMI?

It comes down to the big-picture issues. You've got to have a company where everybody's working together. You can't have a company where you've got fiefdoms or you've got a misalignment of interest. The "one company, several cultures" rule is very true—you can have cultural variations but you've got to have some set rules in terms of how things work. The skill is trying to balance the things that need to be organized professionally and centrally with the things that need to be done creatively at a local level.

Getting an organization to work is like trying to play the piano: Everyone has to agree where the notes are and that you hit hard for loud and soft for quiet, but once you've learned how to play it's up to you what order you play the notes in. You've got to get the organization to have some set rules and understanding of what they're trying to do and get the best services you can provide.

Is EMI not doing that at the moment?

EMI's doing it as well as, and in certain cases,

better than other labels, but the label industry is still living effectively in the '90s. It hasn't understood what digitalization means, it hasn't understood what the consumer change has meant.

The consumer is very important—you can't push things to them anymore. You need pull. And to get pull you need a very different approach to how you market, how you sell, how you use digital, and that change needs to happen to the industry as a whole. A number of artist managers have said to me, "All that's happening is EMI sticking its head up and saying, 'We need to change.'" The others are going to be right behind, they just wanted someone else to go first.

Will splitting the creative and business functions, and removing the label group approach, not run the risk of developing the fiefdoms and different cultures you're keen to avoid?

No. Because what you're going to do is, on an artist level, develop a team. At the moment, to some extent you've been pushing people to work together and you've been doing it through the fact that the label head controls everyone. They all have to report to him, he controls whether they stay or go, what they get paid, what happens to them, so they don't effectively have real independence to say what they think is possible. What this [new approach] means is, at the point where a team says, "This is what we're doing," the whole team is energized and all buy in, or it's not going to happen—you'll say no. If we believe a certain marketing strategy works, it'll be the A&R guy and the marketing people and the

tendeers; his revelation that 97% of new EMI releases never make any money, less so.

"Some idiot said: 'Well, you need loss-leading groups to get people attracted to a label,'" Shalit says. "What sort of a Muppet business loses money on the product?"

By the end of the meeting, Shalit claims "the majority of managers left the meeting encouraged and pleased," but after a 15-minute Q&A session, during which Summers, Morrison and Shalit all asked

questions, there were still reservations among the managers quizzed by Billboard.

Corinne Bailey Rae's Isle of Man-based manager, Bob Miller of Running Media, says Hands came across "as a very genuine man who has quickly got to grips with the amount of deep surgery required," and declares himself "optimistic for the future." Nonetheless, he is concerned at the effect job cuts will have.

"The team that broke

Corinne in the U.S. has already been decimated," he says. "And the U.K. team badly [is] affected by previous cuts and the loss of Tony Wadsworth. While I am encouraged by Guy Hands' vision, I am also glad Corinne does not have a new album to release right now."

The manager of another EMI act, who declined to be named, says Hands' announcement of £250 million (\$491 million) worth of extra capital investment won many

doubters over.

"Being late was a dumb thing to do," the manager says. "But he got around it by being impressive. But personally I don't think things will change that radically. Everyone's banging on about '360 degrees' but none of them actually understand it."

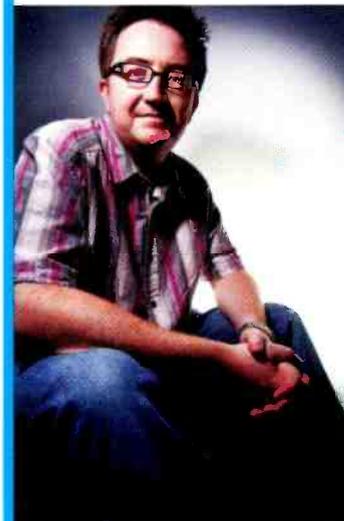
After the meeting, managers gathered in small groups in the EMI foyer, debating Hands' main points—with most seeming reassured, or at least resigned to the realities of the new EMI. Summers could not be reached for comment at deadline, but seemed to have softened his stance after the meeting, telling the Daily Telegraph that Hands showed "signs of beginning to understand the business."

Representatives of the music declined to comment, but Billboard understands that Hands' presentation had made no immediate impact on its stance—meaning Hands still has work to do.

Additional reporting by Tom Ferguson and Andre Paine.

WRAGG DETAILS

One of the more high-profile early EMI executive exits is head of digital Barney Wragg. Known primarily for master-



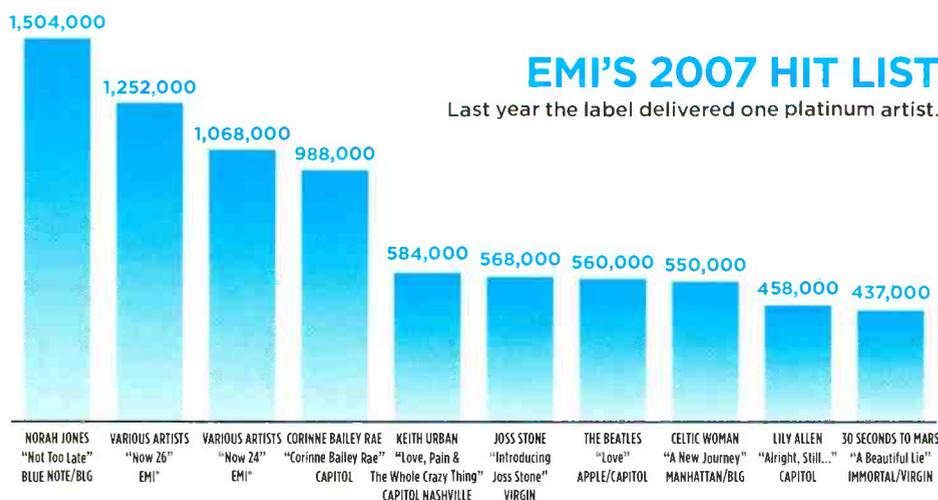
minding EMI's groundbreaking decision to remove digital rights management protection technology from digital sales, Wragg was considered a shoo-in for retaining his existing role.

According to sources with knowledge of the situation, the new EMI ownership wanted Wragg to stay, but wanted him to take a more hands-on role in the execution of the company's digital initiatives; Wragg wanted to focus more on strategy.

That became difficult, however, after Guy Hands assigned Mark Hodgkinson to revise EMI's digital strategy last October. Formerly CEO of financial services firm Virgin Money, Hodgkinson was part of the investor board Terra Firma boss Hands gave the task of conducting the strategic review of EMI after the private equity firm purchased the label. He was given the title of consumer development director, and worked closely with Wragg.

Hodgkinson is expected to take over Wragg's responsibilities as executive VP of global marketing, overseeing both physical and digital marketing.

EMI last April became the first major label to sell digital music without file encryption technology. All four majors now do so in one form or another. —Antony Bruno



sales and the distribution and the digital, the whole group together believing in it.

Part of your plan is for "increased revenue from enhanced digital products"—what are these exactly?

We did a lot of consumer surveys, and one of the things the consumer says is that you can do stuff on digital that you can't do with physical. They actually want to feel that they're closer to the artists. If they're going to pay—which in their view they don't have to because they can always find a way of downloading it illegally—then they want to get something which is interesting. It could be the time of release, it could be a connection with regard to touring... we have a whole range of things. Some of them will suit artists who only go digital whereas others will suit really big artists.

There's not "one size fits all"—this is one of the biggest challenges for the music labels—that "we just sell CDs" [approach] has completely gone. If you look at what's gone on in the sports industry they've been very effective at taking football players and creating

very successful careers for them outside football. You've added no value if an artist only does something at the point where it clearly can do it.

By the time Radiohead came up with the idea of doing its digital release, that was too late. EMI needed to be ahead of that curve, not following it. But EMI's no different than any other label in that respect and in some ways it's ahead—EMI saw that the consumer was going to insist on [digital rights management]-free. Other labels hung back but eventually accepted it was inevitable.

So you're talking about corporate sponsorship for artists?

Yes, we have to get involved in that. Music is probably the most emotive thing in life that you can buy and associating yourself as a corporate with great, exciting music that is very demographically and culturally aimed is something that to me is obvious. Why shouldn't Red Bull be sponsoring our gigs at colleges? Think about how much money the banks spend trying to get particular demographics to join them... music should be in that situation.

Can you really persuade rock stars that they should be sponsored by a bank?

As somebody who in the '70s wouldn't bank with Lloyd's because of South America and wouldn't bank with Barclays because of South Africa and yet supported the Sex Pis-

tols, you're right, it's quite an interesting idea. I love the idea of the Sex Pistols being sponsored by Lloyd's. But maybe you wouldn't get one band sponsored by one bank—maybe a bank would provide tour sponsorship for a number of our starter bands who are trying to break through.

There were several previous big rounds of redundancies at EMI—is there that much fat left to be trimmed from the business that you can lose 2,000 people and still compete in the market?

This isn't about cuts for cuts' sake, it's about creating efficiency. Effectively, what happened [previously] is that the structure of the labels was still left in place. You have over 100 labels, 48 territories, over 100 label heads, we have CFOs, a web of bureaucracy which is extraordinary... Take that away and you're freeing people up to be more creative. If you just get rid of people, you don't change anything, you just have less people doing the same amount of work. You've got to change what people do, how they're organized and, in certain cases, you need to change who the people are to bring in outside skills. Just cutting for cutting's sake may get you short-term EBITDA [earnings before interest, taxes, depreciation and amortization] objectives, but it doesn't do any good.

What is the biggest misconception about you and your plans?

Every industry we've gone into we've shaken up and every time we've been seen as controversial, and yet the strange thing is a few years later we're

seen as Mother Pie. The biggest misconception is that we aren't positive about artists—we are incredibly positive about them.

It's unfortunate; it was a bit of naivety on my side with regard to releasing a staff memo that tried to say one thing quite diplomatically and, unfortunately, because I was trying to be diplomatic about people getting on and working with the groups they had, ended up giving an image that I felt artists didn't work hard, which was absolute nonsense. Most of the artists I see work their guts out, as do most of the people at EMI.

Yet many artist managers aren't happy with your plans. How do you win over people like Robbie Williams' manager, Tim Clark?

It's very straightforward. This is about a partnership between us, the artists and the managers. Change is inevitable. We can't please everyone. It's not a popularity contest, but all I can say is, "Please come in and see us, chat it through with us—don't use the press, talk to us directly." We've got an open-door policy and if you speak to the artists and managers who attended today, judging by the way they reacted, they're supportive.

But if you're not going to pay big advances, can you still attract top talent like Williams?

What we've said is not that we won't pay big advances, but that we will make sure that the advances are economically sensible and realistic to have a sustainable business, which is a different statement.

●●●●
"The label industry is still living effectively in the '90s... The other labels will be right behind. They just wanted someone to go first."

DIGITAL BY ANTONY BRUNO

Growing Pains

How Will Digital Revenue Blossom In 2008?

By all indications, 2008 will be a year that sees the number of digital downloads—for singles and albums—reach an all-time high.

Now, that's been true for every year following the launch of iTunes, but this year will be different due to all four major labels now removing file encryption/digital rights management. No DRM means more services that can sell iPod-compatible files, which in theory should expand the market and draw more buyers into the mix.

But while that was a necessary step to more broadly support the one area of the digital music business that is doing relatively well—a la carte downloads—it's only the first of many needed to truly support a robust digital music market.

It's not about downloads. It's about revenue.

A recent Yankee Group report estimates the U.S. music industry's digital revenue was about \$2 billion at the end of 2007, excluding digital "accessory" sales like ringtones, wallpapers and ringbacks, compared with \$8.6 billion gained from physical sales. Five years from now, the company expects a much different landscape. Digital revenue in 2012 will reach \$5.3 billion, again excluding ringtones and the like, with physical sales

sliding to \$4.9 billion.

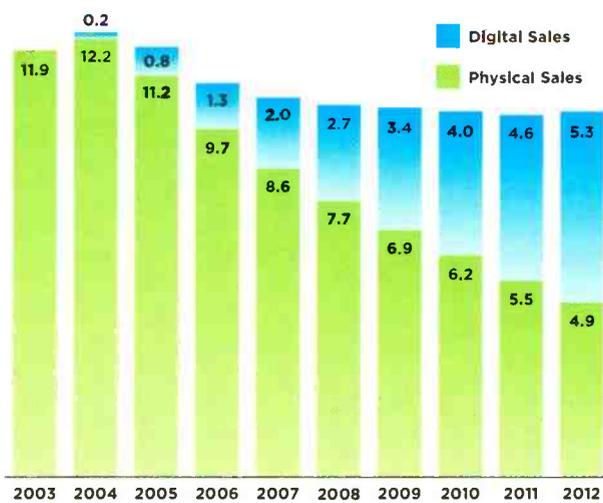
But the real news is where that digital revenue is coming from. In 2006, single track downloads generated \$580 million in the United States, or 56% of all online music revenue, according to the Yankee Group. The company estimates that grew to \$870 million in 2007 and will reach \$2.5 billion by 2012, or 59% of the total.

Where it's not coming from is mobile or subscription services.

Of the 99 million music-capable phones in the States, only 13% are used as portable music players. By 2011, there will be more than 266 million such phones in the country, and only 9% will use their music capabilities. What's more, only 3% of the population that buys music digitally does so from a mobile phone.

Going further, about 1.7 million music fans subscribed to services like Napster or Rhapsody in 2006, generating about \$180 million in U.S. revenue. The Yankee Group predicts that figure will grow to 4.1 million by 2010, generating \$610 million in revenue—only 14% of online music revenue.

Just as Apple's dominance as the reigning download service was considered a bad thing,



STABILITY WHEN?

Digital sales won't outpace physical commerce until 2012, according to a new study.

SOURCE: Yankee Group, 2007

equally threatening is having only one dominant model contributing most of the industry's digital revenue. Just look at Amazon, the industry's hopeful heir apparent to iTunes.

In addition to DRM-free files, the other major selling point behind the Amazon store is pricing—mostly lower on a per-album basis than what is possible on iTunes or other outlets. iTunes quickly ended its experiment of selling DRM-free, higher bitrate files for 40 cents more than normal. So the pricing trend for a la carte downloads is going down, not up.

Labels have long given lip service to the better margins available with subscription services, but to make a real impact those services need to achieve much greater volume than they have. Yet there remains no coordinated effort among record labels, technology companies and music subscription providers to map out a clear plan to achieve exactly that.

At Billboard's Digital Music Live conference this month at the Consumer Electronics Show, EMI head of digital Barney Wragg cited two problems with doing

so. One is that many legacy artists, and no small number of newer ones, are resistant to certain business models like subscription, fearing it devalues music. The other is that labels are under strict anti-competitive rules that limit their ability to cooperate on such things.

But that's not stopping others from trying. Yahoo Music VP of video and media applications Ian Rogers outlined a dramatic new vision for online digital music at a music industry seminar in Aspen last De-

cember, which he reiterated at the Billboard conference.

"Attempting to create scarcity only wastes precious time and money," he said. "We need to leverage the tremendous scale of the Web to create value in new ways."

There's a small-but-growing movement of artists taking the a la carte sales model directly to fans outside the traditional label structure—with Radiohead and Nine Inch Nails receiving the most press.

So with music that labels do control getting cheaper, and the more valuable music from superstars moving outside their control, the industry would be well off to spend the year ahead empowering services that offer new revenue streams besides a la carte downloads, just as it came together to prop up Amazon as a legitimate competitor to Apple.

That means more deals like those struck with Imeem, or the Nokia/Universal Music Group "Comes With Music" initiative. Both provide music free to the fan, but generate revenue on either ad or device sales. It also means a real commitment to the subscription service model, complete with better licensing rates, marketing support and consumer education.

And finally, it means taking a new look at mobile. With ringtone sales set to shrink in the next few years, the cash cow that has contributed as much as 40% to labels' digital revenue will no longer be the crutch that has supported them to date.

The end of DRM only opened the door to the true digital music future. The road behind remains long and winding.

BITS & BRIEFS

NOT FOR THE BIRDS

Wireless phone accessory firm Parrot unveiled two new speakers at the Consumer Electronics Show this month in Las Vegas. Both rely on Bluetooth technology to stream music and other audio from multimedia mobile phones. The speakers also work with home computers and devices that store and play music. But when paired with a phone, users can also make phone calls and scroll through their contacts lists.

GOIN' MOBILE

Juniper Research has high hopes for mobile music subscription services. The company expects the worldwide market for subscription-based music services on mobile phones will reach \$3.3 billion by 2012. Fueling the drive will be the

ongoing rollout of third-generation networks, falling price and the rise of emerging markets. Overall, mobile music revenue worldwide is predicted to rise from \$8.9 billion today to \$17.6 billion by 2012.

SAVED BY THE VIDEO

Music kiosk provider MediaPort is looking to video content as a new revenue source as it slowly builds a case for distributing digital music. The company's acquisition of NBC Universal content provides much-needed momentum to the kiosk model, which is struggling to compete with online digital music outlets. Based on interviews with company executives, Billboard estimates MediaPort has sold close to 3 million tracks since it went live in 2004.

HOT RINGMASTERS™ JAN 26 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	13	#1 8 WKS LOW	FLO RIDA FEATURING T-PAIN
2	2	8	WITH YOU	CHRIS BROWN
3	3	17	NO ONE	ALICIA KEYS
4	7	5	SENSUAL SEDUCTION	SNOOP DOGG
5	4	11	SUFFOCATE	J. HOLIDAY
6	6	12	CLUMSY	FERGIE
7	12	7	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE
8	5	26	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM
9	9	6	APOLOGIZE	TIMBALAND FEATURING DNEREPUBLIC
10	8	20	DUFFLE BAG BOY	PLAYAZ CIRCLE FEATURING LIL WAYNE
11	11	9	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS
12	10	17	I'M SO HOOD	DJ KHALED FEATURING T-PAIN, TRICK DADDY, RICK ROSS & PLIES
13	18	8	TAKE YOU THERE	SEAN KINGSTON
14	15	14	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEATURING AKON, LIL WAYNE & NIA
15	17	14	POP BOTTLES	BIRDMAN FEATURING LIL WAYNE
16	13	19	KISS KISS	CHRIS BROWN FEATURING T-PAIN
17	14	26	CYCLONE	BABY BASH FEATURING T-PAIN
18	16	19	BUBBLY	COLBIE CALLAT
19	19	20	PARALYZER	FINGER ELEVEN
20	21	8	JUST FINE	MARY J. BLIGE



Snoop Dogg earns his first solo top five as "Sensual Seduction" leaps 7-4 in its fifth week on the chart. "Sensual" tallied 38,000 downloads this week, up 10%.

MULTIMEDIA MATTRESS

For those who just can't be bothered to even get out of bed, there's

the Starry Night Sleep Technology bed from Leggett & Platt. This multimedia mattress features four eight-inch subwoofers, 2,500 watts of power, a headboard-based 1980p LCD projector and a whopping 1.5 terabytes of storage—good for around 400,000 songs or 2,000 hours of video. Its hard drive runs Microsoft Media Center to stream music from the home PC, and the product includes an iPod docking station, Internet connectivity and wireless RF remote. It also has a few other cool features like a snoring-detection system and bed temperature regulation, and even monitors body movement and rhythmic breathing patterns to provide tips for improving sleep. The bed won't be available until mid-2009, and will retail for between \$20,000 and \$50,000, depending on customizable options.



—AB

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





Retail Track

ED CHRISTMAN echristman@billboard.com

In Step With Insound

Buying Into WMG's Online Retail Acquisition

When a label starts selling directly to consumers or when a retailer and a label get in bed together, generally it raises suspicions that other labels and retailers will no longer be on a level playing field.

Even though the majors failed in their initial attempts to sell directly to consumers in the early days of digital distribution, it hasn't stopped them or others from exploring new ways of redefining their functions. In fact, if anything, the last year clearly shows that all types of industry participants will be blending,

with that, a lot of the store's big breakout records were by bands not yet with labels, like **Clap Your Hands Say Yeah** and **Yeah Yeah Yeahs**.

Nevertheless, he adds, ADA wants to ensure that Insound is buying on the same terms as other retailers. Besides, he

points out that "any time a vendor gets into our space, they will instantly realize the value that retail adds."

ADA executive VP **Mitch Wolk** says that not only will the distributor maintain an equal playing field with all retailers, but one of the main motivations for doing the deal was to provide better service for ADA-distributed labels and its retailers.

Wolk says the deal will help ADA accommodate the shifts within the industry and digital growth. And it will build an infrastructure for the different kinds of accounts ADA deals with, from the mobile-service providers to the digital download stores to nontraditional merchants and social networking sites.

One thing that Wolk says he hopes the deal will make possible is that other independent stores will be able to open digital download stores—one of the capabilities that Insound has.

Notice Wolk used the word "hope." He doesn't want to overpromise.

Wishnow co-founded Insound with **Ari Sass** after the two left Elektra when they were 23 years old. While initially setting up fulfillment through AEC, within six months, they were sourcing product from indie labels and distributors, particularly for vinyl. The site also searched out micro-indie labels that were totally undistributed, Wishnow says. And sourcing the right T-shirts—once difficult—is now a very rewarding part of the site's business.

"Once we figured out our core business, we brought fulfillment in-house, and nowadays we ship 90% of what we sell ourselves from our 7,000-square-foot office/warehouse space in Manhattan," Wishnow says.

Physical music product is the lion's share of what the site sells. The company began its digital offering in late 2006, but it really got its foot in the digital door last year.

"We built the digital distribution system ourselves because there is nothing we like better than to be able to sell basically any format, digital, CD, vinyl and a poster to our customer in a single shopping cart at checkout," Wishnow says.

All this being said, the deal with ADA will help the company grow. "Initially our aspirations and creativity outpaced our resources, but this deal will give our ideas the opportunity that they deserve," Wishnow says.



Bands like **CLAP YOUR HANDS SAY YEAH** enjoyed Insound success before breaking out nationally.

crossing and blurring the lines of what kind of role they will play in the emerging new world order. In other words, there will be a lot of uncertainty and suspicions among business partners as each new deal rolls out.

Recently, the Alternative Distribution Alliance, Warner Music Group's independent distributor, bought Insound.com, an online store specializing in the indie-rock lifestyle. Terms of the deal weren't disclosed.

Insound, founded in 1998, sells CDs, vinyl, digital downloads, posters, record players, phonograph needles and T-shirts.

ADA management, only too aware of all I outlined in the first two paragraphs of this column, immediately moved to alert indie customers that this deal would not affect the level playing field. In fact, executives at ADA and Insound swear that there will be a solid separation of church and state, or in this case, distribution company and retailer.

Insound co-founder **Matt Wishnow** says that ADA and Insound "are both really intent and vigilant that the two businesses' core principals remain intact. We will continue to work with a lot of other distributors because we want to carry the best product that makes sense for merchandising our site."

Historically, its best-selling product comes from such labels as Matador, Merge, Sub Pop and Secretly Canadian, Wishnow says. But even

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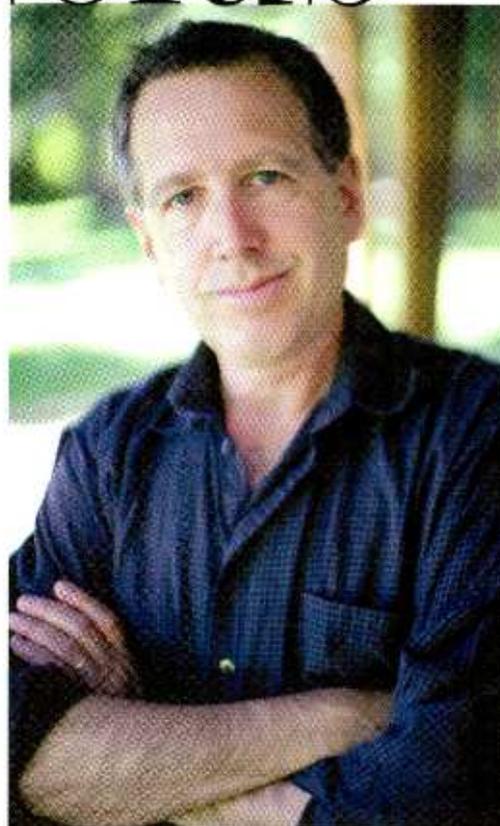
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Peter Golub

With The 2008 Sundance Film Festival In Full Swing, The Importance Of Music To Park City Has Never Been Greater.



The days of the Sundance Film Festival being a clubby, cooler-than-thou event dedicated to out-of-focus independent film in the mountains outside Salt Lake City are long gone. Now Sundance is filled with multibillion-dollar conglomerates/movie studios, Academy Award-winning actors and directors with extensive entourages—and, of equal importance, music.

The growth of music at the festival in recent years has been nothing short of astonishing; in 2008 a day won't go by without a performance, a panel, a documentary about music or a concert film screening in Park City. And with this kind of exposure each January, Peter Golub faces a daunting task.

As head of the Sundance Institute's Film Music Program, Golub has to cut through the clutter and chaos of Sundance to deliver a message that could be easily lost on the hordes of fame-seekers and swag-grabbers tromping up and down the hill on Main Street; that music in film is vital—and that music in independent film in particular is worthy of being heralded. To that end, he acts as a key liaison between artists in the film and music industries, programming live performances and educational panels that appeal to professionals, up-and-comers and the general public looking for a break from the cold.

Besides his work with Sundance, Golub is an accomplished composer in his own right, with his score to Denzel Washington's "The Great Debaters" and 2006 Sundance entry "Wordplay" being particularly lauded. His off-Broadway musical, "Amphigory," was nominated for a Drama Desk Award, and Golub also serves on the board of the American Music Center.

Why has music increased in importance at the festival?

It's a film festival, and people are there to see films—but there is a subculture of people who come to Sundance who are primarily interested in music.

I think we've been successful in our programming and judicious in who we invite to come, but I think it's also just the growing awareness. I'd like to think that we've been successful as far as getting our message out about the importance of film and music.

What events do you have on tap for this year?

Each year I curate an evening, and this year it's Sunday, Jan. 20, where we try to find performers who have music in films at the festival and we do an evening where several of them perform. We like to present a range of people who are not so well-known to people who are well-known, to both bring in an audience and make for lively programming.

This year we have three performances. The first is a group called the Everyothers, who have music in the film "The Guitar," directed

by Amy Redford. They will start on Sunday at 8 p.m., and they will be followed by Michel Gondry, who directed the film "Be Kind Rewind." He's a drummer, and he will be joined by his composer, Jean-Michel Bernard, and special guest Mos Def in a performance of Fats Waller songs. That'll be amazing. And then the evening will end with a performance by Patti Smith and her band. There's a film about her in the festival and she will be there, so we asked her to perform and she happily said yes. That'll be held at the Sundance House right off of Main Street.

There's also the Music Café, which is programmed and sponsored by ASCAP. They have day after day of amazing singer/songwriters, some of whom might be related to films, but some of whom aren't. That's a real great chance for people who want a break from seeing films to go and get warm and have a drink or a coffee and listen to some incredible live music.

Is it difficult to get these big-ticket performers to come to Utah?

Sometimes the logistics are hard if

they're not coming [to the festival], but if they're coming anyway and they're involved in a film, then it's kind of the perfect synergy to get them to perform.

What about music-oriented panels that people can attend?

On the morning of Wednesday, Jan. 23, there will be a round-table discussion that's sponsored by BMI that will involve composers and directors who have films in the festival. Mark Mothersbaugh is going to be there, [and] I'm going to be on that panel, [as well as] George S. Clinton. Wednesday night, BMI sponsors an evening showcase of performers. I know they have DeVotchKa and a couple of other performers [playing.]

Why has Sundance become such a hub for musicians?

I think everybody is looking for work. Either a composer wants someone to hear their work, presumably a director or producer, and say, "Oh, wow! That would be really cool in my film!" I think agents are there listening, looking to see who is new and exciting. Labels are

coming to see if there are bands and songs that are jumping out [that are] undiscovered. There are just so many films with so much music that there is a lot of opportunity for finding something that's new and exciting.

What do artists need to do to make a splash at Sundance?

It's hard to answer that question, I guess, because so much happens at Sundance. It's very serendipitous. Something that you didn't think was going to be a big deal ends up being a big deal—and you never know in advance who's where something amazing is going to happen. It's just kind of the luck of the moment.

And, of course, there are the movies. What films should music lovers keep an eye out for this year?

There are films that have very well-known, high-profile composers that have done scores for them. And some of them are small films—there's a film called "The Visitor," which has a score by Jan Kaczmarek. Carter Burwell, who does all the Coen Brothers films, is repre-

sented by the opening-night film called "In Bruges," directed by Martin McDonough. Christopher Young, an amazingly good film composer, has a film called "Sleepwalking." Thomas Newman, who did "American Beauty" and ["The Shawshank Redemption"] did "Towelhead," the Alan Ball film. Mark Mothersbaugh has "Quid Pro Quo." Michael Nyman has a film called "Man on Wire" about the tightrope walker Philippe Petit. Some of the busiest, most accomplished film composers today are represented at the festival.

What is an exciting film genre to you?

I think the concert film is a genre that has grown and is in the hands of very imaginative filmmakers. The idea has really grown as to what is possible as a film—not just as a document of a concert—but as a film in and of itself. There's a film this year about U2, and there is a Crosby, Stills & Nash film. There's a lot of great stuff happening in documentaries about music.

The film festival runs for 10 days each January—what are your duties the rest of the year?

Most of what I do at Sundance involves running a summer workshop called the Sundance Composer's Lab, which is a program for composers and film directors, giving them a chance to learn about the process of putting music to their films. It's a pretty intensive two-and-a-half weeks for the composers involved. We select six composers, and they work not only with these directors, but with an outstanding and inspiring group of composers who serve as mentors.

That kind of forms the background of what we're trying to do at the festival. We're really trying to highlight the important role that music plays in film. ...

People are there to see films, but there is a subculture of people who come to Sundance who are primarily interested in music.



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AS THE CROW FLIES

Ken Tucker



Talks New Album, New Baby And New Life In Nashville With Sheryl Crow

DESPITE THE COMFORT

of her surroundings—a warm and tastefully decorated den dominated by a fireplace on one wall and windows that look out over her front 40 on another—Sheryl Crow is clearly not comfortable. It's not the soon-to-be-solar-and-wind-powered house or the guest that makes her edgy—although she does allow that she'd love to be holding her young son, who instead was being put down for a nap by a nanny.

It's that after a trying three years, Crow is eager to share just what's been going on in her life and what she sees going on in the world.

A lot of has happened since her fifth studio album, "Wildflower," hit stores in September 2005. Her very public relationship and engagement with champion cyclist Lance Armstrong came to an end in early 2006, and soon thereafter Crow was diagnosed with breast cancer.

And just weeks before "Wildflower" was released—to mixed reviews and sales well below those of her past efforts—Hurricane Katrina wrought its lasting damage upon New Orleans and the surrounding area. Crow's thoughts on the aftermath of that tragedy as well as the ongoing war in Iraq, politics and the environment are all addressed on "Detours," her new A&M album due Feb. 5.

But the new set is not just about the past. Indeed, it also represents new beginnings and the return of an old friend. In the spring of 2007, Crow became a single mother when she adopted a 2-week-old baby boy, Wyatt Steven. Just months earlier, in October 2006, she had moved to a 150-acre farm 45 minutes outside of Nashville, in the rolling hills of Williamson County. After living for years in Los Angeles and then in Texas with Armstrong, Crow made the move, she says, to be closer to family. (Older sister Kathy lives in Nashville, and Crow's hometown of Kennett, Mo., is approximately 200 miles to the west.)

The new record also marks the first time she has collaborated with songwriter/producer Bill Bottrell since the two became estranged after the release of her 1993 multiplatinum debut, "Tuesday Night Music Club." Bottrell says when the two reunited, "it was like no time had passed. Musically, we still had the connection we always had."

It was on her farm, in a studio she built on the ground floor, that Crow, Bottrell and a small group of musicians created "Detours." While Crow and Bottrell both brought ideas to the table, much of the album was written as it was recorded, "which is the way we always worked," Bottrell says. "We write and start demoing and the demo eventually becomes the master."

The 14-cut album is a wakeup call for Crow and for anyone listening. "I wanted to knock on some doors and wake some people up and just say, 'What the heck are we doing?'" she says. "'Where did we go? What did we become? We're like zombies in 'Invasion of the Body Snatchers.''"

If a wakeup call was her goal, she succeeded masterfully. While "God Bless This Mess" addresses current and recent political developments, the bouncy but impactful single "Love Is Free" fetes the people of New Orleans and their stoicism. "Peace Be Upon Us" pleads for understanding in a world that contends that one god is better than another.

Elsewhere, "Now That You're Gone," "Drunk With the Thought of You" and "Diamond Ring" seem to address at least some aspects of her relationship with Armstrong. Even young Wyatt makes an appearance via "Lullaby for Wyatt."

For an artist who has been so commercially successful for so long (see chart, page 31), Crow's last album, "Wildflower," was not the multiplatinum success its predecessors had been. "Sheryl made an album that was very important for her to make," Interscope Geffen A&M president of sales and marketing Steve Berman says. "It's an album we're very proud of



SHERYL CROW honed her chops singing backup for MICHAEL JACKSON (top right, in 1992) and jamming with ERIC CLAPTON (bottom right, at Clapton's 2007 Crossroads Guitar Festival).

and stand behind. Her fans came out and supported her, but it didn't spread past that."

But Berman says the label is "very, very excited" about the decidedly more commercial, yet personally and socially important set.

While first single "Love Is Free" is at radio now—it's No. 17 on Billboard's Triple A chart—exposure for the new album started months ago.

In an innovative move, four videos will have been released in advance of the album. "Lullaby for Wyatt" and "Shine Over Babylon" were distributed virally via YouTube in November, while "God Bless This Mess" will bow right before "Detours" comes out. "Love Is Free" is available on the Internet and via traditional outlets.

"Lullaby" was also included in the new film "Grace Is Gone," which stars John Cusack. Crow appeared and performed new

material on "CNN Heroes: An All-Star Tribute" and CBS' "A Home for the Holidays" in December as well as "Ellen's Really Big Show" on TBS in November. She also appeared on PBS' "Sesame Street" for the second time.

"We have a traditional single campaign that we're very committed to, but we're also putting the music out in as many places

as we can for people to see it, touch it, feel it and most importantly, hear it," Berman says.

Besides the traditional outlets, Crow's album will be carried in Starbucks and Nordstrom's. In addition, major promotions are confirmed with Amazon, Wal-Mart, Best Buy and Target. Those who buy the album on iTunes will get a bonus track, a cover of Jackson Browne's "Doctor My Eyes." Meanwhile, "Here Comes the Sun" is an exclusive pre-order track.

And while details aren't yet available, Crow will hit the road this year, touring in the United States, Australia and Europe.

Whether she will have the success at radio that she had with such hits as "If It Makes You Happy," "Soak Up the Sun" or "A Change Would Do You Good" remains to be seen. "I'd love to have a hit record [at radio]. I really would, but I don't think it's realistic to believe that I will," Crow says. "Sirius, NPR, XM, that's where I'm getting played."

Occasionally cradling a cup of coffee as she sits with Bottrell, Crow shared her candid thoughts about her music, her life and the world around us.

'IT'S DIFFICULT TO BE AWAKE AND NOT BE AFFECTED BY ALL THAT IS GOING ON AROUND US.'

This album was inspired by the last three years of your life, the breast cancer, your son and your breakup with Lance Armstrong, correct?

And also what's going on with the war and just taking it all in, trying to levitate above it to get some kind of clear view of what all of it means. I kept coming up with the idea of detours; when you're young and innocent you have this clear picture of who you are and who you want to be and you're very idealistic. Then throughout your life you go on these journeys away from yourself, which dictate that you come back and readdress where you got off and how to get back. I've done a lot of that, for better or for worse.

For the last seven years we've been on a course away from ourselves in this country. [It's been going on] for a while, but I've never seen it be quite as full-blown as it is now. We are where we are and these things can serve to wake us up, to help us to remember who we are and that there are reasons we are where we are.

Are you considered to be in remission?

I'm considered to be cancer-free. The first diagnosis was two years ago in February, so I've got about another year to sweat through it, and then it looks better and better and better.

How did you come to work with Bill Bottrell again after all these years?

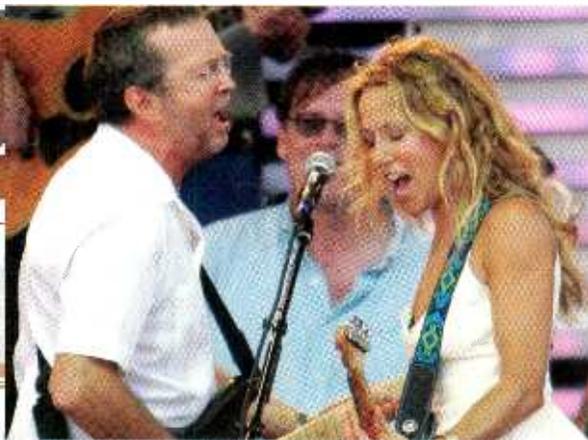
Just a phone call. I knew I was getting ready to start making a record and I knew I had been through a lot personally and I didn't know exactly what the record was going to be, but I wanted it to have the in-your-faceness of the first record. I'd always wondered what our creative life would be like because we had such a strong creative relationship when we made the first record. So I just called him and I said, "I'm going to propose something crazy, but how do you feel about getting together and seeing what we might do in the studio?" He said, "I've been waiting for this call for years."

You have friends and collaborators in Nashville like Emmylou Harris and Vince Gill, but you really didn't tap into any of them for this record, did you?

No. This record was an interesting project. I almost felt like I was in a laboratory because one of the most beautiful and freeing things about it is I wasn't producing it myself. I had the luxury of having Bill here, so I got to be left to my own devices of just being creative and not having to make decisions.

When it came down to recording, it was just really organic and it was very personal. It was basically just Bill and I, and then we had Jeff [Trott] doing overdubs, and Jeremy [Stacey], my drummer, and Mike Elizondo came in, but it was a very con-

NORMAN JEAN ROY



trolled environment and a very intimate environment. It felt too personal to even have anybody come in and lend their personality to it, with the exception of Ben Harper, who actually happened to be here for Bonnaroo. Late at night he heard "Gasoline" and wanted to be on it, which was a thrill for me. He's that modern-day Richie Havens with his fist in the air.

What do you hope people take away from "Detours"?

The older we get, we develop this incredible knack of going to sleep rather than experiencing some of the pain. That's the way we function, we create these defenses. I know I've done it. I've managed to be very productive even in the worst of times. Being diagnosed with breast cancer, especially right on the tail end of a public breakup, I didn't have a choice but to really experience it and grieve it and mourn it and push through it.

Watching where we are now, I can relate to it. All these negative things coming out at us—we've perfected being able to just turn it all off. It renders us zombies, or renders us completely paralyzed to do anything, which is a fantastic place to have your country be if you're trying to pull one over [on the citizens]. I'm hoping that we're at the precipice now of really waking up.

How do you balance sharing a message and doing it in a commercial kind of way? "Love Is Free" is a bouncy song, but there's a message there too. Is it something you do consciously?

No, I'm never really totally cognizant of that, although I will say that piece of music Bill brought in and he didn't have any [lyrics] for it. I couldn't help but write about things on this record. I couldn't get away from the things that were just itching to get out. I had so many more lyrics for these songs than what I even needed.

It was hard to even at the end of it edit and figure out which one was more important than the other, and that's a luxury that never happens to me. That's just like four years of buildup. The things that came out on this record were all things that were just so true to what was immediate in my life.

"Shine Over Babylon" is about everything from the war in Iraq, to New Orleans after Katrina, to overcrowding in schools. Where did the phrase come from?

Babylon represents so many different scenarios throughout history; in the book of Revelations it's kind of represented as the end of the world. Babylon is in Iraq, and also Babylon represents total chaos in the Bible. The Tower of Babel was where we were all relegated to speaking different languages. We were all made separate, we were all rendered somewhat helpless.

The idea of shining over all that chaos, of rising to our bet-

ter selves, being able to look at it and find out, figure out, who we are, that's the idea of it. Even though the song somewhat sounds like an apocalyptic diatribe, it is meant to be hopeful.

Do you feel like who you are now, at your age, changes what you record from what you might have recorded 10 years ago?

I always contend that life informs art, and for me life right now is about being awake. It's difficult to be awake and not be affected by all that is going on around us. Not only at the grand level, but also personally how affected you are by these moments in your life that become pivotal or become refining moments. To me in looking back over my 45 years, almost 46 years, I can look distinctly at the detours I've taken in my life where I had to go far away to come back to knowing who I am, and I think that as a nation we're also in that moment in time.

After consistently selling 2 million-4 million on each of your albums, "Wildflower" sold not quite 1 million. Did that disappoint you?

I knew that record was going to be a tough sell and I was prepared for that. I was very lucky that my record label did not press me on going back in and recording a bunch of singles. Jimmy Iovine understood where I was at and how important it was for me to follow up "Come On, Come On" with something more thought-provoking. I felt the greatest-hits record was sort of a nice little bookend to that part of my career and I wanted to come out of the box with something more mature and very specific to what was going on in my life at that moment in time.

Do you feel any pressure for this one to succeed?

I don't even know how you could succeed in this market. I don't know what records are selling now, with the exception of the Eagles, which was phenomenal because of how they did it. But I just want it to have some legs as far as it being heard. And I'll never know how many people are hearing it, because I don't begin to believe that everyone's going to go out and buy it.

Do you enjoy being part of the marketing of a record, the part that has you appearing on "The View," for example?

This record is going to be a different experience. It's one thing to go out there and talk about songs that are personal or that are crafted, but I feel deeply about the subjects on this record, every one of them. I want to go out and talk about this record

because I want to create a dialogue. I want it to be a thought-provoking record that people can relate to and will go out and incite some sort of motivating feeling of being a part of something. Let me get on there and talk about it with Joy Behar.

How did the idea to release four videos before the album is even available come about? Was it your idea?

Actually that was my manager's idea and I love that—this whole idea of guerrilla [marketing]. ["God Bless This Mess" shows me] getting up in the morning, getting in a van with a couple of guys with video cameras and jumping out in front of the White House and jumping out in front of the Washington Memorial and playing the song live. I love it because that reminds me of the old videos that we love with Dylan and even the Beatles running around acting absurd without spending a million dollars on hair and makeup. And as I get older, when I should be worried about lighting and all that stuff, I care less about it and just want the stuff to get out there. It's really been fun and freeing to me.

Does having Wyatt change how you'll approach promotion and marketing appearances and touring?

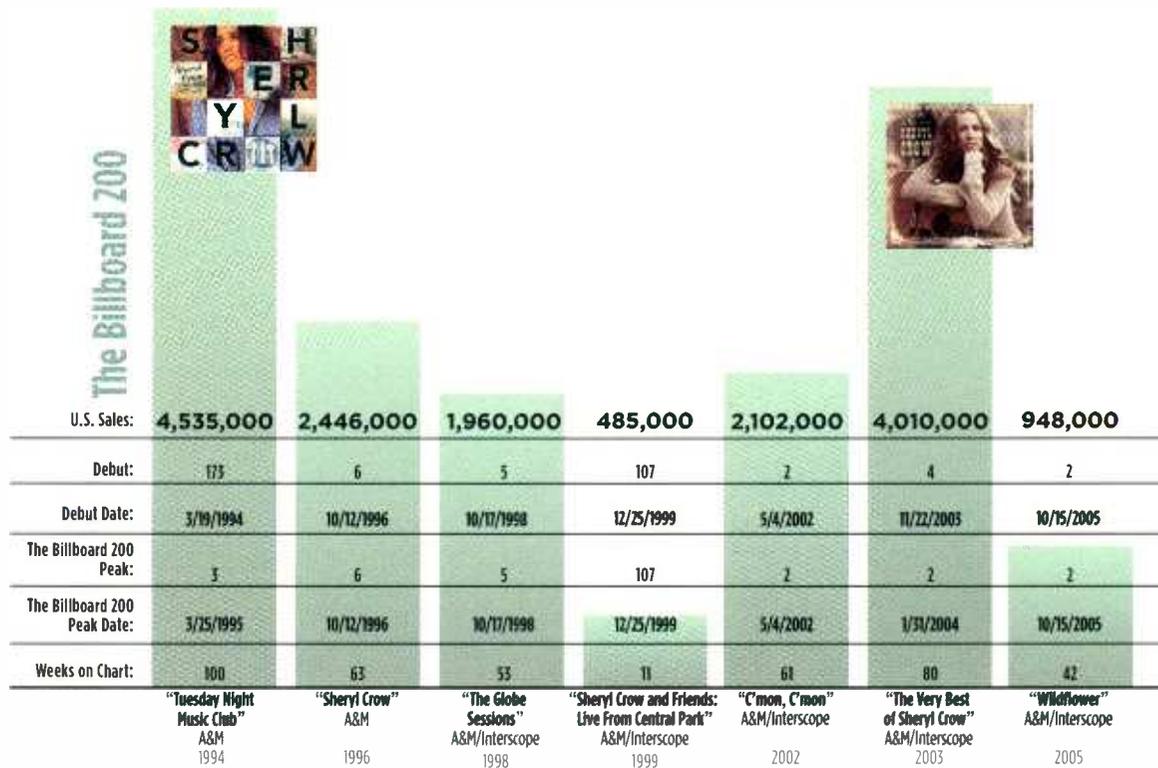
Oh, yeah. For one thing, as I was getting older anyway I wasn't that interested in being gone 12 months out of the year. I kind of love how the country artists do it down here—they tour, obviously he's not in school, but they tour around the school year. So they'll be home Monday through Thursday and then they'll tour Thursday through Sunday. I guess eventually I'll get to that, but with him as little as he is and he's a good little traveler, we'll go out and tour. But me doing a whole day of press, it's hard for me not [to be with him].

How important is it for you that this record be successful? With all that has gone on in your life, do you care if the record sells 2 million or 3 million?

I can't imagine how it could sell that many. I can't imagine how it could sell any because of the climate out there today. Who buys records? It's such an odd thing. In the old days, you put out a single. If the single did well, then your record came out of the gates with a huge, huge bang, but it's not really like that anymore, which certainly makes it more interesting now, trying to figure out creative ways to get your music out there.

For an extended Q&A with Sheryl Crow, visit billboard.com.

SHERYL'S SALES Crow's last studio album was also her only one to not crack the platinum barrier. But her catalog has remarkable staying power, as evidenced by the sales of her 2003 best-of.



SOURCE: The Billboard 200 through the chart dated Jan. 19, 2008. Nielsen SoundScan sales through the week ending Jan. 6, 2008.

L A T I N

As Contracts Expire, Top Stars Embrace DIY And Independent Releases

BY LEILA COBO

When salsa star Victor Manuelle's contract with Sony BMG came up for renewal in late 2007, he went solo.

At what was arguably the height of his career, and with a series of high-profile shows under his belt—including Carnegie Hall and Madison Square Garden—Manuelle decided to release a Christmas album on his own label, Kiyavi.

The decision to go it alone, Manuelle says, was dictated more by sentiment than business.

"The moment was right," he says. "My contract was up, and I didn't have to give explanations to anybody."

But in the process, Manuelle experimented as an impresario, selling 31,000 copies of "Navidad a Mi Estilo" by year's end, making "Navidad" the top-selling Latin Christmas album of the year, according to Nielsen SoundScan. "The truth is, I've done really well," he says.

Manuelle is part of a small, but growing contingent of established Latin artists—including rocker Draco Rosa (formerly known as Robi "Draco" Rosa), regional Mexican singer Diana Reyes and Brazil's Daniela Mercury (see below), who are opting to release albums on their own labels—Their reasons for doing so range from economical to artistic.

For the most part, these artists don't completely sever label relationships. Manuelle's "Navidad a Mi Estilo," for example, is distributed by Universal Music Latino imprint Machete Music,

while Reyes and her team are in conversations to find a distribution deal for her new album, due out this year.

In Manuelle's case, the venture has been lucrative. While "Navidad" was an album he recorded and marketed out of his own pocket, his return on the investment has been 40%, even after paying distribution costs.

With Reyes, whatever she makes will be a bonus. According to her manager and business partner, Gabriel Fregoso, she has yet to receive a single royalty payment from more than 300,000 copies sold in the United States, according to Nielsen SoundScan, during the span of several recording contracts.

"As the record industry metamorphosizes into its next role, the artist now, more than ever, has greater control of her work as an independent," says Mercury, who has different distribution

FOUR Who Flew The Majors' Coop



VICTOR MANUELLE

Manuelle recorded his Christmas album, a pet project, on his own dime. He then negotiated a one-off distribution deal with Machete Music, a Universal-owned label.

Although Machete has provided marketing and promotional support, the bulk of the work has fallen on Manuelle's longtime support team, which includes manager José Díaz and publicist Blanca LaSalle.

"Without that team, this really wouldn't work," Manuelle says.

Sales of "Navidad a Mi Estilo" reached 31,000 copies, according to Nielsen SoundScan, and three singles were worked at radio. Manuelle estimates he made a 40% return on his investment, with the bulk of the funds that he floated going into marketing and promotion.

Manuelle plans to begin recording his new album in January and has yet to decide if he'll stay solo, renegotiate with Sony BMG or take a different route altogether.



DANIELA MERCURY

Mercury, one of Brazil's leading stars, was signed for years to BMG, and later, Sony BMG. The two amicably parted ways in 2005.

Since then, Mercury has released three self-financed CDs, for total sales of approximately 350,000 units, according to her management. Although those numbers are less than a decade ago due to plummeting sales in Brazil, Mercury is now generating more income than ever. As the owner of all her masters, she licenses her recordings in Brazil and receives between 25% and 50% of royalties. Abroad, she negotiates individually for each country, beginning with a 25% royalty. All her licensing includes nonexclusive synch rights on new works, which means all synch licenses she negotiates are 100% hers, as are all sponsorships.

Sony BMG continues to administrate Mercury's catalog inside Brazil, but she credits individual deals for each foreign territory and controls her worldwide digital rights.



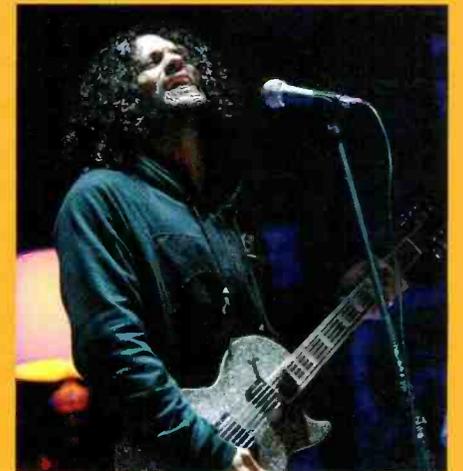
DIANA REYES

Reyes sings uptempo duranguense fare and is known for her lilting voice and the signature scorpion tattoo she sports near her navel. She now has a stake in DBC Entertainment (which stands for Double Culture), a label, promotion and marketing company that also includes Gabriel Fregoso, former Universal Music Latino director of marketing and promotion for regional Mexican product. DBC financed Reyes' new album and video, due out this year.

Although Fregoso would have welcomed a joint-venture deal that included an advance, he is now seeking a distribution deal that allows him more flexibility. "We have the structure to go out and promote [on our own]," he says.

Reyes released her first calendar—which is being sold in outlets like gas stations—and plans to come out with a doll. "It's important to go after all avenues," Fregoso says. "Merchandising is something rarely done in the regional Mexican realm."

Reyes is booked by Pedro Zamora in the United States and plays paid shows virtually every weekend, which helps fund her other ventures. As a partner in DBC, she also gets revenue from other artists' recordings.



DRACO ROSA

Rosa, a highly respected rocker, initially released his album "El Teatro del Absurdo" only in Puerto Rico last July, via a distribution deal with local retailer Distribuidora Nacional. Then, for two weeks in November, it was also made available for free download via Rolling Stone's Web site in Mexico. In the United States it is only available in either digital or physical format via Rosa's Web site, although Tom Baumgartner, who is part of Rosa's management team, says he's looking for a major distribution deal for the United States and Latin America, and also negotiating Rosa's upcoming tour to promote the album.

For the time being, promotion and marketing has been done exclusively online. Despite the limited release, the album has sold 5,000 copies since its arrival, according to Nielsen SoundScan. Rosa's previous album, 2004's "Como Me Acuerdo," scanned 14,000 copies in the United States. But with Rosa now making approximately \$4 per copy, versus the approximately \$1 he made before, he comes out ahead.

—LC

LEAVERS

and licensing deals in place in various territories. "No longer limited by expectations of content and creative process, the artist is free to expand and explore musical development from within. By working in partnership with specific labels in specific territories, [we] can better define the entity which best understands the product, the specific market, and thus achieve a synergy between the marketing, distribution and public relations teams assigned to each work, creating a more focused sense of mission."

Of course, whether or not they were making a fair amount for their recordings, all these artists are now recognizable brand names because they benefited from their previous labels' marketing and development efforts. Today, they can use that brand appeal to market themselves and, just as importantly, they can invest in their careers from income accrued through touring and other means. Artists also have at their disposal marketing opportunities that weren't in place before.

This opens the door to what are often the same opportunities and risks that they have with a label.

"Most record companies are requesting that artists sign the new business model—including concerts, merchandising, et cetera, which a lot of acts haven't fully accepted," says one record executive who preferred to remain anonymous.

"Many acts are shopping for deals and rejecting what's offered to them. The market's not there, but the artists don't want to lower their prices. Or they don't want to sign a multilevel contract that includes merchandising and revenue."

Reyes, for example, hopes to benefit from the new business model—not by signing over revenue to someone else, but by being a partner in her own company, which includes a record label as well as publishing and merchandising divisions.

Reyes could have gone to other labels after her contract with Musimex, a label distributed by Universal, expired.

"It was the same thing. They want to license her, and then what?" asks Fregoso, now executive VP of DBC, the label, management, publishing and merchandising company in which Reyes owns approximately 30% and to which she is now signed. "You give over control—not so much over the masters—but over the artist's career. And what happens after that? You compete with 20, 30 or 40 priorities."

"We are simply not going to use the traditional multinational business model," adds Fregoso, who was previously Universal Music Latino director of marketing and promotion for regional Mexican product. "With regional Mexican product, normally they work a lot of radio and forget about the Internet and point of sale. We will of course do radio promotion, but we will heavily promote at retail and on the Net."

For Rosa, the Internet "is our whole vehicle right now," says Tom Baumgartner, who is part of Rosa's management team, noting that all marketing efforts are coordinated from the artist's Web site.

In addition, the development of Latin digital sales, particularly since the launch of iTunes Latino in the United States, has also given artists options when it comes to going independent.

"What we've tried to do from the very beginning is equalize what an artist gets and how they're able to use iTunes, whether you're a small artist at an indie label or a big artist at a major



'As the record industry metamorphosizes, the artist now, more than ever, has greater control of her work.'

—DANIELA MERCURY (ABOVE)

label," iTunes VP Eddie Cue says. "There are no payment mechanisms for marketing inside of iTunes, so if you're a big name you can't just buy the front page or the Latin page. We do that editorially, and that's not expected to change."

Sales of Latin digital albums still lag far behind physical Latin sales. According to Nielsen SoundScan, they numbered 515,000 units for all of 2007, 1.6% of all Latin albums sold.

But the growth—for 2006 the number of Latin digital albums sold was only 293,000—has emboldened established Latin artists, who very rarely branch out on their own by choice.

The biggest Latin exception to this rule may be reggaetón star Daddy Yankee, who initially self-released his albums because no major labels were interested, but later continued to work with his own team on his own El Cartel Records, albeit with distribution support from Universal, and still later, label support from Interscope.

The Latin acts that are now going on their own have all taken different approaches, but like Daddy Yankee, they are successful in their respective genres and have the means to fund their marketing and promotion costs.

For Rosa, the former member of Menudo turned rocker, his departure from Sony BMG obeyed artistic considerations, according to Baumgartner.

"He basically wanted to do things his way without having to deal with too many corporate decisions, whether it be artwork

or his style of music," Baumgartner says. Although Rosa has authored or co-authored many of Latin music's greatest hits, including the Ricky Martin-popularized "Livin' La Vida Loca," his own fare is esoteric and alternative, and sales have always been modest in the United States; his top-selling album, 1994's "Mad Love," sold 42,000 copies, according to SoundScan.

When Rosa's 10-year-plus contract with Sony BMG came up for renewal, Baumgartner says, "he had actually given them some music and they wanted something, I guess, more pop. And that's when he said, 'I just want to make the music I want to make.'"

Baumgartner says Rosa considered going to another label "for a very brief moment." But when he saw what he could do in the digital world, he opted to stay independent.

Perhaps a huge advance and total creative control would have enticed Rosa to go with a major, Baumgartner says.

But those things are in short supply in an era of diminishing sales, where less than 20 Spanish-language albums sold more than 100,000 copies in the United States last year, according to Nielsen SoundScan.

Manuelle admits he might not have recorded "Navidad" on his own several years ago.

"It's difficult to say, but things change according to the state of the business," he says. "If sales are strong and you get a tempting offer, then you don't have to worry about anything."

But as it is, sources report that several other Latin acts are in the wings, preparing to release albums on their own.

"I'm working with two established regional Mexican acts who want to be in full control of their projects," says Miguel Garrocho, owner of marketing/consulting company GIG Entertainment. Although Garrocho would not elaborate on who the acts were, he said they were names that commanded sales in the 200,000-unit range.

But regional Mexican and tropical acts, which derive the bulk of their income from shows, have the financial means to self-promote.

Instead, midlevel pop acts, which have a much more constrained tour circuit, have a harder time bringing in the steady income supply that can subsidize a promotion campaign.

But now, with stores like iTunes Latino providing an alternative means of promotion and distribution, there are added possibilities.

"Today, it's very, very difficult for artists to get distribution in the physical world," iTunes' Cue says. "That is not an issue with us. I think manufacturing CDs is expensive. You have to commit to what you think is successful. We create albums that are three songs, five songs, they go from 99 cents to \$3.99. That allows artists to experiment and not have to produce 15 songs at one point in time. It allows them to try out new things."

In the Latin realm, specifically, where distribution is even more limited, digital stores carry a broad catalog that can't be physically found in any store.

Still, "you do not know how much work goes into running a label until you actually do it," says Tomas Cookman, who was a longtime manager before he launched his own indie, Nacional Records, in 2006. "Even Radiohead, who did well on the initial outreach, went with a label for further support."

As far as Manuelle is concerned, he says all his options are open, including returning to Sony BMG.

"I could return to a label or get a major distribution deal," he says. "Fortunately, I'm in a position where I can start recording and I don't have to wait for anyone." ...

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ON UNIVISION'S LA CALLE**

BY LEILA COBO

SPECIAL FEATURE

JIMÉNEZ

For a whopping 13 years, Luis Jiménez presided over “El Vacilón de la Manana,” the morning show on Spanish-language WSKQ (La Mega) New York. With its irreverent humor and a say-anything attitude, “El Vacilón” was king of the morning New York drive, becoming the top-rated morning talk show—in any language—for several seasons. It also helped La Mega become New York’s top station in several Arbitron books. Now, after a one-year hiatus from the New York airwaves, Jiménez returns. Not to “El Vacilón,” but to his own “El Show de Luis Jiménez.” Nor to his longtime home at Spanish Broadcasting System (SBS), but to WCAA (La Calle), a Univision station. Jiménez has been on the air on six other Univision network stations nationwide in the past year but his much-anticipated return to New York is set for Jan. 17. It’s the latest stop in one of the most notorious and meteoric careers in Spanish-language radio. Born in Caguas, Puerto Rico, Jiménez dreamed about radio since he was a boy, landing his first on-air job at 15. When his family moved to Orlando, Fla., Jiménez enrolled in college to study communications, but dropped out after 18 months out of boredom. By then, he was already working on air as an announcer at a Spanish-language ballad station, and he felt he had little to learn. “And besides,” he adds, “I don’t really need to get intellectual to do what I do.” Jiménez may sound self-deprecating, but his easy, yet intuitive, repartee has been a key ingredient in his success. “What he has is his wit, and he’s quick, very, very quick,” longtime producer Maria Alma says. That wit came into play when Jiménez’s longtime friend from home, George Meir, became PD at WSKQ and offered Jiménez a job in the morning show.

With Jiménez co-hosting with the now-deceased Junior Hernández, the show evolved to become “El Vacilón,” a mix of irreverent parody, pranks, banter and made-up characters.

Although Spanish-language radio has always thrived on double-entendre and naughty humor, “El Vacilón” was doubly edgy, often focused on sex and delighted to push the envelope, much like its English-language counterpart and strongest competitor, “The Howard Stern Show.”

Jiménez and his crew rode out adulation and criticism from media watchdogs. But criticism only fueled the show’s prominence, and in 2005, Jiménez and his later sidekick, Moonshadow, were named among the city’s most influential characters as named



LUIS JIMÉNEZ in 2005 on the mic at WKSQ, where he spent 13 years at or near the top of New York’s ratings.

by New York magazine. That same year, the duo hit the big screen with the movie “El Vacilón,” scripted by Jiménez himself.

Then things took a sharp downturn in late 2006, when Jiménez’s longtime contract with SBS came up for renewal. A dispute during negotiations led him to take an offer from Univision instead. SBS sued, and through a noncompete clause, kept Jiménez off the air in New York—his main market—for an entire year. Due to a confidentiality clause in their settlement, neither Jiménez nor SBS could comment on the suit.

But Jiménez says he plans to “kick ass” when his new show hits the airwaves. Since last February, his show has been on the air in six markets: Chicago; Dallas; Fresno, Calif.; Los Angeles; San Francisco; and Fort Myers, Fla. Puerto Rico was added in early January, and Miami is set to follow later in 2008.

Jiménez—now working with a new crew of radio veterans that includes producer Alma and a cast whose on-air names include Fay, Speedy, DJ Chucky, Guebin and Yun Yun—has crafted a show

that he deems more reality radio than before and features a new cast of characters. But Jiménez will have his work cut out for him. His old station, La Mega, is No. 2 in the fall 2007 Arbitron ratings, while La Calle is No. 21.

“In my opinion, he’s the guy,” says Pete Manríquez, VP of programming and regional PD for Univision radio. He says that Univision Radio president Gary Stone and programming VP J.D. Gonzalez said, “We got to win in New York.” And I said, “If I could have a Luis Jiménez, that would be a dream come true.”

Stone calls Jiménez “one of the most talented and charismatic on-air personalities in the country. Over the last year, he has done a great job of connecting with new listeners in top markets, such as San Francisco and Chicago. We look forward to a spectacular return to his hometown and to his many loyal New York fans.”

Says Jiménez: “I feel like I’m starting again. I feel like I’ve never done anything in my life and it’s time to prove something and entertain people.”

JOYCE DOPKEEN/THE NEW YORK TIMES/REDUX

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**LUIS JIMÉNEZ
ON HIS RETURN
TO NEW YORK**

In a small Univision radio network studio in New York, "El Show de Luis Jiménez" is winding down its five-hour daily marathon schedule, which began at 5 a.m. The atmosphere in the New York studio is cozy and familiar, with Jiménez and his cohorts trading jokes with the ease of old friends. ■ A small votive candle glows near the control panel, adding a warm feel to the small studio that has been Jiménez's on-air home in recent months, as he has broadcast to a half-dozen Univision network stations—all outside New York. ■ But Jiménez is moving to a larger, grander studio in preparation for the New York launch Jan. 17 of "El Show de Luis Jiménez," a comeback in the city where he was previously a radio superstar. ■ Jiménez's previous show, "El Vacilón de la Mañana," which aired on Spanish Broadcasting System's (SBS) WSKQ (La Mega), was, for years, among New York's top-rated morning shows, often alternating the No. 1 slot with shock jock Howard Stern. ■ Now, Jiménez's encore with a rival radio network—Univision—a new team and a new show marks the return of one of Spanish-language radio's most controversial and best-known figures, and will no doubt raise the ante for the local morning drive. ■ Billboard spoke with Jiménez about his new show and about the changing face of Spanish-language radio.

continued on >>p40



Univision expects **LUIS JIMÉNEZ** to bring his aura to the syndicated show, which starts Jan. 17 in New York.

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welcome's Luis Jimenez
BACK HOME TO NYC

from >>p38 You've been out of New York for a year because of a noncompete clause from your former network, SBS. Now, you'll compete with your old show, "El Vacilón de la Mañana," where many of your former team now works. How do you feel?

[Now] it's not only business. It's also personal. I have this hunger I haven't had in years.

We were established for quite some time and we were No. 1 for quite a number of years. That gets you into a kind of comfortable mode. And then the competition was never there. My competition was Howard Stern.

But now I really want to kick their ass. And I want to be merciless. When I left, they kept doing my characters, pretending that nobody had left the show. To me that was very disrespectful to the audience.

What show will people now hear from you?

The show [I have been doing on the Univision network] is like 50% of the show I'll do in New York. I did two new voices when I first started in Univision. And then immediately I heard those voices on the [competing] show in New York.

So, I decided to stop the broadcast of any new characters. But I do have a new line of characters and segments. I believe the show now is more real. I've decided to go more into the reality of radio and making a talk show.

It's also different because I don't have to be teaching people how to do radio. The really stressful thing for me this year was, How do I hire a team of people in one year when it took me 13 years to create that before?

[So] I hired people who already know radio. So, we have a much better show. Now, if I have an opinion, someone has the capability of arguing with me.

'Now I really want to kick their ass. They kept doing my characters, pretending nobody had left the show.'

—LUIS JIMÉNEZ,
ON COMPETING WITH
HIS FORMER STATION

Your previous show was provocative and often blurred the line of what was acceptable or not. Is this show tamer?

It [depends] less on all sex. I think the show has more variety now, and we have found humor in other things.

But controversy stays?

Yes. When I came to Univision, the [Don] Imus thing just happened. So I think I was a victim of timing. I got suspended for a month. I did a parody that was apparently offensive to gay people—which it wasn't. I've always been afraid of that. [Afraid] of the day little, private organizations take control of the media. To me, if I can't talk about everything I want, I don't want to be here.

When you started in 1993, it seemed people weren't really monitoring what was said on Spanish-language radio.

People that didn't like the show before would either tune out or not even call. Since Janet Jackson took her tittie out, everybody learned about this organization called the FCC and that if you write [it a complaint], you can get someone fired.

I don't think this makes things fair for the broadcasters, but it gives people some kind of power that they had before, but they don't really know how to use it or who to use it against.

For example, I don't have a serious political talk show where I say a comment and I mean it. I have a comedy show. I'm like a stand-up come-

dian, but I'm on the radio. And to me, when a joke is a joke, it's a joke! If I say, "Listen, I'm going to be serious now. I don't like such-and-such race." Well, I have to be held accountable. But if I say, "I heard a great joke about Puerto Ricans, and here it goes," no one can condemn you. I believe some people in the media have lost their sense of humor.

So, how do you work around these controls over what you say?

Instead of saying the words, I play around them. We have found another layer in the humor and we've also created different levels of perception.

You're doing a show for the East Coast, but the same show is heard on the West Coast. Is this a challenge?

I want to conquer the Mexican market, but I don't want to pretend to be Mexican. It's disrespectful to the Mexican community and it's not good for me, because I have my style. I loved [Mexican comedy show] "El Chavo del Ocho" and he didn't talk Puerto Rican. It was a Mexican show. So I figure it can go the other way too.

You don't purposely tackle certain topics to appeal to a broader audience?

Everything we tackle is because we want to. If we talk about immigration, it's because we feel like doing that, not because we want to kiss ass. The kissing-ass time is over. This is reality radio.

You really need to have no shame to do a show like this. Was this hard for you?

I love the anonymity of radio and network radio. It's different when I'm in New York again. I get more feedback. But I'm doing a network show, I say what I want, and I don't really see anyone that I

talked to this morning. So this gives you a bit more freedom.

Would you do this on TV?

I don't like television. I've been offered many things on television and I've always said no because it's a very limited media for me. You totally depend on what you see. Radio, even if I do a character, you imagine this character's face however it is funny to you. That's the advantage of radio. You create your own scenario.

Obviously, in New York you're a big personality and people recognize you.

The good thing about New York is, I've been here so many years people know when I'm kidding and when I'm not. I never say anything that's too hurtful or anything that will provoke anybody to go and stab somebody else. I have broadcast responsibility. But definitely, people come up to me and comment on what they heard. But New Yorkers are more open-minded when it comes to things you say on the radio.

When you were developing your radio persona, did anyone on radio inspire you?

Oh, yeah, yeah. And every day I learn even more. I used to listen to [former co-host] Moonshadow and from him I got the style of integrating characters into the talk show. There was another guy called Yo-Yo Boing in Puerto Rico. His real name was Luis Antonio **continued on >>p42**



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THE **LUIS JIMÉNEZ  SHOW**

from >>p40 Rivera. He had a very deep voice but he was a very funny guy. He had two more guys there, and he would play the maracas, the other guy would play the bass and another the guitar, and they would sing about everything that was happening in Puerto Rico at the time. And I took that element from him. I like singing to anything we want at any given point.

Did you listen to English-language shows, like your competitor Howard Stern?

When I got to New York, I started working mornings, so I never heard a full Howard show. I admire what he does. He opened the doors for radio. Books. The fact that I made a movie, I have to admit, I said, "Howard did it and it was successful because there was a base audience." He [once] invited me to his show. We were No. 2 at the time. And he said, "The reason I have you here is because I know you'll never beat me." And then two books later, we beat him. He always pretends to be an a-hole on the air, and off the air he's a really sweet guy. I remember we took a picture together and he told his producer, "Make sure it doesn't go out to the press." Because it was a really nice, friendly picture with Howard.

Have you considered satellite radio?

It was on the table. But I didn't believe that I wanted my audience to pay for my show—yet. I said, "I'm developing a new show, it's going to be good, but how am I going to charge people for their fidelity?"

Do you have artists appearing on the show?

I do, but for some reason many are afraid to come to the show. We are never hostile to guests unless guests get hostile against us. I would say 99% of the people that come to the show, I have the respect to go on the air and say, "Buy their CD, don't pirate it," and I ask them questions and most artists are really cool. But in the case of a couple of artists—[one came] on the show, he's all serious, he doesn't want to participate, he doesn't want to joke around. We do a parody of one of his songs and we play it for him and he takes off his headphones.

If you're going to disrespect my job as a comedian, I really can't respect your job as a singer or whatever you are.

You don't depend on artists to make your show work.

Some develop into really good interviews, and some are torture. Not because they're bad people. They're just plain boring. And it's funny, because I see in English media how artists will answer any question. And it's funny to see Latino artists who cross over into the Anglo market answering any question they get thrown.

But when they come to a Latino show they don't want to answer those questions and they get offended. To me it's disrespectful to us as Latino media.

If I'm an artist and I go on your show, should I be prepared to spar with you?

They don't understand that most people don't care about how you produce your new CD. If the audience likes a song, they're not

'Instead of saying the words, I play around them. We have found another layer in the humor.'

—LUIS JIMÉNEZ, ON KEEPING EDGY LANGUAGE IN CHECK ON HIS NEW SHOW

thinking, "Oh, my God! Who wrote that?" Or, "That's a great musical arrangement; who did it?" And the artists come to the show and they pretend to talk about those things nobody gives a crap about. We want to know how you like to spend your vacation or what's the craziest thing a fan has ever done to you.

But in fact, your show tackles some very serious topics.

You learn not to sound too stupid for your audience. When you do a morning show you need to have certain credibility. For me my biggest radio lesson ever in my entire career was Sept. 11, when I was on the air doing a funny show, and all of a sudden I'm responsible for informing the whole Hispanic population of the city of New York what the hell is going on.

We got the info on 9-11 as soon as it happened because one of my guys was talking with his wife on the phone and she was at the World Trade Center. Before any camera could get there I was already dealing with this situation. I never felt as much as a broadcaster as I did there. So, from there on I took it more seriously, in terms of giving my audience the idea that they can trust me. That if something happens, I know what's going on and I can deal with it.

Do you aspire to change people's attitudes and opinions, or are you there to entertain?

I'm there to entertain. As a matter of fact, I love to piss people off. Not that I create things to piss people off.

Is that true?

[No], I probably do. But a lot of my ideas piss people off. I'm an atheist, for example. But most of my audience is Catholic. I say these things and people feel they're pretty challenging, but at the same time my audience isn't really offended by that.

What is your 10-year goal?

Keep people laughing. I don't want people to say, "I'm tired of that old guy on the radio." Even if I'm 60 years old, I still want to be hip, and to me that's really challenging. I've been lucky enough to be able to find a formula and reinvent myself every single time so people think the show is fresh.

Spanish-language radio grew exponentially during the past decade. What is happening now?

Sadly, I don't think the music industry is feeding the radio industry enough to feed the Spanish-language stations we have right now. I think the Spanish-language culture is merging with the hip-hop culture and with the Anglo culture.

And now you hear a lot more radio stations with Latin flavor but not necessarily playing Latin music all the time. In television we're seeing shows [with Latin actors]. I think Latinos are merging into the Anglo culture and I think that will be happening more and more, and I think there will be fewer of us doing purely Spanish communication.

—Leila Cobo

COVERING LATIN

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Billboard Recognizes Business Leaders Drawn To The Annual Global Marketplace

When the 42nd annual MIDEM opens Jan. 26 in Cannes with the MidemNet Forum, the event will live up to its billing as “the world’s music market” (see story, page 21). The exhibition hall at the Palais des Festivals will host more than 50 national and regional pavilions, representing more than 1,600 companies. // For the second year, from among some 10,000 attendees expected at MIDEM, Billboard is recognizing 10 MIDEM Masters. These executives represent the top caliber of international professionals, from every sector of our industry, who use MIDEM to drive their business forward.

ROBERT ALLAN // Partner, intellectual property and IT group, Mayer Brown International, mayerbrown.com, United Kingdom

One of Britain’s foremost entertainment lawyers, Robert Allan has a long, and sometimes eventful, history with MIDEM.

“My first MIDEM was in 1974,” Allan says, “and 2008 will be my 35th consecutive attendance.”

Allan’s personal MIDEM high points include the foundation of the International Assn. of Entertainment Lawyers at the event in 1977 and the sale of Windswept’s catalog in 1999, when he recalls spending “the whole of MIDEM flitting between suites on the fourth and fifth floors of the Carlton [Hotel], talking to the two final bidders.”

He can laugh now, but Allan also had a real scare at one MIDEM when he was attacked by an Alsatian security dog, which bit him on the backside as he tried to leave the Palais des Festivals through an emergency exit.

“Seriously,” he says, “everybody who is important in my professional—and frequently, personal—life, is somebody I met at MIDEM.” —Lars Brandle

MATHEW DANIEL // VP of strategy development, R2G, r2g.net, China

Digital-music distributor R2G, based in Beijing, aims to help content providers ensure more efficient and reliable delivery of music content to the Chinese market through proper revenue accounting mechanisms, in particular by curbing what it terms the “rampant piracy” content aggregators practice in the region.

R2G, which claims that it administers up to 40% of all music-publishing rights in China, has developed its own music-recognition “fingerprinting” system that enables the company to manage a database that R2G claims is one of the biggest in the world for Chinese music.

“MIDEM is proving to be really useful in our music-licensing efforts as we seek to sign up content owners who are looking for opportunities to market and distribute their music in China,” says Mathew Daniel, who represents the company in Cannes as VP of strategy development.

“MIDEM has, in effect, served a role as a one-stop meeting point for content owners seeking distribution,” he says. “And that has benefited us.” —Steve McClure

JANUS FRIIS // Co-founder/co-chairman, Joost, joost.com, United Kingdom

“MIDEM is going to be fun for me,” says Janus Friis, the Danish entrepreneur who created file-sharing service Kazaa, Web telephone service Skype and now Joost for TV distribution online. Friis will be a keynote speaker at MidemNet.

Friis hopes his first visit to MIDEM will allow him to extend the music industry’s familiarity with Joost, the London-based ad-funded Internet TV service he co-founded, which commercially launched Oct. 1, 2007.

He says music already represents more than 20% of the venture’s content, with videos licensed from Universal Music Group, Warner Music Group and several indies.

Friis co-invented Kazaa, the peer-to-peer network shut down in 2006 for encouraging illegal file sharing. Joost, however, operates a secure P2P platform for content owners to develop their own “channels.” Those include Ministry of Sound TV from the U.K.-based dance-music group and channels devoted to U.K. acts Hard-Fi and Oasis.

The P2P technology also enables consumers to interact with other content, such as a Web site.

“People might not have liked Kazaa,” Friis adds, “but it was a reality ahead of its time. It also gave us insights into how [the music industry] works.”

—Juliana Koranteng

IAN JAMES // Managing director, Mushroom Music, mushroommusic.com.au, Australia

Mushroom Music claims the title as Australasia’s largest independent publisher, with around 100 direct signings ranging from Kylie Minogue to Neil Finn.



MIDEM Masters, clockwise from top left: FRIIS, JAMES, LANG, ALLAN and DANIEL.

Its latest breakthrough artist is singer/songwriter Josh Pyke, whose March 2007 debut, “Memories & Dust” (Ivy League), hit No. 4 on the Australian Recording Industry Assn. album chart.

Melbourne-based Mushroom’s placement of Pyke’s songs in widely exported TV soaps—notably “Home and Away”—paved the way for the album’s European release on Island/Universal last May.

Mushroom handles some 60 international catalogs Down Under, including Mute Song and Chrysalis. Ian James says attending MIDEM lets him meet his 16 global subpublishers—from Japan to South Africa—in one spot.

Another attraction, he adds, is dealing with “adventurous American lawyers who’re not there to drink. We’re at ease with each other and do deals quickly.”

Some 10 years ago, he recalls, “I signed up Dave Matthews in 30 seconds. I hadn’t heard his music, but did so purely on a lawyer’s recommendation.”

—Christie Eliezer

MAXYNE LANG // President, Williamson Music, rnh.com/williamson, United States

Maxyne Lang had two goals when she first attended MIDEM 18 years ago. As president of Rodgers & Hammerstein’s Williamson Music, Lang wanted to interact with people who worked with the company’s catalog internationally and understand the lay of the land at the conference.

“You really have to decide what you need from each group of people before you go there,” Lang says. “Otherwise it’s just a conversation that leads nowhere.”

Three years later, Lang landed a deal at MIDEM to represent composer Andrew Lloyd Weber’s work in the United States and Canada, an arrangement that continued for many years.

Today, Lang represents the catalogs of Rodgers & Hammerstein and Irving Berlin Music. Rather than meeting individually with the major publishers’ managing directors who represent the works outside the States, Lang meets with them in groups to help stimulate the exchange.

—Susan Butler

MARK LEVINSOHN //
Attorney, United States

New York attorney Mark Levinsohn once carried contract forms to MIDEM, ready to close deals on the spot for his indie-label clients owned by such newcomers as Craig Kallman (now Atlantic Records chairman/CEO).

That was in the 1980s. After developing a keen sense for branding opportunities, Levinsohn was executive producer for a fashion show during MIDEM a few years ago, featuring Danish models wearing Brazilian swimwear while catwalking to music competing for a deal with an American TV show and videogame.

Levinsohn is now one of the leading international lawyers in the publishing arena. His expertise comes from knowing local players around the world and the subpublishing business.

In 2005, he brokered the largest acquisition of the year after landing the client at MIDEM: Stage Three Music's buy of Mosaic Music.

"Considering that the dollar is weak right now, that should result in a healthy number of European and Asian investors who are interested in putting money in American assets right now."

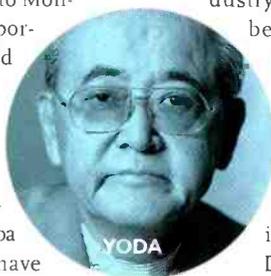
—Susan Butler

FRANCISCO MONCALEANO // President, Codiscos, codiscos.com, Colombia

Colombian label Codiscos is a treasure trove of that country's music and beyond, housing the catalogs of Grupo Galé and Alci Acosta, among other venerable acts, as well as new music by the likes of Bobby Cruz, Richie Ray, Ismael Miranda and Maelo Ruiz.

But in the past decade, with the Colombian market depleted by piracy, Codiscos took a wait-and-see stance, hoping the worse would pass. When it didn't, president Francisco Moncaleano decided to explore other alternatives and markets. So for the past four years, Codiscos has a colorful stand at MIDEM that's become "an embassy of Colombian music," according to Moncaleano. "And we've found opportunities that have amply returned our investment in MIDEM."

Beyond merely selling Codiscos' catalog, Moncaleano hopes to build up Colombia as a musical brand, with its own heading at retail, as happens with Cuba and Brazil. "As a country, we have very rich musical catalogs," says Moncaleano, who is working with his ministry of tourism. "And MIDEM has given us their full support to make this happen."



MONCALEANO

MARTIN MILLS // Chairman, Beggars Group, thebeggarsgroup.org, United Kingdom

For many in the international independent music community, it wouldn't be a MIDEM without the presence of Martin Mills—and he cites the trade fair as a galvanizing point for his own career.

"When we first went to MIDEM in 1976," he says, the Beggars Banquet label "had one punk compilation album and four singles. Going to MIDEM allowed us to survive and fund the business in the early years. Then it became a meeting place with licensees around the world."

More than 30 years after his first MIDEM,

London-based Mills can truly call the Cannes conference a home away from home; he even owns a property nearby.

These days, Mills' MIDEM attendance also hinges on his work for trade bodies AIM, Impala and WIN, each focusing on the independent music sector.

"For the newer labels," he says, "people who are working their way up the ladder and meeting partners from overseas, [MIDEM is] essential. It's still the best place to develop relationships around the world."

—Lars Brandle

AYA OHI // Deputy GM of international repertoire, Victor Entertainment, jvcmusic.co.jp, Japan



OHI

Tokyo-based Victor Entertainment, part of the JVC group of companies, is Japan's second-oldest record company. Known internationally as JVC Victor Entertainment, the company is an A&R powerhouse that continues to develop cutting-edge musical talent, both Japanese and international.

Aya Ohi, one of the Japanese music industry's leading female executives, says she's particularly proud of the deal Victor Entertainment made with Cooking Vinyl to license the forthcoming studio album by the Prodigy.

MIDEM's greatest value, Ohi says, is as a venue for holding annual meetings with Victor's international partners.

"It's also useful for being introduced to new people and having people recommend you to others," she says.

"When you hear good 'rumors' about yourself at MIDEM, you get a sense of assurance that people must like working with you, and that's a great incentive for wanting to do more and to make the best use of the event."

—Steve McClure

TOM YODA // Chairman/CEO, Dreammusic, dreammusic.co.jp/english, Japan

A former chairman of the Recording Industry Assn. of Japan, Tom Yoda has been an often-spotted figure at MIDEM for many years. After his 2004 departure from Japan's biggest independent label, Avex, where he was chairman/CEO, Yoda moved on to another Tokyo-based indie label, Dreammusic.

Dreammusic's biggest success has been female vocalist Ayaka Hirahara's single "Jupiter" (based on the section of the same name from Gustav Holst's "The Planets"), which became a major and long-selling hit in late 2003 and early 2004. More recently, the label enjoyed a breakthrough in 2007 with rock/pop/hip-hop group Funky Monkey Babys.

Yoda cites a licensing deal with Swedish label/production company Roasting House, with its rock, pop and dance roster, as one of his 2007 MIDEM highlights. That deal reflects Dreammusic's aim of broadening its international repertoire, Yoda says. For example, the company has signed U.K. band Elliot Minor and is in negotiation for other acts with the potential to break in Europe.

"MIDEM's a great meeting point for Japanese and international music companies," Yoda adds. "And I'm always looking for great music."

—Steve McClure

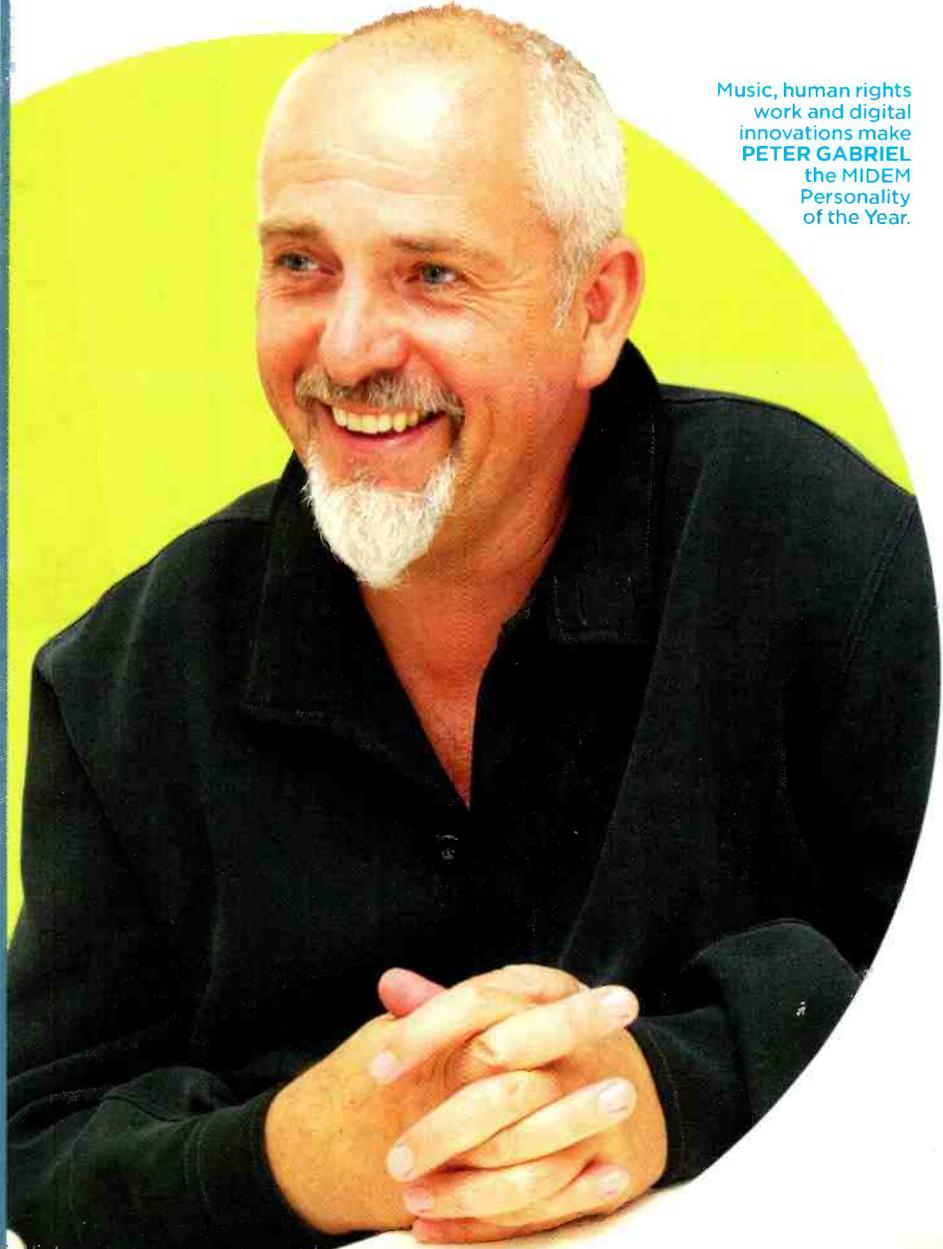
THE BILLBOARD Q&A

PETER GABRIEL

MIDEM Personality Of The Year Is Industry Pathfinder by Paul Sexton

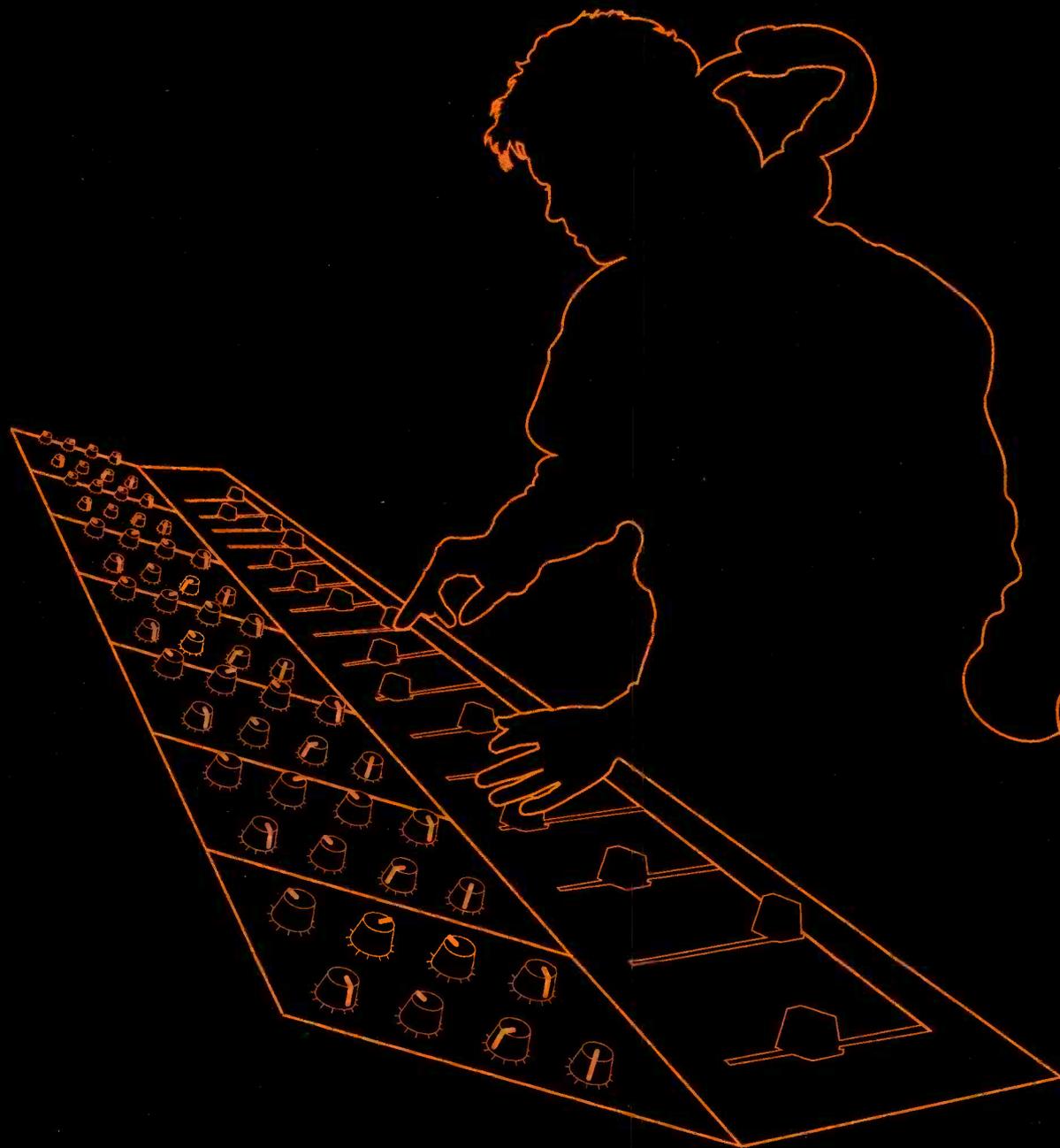
Peter Gabriel has long been admired as a pacesetter of musical exploration, a passionate campaigner for human rights and a pathfinder in technological development. // That widespread admiration will much be in evidence Jan. 28 in Cannes when Gabriel is named MIDEM's Personality of the Year. // The honor from "the world's music market" benefits a true man of the world in both music and communication. // It's also the latest in a distinguished collection of trophies. Last May, Gabriel received a lifetime achievement title at Britain's Ivor Novello Awards and a few months earlier, the Nobel Peace Laureates bestowed the Man of Peace honor on him. // Reed MIDEM CEO Paul Zilk praises Gabriel's status as "an outstanding musician with an international following of millions" and as a pioneer of "innovative methods of distribution in the digital environment [who] has explored new business models for his music and that of fellow artists." // He adds, "Throughout his career he's shown that music transcends pure entertainment and can be put to the service of important issues, such as human rights." // But far from resting on his laurels, Gabriel continues to pursue new challenges. // The years he spent as frontman during Genesis' most innovative era barely hinted at the inquisitive spirit of this four-time Grammy Award winner. // In the past year, Gabriel has worked extensively to develop more of the globe-embracing ideas that have always been his stock in trade. He spoke with Billboard about some of them and what 2008 holds in store.

continued on >>p46



Music, human rights work and digital innovations make **PETER GABRIEL** the MIDEM Personality of the Year.

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from >>p44

How do you feel about being MIDEM's Personality of the Year?

I must be getting to that awards time of life; it's God's way of telling you you're getting on.

MIDEM, I think I've only been once before, when we were doing OD2 [the digital provider he co-founded in 2002]. We were trying to get this union together [MUDDA] of digitally downloading artists, but the artists didn't leap to it at the time. Nowadays, people get it a lot more easily.

When you recently co-founded digital music platform We7, did that feel like a successor to OD2?

Well, it was just another punt in the music business, but it is another thing I think is potentially important for artists. With their traditional stream of revenue—record sales—being largely taken away, we've got to be a little more inventive. There are lots of different models emerging, and it was exciting to see the Radiohead one.

With people used to hearing ads on commercial radio, we were trying with We7 to see—if we did a lot less than that but still included ads—[whether] there was a way people could get songs, and eventually films, for free.

The theory is that the more targeted the ads—and you obviously have to choose to volunteer information about yourself—the less painful it is. If I'm looking for a hybrid car, that's the moment when I'm probably interested to hear the ads from different hybrid manufacturers, so you don't get the old "dog food to cat owners" [advertising].

It's not the only way of doing things, but for a generation that's grown up with "music for free," it's a way of continuing that but still getting some stream of income to the people that created the content.

To some extent, did you pre-empt Radiohead when you said you were looking at releasing your next album without a conventional record company?

Yes, but I hadn't conceived of the "pay-what-you-want" thing, which I think was very brave. Clearly they're at the peak of their

career, so they can rely on a certain number of fans.

Deluxe packaging is something I've been talking about for a while—I do think that's going to work, where people get something for nothing, a regular package for a reduced cost, then a deluxe or handmade item above that.

Since 2005, you've also been working on thefilter.com. What's that about?

It's a recommendation engine of sorts, but my dream there, which I'm still pushing hard for, is a mixer that you can stick anyone in, whether it's [a recommendation from] a favorite artist, a magazine, your friend, someone who looks like they've got interesting

'With the traditional stream of revenue—record sales—being largely taken away, we've got to be a little more inventive.'

—PETER GABRIEL

taste, and you [could] just press a "do it" button and get a combination of people's tastes. At the moment, it makes recommendations for you based on what you like.

You admire new technology not for its own sake but for what it can do to connect the world, don't you?

Yes, I'm passionate about it; actually, I've been spending more time on that than music stuff in this last year. We've got this thing called theelders.org up and running, and the Hub at [human rights organization] Witness, which is intended to be a sort of YouTube for human rights.

The Elders is extraordinary; respected people, like [Nelson] Mandela and Kofi Annan, that are beyond career-building, but

still have leverage and respect and wisdom, which is still an underused natural resource.

I'm also trying to push a thing called Face the World, which is a serious attempt to get every living face online. With Google Earth, I can pretty much zero in on any living tree, but I can't zoom in on any living face.

It's only part of the process, but being able to hear people and listen to what's going on is the first step in any healing process.

Will the mobile phone play a role in connecting people from different cultures?

There was a "Geek Week" on Channel 4 [on U.K. TV] where they tried to find a Masai tribesman without a mobile, and couldn't. Then they interviewed this fantastic Kenyan girl and asked her, "What's going to change things in Africa?," and she picked up her mobile phone. The interviewer said, "I don't really believe in a single technological fix," and she said, "Oh, you don't believe in the wheel? Or fire?"

In the Mandela Foundation, they gave mobiles to coffee growers in Zimbabwe, who were getting continuously ripped off. The very next day, they were getting the latest prices from Chicago, and suddenly could do a deal related to the current price.

Did you get to see any of the shows on the Genesis reunion tour?

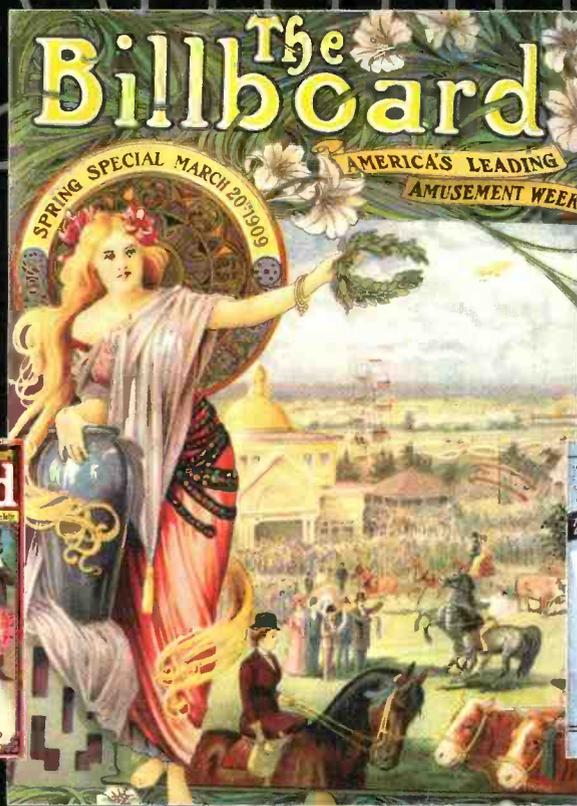
I didn't. I was trying to get to the Rome [show], but if they do another [tour leg], I'll try to get there.

We had discussions about [my taking part], but the time commitment they wanted was growing, and I knew with trying to get the Elders going, I wasn't going to be able to do both. I'm not in principle against the idea of doing something.

How's the new album coming?

Very slow at the moment. I've been heavily distracted, but I'm determined now to get back into it, and some new songs are coming through that I'm very happy with.

Frame A Piece of Billboard History



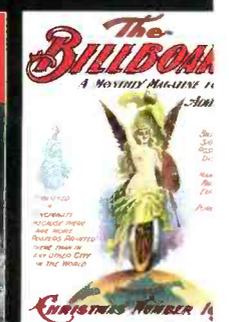
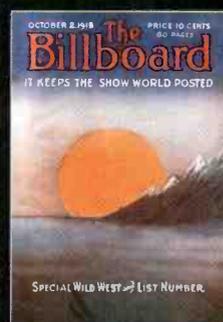
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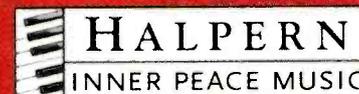
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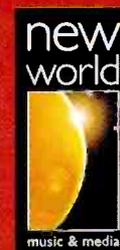
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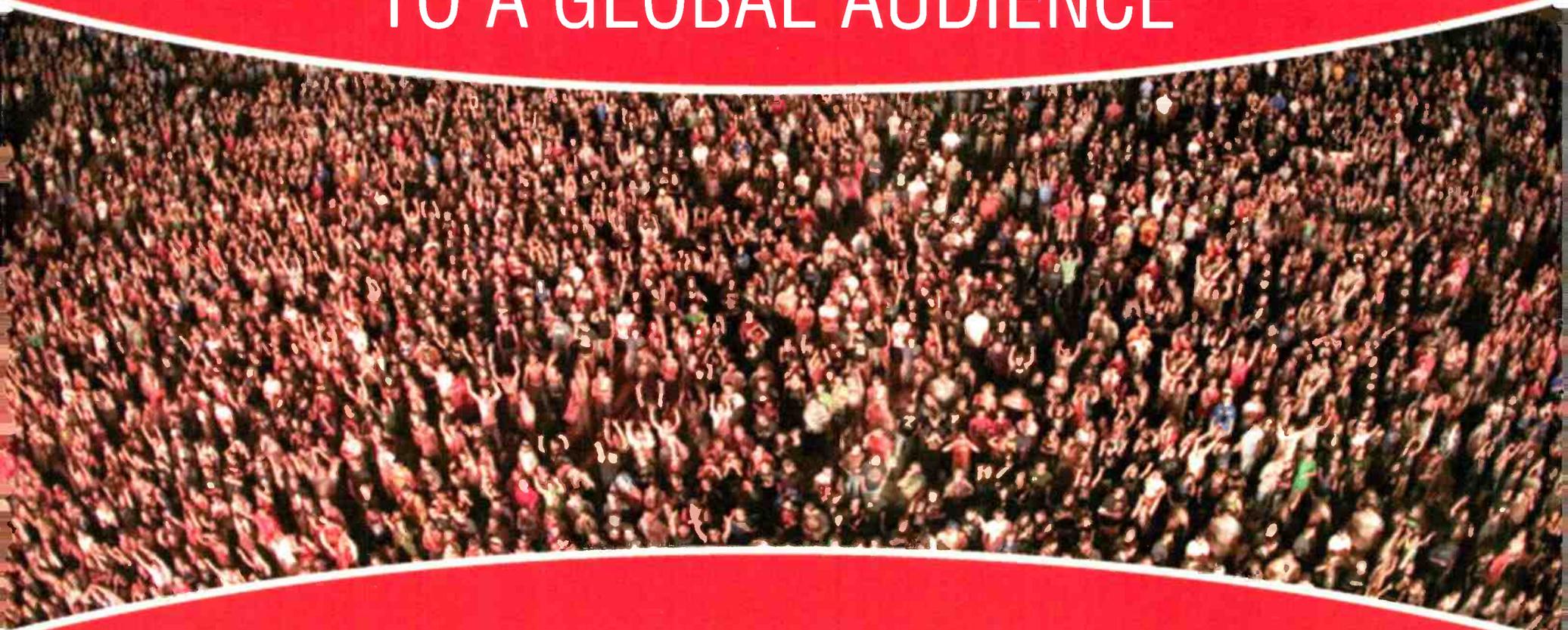


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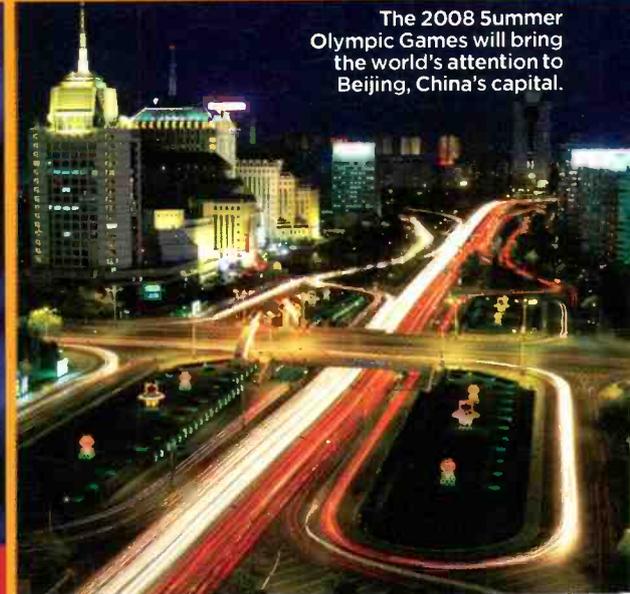
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Cantonese pop legend JACKY CHEUNG performs a 2007 concert in Nanjing. The superstar opens the new Pop TV Arena Jan. 25 in his native Hong Kong.



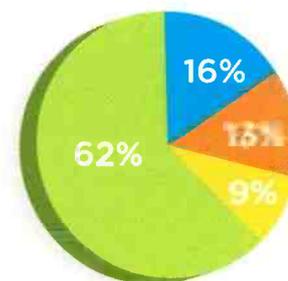
The 2008 Summer Olympic Games will bring the world's attention to Beijing, China's capital.

CHINA FACTS

AVERAGE EARNINGS: \$7,800 per capita (2006 estimate)
CAPITAL: Beijing
POPULATION: 1,321,851,888 (July 2007 estimate)
OFFICIAL LANGUAGES: National: Mandarin (Putonghua)
 REGIONAL: Wu (Shanghaiese), Cantonese (Yue), Minbei (Fuzhou), Minnan (Hokkien-Taiwanese), Xiang, Gan, Hakka dialects, minority languages
BROADBAND SUBSCRIPTIONS PER 100 PEOPLE: 4.4 (57 million nationwide)
MOBILE PHONE OWNERSHIP PER 100 PEOPLE: 35.5 (Nokia, 2006)

MUSIC FACTS

SALES AWARDS: No existing sales awards. The four major record companies are due to launch a sales award program this year, according to the IFPI.
MUSIC INDUSTRY WORLD RANKING: 27th
PERCENTAGE OF GLOBAL MUSIC SALES: Less than 1%
PERCENTAGE OF PIRATED PHYSICAL SALES: More than 50%
TOTAL LEGITIMATE PHYSICAL UNIT SALES: 7.4 million (January-June 2007); 26.1 million (2006)
TOTAL LEGITIMATE PHYSICAL SALES REVENUE (WHOLESALE): \$15.3 million (January-June 2007); \$47.1 million (2006)
MARKET SHARES BY REPERTOIRE (2007)



- International repertoire
- Domestic repertoire
- Classical, and other repertoire
- Regional

TOP INDEPENDENT LABELS (listed alphabetically)

- China International Corp.
- China Record Corp.
- China Record Shanghai Corp.
- Shanghai Audio and Video Pacific Audio and Video

SOURCES: IFPI, IT Facts, Nokia

POWERFUL PROMISE

Turning Expectations Into Results In China Demands Patience And Partnerships
 BY STEVE McCLURE

China is a country of 1.3 billion people, with an increasingly affluent middle class that has been historically starved of non-political entertainment. ■ But that does not automatically make China the world's biggest music market. ■ That's an obvious point, perhaps. But it's an important fact to bear in mind for anyone thinking of doing business in China's potentially vast and lucrative music market.

China will be recognized as the "country of honor" this year at MIDEM, which opens Jan. 26 with the MidemNet Forum, further raising the country's profile within the global music business. MIDEM's opening-night party Jan. 27 will feature performances by acts from China including Wang Yong, the Honeys, China Magpie, the Feng Huang Traditional Band, DJ Mickey Zhang and DJ Ben Huang.

Music-industry executives with experience doing business in China say that turning expectations into results in the territory requires not only hard work, but also realizing that the rules of the music-biz game there are often fundamentally different from other markets.

"Doing business in China is about guanxi: building and working networks of key business contacts," says Nic Garnett, principal consultant at Mountain

View, Calif.-based digital rights management (DRM)/technology consulting firm Interight.com.

Guanxi is central to the way Chinese business works. Outsiders need to work with local partners that can provide the necessary local insights and connections.

Specifically, one needs a Chinese partner, says Jackie Subeck, senior partner in CFC Jianian, a joint venture between Los Angeles-based consultancy firm AIM Group and state-owned China Record Corp.

"It's a must," Subeck says. "Without that, you can easily find yourself unable to work in the market effectively. Things that we take for granted in the West, like getting a permit to throw an event, are not the same there. You need a partner who can help facilitate those things for you."

In China's burgeoning live-music sector, for example, Subeck says finding the right sponsor is crucial. "Without sponsors you can't really get anything done, and they can make or break your project," she says. "It doesn't really matter if you're Chinese or Western—you're going to need sponsors to put on an event. Plus, they'll help you with the marketing."

Erik Gilbert, VP of content at San Francisco-based digital distribution, marketing and technology company Independent Online >>

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Distribution Alliance (IODA), agrees that building relationships is vital if you want to do business in China.

"It is an exciting time to be building relationships in Beijing and elsewhere," Gilbert says, "and my time there has proved that China in particular may benefit from its lack of industry baggage and actually help establish new business models.

"Move in with managed expectations," Gilbert adds, "and you will not be disappointed."

Similarly upbeat is Jonathan Krane, CEO of Shanghai-based ticketing and promotion company Emma Ticketmaster, a subsidiary of Ticketmaster in the United States.

"The entire Chinese entertainment market is growing fast—it's new here," Krane says. "But it's important to understand the market. There's a significant learning curve."

Unlike its U.S. counterpart, Emma Ticketmaster operates in China as a promoter and has presented shows by acts including Eric Clapton and the Rolling Stones since the company launched in 2004. International acts brought to China in 2007 by Emma include Linkin Park, Beyoncé, Avril Lavigne and Christina Aguilera.

With the world's attention turning to China for the 2008 Summer Olympics in Beijing, Ticketmaster is certainly not the only major Western company in the touring sector expanding its interests in the country.

Live Nation in December announced an agreement with Chinese company Cosmedia Group to manage the new 10,000-capacity outdoor Pop TV Arena in Hong Kong and appointed Luke Hede as its Hong Kong-based director of booking for Asia. Chinese superstar Jacky Cheung was set to open the venue with a series of concerts beginning Jan. 25.

Also in December, AEG announced a joint venture with Australian venue operator Ogden IFC that has bid on venue projects in China and elsewhere.

Another theme that emerges in talking to China-savvy music industry executives is that China, probably more than any other territory in the global music market, is not a homogeneous entity.

That's hardly surprising, given that China's 1.3 billion people are spread over 3.7 million square miles and speak several regional dialects and languages.

"China is a huge country—so huge that there are a lot of subcultures within the country," says Catherine Leung, Beijing-based GM of Universal Music China. "Approach the China market like the European market. Look at provincial implications as well as national ones."

Max Hole, London-based Universal Music Group International president of the Asia Pacific region and executive VP of marketing and A&R, says piracy is the big issue in China.

"China is a vibrant and exciting place for music of all kinds, but the main thing people need to know is that piracy [both physical and digital] is throttling the recorded-music business before it can get started, both for international and Mandarin-language music," Hole says.

"Services like Baidu and Yahoo China [that link Web users to sources of unauthorized downloads] make it impossible for legitimate online services to get going, and the music business needs to be paid a fair share for mo-



'Doing business in China is about guanxi: building and working networks of key business contacts.'

—NIC GARNETT

bile services," Hole adds. "We need help and support from the Chinese government and legal system."

Interight's Garnett, who served as director general of IFPI from 1992 to 1999, sees things somewhat differently.

"The traditional finger-pointing by foreign-content interests regarding piracy in China largely misses the point," he says. "China is rapidly coming to terms with intellectual property rights—on its own terms. Protecting foreign copyrights is not a priority; protecting Chinese intellectual property—for example, the rights around the Olympics—is. Understanding and working with local attitudes to rights protection is another key to business success in China."

Ken Cheung, Hong Kong-based VP of new media and business development at Warner Music Asia Pacific, says China's record in terms of protecting IP rights—foreign or domestic—has been less than stellar.

"While the China market seems very attractive in terms of market size, it also presents many challenges at the moment," Cheung says. "China has never been an attractive market in terms of CD sales, as piracy is rampant.

"For digital, the online business has been

destroyed by Baidu—the largest search engine in China—which has more than 40% of its traffic coming from illegal MP3 search and deep-linking" to Web sites offering unauthorized content, he adds.

Other executives involved with the Chinese music industry believe progress is taking place in efforts to fight piracy.

"The perception among Western music executives is that because there has been such a culture of piracy in China, that consumers will not pay for music [or video], and that it's futile to develop a legitimate business there," New York-based digital music consultant Deborah Newman says.

Newman is now working with Catalyst Mobile, a mobile entertainment services company based in Emeryville, Calif., advising it on content strategy, digital rights and licensing for the company's soon-to-be expanded China music service.

"However, the recent major-label initiatives in China—in cooperation with IFPI—to bring legal action against those companies that are facilitating piracy is an encouraging sign," Newman adds.

In April 2007, the Beijing No. 2 Intermediate People's Court sided with 11 record

companies, including the four international majors, that in January sued Beijing-based Yahoo China operator Alibaba for copyright violation due to the portal's practice of providing deep-linking.

The court ordered Yahoo China to pay 200,000 yuan (\$27,200) in damages to the labels and to delete the links to the free-download Web sites.

IFPI Asia regional director Maysee Leong says the ruling gave the record industry a good basis for further action against similar Web sites, including such major portals as sina.com and sohu.com.

However, Newman notes that, as in the IFPI's victory against Yahoo China, the damages are so small that there's no real deterrent to prevent the continuing piracy.

"The challenge for Western music executives is figuring out the rights landscape in China," she says. "It's important that the music labels in China understand that entrepreneurs who are bringing innovative new services, especially in the mobile area, be given a chance to build a business.

"The rights landscape needs to be clarified, and it needs to be applied uniformly across all services that

continued on >>p54



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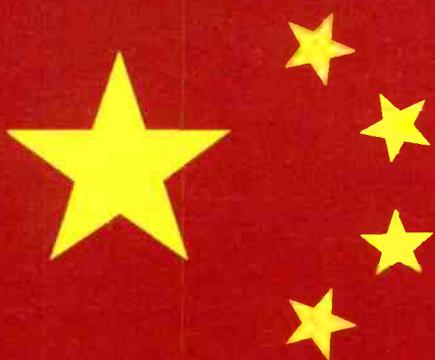
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THE GREAT WALL



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from >>p50

are offering legitimate digital music services to the Chinese music fan."

Newman adds that a related problem in China is that obligations for compensating music publishers, for local and international repertoire, remain unclear.

IODA's Gilbert is more sanguine about the music industry's prospects in China.

"One must look beyond CD sales and move on from the piracy issue; there are new models to be looked at," he says.

"China provides us with a framework to look beyond the supposedly shrinking global market, as measured by CD sales, and instead focus on the overall expansion of the industry through multiple revenue streams such as digital, merchandise, publishing, licensing, touring and so forth," Gilbert says. "The record industry may be shrinking, but the music entertainment business is expanding; it is merely being spread out over different and multiple sources of income."

Mathew Daniel, VP of strategy development at Beijing-based digital music distributor R2G, says that while physical music in China may be a lost cause, the country's digital achievements and potential are enormous.

"Already labels are reporting up to 70% of revenue being attributed to digital," Daniel says. "This percentage is much more than that in mature music markets in the rest of the world."

Market players say that a key recent development in the Chinese digital space was the launch in 2006 by China Mobile—the world's biggest mobile carrier—of its Central Music Platform, aimed at facilitating nationwide marketing of music by bypassing aggregators and dealing directly with content providers.

"This has both positive and negative implications for labels trying to market product in China," says Mark Natkin, managing direc-

One key theme that emerges when speaking with industry players active in China is that the music business has yet to develop locally the substantial potential of its own talent base.

"The opportunities in China are substantial," Interight's Garnett says. "Local music production is underdeveloped, and the popular scene is dominated by imports from Hong Kong and Taiwan. There is growing interest in developing local content to international standards, not least at government level."

Consultant Newman says, "There is a very young, but exciting music scene coming out of China. In the last year alone I've seen the bands get so much better."

Echoing that sentiment is Archie Hamilton, founder/CEO of Shanghai-based concert promoter Split Works.

"In China, there's been a huge amount of progress in terms of building an alternative space," Hamilton says. "We've seen progress by local [alternative] bands, like Banana Monkey, PK 14 and the Retros. There were three Chinese bands playing at South by Southwest. Beijing now has a classy live venue, Star Live, and Shanghai now has its first proper live house."

Emma Ticketmaster's Krane says China has a very strong domestic touring market: "I think this segment can grow a lot."

Linus Liu, managing director for China at U.K.-based concert services company Star Events Group, says major Western acts that have played China in the past year "would not have even had a look-in coming to China in previous years."

But he says much remains to be done before China's live-music business is on a par with those in other territories.

"From a production view, money for better equipment, service, health and safety are

'One must look beyond CD sales and move on from the piracy issue; there are new models to be looked at.'

—ERIK GILBERT

tor of IT and telecommunications at Beijing-based consultancy Marbridge.

"On the plus side, they can more cost-effectively run national marketing campaigns; on the minus side, marketing has not been a real strong suit for China's operators—something that was less of an issue when the [service providers] were there to take on that role. Labels working directly with China Mobile and China Unicom need to work with them to develop a clear, detailed plan on who will be responsible for different aspects of product marketing."

Beijing-based Roger Chen, Greater China sales manager for California digital music information services company Gracenote, outlines steps he believes the digital sector can take to expand its reach in China.

They include increasing the average per-track sales price, focusing more on personalized service and user recommendations, focusing more on the Long Tails of catalog titles as opposed to the "traditional impulse-style model" and removing DRM from tracks to facilitate ease of use, especially among non-PC users.

still in their infancy," Liu says. "Also, out-of-date knowledge and systems for live events are still in place and desperately need updating to internationally recognized and proven [standards]."

Hamilton adds that China's media sector leaves a lot to be desired when it comes to help develop the territory's music industry, terming the local media "unappreciative and uninterested."

"Radio is the biggest disappointment, because it can be a very formative medium," Hamilton says. "They don't have any scope to play anything except pop."

But Liu reminds those thinking of getting into the Chinese music market to maintain a sense of perspective.

"Do not think one can change a 5,000-year history and culture overnight," he says. "What right does one have to do so, anyway? Keeping this question in mind helps."

Additional reporting by Rebecca Catching in Shanghai.



Canadian musician AVRIL LAVIGNE says "hands-on hips" in a photo session during a press conference prior to her Aug. 15, 2007, concert in Shanghai.



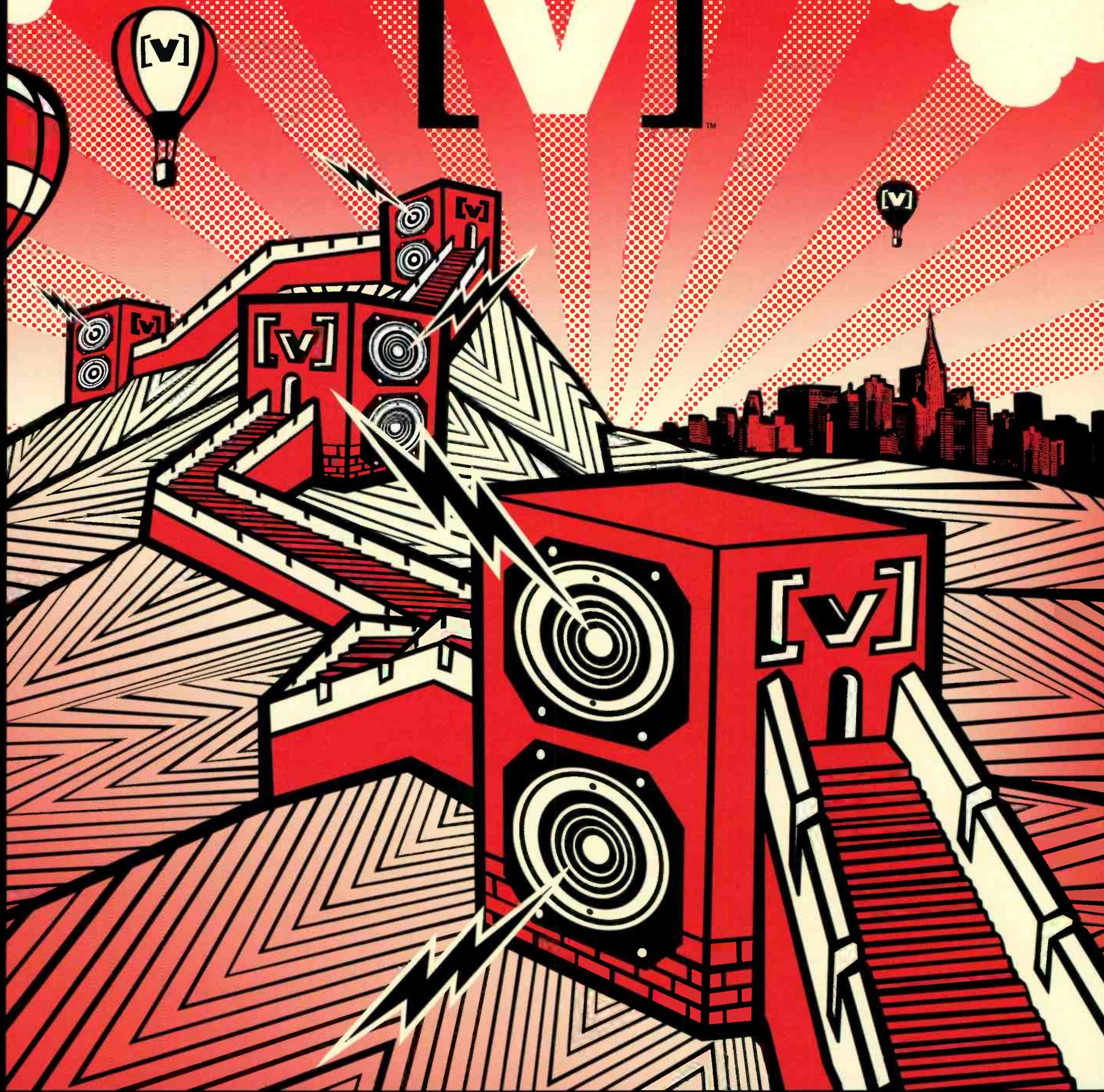
U.S. singer BEYONCÉ lets her hair down during a Nov. 5, 2007, concert in Shanghai.



The stylish CHRISTINA AGUILERA reveals her plans during a news conference for her June 25, 2007, Back to Basics tour stop in Shanghai.

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ADWEEK

February 4



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Three chart debuts,
three different songs

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MUSIC

HIP-HOP BY HILLARY CROSBY

Highs And 'Lows'

Digital Bonanza Lands Flo Rida Atop The Charts

When Flo Rida first took the bus from Florida to Los Angeles in hopes of launching a music career, he was so broke that he was forced to live on the streets.

Even worse, he once left his bag on a bench while milling around the Beverly Center mall, only to discover that the LAPD had confiscated it, fearing it contained a bomb.

Nowadays, the rapper's outlook is considerably brighter. His debut single, "Low" featuring T-Pain, spends a fourth week atop the Billboard Hot 100 this issue, and in the post-Christmas week, set a new record when it moved 470,000 digital downloads.

As a bridge to his Poe Boy/Atlantic debut, "Mail on Sunday" (March 18), "Low" is prominently featured as the lead track from the Disney film "Step Up 2 the Streets," which opens Feb. 14 in U.S. theaters. Atlantic will release the soundtrack Feb. 5.

"It's hard to pick songs for a film like 'Step Up 2' because we don't use known stars," Disney Pictures music and soundtrack president Mitchell Lieb says. "So the dancing and the music really are the stars of the picture. I need my music to chart, and high, by the time the movie comes out."

There's no worries on that front, with "Low" having sold more than 1.78 million downloads through Jan. 6, according to Nielsen SoundScan. But Atlantic now faces the challenge of keeping audiences interested once Flo Rida's debut hits stores.

"Some people may say, 'Why did they give this song to the soundtrack?'" Atlantic VP of marketing James Lopez says. "This deal was done early in the development stages. We wanted to really utilize the marketing the film company was going to do to roll it out, because this is a major film with studio muscle."

Plus, the label has been building the Flo Rida story since late last summer, when he began playing club dates in Florida and the Southeast in conjunction with the release of "Low" to clubs in the area.

"This may seem like an overnight sensation to most of the country," Lopez says. "The song spread so much faster than we could travel."

The "Low" video debuted in early November on BET and MTV, inspiring nearly 100 YouTube videos of dancing fans. According to Atlantic director of digital marketing Brian Dackowski, the label quickly initiated partnerships with social networking sites like Imeem, where fans can upload their own photos and remixes of the "Low" clip.

Flo Rida also has his own YouTube channel, through which "Low" has garnered nearly 5 million plays, and interacts personally with fans on his MySpace site.

"This phenomenon was organic," Dackowski says. "We haven't had an artist take off like this before with a song picking up and kids across the country going for it on their own. It was like riding a wave."

'SUNDAY' BEST

Flo Rida was born Tramar Billard on Dec. 16, 1979, in Carol City, Fla.'s 187th Street projects. The youngest (and only boy) of seven siblings, he was a natural athlete who played every sport imaginable, but music was what really moved him.

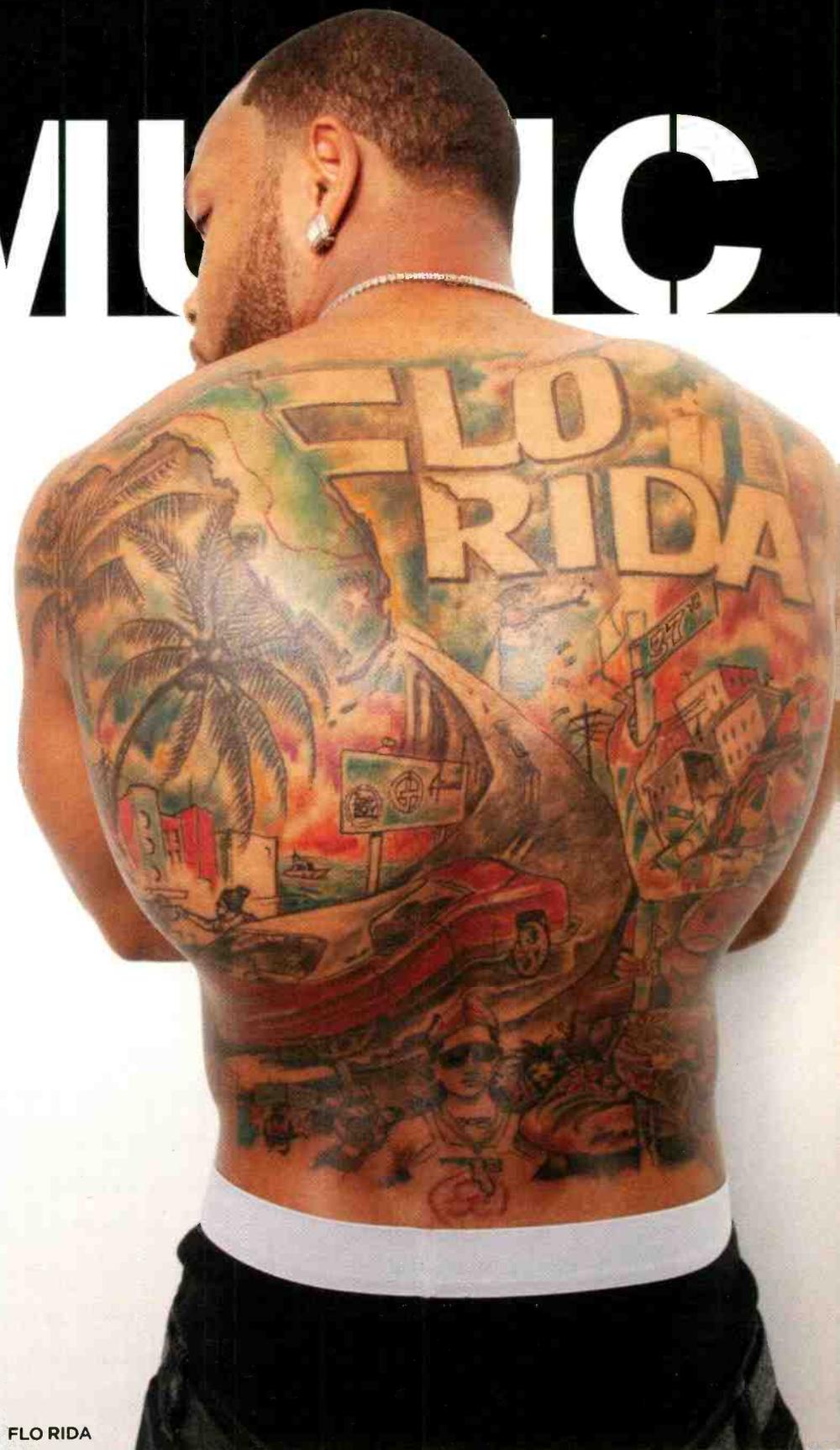
He honed his skills making tapes in his grandmother's and aunt's garages, and by ninth grade, had joined four-member rap group the Groundhogz.

"We grinded locally doing shows and mixtapes," Flo Rida says. "We kept rapping together even after I graduated high school in 2001 and left for [the University of Nevada-Las Vegas]. But after awhile, we started shopping our demos separately because no one signed us as a group."

The rapper returned to Carol City to regroup, but was summoned back to record in L.A. after an old friend, Tracy Pierce from the Blind Boys of Alabama, passed Flo Rida's demo tape to producer Devante Swing. Swing helped Flo Rida develop his style, but was unable to land him a major-label deal.

What finally elevated Flo Rida to the big leagues was another old friend, Rick Ross' manager E Class, who runs Florida indie label Poe Boy.

"They'd been trying to sign me and get me to come back to Florida, but I didn't want to until



FLO RIDA

I could contribute to my family," Flo Rida says. But by 2006, he was back home and recording, and newly signed to Atlantic.

Now, the rapper is putting the final touches on "Mail on Sunday," which features appearances by Ross, Sean Kingston, Lil Wayne, Trey Songz and Brisco, and production from J.R. Rotem, the Runners, Timbaland, Designated Hitters, Tracy Pierce and DJ Montay.

Atlantic is prepping for the imminent release of a viral video, "Gotta Eat" featuring Plies and

Lupe Fiasco, and Lopez hopes a second official single will be at radio by the end of this month.

"We want to make sure the consumer buys into an artist and not just because of one song," he says. "We know his album is deep."

But despite all that's on the horizon, Flo Rida is simply thankful for his success and hoping for more. "They say if you grind hard enough, you'll shine," he says. "I didn't know 'Low' would get this big. It's the greatest feeling in the world."

>>>MORNING GLORY

My Morning Jacket has set a June 10 release date for its as-yet-untitled new ATO album, and will celebrate the project with a June 20 show at New York's Radio City Music Hall. The group's first appearance there will be "an evening with" and is being billed as MMJ's only New York-area show for the time being. MMJ is also booked for a March 13 show at Austin Music Hall as part of South by Southwest.

>>>'CLUB' KIDS

Mariah Carey, Paula Abdul, Joss Stone, Travis Tritt, Jason Mraz and former "American Idol" finalists Elliott Yamin and Katharine McPhee are among the artists making appearances on "Randy Jackson's Music Club, Vol. 1." It will be released March 11 on "Idol" judge Jackson's Concord Music Group imprint, Dream Merchant. The first single, "Dance Like There's No Tomorrow," features "Idol" cohort Abdul's first new recording in more than 10 years.

>>>BACK IN THE RING

Four years removed from 2004's "Rahzel's Greatest Knockouts," Rahzel is finally completing its follow-up. Due out this summer on Ipecac Records, "Greatest Knockouts the Album, Vol. 2" marks the third solo release for the former Roots member. "It's like the music I grew up on, the music that made all of these things that are present now in existence," he says. "I'm continuing that with raw beats, raw rhymes, beat-boxing and rhyming."

>>>MY CHERI AMOUR

Following its online release via iTunes late last year, Bad Boy singer Cheri Dennis' oft-delayed debut album, "In and out of Love," will finally hit stores Feb. 26. Single "Portrait of Love," the follow-up to last year's "I Love You," is No. 55 on Billboard's Hot R&B/Hip-Hop Songs chart. Contributors include Yung Joc, Sean "Diddy" Combs, Timbaland, Rodney Jerkins and Mario Winans.

Reporting by John Benson, Jonathan Cohen, Mariel Concepcion and Katie Hasty.

ROCK BY TROY CARPENTER

Marching Forward

Mould Back In Step With 'District Line'

Bob Mould has worn many caps throughout a nearly 30-year career, but he's feeling particularly comfortable with his newest fit.

The former Hüsker Dü and Sugar frontman will release his seventh solo album, "District Line," Feb. 5 through a deal with Epitaph's Anti-imprint. The album includes "lots of guitars" and "shorter pop songs," according to Mould, who drafted Fugazi drummer Brendan Canty to provide the material with a sturdy rock underpinning.

Mould drew on his experiences with his two previous bands when crafting the arrangement, which is primarily a marketing-and-distribution pact that allows him to retain ownership of his masters after a licensing period. Mould has had relationships with many labels through the years, but says he's reached a point where the finances of a particular deal aren't the most important factor.

"The deals that I had with Rykodisc for the Sugar albums and two of my solo records in the late '90s are similar to the deal I have currently, in that it's masters ownership with licensing," Mould says. "I own the masters at the end of the day, but I can't do anything with them for a number of years."

Mould owns such albums as "Loudbomb" and "Modulate," which were manufactured and distributed by United Musicians, outright through his company Granary Music. And his 2005 album "Body of Song" was a "traditional one-

off" with Yep Roc, he says. But with "District Line" on Anti- in the United States and Beggars Banquet for the rest of the world, "it's a license, so it's in all of our best interests to exploit the masters as much as possible in the initial term," he says.

When Hüsker Dü was at its peak in the mid- and late '80s, Mould gave up control of his masters to Warner Bros. in exchange for large advances, which in retrospect seems like a risky wager. But Mould, who maintains an active personal blog where he polls fans on such business topics as Radiohead's "pay what you want" model, is philosophical about the changes in the industry.

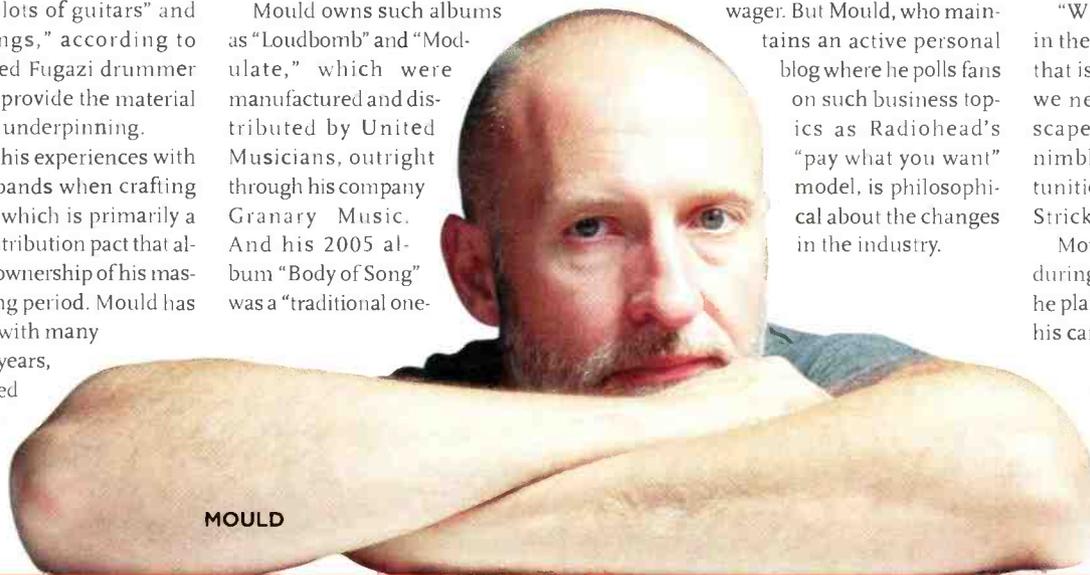
"At this point in my career, it's more about the fit than the finance," he says. "I prefer to own the masters because it's a matter of principle for me. But when I say 'fit,' I mean a label that is sympathetic to what I'm trying to do artistically."

For Anti-VP of sales Jon Strickland, that means connecting Mould's music to a younger audience via a video EPK with testimonials from members of Death Cab for Cutie and Clap Your Hands Say Yeah, which will be posted on Amazon.

"What we offer to someone like Bob in the current environment is a home that is established enough to get what we need done in the shifting landscape of traditional retail, but also nimble enough to respond to opportunities in the digital and blog world," Strickland says.

Mould's history will be on full display during a spring U.S. tour, during which he plans to play songs from throughout his career.

"As time marches forward and I have less time to play these songs, I've started thinking, 'Just give the people what they want.' It seems to make them happy, and at the end of the day, that's what music is all about." ...



GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>AUSSIE PENDULUM ON UPSWING

Australian drum'n'bass troupe Pendulum is set to rock international markets in 2008. In late 2007, the Australian group announced its arrival when "Granite" spent a month on the Official U.K. Charts Co. singles list as a download-only single. A physical release helped it peak at No. 29 in early December. Originally from Perth, Australia, but London-based since 2003, Pendulum signed to Warner Bros U.K. for its debut major album release "In Silico," due March 17. Atlantic Records is due to release the album in September in the United States.

Pendulum's debut 2005 album "Hold Your Colour" on London indie Breakbeat Kaos drew media comparisons to the Prodigy—which, in 2005, commissioned Pendulum to remix its 1994 U.K. hit "Voodoo People."

Widespread support from the British music press and word-of-mouth since then has helped Pendulum gather mo-

mentum, says Jeremy Lascelles, CEO of Chrysalis Group, whose music publishing division signed the band in summer 2007.

"I'm always been drawn to artists who break by stealth, through their own initiatives rather than conventional high-profile marketing," Lascelles says. "[Pendulum] feels like a band on the verge of doing something big."



According to Warner, France and Germany are the band's likeliest international priorities after its U.K. breakthrough.

—Lars Brandle

>>>MARLING ON THE MOVE

At 17, U.K. singer/songwriter Laura Marling is no slow-starter. When London singer Jamie T spotted Marling playing her second-ever gig in 2006, he promptly invited her to tour with him. After releasing two EPs on indie label Way Out West, she then became one of T's labelmates at Virgin and made her debut on the BBC's "Later With Jools Holland."

Reading, England-born Marling cites Neil Young, Judee Sill and Joni Mitchell as influences and has already supported cult folk-singer Devendra Banhart on U.K. and European

dates. After U.S. gigs Jan. 14-18 in New York and New Jersey, she returns home for five March shows touted as the Song Box tour, booked through International Talent Booking.

The name refers to her debut long-player, "Alas I Cannot Swim." It will be released Feb. 4 in the United Kingdom as a standard CD and as the limited edition "Song Box," containing the album plus posters and other extras—including a concert ticket for any of the March shows.

The boxed version will not be eligible for the U.K. chart, but, Virgin GM Mark Terry says, "because of the kind of artist she is, we're not overly concerned. We're working with Laura long-term; that's why we wanted to do something a bit more creative with her."

—Hazel Davis

>>>MAÉ MINES DIAMOND

French singer Christophe Maé ended 2007 on top of the French album chart—and celebrated the new year by claiming a diamond disk certifying 750,000 shipments of his debut album "Mon Paradis" (Warner Bros.).

Originally released in March 2007, the folk- and soul-influenced album has stayed

on the IFOP chart ever since and has spun off three singles, including the 2007 No. 1 "On S'attache." The album also charted in Switzerland and Wallonia, where it remains in the top five.

Warner France export director Guillaume Crisafulli notes that the singer's initial success was with a primarily teenage female audience following his success in the hugely popular French musical about the life of King Louis XIV, "Le Roi Soleil," which played in France between September 2005 and July 2007. Crisafulli suggests that it was a combination of the strength of Maé's own material—influences include Stevie Wonder, Bob Marley and Ben Harper—and his lengthy performing experience that enabled him to swiftly reach beyond that initial fan base. "Christophe is not an ephemeral star," Crisafulli says. "He has been working hard for 10 years to make it."

Maé, published by Warner/Chappell, is due to wrap a lengthy tour booked through Paris-based Jean-Claude Camus Productions in April after 150 shows. Crisafulli says he is weighing release options in non-French-speaking markets.

—Aymeric Pichevin

NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS Compiled by Katie Hasty

>>> FIVE TIMES AUGUST

Contact: Kelly Vandergriff, manager, kelly@fivetimesaugust.com

Dallas-bred Brad Skistimas, aka Five Times August, estimates he sold somewhere between 10,000 and 15,000 copies of his self-released debut, "The Independence," via digital retailers and through his Web site before he registered the effort with Nielsen SoundScan last summer. But there was good reason for joining the roll: In August (coincidentally), Five Times August became the first unsigned act to be distributed to Wal-Mart on a national level, with help from Anderson Merchandise.

Licensing success finally got the retail giant onboard. Tracks from the effort earned major TV placements like MTV's "Laguna Beach" and CW's "One Tree Hill" in addition to spots on Oxygen, Lifetime and Fox Reality. The 24-year-old's easygoing pop stylings lend themselves to younger audiences, which have helped form a fan base on MySpace.

The group is set to release a new album, "Brighter Side," March 18, and already the track "Sentimental Spell" has been featured on MTV's "Real World" season finale this month. Skistimas, who says the new album will sound a lot less rock-oriented, hopes to reach new audiences through more placements and an upcom-

ing tour. "I play all-ages [shows] as much as possible," Skistimas says. "What's great about the music is that it's clear—kids can go, but parents like coming too. I don't like playing an acoustic guitar in bars anyway."



PHONOGRAPH

>>> PHONOGRAPH

Contact: Jordan Bromley, manager, jbromley@manatt.com

Phonograph frontman Matt Welsh has been a lot of things: a stand-up comedian, head of sales for a fashion company and a mainstay at New York music gear shop Main Drag. But his own music is his main pursuit, and he'd like to make it a part of his life forever.

"We're going to try to make records when we're 50 years old. This is just the start," the 29-year-old songwriter says. And the roots-rock ensemble is well on its way to making that dream happen.

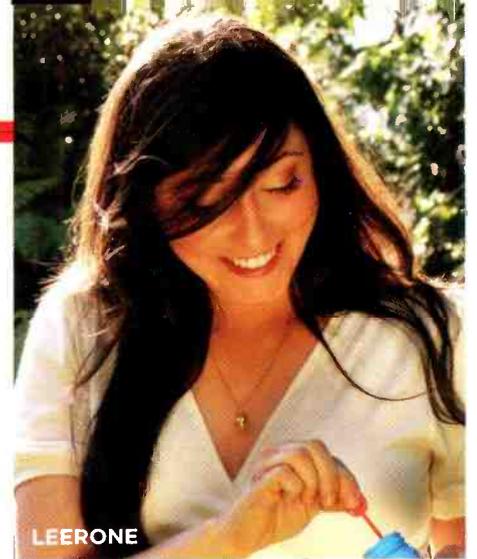
Earlier this month, the band made its debut on NPR's "World Café," a perfect audience for its guitar-driven, intricately arranged songs. Previously, the five-piece has opened for Wilco and the Allman Brothers, along with playing at the Newport Folk Festival. Independent releases include last October's "Hiawatha Talking Machine" EP, and the group has garnered airplay on triple-A stations like WXRT Chicago.

Phonograph has honed its musical expertise by building its own studio in Williamsburg, Brooklyn, where the group is recording its next full-length album with help from Welsh's "mecca" of gear.

>>> LEERONE

Contact: Leerone, leerone@leerone.com

When Leerone reaches out to new friends on MySpace, she spends time reading their profile, Googling their recommendations and personalizing her message. And as she's started promoting her forthcoming album, "Imaginary Biographies," she's been writing notes to industry contacts on customized stationery. "My



LEERONE

approach to everything is looking at it as quality vs. quantity," says Leerone, whose moniker is pronounced "lee-rone," a name that means "my song" in Hebrew. "It's time-consuming, but I've made some special connections."

One of those connections was with eclectic producer Christopher Fuderich, who has worked with everyone from Britney Spears to Nada Surf. The Los Angeles engineer recognized a sincerity in Leerone's piano-led chamber pop and assisted her in the studio with big and unusual arrangements.

"I grabbed pots and pans and bowls out of my kitchen and a box full of nails and screws and played them on a couple of tracks," Fuderich says. "There were no time constraints or expectations, so any direction could be explored and messed with until it felt right."

"Imaginary Biographies," set for soft self-release next month, is Leerone's first full-length set, following EPs in 2003 and 2005. She's in the midst of planning release parties in her hometown of L.A. and in New York. ■■■



LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ

LATIN BY AYALA BEN-YEHUDA

COWBOY COUNTRY

After Bitter Legal Dispute, Los Creadores Gets Back To Its Roots

The title of the new album by Los Creadores del Pasito Duranguense de Alfredo Ramirez—"Listos, Montados y Armados" (Ready, Mounted and Armed)—is inspired by cowboys, a common theme in regional Mexican music. But

it could well refer to a group ready to defend its hard-fought position as one of duranguense's top acts.

The band was born when Alfredo Ramirez Corral, the onetime lead singer of duranguense pioneer Grupo Mon-

tez de Durango, split from that act, taking most of his bandmates with him. Amid a bitter court battle with Montez leader Jose Luis Terrazas, Ramirez Corral and several of his band members spent two months in jail in 2006 on

charges of illegally benefiting from the Montez name.

Disa Records released compilations that year with a few songs by Ramirez Corral and other acts on the label. But in 2007, the newly named Los Creadores del Pasito Duranguense de Alfredo Ramirez bounced back strongly with the album "Recio, Recio Mis Creadores,"

which has sold 131,000 units in the United States, according to Nielsen SoundScan.

"The other group went romantic," says Ramirez Corral, Los Creadores' vocalist, keyboardist and producer. "We are like cowboys . . . I've always fought for that. The other group was too light and didn't fit us."

In keeping with that, "Listos," due Feb. 5, has a country-party feel, with a corrido, fast polkas, waltzes and a ranchera single, "Por Quién Me Dejas."

Now on its own, Los Creadores has the freedom to express "our style and our taste, without leaving our roots," Ramirez Corral says.

Disa marketing VP Gerardo Vazquez says "Listos" will "consolidate Los Creadores as an important act in the duranguense genre."

"Even though [Ramirez Corral] had a career and was the vocalist of an important group and had achieved solo success . . . incorporating [Los] Creadores, for them as a group and for us as a label, was very important," Vazquez says. "We were sure we had in our hands a very strong and important project." With management,

the label and the band "all working in the same direction, towards the same goal. I think we did it."

In recognition of the youthful audience duranguense has developed, Los Creadores' release will carry a heavier online and mobile emphasis in its marketing than on previous releases, Vazquez says. Los Creadores will be one of the acts featured in AT&T's catalog for new customers, with a text code for a ringtone download of the single.

Los Creadores' album may be Disa Records' last major studio release before Univision Music Group is sold, a move expected to be announced soon. The timing is also right for other reasons, Univision Music Group sales VP Jeff Young says. "We believe January and February are strong retail months," he says. "A lot of people have gift cards. Everyone shot their load in terms of artists, mainly on the pop side, in October and November."

Ramirez Corral counts on the fans who have stayed loyal to his group, whom he says have told him, "These are the people I've always seen and the ones I want to see, even under a different name." ■■■

COUNTRY BY KEN TUCKER

Nashville in A Flash

Can John Rich Help Country Outsiders Make Some Noise?

Bringing strange bedfellows into an unlikely situation to entertain the masses is as old as "Gilligan's Island" and "The Gong Show."

More recently, the concept has been effectively demonstrated by ABC's "Dancing With the Stars," among a never-ending litany of other reality shows.

The latest mash-up is CMT's "Gone Country," which brings together '80s R&B star Bobby Brown, former "American Idol" contestant Diana DeGarmo, Latin artist Julio Iglesias Jr., "Brady Bunch" principal Maureen McCormick, Sisqó, Twisted Sister frontman Dee Snider and singer/TV personality Carnie Wilson in a contest that nets the winner a country single release.

The ringmaster/pot stirrer/maestro/taskmaster for the show, which debuts Jan. 25 on the network, is Big & Rich's John Rich.

Filmed in late October, "Gone Country" finds the contestants living together in the Plowboy Mansion, the 27,000-square-foot home north of Nashville co-owned by the Muzik Mafia, a genre-bending creative trust whose members include Rich, musical partner Big Kenny Alphin, Gretchen Wilson and Cowboy Troy.

While such shows as Fox's "American Idol" rely on their audience to pick a winner (albeit with entertaining judges to ostensibly guide them), "Gone Country" is more akin to NBC's "The Apprentice" in that the only person contestants need to impress is Rich. In the first episode, he arrives on the front lawn of the mansion in a helicopter, bedecked in a full-length fur coat.

During a subsequent down-home Southern dinner, Rich explains to the housemates their challenge—each will have to compose an original country song with the help of Music Row's finest songwriters and perform it in front of a live Nashville audience. The songwriters, recruited by Rich to help the housemates, include Jeffrey Steele, Vicky McGehee, Marv Green, Leslie Satcher, Keith Stegall and Tommy Lee James.

In the end, the show provides plenty of tears (largely by McCormick), testosterone-fueled tiffs (Snider, Rich), down-home humor (there's a toilet-seat-tossing contest) and, most important, music.

"There is some funny stuff in the show," Rich says before driving home the Nashville adage that it all begins with a song. "You have to sit down and create something from nothing, and everything springs out of that. That's what makes country music different than all the other genres."

With that in mind, Rich handicaps the seven contestants vying for the prize:

BOBBY BROWN



"His biggest strength is that he is Bobby Brown, and his biggest weakness is that he is Bobby Brown. He is his own worst enemy, but when he is just being a regular guy, what a great dude. He really understands a lot about music. He's a really, really good songwriter. He really knows how to work a crowd. He is still a superstar. He has that gear."

DIANA DeGARMO



"As a kid she was really into country, but then she kind of got disillusioned with it and went pop. That's when she did 'American Idol.' She put out a couple of pop singles and they did OK, but it just really wasn't something she could sell because that's really not her deal. For her, the biggest challenge was connecting back to country music. She wrote a really, really good song, but she sang it like Christina Aguilera. Those vocal calisthenics don't necessarily work in country music, so she has got to retool her approach a little bit. It's hard to find any flaws in what she does other than that."

JULIO IGLESIAS JR.

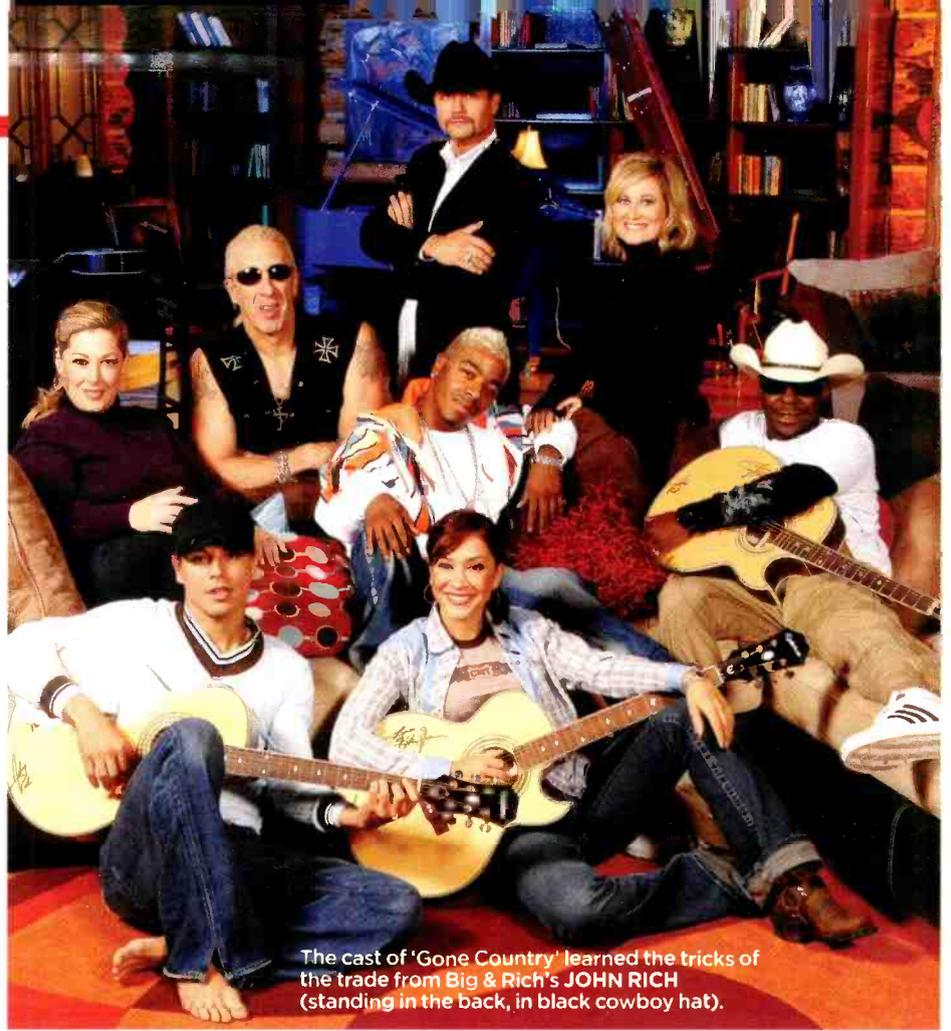


"His only weakness is the language barrier and I am not sure that is so much of a weakness, really. He doesn't know a lot about country as far as modern country, [but] he knows a lot about old country because of his dad. We have been looking for a bridge to bridge that gap between the Hispanic community and country music for forever. We could really use a couple of artists that speak their language and speak our language and bridge the two together. If he wanted to stick with it and take a serious run at it, he could do something."

MAUREEN McCORMICK



"She's just not a great singer, but as a person she has an incredible story. We all grew up watching her—she is part of our DNA. She's really an emotional kind of person. She is either laughing at the top of her lungs or balling her eyes out, which makes her a bit of a train wreck on some things, but when it came to writing songs, I felt like her vulnerability [was a plus]. She wrote the best song of anybody on the entire show, 'That's the Price I Gotta Pay for Being Me.' It just killed me."



The cast of 'Gone Country' learned the tricks of the trade from Big & Rich's JOHN RICH (standing in the back, in black cowboy hat).

SISQÓ



"He's a really good singer, knows how to write a hit song and is a really good record producer. It's going to be really hard for him to overcome the whole hip-hop thing. He is so urban in his delivery. He always does dance moves [and] things that are so alien to country music. I am not sure the audience is going to let that go. Can he keep his identity and lose some of the juke-and-jive a little bit?"

DEE SNIDER

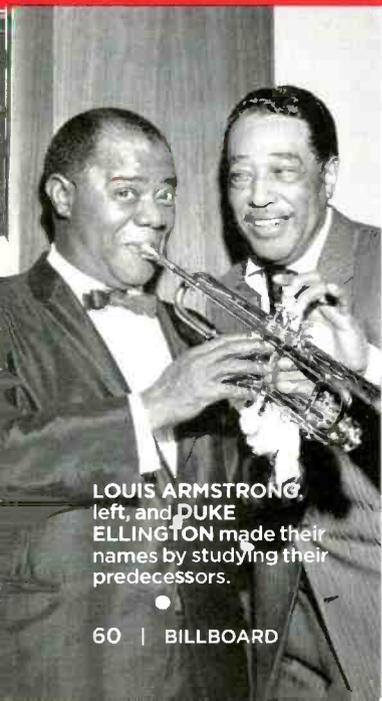


"His opinion of country music was so antiquated. He didn't realize that there is music out there now that rocks harder than what he was doing. But he went to a Muzik Mafia show and saw the level of intensity, saw me perform a couple of times and started digging into the music further. His respect level came full circle by the time we hit the end of the show. His biggest strength was that he is extremely charismatic and has the 'I don't give a damn' attitude."

CARNIE WILSON



"Carnie just grew up around such great music. She understands harmony, she understands how music works. Some of the Wilson Phillips stuff I thought was some of the greatest pop music we had at that period of time. It was real melodies, real lyrics. Her weakness is she has never been a front-person. She's always singing harmony. To win this show, you have to be able to step up and control an audience and take over the stage. That was one of the things she really struggled with." ●●●



LOUIS ARMSTRONG, left, and DUKE ELLINGTON made their names by studying their predecessors.



Q Notes

QUINCY JONES

Teach Your Children Well

Young Fans Need Musical History Lesson

It happens all the time. Parents come to me and say, "Would you mind talking to my kids and giving them some tips on how to make it in the music business?" For a singer or a trumpet player

or any other musician, I would say, "Find the 10 people you admire the most as an artist—someone that hits your soul—and sing or play along with their records. Copy every note."

That may sound strange, but you're not going to end up sounding like the people you are copying. That's how the whole evolution of jazz has worked. Louis Armstrong heard King Oliver, and tried to play and sing like he played, which was revolutionary. Then Roy Eldridge heard Armstrong and copied Armstrong and developed his own sound. Dizzy Gillespie copied Eldridge and developed his own sound, and it went on and on like that.

Even when we were kids, we'd copy every note Miles Davis, Fats

Navarro and Bird put down. We'd know all the licks—all the things they played on 52nd Street. We didn't miss a thing.

It's tragic when American kids don't know the history of their own music. I challenge you to go up to some 14- or 16-year-olds and find out how many of them know who Charlie Parker or Duke Ellington was. Jazz is to America what classical music is to Europe. All the big tent-pole figures in R&B—Marvin Gaye, Donny Hathaway, Stevie Wonder, Michael Jackson and Earth, Wind & Fire—were all influenced by jazz.

Today, I harp on the kids and jump up and down and say, "If you know where you're coming from, it's easy to get where you're going." They act like blues and jazz don't exist, but it's not only their problem. Clear Channel doesn't play it, radio doesn't play it. It's not part of the education system. We've got to change that or our own musical history will soon be lost forever. ●●●

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

THE BILLBOARD REVIEWS

ALBUMS

ROCK

DRIVE-BY TRUCKERS

Brighter Than Creation's Dark

Producer: David Barbe
New West

Release Date: Jan. 22

★ Drive-By Truckers' seventh album is a sprawling scorcher, and while these guys certainly aren't strangers to long records, "Brighter Than Creation's Dark" is one of the meanest, leanest 19-track albums you'll ever spin. Yet where DBT usually hits the ground running, "Dark" is deliberately slower to burn, full of beautifully considered stories of soldiers and fathers and drinkers that call to mind nothing less than "The River." A surprisingly prolific Mike Cooley turns in the countried-up "Bob," "A Ghost to Most" and the rocker "Self-Destructive Zones," all smooth-going-down shots of squinty-eyed, serrated humor, while Patterson Hood is in never-better form on "Two Daughters and a Beautiful Wife" and "Monument Valley," the record's John Ford-quoting closer. "Dark" also benefits from the expanded roles given pedal-steel maestro John Neff and bassist Shonna Tucker, whose first DBT tracks (including the shimmering "The Purgatory Line") channel Patty Griffin

and whose harmony vocals add welcome, newfound atmosphere.—JV

BLACK MOUNTAIN In the Future

Producer: Black Mountain
Jagjaguwar

Release Date: Jan. 22

★ Black Mountain's sophomore effort opens with a bang, a torrent of sludgy guitars and the chilling wails of dueling vocalists Stephen McBean and Amber Webber. But it's around the 2:20 mark on track two, "Angels," when "In the Future" reveals that its true strengths lay in the quieter moments, where the group trades metal for keyboard-adorned psychedelics. It's this mix of the loud and the trippy that Black Mountain specializes in, and "In the Future" sees the band striving for epic proportions. Check "Tryants," an eight-minute scorcher that begins with a Black Sabbath churn and dissolves into hushed, spooked guitar tones, all of it rising with Webber's majestic vocals. But it isn't all so heady, as Black Mountain isn't above offering such a simple, two-minute piano-driven beauty as "Wild Wind."—TM

SUPER FURRY ANIMALS

Hey Venus!

Producer: David Newfeld
Rough Trade

THE WHIGS

Mission Control

Producer: Rob Schnapf

ATO

Release Date: Jan. 22

The dizzying tom-tom runs and

shining buzz-saw guitar blasts that launch "Mission Control" opener "Like a Vibration" demand you sit up and take notice, but it's the track's pop hook heart and Parker Gispert's guy-next-door voice that make the two-and-a-half-minute sprint stick. Therein lays the beauty of the Whigs: not only is the band mercifully unpretentious, its power-trio format means the tunes are refreshingly uncluttered, allowing clear-as-a-bell melodies room to breathe. Even excursions into psych-country ("Sleep Sunshine") and horn-backed roots rock ("I Got Ideas") never feel gimmicky. Taking pages out of some very strong playbooks (think Superchunk, Guided by Voices, early Wilco), the Whigs find a way to revive honest-to-goodness pop rock for a new generation.—SV



CAT POWER

Jukebox

Producer: Stuart Sikes

Matador

Release Date: Jan. 22

Like 2000's "The Covers Record,"

Chan Marshall's second go at a (mostly) all covers album imparts her unique, husky-voiced stamp on songs from such greats as Hank Williams, James Brown, Joni Mitchell and... Lil Wayne and the Hot Boyz. But rather than the stripped-down, bare-bones approach employed previously, "Jukebox" follows in the vein of 2006's "The Greatest" and goes heavy on Memphis soul and blues elements. From the sultry, minimal retooling of Frank Sinatra's "New York, New York" and smoke-filled blues-club vibe of Billie Holiday's "Don't Explain" to a piano and feedback-laced take on her own "Metal Heart," Marshall's reinterpretations reveal a welcome intimacy. Meanwhile, a new song, the Dylan-inspired "Song to Bobby," is an assured reminder of the strength of Marshall's original material, and hopefully a good indication of where she'll go from here.—JM



Release Date: Jan. 22

★ Not as aggressively experimental as 1999's "Guerrilla" or 2005's "Love Kraft," the latest from this genre-bending Welsh band is largely a smoothed-out pop record, reining in some of Super Furry Animals' more left-field tendencies and tenderly nurturing the catchy, chart-friendly hooks of Gruff Rhys and company. "Run Away" is an uptempo number about amnesia and desertion, but it's not as representative of the record as the nuanced "The Gift That Keeps Giving," where the group's penchant for sonic flourishes is used to subtle effect. Elsewhere, the waltzy "Carbon Dating" and country-inflected closer "Let the Wolves Howl at the Moon" help set a mellow overall tone, while mildly demonic rocker "Into the Night" and the jittery "Baby Ate My Eightball" keep things interesting in the trenches. Welcome back to the world of SFA, where the banal can be as exciting as the avant-garde.—TC

POP

JIM BRICKMAN

Valentine

Producer: Jim Brickman

SLG Music

Release Date: Jan. 8

▶ Valentine's is Jim Brickman's red-letter day. As a master at conjuring sonic romance, the platinum-selling pianist/composer/producer has truly made Feb. 14 his signature holiday. The AC/new age hit-maker's 17th CD features 12 intimate morsels, including fresh instrumental takes on familiar songs (a sensuous sax-styled mix of 1997 cross-format top five single "Valentine" and rumba-lite "Escape") and recast vocal tracks (the tender "You," now with Tara MacLean; 2007 AC hit "Never Alone," featuring Lady Antebellum; and re-ignited "Destiny" with Jaci Velasquez). Other highlights: rhapsodic "To Hear You Love Me" with hand-picked touring mate Jake Simpson and elegant instrumental "Sacred Moment," inspired by Bach. As he opens his 14th year as a chart presence in what has become a bulk chocolate domain, Brickman maintains his rep as the Godiva of the genre.—CT

PATTY LARKIN

Watch the Sky

Producer: Patty Larkin

Vanguard

Release Date: Jan. 22

★ Patty Larkin has spent part of the past 20 years honing her chops while turning out one ab-

sorbing album after another. It's no surprise, then, that she's reached the point where she's truly doing the solo thing in the studio. Larkin wrote all the tunes on this disc, produced it and played all the instruments as well. The sonic multiplicity of these dozen tunes is impressive. "Hallelujah" is a rhythmic pearl that's radio-ready, while "Hollywood" matches an opaque lyric with a masterful bit of engineering that elicits an anomalous sound worthy of Laurie Anderson. Ballad "Dear Heart" is direct and elegantly done. "Phone Message" is nearly trance music—an uncanny mix of insistent drums, ethereal voices and an instrumental arrangement that deftly suggests North Africa.—PVV

JAZZ

HOLLY COLE

Holly Cole

Producers: Greg Cohen,

Holly Cole

Koch

Release Date: Jan. 22

★ On her seventh CD issued in the United States (and first stateside-distributed outing in several years), this eclectic Canadian jazz vocalist embarks on a fresh approach, largely setting aside a small-ensem-

ble format to explore the little big-band realm with dynamic results. On the best album of her career, Holly Cole benefits from bassist/co-producer Greg Cohen's suggestion to enlist top-tier New York talent, including pianist Gil Goldstein, who complements the chanteuse's subtle delivery with strikingly original horn arrangements. Cole whispers, purrs, muses and belts out tunes that range from standard fare (including sumptuously revitalized Irving Berlin and Cole Porter numbers) to unlikely covers (she's brilliant in her slinky tip-toe through "Alley Cat Song" and her whimsical ride during "Life Is Just a Bowl of Cherries") to a show-stopping, swinging original, "Larger Than Life," buoyed by Marty Erlich's alto saxophone play.—DO

BEN ALLISON & MAN SIZE SAFE

Little Things in the World

Producers: Ben Allison, Matt

Balitsaris

Palmetto

Release Date: Jan. 22

★ Hands down, this bassist/composer's newest is the primo jazz release of 2008 so far and promises to stand tall as one of the year's best. It's lyrical, colorful, edgy

NATASHA BEDINGFIELD

Pocketful of Sunshine

Producers: various

Epic

Release Date: Jan. 22

Yes, some of Natasha Bedingfield's

oft-delayed sophomore effort sounds like more fresh-feeling pitch music for women's hygiene products ("A face without freckles/Is like a sky without the stars"). But all the tinkering—the album shares a mere five songs with the U.K. version released last April—gave "Sunshine" what her 2005 debut "Unwritten" lacked: individuality, albeit of the programmed kind. The album has an undeniable flip-flop feel throughout; like the unplugged soul-chick hoedown Beyoncé tried to conjure at the end of the "Irreplaceable" video. It helps that Bedingfield has one of those point-and-shoot pop voices that can do anything a producer might ask of it, from Aaliyah staccatos ("Angel") to Kelly Clarkson power belting ("Soulmate") to quirky Lily Allen speak-singing ("Who Knows"). But the standout here is "Piece of Your Heart," some stop-start funk that almost makes Bedingfield sound like Chaka Khan. Seriously.—KM



THE BILLBOARD REVIEWS

SINGLES

and teems with inspired exuberance. Conceived with careful architectural attention and grounded in the tradition of alchemic improvisation, Ben Allison's music has all the earmarks of jazz in motion to a higher evolutionary plateau. The CD marks the debut of Allison's latest band, Man Size Safe, named after Dick Cheney's secretive White House vault. Key to the group's sonic distinction is the interplay of trumpeter Ron Horton and electric guitarist Steve Cardenas, including their unison wails on the grooved opener "Respiration." Highlights include Cardenas' melodic gem "Language of Love," Allison's intriguing "Four Folk Songs" and a salient cover of John Lennon's "Jealous Guy."—DO

NEW & NOTEWORTHY

MGMT

Oracular Spectacular

Producer: Dave Fridmann
Columbia

Release Date: Jan. 22

★ Joining fellow hotly tipped Brooklyn bands Vampire Weekend and Yeasayer, MGMT (pronounced "management") merits just as much attention for its psychedelic experimentation as it does for its melodies and hooks. As produced by Dave Fridmann, the group's major-label debut never takes itself too seriously. Case in point is the electro-gram single "Time to Pretend," which mocks the excessive rock star lifestyle with tales of models, heroin and cars. Elsewhere, "Electric Feel" works a limber, funky bassline, and "Kids" is a call to the dancefloor driven by syrup-thick synths. Fridmann's style is put to the

best use on the tempo-shifting "The Handshake," which bounces from psych-folk to blippy, Flaming Lips-style weird-outs and ends with a foot-stomping chant. Kudos to MGMT for maintaining its hipster cred, even on a major.—JM

TIMES NEW VIKING Rip It Off

Producers: Times New Viking, Matt Horseshit
Matador

Release Date: Jan. 22

★ Proudly lo-fi from the CD cover's ransom-note fanzine collages and manually typewritten fonts on down and checking in at barely more than half an hour, this co-ed Columbus, Ohio, trio's third album buries alternately forlorn and celebratory melodies beneath defiant reams of scratched-up murk. Sure to satiate aging indie partisans nostalgic for Swell Maps, pre-Matador Pavement and New Zealand's Flying Nun Records, the set begins with "Teen Drama" and ends with "Post Teen Drama," and only one song out of 16—the apparent protest epic "Relevant: Now"—exceeds three minutes; 10 check in under two. But most of them house indelible hooks regardless, plus drunken shoutalongs, jangling strums, Jesus and Mary Chain guitar-gunk spurts and isolated lines like "Whatchoo been doin' to my head" and "That's not the right attitude."—CE

Additional reviews
online this week
at billboard.com.

- Jet Lag Gemini, "Fire the Cannons" (Doghouse)
- Big Noyd, "Illustrious" (Koch)

LEGEND & CREDITS

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

CONTRIBUTORS: Alexandra Cahill, Troy Carpenter, Chuck Eddy, Todd Martens, Kerri Mason, Jill Menze, Dan Ouellette, Chuck Taylor, Philip Van Vleck, Susan Visakowitz, Jeff Vrabel

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

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

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

POP

VANESSA CARLTON

Hands on Me (3:06)

Producer: Stephan Jenkins
Writers: V. Carlton, S. Jenkins
Publishers: Rosasahn/Songs of Universal/Stephan Jenkins, BMI

The Inc./Universal Motown

★ "Nolita Fairytale," the launch single from Vanessa Carlton's third opus, "Heroes and Thieves," was perhaps a bit too highbrow for adult top 40, which nowadays requires hits to be instantaneous as lightning. (Five years ago, that wasn't the case, as Carlton's "A Thousand Miles" earned top five status thanks to programmers' patient tenacity.) Second single "Hands on Me" maintains the singer/songwriter's intellectual bent, but melodically is perhaps more accessible. The chorus gallops alongside plentiful piano strings, percussion and one hook after another, while the lyric taps into earnest desire. Despite her new label deal with Irv Gotti's the Inc., "Hands" needs to wrap itself around radio to keep this talented artist relevant. Let's see, what do we need more: a dignified performance from a true talent, or radio's support of another T&A anthem from an act who's proud to reinforce misogyny for a quick buck?—CT

LANDON PIGG

Falling in Love at a Coffee Shop (3:40)

Producers: Ian Fitchuk, Justin Loucks, Landon Pigg
Writer: L. Pigg
Publisher: Land on Music/EMI April, ASCAP
RCA

★ Landon Pigg readily acknowledges that there may be some naïveté in the way he approaches songwriting. The son of a veteran studio musician, Pigg received an informal music education through his father's record collection and enough encouragement to begin nurturing his own talent as a teen. Now 24, the Nashville singer/songwriter has his major-label debut under his belt in "LP," and a new single, "Falling in Love at a Coffee Shop," which is featured in the "A Diamond Is Forever" TV ad campaign. Al-

though Pigg credits Rufus Wainwright and David Mead as primary influences, "Coffee Shop" also recalls the wistfulness and delicacy of ballads from Simon & Garfunkel. Like the venerable folk-rockers, Pigg pairs earnest lyrics with understated, but instantly recognizable melodies. iTunes users downloaded the track—a reception hall staple of the future—13,000 times in its first week available. Now "Coffee Shop" is primed to wake up world-weary top 40 programmers.—AC

AC

IDINA MENZEL

Brave (3:59)

Producer: Glen Ballard
Writers: I. Menzel, D. Bassett
Publishers: various
Warner Bros.

★ It's not often that unabashed divas sashay down the pike anymore... a bummer for grown-ups who dig big voices and bigger choruses. Ladies and gents, offer a round of applause for Idina Menzel, the Tony Award-winning actress from Broadway's delectable "Wicked" and "Rent." Debut single "Brave" ascends to the stratosphere with a lyric Menzel wrote about self-redemption, amid gratifying skyscraping production. Other tracks on upcoming "I

LEONA LEWIS

Bleeding Love (3:59)

Producer: Ryan "Alias" Tedder
Writers: R. Tedder, J. McCartney
Publishers: Write 2 Live/Kobalt/Seven Peaks/Jambition, ASCAP
Syco/J

Perhaps it seems premature to crown 2008's best new artist, but Leona Lewis arrives on U.S. shores with plenty of jewels in her tiara. In November, debut disc "Spirit" debuted at No. 1 in the United Kingdom—selling the equivalent of 200 albums per minute on release day—and has since become the fastest-selling debut of all time, while launch single "Bleeding Love" topped the singles chart for four weeks. It's tough to fathom that so many melody-free gimmick jams continue to junk up the state-side airwaves, but Lewis' bow is not only a one-listen harmonic show-stopper, it is also hip, soulful, beat-rippling and an undeniable vocal tour de force. And that's all before adding the visual: Lewis is simply stunning. Not since a youngster named Whitney Houston arrived has Clive Davis had so much to work with. The gorgeous "Spirit"—A&R'd at home by Simon Cowell—arrives March 18 in the United States. By then, "Leona" should be working its way to household-name status. A colossal and timeless debut.—CT



LEONA LEWIS
BLEEDING LOVE

Stand" run the gamut, from additional wine-and-roses compositions to uptempo sizzlers. Radio? AC seems convinced it's become hipper than its 25-54 core, so it may be a tough sell, but proponents can search out amid so many new-media options. Discovery will be oh so fulfilling.—CT

DANCE

TAYLOR DAYNE

Beautiful (4:05)

Producer: Hex Hector
Writers: T. Dayne, H.M. Hubner
Remixers: Skotty K, Speakerbox
Publishers: Attraction Girl/Murlyn/Universal-PolyGram International, ASCAP

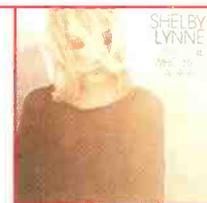
▶ Ushering in a new track from Taylor Dayne is like welcoming home a cherished pal, only she seems to have endured the years with more moxie than the rest of us who were twirling in circles in 1988—mind you, that would be 20 years ago—when she first hit with "Tell It to My Heart" and "Prove Your Love." She reignites dance roots on anthemic "Beautiful," mixed into a creamy froth by the equally long-lived Hex Hector. Alternative mixes are available from Scotty K, who adds a flush of house strings, and Speakerbox, applying clever production stops and starts, but it's the familiar vigor of those field-goal vocal chords that gives the song its clout. She proved our love long ago, but Dayne sounds as fresh as spring. There's more to come, with her first studio album in a decade, "Satisfied."—CT

SHELBY LYNNE

Anyone Who Had a Heart (3:32)

Producer: Phil Ramone
Writers: B. Bacharach, H. David
Publisher: not listed
Lost Highway

Long before she became the darling of Americana/triple-A and a subsequent Grammy Award winner, Shelby Lynne was acclaimed as a torch and twang singer. Taking a tip from a fan—one Mr. Barry Manilow—the singer returns to torch roots with a deeply individual tribute album to Dusty Springfield. The first single is nervy, as Lynne takes on the classic Burt Bacharach/Hal David composition "Anyone Who Had a Heart." With Phil Ramone at the board, everything here is beautifully sparse: four musicians—drums, guitar, keyboards and bass—and Lynne, who sounds downright fragile amid quiet, mournful production. Her prodigious versatility again proves what a soulful talent she is: a lady who can convincingly play the ingénue as well as bawdy broad. Her mission here is adventurous, mature and, without question, fulfilled. Looks like the perfect holiday gift arrived late this year: "Just a Little Lovin'" streets Jan. 29.—CT



SHELBY LYNNE

POP BY GARY GRAFF

THREE'S COMPANY

McDonald Hits Chart Trifecta With Trio Of Songs

Three times proved to be a unique charm for Michael McDonald.

With his next album, the mostly covers "Soul Speak," due March 11 via Universal Motown, McDonald has accomplished the rare feat of hitting three separate charts with a trio of tracks from the project. His rendition of Jackie Wilson's "(Your Love Keeps Lifting Me) Higher and Higher" debuted at No. 21 on the Adult Contemporary survey, while his take on Teddy Pendergrass' "Love TKO" bowed at No. 39 on Adult R&B and a version of Dionne Warwick's "Walk On By"

opened at No. 28 at Hot Contemporary Jazz Songs.

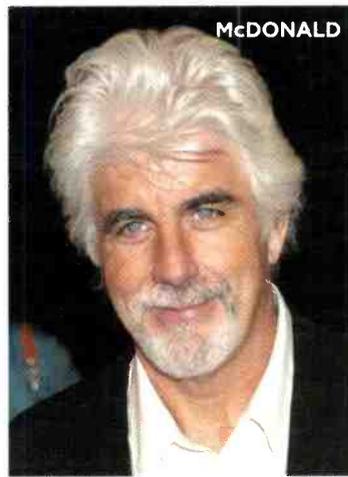
The Pendergrass and Warwick covers mark McDonald's first entries on those charts, although guest appearances with Chaka Khan and Fourplay have made the jazz tallies.

"This is one of those cases where setup and execution was really crucial—and it actually worked," says Tom Cunningham, VP of adult formats promotion for Universal Motown. "The formats, and these particular songs."

Cunningham says Universal Motown hatched the multiple singles/multiple format strategy in early December, after meetings to talk about "Soul Speak" promotion. "He's a familiar voice singing familiar songs,

which really works for radio," Cunningham explains.

Universal Motown delivered the songs to radio on a couple of separate occasions in mid-December, then sent them again digitally after the holiday break. The McDonald tracks were also priorities in the company's post-holiday "blitz week," and Cunningham says, "We got a sense pretty quickly that we



MCDONALD

were looking at something sensational. These formats were very open to these records."

For McDonald, having the three songs out gives people a wide sample of "Soul Speak," which includes three new compositions as well as covers of other songs by Stevie Wonder, Ray Charles, Leon-

ard Cohen, Bob Marley and Van Morrison.

"I just thought all these records had

... some element about them that speaks to your inner being, your soul," McDonald says. "Typically they're those kinds of records you loved before you even knew what the words said. You just want to hear them over and over again."

After the strong start, Cunningham says Universal Motown plans on "nurturing these three records, and the market will tell us where to go down the road." And he's not ruling out the possibility of crossing over to pop and other younger markets.

"We're starting at the adult formats and leaving all doors open," he says. "This is just the tip of the iceberg on this project."

Additional reporting by Gary Trust.

FAME TRACKER: PUERTO RICAN NEWCOMER MAKING RADIO INROADS

While "American Idol" may be the quickest way to success in the mainstream world, artists that win U.S.-based Latin music reality shows have typically had a far tougher time.

Newcomer Juan is one of the few fighting the odds valiantly. After winning the Univision reality show "Objetivo Fama" last May, Juan's Fonovisa debut, "Con Mi Soledad," entered Top Latin Albums at No. 8 on the Dec. 29, 2007, chart.

"Con Mi Soledad" sold 7,000 copies, most of them in Puerto Rico, in its first week, according to Nielsen SoundScan, and has since scanned a total of 13,000 copies.

Emboldened by the early sales results of a new artist hitting the marketplace at a typically slow time, Fonovisa began taking Juan on his first full-fledged U.S. promotion tour in early January.

The push should help "Soledad" re-enter Top Latin Albums after dropping off this week. It is already helping the title track/first single in markets

like Miami and New York; the cut debuts this week at No. 44 on Hot Latin Songs and jumps 31-25 on Latin Pop Airplay. Unlike other

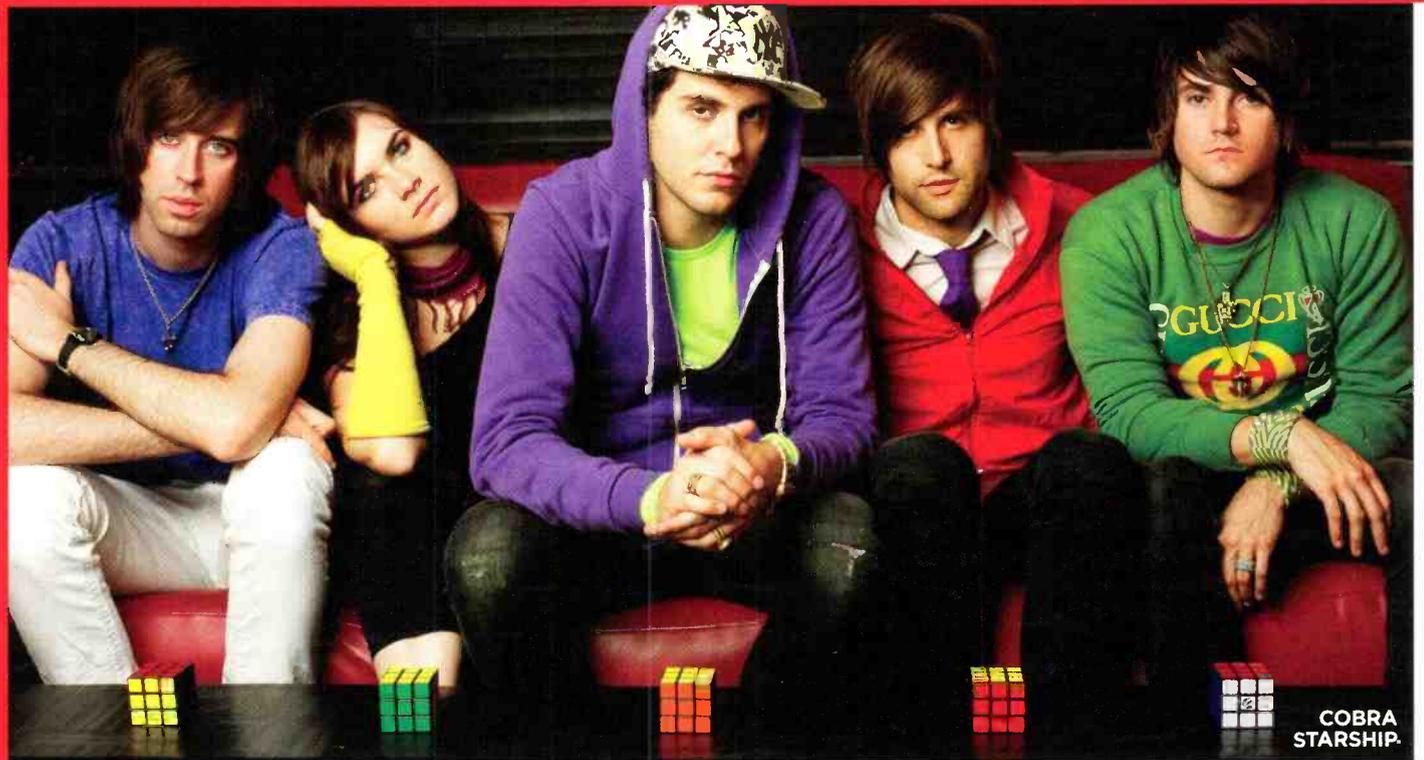


JUAN

"Objetivo Fama" winners, whose sound has been more mainstream pop or tropical, Juan's earthier approach is more akin to the singer/songwriter tradition, although he doesn't pen his songs. Another factor in his success is management from Es Televisión, the same company that produces "Objetivo."

"It's been very hands-on work," says manager Soraya Sánchez, who is prepping her artist for his first show at San Juan's Coliseo de Puerto Rico April 25. "We have also been fortunate in that this is a very musically defined act, and also, among the winners we've seen, the most disciplined that I've had."

—Leila Cobo



COBRA STARSHIP

TOURING BY MITCHELL PETERS

Cobra Commanders

Fueled By Ramen Band Tears Up The Road

Ahead of the Jan. 15 launch of Cobra Starship's first headlining tour, more than half of the dance-rock act's 49 scheduled club shows had already sold out. The remaining dates are "on track to sell out," Fueled by Ramen president John Janick says.

Although recent exposure of Cobra Starship's new video for "The City Is at War" on MTV, MTV2 and Fuse has "helped propel this thing to another level," ticket sales have been strong since the December on-sale, Janick says.

Cobra Starship is supporting its sophomore

album, "¡Viva la Cobra!" (Decaydance/Fueled by Ramen), which debuted at No. 80 on the Billboard 200 last October and has sold 40,000 copies in the United States, according to Nielsen SoundScan.

Momentum has been building since the 2006 release of its "Snakes on a Plane (Bring It)" theme song for the comedy/horror film of the same title. The track provided a springboard for the group's debut, "While the City Sleeps, We Rule the Streets," which has sold 72,000 units, according to SoundScan. Since then, Cobra Starship has paid its dues on the road by opening tours for labelmates like Fall Out Boy and Panic! at the Disco.

Most recently, since Cobra Starship didn't have touring plans of its own to support the recent launch of "¡Viva la Cobra!," the band created buzz by unexpectedly joining labelmate the Academy Is... on its fall tour. "They just jumped on unannounced, played the shows and the kids flipped out over it," Janick recalls.

Now that Cobra Starship has proved it "can go into these markets and sell them out quickly," Janick and the act's team of representatives plan to keep the momentum going through 2008 with "something bigger over the summer," details of which are still coming together.

MCDONALD: ANTHONY G. MOORE/PR PHOTOS; JUAN: FONOVISA RECORDS; COBRA STARSHIP: LAUREN DUKEOFF

Rock BY CORTNEY HARDING

Personal Bests

Hest Scores With Subscription-Based Packages

When singer/songwriter Ari Hest left Columbia last year, he knew he didn't just want to jump to another label. After many hours brainstorming with his brother, Hest decided to undertake an ambitious experiment—release a song a week for an entire year.

In order to cover his costs and make rent money, Hest set up a three-tiered subscription service; fans could pick from three packages, ranging in price from \$20 to \$75, in exchange for 52 new songs and other assorted goods. Although Hest is only a couple of weeks into the experiment, the risk is already start-

ing to pay off.

"I have 300 subscribers already, and on average, they're each paying \$35," he says. "My costs are incredibly low; I paid for a publicist, I'm recording most of the songs at home, and the Web hosting costs are minimal. I'm one song in and I'm already in the black."

"At this point, I'm marketing to the fan base that I've already built up," he continues. "I spent a lot of time touring and have a group of supporters because of that. One downside of this project is that it will cut into the time I have to spend on the road, but I am writing songs in batches so I could spend some time on the road."

At the end of the year, Hest will have subscribers vote for



HEST: 'I'm one song in and already in the black.'

their 12 favorite tracks, and plans to release remastered versions on CD. He's also chatting with listeners and soliciting feedback through the site, and will write a few songs based on titles suggested by

subscribers.

"At this point, I feel really positive about the project," he says. "My worst-case scenario right now is that I end up with a whole bunch of unused tracks." ...

'GHOST' STORIES

Sub Pop head of radio promotion Sue Busch is the first to admit that Band of Horses is "not a typical modern rock-sounding band."

But the eclectic group, which veers with ease from three-guitar stoner rock to gentle, acoustic ballads, has a number of champions at the format. That, combined with attention from a recent Ford TV commercial, has nudged "Is There a Ghost" onto the Modern Rock chart at No. 35, BOH's first appearance on a Billboard singles chart.

"Ghost" is drawn from the band's sophomore Sub Pop set, "Cease to Begin," which debuted last October at No. 35 on the Billboard 200 and has sold 72,000 copies in the United States, according to Nielsen SoundScan.

Sub Pop first began courting programmers outside the scope of college radio with "The Funeral," the emphasis track from BOH's 2006 debut, "Everything All the Time," which has sold 106,000 copies.



BAND OF HORSES

Busch says, "It definitely was that song that built up their core supporters" at stations like KNDD Seattle, WFNX Boston and KDLD Los Angeles.

This time around, "we were much more aggressive," Busch says. "The band is open to doing more things with stations," she adds, noting a show sponsored by the late WNNX Atlanta. "On this next round of tour dates, more stations will be involved for sure."

"Is There a Ghost" has also enjoyed a profile boost thanks to the Ford ad. The track has shifted 31,000 downloads, about 3,000 of which came this week. —Jonathan Cohen



SIA

POP BY JONATHAN COHEN

NO 'PROBLEMS'

Sia, Starbucks Celebrate Debut Success

The power of the Starbucks brand was once again in evidence this week in the form of Australian vocalist Sia.

Her first album for the company's Hear Music imprint, "Some People Have Real Problems," is the top debut at No. 26 on the Billboard 200 with a career-best sales week of 20,000, 44% of which were digital.

Sia, who also sings in electro/soul act Zero 7, is best-known for the track "Breathe Me," which appeared in the 2005 finale of HBO series "Six Feet Under." The song was included on her Astralwerks debut, "Colour the Small One," which has sold 98,000 copies in the United States, according to Nielsen SoundScan.

The artist, who is managed by Tim Clark and David Enthoven for i.e. music, fielded deals by numerous majors before Hear Music but turned them down because, according to Clark, "none of them made any sense. We would have had to tie up a four-album deal. In these uncertain times, why on earth would you do that?"

Instead, the parties inked a one-album agreement with Starbucks and Hear Music, which Clark enthusiastically describes as a "genuine

partnership. We talk to them on the level. They don't suddenly go off and do some marketing without agreeing with us first, and nor do we. This is the big thing lacking with new artists and major labels—the labels still tend to call the shots."

With funding for the album from venture capital firm Ingenious Partners, support on the marketing/PR front from Girlie Action and tour booking by Marty Diamond at Paradigm, there was "the freedom to do things the way Sia wanted," Clark says. "As managers, we broke the first law, which is, 'Don't invest in the artist you work for.' But we never doubted Sia's talent."

Clark credits Sia for being proactive with her fan base and spreading the word about the new album. The artist also agreed to make "Some People" available for streaming on her Web site as early as last September.

"She really is an artist of the digital age," he says. "She does the most extraordinary and amusing blogs and she's constantly available for her fans."

Sia's also making a name for herself on the road, having completed three headlining tours in North America and about to begin a fourth Feb. 14 in San Diego. Clark says, "She's done this on her own, and we're selling out everywhere." ...

HEST: MALCOLM BROWN; BAND OF HORSES: DAVID BELISLE; SIA: R.J. SHAUGHNESSY

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FOO INTO FIVE

>> Foo Fighters become only the third act in the history of the Modern Rock chart to have two singles in the top five simultaneously, as "Long Road to Ruin" rises to No. 4 with "The Pretender" at No. 3. Linkin Park did it last year while Green Day doubled up in 2005.

FIRM RESOLVE

>> We suspect New Year's resolutions are why each of the top 14 DVDs on the Health & Fitness chart see gains for the tracking week that ended Jan. 6 (see page 80). Sales at No. 15 are the highest the Fitness list has seen since the chart switched from VHS to DVD in June 2006.



SISTER ACT

>> Female sister trio Carter's Chord lands its first chart ink as "Young Love" bows on Hot Country Songs (No. 59). The debut album from siblings Becky, Emily and Joanna Robertson arrives this summer on Toby Keith's Show Dog label.

CHART BEAT

>> Universal Motown's three-song sampler previewing the upcoming Michael McDonald album took perfect aim at the three suggested formats listed on the CD, as remakes of "(Your Love Keeps Lifting Me) Higher and Higher," "Walk On By" and "Love T.K.O." debut on the Adult Contemporary, Smooth Jazz Singles and Adult R&B charts, respectively.

>> Dionne Warwick's original hit of "Walk On By" was a follow-up to "Anyone Who Had a Heart," which may join it on the Billboard charts next week, as a cover by Shelby Lynne is the first single from her Dusty Springfield tribute album.

>> And by extending their reigns, No. 1s by Taylor Swift and Colbie Caillat rewrite the history books; Fred Bronson explains how online.

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

Billboard

CHARTS

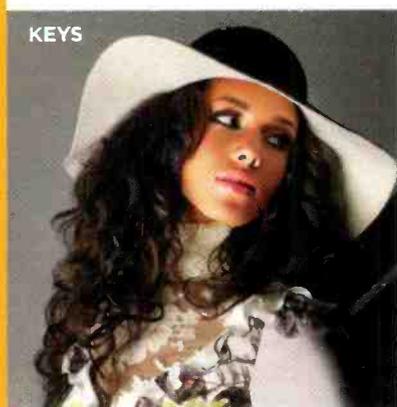


Over the Counter

Geoff Mayfield gmayfield@billboard.com

Steady Keys Recaptures Billboard 200 Lead

Alicia Keys makes the most of a soft sales week, with her "As I Am" returning to No. 1 on the Billboard 200 in a tight race that sees a gap of less than 3,000 copies between her and the No. 3 album.



Fueled by a pair of chart-topping singles, Keys bypasses last issue's chart champ, Radiohead, by posting a smaller decline (37% for her, compared with 44% for the U.K. band).

Heading the list with 70,000 units, Keys also wards off a challenge by the plucky soundtrack to indie film gem "Juno," which garners the Greatest Gainer medal in the album's first full week of CD sales (8-3). Even so, more than half of the 67,000-plus copies

"Juno" posted during the tracking week came from digital downloads.

With the film holding its own at the box office, the soundtrack could become a chart champ next week. In the meantime, it has already become the highest-charting album in Rhino history, surpassing the No. 14 peak by Queensrÿche's "Operation: Mindcrime II" in 2006.

I know some industryites will gasp about how lean Keys' sum is at No. 1, but we saw this movie before. The total at No. 1 stood at less than 70,000 during the first three weeks of 2007, and Bruce Springsteen's "Magic" only sold 7,000 more than this when it clocked its second week at No. 1 in the Nov. 3 issue of that year.

That said, Keys' set exhibits the continuity that has been the hallmark of her career, placing no lower than No. 3 during the first nine weeks of its chart history. "As I Am" thus becomes the first album to make that claim since 2004, when Usher's "Confessions" resided in the top three for each of its first 17 chart frames.

Her first album in 2001, "Songs in A Minor," stayed among the top three rungs for all but one of its first 14 chart weeks, and her last studio outing, 2003's

"The Diary of Alicia Keys," hung there for each of its first seven.

KATZ SCAN: In February 2006 at the Staples Center in Los Angeles, Paul McCartney rocked the Grammy Awards with a rambunctious rendering of the Beatles' "Helter Skelter." The rich seats on the main floor sported a sedate crowd, but I wasn't surprised to see that the one guy in the section who couldn't resist bopping his head to the beat was Jordan Katz.

After all, a passion for music is what prompted Katz to leave a promising career in the insurance business in 1987 to become an intern for the sales department at Arista Records, a move he made just to get his foot in the industry's door. Thus began the path that led him to become the label's senior VP of sales, and later on president of Sony BMG Sales Enterprise.

Along the way, he distinguished himself with the rapport he built with accounts large and small, and an approach to business that emphasized forward thinking and integrity.

Labels were already shifting from the old "buy as much as you want, return as much as you want" mentality by the time he arrived at Arista, but utilizing data

from accounts and Nielsen SoundScan, Katz helped make music sales more of a science with sharper analysis, better projections and smarter product outlays.

As humble as he is liked, Katz might be the only person in the industry who wasn't stunned by his Jan. 15 dismissal. I am not alone in thinking that in that move, Sony BMG denies itself the very sort of intellect, leadership and experience with change that a record company needs to sort out these challenging times.

HOUSEKEEPING: With singles volume continuing to dwindle, we have pulled the Hot R&B/Hip-Hop Singles Sales list from these pages and replaced it with the Hot Rap Songs chart, which is based on audience from 82 R&B and 75 rhythmic stations that Nielsen BDS monitors.

To make room for the new Top Heatseekers layout that bowed last week, the DVD charts and rental lists for home video and videogames that were published every other week have shifted to billboard.biz. In alternate weeks, we are shortening the printed rendition of the Pop 100, but the entire chart will continue to appear at billboard.biz. Hot R&B/Hip-Hop Singles Sales also remains on the site but will reduce to 10 titles.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,253,000	1,245,000	23,251,000
Last Week	9,067,000	1,447,000	28,378,000
Change	-20.0%	-14.0%	-18.1%
This Week Last Year	8,099,000	891,000	17,938,000
Change	-10.4%	39.7%	29.6%

*Digital album sales are also counted within album sales

Weekly Album Sales (Million)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	17,516,000	16,320,000	-6.8%
Digital Tracks	39,456,000	51,629,000	30.9%
Store Singles	103,000	62,000	-39.8%
Total	57,075,000	68,011,000	19.2%
Albums w/TEA*	21,461,600	21,482,900	0.1%

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

DIGITAL TRACKS SALES



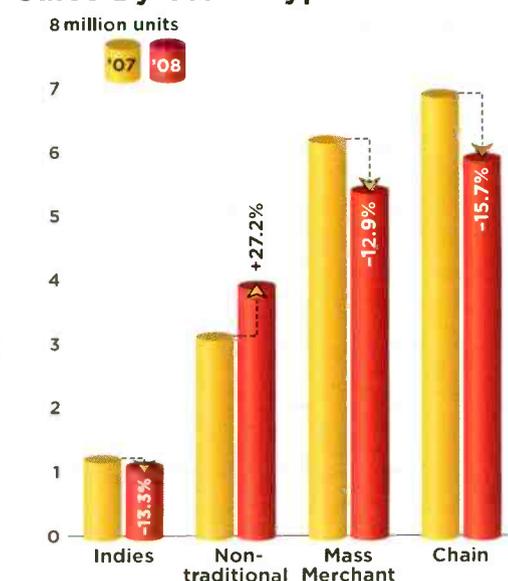
SALES BY ALBUM FORMAT

CD	13,600,000	10,869,000	-20.1%
Digital	1,931,000	2,692,000	39.4%
Cassette	17,000	7,000	-58.8%
Other	1,968,000	2,752,000	39.8%

For week ending Jan. 13, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



JAN 26 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	9	#1 ALICIA KEYS IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) 2 WKS MBKJ 11513*/RMG (18.98) ⊕	As I Am	3	1
2	1	156	RADIOHEAD TBD 21622*/ATO (13.98)	In Rainbows	1	1
3	8	2	GREATEST GAINER SOUNDTRACK FOX RHINO 410236/AG (13.98)	Juno	3	3
4	3	1	MARY J. BLIGE MATRIARCH GEFEN 010313 IGA (13.98) ⊕	Growing Pains	1	1
5	5	8	TAYLOR SWIFT BIG MACHINE 120702 (18.98) ⊕	Taylor Swift	2	1
6	4	4	VARIOUS ARTISTS EMI SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	3	3
7	6	5	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	1	1
8	10	6	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7	1
9	7	7	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	1	1
10	12	24	FERGIE WILL.I.AM A&M INTERSCOPE 007490/IGA (13.98)	The Dutchess	3	1
11	9	10	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219 UMRG (10.98)	Coco	1	1
12	11	16	KEYSHIA COLE CONFIDENTIAL IMANI GEFEN 009475*/IGA (13.98)	Just Like You	2	1
13	13	33	SOUNDTRACK FOX 82980/RACOR & TIE (16.98)	Alvin And The Chipmunks	13	1
14	15	31	ONEREPUBLIC MOSLEY INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud	14	1
15	14	9	MILEY CYRUS WALT DISNEY/HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	2	1
16	18	23	SOUNDTRACK JONESUCH 366572/WARNER BROS (25.98)	Sweeney Todd: The Demon Barber Of Fleet Street	16	1
17	22	19	SUGARLAND MERCURY NASHVILLE 007411 UMGN (13.98)	Enjoy The Ride	2	4
18	31	45	SARA BAREILLES EPIC 94821 SONY MUSIC (11.98)	Little Voice	18	1
19	26	28	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	3	1
20	16	13	LED ZEPPELIN SWAN SONG 313148 ATLANTIC (13.98) ⊕	Mothership	7	1
21	19	11	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 11221/RMG SBN (18.98)	Carnival Ride	2	1
22	20	12	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2	2	1
23	17	4	LUPE FIASCO 1ST & 15TH ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool	14	1
24	28	29	LINKIN PARK MACHINE SHOP 44477/WARNER BROS (18.98) ⊕	Minutes To Midnight	2	1
25	34	18	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	2	1
26	HOT SHOT DEBUT	1	SIA MONKEY PUZZLE 30629/HEAR (18.98)	Some People Have Real Problems	26	1
27	24	17	JAHEIM DIVINE MILL ATLANTIC 377532/AG (18.98)	The Makings Of A Man	11	1
28	21	15	RASCAL FLATTS LYRIC STREET 000384 HOLLYWOOD (18.98)	Still Feels Good	1	1
29	23	25	PARAMORE FUELED BY RAMEY 199612*/AG (13.98)	RIOT!	15	1
30	35	32	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	7	1
31	33	30	KANYE WEST ROC-A-FELLA DEF JAM 009541/IDJMG (13.98)	Graduation	2	1
32	38	74	SOUNDTRACK CANVASBACK SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98) ⊕	Once	32	1
33	29	26	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster	1	1
34	25	23	JONAS BROTHERS HOLLYWOOD 000282 (18.98) ⊕	Jonas Brothers	1	1
35	37	34	BRITNEY SPEARS JIVE 19073 ZOMBA (18.98)	Blackout	1	1
36	NEW	1	KATE NASH MUSIC LINE 11805*/CAPITOL (12.98)	Made Of Bricks	36	1
37	54	2	VARIOUS ARTISTS COMBINATION THOUT FACTORY 10793 EX/STARBUCKS (19.98)	The Grammys: 50th Anniversary Collection	37	1
38	40	46	MAROON 5 A&M SICTONE 008917 IGA (18.98)	It Won't Be Soon Before Long	1	1
39	36	36	BIRDMAN CASH MONEY UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna	18	1
40	27	21	SOULJA BOY TELLEM COLLIPARK INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com	4	1
41	39	39	KIRK FRANKLIN FO YO SOUL/GOODSP CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life	33	1
42	45	55	TIMBALAND MOSLEY BLACKGROUND INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	1	1
43	30	20	CELINE DION COLUMBIA 08114 SONY MUSIC (18.98) ⊕	Taking Chances	1	1
44	42	48	KID ROCK TOP DOG ATLANTIC 290556*/AG (18.98)	Rock N Roll Jesus	1	1
45	43	35	REBA MCENTINE MCA NASHVILLE 004903 UMGN (13.98)	Reba Duets	1	1
46	51	53	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	6	1
47	55	73	THE-DREAM RADIO KILLA DEF JAM 009872*/IDJMG (13.98)	Love/Hate	30	1
48	50	56	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac	5	1
49	46	42	KEITH URBAN CAPITOL NASHVILLE 07685 (18.98) ⊕	Greatest Hits	11	1
50	47	51	SOUNDTRACK NEW LINE 39089 (16.98)	Hairspray	2	1

In the first full week of physical CD sales, the soundtrack sells 68,000, a 78% increase. Digital retailers accounted for 52% of its sales.



A \$7.98 sale tag at Target helps the set hold steady. It's down by less than 1%, which is a feat, since most albums are in post-holiday freefall.



A career-high sales week of 23,000 grants the artist her first appearance on the chart. Starbucks and Target sales fuel debut.



The British singer's debut album, a former U.K. No. 1, arrives with 16,000. She played "Late Night With Conan O'Brien" on Jan. 10.



Album by the jazz trumpeter becomes his fourth to pass the quarter-million mark. His endless tour schedule has dates lined up through 2009.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	44	40	JORDIN SPARKS 19 JIVE 18752/ZOMBA (18.98)	Jordin Sparks	10	1
52	49	47	FOO FIGHTERS ROSWELL RCA 11510*/RMG (18.98)	Echoes, Silence, Patience & Grace	3	1
53	56	38	SOUNDTRACK WALT DISNEY 861698 (18.98) ⊕	Hannah Montana	3	1
54	48	49	KENNY CHESNEY BNA 11457*/SBN (18.98)	Just Who I Am: Poets & Pirates	3	1
55	65	50	MICHAEL BUBLE 143 REPRISE 100313 WARNER BROS (18.98)	Call Me Irresponsible	1	1
56	62	37	ANDREA BOCELLI SUGAR DECCA 009985/UNIVERSAL CLASSICS GROUP (18.98) ⊕	The Best Of Andrea Bocelli: Vivere	9	1
57	41	27	BOW WOW & OMARION T U G COLUMBIA 11492 SONY MUSIC (11.98) ⊕	Face Off	11	1
58	53	43	DANE COOK COMEDY CENTRAL 0051 (16.98 CD/DVD) ⊕	Rough Around The Edges: Live From Madison Square Garden	11	1
59	61	63	RIHANNA SRP DEF JAM 008988*/IDJMG (13.98)	Good Girl Gone Bad	2	1
60	70	134	SOUNDTRACK ATLANTIC 362748/AG (18.98)	P.S. I Love You	60	1
61	59	52	JUSTIN TIMBERLAKE JIVE 80662*/ZOMBA (18.98) ⊕	FutureSex/LoveSounds	4	1
62	71	59	MATCHBOX TWENTY MELISMA/ATLANTIC 297340*/AG (19.98) ⊕	Exile On Mainstream	1	1
63	75	82	FINGER ELEVEN WIND-UP 13112 (18.98)	Them Vs. You Vs. Me	31	1
64	67	67	MARIO 3RD STREET J 21569 RMG (18.98)	Go	21	1
65	91	102	BUCKCHERRY ELEVEN SEVEN 00001/ATLANTIC (13.98)	15	41	1
66	63	54	FEIST CHERRYTREE POLYDOR INTERSCOPE 008819*/IGA (10.98)	The Reminder	16	1
67	93	170	VARIOUS ARTISTS TIME LIFE 19523 (19.98)	Songs 4 Worship: Country	67	1
68	68	69	SEETHER WIND-UP 13112 (18.98)	Finding Beauty In Negative Spaces	12	1
69	84	62	GEORGE STRAIT MCA NASHVILLE 010258/UMGN (13.98)	22 More Hits	13	1
70	76	60	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	2	1
71	66	86	SOUNDTRACK WWE COLUMBIA 21259 SONY MUSIC (11.98)	World Wrestling Entertainment Presents: Raw Greatest Hits: The Music	66	1
72	74	65	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	2	1
73	81	78	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	22	1
74	90	85	SANTANA ARISTA LEGACY/COLUMBIA 06293 RMG (18.98)	Ultimate Santana	8	1
75	78	81	GODSMACK UNIVERSAL REPUBLIC 010296/UMRG (13.98 CD/DVD) ⊕	Good Times, Bad Times...Ten Years Of Godsmack	35	1
76	52	68	VARIOUS ARTISTS WALT DISNEY 001089 (18.98)	High School Musical 2: Non-Stop Dance Party	52	1
77	69	64	WYCLEF JEAN IN YA FACE COLUMBIA 03947 SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant	28	1
78	73	66	50 CENT SHADY AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis	2	1
79	57	71	FLYLEAF A&M OCTONE 650005 IGA (12.98) ⊕	Flyleaf	57	1
80	72	61	BOYS LIKE GIRLS COLUMBIA 85572 SONY MUSIC (11.98)	Boys Like Girls	55	1
81	85	75	THE KILLERS ISLAND 01026*/IDJMG (13.98)	Sawdust	12	1
82	89	105	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made	17	1
83	96	87	BRAD PAISLEY ARISTA NASHVILLE 07171 SBN (18.98)	5th Gear	3	1
84	82	44	JAMES TAYLOR STARCON 30516 HEAR (23.98 CD/DVD) ⊕	One Man Band	17	1
85	122	5	LUCIANO PAVAROTTI DECCA 009040 UNIVERSAL CLASSICS GROUP (17.98)	Pavarotti's Greatest Hits	85	1
86	83	77	WU-TANG CLAN WU/LOUD SRC UNIVERSAL MOTOWN 010560/UMRG (13.98)	8 Diagrams	25	1
87	77	57	BRUCE SPRINGSTEEN COLUMBIA 17060*/SONY MUSIC (18.98)	Magic	1	1
88	79	70	AVENGED SEVENFOLD HOPKINS 88380*/WARNER BROS (18.98)	Avenged Sevenfold	4	1
89	104	92	CHRIS BOTTI COLUMBIA 7608 SONY MUSIC (15.98) ⊕	Italia	27	1
90	97	93	THREE DAYS GRACE JIVE 83504 ZOMBA (18.98)	One - X	5	1
91	106	96	CASTING CROWNS BEACH STREET 10117 REUNION (17.98)	The Altar And The Door	2	1
92	95	112	DRAMA GRAND HUSTLE/ATLANTIC 185882/AG (18.98)	Gangsta Grillz: The Album	26	1
93	100	90	PINK LAFAGE 80320/ZOMBA (18.98) ⊕	I'm Not Dead	9	1
94	119	117	GARY ALLAN MCA NASHVILLE 008962 UMGN (13.98)	Living Hard	3	1
95	87	72	AVRIL LAVIGNE RCA 03771 RMG (18.98) ⊕	The Best Damn Thing	1	1
96	101	91	BON JOVI MERCURY ISLAND 008602 UMGN IDJMG (13.98)	Lost Highway	1	1
97	86	84	SOUNDTRACK WALT DISNEY 000925 (18.98)	Enchanted	39	1
98	118	119	EDDIE VEDDER MONKEY WRENCH J 15944 RMG (18.98)	Into The Wild (Soundtrack)	11	1
99	99	94	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	4	1
100	151	2	PACE SETTER VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 009613 EX/STARBUCKS (13.98)	Across The Pond: The UK's Best And Brightest	100	1

THE BILLBOARD 200 ARTIST INDEX

2PAC	159	AIRWAVES	140	BEYONCE	117	BREAKING BENJAMIN	158	CHICAGO	179	DAFT PUNK	182	EAGLES	178	JOHN FOGERTY	181	IRON AND WINE	165	ALICIA KEYS	1	MIRANDA LAMBERT	146	MAROON 5	38
50 CENT	78	ATREYU	180	BIRDMAN	39	BROOKS & DUNN	196	CHINERY	150	DAUGHTRY	179	SAFA EVANS	169	FOO FIGHTERS	52	KID ROCK	44	AVRIL LAVIGNE	146	DAVE MATTHEWS	62	MATCHBOX TWENTY	195
TRACE ADKINS	73	RODNEY ATKINS	128	MARY J. BLIGE	4	GARTH BROOKS	9	ERIC CLAPTON	127	DETHKLOK	148	KIRK FRANKLIN	41	KID ROCK	44	LEDS	188	BAND	105	DAVE MATTHEWS	62	DAVE MATTHEWS	95
AKON	138	AVENGED SEVENFOLD	88	JAMES BLUNT	118	CHRIS BROWN	7	COHEED AND	43	CELINE DION	43	THE KILLERS	81	KILLSWITCH ENGAGE	200	LEDS	188	JOHN MAYER	45	DAVE MATTHEWS	62	DAVE MATTHEWS	95
JASON ALDEAN	153	AVENTURA	129	ANDREA BOCELLI	56	MICHAEL BUBLE	55	CAMBRIA	185	DJ KHALED	167	FALL OUT BOY	133	SEAN KINGSTON	103	BLAKE LEWIS	111	REBA MCENTINE	105	DAVE MATTHEWS	62	DAVE MATTHEWS	95
GARY ALLAN	94	SARA BAREILLES	16	BON JOVI	96	BUCKCHERRY	65	KEYSHIA COLE	12	DJ SKRIBBLE	102	FEIST	56	KORN	159	LIFEHOUSE	114	TIM MCGRAW	134	DAVE MATTHEWS	62	DAVE MATTHEWS	95
ALTER BRIDGE	144	BEANE SIGEL	161	CHRIS BOTTI	89	COLBIE CAILLAT	11	COMMON	163	THE DOORS	178	FERGIE	10	K-PAZ DE LA SIERRA	107	LITTLE BIG TOWN	183	M.L.A.	116	DAVE MATTHEWS	62	DAVE MATTHEWS	95
ANGELS AND				BOW WOW & OMARION	57	CAMILA	142	DANE COOK	58	DRAGONFORCE	147	LUPE FIASCO	23	JIMMY EAT WORLD	184	MERCYME	108	M.L.A.	116	DAVE MATTHEWS	62	DAVE MATTHEWS	95
				BOYS LIKE GIRLS	80	CASTING CROWNS	91	BILLY RAY CYRUS	124	ORAMA	92	DAVID FRENZY	149	JONAS BROTHERS	34	MONTGOMERY	125	M.L.A.	116	DAVE MATTHEWS	62	DAVE MATTHEWS	95
								MILEY CYRUS	15	THE-DREAM	47	FINGER ELEVEN	63	JOSH GROBAN	113			M.L.A.	116	DAVE MATTHEWS	62	DAVE MATTHEWS	95
												FLYLEAF	79	GUCCI MANE	132			M.L.A.	116	DAVE MATTHEWS	62	DAVE MATTHEWS	95

Billboard HOT 100

JAN 26 2008

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 NO ONE ALICIA KEYS (MBK/J/RMG)
2	3	13	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
3	4	18	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
4	2	18	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
5	7	10	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)
6	5	13	CLUMSY FERGIE (WILL I AM/A&M/INTERSCOPE)
7	10	7	SENSUAL SEDUCTION SHOOP DOGG (DOGGYSTYLE/INTERSCOPE)
8	14	6	WITH YOU CHRIS BROWN (JIVE/ZOMBA)
9	6	19	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)
10	9	16	CAN'T HELP BUT WAIT TREY SONZ (SONG BOOK ATLANTIC)
11	8	18	BUBBLU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
12	16	9	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
13	17	8	FLASHING LIGHTS KANYE WEST FEAT. OWELE (ROC-A-FELLA/DEF JAM/DJMG)
14	15	13	TATTOO JORDIN SPARKS (JIVE/ZOMBA)
15	12	13	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
16	11	18	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)
17	13	24	PARALYZER FINGER ELEVEN (WIND-UP)
18	29	7	INDEPENDENT WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
19	21	9	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
20	19	13	JUST FINE MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)
21	25	21	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
22	18	35	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)
23	36	5	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/DJMG)
24	23	10	GIRLFRIEND BOW WOW & OMARION (T.U.G./COLUMBIA)
25	27	12	STAY SUGARLAND (MERCURY NASHVILLE)

1,276 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	#1 BUBBLU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	2	15	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
3	3	30	WHO KNEW PINK (LAFACE/ZOMBA)
4	4	24	OVER YOU DAUGHTRY (RCA/RMG)
5	6	18	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
6	5	24	WAKE UP CALL MAROON 5 (A&M/OCTONE/INTERSCOPE)
7	8	25	PARALYZER FINGER ELEVEN (WIND-UP)
8	7	26	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)
9	9	25	PICTURES OF YOU THE LAST GOODNIGHT (VIRGIN)
10	11	21	LOVE SONG SARA BAREILLES (EPIC)
11	12	14	SORRY BUCKCHERRY (ELEVEN SEVEN ATLANTIC/LAVA)
12	14	12	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
13	15	9	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
14	10	37	FIRST TIME LIFEHOUSE (GEFFEN/INTERSCOPE)
15	13	32	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)
16	16	8	NO ONE ALICIA KEYS (MBK/J/RMG)
17	17	10	TATTOO JORDIN SPARKS (JIVE/ZOMBA)
18	19	10	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)
19	18	17	LOST HIGHWAY BON JOVI (MERCURY/ISLAND/DJMG)
20	20	11	THE WAY I AM INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
21	22	9	I'LL BE WAITING LENNY KRAVITZ (VIRGIN)
22	23	11	LOVE LIKE THIS NATASHA BEINGFIELD (PHONOGENIC/EPIC)
23	21	11	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE (DAYLIGHT/EPIC)
24	27	9	CLUMSY FERGIE (WILL I AM/A&M/INTERSCOPE)
25	31	5	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M/OCTONE/INTERSCOPE)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 BUBBLU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	2	29	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)
3	3	36	HOME DAUGHTRY (RCA/RMG)
4	4	27	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
5	5	28	WAIT FOR YOU ELLIOTT YAMIN (HICKORY RED)
6	6	17	TAKING CHANCES CELINE DION (COLUMBIA)
7	8	23	WHO KNEW PINK (LAFACE/ZOMBA)
8	7	21	HOW LONG EAGLES (ERC)
9	9	22	BAND OF GOLD KIMBERLY LOCKE (CURB REPRISE)
10	12	11	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
11	10	21	FIRE AND RAIN KENNY "BABYFACE" EDMONDS (MERCURY/DJMG)
12	13	20	LOST IN THIS MOMENT BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)
13	11	15	LOST FAITH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)
14	14	13	DREAMING WITH A BROKEN HEART JOHN MAYER (AWARE/COLUMBIA)
15	15	17	SOMEBODY'S ME ENRIQUE IGLESIAS (INTERSCOPE)
16	18	3	NO ONE ALICIA KEYS (MBK/J/RMG)
17	20	3	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
18	19	14	FIRST TIME LIFEHOUSE (GEFFEN/INTERSCOPE)
19	16	15	NOTHIN' BETTER TO DO LEANN RIMES (CURB REPRISE)
20	17	11	DREAM ON KELLY SWEET (RAZOR & TIE)
21	-	-	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER MICHAEL MCDONALD (UNIVERSAL MOTOWN)
22	21	9	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
23	-	-	LOST MICHAEL BUBLE (143/REPRISE)
24	22	7	OVER YOU DAUGHTRY (RCA/RMG)
25	24	5	WAKE UP CALL MAROON 5 (A&M/OCTONE/INTERSCOPE)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	2	24	APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
3	3	10	LOVE SONG SARA BAREILLES (EPIC)
4	5	18	NO ONE ALICIA KEYS (MBK/J/RMG)
5	6	27	PARALYZER FINGER ELEVEN (WIND-UP)
6	4	13	CLUMSY FERGIE (WILL I AM/A&M/INTERSCOPE)
7	12	11	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
8	8	13	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
9	17	7	WITH YOU CHRIS BROWN (JIVE/ZOMBA)
10	7	27	CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLUMBIA/INTERSCOPE)
11	9	16	TATTOO JORDIN SPARKS (JIVE/ZOMBA)
12	10	26	BUBBLU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
13	11	21	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
14	19	11	PIECE OF ME BRITNEY SPEARS (JIVE/ZOMBA)
15	22	6	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/DJMG)
16	14	13	LOVE LIKE THIS NATASHA BEINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
17	24	15	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
18	26	9	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
19	16	20	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE (DAYLIGHT/EPIC)
20	20	38	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)
21	18	16	OUR SONG TAYLOR SWIFT (BIG MACHINE)
22	29	6	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)
23	13	25	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
24	32	5	SORRY BUCKCHERRY (ELEVEN SEVEN ATLANTIC/LAVA)
25	15	19	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 FAKE IT SEETHER (WIND-UP)
2	3	15	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
3	2	24	THE PRETENDER FOO FIGHTERS (RISWELL/RCA/RMG)
4	6	12	LONG ROAD TO RUIN FOO FIGHTERS (RISWELL/RCA/RMG)
5	4	18	EMPTY WALLS SERJ TANJIAN (SERJICAL STRIKE/REPRISE)
6	5	26	I GET IT CHEVELLE (EPIC)
7	8	15	ALMOST EASY AVENGE SEVENFOLD (HOPELESS/WARNER BROS.)
8	7	48	PARALYZER FINGER ELEVEN (WIND-UP)
9	10	25	WELL THOUGHT OUT TWINKLES SILVERSN PICKUPS (DANGERBIRD)
10	16	9	CRUSHCRUSHCRUSH PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
11	15	15	BELIEVE THE BRAVERY (ISLAND/DJMG)
12	9	31	BLEED IT OUT LINKIN PARK (WARNER BROS.)
13	18	29	THE GOOD LEFT UNDONE RISE AGAINST (GEFFEN/INTERSCOPE)
14	12	34	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
15	11	22	BECOMING THE BULL ATREYU (HOLLYWOOD)
16	13	20	BIG CASINO JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)
17	14	19	EVERYTHING'S MAGIC ANGELS AM AIRWAVES (SURETONE/GEFFEN/INTERSCOPE)
18	17	28	MISERY BUSINESS PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
19	20	14	HARD SUN EDDIE VEEDER (MONKEY WRENCH/J/RMG)
20	25	12	BODYSNATCHERS RADIOHEAD (143/ATL)
21	21	6	IF I HAD EYES JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
22	19	16	THE RUNNING FREE COHEED AND CAMBRIA (COLUMBIA)
23	23	13	SHADOWPLAY THE KILLERS (ISLAND/DJMG)
24	24	11	PSYCHO PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
25	27	5	ALWAYS BE JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)

See below for complete legend information.

JAN 26 2008 POP Billboard

AIRPLAY MONITORED BY nielsen BDS
SALES DATA COMPILED BY nielsen SoundScan

POP 100 DIGEST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	2	29	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
3	3	18	NO ONE	ALICIA KEYS (MBK/J/RMG)
4	4	17	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
5	5	14	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
6	6	20	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
7	7	32	PARALYZER	FINGER ELEVEN (WIND-UP)
8	10	14	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
9	8	35	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	9	21	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
11	20	9	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
12	11	15	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
13	14	22	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
14	16	40	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	12	12	LOVE SONG	SARA BAREILLES (EPIC)
16	23	7	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
17	17	30	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
18	22	11	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
19	15	25	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
20	27	11	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
21	25	12	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
22	19	35	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
23	13	27	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)
24	18	25	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
25	21	24	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
26	28	16	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
27	30	7	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
28	31	8	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)
29	26	25	OVER YOU	DAUGHTRY (RCA/RMG)
30	24	23	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
31	34	15	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
32	33	12	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
33	29	18	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
34	37	11	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
35	42	6	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
36	41	8	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)
37	32	25	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
38	35	25	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)
39	50	7	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
40	36	16	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
41	38	5	FEEDBACK	JANET (ISLAND/IDJMG)
42	40	20	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
43	44	8	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
44	67	6	WHAT HURTS THE MOST	CASCADA (ROBBINS)
45	45	9	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
46	49	10	GET BUCK IN HERE	DJ FELLI (ISLAND URBAN/IDJMG)
47	52	9	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
48	43	20	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
49	47	16	HE SAID SHE SAID	ASHLEY TISDALE (WARNER BROS.)
50	53	11	POP BOTTLES	BIOMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)

For a complete listing of the Pop 100, check out www.billboard.biz

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. **POP 100 AIRPLAY:** Legend located below chart. **HOT SINGLES SALES:** The top-selling retail-available physical singles, as compiled by Nielsen SoundScan. **HOT VIDEOCLIPS:** Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. **VIDEO MONITOR:** Rotating playlists from 12 channels. All charts © 2008, Nielsen Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)
2	2	17	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	3	20	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
4	5	11	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
5	4	14	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
6	7	20	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
7	6	20	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
8	8	18	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
9	9	19	PARALYZER	FINGER ELEVEN (WIND-UP)
10	16	8	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
11	12	13	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
12	10	13	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
13	14	10	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
14	13	15	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
15	15	11	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
16	11	35	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
17	25	4	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
18	17	19	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
19	18	24	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
20	23	8	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
21	19	24	OVER YOU	DAUGHTRY (RCA/RMG)
22	24	9	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
23	20	6	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
24	22	9	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
25	20	20	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	18	#1 FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
2	1	27	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
3	5	45	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
4	7	6	SWAGGA	EMMANUEL (5TH WORLD)
5	9	44	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
6	12	30	I GET IT IN	CHAOS 'THA COMMUNITY SERVA (FAM FIRST)
7	6	7	COUNTRY BONER	PUSCIFIER (PUNCE/DEF JAM)
8	19	34	ONLY THE WORLD	MANDISA (SPARROW)
9	14	93	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
10	4	6	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
11	11	153	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
12	17	73	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
13	20	3	GET BUCK IN HERE	DJ FELLI FEAT. DIDDY, AKON, LUGACRIS & LIL JON (ISLAND URBAN/IDJMG)
14	10	6	DON'T SHOOT ME SANTA	THE KILLERS (ISLAND/IDJMG)
15	8	9	I'M WIT IT	FASHO (JMG)
16	16	7	WHAT HURTS THE MOST	CASCADA (ROBBINS)
17	15	22	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
18	13	36	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
19	25	10	BLACK TIDE	BLACK TIDE (INTERSCOPE)
20	-	18	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)
21	41	18	SHE IS	BETTINA (TBD)
22	38	23	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA (MUTE)
23	24	47	CALL ON ME	JANET & NELLY (MAGNIN)
24	26	69	DOWN HOME GIRL	OLO CROW MEDICINE SHOW (NETTWERK)
25	18	97	STRAIGHT TO VIDEO	MINDLESS SELF INDOLENCE (UCR/METROPOLIS)

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers
1	1	10	#1 THE ULTIMATE HITS	PEARL JAM (25.98 CD/DVD)	Garth Brooks
2	3	8	THE BEST OF THE JOHNNY CASH SHOW	COLUMBIA NASHVILLE LEGACY/SONY BMG VIDEO 715391 (14.98 DVD)	Johnny Cash
3	2	5	LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion
4	4	6	GOOD TIMES, BAD TIMES...TEN YEARS OF GODSMACK	UNIVERSAL REPUBLIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 010296 (13.98 CD/DVD)	Godsmack
5	5	9	ONE MAN BAND	STARCON/HEAR/UNIVERSAL MUSIC & VIDEO DIST. 30516 (23.98 CD/DVD)	James Taylor
6	3	8	CROSSROADS GUITAR FESTIVAL 2007	RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton
7	6	8	HATE THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce
8	7	7	MOTHERSHIP	SWAN SONG ATLANTIC/WARNER MUSIC VISION 313148 (19.98 CD/DVD)	Led Zeppelin
9	11	8	MTV UNPLUGGED IN NEW YORK	DGC/UMI VIDEO UNIVERSAL MUSIC & VIDEO DIST. 010263 (19.98 DVD)	Nirvana
10	10	4	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOLUME 3: 1992-2000	VH-1 CLASSICS UNIVERSAL MUSIC & VIDEO DIST. 115 (36.98 DVD)	Kiss
11	9	4	VICARIOUS	VOLCANO/SONY BMG VIDEO 87816 (12.98 DVD)	Tool
12	14	135	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles
13	12	9	ORAL FIXATION TOUR	EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira
14	13	10	HELP!	APPLE/CAPITOL/EMM MUSIC VIDEO 10347 (29.98 DVD)	The Beatles
15	16	164	GREATEST HITS	WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed
16	29	67	ELVIS: ALOHA FROM HAWAII	RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley
17	15	7	FUTURESEX/LOVESOUNDS: DELUXE EDITION	ZOMBA VIDEO/SONY BMG VIDEO 17391 (23.98 CD/DVD)	Justin Timberlake
18	17	13	PLUG ME IN	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC
19	RE-ENTRY	RE-ENTRY	ELVIS: '68 COMEBACK SPECIAL	RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley
20	21	16	REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmour
21	22	206	PAST, PRESENT & FUTURE	GEFFEN HOME VIDEO UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie
22	20	8	THE ULTIMATE VIDEO COLLECTION	ROADRUNNER VIDEO 09269 (9.98 DVD)	Nickelback
23	24	219	LED ZEPPELIN	ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin
24	25	5	I'M NOT DEAD	LAFACE VIDEO/SONY BMG VIDEO 19294 (23.98 CD/DVD)	Pink
25	19	8	FUTURESEX/LOVESHOW: LIVE AT MADISON SQUARE GARDEN	JIVE ZOMBA VIDEO/SONY BMG VIDEO 19208 EK (19.98 DVD)	Justin Timberlake

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 LOW	FLO RIDA FEATURING T-PAIN, POE BOY/ATLANTIC
2	8	5	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
3	5	5	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
4	11	6	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
5	9	4	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
6	6	3	GIVIN' ME A RUSH	TYRA B (WARNER BROS.)
7	RE-ENTRY	RE-ENTRY	LOVE SONG	SARA BAREILLES (EPIC)
8	4	6	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
9	2	11	JUST FINE	MARY J. BLIGE (MCA/GEFFEN/INTERSCOPE)
10	10	6	CRYING OUT FOR ME	MARIO BROS. STREET/J/RMG
11	NEW	NEW	I REMEMBER	KEYSHIA COLE (MCA/GEFFEN/INTERSCOPE)
12	7	6	FLY LIKE ME	CHINGY FEATURING AMERIE DTP/DEF JAM/IDJMG
13	RE-ENTRY	RE-ENTRY	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS 1ST & 15TH/ATLANTIC
14	NEW	NEW	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
15	RE-ENTRY	RE-ENTRY	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
16	NEW	NEW	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE TRILL/ASYLUM/ATLANTIC
17	RE-ENTRY	RE-ENTRY	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
18	13	12	I'M SO HOOD	DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLIES (TERROR SQUAD/KOCH)
19	19	3	HEY BABY (JUMP OFF)	BOW WOW & OMARION T U G /COLUMBIA
20	RE-ENTRY	RE-ENTRY	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
21	12	15	NO ONE	ALICIA KEYS (MBK/J/RMG)
22	NEW	NEW	GONE, GONE, GONE (DONE MOVED ON)	ROBERT PLANT / ALISON KRAUSS ROUNDER
23	RE-ENTRY	RE-ENTRY	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
24	NEW	NEW	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)
25	RE-ENTRY	RE-ENTRY	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
VH1		
1	SARA BAREILLES	LOVE SONG
2	INGRID MICHAELSON	THE WAY I AM
3	CHRISSETTE MICHELE	BEST OF ME
4	FERGIE	CLUMSY
5	MAROON 5	WON'T GO HOME WITHOUT YOU
6	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON	LOVE LIKE THIS
7	ALICIA KEYS	NO ONE
8	SANTANA FEAT. CHAD KROEGER	INTO THE NIGHT
9	TIMBALAND FEAT. ONEREPUBLIC	APOLOGIZE
10	BUCKCHERRY	SORRY
MuchMusic Canada		
1	TIMBALAND FEAT. ONEREPUBLIC	APOLOGIZE
2	BRITNEY SPEARS	PIECE OF ME
3	SIMPLE PLAN	WHEN I'M GONE
4	AVRIL LAVIGNE	HOT
5	HEDLEY	FOR THE NIGHTS I CAN'T REMEMBER
6	CHRIS BROWN FEAT. T-PAIN	KISS KISS
7	ALICIA KEYS	NO ONE
8	50 CENT FEAT. AKON	STILL WILL
9	FERGIE	CLUMSY
10	FLO RIDA FEAT. T-PAIN	LOW
MTV HITS		
1	FLO RIDA FEAT. T-PAIN	LOW
2	MARY J. BLIGE	JUST FINE
3	CHRIS BROWN	WITH YOU
4	BRITNEY SPEARS	PIECE OF ME
5	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON	LOVE LIKE THIS
6	PARAMORE	CRUSHCRUSHCRUSH
7	JORDIN SPARKS	TATTOO
8	SNOOP DOGG	SENSUAL SEDUCTION
9	ALICIA KEYS	LIKE YOU'LL NEVER SEE ME AGAIN
10	WYCLEF JEAN FE	

Billboard R&B/HIP-HOP

JAN
26
2008TOP
R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	#1 MARY J. BLIGE 4 WKS MTRIARCH/GEFFEN 010313/IGA (13.98) ⊕	Growing Pains	■	1
2	2	9	ALICIA KEYS MBXJ 11513*/RMG (18.98) ⊕	As I Am	■	1
3	5	16	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	■	1
4	4	4	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	■	3
5	5	10	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	■	1
6	7	1	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster	■	1
6	6	4	LUPE FIASCO 1ST & 15TH/ATLANTIC 368318*/AG (18.98)	Lupe Fiasco's The Cool	■	1
8	10	16	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate	■	5
8	8	5	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna	■	3
10	9	9	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life	■	7
11	14	15	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'	■	1
12	15	19	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made	■	1
13	16	18	KANYE WEST ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	■	2
14	14	15	MARIO 3RD STREET/J 21569/RMG (18.98)	Go	■	4
15	13	8	BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕	Face Off	■	1
16	18	17	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	■	1
17	11	15	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com	■	1
18	12	13	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	■	4
19	19	20	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album	■	1
20	21	18	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (13.98)	I Am	■	1
21	27	29	TIMBALAND MOSLEY BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	■	1
22	31	26	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA	■	6
23	23	27	GUCCI MANE CZAR/SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse	■	1
24	28	25	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis	■	2
25	25	32	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	■	3
26	24	21	BEANIE SIGEL ROC-A-FELLA/DEF JAM 009534*/IDJMG (13.98)	The Solution	■	1
27	22	23	WU-TANG CLAN WU/LOUD/SRC/UNIVERSAL MOTOWN 010560/UMRG (13.98)	8 Diagrams	■	1
28	32	40	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	■	28
29	30	22	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕	FutureSex/LoveSounds	■	4
30	29	28	WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant	■	9
26	30	23	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	■	1
32	37	36	LEDISI VERVE 008909/AG (10.98)	Lost & Found	■	10
33	36	33	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	■	1
34	35	32	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day	■	2
35	50	54	GREATEST GAINER NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You	■	1
36	41	38	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War	■	1
37	34	35	STYLES P PHANTOM/D-BLOCK 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)	■	1
38	38	49	FREEWAY ROC-A-FELLA/DEF JAM 004853*/IDJMG (13.98)	Free At Last	■	5
39	40	34	CHINGY DTP/DEF JAM 010227*/IDJMG (13.98) ⊕	Hate It Or Love It	■	17
40	48	42	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	■	1
41	33	37	COMMON G.O.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever	■	1
42	42	53	HURRICANE CHRIS POLD GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet	■	1
43	54	48	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	■	1
44	44	44	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This	■	1
45	39	39	GHOSTFACE KILLAH DEF JAM 009499*/IDJMG (13.98)	The Big Doe Rehab	■	1
46	43	47	CASSIDY FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story	■	1
47	46	4	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug	■	13
48	57	56	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	■	1
47	43	9	ARETHA FRANKLIN ARISTA 78668/RMG (18.98)	Jewels In The Crown: Duets With The Queen	■	1
50	45	51	DJ KHALED TERROR SQUAD 4229 KOCH (17.98)	We The Best	■	1
51	55	46	WILL DOWNING PEAK 30221/CONCORD (18.98)	After Tonight	■	1
52	53	59	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz	■	1
53	51	45	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	■	3
54	56	57	JAGGED EDGE SO SO DEF-ISLAND URBAN 009493/IDJMG (13.98)	Baby Makin' Project	■	3
55	65	64	PAGE SETTER ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke	■	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	58	60	AKON KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted	■	2
57	49	58	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift	■	13
58	52	50	2PAC AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life	■	15
59	60	52	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203/AG (13.98)	Trav'lin' Light	■	6
60	61	11	PLAYAZ CIRCLE DTP/DEF JAM 010083/IDJMG (13.98)	Supply & Demand	■	3
61	64	62	BABY BASH ARISTA 05784/RMG (17.98)	Cyclone	■	11
62	59	61	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo	■	1
63	69	72	SOUNDTRACK DEF JAM 010200/IDJMG (13.98)	American Gangster	■	5
64	72	73	TOO SHORT SHORT/JIVE 19181/ZOMBA (18.98)	Get Off The Stage	■	21
65	62	69	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	■	1
66	67	11	PROJECT PAT HYPNOTIZE MINDS 5023/KOCH (17.98)	Walkin' Bank Roll	■	1
67	70	65	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank	■	28
68	76	63	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	■	1
69	75	77	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	■	3
70	75	9	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10767/CAPITOL (18.98)	NOW Party Hits!	■	39
71	68	78	VARIOUS ARTISTS TVT 2514 (18.98)	Crunk Hits Vol. 4	■	57
72	20	55	ELLIOTT YAMIN NBC 70011 EX-HICKORY (6.98)	Sounds Of The Season: The Elliott Yamin Holiday Collection (EP)	■	20
73	80	81	TALIB KWELI BLACKSMITH 277244*/WARNER BROS. (13.98)	Eardrum	■	2
74	73	70	VARIOUS ARTISTS CASH MONEY UNIVERSAL MOTOWN 010502/UMRG (11.98)	Cash Money Records: 10 Years Of Bling Vol. 1	■	63
75	RE-ENTRY	15	TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUSIC WORLD (15.98)	T57	■	12

▶ 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.	PEAK POSITION
1	1	55	#1 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 11 WKS LEGACY/EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1	■	1
2	2	10	STEVIE RAY VAUGHAN & FRIENDS LEGACY/EPIC 87321/SONY BMG	Solos, Sessions & Encores	■	1
3	3	16	BETTYE LAVETTE ANTI- 86873*/EPITAPH	The Scene Of The Crime	■	1
4	6	21	JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin	■	1
5	5	3	SOUNDTRACK ATLANTIC 396860/AG	The Great Debaters	■	1
6	7	46	SOUNDTRACK NEW WEST 6105	Black Snake Moan	■	1
7	10	10	DION THE ORCHARD/VERVE FORECAST 010173/AG	Son Of Skip James	■	1
8	8	51	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	■	1
9	14	10	ANA POPOVIC ELECTRO GROOVE 501/DELTA GROOVE	Still Making History	■	1
10	12	23	ROBBEN FORD CONCORD 230234	Truth	■	1
10	21	21	OMAR KENT DYKES & JIMMIE VAUGHAN RUF 1122	On The Jimmy Reed Highway	■	1
12	9	23	MUDDY WATERS, JOHNNY WINTER, & JAMES COTTON LEGACY/EPIC 07283/SONY BMG	Breakin' It Up, Breakin' It Down	■	1
13	RE-ENTRY	13	TAB BENOIT WITH LOUISIANA'S LEROUX TELARC BLUES 83654/TELARC	Power Of The Pontchartrain	■	1
14	RE-ENTRY	14	FATS DOMINO CAPITOL 02351	Greatest Hits: Walking To New Orleans	■	1
15	RE-ENTRY	15	GARY MOORE EAGLE 20112	Close As You Get	■	1

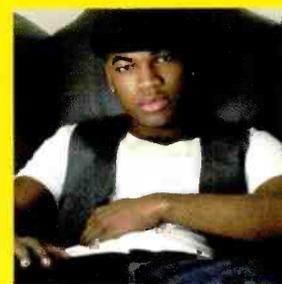
BETWEEN THE BULLETS rgeorge@billboard.com

CHART REFLECTS JANUARY CHILL

Still awaiting the first major debut of the year, Top R&B/Hip-Hop Albums remains sluggish as the top five titles hold the same positions as

at 16 weeks, less than half the time her debut set needed. Mary J. Blige should hit the 1 million plateau next week; she's now sitting at

last week. Typical of post-holiday weeks, Ne-Yo (50-35, up 12%) and Robin Thicke (65-55, up 8%) are the chart's only gainers. The other bullets are awarded to albums with the smallest declines. Keyshia Cole moves 27,000 units to push past the 1 million mark



986,000. Justin Timberlake nears 4 million, shifting 11,000 as single "Until the End of Time" spends its 43rd week on Hot R&B/Hip-Hop Songs (No. 9). Kanye West is a shade under 2 million with 18,000 sold this week.

—Raphael George

JAN 26 2008 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
2	4	15	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
3	3	23	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
4	2	21	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
5	5	16	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
6			SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
7			I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
8	11	13	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
9	6	43	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
10	10	19	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)	☆
11	12	19	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
12	18	17	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
13	14		CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
14		12	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
15	8		KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
16	20		WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
17		26	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	
18	15	23	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	
19	17	18	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
20	19	14	NEVER	JAEHEIM (DIVINE MILL/ATLANTIC)	☆
21	21	11	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
22	23	5	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
23			DEY KNOW	SHAWTY LO (D4L/ASYLUM)	
24		6	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
25		17	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	26	44	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
27	24	28	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
28	22	31	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
29	28	18	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
30	27	46	WHEN I SEE U	FANTASIA (J/RMG)	☆
31	37	8	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
32	31	26	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
33		19	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
34	34	34	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
35	35	25	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)	
36	43	21	MY LOVE	JOE (JIVE/ZOMBA)	
37	38	14	GIVIN' ME A RUSH	TYRA B (WARNER BROS.)	☆
38	51		UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	
39		23	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	
40	40	37	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
41		17	SOULJA GIRL	SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)	
42	48	27	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	
43	49	31	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)	☆
44	36	37	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
45	47	10	FLY LIKE ME	CHINGY FEAT. AMERIE (DTP/DEF JAM/IDJMG)	
46	52	7	MY DOUGIE	LIL' WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	
47	45	34	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	
48	46	8	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	
49	44	11	ROC BOYS (AND THE WINNER IS)...	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
50	42	22	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	4	10	#1 LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
2	2	13	NEVER	JAEHEIM (DIVINE MILL/ATLANTIC)	
3	1		NO ONE	ALICIA KEYS (MBK/J/RMG)	
4	5	14	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
5	3	20	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	
6	6	23	MY LOVE	JOE (JIVE/ZOMBA)	
7	1	43	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	
8		24	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	
9		26	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)	
10	10	15	PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	
11	15	10	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	
12	16	16	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
13	12	29	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	
14	13	25	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	
15		23	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
16	17	16	AFTER TONIGHT	WILL DOWNING (PEAK/CMG)	
17	16		HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	
18	19	12	MY LOVE	JILL SCOTT (HIDDEN BEACH)	
19	18	11	DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	
20	20	21	STOP BREAKING MY HEART	RAHSAAN PATTERSON (ARTISTRY)	
21	23	6	ONE FOR ALL TIME	CHAKA KHAN (BURGUNDY/COLUMBIA)	
22	21	14	DO YOU FEEL ME	ANTHONY HAMILTON (DEF JAM/IDJMG)	
23	22	8	BE OK	CHRISSETTE MICHELE (DEF JAM/IDJMG)	
24	24	18	I APOLOGIZE	ANN NESBY (IT'S TIME CHILD/SHANAGHIE)	
25	27	7	ALMOST	TAMIA (PLUS 1/IMAGE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
2	5	11	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	
3	4		HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
4			INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
5			GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
6	3	24	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	
7			I'M SO HOOD	DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLIES (TERROR SQUAD/KOCH)	
8			POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
9			I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
10			DEY KNOW	SHAWTY LO (D4L/ASYLUM)	
11	10	29	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)	
12	9	25	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	
13	13	19	GET BUCK IN HERE	DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	
14	11	26	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
15	19	8	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	
16	17	14	ROC BOYS (AND THE WINNER IS)...	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	
17	15	22	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	
18	25	3	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
19	18	24	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	
20			BLOW YA MIND	STYLES P FEAT. SWIZZ BEATZ (PHANTOM/D-BLOCK/KOCH)	
21	23	5	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
22	22	6	FLY LIKE ME	CHINGY FEAT. AMERIE (DTP/DEF JAM/IDJMG)	
23	20	15	SOULJA GIRL	SOULJA BOY TELLE'M FEAT. I-15 (COLLIPARK/INTERSCOPE)	
24			CERTIFIED	GLASSES MALONE FEAT. AKON (CASH MONEY/UNIVERSAL MOTOWN)	
25			UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
2	4	18	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
3	18		NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
4	3	18	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
5	5	15	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	7	7	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
7	11	6	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
8	6	13	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
9	8		FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
10	10	12	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
11	14	11	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
12	13	11	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	
13	16	7	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
14	9	18	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
15	11	5	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	
16	7	9	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
17	15	30	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
18	22	13	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
19	17	21	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
20	18	26	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)	☆
21	25	6	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
22	24	8	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
23	23	19	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	
24	26	5	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
25			HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/(Score) Chart Rank

R&B/HIP-HOP AIRPLAY

ALICIA KEYS Like You'll Never See Me Again RMG (78.6)	1
J. HOLIDAY Suffocate CAPITOL (76.5)	2
MARY J. BLIGE Just Fine INTERSCOPE (70.0)	5
KEYSHIA COLE I Remember INTERSCOPE (80.9)	7
MARIO Crying Out For Me RMG (86.3)	13
KANYE WEST FEAT. DWELE Flashing Lights IDJMG (73.5)	14
CHRIS BROWN With You ZOMBA (67.3)	16
BOW WOW & OMARION Girlfriend COLUMBIA (75.0)	21
MARY J. BLIGE Work That INTERSCOPE (87.3)	22
TYRA B Givin' Me A Rush WARNER BROS. (66.4)	37
SEAN KINGSTON Take You There KOCH (71.0)	62
☆ 2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	-

RHYTHMIC AIRPLAY

CHRIS BROWN With You ZOMBA (73.0)	7
BOW WOW & OMARION Girlfriend COLUMBIA (75.5)	8
KANYE WEST FEAT. DWELE Flashing Lights IDJMG (65.7)	9
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	10
FERGIE Clumsy INTERSCOPE (68.2)	11
ALICIA KEYS Like You'll Never See Me Again RMG (77.7)	13
J. HOLIDAY Suffocate CAPITOL (74.5)	16
SEAN KINGSTON Take You There EPIC (69.5)	18
☆ 2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (76.4)	-
MARY J. BLIGE Just Fine INTERSCOPE (71.5)	-
☆ CASELY Emotional EPIC (69.0)	-
☆ JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	-

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 RAP SONGS: 62 R&B/Hip-Hop 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. HITPREDICTOR: © 2008 Promosquad and HitPredictor are trademarks of Think Fast LLC

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WEEKS AGO	TITLE	Artist	PEAK POSITION
1	1	1	22	#1 OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE	1	31	34	37	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE	31
2	2	2	16	STAY B. GALLIMORE, K. BUSH, J. NETTLES (J.D. NETTLES)	Sugarland MERCURY	2	32	35	39	MAYBE SHE'LL GET LONELY J. STOVER, D. LANCO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)	Jack Ingram BIG MACHINE	32
3	4	4	14	WINNER AT A LOSING GAME D. HUFF, RASCAL FLATTS (G. LEVOK, J. DEMARCUS, J. D. ROONEY)	Rascal Flatts LYRIC STREET	3	33	36	40	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET	33
4	3	3	25	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA	3	34	37	38	I'M WITH THE BAND W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADS, P. SWEEET, J. WESTBROOK)	Little Big Town EQUITY	32
5	6	8	14	LETTER TO ME F. ROGERS (R. PAISLEY)	Brad Paisley ARISTA NASHVILLE	5	35	39	45	FOR THESE TIMES M. MCBRIDE (L. SATCHER)	Martina McBride RCA	35
6	5	5	21	EVERYBODY D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE	5	36	41	52	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice MCA NASHVILLE	36
7	7	9	25	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE	7	37	40	50	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY	37
8	10	11	25	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	8	38	42	55	WE RODE IN TRUCKS J. STEVENS (L. BRYAN, R. MURRAH, J. MCCORMICK)	Luke Bryan CAPITOL NASHVILLE	38
9	14	14	13	GREATEST GAINER SHIFTWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney BNA	9	39	43	49	IN MY NEXT LIFE G. FUNDIS (T. CLARK, J. COLLINS, T. SHAPIRO)	Terri Clark BNA	39
10	12	12	17	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON-GOODMAN)	Rodney Atkins CURB	10	40	45	-	IT AIN'T NO CRIME M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)	Joe Nichols UNIVERSAL SOUTH	40
11	16	17	16	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	11	41	57	-	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE	41
12	19	20	7	ALL-AMERICAN GIRL M. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	12	42	48	-	LOUD B. KENNY, J. RICH (K. MANNA, D. R. PERLOZZI, D. MYRICK)	Big & Rich WARNER BROS./WRN	42
13	13	15	21	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA	13	43	46	-	I DON'T LOVE YOU LIKE THAT B. CHANCEY (L. ROSE, S. CHAPMAN)	JYPSI ARISTA NASHVILLE	43
14	15	16	12	GET MY DRINK ON T. KEITH (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE	14	44	47	59	FALLING INTO YOU C. DOWNS, B. BRANDT, WHISKEY FALLS, WE3KINGS (S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)	Whiskey Falls MIDAS/NEW REVOLUTION	44
15	17	19	10	SUSPICIONS B. GALLIMORE (D. MALLOY, R. MCCORMICK, E. RABBITT, E. STEVENS)	Tim McGraw CURB	15	45	58	-	THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, T. L. JAMES)	Trisha Yearwood BIG MACHINE	45
16	18	18	16	INTERNATIONAL HARVESTER C. MORGAN, P. O. DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW	16	46	44	47	RED UMBRELLA B. GALLIMORE, F. HILL (A. MAYO, C. LINDSEY, B. WARREN, B. WARREN)	Faith Hill WARNER BROS./WRN	28
17	21	22	12	GOD MUST BE BUSY T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE	17	47	51	-	GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert COLUMBIA	47
18	22	21	25	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE	18	48	50	-	TIL I WAS A DADDY TOO T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence ROCKY COMFORT/CO5	48
19	20	13	26	MORE THAN A MEMORY A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)	Garth Brooks PEARL/BIG MACHINE	1	49	54	-	I CAN'T BELIEVE IT'S ME R. LYNNE, M. PRENTICE (R. LYNNE, T. JOHNSON)	Rockie Lynne ROBBINS NASHVILLE	49
20	23	23	23	AIR POWER LAUGHED UNTIL WE CRIED M. KNOX (K. LOVELACE, A. GORLEY)	Jason Aldean BROKEN BOW	20	50	55	-	BETTER GET TO LIVIN' K. WELLS, D. PARTON (D. PARTON, K. WELLS)	Dolly Parton DOLLY	50
21	24	24	18	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET	21	51	52	-	SHE'S PRETTY L. WALKER, M. CURB (S. DE AZLAN)	Star De Azlan CURB	51
22	26	26	26	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION	22	52	HOT SHOT DEBUT	1	PICTURE TO BURN N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	52
23	27	28	11	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH	23	53	56	-	MAKE YOU MINE M. KNOX (R. CLAWSON, J. STONE)	Crossin Dixon BROKEN BOW	47
24	28	31	17	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA	24	54	RE-ENTRY	-	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band CARNIVAL	49
25	30	30	22	ROLLIN' WITH THE FLOW J. RITCHEY (J. HAYES)	Mark Chesnutt LOFTON CREEK	25	55	53	-	YOU DON'T HAVE TO GO HOME G. WILSON, J. RICH, M. WRIGHT (G. WILSON, V. MCGEHE, J. RICH)	Gretchen Wilson COLUMBIA	53
26	31	34	5	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis PEARL/BIG MACHINE	26	56	49	-	GIRL NEXT DOOR M. WRIGHT, R. RUTHERFORD (C. DEGGS, M. GEIGER, T. MATTHEWS)	Cole Deggs & The Lonesome ARISTA NASHVILLE	49
27	29	32	15	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE	27	57	NEW	-	TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	57
28	38	44	8	YOU'RE GONNA MISS THIS F. ROGERS (L. MILLER, A. GORLEY)	Trace Adkins CAPITOL NASHVILLE	28	58	RE-ENTRY	-	COWBOY TOWN T. BROWN, R. DUNN, K. BROOKS (R. DUNN, L. BOONE, P. NELSON)	Brooks & Dunn ARISTA NASHVILLE	56
29	32	35	13	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto WARNER BROS./WRN	29	59	NEW	-	YOUNG LOVE T. KEITH, B. ROBERTSON (H. LINDSEY, A. MAYO, S. CARUSDE)	Carter's Chord SHOW DOG NASHVILLE	59
30	33	36	20	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA	30	60	NEW	-	THAT'S WHAT ANGELS DO M. KNOX (J. SELLERS, J. MAGE, M. OULANEY)	Lila McCann BROKEN BOW	60



Singer claims with top 10 in four years. Three of those did time at No. 1, most recently a one-week stand with "These Are My People" in September.



Second single from "Relentless" clears Airpower hurdle in 3rd chart week. Gets 10.8 million impressions at 108 monitored stations.



Singer achieves highest chart perch in more than five years, his best since "She Was" stopped at No. 11 in September 2002.

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		ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1)	11	EMERSON DRIVE You Still Own Me MIDAS (86.6)	22
SUGARLAND Stay MERCURY (87.4)	2	CARRIE UNDERWOOD All-American Girl ARISTA NASHVILLE (92.6)	12	PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	23
RASCAL FLATTS Winner At A Losing Game LYRIC STREET (83.2)	3	CHUCK WICKS Stealing Cinderella RCA (76.0)	13	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	24
MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	4	TOBY KEITH Get My Drink On SHOW DOG NASHVILLE (75.2)	14	MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (88.5)	25
BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.8)	5	TIM MCGRAW Suspicions CURB (83.6)	15	TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	28
KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	6	BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (93.9)	17	JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	29
GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	7	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	18	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	33
BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	8	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	20	MARTINA MCBRIDE For These Times RCA (82.9)	35
RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	10	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	21	☆ MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	47

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BETWEEN THE BULLETS wjessen@billboard.com

SIXTH WEEK PUTS SWIFT IN ELITE COMPANY

Newcomer Taylor Swift caps Hot Country Songs for a sixth week, the chart's longest No. 1 streak since Carrie Underwood began a six-week run with "Jesus, Take the Wheel" in January 2006. In the 18-year-old Nielsen BDS era, Swift is the third solo female to notch six weeks atop the chart. Faith Hill became the first in the Nielsen BDS era to do so when "Breathe" collected a sixth week at No. 1 in the Jan. 9, 2000, issue. Swift is the fifth solo female to claim six weeks or more since



Billboard launched the country list in 1944. That first happened when Kitty Wells' "It Wasn't God Who Made Honky Tonk Angels" led for six weeks in 1952, and again when Connie Smith's "Once a Day" logged eight weeks in 1964. The latter remains the all-time record among solo female artists. Swift also posts the Hot Shot Debut at No. 52 with "Picture to Burn," with 648,000 impressions at 16 monitored signals. —Wade Jessen

JAN 26 2008 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	18	#1 ME ENAMORA <small>177 WEEKS</small>	Juanes UNIVERSAL LATINO	1
2	1	2	11	SEXY MOVIMIENTO <small>NESTYEL NASI (J. L. MOREIRA LUNA, L. VEGUILLA MALAVE, E. F. PADILLA, V. MARTINEZ)</small>	Wisn & Yandel MACHETE	1
3	5	7	12	SOBRE MIS PIES <small>R. CAMACHO (J. CHAVEZ ESPINOZA)</small>	La Arrolladora Banda El Limon DISA / EDMUNSA	3
4	3	3	11	ESTOS CELOS <small>J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)</small>	Vicente Fernandez SONY BMG NORTE	3
5	7	6	16	UN BUEN PERDEDOR <small>S. GOMEZ (F. DE VITA)</small>	K-Paz With Franco De Vita DISA / EDMUNSA	4
6	4	4	17	LA TRAVESIA <small>J. L. GUERRA (J. L. GUERRA)</small>	Juan Luis Guerra Y 440 EMI TELEVISION	3
7	8	8	14	CONTEO REGRESIVO <small>J. M. LUGO (J. J. HERNANDEZ)</small>	Gilberto Santa Rosa SONY BMG NORTE	7
8	9	10	14	TE QUIERO <small>J. DOMINGUEZ (F. DANLO GOMEZ)</small>	Flex EMI TELEVISION	7
9	21	21	12	GREATEST GAINER AHORA QUE ESTUVISTE LEJOS <small>PRIVERA (D. VITE)</small>	Jenni Rivera FONOVISA	9
10	6	5	16	NO PUEDO OLVIDARLA <small>M. A. SOLIS (M. A. SOLIS)</small>	Marco Antonio Solis FONOVISA	5
11	10	11	11	INALCANZABLE <small>C. LARA (C. LARA)</small>	RBD EMI TELEVISION	6
12	14	14	11	MI CORAZONCITO <small>A. SANTOS, L. SANTOS (A. SANTOS)</small>	Aventura PREMIUM LATIN	2
13	13	15	17	CHUY Y MAURICIO <small>M. ONTIVEROS MEZA (J. ONTIVEROS MEZA)</small>	El Potro De Sinaloa DISA	9
14	11	9	15	ALGUIEN SOY YO <small>J. SHANKS (E. IGLESIAS, J. SHANKS, K. DI GUARDI)</small>	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	4
15	15	13	13	QUIERO <small>T. TORRES, L. LEVIN, D. WARNER (R. ARJONA, T. TORRES)</small>	Ricardo Arjona SONY BMG NORTE	13
16	33	-	-	GOTAS DE AGUA DULCE <small>G. SANTOALLA, JUANES (J. E. ARISTIZABAL)</small>	Juanes UNIVERSAL LATINO	16
17	16	16	16	A TI SI PUEDO DECIRTE <small>E. PEREZ ZAGASTE (J. SAN ROMAN)</small>	El Chapo De Sinaloa DISA	4
18	12	12	12	PAZ EN ESTE AMOR <small>D. A. R. (D. A. R.)</small>	Fidel Rueda MACHETE	12
19	26	24	11	SOY IGUAL QUE TU <small>NEW PRODUCER NALES (R. DRITZ, J. MARTINEZ, O. RIVERA)</small>	Alexis & Fido SONY BMG NORTE	19
20	20	23	11	EL PERDEDOR <small>L. SANTOS, A. SANTOS (A. SANTOS)</small>	Aventura PREMIUM LATIN	20
21	22	22	11	VOLE MUY ALTO <small>LOS HURACANES DEL NORTE (G. GARCIA)</small>	Los Huracanes Del Norte UNIVISION	4
22	28	29	11	NO TE MENTIA <small>G. PLEETH (C. BARRA, J. L. PILOTO)</small>	Ednita Nazario SONY BMG NORTE	22
23	23	18	14	QUE BONITO <small>BANDA EL RECODO (P. PUENTE GONZALEZ)</small>	Banda El Recodo FONOVISA	13
24	30	38	11	YA NUNCA MAS <small>P. AGUILAR (M. E. CASTRO)</small>	Pepe Aguilar EMI TELEVISION	24
25	29	20	11	PERDONAME <small>PREDICADOR (E. MOSQUERA, A. VARGAS)</small>	La Factoria UNIVERSAL LATINO	19



Song reclaims throne for 17th nonconsecutive week. His follow-up zooms 33-16 on a 44% gain.

Jenni Rivera gets her first top 10, zooming 21-9 on a 58% gain, thanks to added stations in Chicago and throughout Texas.



Duo's year-old song finally charts on Hot Latin Songs, benefiting from nonstop label support and recent adds in California and across the East Coast.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	18	27	7	SOY SOLO UN SECRETO <small>L. CERONI, A. GUZMAN (A. GUZMAN, J. L. PAGANI)</small>	Alejandra Guzman EMI TELEVISION	18
27	24	25	7	VIVE YA <small>H. GATICA, T. RENIS (C. VALLI, J. BALLESTEROS)</small>	Andrea Bocelli Featuring Laura Pausini SUGAR / SIENTE	20
28	25	35	7	EL VASO DERRAMA <small>EL POTRO DE SINALOA (E. PAZ)</small>	El Potro De Sinaloa MACHETE	25
29	17	17	17	NO SE ME HACE FACIL <small>A. BAQUEIRO (G. MARCO)</small>	Alejandro Fernandez SONY BMG NORTE	17
30	31	28	7	EL TRA <small>TITO EL BAMBINO (TITO EL BAMBINO)</small>	Tito "El Bambino" EMI TELEVISION	21
31	41	37	7	NO ONE <small>A. KEYS, K. BROTHERS DIRTY HARRY (A. KEYS, K. BROTHERS, JR., G. M. HARRY)</small>	Alicia Keys M/BK J / RMG	22
32	38	30	7	TE QUIERO MUCHO <small>J. A. MEDINA, JR., J. MENDIVIL QUINTERO)</small>	Patrulla 81 DISA	30
33	34	31	11	BAILA MI CORAZON <small>C. LOPEZ, BELANOVA (D. GUERRERO, R. ARREOLA, E. HUERTA)</small>	Belanova UNIVERSAL LATINO	17
34	19	19	14	QUITARTE TO <small>NOTALCO, DJ. GIANNI, DEXTER GREENZ (J. CALDERON, R. ORTIZ ACEVEDO, G. STAR)</small>	Tego Calderon WARNER LATINA	10
35	32	33	11	SI TE AGARRAN LAS GANAS <small>EL CHAPO DE SINALOA (M. R. ROSAS)</small>	El Chapo De Sinaloa DISA	32
36	49	-	-	AGUANILE <small>S. GEORGE (W. COLON, H. LAVOE)</small>	Marc Anthony SONY BMG NORTE	31
37	37	34	11	SI YA NO ESTAS <small>M. RIVERA (M. A. BUI)</small>	N'Klabe NU LIFE / MACHETE	34
38	27	26	11	POR AMARTE <small>P. AGUILAR (L. ARRAGA, J. E. MURGIA)</small>	Pepe Aguilar EMI TELEVISION	26
39	39	41	11	COMO OLVIDARTE <small>V. MATA, R. GONZALEZ MORA (R. GONZALEZ MORA)</small>	Linderos Del Norte A. R. E.	39
40	RE-ENTRY	-	-	NO ME DIGAS QUE NO <small>S. TEJADA (S. TEJADA)</small>	Xtreme Featuring Adrienne LA CALLE / UNIVISION	40
41	HOT SHOT DEBUT	1	1	PONMELA <small>DJ. GIANNI (R. ORTIZ ACEVEDO, C. GIANNI ARIAS, D. TORES CASTRO, A. MERVIN, MALDONADO, J. MANOZ, J. VOLIO)</small>	Voltio Featuring Jowell Y Randy WHITE LION / SONY BMG NORTE	41
42	40	44	11	ALGO MUSICAL <small>DJ. NELSON (F. MANGUAL, C. CHESPO, A. SANTOS)</small>	Nejo Y Dalmata UMS / UNIVERSAL LATINO	40
43	36	32	11	VEN Y DIME <small>LOS RIELEROS DEL NORTE (R. GONZALEZ MORA)</small>	Los Rieleros Del Norte FONOVISA	32
44	RE-ENTRY	-	-	CON MI SOLEDAD <small>NOT LISTED (J. FELIZ)</small>	Juan FONOVISA	44
45	RE-ENTRY	-	-	SIN PERDON <small>H. ACOSTA (J. CELEDON)</small>	Hector Acosta D. A. M.	45
46	RE-ENTRY	-	-	ESPACIO SIDERAL <small>K. CIBRIAN (J. EDUARDO HUERTA UECKE, T. JOY HUERTA UECKE)</small>	Jesse & Joy WARNER LATINA	46
47	RE-ENTRY	-	-	THE ANTHEM <small>A. CASTILLO, R. PANGILINAN (R. R. KOLSCH, W. A. MARTINEZ, C. OCHOA, A. C. PEREZ)</small>	Pitbull Featuring Lil Jon FAMOUS ARTISTS / TVT	35
48	46	49	11	NO ESTAMOS SOLOS <small>C. GUIDETTI, S. RYS, T. TORRES (C. GUIDETTI, E. RAMAZZOTTI, K. ABALLA)</small>	Eros Ramazzotti & Ricky Martin SONY BMG NORTE	21
49	RE-ENTRY	-	-	CANCION DE AMOR <small>J. PERDOMO (W. D. LANDRON)</small>	Don Omar VI / MACHETE	40
50	42	46	11	CALABRIA 2008 <small>R. R. KOLSCH (R. R. KOLSCH, N. SAAO)</small>	Enur Featuring Natasja ULTRA	35

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	8	#1 K-PAZ DE LA SIERRA <small>4 WEEKS</small>	Capaz De Todo Por Ti DISA 721130/UG (12.98)	1	1
2	2	2	11	WISN & YANDEL <small>WISN VS. YANDEL: LOS EXTRATERRESTRES</small>	MACHETE 010293 (16.98)	1	1
3	4	4	11	AVENTURA <small>KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN</small>	DISCOS 605/17489/SONY BMG NORTE (16.98) +	3	3
4	3	6	17	CAMILA <small>SONY BMG NORTE 78272 (14.98)</small>	Todo Cambio	1	1
5	6	7	17	MARCO ANTONIO SOLIS <small>FONOVISA 353133/UG (10.98)</small>	La Mejor... Coleccion	2	2
6	5	3	17	JUANES <small>UNIVERSAL LATINO 010159 (17.98) +</small>	La Vida... Es Un Ratico	1	1
7	9	12	11	ALEJANDRO FERNANDEZ <small>DISCOS 605/17948/SONY BMG NORTE (16.98) +</small>	15 Anos De Exitos	7	7
8	11	10	11	VICENTE FERNANDEZ <small>SONY BMG NORTE 14602 (15.98)</small>	Para Siempre	2	2
9	7	5	17	RBD <small>EMI TELEVISION 11690 (15.98) +</small>	Empezar Desde Cero	1	1
10	15	17	11	JUAN GABRIEL & ANA GABRIEL <small>DISCOS 605/17489/SONY BMG NORTE (14.98)</small>	Los Gabriel... Simplemente Amigos	9	9
11	10	11	11	VICENTE FERNANDEZ <small>DISCOS 605/07488/SONY BMG NORTE (16.98)</small>	Historia De Un Idolo	1	1
12	14	8	11	ANDREA BOCELLI <small>DISCOS 605/35334/UNIVERSAL LATINO (18.98)</small>	Lo Mejor De Andrea Bocelli: Vivere	5	5
13	17	13	11	LOS TIGRES DEL NORTE <small>FONOVISA 353447/UG (13.98 CD/DVD) +</small>	25 Joyas	13	13
14	8	9	11	EDNITA NAZARIO <small>SONY BMG NORTE 11621 (14.98)</small>	Real	1	1
15	19	20	11	PATRULLA 81 <small>DISA 721139/UG (12.98)</small>	A Mi Ley	6	6
16	RE-ENTRY	-	-	RICKY MARTIN <small>SONY BMG NORTE 17490 (22.98) +</small>	Ricky Martin Live: Black And White Tour	12	12
17	22	15	11	MANA <small>WARNER LATINA 63661 (18.98) +</small>	Amar Es Combatir	1	1
18	27	29	11	SIN BANDERA <small>DISCOS 605/18791/SONY BMG NORTE (16.98) +</small>	Hasta Ahora	18	18
19	12	28	11	GRUPO MONTEZ DE DURANGO <small>DISA 724115/UG (12.98)</small>	Agarrese!	1	1
20	13	18	11	JUAN LUIS GUERRA Y 440 <small>EMI TELEVISION 85392 (14.98)</small>	La Llave De Mi Corazon	1	1
21	21	14	11	MARC ANTHONY <small>SONY BMG NORTE 11824 (16.98)</small>	El Cantante (Soundtrack)	1	1
22	26	22	11	VARIOUS ARTISTS <small>SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 50237/EMI TELEVISION (16.98)</small>	NOW Latino 3	2	2
23	25	26	11	VARIOUS ARTISTS <small>LA CALLE 330050/UG (12.98)</small>	Bachata # 1s	6	6
24	16	23	11	AVENTURA <small>PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) +</small>	K.O.B.: Live	2	2
25	18	24	11	IVY QUEEN <small>UNIVISION 311140/UG (13.98)</small>	Sentimiento	4	4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	19	11	OLGA TANON <small>LA CALLE 330049/UG (14.98)</small>	Exitos En 2 Tiempos	10	10
27	29	25	11	LOS TEMERARIOS <small>AFG SIGMA FONOVISA 352162/UG (12.98)</small>	Recuerdos Del Alma	1	1
28	HOT SHOT DEBUT	1	1	VARIOUS ARTISTS <small>MULTIMUSIC 18456 (9.98)</small>	Las Mas Bellas Canciones De Juan Gabriel	28	28
29	35	34	11	LOS TUCANES DE TIJUANA <small>UNIVISION 311175/UG (13.98)</small>	20 Aniversario	29	29
30	31	61	11	K-PAZ DE LA SIERRA <small>DISA 729313/UG (8.98)</small>	15 Autenticos Exitos	30	30
31	20	21	11	GILBERTO SANTA ROSA <small>SONY BMG NORTE 12033 (16.98)</small>	Contraste	12	12
32	33	16	17	GLORIA ESTEFAN <small>BURGUNDY 09055/SONY BMG NORTE (17.98)</small>	90 Millas	1	1
33	40	36	11	VARIOUS ARTISTS <small>DISCOS 605/14458/SONY BMG NORTE (14.98)</small>	Top Latino V3	9	9
34	30	39	11	LOS PRIMOS DE DURANGO <small>ASL 730026/MACHETE (10.98)</small>	Voy A Convencerte	4	4
35	44	30	11	YURIDIA <small>SONY BMG NORTE 17565 (14.98)</small>	Entre Mariposas	13	13
36	48	59	11	BRAZOS MUSICAL DE DURANGO <small>DISA 729313/UG (8.98)</small>	Linea De Oro: La Abeja Miope...	21	21
37	NEW	-	-	GRUPO NUEVA VIDA <small>MULTIMUSIC 11533 (8.98)</small>	Mejores Cantos Religiosos	37	37
38	NEW	-	-	VARIOUS ARTISTS <small>MULTIMUSIC 18321 (9.98)</small>	Se Que Recordaras	38	38
39	66	51	12	GREATEST GAINER LA ARROLLADORA BANDA EL LIMON <small>DISA 721127/UG (12.98)</small>	Y Que quede Claro	9	9
40	NEW	-	-	BANDA EL RECODO <small>ANNASEREO 50587/EI/ANO (6.98)</small>	30 Pegaditas Rancheras	40	40
41	39	38	11	XTREME <small>LA CALLE 340011/UG (13.98)</small>	Haciendo Historia	13	13
42	50	50	11	ALIADOS DE LA SIERRA <small>ASL 730028/MACHETE (10.98)</small>	Con Los Ojos Cerrados	5	5
43	51	41	11	ROCIO DURCAL <small>DISCOS 605/16115/SONY BMG NORTE (14.98) +</small>	Canta A Mexico	10	10
44	61	-	19	PACE SETTER LA ARROLLADORA BANDA EL LIMON <small>DISA 729327/UG (5.98)</small>	Linea De Oro: En Los Puros Huesos	27	27
45	28	32	11	DADDY YANKEE <small>EL CARTEL/INTERSCOPE 008937/GA (13.98)</small>	El Cartel: The Big Boss	1	1
46	32	47	11	ALACRANES MUSICAL <small>UNIVISION 311054/UG (12.98)</small>	Ahora Y Siempre	1	1
47	36	49	11	JULIETA VENEGAS <small>DISCOS 605/22219/SONY BMG NORTE (14.98)</small>	Realmente Lo Mejor	36	36
48	43	53	11	LOS BUKIS <small>FONOVISA 353283/UG (10.98)</small>	30 Recuerdos Inolvidables	12	12
49	46	35	11	RICARDO ARJONA <small>SONY BMG NORTE 11335 (15.98)</small>	Quien Dijo Ayer	2	2
50	65	45	11	EL POTRO DE SINALOA <small>MACHETE 010337 (11.98)</small>	El Primer Tiempo	30	30

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	41	33	11	ALEXIS & FIDO <small>SONY BMG NORTE 06187 (14.98)</small>	Sobrenatural	11	11
52	38	-	-	K-PAZ DE LA SIERRA <small>DISA 729307/UG (11.98)</small>	Conquistando Corazones	6	6
53	70	-	-	MAZIO MUSICAL <small>UNIVISION 311180/UG (5.98)</small>	Linea De Oro: Loco Por Ti...	31	31
54	63	-	-	VARIOUS ARTISTS <small>MOCK & ROLL 60201/SONY BMG NORTE (13.98)</small>	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	26	26
55	34	37	11	JUAN LUIS GUERRA <small>SIENIE, KAREN 653524/UNIVERSAL LATINO (14.98)</small>	Archivo Digital 4.4	29	29
56	57	58	11	GRUPO MONTEZ DE DURANGO <small>DISA 721111/UG (12.98)</small>	En Directo De Mexico A Guatemala	8	8
57	74	-	-	EL CHAPO DE SINALOA <small>DISA 729333/UG (8.98)</small>	15 Autenticos Exitos	21	21
58	RE-ENTRY	-	-	EL TRONO DE MEXICO <small>SKALONIA 109531/UNIVERSAL LATINO (11.98)</small>	Fuego Nuevo	13	13
59	58	60	11	EROS RAMAZZOTTI <small>SONY BMG NORTE 17618 (14.98)</small>	E2	32	32
60	69	-	-	ALACRANES MUSICAL <small>UNIVISION 311048/UG (10.98)</small>	Pura Dinamita Duranguense	31	31
61	54	46	11	DON OMAR <small>VI 010154/MACHETE (1</small>			

LATIN

Billboard DANCE

JAN
26
2008

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	ME ENAMORA JUANES (UNIVERSAL LATINO)
2	2	INALCANZABLE RBD (EMI TELEVISION)
3	3	TODO CAMBIO CAMILA (SONY BMG NORTE)
4	19	GOTAS DE AGUA DULCE JUANES (UNIVERSAL LATINO)
5	14	NO TE MENTIA EDNITA NAZARIO (SONY BMG NORTE)
6	8	OJALA PUDIERA BORRARTE MANA (WARNER LATINA)
7	5	ALGUIEN SOY YO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
8	12	VIVE YA ANDREA BOCELLI FEATURING LAURA PAUSINI (SUGAR/SIENTE)
9	13	QUIERO RICARDO ARJONA (SONY BMG NORTE)
10	4	LA TRAVESIA JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
11	7	SOY SOLO UN SECRETO ALEJANDRA GUZMAN (EMI TELEVISION)
12	9	ME DUELE AMARTE HEIK (SONY BMG NORTE)
13	11	SI NOS QUEDARA POCO TIEMPO CHAYANNE (SONY BMG NORTE)
14	6	NO SE ME HACE FACIL ALEJANDRO FERNANDEZ (SONY BMG NORTE)
15	10	NO PUEDO OLVIDARLA MARCOS ANTONIO SOLIS (FONOVISA)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	CAMILA TODO CAMBIO (SONY BMG NORTE)
2	3	MARCO ANTONIO SOLIS LA MEJOR... COLECCION (FONOVISA/UG)
3	2	JUANES LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
4	6	ALEJANDRO FERNANDEZ 15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
5	4	RBD EMPEZAR DESDE CERD (EMI TELEVISION)
6	8	JUAN GABRIEL & ANA GABRIEL LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
7	7	ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI... VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
8	5	EDNITA NAZARIO REAL (SONY BMG NORTE)
9	9	RICKY MARTIN RICKY MARTIN LIVE: BLACK AND WHITE TOUR (SONY BMG NORTE)
10	9	MANA AMAR ES COMBATIR (WARNER LATINA)
11	11	SIN BANDERA HASTA AHORA (DISCOS 605/SONY BMG NORTE)
12	10	VARIOUS ARTISTS NOW LATIN 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI TELEVISION)
13	13	VARIOUS ARTISTS TOP LATIN V3 (DISCOS 605/SONY BMG NORTE)
14	14	YURIDIA ENTRE MARIPOSAS (SONY BMG NORTE)
15	-	GRUPO NUEVA VIDA MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)

RHYTHM		
THIS WEEK	LAST WEEK	TITLE
1	1	SEXY MOVIMIENTO WISIN & YANDEL (MACHETE)
2	2	TE QUIERO FLEX (EMI TELEVISION)
3	6	SOY IGUAL QUE TU ALEXIS & FIDO (SONY BMG NORTE)
4	5	PERDONAME LA FACTORIA (UNIVERSAL LATINO)
5	4	EL PERDEDOR AVENTURA (PREMIUM LATIN)
6	16	NO ME DIGAS QUE NO XTREME FEATURING ADRIENNE (LA CALLE/UNIVISION)
7	13	PONMELA VOLTIO FEAT. JOWELL Y RANDY (WHITE LION/SONY BMG NORTE)
8	3	QUITARTE TO TEGO CALDERON (WARNER LATINA)
9	7	ALGO MUSICAL NEJO Y DALMATA (UMS/UNIVERSAL LATINO)
10	8	AYER LA VI DON OMAR (VI/MACHETE)
11	10	THE ANTHEM PITBULL FEATURING LIL JON (FAMOUS ARTISTS/TVT)
12	9	GAS PELA NICKY JAM FEATURING RKM (PINA/UNIVERSAL LATINO)
13	11	CANCION DE AMOR DON OMAR (VI/MACHETE)
14	12	EL TRA TITO "EL BAMBINO" (EMI TELEVISION)
15	14	NO TE VEO CASA DE LEONES (WARNER LATINA)

RHYTHM		
THIS WEEK	LAST WEEK	TITLE
1	1	WISIN & YANDEL WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)
2	2	IVY QUEEN SENTIMIENTO (UNIVISION/UG)
3	4	DADDY YANKEE EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
4	5	ALEXIS & FIDO SOBRENATURAL (SONY BMG NORTE)
5	8	DON OMAR KING OF KINGS LIVE (VI/MACHETE)
6	7	TITO "EL BAMBINO" IT'S MY TIME (EMI TELEVISION)
7	6	JOWELL & RANDY LOS MAS SUELTOS DEL REGGAETON (WARNER LATINA)
8	9	DON OMAR KING OF KINGS (VI/MACHETE)
9	10	CALLE 13 RESIDENTE O VISITANTE (SONY BMG NORTE)
10	15	VOLTIO EN LO CLARO (WHITE LION/SONY BMG NORTE)
11	3	NICKY JAM THE BLACK CARPET (PINA/UNIVERSAL LATINO)
12	16	WISIN & YANDEL TOMANDO CONTROL: LIVE (MACHETE)
13	14	HECTOR "EL FATHER" THE BAD BOY (VI/MACHETE)
14	13	LUNY TUNES & TAINY MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
15	-	NEJO Y DALMATA BROKE & FAMOUS (UMS/UNIVERSAL LATINO)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	2	SOBRE MIS PIES LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	3	UN BUEN PERDEDOR K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
3	8	AHORA QUE ESTUVISTE LEJOS JENNI RIVERA (FONOVISA)
4	1	ESTOS CELOS VICENTE FERNANDEZ (SONY BMG NORTE)
5	5	CHUY Y MAURICIO EL POTRO DE SINALOA (MACHETE)
6	6	A TI SI PUEDO DECIRTE EL CHAPO DE SINALOA (DISA)
7	4	PAZ EN ESTE AMOR FIDEL RUEDA (MACHETE)
8	9	VOLE MUY ALTO LOS HURACANES DEL NORTE (UNIVISION)
9	10	QUE BONITO BANDA EL RECORDO (FONOVISA)
10	12	YA NUNCA MAS PEPE AGUILAR (EMI TELEVISION)
11	11	EL VASO DERRAMA EL POTRO DE SINALOA (MACHETE)
12	18	TE QUIERO MUCHO PATRULLA 81 (DISA)
13	14	SI TE AGARRAN LAS GANAS EL CHAPO DE SINALOA (DISA)
14	15	TE PIDO QUE TE QUEDES LOS CERRADOS DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
15	7	LAGRIMAS DEL CORAZON GRUPO MONTEZ DE DURANGO (DISA)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	1	K-PAZ DE LA SIERRA CAPAZ DE TODO POR TI (DISA/UG)
2	3	VICENTE FERNANDEZ PARA SIEMPRE (SONY BMG NORTE)
3	2	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	5	LOS TIGRES DEL NORTE 25 JOYAS (FONOVISA/UG)
5	6	PATRULLA 81 A MI LEY (DISA/UG)
6	4	GRUPO MONTEZ DE DURANGO AGARRESE! (DISA/UG)
7	7	LOS TEMERARIOS RECUERDOS DEL ALMA (AFG SIGMA/FONOVISA/UG)
8	-	VARIOUS ARTISTS LAS MAS BELLAS CANCIONES DE JUAN GABRIEL (MULTIMUSIC)
9	11	LOS TUCANES DE TIJUANA 20 ANIVERSARIO (UNIVISION/UG)
10	9	K-PAZ DE LA SIERRA 15 AUTENTICOS EXITOS (DISA/UG)
11	8	LOS PRIMOS DE DURANGO VOY A CONVENCERTE (ASL/MACHETE)
12	15	BRAZOS MUSICAL DE DURANGO LINEA DE ORO: LA ABEJA MIOPE... (DISA/UG)
13	-	LA ARROLLADORA BANDA EL LIMON Y QUE QUEDE CLARO (DISA/UG)
14	16	ALIADOS DE LA SIERRA CON LOS OJOS CERRADOS (ASL/MACHETE)
15	-	LA ARROLLADORA BANDA EL LIMON LINEA DE ORO: EN LOS PUROS HUESOS... (DISA/UG)

HOT DANCE CLUB PLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	11	#1 STARS ERIKA JAYNE RM RECORDS
2	3	9	TAKING CHANCES CELINE DION COLUMBIA
3	4	-	BABY ANGIE STONE FEATURING BETTY WRIGHT STAX/CMG
4	6	11	BABY LOVE NICOLE SCHERZINGER FEATURING WILL.I.A.M INTERSCOPE
5	4	6	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
6	7	12	LIFT YOUR VOICES GEORGIE PORGIE MUSIC PLANT
7	7	7	GIVE IT ALL YOU GOT ULTRA NATE FEAT. CHRIS WILLIS SILVER LABEL/TOMMY BOY
8	11	8	BREAKING DISHES RIHANNA (ISLAND/IDJMG)
9	10	-	NOTHIN' BETTER TO DO LEANN RIMES CUBB
10	15	4	JUST FINE MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
11	5	-	KINGDOM DAVE GAHAN MUTE/VIRGIN
12	1	13	BAND OF GOLD KIMBERLEY LOCKE CUBB/REPRISE
13	20	7	LET GO PAUL VAN DYK FEATURING REA GARVEY MUTE
14	8	16	NO, NO, NO DHO MIND TRAIN
15	22	8	THE GIRL YOU LOST SIA MONKEY PUZZLE
16	19	8	IT DOESN'T TAKE MUCH SARAH ALBERTH BEGUILLE
17	25	4	AMAZING CELEDA NERVOUS
18	13	14	SOMEBODY'S ME ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
19	23	7	WANNABE SPICE GIRLS VIRGIN
20	29	4	HOT SHOT KAREN YOUNG REHEAT MAXROXX
21	31	2	POWER PICK TOGETHER BOB SINCLAIR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
22	21	8	HE SAID SHE SAID ASHLEY TISDALE WARNER BROS.
23	18	10	SING ANNIE LENNOX ARISTA/RMG
24	27	7	UNDISCO ME BILLIE RAY MARTIN SILVER LABEL/TOMMY BOY
25	16	12	LIKE SOMETHING 4 PORNO! FELIX DA HOUSECAT NETTWERK

TOP ELECTRONIC ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	4	#1 VARIOUS ARTISTS KALA XL INTERSCOPE 009659*/IGA
2	NEW	-	DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE
3	2	21	M.I.A. KALA XL INTERSCOPE 009659*/IGA
4	3	6	DAFT PUNK ALIVE 2007 VIRGIN 09841
5	4	42	LCD SOUNDSYSTEM SOUND OF SILVER DPA 85114*/CAPITOL
6	5	12	PAUL OAKENFOLD GREATEST HITS & REMIXES PERFECTO 1603/ULTRA
7	6	8	NINE INCH NAILS Y3ARZ3R0R3MIX3D NOTHING/INTERSCOPE 010331*/IGA
8	10	27	JUSTICE CROSS ED BANGER/BECAUSE 224892/VICE
9	10	-	TREVOR SIMPSON & CATO K ULTRA 2008 ULTRA 1596
10	7	13	TIESTO IN SEARCH OF SUNRISE & IBIZA BLACK HOLE 30759/NETTWERK
11	9	8	GORILLAZ D-SIDES VIRGIN 10545
12	14	61	DEPECHE MODE THE BEST OF DEPECHE MODE VOLUME 2 NON-STOP DANCE PARTY WALT DISNEY CD/DVD
13	13	-	ARMIN VAN BUUREN UNIVERSAL RELIGION 2008 ULTRA 1621
14	11	17	METRO STATION METRO STATION RED INK 10521
15	16	22	PAUL VAN DYK IN BETWEEN MUTE 9364*
16	17	39	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
17	20	25	THE CHEMICAL BROTHERS WE ARE THE NIGHT FREESTYLE OUST 94158*/ASTRALWERKS
18	15	22	BLAQK AUDIO CXCXBLLS TINY EVIL INTERSCOPE 009512/IGA
19	18	6	LOUIE DEVITO LOUIE DEVITO PRESENTS: PACHA NEW YORK ULTRA 1609
20	19	6	THE HAPPY BOYS DANCE PARTY 2008 HOBBS'S 76077
21	RE-ENTRY	-	VARIOUS ARTISTS FOREVER FREESTYLE RAZOR & TIE 89147
22	RE-ENTRY	-	JOHNNY VICIOUS THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEDANCE 90760/THRIVE
23	RE-ENTRY	-	THE RIDDLER & TREVOR SIMPSON ULTRA DANCE 08 ULTRA 1485
24	RE-ENTRY	-	UNDERWORLD OBLIVION WITH BELLS SIDE ONE 21581*
25	21	30	BJORK VOLTA ELEKTRA/ATLANTIC 135868*/AG

HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	11	#1 CALABRIA 2008 ENUR FEATURING NATASJA ULTRA
2	3	11	LET ME THINK ABOUT IT IDA CORR LIFTED/KICK/DISCO/WAX
3	17	-	IN MY ARMS PLUMB CUBB
4	10	9	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
5	-	-	WHAT HURTS THE MOST CASCADA ROBBINS
6	4	10	ANTHEM FILO & PERI FEATURING ERIC LUMIERE VANDIT
7	8	21	I WANT YOUR SOUL ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA
8	6	25	CARRY ME AWAY CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
9	7	8	RISE UP YVES LAROCK MAP DANCE
10	5	11	AMAZING SEAL WARNER BROS.
11	11	9	LET GO PAUL VAN DYK FEATURING REA GARVEY MUTE
12	9	27	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/IDJMG
13	17	5	BABY WHEN THE LIGHT DAVID GUETTA WITH STEVE ANGELLO FEATURING COZI ULTRA
14	16	8	STARS ERIKA JAYNE RM RECORDS
15	23	-	AGAIN KIM LEONI ROBBINS
16	24	3	YOU DON'T KNOW STONEBRIDGE STONEY BOY/ARMADA/ASTRAL
17	19	19	WHO KNEW PINK LAFACE/ZOMBA
18	RE-ENTRY	-	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
19	20	6	CAN'T GET OVER SEPTEMBER FAMILY TREE
20	23	4	ROUND & ROUND MISCHA DANIELS NERVOUS
21	21	12	WITH EVERY HEARTBEAT ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
22	NEW	-	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA
23	15	17	GIMME MORE BRITNEY SPEARS JIVE/ZOMBA
24	14	4	TOGETHER BOB SINCLAIR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
25	RE-ENTRY	-	STRONGER INEZ SILVER LABEL/TOMMY BOY

HITS OF THE WORLD THE Billboard

JAN 26 2008

THIS WEEK		LAST WEEK		SINGLES		JAPAN	
				(SOUNDCAN JAPAN)		JANUARY 16, 2008	
1	1			WARE MO KOU	MASATO SUGIMOTO TEICHIKU		
2	NEW			MIRAGE (CD+DVD)	AAA AVEV TRAX		
3	2			SEN NO KAZE NI NATTE	MASASHI AKIKAWA TEICHIKU		
4	NEW			SO-SYUN RAPUSODEI (FIRST LTD VERSION)	RAG FAIR TOYS FACTORY		
5	NEW			MIRAGE (AAA GOKUHI CLUB VERSION)	AAA AVEV TRAX		
6	4			TSUBOMI	KOBUKURO WARNER		
7	3			DANGAN FAITA	SMAP VICTOR		
8	NEW			MIRAGE (BUDO-KAN LIVE VERSION)	AAA AVEV TRAX		
9	NEW			FATE (FIRST LTD VERSION CD+DVD)	YUGIN TSUBASA		
10	NEW			AME JOWA	HIROYUKI NISHIKATA KING		

THIS WEEK		LAST WEEK		SINGLES		FRANCE	
				(SNEP/IFOP/TITE-LIVE)		JANUARY 15, 2008	
1	1			PARLE A MA MAIN	FATAL BAZOOKA FT YELLE ET CHRI UP		
2	52			AN DEINER SEITE (ICH BIN DA)	TOKIO HOTEL ISLAND		
3	2			ALIVE	MONDOTEK MERCURY		
4	4			JE VAIS VITE	LORIE COLUMBIA		
5	3			QUELQUE PART	SHERYFA LUNA ULM		
6	5			TOURNER MA PAGE	JENIFER MERCURY		
7	6			NO ONE	ALICIA KEYS J		
8	8			SUCKER	DIM CHRIS EMI		
9	9			NEW SOUL	Yael Naim Tot Ou Tard		
10	7			DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		

THIS WEEK		LAST WEEK		SINGLES		ITALY	
				(FIMI/NIELSEN)		JANUARY 15, 2008	
1	2			BABY LET'S PLAY HOUSE	ELVIS PRESLEY RCA		
2	1			NIENTE PAURA	LIGABUE WARNER BROS		
3	3			NO ONE	ALICIA KEYS J		
4	7			APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
5	5			DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
6	4			NON SIAMO SOLI	EROS RAMAZOTTI/RICKY MARTIN ARIOLA		
7	6			FANGO	JOVANOTTI UNIVERSAL		
8	8			DALLA PELLE AL CUORE	ANTONELLO VENDITTI HEINZ		
9	15			SONO COME TU MI VUOI	IRENE GRANDI WARNER		
10	9			WONDERFUL LIFE	ZUCCHERO UNIVERSAL		

THIS WEEK		LAST WEEK		SINGLES		SWITZERLAND	
				(MEDIA CONTROL)		JANUARY 15, 2008	
1	1			APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
2	2			EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZI/NIK P POLYDOR		
3	3			DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
4	4			NO ONE	ALICIA KEYS J		
5	5			BLEEDING LOVE	LEONA LEWIS SYCO		

THIS WEEK		LAST WEEK		ALBUMS	
1	1			AMY WINEHOUSE	BACK TO BLACK ISLAND
2	18			RADIOHEAD	IN RAINBOWS XL
3	13			DJ OETZI	BEST OF UNIVERSAL
4	5			STRESS	RENAISSANCE UNIVERSAL
5	2			ZUCCHERO	ALL THE BEST POLYDOR

THIS WEEK		LAST WEEK		SINGLES		UNITED KINGDOM	
				(THE OFFICIAL UK CHARTS CO.)		JANUARY 13, 2008	
1	14			NOW YOU'RE GONE	BASHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND		
2	19			PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA		
3	2			CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE		
4	8			ROCKSTAR	NICKELBACK ROADRUNNER		
5	1			WHEN YOU BELIEVE	LEON JACKSON SYCO		
6	12			DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
7	NEW			SUPERSTAR	LUPE FIASCO ATLANTIC		
8	4			APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
9	5			RULE THE WORLD	TAKE THAT POLYDOR		
10	17			ELVIS AIN'T DEAD	SCOUTING FOR GIRLS EPIC		

THIS WEEK		LAST WEEK		SINGLES		AUSTRALIA	
				(ARIA)		JANUARY 13, 2008	
1	1			APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
2	3			BLEEDING LOVE	LEONA LEWIS SYCO		
3	2			UNTOUCHED	THE VERONICAS WARNER BROS		
4	4			NO ONE	ALICIA KEYS J		
5	5			INTO THE NIGHT	SANTANA FT. CHAD KROEGER ARIOLA		
6	8			DON'T HOLD BACK	THE POTBELLEEZ EMI		
7	6			THE WAY I ARE	TIMBALAND FT. KERI WILSON MOSLEY/BLACKGROUND/INTERSCOPE		
8	11			WON'T GO HOME WITHOUT YOU	MARON 5 A&M/OCTONE/INTERSCOPE		
9	10			HAPPY ENDING	MIKA CASABLANCA/ISLAND		
10	7			CLUMSY	FERGIE WILL I AM/A&M/INTERSCOPE		

THIS WEEK		LAST WEEK		SINGLES		SPAIN	
				(PROMUSICAE/MEDIA)		JANUARY 16, 2008	
1	1			NACEN DE LA BRUMA	DOGMA CREW BOA		
2	3			INNOVATION POSITION	DJ CRICKET & DJ JANDRO MATINEE/DIVUGSA		
3	2			HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL		
4	15			MAR DE DUDAS	FALSAMARMA BOA		
5	4			LOS RAPEROS NUNCA NUEREN	SHOTTA BOA		
6	7			2 HEARTS	KYLIE MINDGUE PARLOPHONE		
7	NEW			VOCAL TRACKS VOL. 11	VARIOUS ARTISTS BIT		
8	19			TRANCESTORY	JAVI REINA & HUGO SERRA HOUSE WORKS		
9	NEW			RISE	KURO MAVERICK/TAPESH BLANCO Y NEGRO		
10	NEW			LET IT GO	DIRTY SOUTH BLANCO Y NEGRO		

THIS WEEK		LAST WEEK		SINGLES		FINLAND	
				(YLE)		JANUARY 16, 2008	
1	1			DEAD INSIDE	WIDESCREEN MODE DARK SENTIMENTS		
2	4			BLEEDING LOVE	LEONA LEWIS SYCO		
3	NEW			BEAST LOOSE IN PARADISE	LORDI RCA		
4	10			MUN KOTI EI OO TAALLA	CHISU HMC		
5	2			INDIAN	STURM UND ORANG HELSINKI		

THIS WEEK		LAST WEEK		ALBUMS	
1	6			NIGHTWISH	DARK PASSION PLAY SPINEFARM
2	1			SAMULI EDELMANN	VIRSIA EPIC
3	3			LAURI TAHKA & ELONKERJUU	TUHANEN RIEMUS UNIVERSAL
4	NEW			CMX	TALVIKUNINGAS HERODES
5	2			RADIOHEAD	IN RAINBOWS XL

THIS WEEK		LAST WEEK		SINGLES		GERMANY	
				(MEDIA CONTROL)		JANUARY 15, 2008	
1	1			APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
2	2			STARK	ICH + ICH POLYDOR		
3	3			NO ONE	ALICIA KEYS J		
4	5			EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZI/NIK P POLYDOR		
5	4			DU HAST DEN SCHOENSTEN ARSCH...	ALEX C. FT. YASS POLYDOR		
6	8			WHAT YOU DON'T KNOW	MONROSE STARWATCH		
7	7			EY DJ	CULCHA CANDELA URBAN		
8	6			DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
9	NEW			WHAT HURTS THE MOST	CASCADA ZOO LAND		
10	9			AMAZING	SEAL WARNER		

THIS WEEK		LAST WEEK		SINGLES		CANADA	
				(BILLBOARD CANADIAN HOT 100)		JANUARY 26, 2008	
				(NIELSEN BDS/SOUNDCAN)		JANUARY 26, 2008	
1	1			APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL		
2	12			LOW	FLO RIDA FT. T-PAIN POE BOY/ATLANTIC/WARNER		
3	4			NO ONE	ALICIA KEYS MBK/J/SONY BMG		
4	3			DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/UNIVERSAL		
5	2			BUBBLY	COLBIE CAILLAT UNIVERSAL REPUBLIC/UNIVERSAL		
6	7			PIECE OF ME	BRITNEY SPEARS JIVE/SONY BMG		
7	6			FOR THE NIGHTS I CAN'T REMEMBER	HEOLYE UNIVERSAL		
8	5			CLUMSY	FERGIE WILL I AM/A&M/INTERSCOPE/UNIVERSAL		
9	13			KISS KISS	CHRIS BROWN FT. T-PAIN JIVE/SONY BMG		
10	10			INTO THE NIGHT	SANTANA FT. CHAD KROEGER ARISTA/SONY BMG		

THIS WEEK		LAST WEEK		ALBUMS		BRAZIL	
				(SUCESSO MAGAZINE)		JANUARY 16, 2008	
1	1			VARIOUS ARTISTS	SAMBAS DE ENREDO 2008 - RID DE JENEIRO UNIVERSAL		
2	5			ANA CAROLINA	PERFIL SONY BMG/SOM LIVRE		
3	4			PADRE MARCELO ROSSI	MINHA BENDAO SONY BMG		
4	6			KID ABELHA	ACUSTICO MTV UNIVERSAL		
5	2			IVETE SANGALO	IVETE NO MARACANA MULTISHOW AO VIVO... UNIVERSAL		
6	17			VARIOUS ARTISTS	CIDADE DO SAMBA ZECA PAGODISCOS		
7	8			JOTA QUEST	MTV AO VIVO SONY BMG		
8	13			PAULINHO DA VIOLA	ACUSTICO MTV SONY BMG		
9	24			WHITNEY HOUSTON	THE BEST SO FAR SONY BMG		
10	10			ADRIANA CALCANHOTO	PERFIL SOM LIVRE		

THIS WEEK		LAST WEEK		ALBUMS		POLAND	
				(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO)		JANUARY 11, 2008	
1	4			FEEL	FEEL GORGIO		
2	10			VARIOUS ARTISTS	BRAVO HITS ZIMA 2008 MAGIC		
3	3			ANDREA BOCELLI	VIVERE (BEST OF) UNIVERSAL		
4	2			HEY	MTV UNPLUGGED OL		
5	6			VARIOUS ARTISTS	THE BEST PUNK ALBUM IN THE WORLD...EVER POMATON		
6	8			TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE		
7	5			RAZ, DWA, TRZY	MLYNARSKI FOREVER		
8	1			VARIOUS ARTISTS	THE BEST CHRISTMAS ALBUM...EVER!! POMATON		
9	18			RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM		
10	12			VARIOUS ARTISTS	ZET - NAJWIEKSZE PRZEBOJE 2007/2008 MAGIC		

THIS WEEK		LAST WEEK		SINGLES		EURO DIGITAL TRACKS	
				(NIELSEN SOUNDCAN INTERNATIONAL)		JANUARY 26, 2008	
1	2			DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
2	1			APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
3	3			BLEEDING LOVE	LEONA LEWIS SYCO		
4	11			NOW YOU'RE GONE	BASHUNTER HARO2BEAT MINISTRY OF SOUND		
5	10			PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA		
6	7			ROCKSTAR	NICKELBACK EMI		
7	NEW			SUPERSTAR	LUPE FIASCO FT. MATTHEW SANTOS 1ST & 15TH/ATLANTIC		
8	6			CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE		
9	14			NO ONE	ALICIA KEYS MBK/J		
10	4			NO ONE (RADIO EDIT)	ALICIA KEYS MBK/J		
11	NEW			ELVIS AIN'T DEAD	SCOUTING FOR GIRLS EPIC		
12	NEW			HOMECOMING	KANYE WEST ROC-A-FELLA/DEF JAM		
13	13			WHAT HURTS THE MOST (RADIO MIX)	CASCADA ZOO LAND/MUSIC MAIL		
14	12			CALL THE SHOTS	GIRLS ALUOD POLYDOR		
15	8			RULE THE WORLD	TAKE THAT POLYDOR		
16	5			WHEN YOU BELIEVE	LEON JACKSON S		
17	9			VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLI/O/COLUMBIA		
18	RE			RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND		
19	18			HATE THAT I LOVE YOU	RIHANNA FT. NE-YO SRP/DEF JAM		
20	19			REHAB	AMY WINEHOUSE ISLAND		

THIS WEEK		LAST WEEK		SINGLES		WALLONIA	
				(ULTRATOP/GFK)		JANUARY 16, 2008	
1	1			DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
2	2			PARLE A MA MAIN	FATAL BAZOOKA FT YELLE ET CHRI UP		
3	4			APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
4	3			TOURNER MA PAGE	JENIFER MERCURY		
5	7			NO ONE	ALICIA KEYS MB		

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES.		JANUARY 16, 2008
1	1	APOLIGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
2	2	NO ONE	ALICIA KEYS MBK/J	
3	3	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM	
4	5	PARLE A MA MAIN	FATAL BAZOOKA FT. YELLE ET CHRI LP	
5	46	NOW YOU'RE GONE	BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND	
6	42	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA	
7	62	AN DEINER SEITE (ICH BIN DA)	TOKIO HOTEL ISLAND	
8	7	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM COLLUPARK/INTERSCOPE	
9	10	STARK	ICH + ICH POLYDOR	
10	20	ROCKSTAR	NICKELBACK EMI	
11	8	ALIVE	MONDOKE MERCURY	
12	28	JE VAIS VITE	LORIE COLUMBIA	
13	15	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZNIK P POLYDOR	
14	24	HATE THAT I LOVE YOU	RIHANNA FT. NE-YO SRP/DEF JAM	
15	38	WHAT HURTS THE MOST	CASCADA ZODIAC	

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND	JANUARY 16, 2008
2	2	RADIOHEAD	IN RAINBOWS XL	
3	4	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
4	3	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE	
5	7	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM	
6	8	EROS RAMAZZOTTI	E2 ARIOLA	
7	5	ALICIA KEYS	AS I AM MBK/J	
8	27	AMY MACDONALD	THIS IS THE LIFE VERTIGO	
9	6	LED ZEPPELIN	MOTHERSHIP RHMND	
10	10	ANDREA BOCELLI	VIVERE (BEST OF) SUGAR	
11	9	JAMES BLUNT	ALL THE LOST SOULS ATLANTIC/CUSTARD	
12	13	DIE ARZTE	JAZZ IST ANDERS HOT ACTION	
13	11	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE	
14	23	ROBERT PLANT/ALISON KRAUSS	RAISING SAND DECCA	
15	12	TAKE THAT	BEAUTIFUL WORLD POLYDOR	

RADIO AIRPLAY

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL.		JANUARY 16, 2008
1	1	APOLIGIZE	TIMBALAND PRESENTS ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
2	2	NO ONE	ALICIA KEYS MBK/J	
3	6	BLEEDING LOVE	LEONA LEWIS SYCO	
4	3	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
5	4	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM	
6	5	HATE THAT I LOVE YOU	RIHANNA FT. NE-YO SRP/DEF JAM	
7	7	ABOUT YOU NOW	SUGAR BABES ISLAND	
8	8	SHADOW OF THE DAY	LINKIN PARK MACHINE SHOP/WARNER BROS.	
9	12	BUBBLY	COLBIE CAILLAT UNIVERSAL REPUBLIC	
10	10	1973	JAMES BLUNT CUSTARD/ATLANTIC	
11	9	2 HEARTS	KYLIE MINOGUE PARLOPHONE	
12	17	I'LL BE WAITING	LENNY KRAVITZ VIRGIN	
13	11	BIG GIRL (YOU ARE BEAUTIFUL)	MIKA CASABLANCA/ISLAND	
14	22	IF I HAD EYES	JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC	
15	14	SUMMER LOVE	JUSTIN TIMBERLAKE JIVE/ZOMBA	

SALES DATA COMPILED BY

nielsen
SoundScan

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JAN
26
2008

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL	CERT
1	1	4	#1 KIRK FRANKLIN	THE FIGHT OF MY LIFE	FO YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	
2	3	15	VARIOUS ARTISTS	SONGS 4 WORSHIP: COUNTRY	TIME LIFE 19523/PROVIDENT-INTEGRITY	
3	2	107	FLYLEAF	FLYLEAF A&M/OCTONE	650005/AGA	
4	4	20	CASTING CROWNS	THE ALTAR AND THE OODR	BEACH STREET REUNION 10117/PROVIDENT-INTEGRITY	
5	6	8	MERCYME	ALL THAT IS WITHIN ME	INO/COLUMBIA 12573/PROVIDENT-INTEGRITY	
6	5	15	VARIOUS ARTISTS	WOW HITS 2008	A/RO-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG	
7	8	68	CHRIS TOMLIN	SEE THE MORNING	SIXSTEPS/SPARROW 2828/EMI CMG	
8	12	20	POINT OF GRACE	HOW YOU LIVE	WORD-CURB 887090	
9	9	16	DAVID CROWDER BAND	REMEDY	SIXSTEPS SPARROW 2684/EMI CMG	
10	10	47	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT	0379/EMI CMG	
11	1	67	SKILLET	COMATOSE	ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
12	11	76	RED	END OF SILENCE	ESSENTIAL 10807/PROVIDENT-INTEGRITY	
13	19	15	VARIOUS ARTISTS	INTEGRITY'S IWORSHIP 24:7	INTEGRITY 4263/PROVIDENT-INTEGRITY	
14	13	12	STEVEN CURTIS CHAPMAN	THIS MOMENT	SPARROW 6393/EMI CMG	
15	15	91	MAT KEARNEY	NOTHING LEFT TO LOSE	AWARE/COLUMBIA/INPOP 1380/EMI CMG	
16	23	67	VARIOUS ARTISTS	WOW HITS 2007	WORD-CURB PROVIDENT-INTEGRITY 7196/EMI CMG	
17	20	17	THOUSAND FOOT KRUTCH	THE FLAME IN ALL OF US	TOOTH & NAIL 8247/EMI CMG	
18	18	24	MANDISA	TRUE BEAUTY	SPARROW 5720/EMI CMG	
19	14	10	DEMON HUNTER	STORM	THE GATES OF HELL SOLID STATE 5605/EMI CMG	
20	25	19	HILLSONG	SAVIOR KING	HILLSONG/INTEGRITY 4257/PROVIDENT-INTEGRITY	
21	16	37	THE ALMOST	SOUTHERN WEATHER	TOOTH & NAIL 2481/EMI CMG	
22	26	28	RUSH OF FOOLS	RUSH OF FOOLS	MIDAS 0150/EMI CMG	
23	34	12	GREATEST GAINER	GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND	TOGETHER GAITHER MUSIC GROUP 2729/EMI CMG	
24	RE-ENTRY		BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	AMAZING GRACE	GAITHER MUSIC GROUP 2725/EMI CMG	
25	24	23	THIRD DAY	CHRONOLOGY VOLUME TWO: 2001-2006	ESSENTIAL 10839/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL	CERT
1	1	5	#1 KIRK FRANKLIN	THE FIGHT OF MY LIFE	FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA	
2	2	28	MARVIN SAPP	THRISTY	VERITY 09433/ZOMBA	
3	4	16	GREATEST GAINER	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/BOOKWORLD	
4	3	19	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE	INTEGRITY/COLUMBIA 11996/SONY MUSIC	
5	6	50	VARIOUS ARTISTS	WOW GOSPEL 2007	VERITY WORD-CURB/EMI CMG 02499/ZOMBA	
6	10	16	MARVIN WINANS	ALONE BUT NOT ALONE	PURESPRINGS GOSPEL 86278/EMI GOSPEL	
7	7	40	THE CLARK SISTERS	LIVE...ONE LAST TIME	EMI GOSPEL 81094	
8	8	14	VARIOUS ARTISTS	GOTTA HAVE GOSPEL!	5 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
9	RE-ENTRY		LYNDA RANDLE	LYNDA RANDLE LIVE	GAITHER MUSIC GROUP 42701	
10	9	17	TRIN-I-TEE 5:7	T57 SPIRIT RISING	0402/MUSIC WORLD	
11	11	36	VARIOUS ARTISTS	WOW GOSPEL #15	30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 08764/ZOMBA	
12	12	19	LEE WILLIAMS AND THE SPIRITUAL QCS	SO MUCH TO BE THANKFUL FOR	MCG 7056	
13	14	10	SHIRLEY CAESAR	AFTER 40 YEARS ... STILL CELEBRATING THROUGH THE CITY	SHU-BEL 6930/LIGHT	
14	13	41	J MOSS	V2... PAJAM	GOSPO CENTRIC 87214/ZOMBA	
15	15	17	BYRON CAGE	LIVE AT THE APOLLO: THE PROCLAMATION	GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
16	17	62	BISHOP PAUL S. MORTON	STILL STANDING	TEHILLAH 6528/LIGHT	
17	19	75	LECRAE	AFTER THE MUSIC STOPS	REACH 30021/CROSS MOVEMENT	
18	18	16	DONNIE MCCLURKIN	THE ESSENTIAL DONNIE MCCLURKIN	VERITY/LEGACY 15388/SONY BMG	
19	16	19	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE	NOTHING BUT WORSHIP	TYSCOT NEW LIFE/VERITY 10028/ZOMBA	
20	25	27	RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK	VERITY 62226/ZOMBA	
21	20	36	YOLANDA ADAMS	THE BEST OF ME	ELEKTRA/ATLANTIC 156604/AG	
22	37	19	BEVERLY CRAWFORD	LIVE FROM LOS ANGELES	JDI 1271	
23	22	11	DETRICK HADDON PRESENTS VOICES OF UNITY	TOGETHER IN WORSHIP	TYSCOT 984160	
24	27	10	BISHOP CHARLES E. BLAKE PRESENTS: THE WEST ANGELES COGIC MASS CHOIR	NO LIMIT WEST A	02345/EMI GOSPEL	
25	28	15	RICKY DILLARD & NEW G	THE 7TH EPISODE: LIVE IN TORONTO	NUSPRING 02676/EMI GOSPEL	

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY

nielsen
SoundScan

JAN 26 2008 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **DD** DualDisc available. **+** 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

D CD single available. **D** Digital Download available. **DD** DVD single available. **V** Vinyl Maxi-Single available. **V** Vinyl single available. **CD** 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 CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL (PRICE)	CERT
1	1	3	#1 RADIOHEAD	IN RAINBOWS	TBD 21622*/ATO (13.98)	
2	3	10	EAGLES	LONG ROAD OUT OF EDEN	ERC 4500 EX (14.98)	7
3	2	10	GARTH BROOKS	THE ULTIMATE HITS PEARL	213 (25.98 CD/DVD) ◆	
4	5	33	SOUNDTRACK	ONCE (CANVASBACK SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98) ◆		
5	8	2	VARIOUS ARTISTS	THE GRAMMYS: 50TH ANNIVERSARY COLLECTION GRAMMYS@OUT FACTORY 1073 EX/STARBUCKS (19.98)		
6	6	27	SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)		●
7	7	9	DANE COOK	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0051 (16.98 CD/DVD) ◆		
8	17	2	GREATEST GAINER VARIOUS ARTISTS	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE (18.98)		
9	HOT SHOT DEBUT		DJ SKRIBBLE	ACROSS THE POND UNIVERSAL SPECIAL MARKETS 009613 EX/STARBUCKS (13.98)		
10	13	16	INGRID MICHAELSON	GIRLS AND BOYS CABIN 24 03/ORIGINAL SIGNAL (11.98)		
11	12	21	SIXX: A.M.	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)		
12	18	51	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)		
13	15	27	SPOON	GA GA GA GA GA MERGE 295* (15.98)		
14	11	10	VARIOUS ARTISTS	STOCKINGS BY THE FIRE EM! SPECIAL MARKETS 103 EX/STARBUCKS (13.98)		
15	16	16	DETHKLOK	THE DETHALBUM (SOUNDTRACK) WILLIAMS STREET 0002/ADULT SWIM (13.98)		
16	20	33	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)		●
17	19	7	PITBULL	THE BOATLIFT FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)		
18	22	16	IRON AND WINE	THE SHEPHERD'S DOG SUB POP 710* (15.98)		
19	21	31	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)		
20	23	38	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705* (15.98)		●
21	28	9	DAVID GRAY	GREATEST HITS A10 21591 (15.98)		
22	25	10	LITTLE BIG TOWN	A PLACE TO LAND EQUITY 3018 (18.98)		
23	24	6	STYLES P	SUPER GANGSTER (EXTRAORDINARY GENTLEMAN) PHANTOM D-BLOCK 5557/KOCH (17.98)		
24	31	12	DWIGHT YOAKAM	DWIGHT SINGS BUCK VIA 6129*/NEW WEST (16.98)		
25	33	12	THE NATIONAL	BOXER BEGGARS BANQUET 252/BEGGARS GROUP (15.98)		
26	NEW		ORIGINAL BROADWAY CAST RECORDING	XANADU P! CLASSICS 958 IMAGE (19.98)		
27	29	43	SILVERSN PICKUPS	CARNAS DANGER/IRD 009* (11.98)		
28	35	11	LEVON HELM	DIRT FARMER DIRT FARMER 79844/VANGUARD (16.98)		
29	27	30	ARCADE FIRE	NEON BIBLE MERGE 285* (14.98)		
30	41	15	DROPKICK MURPHYS	THE MEANEST OF TIMES BORN & BREW 001*/ILG (15.98)		
31	RE-ENTRY		SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/BOOKWORLD (17.98)		
32	30	11	NICK SWARDSON	PARTY COMEDY CENTRAL 0056 (15.98 CD/DVD) ◆		
33	37	54	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA A10 21557 (13.98) ◆		
34	38	10	BAND OF HORSES	CEASE TO BEGIN SUB POP 745* (15.98)		
35	RE-ENTRY		JIMMY BUFFETT	JIMMY BUFFETT LIVE IN ANGUILLA MAILBDAT 2111 (25.98 CD/DVD) ◆		
36	32	6	VARIOUS ARTISTS	CRUNK HITS VOL. 4 TVT 2514 (18.98)		
37	39	23	RED	END OF SILENCE ESSENTIAL 10807 (12.98) ◆		
38	34	8	SOUNDTRACK	HAIRSPRAY: COLLECTOR'S EDITION NEW LINE 39098 (24.98)		
39	50	11	SHARON JONES & THE DAP-KINGS	100 DAYS, 100 NIGHTS DAPTONE 012 (15.98)		
40	36	14	AS I LAY DYING	AN OCEAN BETWEEN US METAL BLADE 14632 (13.98)		
41	RE-ENTRY		SIGUR ROS	HVARF / HEIM XL 307/BEGGARS GRUP (15.98)		
42	47	6	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA (18.98) ◆		
43	4	8	ELLIOTT YAMIN	SOUNDS OF THE SEASON: THE ELLIOTT YAMIN HOLIDAY COLLECTION (EP) NBC 70011 EX/HICKORY (6.98)		
44	RE-ENTRY		BEIRUT	FLYING CLUB CUP BA DA BING 055* (13.98)		
45	NEW		THE MAINE	THE WAY WE TALK (EP) FEARLESS 30105 (5.98)		
46	43	13	CHIODOS	BONE PALACE BALLET EQUAL VISION 141 (15.98)		
47	49	6	SOUNDTRACK	HALO 3 SUNTHING ELSE 2037 (15.98)		
48	RE-ENTRY		PUSCIFER	V IS FOR VAGINA PUSCIFER 88800 (16.98)		
49	NEW		GLEN HANSARD AND MARKETA IRLGOVA WITH MARIA TUHKANEN AND BERTRAND GALEN	THE SWELL SEASON OVERCOAT 25 (13.98)		
50	RE-ENTRY		LYNYRD SKYNYRD	LYNYRD SKYNYRD: COLLECTOR'S EDITION UNIVERSAL SPECIAL MARKETS 53110/MADACY (21.98)		

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TOP DIGITAL: Release sold as a complete bundle through digital download services. 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.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	1	5	#1 SOUNDTRACK		FOX/BHNO /AG	June 3	
2	2	2	RADIOHEAD	In Rainbows	TBD /ATO	2	
3	10	2	LIL WAYNE	The Leak (EP)	CASH MONEY/UNIVERSAL MOTOWN EX/UMRG	—	
4	4	11	SARA BAREILLES	Little Voice	EPIC /SONY MUSIC	18	
5	NEW		SIA	Some People Have Real Problems	MONKEY PUZZLE /HEAR	26	
6	NEW		KATE NASH	Made Of Bricks	FICTION/GEFFEN /IGA	36	
7	3	8	ONEREPUBLIC	Dreaming Out Loud	MDSLEY/INTERSCOPE 010266*/GA	14	
8	7	16	SOUNDTRACK	Once	CANVASBACK SONY MUSIC SOUNDTRAX /COLUMBIA ◆	32	
9	8	3	SOUNDTRACK	PS. I Love You	ATLANTIC /AG	60	
10	5	5	SOUNDTRACK	Alvin And The Chipmunks	FOX /RAZOR & TIE	13	
11	6	4	SOUNDTRACK	Sweeney Todd: The Demon Barber Of Fleet Street	WONESUCH /WARNER BROS	16	
12	12	18	PARAMORE	RIOT!	FUELED BY RAMEN /AG	29	●
13	13	4	LUPE FIASCO	Lupe Fiasco's The Cool	1ST & 15TH/ATLANTIC /AG	23	
14	11	9	ALICIA KEYS	As I Am	MBK/J RMG ◆	1	3
15	14	26	COLBIE CAILLAT	Coco	UNIVERSAL REPUBLIC /UMRG	11	■

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT
1	1	67	#1 RODRIGO Y GABRIELA	RODRIGO Y GABRIELA A10 21557 ◆		
2	2	50	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG		●
3	6	29	ISRAEL "IZ" KAMAKAWI'OLE	WONDERFUL WORLD BIG BOY 59111/MOUNTAIN APPLE		
4	5	16	SOUNDTRACK	THE DARJEELING LIMITED FOX 9240/ABKCO		
5	8	16	MANU CHAO	LA RADIOLINA BECAUSE 68496*/NACIONAL		
6	7	12	MICHELLE AMATÓ/ROSALIND MCALLISTER/SARAH MOORE	CELTIC LADIES: COLLECTOR'S EDITION MADACY 53173		
7	12	58	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG		
8	11	21	LOREENA MCKENITT	NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459/VG ◆		
9	10	46	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY		
10	9	2	TINARIWEN	AMAN IMAN: WATER IS LIFE WORLD VILLAGE 46807		
11	13	33	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES		
12	RE-ENTRY		ANGELIQUE KIDJO	DJIN DJIN STARBUCKS 82967 RAZOR & TIE		
13	NEW		SERGIO & ODAIR ASSAD	JAROM ABANDONADO WONESUCH 276140/WARNER BROS		
14	14	21	VARIOUS ARTISTS	IRISH TENDERS MADACY SPECIAL PRODUCTS 52839/MADACY		
15	NEW		GILBERTO GIL	GIL LUMINOSO IIRG 31618/KOCH		

TOP HEALTH & FITNESS DVD FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER)
1	3	41	#1 DANCING WITH THE STARS: CARDIO DANCE	31 WKS LIONSGATE HOME ENTERTAINMENT (ASHLY COSTA/KYM JOHNSON)
2	1	3	THE BIGGEST LOSER: THE WORKOUT - CARDIO MAX	LIONSGATE HOME ENTERTAINMENT (BOB HARPER/KIM LYONS)
3	—	76	BALANCEBALL: BEGINNERS KIT	GAIAM (SUZANNE DEASON)
4	2	3	THE BIGGEST LOSER: THE WORKOUT - POWER SCULPT	LIONSGATE HOME ENTERTAINMENT (BOB HARPER/KIM LYONS)
5	4	2	WALK AT HOME: 3 MILE WEIGHT LOSS WALK	ANCHOR BAY ENTERTAINMENT/STARZ HOME ENTERTAINMENT (LESLIE SANSONE)
6	10	2	YOGA BODY BURN	LIONSGATE HOME ENTERTAINMENT (DENISE AUSTIN)
7	7		10 MINUTE SOLUTION: BLAST OFF BELLY FAT	ANCHOR BAY ENTERTAINMENT/STARZ HOME ENTERTAINMENT (SUZANNE BOWEN)
8	5	3	ELEMENT: THE MIND BODY EXPERIENCE: YOGA FOR BEGINNERS	ANCHOR BAY ENTERTAINMENT/STARZ HOME ENTERTAINMENT (ELENA BROWER)
9	11	3	DANCE OFF THE INCHES: HIP HOP PARTY	ANCHOR BAY ENTERTAINMENT/STARZ HOME ENTERTAINMENT (JENNIFER GALARDI)
10	—	1	THE FIRM: ULTIMATE FAT BURNING WORKOUT	GAIAM (ALISON DAVIS)
11	14	2	10 MINUTE SOLUTION: DANCE IT OFF & TONE IT UP!	ANCHOR BAY ENTERTAINMENT/STARZ HOME ENTERTAINMENT (JENNIFER GALARDI)
12	16	33	THE BIGGEST LOSER: THE WORKOUT	LIONSGATE HOME ENTERTAINMENT (BOB HARPER)
13	6	3	CARMEN ELECTRA'S AEROBIC STRIPEASE: VEGAS STRIP	PARAMOUNT HOME ENTERTAINMENT (CARMEN ELECTRA)
14	—	1	THE FIRM: POWER YOGA	GAIAM (KIRSTEN STROHECKER)
15	—	1	HIT THE SPOT: 10 FIVE-MINUTE TARGET TONERS	LIONSGATE HOME ENTERTAINMENT (DENISE AUSTIN)

TOP HEATSEEKERS				ARTIST	Title	PEAK POSITION
THIS WEEK	LAST WEEK	WEEKS ON CHART		ARTIST	Title	PEAK POSITION
1	1	16	#1	DJ SKRIBBLE THRIVEDANCE 90780/THRIVE (18.98)	Total Dance 2008	
2	1	16		INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys	
3	2	55		DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
4	5	11		LEVON HELM DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
5	NEW			RHONDA VINCENT ROUNDER 610592 (17.98)	Good Thing Going	
6	3	12		NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
7	6	24		FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
8	4	4		RIVERS CUOMO Geffen 010417*/IGA (13.98)	Alone: The Home Recordings Of Rivers Cuomo	
9	7	15		SHARON JONES & THE DAP-KINGS DAPTONE 012 (15.98)	100 Days, 100 Nights	
10	11	7		WE THE KINGS S-CURVE 52001 (8.98)	We The Kings	
11	14	15		BEIRUT BA DA BING 055* (13.98)	Flying Club Cup	
12	10	2		THE MAINE FEARLESS 30105 (5.98)	The Way We Talk (EP)	
13	22	2	GREATEST GAINER	GLEN HANSARD AND MARKETIA IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN OVERCOAT 25 (13.98)	The Sweet Season	
14	15	14		JUSTICE ED BANGER/BECAUSE 224892/VICE (13.98)	Cross	
15	12	47		PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block	
16	8	4		JOHN C. REILLY COLUMBIA 18248 SONY MUSIC (18.98)	Walk Hard: The Dewey Cox Story (Soundtrack)	
17	NEW			MARAH YEP ROC 2108 (15.98)	Angels Of Destruction!	
18	23	6		YURIDIA SONY BMG NORTE 17565 (14.98)	Entre Mariposas	
19	13	16		MAYDAY PARADE FEARLESS 30099 (11.98)	A Lesson In Romantics	
20	NEW			MEDESKI MARTIN & WOOD LITTLE MONSTER 01 (16.98)	Let's Go Everywhere	
21	36	8		AYO. POLYDOR INTERSCOPE 009038/IGA (9.98)	Joyful	
22	20	23		FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)	
23	NEW			GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
24	18	33		XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	
25	37	5		ROGUE WAVE BRUSHFIRE 009805*/UMRG (13.98)	Asleep At Heaven's Gate	

Veteran DJ, who made his Billboard chart debut in 1997, also lands at No. 2 on Top Electronic Albums.

At No. 47, the Frames' "The Cost" returns for the first time since its February 2007 debut, in the wake of singer Glen Hansard's "Once" success.

The singer's album rebounds with a 6% increase after her Jan. 10 performance on highly rated "Late Show With David Letterman" episode.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	26	6	EVERYDAY SUNDAY INPOP 71406 (12.98)	Wake Up! Wake Up!	
27	25	6	ARMIN VAN BUUREN ULTRA 1621 (16.98)	Universal Religion 2008	
28	16	8	METRO STATION RED INK 10521 (12.98)	Metro Station	
29	30	8	SEBASTIAN BACH MRV 10013/CONTRABAND (15.98)	Angel Down	
30	17	41	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
31	RE-ENTRY		LA ARROLLADORA BANDA EL LIMON DISA 729327/UG (5.98)	Linea De Oro: En Los Puros Huesos...	
32	35	10	SARA GROVES SPONGE/NO/COLUMBIA 84302/SONY MUSIC (13.98)	Tell Me What You Know	
33	26	8	PANDA BEAR PAW TRACKS 14* (13.98)	Person Pitch	
34	19	9	THE DILLINGER ESCAPE PLAN RELAPSE 6699 (15.98)	Ire Works	
35	50	44	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
36	31	44	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
37	RE-ENTRY		EL POTRO DE SINALOA MACHETE 010337 (11.98)	El Primer Tiempo	
38	44	12	HURT CAPITOL 94656 (12.98)	Vol. II	
39	39	7	GEORGE LOPEZ COMEDY CENTRAL 0057 (13.98)	America's Mexican	
40	RE-ENTRY		GROUP 1 CREW FERVENT 88683/WARNER BROS. (7.98)	Group 1 Crew	
41	RE-ENTRY		MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti...	
42	29	36	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
43	RE-ENTRY		JENS LEKMAN SECRETLY CANADIAN 160* (15.98)	Night Falls Over Kortedala	
44	32	16	JOSE GONZALEZ IMPERIAL 9367*/MUTE (15.98)	In Our Nature	
45	24	5	ESCAPE THE FATE EPITAPH 86832 (13.98)	Dying Is Your Latest Fashion	
46	33	15	WITHIN TEMPTATION ROADRUNNER 618021 (11.98)	The Heart Of Everything	
47	RE-ENTRY		THE FRAMES ANTI- 86841/EPITAPH (16.98)	The Cost	
48	43	13	THE LAST GOODNIGHT VIRGIN 03896 (12.98)	Poison Kiss	
49	NEW		ANDY BEY 12" H STREET 29298/THIRTY TIGERS (14.98)	Ain't Necessarily So	
50	28	3	SEA WOLF DANGERBIRD 023 (13.98)	Leaves In The River	

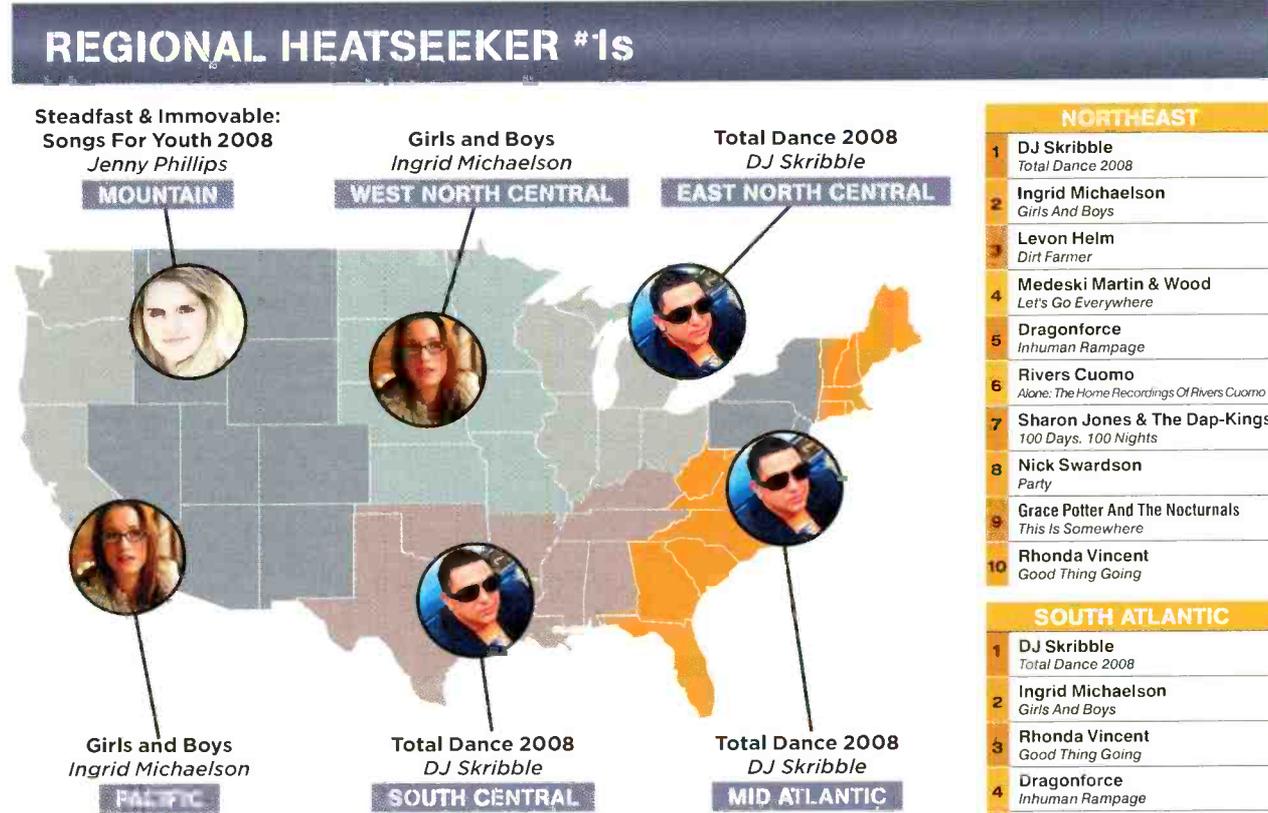
TASTEMAKERS™				ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART		ARTIST	Title	CERT.
1	1	3	#1	RADIOHEAD IN RAINBOWS TBD 21622*/ATO		
2	NEW			SOUNDTRACK JUNO FOX/RHINO 410236/AG		
3	4	12		ROBERT PLANT / ALISON KRAUSS RAISING SAND ROUNDER 619075*		
4	3	9		ALICIA KEYS AS I AM MBK/J 11513*/RMG ⊕		3
5	2	1		MARY J. BLIGE GROWING PAINS MATRIARCH/GEFFEN 010313/IGA ⊕		
6	5	4		LUPE FIASCO LUPE FIASCO'S THE COOL 1ST & 15TH/ATLANTIC 368316*/AG		
7	6	9		LED ZEPPELIN MOTHERSHIP SWAN SONG 313148/ATLANTIC ⊕		
8	NEW			KATE NASH MADE OF BRICKS FICTION/GEFFEN 010536/IGA		
9	12	7		KEYSHIA COLE JUST LIKE YOU CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA		
10	NEW			SIA SOME PEOPLE HAVE REAL PROBLEMS MONKEY PUZZLE 30629/HEAR		
11	10	2		SOUNDTRACK ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA ⊕		
12	11	4		BIRDMAN 5*STUNNA CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG		
13	8	5		WU-TANG CLAN 8 DIAGRAMS WU/LOUD/SRC/UNIVERSAL MOTOWN 010560/UMRG		
14	7	11		FEIST THE REMINDER CHERRYTREE/POLYDOR/INTERSCOPE 008819*/IGA		
15	9	4		JAHEIM THE MAKINGS OF A MAN DIVINE MILL/ATLANTIC 377532/AG		

BREAKING & ENTERING
Fearless Records' the Maine actually comes from Arizona, but you can also find the fivesome at No. 12 on Top Heatseekers with its debut EP "The Way We Talk." The young pop-punk crew tells billboard.com about crafting its forthcoming full-length album and life on the road.

Go to Billboard.com/breaking to discover developing artists making their inaugural chart runs each week.



REGIONAL HEATSEEKER #1s



Steadfast & Immovable:
Songs For Youth 2008
Jenny Phillips

Girls and Boys
Ingrid Michaelson

Total Dance 2008
DJ Skribble

NORTHEAST

- DJ Skribble
Total Dance 2008
- Ingrid Michaelson
Girls And Boys
- Levon Helm
Dirt Farmer
- Medeski Martin & Wood
Let's Go Everywhere
- Dragonforce
Inhuman Rampage
- Rivers Cuomo
Alone: The Home Recordings Of Rivers Cuomo
- Sharon Jones & The Dap-Kings
100 Days, 100 Nights
- Nick Swardson
Party
- Grace Potter And The Nocturnals
This Is Somewhere
- Rhonda Vincent
Good Thing Going

SOUTH ATLANTIC

- DJ Skribble
Total Dance 2008
- Ingrid Michaelson
Girls And Boys
- Rhonda Vincent
Good Thing Going
- Dragonforce
Inhuman Rampage
- Jowell & Randy
Los Mas Suelitos Del Reggaeton
- Levon Helm
Dirt Farmer
- Nick Swardson
Party
- Kany Garcia
Cauquier Dia
- Xtreme
Haciendo Historia
- Ivan
Ivan: La Voz

NEW ON THE CHARTS
Dana Parish, "Not My Problem"
The Cherry Hill, N.J., native makes her chart debut, entering the Adult Contemporary list at No. 30. Stations playing the singer/songwriter, once a backup vocalist for Michael Jackson, include KQIS Lafayette, La., and WRSA Huntsville, Ala.

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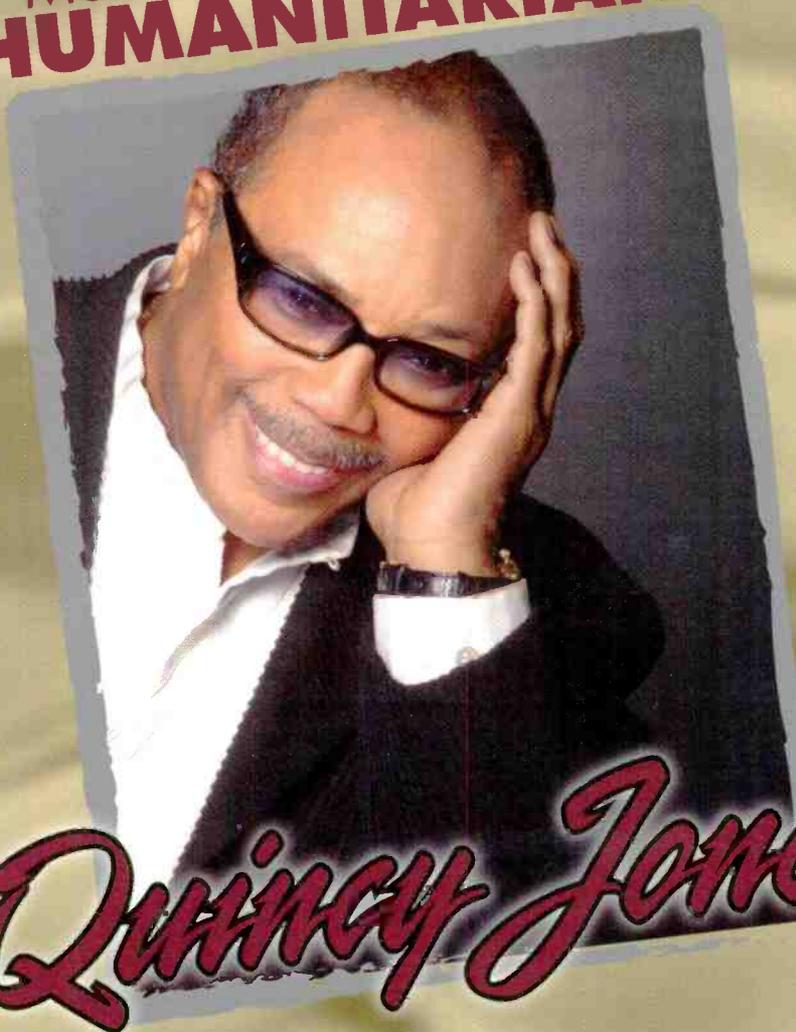
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RECORD COMPANIES: BMG Label Group appoints **Claudia Butzky** VP of strategic marketing. She was VP of digital sales and retail marketing.

EMI Televisa in Miami names **Lyda Bulla** marketing manager. She was in charge of media and public relations at event promotion company/label Roptus.

Razor & Tie Entertainment in New York appoints **Heather Weisberg** licensing manager. She was executive producer at RMI Music & Lucid Music.

Shanachie Entertainment promotes **Rick Rosenberg** to senior VP of sales and marketing/digital. He was VP of sales and marketing.

Rhino Entertainment names **Lellie Capwell** VP of media relations. She was senior director.

Equity Music Group taps **Whitney Cheshier** as promotions coordinator. She was an administrative assistant at Broken Bow Records.

Universal Music Group Nashville elevates **Damon Moberly** to VP of promotion for Mercury Records Nashville. He was senior director of regional promotion Southeast.



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PUBLISHING: Primary Wave Music Publishing in New York names **Adam Lowenberg** chief marketing officer. He was senior VP of marketing at Island Def Jam.

Peermusic appoints **Magnus Larkeryd** managing director in Sweden. He was GM of the publisher's Sweden office.

Sony/ATV Music Publishing Mexico names **Maru Gomez** creative and A&R director. She was in charge of public relations and special projects for Banda Pequenos Musical.

TOURING: Music industry veteran **Danny Melnick** launches Absolutely Live, a production company for sponsors and other corporate entities interested in presenting live events. He was artistic director/senior producer at Festival Productions.

LEGAL: Greenberg Traurig announces that longtime shareholders **Jess Rosen** and **Bobby Rosenblum** will serve as co-chairmen of the law firm's entertainment practice in Atlanta.

RELATED FIELDS: SESAC promotes **Bill Lee** to VP of licensing operations. He was VP of licensing.

Universal Music Group division Universal Mastering Studios appoints **Vlado Meller** senior mastering engineer for its New York-based facility.

—Edited by Mitchell Peters

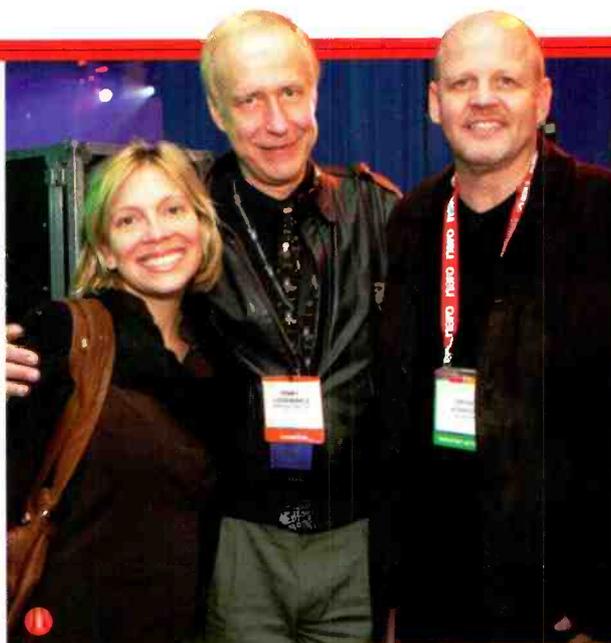
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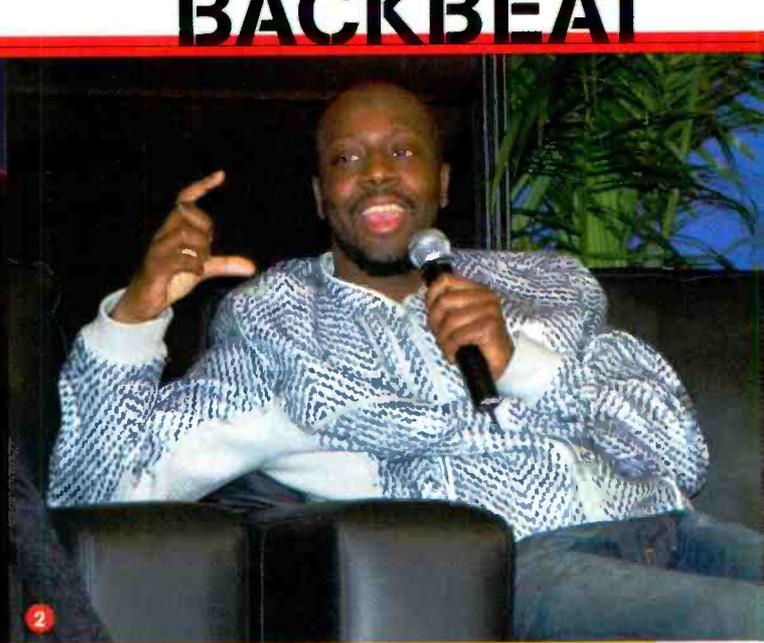
New York-based independent label Green Owl Records—operated by musicians Ben Brewer (the Exit, the Appletrees), Ellenike Abreu (the Appletrees) and Stephen Glicken—will issue its first official release as a two-disc CD/DVD compilation to benefit the North American clean energy movement. "The Green Owl Comp: A Benefit for the Energy Action Coalition," set for an April 8 release, will feature music from Feist, Muse, Of Montreal, Pete Dinklage, Bloc Party, Deerhoof and Juliana Hatfield, among others. Along with bonus tracks and music videos, the second disc will include interviews with Green Owl co-founder and Energy Action co-founder Billy Parish. All profits from the compilation will be given to the Energy Action Coalition, a youth-led movement with more than 40 organizations across the United States and Canada.

BATTLES: TIMOTHY COCHRANE/EMPICS/PA/RETNA

BACKBEAT



1



2

BILLBOARD'S DIGITAL MUSIC LIVE! CONFERENCE AT CES

Billboard's Digital Music Live! held Jan. 9 in Las Vegas, brought the music industry to the Consumer Electronics Show. The one-day event provided an oasis from the cavernous cacophony of the CES floor where the leading minds in the music and technology industries gathered to discuss how technology is affecting all aspects of the music industry, not just distribution. PHOTOS: COURTESY OF DARLENE ROKER/EN PLEIN AIR PHOTOGRAPHY

1 Billboard group editorial director **Tamara Conniff**, left, and Billboard VP of integrated sales/associate publisher **Brian Kennedy**, right, joined Gibson Guitar chairman/CEO **Henry Juskiewicz** Jan. 8 at the Gibson Guitar booth at CES. PHOTO: COURTESY OF SANDY CAMPBELL

2 **Wyclef Jean** announced a partnership with mobile phone maker Motorola, under which he will provide exclusive content for a variety of the company's devices. He also discussed how he and

other artists approach the digital music business, and even treated the crowd to a few dance moves.

3 Billboard executive director of digital/mobile content and programming **Anthony Bruno**, right, makes a point to Yahoo Music VP of video and media applications **Ian Rogers** during the "State of the Industry" panel.

4 Artist/producer **Don Was** got deep into the history of technological innovation and its impact on the music industry during an intimate keynote interview.

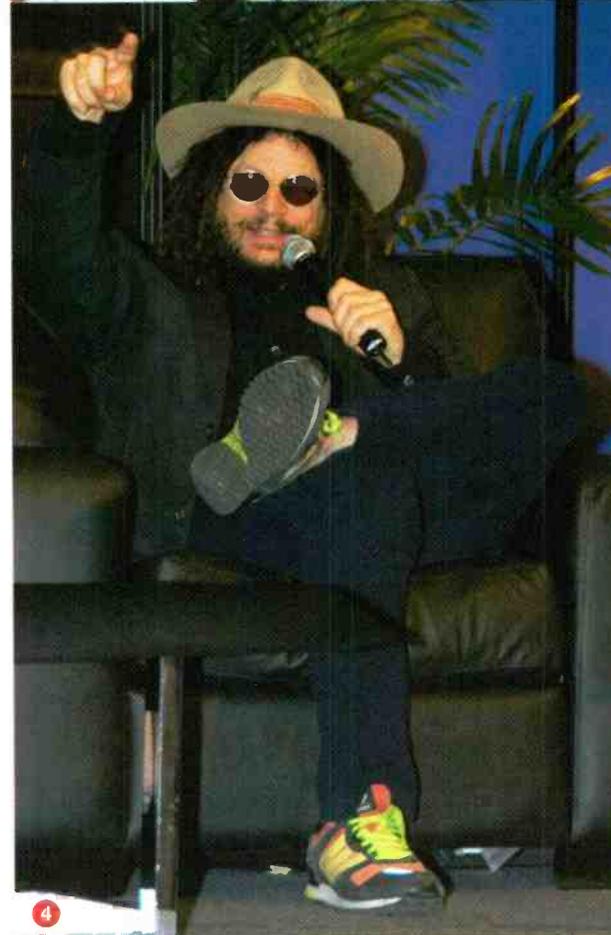
5 Syracuse (N.Y.) University freshmen hang with **Wyclef Jean** at Billboard's Digital Music Live! event. From left are **Allison Murphy**, Jean and **Michael McNeill-Martinez**. The students are enrolled in the Bandier Program for Music and the Entertainment Industries, named after Sony/ATV Music Publishing chairman/CEO and Syracuse alum Martin Bandier.



5



3



4

INSIDE TRACK

ARE YOU CHELLIN'

The rumor mill has been in overdrive leading up to the lineup announcement early the week of Jan. 21 for the 2008 Coachella Music & Arts Festival. But the bill has been unusually leakproof this year, especially with the three-day event's headliners. Track can reveal a few bands almost sure to be on hand, and as in years' past, they represent the creme de la creme of hipster favorites, including Battles, Kid Sister and Cold War Kids. The requisite obscure/re-united British bands are likely to be there too, including Portishead, the Verve and Spiritualized. But as Billboard.com first revealed in November, the one buzzed-about act that appears to have taken a pass on Coachella is My Bloody Valentine, whose first gigs in more than a decade will be a June 20-24 run at London's Roundhouse.



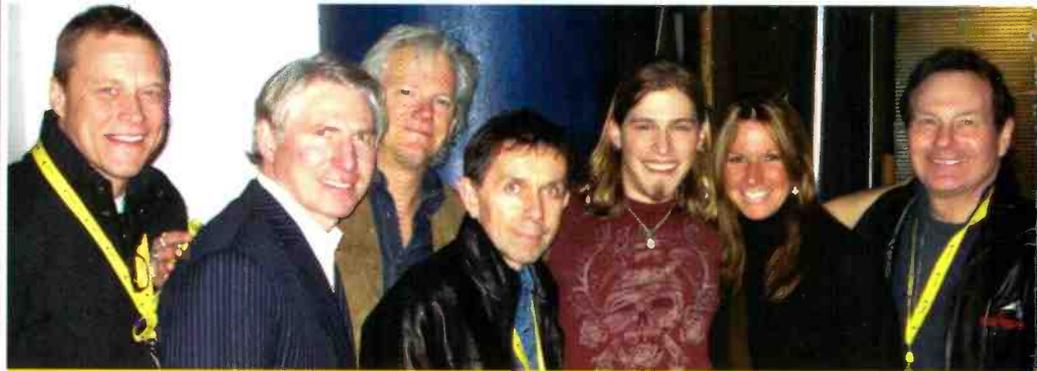
BATTLES



From left, singers **BeBe Winans** and **Chaka Khan** join **Oprah Winfrey** at the Jan. 9 Cast Change Celebration for new cast members joining the Broadway production of "The Color Purple." Winans, Khan and LaKisha Jones are new to the show.



Colombians who work with music abroad met with Colombian president **Alvaro Uribe** to congratulate **Jorge Celedón** and **Jimmy Zambrano**, winners of the Latin Grammy Award for best vallenato album, the traditional Colombian rhythm. At Palacio Nariño, the president's official home in Bogotá, Colombia, are, from left, Latin Grammy board of directors president **Kike Santander**, Zambrano, Uribe, Billboard executive director of Latin content/programming **Leila Cobo** and Celedón.



Arista Nashville artist **Jason Michael Carroll** celebrated with Sony BMG execs backstage at the Sommet Center in Nashville following a performance at the Sprint Sound & Speed Sponsored by SunTrust Festival. From left are Arista Nashville director of national promotion **Bryan Frasher**, Carroll co-manager **Ansel Davis**, Arista Nashville VP of national promotion **Skip Bishop**, Sony BMG Nashville chairman **Joe Galante**, Carroll, Sony BMG Nashville executive VP of A&R **Renee Bell** and Sony BMG Nashville executive VP **Butch Waugh**.



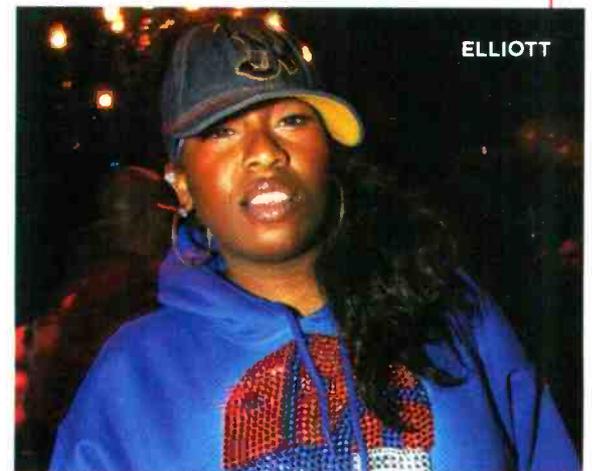
Grammy Award-winning bassist/songwriter/producer **Marcus Miller**, center, previewed and performed selections from his seventh studio album, "Marcus," for the staffs of Billboard, the Hollywood Reporter and Radio & Records. Released via Miller's own 3 Deuces Records distributed by Concord Music Group, the early-spring 2008 project features guest appearances by Keb' Mo' and Corinne Bailey Rae. Among the attendees are Billboard senior R&B correspondent **Gail Mitchell**, left, and Radio & Records smooth jazz editor **Carol Archer**.

INSIDE TRACK

WE MISSED MISSY

Missy Elliott has popped up here and there in the past few years (namely, in a Doritos ad campaign), but there hasn't been much in the way of new music from her since 2005's "The Cookbook." Now the wait is over, in the form of the new songs "Ching-a-Ling" and "Shake Your Pom Pom," which will appear on Atlantic's "Step Up 2 the Streets" soundtrack (Feb. 5) and Elliott's own new album (likely due in May).

"Ching-a-Ling" is the top debut on Billboard's Hot R&B/Hip-Hop Songs chart this week at No. 57, and sources tell Track the accompanying video, directed by Dave Meyers, is quite a doozy. "It may be the first 3D video ever," an insider reveals. "It's groundbreaking." Also of note: Elliott is hoping to reunite with producer Timbaland, who has been behind some of her biggest hits but wasn't much of a factor on "The Cookbook."



ELLIOTT



SESAC songwriter **Jamie Floyd** recently signed an exclusive publishing contract with Cherry Heart Music. Floyd stopped by SESAC's Nashville headquarters to join executives from Cherry Heart Music to celebrate their new venture. In front, from left, are Cherry Heart Music VP of creative **Lisa Johnson**, Floyd and Cherry Heart Music owner/president **Gratton Stephens**. In back, from left, are SESAC associate VP of writer/publisher relations **Tim Fink** and Cherry Heart Music writers **David Wills** and **Bill Shore**. PHOTO: COURTESY OF ALAN MAYOR

Jake Cavazos—BMI associate director of writer/publisher relations for Latin music in Miami—celebrated a record-breaking year with some of the Latin music community's finest colleagues, affiliates and industry favorites. The festivities, held at South Beach Macarena, featured performances from Jacob Groten and Manolo & Los de Lucia. At the party, from left, are Cavazos, Billboard executive director of Latin content/programming **Leila Cobo** and **Sebastian Kryz**, who in 2007 won the Latin Grammy Award for producer of the year.



ELLIOTT: SCOTT MCLANE/RETNA

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Week Ending: 12/30/2007

Rank	Label	Artist	Title	YTD Sales
1	INT	SOULJA BOY TELL'EM	CRANK THAT (SOULJA BOY)	2,713,920
2	AAM	FERGIE	BIG GIRLS DON'T CRY	2,439,613
3	INT	STEFANI*GWEN	SWEET ESCAPE	2,167,605
4	INT	TIMBALAND FEAT. ONEREPUBLIC	APOLOGIZE	2,113,219
5	INT	TIMBALAND	WAY I ARE	1,869,785
6	OCAM	MAROON 5	MAKES ME WONDER	1,844,908



Fergie "The Dutchess" is the first album to exceed 10 million digital song downloads.



Soulja Boy Tell 'Em "Crank That (Soulja Boy)" is the first track to exceed 3 million downloads.



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