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Post once, publish everywhere.
Your fans aren't all in one place.
Use iLike to reach them wherever they are.

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LINKIN PARK

Fans: 1,692,429 on iLike.
987,448 on MySpace.

Tour dates: Linkin Park on tour with Coheed and Cambria in February 2008.
www.iLike.com/linkinpark or www.linkinpark.com

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in MUSIC
KANYE vs. 50 CENT

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THE HEADLINES!

BRITNEY COMEBACK

2007

and

TOURING

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MUSIC WORLD ARTIST MANAGEMENT congratulates

MUSIC WORLD ARTIST MANAGEMENT congratulates Beyoncé
2007
THE YEAR OF THE

ON HER BILLBOARD ACCOMPLISHMENTS AND GRAMMY™ NOMINATIONS THIS YEAR.
UpFront

RETAIL/ Unhappy Holidays

In a season short on new hits, some retailers rely on old catalog.

DIGITAL/ VC funding eyes social networks, the year in mobile phones, music services and videogames.

BRANDING/ Genre by genre, a year of branded breakouts.

LEGAL/ Sony-BMG pairing exacted major toll on other companies.

INDIES/ Sub Pop, Merge honchos reflect on a banner year.

PUBLISHING/ A dozen smart ways publishers turned marketing into dollars.

GLOBAL/ Does Japan's mobile market offer a glimpse of the future?

LATIN/ The year's top tours; five markets; that are changing Latin music.


RETAIL/ Music merchandisers on haw labels helped and hurt them In the zoo.(

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TOP ELECTRONIC

TOP HEATSEEKERS

TOP HOLIDAY

TOP INTERNET

TOP JAZZ

TOP CONTEMPORARY JAZZ

TOP LATIN

TOP R&B/HIP-HOP

TOP REGGAE

ON THE CHARTS

TOP CHAKIES

TOP CHRISTMAS

TOP GOSPEL

TOP INDEPENDENT

TOP R&B/HIP-HOP

TOP WORLD

TOP MUSIC VIDEO SALES

TOP VIDEO CLIPS

The Year In Music & Touring

2007

VOLUME 119, NO. 51

HomeFront

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Events

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DIGITAL


Blogs

JADED INSIDER

This week a tag team of us were in London live blogging Led Zeppelin's historic reunion Dec. 10 at the 02 Arena, from Robert Plant's first vocals to Jimmy Page's last note on "Rock and Roll." More at jaded insider.com.

No. 1

ALBUMS

ARTIST/TITLE

THE BILLBOARD 200 160

JOHN GRISHAM

SLIDING AND THE HENDERSON RAILROAD

A LOVE STORY GRAPHIC NOVEL

TOP BLUEGRASS

MOWBRAY WARMTH

TOP CLASSICAL

WINDS OF THE SEASON

TOP CLASSICAL CROSSOVER

JOHN GRISHAM

TOP ELECTRONIC

LANGE

TOP HEATSEEKERS

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TOP LATIN

TOP R&B/HIP-HOP

TOP REGGAE

SINGLES

ARTIST/TITLE

ADULT CONTEMPORARY 160

CHRIS DAVISON

DECEMBER 22, 2007

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TOP LATIN

TOP R&B/HIP-HOP

TOP REGGAE

SINGLES

ARTIST/TITLE

ADULT CONTEMPORARY 160

CHRIS DAVISON
HELPING FANS AND SALES MULIPLY ONE ARTIST AT A TIME.

Congratulations to all the VH1 You Oughta Know artists who got busy in 2007:

A Fine Frenzy ▶ Augustana ▶ Sara Bareilles ▶ Colbie Caillat
Brandi Carlile ▶ Feist ▶ Mat Kearney ▶ Ingrid Michaelson
Chrisette Michele ▶ Paolo Nutini ▶ Rocco DeLuca & The Burden
Rooney ▶ Regina Spektor ▶ The Feeling ▶ Amy Winehouse
**TIME FLIES WHEN**

**2007 HIGHLIGHTS**

**JANUARY**
- PRINCE • CLUB 3121 AT THE RIO

**FEBRUARY**
- JAMESON COMEDY TOUR
- BILL GAither

**MARCH**
- ELTON JOHN • THE RED PIANO
- SOUTH BY SOUTHWEST LIVE ON THE BIG SCREEN
- NELLY FURTADO

**APRIL**
- KATT WILLIAMS
- MANU CHAO

**MAY**
- LINKIN PARK LIVE ON THE BIG SCREEN

**JUNE**
- TUTANKHAMUN AND THE GOLDEN AGE OF THE PHARAOHS
- THE JOINT AT THE HARD ROCK HOTEL
- COACHELLA ARTS AND MUSIC FESTIVAL
- NEW ORLEANS JAZZ & HERITAGE FESTIVAL
- STAGECOACH ARTS AND MUSIC FESTIVAL
- JAZZ & HERITAGE COUNTRY MUSIC FESTIVAL

Events and locations include:
- Anaheim Convention Center • Anaheim, CA
- Bluebird Theatre • Denver, CO
- Citizens Business Bank Arena • Ontario, CA
- Club NOKIA at L.A. LIVE • Los Angeles, CA
- ColorLine Arena • Hamburg, Germany
- Conseco Fieldhouse • Indianapolis, IN
- E-Center • West Valley City, UT
- Echelon • Las Vegas, NV
- El Rey Theatre • Los Angeles, CA
- Hartford Civic Center • Hartford, CT
- High Line Ballroom • New York City, NY
- Humphrey’s Concerts by the Bay • San Diego, CA
- IndigO2 • London, England
- Las Vegas Sports and Entertainment Arena • Las Vegas, NV
- Little Creek Casino • Spokane, WA
- Midland Theatre • Kansas City, MO
- NOKIA Theatre • Grand Prairie, TX
- Nokia Theatre Times Square • New York City, NY
- Ogden Theatre • Denver, CO
- Palladium Ballroom • Dallas, TX
- Pizza Hut Park • Frisco, TX
- Poland Spring Arena • Toms River, NJ
- Regency Theatre • San Francisco, CA
- Renteschier Field • Hartford, CT
- Royal Oak Music Theatre • Detroit, MI
- STAPLES Center • Los Angeles, CA
- Starland Ballroom • Sayreville, NJ
- Target Center • Minneapolis, MN
- The Colosseum at Caesars Palace • Las Vegas, NV
- The Emerald Theatre • Detroit, MI
- The Home Depot Center • Carson, CA
- The Music Box @ Fonda • Los Angeles, CA
- The O2 World • Berlin, Germany
- WaMu Theater • Seattle, WA
- Warehouse Live • Houston, TX
- Xanadu • East Rutherford, NJ
YOU’RE HAVING FUN

July
- Real Pirates, The Exhibition
- So You Think You Can Dance
- Kanye West

August
- Essence Music & Arts Festival
- Bumbershoot: Seattle’s Music & Arts Festival
- The Hold Steady
- Art Brut

September
- Heroes of Silencio
- Scream Tour
- Java Tour
- Him
- Soda Stereo
- La Detour Festival
- Circa Survive
- The Comedy Festival
- Mana
- Eagles with Dixie Chicks
- Mannheim Steamroller

October
- November
- December

Scaramouche

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There were roughly 2,500 headlines in Billboard this year. Which stories will ultimately have the most meaning? We state, you debate. By Billboard Staff

Top 10 Stories Of The Year

1 New Artist Models
It wasn't like artists hadn't left the major-label fold before. But with Madonna jumping from Warner Music Group (WMG) to Live Nation, Radiohead ditching EMI for the Internet and Nine Inch Nails bucking Universal Music Group (UMG) in favor of... exactly what remains unclear, 2007 seems destined to be the last year in which a major-label artist fulfills a contract and doesn't at least consider options. Factor in Paul McCartney leaving longtime U.S. home Capitol for Starbucks and the Eagles' top-selling release sold exclusively through a partnership at Wal-Mart, and you start to understand why the mainstream media had such a field day with the trend.

This may be one case where the punchlines aren't grossly overreaching, though. According to earlier reports in Billboard, Wal-Mart purchased a guaranteed 3 million copies of "The Long Road out of Eden," the Eagles' first studio album in nearly 30 years. The set has already sold nearly 2 million copies of the album and its compilation bonus track. But in this day and age of declining album sales and diminished expectations, who wouldn't jump at that kind of upfront commitment?

Worldwide, record labels are rethinking their artist contracts, with 360-degree deals that yield a cut of touring, merch and other nontraditional revenue streams for labels. These changes can't happen soon enough.

The major labels are facing two distinct challenges on this front. On one hand, such partners as Starbucks or Wal-Mart can afford to spend on log name artists and position it as more of a branded entertainment opportunity than a revenue-generating bonanza. Meanwhile, as the contracts of artists continue to expire, there may be even more of a migration of legacy acts to previously unthinkable scenarios. Would you like a Britney with that Happy Meal?

2 Sales Tank
As 2006 came to a close, there was talk that the end of the music industry's bleeding was in sight. After all, album sales relented to close the year down only 3% compared with 2005, and after four consecutive years of decline, some thought the worst could be over. Then January came, and no 4,000-unit sales weekend didn't see Over the Counter, page 159). Factor in slowing digital growth, and pretty much everyone now accepts that the music business' future remains TBD.

3 Live Nation, Ticketmaster Split
Their notorious relationship came to light when an internal Ticketmaster memo obtained by billboard.com noted that the contract between the two was likely not to be renewed at the end of 2008. Now Ticketmaster is planning to move forward without a client that sources say represents more than 10% of its revenue and upwards of 14 million tickets annually.

Live Nation has been setting itself up to handle ticketing through acquisitions and ramping up livenation.com, while millions of dollars in service charges and rebates are at stake. More likely driving Live Nation's decision is the value of ticket-buyer intelligence and data, and the inherent value in marketing and sponsorship they hold. Meanwhile, Ticketmaster continues to expand into international markets including the UK and Europe leveraging its multi-client marketing partner as well as a ticketing service provider.

4 EMI Sold
When news broke in August that equity investors Terra Firma purchased EMI after years of speculation that the major would merge with WMG, it also raised a million questions about the methods that would be used by bottom-line-focused outsiders to secure anticipated top-line revenue growth of 2008-2009. Current media speculation focuses on increased exploitation of the publishing catalog, stacked back-end costs and possible outsourcing of distribution. In other words, it promises to be a 2008 worth watching.

5 DRMDumped
Realizing that their insistence on digital rights management harmed Apple the keys to an online revenue kingdom, they should have controlled themselves, major labels are rethinking their approach. This year EMI dropped DRM from its entire catalog and UMG testing its removal from a majority of new front-line titles. Almost every new music service emerging to compete with iTunes, most notably Amazon's, are now insisting on streaming digital tracks DRM-free to ensure their products will be compatible with the iPod. Look for the emergence of a more flexible user experience and fingerprinting systems to empower social networks and widgets to traffic in tunes.

6 Hannah's Hot, Hot Tickets
This fall's Hannah Montana tour became the unlikely catalyst for widespread scrutiny of the secondary marketplace, as unsuspecting parents received an rude introduction to today's concert business. Turn out mom and dad didn't like it when tickets that don't exist or show that aren't even on sale yet are being offered at secondary sites like Stubhub or eBay. Upset tweens and legal eagles notwithstanding, it will be artists, tied of watching profits go to industry parasites, that will ultimately bring about a revamping of the secondary ticket market. Mom and dad need to be aware. The end result may be higher ticket prices as the secondary market moves its premium pricing more in line with what the secondary market has shown consumers will pay.

7 The iPhone Connects
Also known as the "I's phone," the iPhone's marriage to iPod and wireless phone did more than just users play iTunes files between calls (see Digital, page 18). Apple forced the ir- 

8 RIAA Finally Indicted
Suing music fans may not go down as the strongest PR move of all time, but there's no debating this. Labels hit their mark in the first peer-to-peer (P2P) file-sharing suit to reach trial. Twelve Minnesota jurors awarded labels $220,000, finding Jammie Thomas liable for侵权ing 24 recordings she made available via Kazaa—a sample of the 1,792 titles that the labels' investigators detected in her "Shared" folder and chose to use as evidence. Afterward, some people called it a sad day as one of the industry's "best customers" was found liable. Thomas claimed she buys more than $300 in CDs every year. Others questioned how stealing so many tracks could make her a "best customer." Did she attend 1,700 concerts?

9 Kanye Wins So-Called Showdown
Amidst raps sales declines that outpaced even the overall industry's, "Graduation Day" proved that the world wasn't ready for the much-ballyhooed street-date battle with 50 Cent. Not even did West duet the first-week total of 610,000 for "Curtis," but as of this issue, leads the sales tally by more than half a million—and is still selling 25,000 copies per week, according to Nielsen SoundScan.

10 Publishers Hit Pay Dirt
Publishers have generally worked in the shadow of labels when it comes to pursuing unlawful P2P services. Although publishers were part of the case against Grokster that reached the Supreme Court in 2005, independent publishers really hit pay dirt for the first time this year when Bertelsmann settled with Harry Fox Agency affiliates over the media giant's investment in original P2P service Napster. Since every major publisher except Sony/Affirm Music previously settled their claims, there was more of the $50 million settlement to share among the "class" members.

A real competitor finally emerges to challenge the marketplace dominance of Apple's iTunes digital music store or iPod player. 7-Ringers—a jingle,bring ringtone/ Video ringtone sold in record stores—finally see a release date. Warner Music Group merges with EMI. Impala is successful in its challenge to the Sony-BMG merger. Universal Music Group—fed up with iTunes' fixed pricing and lack of interoperability—puts its music from the digital store.

NEWS

(THAT DIDN'T HAPPEN)
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#1 HOT RHYTHMIC ARTIST
#1 TOP ARTIST
#1 TOP MALE ARTIST (HOT 100 AND TOP 200 COMBINED)

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Want to know where the buzz is in the digital music space just follow the money.

Although venture capitalists and other investors may not be throwing around the kind of cash that we saw during the Internet bubble heyday, funding activity is back in a big way. But as this year shows, the bets are getting higher and smarter as investors seek out maximum return on minimum risk.

Overall, relatively little money was invested in music-specific technology plays. The music industry, and the disruptive digital space in particular, is just not an attractive target these days for several reasons.

"People are not that interested in a VC perspective in music investments in general," says David Goldberg, former GM of Yahoo Music and currently an entrepreneur-in-residence at Benchmark Capital (see 6 Questions, this page). "There are a lot of companies being created, but that's not necessarily a good recipe for VC investment. Rather than an interesting product, you want to see something that's going to be a full on business. I don't think you'll see VC stepping out in a big way and do significant funding rounds until things have a lot more traction.

But there is a host of technology plays receiving significant funding that have a music industry impact. Social networking services, widgets, mobile efforts and the like are all tools the music industry is looking to use.

Tracking the funding activity in the broader technology industry is like counting stars, but applying a digital music filter to it reveals some clear trends that tell an interesting story for the year. Following are the major categories at play and how they fared.

**SOCIAL NETWORKING/WIDGETS**

Social networking services and companies making applications (called widgets) for them were the clear winners this year by almost any measure you want to apply—investment dollars, press hype/buzz and traffic.

The region is Web 2.0. The ability of these networks to connect millions of like-minded individuals has virtually everyone rethinking how content, advertising and communication will take place online.

The potential for these networks was perhaps best illustrated by 10Key, a small mudlark application that lets users share lists of favorite artists and highlight what concerts they're going to attend. After amassing about 3 million users on its own in eight months, it doubled its base in three weeks after launching a version of the service on Facebook.

Now, VC sources say they are inundated with pitches from every Tom, Dick and Harry with a line of code and a widget. And the money is flowing, to the providers of the social networks and the applications being developed for them.

**MUSIC-SPECIFIC SERVICES**

Licensing concerns are the primary culprit behind the slight money flow to music-specific services these days.

On one hand, there are simple cost concerns. The licensing fees that digital music services have to pay labels for their content is a major capital expenditure that many VCs look upon as uneconomical considering the price pressure involved with competing against free peer-to-peer (P2P) pirate sites. VCs and other investors are looking for licensing fees to drop, or at least become more feasible, before dedicating too much more money to the space.

On the other hand, the legal status of music distribution remains unclear. VCs are still stung from the lawsuit against Hummer Winblad Ventures for backing Napster in the early days. As long as investors have to weigh any risk of a potential lawsuit, the wallet can be a bit tight. One firm backing that trend is Sequoia, which has invested in legal database YouTube as well as In2me, which early this year faced a rash of lawsuits before some last minute settlement deals.

That said, there is money to be made. The big winners here:
-**Stakk**: $3.5 million (un-supported/subscripted) personalized Internet radio.
-**Inventors**: Centennial Ventures, Rhino Ventures.
-**Music Rhapsody**: $25 million (music recommendation service).
-**Dareune, Segpal, Pandora**: 20 million (customized Internet radio and music recommendation services).

**Money Talks**

**/6 QUESTIONS/ Digital Music Guru And Investor David Goldberg On The Year That Was**

"Entrepreneur in residence" at early-stage investment firm Benchmark Capital, David Goldberg is a digital music pioneer. The former Capital Records exec co-founded Internet streaming music service Latiuch Media and served as its CEO until Yahoo acquired the company in August 2001.

He stayed on as GM of the Yahoo Music division, guiding the company through the launch of subscription service Yahoo Music Unlimited this spring. Goldberg left for Benchmark to evaluate consumer media investments, notably, he was involved with the funding of Facebook music widget Qloud.

This year saw a surge in the number of digital music startups entering the field, with a somewhat measured response by the venture capital community. Goldberg took a few minutes to reflect with Billboard.

1. With all the startups that entered the digital music space this year, what do you look for?

A lot of it is about the people, the management team. You're seeing people with a lot of experience starting these things.

2. This year you invested in Qloud, which is led by an interesting mix of former AOL and major-label executives. Which background is more important to you—record label or technology?

Both. If it's purely label people, it's tough because they don't have the user experience you want. But people with a pure tech background generally get themselves into a lot of trouble because they don't understand how the licensing works, or they're just naive.

3. This year Warner Music Group helped to fund UPlayMe and Universal Music Group invested in Amp'd. What do you think about labels getting into the investment game?

Is making a $5 million investment in something that turns into $50 million going to save their business? No. They're not going to get in on the best deals. Because those will attract the big VC and they won't need the labels. But if it's to learn and work with some really smart people as they rethink their business, I think it is a really smart strategy.

4. The last of the original Napster lawsuits settled this year. Does copyright uncertainty discourage you from investments?

There's a real question about these things that are probably illegal but get a lot of traffic, and then get label deals. Imeem was one of them. It follows the YouTube model where it's like, "Oh, we'll just figure it out later." As a startup, you can take those risks, settle and get licenses. Now it's a question of whether they can build a business based on the license deals they have to make.

5. But can you take that risk?

The Napster lawsuit was not a good experience if you were a venture capitalist. We have hundreds of companies a year presenting to us, but you have to ask if you really want to take that risk.

6. What are the digital music business strategies you're avoiding?

A la carte digital download services. I'm still a bit skeptical that that's a viable business. Mobile music as a whole has been a complete bust. Anybody in that space is not doing particularly well...
CONGRATULATIONS ON AN INCREDIBLE TOUR AND AN INCREDIBLE ACHIEVEMENT — JOE COCKER OBE.

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

BARRIE, JENNY, DORIS AND ALL YOUR FRIENDS AT

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JUSTIN TIMBERLAKE
HOT 100
POP 100

TOM HIGGENSON
(PLAIN WHITE TIPS)
HOT 100
POP 100

STARGATE
#1 HOT 100
HOT R&B HIP-HOP

DENEZ
HOT 100
HOT R&B HIP-HOP

DAVE BERG
#1 HOT COUNTRY

STARK KEL STOKKERS EMMERHOVEN
(ANDREW HERMAHAN)
HOT 100
HOT R&B HIP-HOP

MARCO ANTONIO SOLIS
#1 HOT LATIN

JEREMY CAMP
HOT CHRISTIAN

NE-YO
HOT R&B HIP-HOP

ROBIN THICKE
HOT R&B HIP-HOP

SEAN HURLEY
(VERTICAL HORIZON)
HOT R&B HIP-HOP

AVRIL LAVIGNE
POP 100

BRAD PAISLEY
HOT COUNTRY

FHER OLVERA
(MAMA)
HOT LATIN

ANTHONY "ROMEO" SANTOS
HOT LATIN

Pictured are ASCAP members on Billboard's Year-End Songwriter charts. Must be in Top 10 Hot 100, Top 10 Pop 100, Top 10 Hot R&B Hip-Hop, Top 10 Hot Country, Top 5 Hot Latin or #1 position on Hot Christian AC Songwriter charts. Includes #1 position on Producer Charts if member also meets songwriting criteria. Song charts based on data compiled from Billboard's 2007 Year-End charts.
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9 of 10 Hot 100 Airplay
9 of 10 Pop 100 Songs
9 of 10 Pop 100 Airplay
9 of 10 Hot R&B Hip-Hop Songs
9 of 10 Hot R&B Hip-Hop Airplay
9 of 10 Hot Adult R&B Songs
9 of 10 Hot Latin Songs
9 of 10 Hot Latin Pop Songs
9 of 10 Hot Tropical Songs
9 of 10 Hot Latin Rhythm Songs
9 of 10 Hot Digital Songs
9 of 10 Hot Christian Songs
9 of 10 Hot Christian AC Songs
8 of 10 Top Soundtrack Singles
8 of 10 Hot Country Songs
8 of 10 Hot Mainstream Rock Songs
8 of 10 Hot Rhythmic Songs
8 of 10 Hot Digital Tracks
7 of 10 Hot Rap Songs
7 of 10 Hot Ringtones
6 of 10 Hot AC Songs
search engine. $3 million), Control Room (streams live events online, undisclosed).

**BACK-END TECHNOLOGIES/SERVICES**

Conventional wisdom is that the real money in the gold rush wasn't made by gold miners, but by companies selling the miners picks and axes. Below are the best of the pick-and-axe companies of 2007.

*Not* the sexy, consumer-facing companies like the prior two categories, these behind-the-scenes companies provide the critical technology and business services required to make the whole digital music space work in the first place.

They represent safe bets once a marquee customer comes onboard, and in many cases the customers end up taking on the role of investor because it's cheaper than developing proprietary technology.

The Orchard Merges with Digital Music Group (value undisclosed)

Pump Audio: Sold for $42 million (online music licensing). Acquirer: Getty Images

Taggforte: $40 million (social network-turned-back-end tech for MTV's Flux). Investor: Viacom

**SEEN RED** From Bankruptcies And Closings To Layoffs, It Wasn't A Great Year For Everyone

[Image with a man's face on it]

**AMP'D** The upstart mobile service took a very content-heavy approach to competing with the major operators. It counted Universal Music Group and MTV as two major investors contributing to more than $360 million raised. But deadbeat customers (almost half never paid their bills) and subsidized services led to its bankruptcy this summer.

**BOLT.COM** The reborn teen-focused social network had some innovative music sampling and sharing features—but it didn't bother paying the labels for it. Inability to reach a settlement deal was cited as a reason why a $50 million acquisition offer by competitor GoFish fell through. The company has since gone bankrupt and ceased all operations.

**SNOCAP** Founded by original Napster brainchild Shawn Fanning, SNOCAP emerged in 2002 with grand plans of monetizing the peer-to-peer music space via current identification and filtering services. It won backing from Ron Conway, Morgenstern Ventures and WaldenVC, and in that time secured partnership deals with all the major labels, independents and several music services like imeem, PumpAudio and MySpace. However, its MyScores digital music sales widget for MySpace failed to make an impact. The company's fall left off 60% of its workforce and is seeking a buyer.

—Antony Bruno

**SonicBids** Founded by original Napster brainchild Shawn Fanning, SonicBids emerged in 2002 with grand plans of monetizing the peer-to-peer music space via current identification and filtering services. It won backing from Ron Conway, Morgenstern Ventures and WaldenVC, and in that time secured partnership deals with all the major labels, independents and several music services like imeem, PumpAudio and MySpace. However, its MyScores digital music sales widget for MySpace failed to make an impact. The company's fall left off 60% of its workforce and is seeking a buyer.

—Antony Bruno

**Zing**: $12.5 million, then said for an undisclosed sum (software for sharing music via Wi-Fi). Investors: RedPoint Ventures, 1DG Ventures. Acquirer: Dell

**Royalty Share** $10 million (digital collections firm). Investors: Bertelsmann Digital Media Investments, Trident Capital

**Notable mentions:** SonicBids Investments, Trident Capital

**MOBILE**

The mobile technology world can be so confusing that there are a number of VC firms that specialize in just that. As an investment category, mobile sees robust activity year after year. But viewed through a music lens, few music-specific mobile ventures get much play due to how risky they can be.

The economics of mobile music services are even thinner than in the broader digital space. Carriers demand a pretty big cut of revenue, as do record labels, which leaves very little left for the mobile application provider in the middle.

The tougher it gets, the more M&A activity we can expect, and that's been a major theme this year.

**INFOSPACE** Bought for $135 million (mobile content applications and ringtones). Acquirer: Motixity

**Swingo** Sold for $100 million (mobile social networking). Acquirer: Nokia

**Mustuvue** Acquired for $50 million (mobile music technology provider). Acquirer: Microsoft

**Action Engine** $20 million (mobile phone software). Investor: Baker Capital

**Catalyst Mobile** $180 million (mobile music distribution technology). Investors: Softbank Ventures, DCM

**Notable mentions:** Melodeo (streaming mobile music, $7.6 million), SayNow (text and voice messaging for clubs, $7.5 million), Groove Mobile (back-end technology for mobile music services, $6 million)

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**Mobile Milestones**

The 2007 mobile music market could be summed up in one phrase: “It’s the device, stupid.”

And though no mobile music service or associated innovation gained even a fraction of the attention that Apple did by unveiling the iPhone, that story certainly helped shine a spotlight on other mobile music developments, if only by means of comparison. And believe it or not, other mobile music milestones were met throughout the year.

AT&T finally joined competitors Sprint and Verizon Wireless by launching its own full-song music download service. Its strategy is one of partnership, tying eMusic and Napster to create mobile versions of their digital music services so users can buy individual tracks or track bundles directly from their phones. The operator also became the exclusive U.S. provider of the iPhone, which sold more than 1 million units in less than three months.

Rhapsody got into the mobile game as well. After absorbing MTV’s Urge, the company struck a deal with Verizon Wireless that made Rhapsody the exclusive platform to deliver tracks purchased from the V Cast Music service. Through time, Rhapsody and Napster hope to apply a wireless all-you-can-eat subscription model to their plans.

This year also saw a resumed push on ringtones, with operators spending big bucks on exclusive deals with big-name acts into hopes of gauging a stallling market. Verizon led the way, landing such big-ticket names as AC/DC, Bob Marley and Led Zeppelin. AT&T landed a few punches as well, ending the year with exclusives from Dave Matthews Band and Matchbox Twenty.

But from its initial flashy unveiling to the lines of people camping out for a device that didn’t even sell out, to the inevitable backlash when Apple cut the price by $200 just 70 days after it went on sale for $600, the iPhone dominated mobile music discussion. And it will continue to do so for months to come.

Meanwhile, other handset manufacturers are now pulling out the stops.

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**Nokia N95**

The N95, Nokia’s flagship smart phone, supports MP3, WMA, RealAudio and several other digital music formats, and also contains a FM radio tuner. Its Bluetooth feature enables audio to stream to other speakers. It can access the Internet through built-in Wi-Fi, and European models feature Nokia’s new Ovi digital entertainment service and music store, and an 8 GB internal flash storage capacity. No U.S. carriers sell the device yet, but U.S. fans can get an unlocked version directly from Nokia.

**HTC Touch**

A full-screen, touch-navigation wireless phone that runs Windows Mobile version 6, the Touch features HTC’s TouchFLO interface. Sprint offers the product exclusively in the United States. The Touch features direct access to the Sprint Music Store, as well as video services, Outlook e-mail and streaming radio stations. A microSD card slot offers up to 4 GB of removable memory.

**LG Voyager**

Known in Europe as the Prada phone due to a branding relationship there, the new Voyager from LG out-competes the competition by featuring two screens—a 2.8-inch touch-screen display on the face and a smaller screen when flipped open above a QWERTY keyboard. It plays MP3, WMA, AAC and all other digital music formats. A microSD card slot supports up to 8 GB of memory. It’s available exclusively via Verizon and supports all the operator’s VCast multimedia services.

**Samsung F700**

The Ultra Smart-branded multimedia phone features a touch-screen interface and a full QWERTY slide-out keyboard. It uses a drag-and-drop navigation feature that makes it easier to search for specific content, like music. It lacks any significant onboard memory, but has a microSD memory slot for up to 4 GB. Rumored to be coming to Verizon this Christmas under the name Usab.

**Sony Ericsson W960**

Sony Ericsson W960 W960 The W960 is the international version of a touch-screen phone but with a normal sliding keypad. The 8 GB device has a 2.8-inch display, 3.2 megapixel camera and Wi-Fi for Web browsing. It supports MP3 and AAC. An optional charger desk stand includes speakers. Not yet available in the United States.

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**This Year’s Models**

**New Services Reach for A Slice of the Digital Pie**

After 2006—a year when virtually no one managed to launch a digital music service in competition with Apple’s dominant iTunes—2007 was a refreshing change of pace.

Several fresh faces emerged onto the digital music scene this year, buoyed in part by record companies’ newfound willingness to experiment with different business models, but also by the departure of several high-profile competitors.

By far the most visible service to throw to the curb this year was MTV’s large, now- defunct entry called Rhappr. America-born Rhappr’s technology with its editorial and music curation staff.

Sony began the slow dimming of the light on the struggling Connect Music service. The company in August announced a gradual shutdown that will begin in March, laying off about 200 employees and relocating the remainder to another division.

Eventually, though, it’s hanging in there. This year, the Microsoft service was upgraded with a decidedly social networking-oriented strategy. The Zune Social Initiative, which pairs user profiles (called Zune Cards) that members can use to list their favorite artists, post widgets onto other social networking services and let others sample music in full-song fashion.

Meanwhile, a host of such companies as Snocap and Lala tried a more “distributable commerce” approach—where digital vending machines called “kiosks” let artists offer downloads from their own social networks, as well as from their fans’ profiles, rather than forcing consumers to visit digital megastores like iTunes. And the year ended with Radionomy’s monumental decision to sell its newband direct by from its Web site and let fans set the price.

But neither the stumbles of MTV and Sony nor the experimental methods of Radionomy and others have kept the following services from entering the market with their own business models.

**Amazon**

After years of “will-they-or-won’t-they” teasing, Amazon finally unveiled its multi-anticipated digital music service—which, as promised, features iPod-friendly, digital-rights management-free MP3s from EMI, Universal Music Group and a handful of independent labels. In addition to unprotected music, it promotes a variable pricing model that sells albums for between $5 and $9. In the short time it’s been active, the service is already considered the third largest digital retail outlet on the Web, after iTunes and eMusic—and that’s without content from Sony BMG and Warner Music Group (WMG).

**Slacker**

Bying its name, Slacker actually worked overtime this year with two service launches. The first, in the spring, marked the start of its free, ad-supported customizable online radio service. It then followed up in November with phase two: transferring from a portal it’s ad-supported, but by adding $9.95 monthly fee. Now that all the pieces are in place, look for Slacker to pick up the slack during the holidays and into next year.

**iMEEM**

The digital music business model these days is much like a game of chicken. Start with a service that lets users stream free music, then hope to gain as many users as possible so that when the labels threaten to sue, you can turn it all off into a licensing deal instead. That’s what IMEEM did. After IMEEM initiated legal action against the playlist streaming service, iMEEM implemented filtering technology, and an advertising system from Snocap to cut in on the deal. Every time a user played one of the songs it music counts all of four major labels as partners.

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**Digital Stories of ’07**

1. Apple unveils iPhone to strong sales
2. Large Shure launches services
3. LG unveils W960 smartphone
4. AT&T launches music services
5. Apple buys Snocap
6. E.M.D. launches digital rights management system
7. Amazon launches long-awaited digital music service
8. Rhapsody launches new service
9. Rhappr, America’s first entry, ceases operations
10. Amazon launches Connect Music service
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Music Titles For Regular Folks
Boost The Videogame Biz
By Antony Bruno

By all accounts, 2007 was a great year for the videogame industry, driven largely by the rising popularity of music-driven titles.

Total videogame sales (hardware and software) through October was $10.5 billion, compared with $7 billion for the same period last year, according to data from NPD Group.

Much of the growth, of course, can be attributed to a more stable market for the new-generation game consoles: Xbox 360, PlayStation 3 and Wii. But another factor is the "casual game," a segment that significantly includes music-based titles. The rise of casual games—those that virtually anyone can pick up and play without training—fuelled the surprising emergence of the Wii as the dominant game platform. It outsold the Xbox 360 and the PS3.

And with big hardcore gamer titles being pushed back until next year or running into ratings disputes, music games are set to make a real difference for this holiday season and beyond.

A breakdown of the year's biggest music-themed games:

**'Guitar Hero III: Legends of Rock'**

XBOX 360, PS3, Wii

Activision's first shot at a new "Guitar Hero" title with new developer Neversoft. "Guitar Hero III" is poised to be the best-selling music game of the year, it sold 1.4 million units in the first six days after its Oct. 26 release, and analysts expect strong sales through the holidays. Along with the more than 60 songs that ship with the game, Activision added the ability to buy and download more songs online for 500 Microsoft Points (about $5).

**'Guitar Hero II'**

XBOX 360, PS2, Wii

Activision created this version of "Guitar Hero" for the Xbox 360 shortly after acquiring publisher Red Octane. The game has sold more than 2.8 million copies in the year, with only "Madden NFL 08" and "Halo 3" selling more.

The game also introduced the concept of downloading new songs for "Guitar Hero II". More than 60,000 packs, 2 million individual songs, have been purchased, according to Activision.

One downside: In November, the Rockstar game shipped with wired microphones that gamers use while attempting to sing along to studio tracks from major artists. The game also lets players upload video versions of themselves to the "SingStar" online community site, where others can view and rate their performances.

**'Rock Band'**

XBOX 360, PS3, Wii

"Rock Band" ups the ante from "Guitar Hero" by letting gamers play more than just the guitar track, but also bass, drums and vocals. Of course, each requires a different controller, which bumps the price up to $399, compared with $79 for "Guitar Hero."

The game debuted Nov. 20 and has shipped more than 1.3 million copies. It ships with 58 tracks, and gamers can download new songs weekly, for $5.99 a three-pack or $1.99 per song, at the game's online store.

"Rock Band" has a slight stumble early on when its guitar controller proved a bit buggy, but MTV/Harmonix honored all warranty requests.

**'SingStar'**

PS2

The "SingStar" franchise sees an updated interface and the ability to buy and download new songs with its evolution to the PS3. The karaoke game ships with wired microphones that gamers use while attempting to sing along to studio tracks from major artists. The game also allows players to upload video versions of themselves to the "SingStar" online community site, where others can view and rate their performances.

It includes 36 songs on the disc, but also allows gamers to purchase up to 40 additional titles via the SingStore, accessible via the online section of the game menu.

The game hits stores Dec. 6 in Australia and the United Kingdom, but won't make it to the United States until early 2008.

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BIGGEST IMPACT BY AN UNSIGNED ARTIST
Ingrid Michaelson

Plenty of artists received crucial exposure by licensing material for use in film and TV this year, but none made as big a jump in profile as Ingrid Michaelson, a label-less, New York-based singer/songwriter. Discovered on MySpace by a management company, Michaelson soon had her work featured on "Grey's Anatomy" and "One Tree Hill," most notably, her tune "The Way I Am" was used in a much-seen Old Navy commercial. Those placements have driven the self-released "Girls & Boys," No. 1 on the Heatseekers chart and "The Way I Am" to top 25 status at Adult Top 40—and still building. "When I'm onstage, I'm connected to the people who are listening," Michaelson says. "Having music on TV is a little more isolated and disconnected. It's been very good to me, but you do have to get used to the fact that nobody claps when your sweater commercial comes on."

Oh, Bee-Hive...
BEST USE OF BRANDING "Hairspray"
John Waters' 1988 film fairy tale of a perky, "pleasantly plump" teen girl in 1962 Baltimore blossomed into a full-grown franchise this year on the strength of the film adaptation of the 2002 Broadway musical. "Hairspray" has pulled in close to $120 million in its domestic run, giving it the third-highest gross of all U.S. movie musicals (behind only "The Rocky Horror Picture Show" and "Dreamgirls"), and the film's soundtrack has shifted 801,000 copies in the United States, according to Nielsen SoundScan. In addition to books, novelties, a theatrical singalong version of the film and single- and double-disc DVD releases, fans can set their 'do with actual "Hairspray" hairspray from Sebastian. "The discs are designed to go with musicians who must, but the sight of giant army recruits in underpants shouldering the Statue of Liberty through the Vietnamese jungle tugs the heart of the music supervising producer Marc Shaiman says."

Journey To The End
BEST PLACEMENT OF SONG IN A HIGHLY WATCHED TV SHOW
"The Sopranos" finale/journey's "Don't Stop Believing"
At first it seemed like a cruel prank, designed to make 12 million people sit up and shout, "What the hell's wrong with the cable?" But in retrospect, there was brilliance in David Chase's decision to end his beloved mob-life series by ratcheting up an almost unbearable tension to the cheesy, arena-rock sounds of the 1981 Journey hit (a placement that made the song No. 1 download at iTunes in the following weeks).

With A Little Help... BEST REINTERPRETATION OF A CATALOG-Across the Universe
There are enormous and obvious dangers in reusing with Beatles music, but the Julie Taymor-directed "Across the Universe" powerfully proved that the Fab Four's songs have a life separate from the band's mystique. Carpent the thin love story if you must, but the sight of giant army recruits in underpants shouldering the Statue of Liberty through the Vietnamese jungle to the sound of "I Want You (She's So Heavy)" made the music thrilling all over again. A largely new-to-the Beatles tween audience helped make the film a top 10 box-office earner when it went into expanded release in October, and it earned a Golden Globe nod for best musical or comedy earlier this month.

Two For Once
BEST SINGLE-ART SOUNDTRACK
"Once"
"I decided to go with musicians who could harmonize, rather than actors who could harmonize," says John Carney, writer/director of sleeper hit film "Once." The approach worked like a charm, with Carney recruiting his former Frames bandmate Glen Hansard and 17-year-old pianist/vocalist Marketa Irglová to star in the film and to craft the affecting songs that drive the narrative. When those songs were released as the Hansard/Irglová album "The Swell Season," they had no commercial impact. But, repackaged as music from "Once," the album has shifted 192,000 copies and spent 27 weeks on Billboard's Top Soundtrack Albums tally.

In The Building
STRENGTH'S RETURN TO NO. 1
Elvis Presley
Thirty years after his demise, the King once again ruled Forbes' list of topearning dead celebrities, helped in no small part by placement of his music in such films as "Fred Claus," "The Game Plan" and "The Brave One" and such TV shows as "Big Love," "ER" and "American Idol." He had his own prime-time ABC special this year and sold out Memphis' FedEx Center to make a headlining appearance—via filmed concert footage—with surviving members of his old TCB Band.

It's All Right, Ma. I'm Only Driving
MOST SURPRISING GRANT OF ACCESS
Bob Dylan, "I'm Not There"
It may have been written off as cranky absurdism when Bob Dylan turned up in a Victoria's Secret ad in 2004, but this year he offered himself up in a big way, allowing his work and life story to be channeled through a variety of stand-ins in the Todd Haynes film "I'm Not There." "It started to feel like a daunting responsibility to present Dylan to the world in this form," Haynes says. "But his manager said to me, 'Don't worry. This ain't Dylan—it's your point of view of Dylan.'" This year, Dylan also made the jump from ogling lingerie models to driving an Escalade in a Cadillac commercial.

Negative Creep
MOST CONTROVERSIAL PLACEMENT
Nirvana in "Cold Case"
Much has been made of the battles for the control of Nirvana's legacy between Courtney Love and the band's surviving members, but nothing made the '90s seem so far away as this fall's season-opening episode of "Cold Case," which used eight Nirvana songs as the soundtrack to a story about a 1994 "thrill kill" crime. Even in a year when the Buzzcocks were singing for AARP, it was a little unusual to hear Kurt Cobain's songs harnessed to a network police procedural.

Martoney Lunch
BEST USE OF PERIOD MUSIC "Mad Men"
There was a continuing trend this year in using indie and even unsigned bands in TV soundtracks to give shows a contemporary edge. But AMC's surprise hit "Mad Men" created a remarkably vivid soundtrack using period-appropriate music from the post-Fisher/Sowers/Beatles era. "We tried to pull everything from 1960 to 1961," music supervisor Alexandra Patsavas says. "But we stepped out more with a Caribou song and a Dylan song."

Salute To Cox
BEST CELEBRATION OF NONEXISTENT HISTORY "Walk Hard"
This Judd Apatow-produced, Jake Kasdan-directed and John C. Reilly-starring mock biopic churned 50 years of rock history into some fine, raucous laughs, spoofing both rock 'n roll excess and movie conventions. But the real kicker is that the Columbia soundtrack tracks Bob Dylan as faux lead singer Dewey Cox, creditably belts out a career's worth of tunes, including rockabilly and disco versions of the Marshall Crenshaw-penned title track. With Jack White as Elvis, Jack Black as John Lennon and John C. Reilly as a 15-song soundtrack out, this is the year to give Dewey his due.

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Branding

R&B Rihanna + CoverGirl
Josh Rabinowitz, senior VP/director of music at advertising agency Grey Worldwide, is not a fan of the term ‘sellout.’ He prefers ‘sell-in.’

“There’s an environment of paranoia in the record business right now,” says Rabinowitz, whose ad industry work includes the Dr Pepper/Be You campaign. “Artists are starting to realize that if they don’t sell in—it means license their music to advertisers. TV shows, movies and other outlets beyond the realm of radio and the music video networks—they might be left behind. It’s becoming essential that they participate in these endeavors. That’s reality.”

Rabinowitz knows what he speaks. He is responsible for one of 2007’s highest-profile sell-ins: Rihanna’s partnership with CoverGirl, which saw the Island Def Jam (IDJ) singer serving as the face of the Procter & Gamble cosmetics line’s new Westicks Fruit Spritzer lip gloss. In the campaign’s centerpiece spot, Rihanna’s hit “Umbrella” plays as she tells the viewer (in footage captured during the “Umbrella” video shoot) what she’s got on under her umbrella. At the end of the commercial, Rihanna inserts CoverGirl’s “Easy, breezy, beautiful” tag line into the song’s lyrics.

The deal also contained several retail components, including placement of Rihanna’s “Good Girl Gone Bad” album in the beauty departments at Wal-Mart stores.

In Rabinowitz’s view, the Rihanna/CoverGirl tie-in embodies the ideal branding relationship between product and personality. “The spirit of the thing has to make sense,” he says. “There has to be a legitimate connection and those are rare. But when it’s real—and when those 10 seconds are over and the song is still ringing in your head—you feel something from it.”

Rabinowitz says that CoverGirl’s getting in on the ground floor of the ascent of “Umbrella” bolstered the cosmetic company’s trendsetting image.

From the label’s perspective, the CoverGirl endorsement helped accomplish one of its principal goals for “Good Girl Gone Bad.” Rihanna’s third album in three years. “When you think of [the singer’s first single] ‘Pon De Replay,’ you think of a bubble gumpop teenagersong,” IDJ strategic marketing VP Jeff Straughn says. “Now to ‘Umbrella’ with CoverGirl three years later and you’re thinking of her in the mature young-adult sense. We were able to grow her up out of that partnership.”

What IDJ didn’t necessarily gain was huge album sales. Since its release in June, “Good Girl Gone Bad” has sold 374,000 copies, according to Nielsen SoundScan. (That’s compared with more than 1.6 million for Rihanna’s 2006 album “A Girl Like Me.”) Yet as a digital download, “Umbrella” which topped The Billboard Hot 100 for seven consecutive weeks—has sold in excess of 2.19 million copies, more than doubling the album’s sales.

“We’d like to think that, as a whole, that this is the CoverGirl thing—that the people at CoverGirl—wouldn’t think of that without thinking of Rihanna as an artist—that they help us sell full-length albums as opposed to singles,” Straughn says. “In hindsight, looking at the campaign, it had a lot of impact on total album sales. It probably wasn’t as much as we’d hoped but then again, we’re greedy. We always have bigger goals. And the campaign certainly helped mobilize and monetize our content in all its forms. As long as that does that, I’m not sure how I could be upset.”
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Maligned By A Merger

"Be careful what you wish for, lest it come true." This could be the legal lesson of the year after independent music association Impala successfully forced the European Commission to re-examine the merger that created Sony BMG Music Entertainment. The investigation not only took on the other majors during a time of struggle in the music industry, but the depth of the investigation and subsequent approval might open the door to future major mergers. The EC initially approved the merger in 2004. After Impala challenged the decision, the European Court of First Instance in 2006 annulled it. The court strongly criticized the EC for the way it reviewed the potential anticompetitive impact of the proposed merger and the EC's written statement of reasons for approval. While the court annulment was an appeal, the EC began to again review the merger. In addition to examining Sony and Bertelsmann AG data, the EC required the other majors to turn over information as well.

Speaking on condition of anonymity, sources close to major label groups that were not part of the merger tells tales of the enormous division of financial and legal resources to comply with the requests, which they were legally required to deliver.

"This time around, [the EC] investigations were going to make sure they were hyper-rigorous so they couldn't be criticized" for the way they reviewed the impact of the merger, a source says.

The majors had to complete extensive questionnaires. Then they were required to research, gather and provide detailed information on pricing and discounts for every physical album released during a five-year period, which charted in the top 100 for at least one week, in each of 15 European Union member states. An average of 11 million sales transactions fell within the scope of this request for the majors not part of the merger.

The album data included every published price to dealers (called PPD in Europe or wholesale price in the United States) the kind of discounts provided, whether they were for returns, file discounts, co-op advertising or other allowances; and the amount of each discount. Then the data was broken down by customer in each territory — often on a weekly or daily basis, depending on how often the major changed its price or discount.

In addition, the majors were required to provide a detailed analysis of online and mobile sales for several years, broken down in each of the 15 territories by repertoire, format, digital partner and other factors.

One problem the companies had in gathering this information was that most of them track their albums based on sales, not on how they chart. So they had to first research which of their albums reached the national charts in each country during that time period. Then there were information technology challenges. No company uses the same royalty system within a major group, a source says. So information from multiple territories had to be reconciled.

"Not only did a number of people in a number of departments have to spend huge amounts of time collating this information," one source says, "but other people couldn't run reports they needed due to the backlogs being created."

One source estimates the man-hours spent by one major equalled six people working an entire month on the data plus another month to answer the questionnaires. Another source puts expenses at one major paid to outside experts, needed to supplement its in-house staff, at close to $1 million.

In October, the EC approved the merger again. But this time, it emphasized the unprecedented review process.

"This investigation represents one of the most thorough analyses of complex information ever undertaken by the commission in a merger procedure," competition commissioner Neelie Kroes said at the time. "It clearly shows that the merger would not raise competition concerns in any of the affected markets."

The EC's statement of reasons for its approval is expected to be completed by late December or early January, a source says. And predictions are that it will be hundreds of pages in length. What that document reports on the record industry could determine whether there is an opening for future major mergers.

"The commission got to look not only at what the market looked like before the merger, but what effect the merger actually did have on the market, if any," a source says. "The fact that they put the whole industry under a microscope and found that there was nothing bad is a good result."

Impala continues to oppose the merger without some type of remedy, such as a sale of some assets. The BEC "ignored the independents' evidence of anti-competitive behavior across all key markets," the group said in October. "Moreover, the commission did not consider the non-price effects of the merger on consumer choice and diversity, as well as competitive access to e-mail, radio and online."

Regardless of the ultimate outcome of this merger, some industry professionals want the focus to switch to other matters.

"If the EC, op. to a lesser extent, the [Federal Trade Commission] or the [Department of Justice] in this country, had even a remote understanding of economics, these antitrust witch hunts would end," an artists' lawyer wrote in an e-mail to Billboard earlier this year. "There are no monopolies in the music business — there never were and there never will be. If there were only one major label, the barriers to entry are so low, that wouldn't even matter. And if consumers can't get music delivered to their devices, they won't want what difference does it make? We're not talking about water or electricity here."

Hills and Valleys
Legislators Made Little Headway With Music Issues In '07

The strong momentum for legislative changes that the music industry built in 2005-06 was essentially stymied this year. The reason is simple: The Senate and House Judiciary Committees, where most copyright-related bills begin, were focusing on patent reform and employment terminations of U.S. attorneys.

The hottest bill of '06 was one to reform section 115 — the compulsory license to copy and distribute compositions previously recorded and released in the United States. Neither publishers nor digital music companies got any traction for change this year.

Internet webcasters couldn't get enough congressional attention to change the Copyright Royalty Board decision, which earlier this year set royalty rates to "perform" records. Webcasters warned that Internet radio would go silent without immediate legislative action changing the rates. But the only real impact Congress had was some strong-arming by Rep. Howard Berman, D-Calif.

His stern warnings of potential changes got SoundExchange to the bargaining table, working out deals with large webcasters, Digital Media Association members and some smaller and nonprofit webcasters to help them stay aloof.

Artists and labels began the long process toward possible change in copyright law for terrestrial radio broadcasters. Their movement to no longer exempt broadcasters from paying royalties to play recordings resulted in House and Senate committee hearings on the issue. The National Assn. of Broadcasters has begun strong lobbying efforts. No bill was introduced by press time.

Congressional interest in piracy on university computer networks has been piqued, but bills did little more than require schools to provide information on their anti-piracy policies. The reporting requirements are part of the Higher Education Amendments of 2005 (S. 1605), passed in the Senate, and the College Opportunity and Affordability Act of 2007 (H.R. 3475), introduced in the House. — 56
Congratulations and Happy Holidays
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Such Great Heights

In an era where online buzz reigns supreme, indie labels can be red hot one minute and ice cold the next. But Sub Pop and Merge have never seemed to lose their little piece of the underground rock ecosystem. In recent years, the labels have maintained a foothold in the forefront of sounds, but they’ve also surged into the mainstream thanks to the Shins and Arcade Fire, respectively. And in 2007, both of those acts scored big.

The Shins’ third Sub Pop album, “Wincing the Night Away,” debuted in January at No. 2 on The Billboard 200 and has sold 474,000 copies in the United States, according to Nielsen SoundScan. Meanwhile, Merge had two hits with Arcade Fire’s “Neon Bible,” which has sold 322,000, and Spoon’s “Ga Ga Ga Go,” which has moved 178,000. As their banner years draw to a close, Billboard asked Sub Pop co-founder and Merge co-founder Mac McCaughan to reflect on their successes and share some helpful tips.

**How did you maximize your major releases in 2007?**

**Poneman:** For us, the most important thing is maximizing our personal relationships. We place a high premium on our relationships with our artists, and make sure we have great publicists who are good at follow-through. Because of this, doors have been opening, and we’re seeing things like the Shins on “Saturday Night Live.”

**McCaughan:** We had never had to manage a massive launch like we did this year. We spent a lot of time trying to prevent things from being front-loaded. A band like Arcade Fire is not obsessed with selling a certain number of records; they didn’t make a video, and they’re barely on the radio. We had to deal with controlling the flow of information and stopping the leaks of the records, and balancing the initial excitement with long-term plans. I think we did a good job, although it’s always a learning process.

You have incredibly diverse label rosters, with huge bands signed alongside small, obscure acts. How do you ensure smaller bands don’t get ignored or left by the wayside?

**Poneman:** We try to maximize our “smaller” bands in their own ways. For instance, someone like CSS is huge in the U.K. and in France, and they got placed in an iPod commercial. We try to develop the Long Tail and just make sure we’re active participants in the indie rock marketplace. A lot of this stuff is very intuitive.

**McCaughan:** I’d like to think we’ve been pretty balanced and flexible throughout the process. We try to maximize every release based on what it is, and we did spend time this year worrying that stuff might get lost in the shadows at our two big releases. We released records like Oakley Hall and Imperial Teen last fall, and we wanted to make sure those records got heard. We never count on a record being huge, and we always make sure to have a full back plan. Spoon and Arcade Fire are outliers; even smaller records that sold 20,000 records are big for us.

Aside from building the bands on your label, how did you go about building your label’s “brand” this year?

**Poneman:** When Bruce [Ponett, Sub Pop co-founder] and I started, we spent a long time looking at the great labels of yore—Capitol, Sire, Rough Trade, all of these. We had an intuitive sense of what was appropriate and what wasn’t for our label. Other labels have hits and misses, and we just want to make sure that our hits are big enough to support if something doesn’t sell as much as we were expecting.

**McCaughan:** I’d like to say we’ve hit the Merge brand by benign neglect [laughs]. It’s a double-edged sword, because while we’d like people to know about the label, we think the records we put out are more important. That said, we do want people to know about the label and must us to check out other bands and be willing to experiment. We sign bands because we like them, and we hope that people will dig our taste.

**What are your plans for 2008?** Neither of your labels have a big banner release on your calendar.

**Poneman:** Well, we do have Flight of the Conchords and Wolf Parade, both of which we are expecting to do well. We also have a fantastic new artist called Daniel Martin Moore, who we’re really excited about. Our 20th anniversary is April 1, and we’re planning a big celebration in late July. We also just launched our digital store.

**McCaughan:** We have new &the Brothers; American Music Club and Destroyer albums coming out. We’re also planning on launching our own digital store sometime in the near future.

Indies Experienced Accelerated Digital Growth In ’07

**Bigger Bytes**

Indies saw a number of gains in digital sales during 2007, with their share of the digital market and online track sales both experiencing growth. This trend looks well for Indies, as broader numbers show that CD sales are falling precipitously and digital sales continue to accelerate.

Albums distributed by Indies captured 20.39% of the physical sales market and 28.99% of digital album sales for the first 11 months of 2007, according to Nielsen SoundScan. For the same period in 2006, Indies held 19.13% of physical sales and 27.87% of digital sales. Every Indie distributor had a greater percentage of digital sales than physical, with one holding more than twice the market share in digital sales than it does in brick-and-mortar (Alternative Distribution Alliance [ADA], which has 3.46% of the physical market and 7.51% of the digital market).

By comparison, only one major distributor (EMI Music) had a greater digital market share, with its slice of digital sales at 10.08% and its cut of physical sales at 9.30% for 2007. A number of majors also saw their share of the digital pie drop, with Warner and Sony BMG all reporting lower percentages of digital album sales in 2007 than in 2006.

The majors could find themselves in trouble if they keep losing ground in the digital realm. For the first 11 months of 2007, CD sales fell 18.8%, while digital sales rose 56.9%. Indies also gained ground in the fast-growing digital track space. The indie slice of that market rose from 13.8% in 2006 to 14.92% in 2007, and those numbers don’t include tracks distributed by Red ADA, Ryko or Caroline, because SoundScan doesn’t break them out in such fashion.

EMI, Sony BMG and Warner, meanwhile, all experienced losses in their share of digital track downloads. Again, those declines could cause problems for majors if the trend continues; digital track sales rose 46.4% in 2007.

Indies are on a roll in the digital world, and many are seeking new ways to enhance their successes. On a number of levels, Indies are better-positioned to do well in an online era. Their audience tends to be younger and more tech-savvy, and the sheer number of indie labels and their vast back catalogs are easier to capture the Long Tail market. Indies are now looking beyond the usual iTunes and Amazon sales opportunities to maximize their profits from the growth in digital sales.

Some Indies are harking back to the days of the “DIY” ethic when it comes to selling their music online. In November, Sub Pop Records announced the launch of its own digital store, through which it plans to make its entire catalogue available for download. Merge Records also plans to launch a similar store in 2008.

In addition, indie record stores have been getting in on the action. New York’s Other Music opened its MP3 boutique earlier this year, while venerable West Coast outlet Amoeba plans to launch its version soon.—CH
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EMI MUSIC PUBLISHING E-MAILS TUNES

The film and TV team at EMI Music Publishing includes a signature link at the end of every e-mail it sends, which allows the recipient to download the publisher's favorite songs of the moment. In effect, every e-mail becomes a "soft pitch." At the end of each month, the publisher then sends a roundup e-mail to all of its contacts, featuring all of the songs in one e-mail before a whole new set of songs is selected.

EMI is able to track who downloads each song. And the publisher reports real results: Songs have been used for film and TV projects simply from an e-mail sent about a completely different topic.

BUG MUSIC CREATES MASTERS

As long as the artist isn't subject to a rerecording restriction in a record deal, a publisher can create one-stop licensing by recording soundalike or alternate versions of older songs that people already know. Bug Music generated new recordings by such acts as the Guess Who and Average White Band.

UNIVERSAL MUSIC PUBLISHING GROUP GIVES YOU LYRICS TO WEAR

Marketing is no longer the sole domain of the record label. Universal Music Publishing Group formed a marketing council to brainstorm creative new revenue opportunities. One idea: Revise catalog sales with lyric merchandising programs.

The publisher recruited more than 15 manufacturers for a program that includes Prince's "1999" (using the title of his song), the Beautiful Colorful Things that color the stories behind some of the world's best songs and a runaway fashion show for Lyric Culture featuring a performance by Perez.

There's no need to settle for T-shirts. Universal licensed lyrics for best-sellers like Monkeys, school supplies and the fittings of jackets.

Once publishers come up with the ideas, they need to make the deals and stay involved: Help manage the projects, work with retailers and co-promote fashion shows and other events.

PRIMARY WAVE MUSIC PUBLISHING MAKES ART

Experienced record execs know that packaging can be an important brand tool for record companies and songwriters. Publishers can turn music promotion into an event.

To promote the music of Nirvana's Kurt Cobain to a select few who might license songs, Primary Wave Music Publishing tied the packaging to Cobain's song "Heart Shaped Box." The company designed an artistic wooden music box in the shape of a heart lined in flames (similar to one Cobain often wore) with the Nirvana smiley-face logo on top. Open the box and music plays, revealing a stack of CDs with Cobain's music. The limited-edition set of 500 boxes is each numbered as a work of art.

Packaging should appear cheap and inexpensive. Licensees need to see the time, effort and money you put into it. If it looks incredible, it will reflect on the company and the music.

Primary Wave reports that about one-third of the recipients contacted the publisher to say they would think of ways to work with the music. A couple of deals are in the works.

EVERGREEN COPYRIGHTS MAKE CLEARANCE EASY

Publishers simply don't have the time to pre-clear rights in every song. But they can make a popular collection easier to clear.

After Evergreen Copyrights acquired rights in Tupac Shakur's writer's share in songs he co-wrote, the publisher wanted to make clear-ance rights easy. First, it worked with Universal Music Publishing and Universal Music, which held rights in Shakur's music, to gain permission to offer certain rights to potential licensees. Next, Evergreen contacted all other right holders in certain titles to inform them of the "easy-to-clear plan."

The result: three CDs of about 60 Shakur titles with contact information for all right holders.

WINXEN MUSIC PUBLISHING CHECKS STATEMENTS

One of the easiest ways to increase revenue is to examine royalty statements. If you have 12 songs on an album, are they all on the statement? Are the reported quantities for songs on the same CD the same? Does the statement properly reflect your correct share rates?

Wixen Music Publishing recently obtained a client's SoundScan figures and compared them with the royalty statements. Turnout the label had a glitch in its system. The result: an additional payment of $90,000.

SPIRIT

Spiral Music Group May Be An Indie Publisher, But It Utilized Some Major Ideas in '07

Spirit Music Group's classic "I Know What Boys Like," in an Adam Sandler comedy, became the title of the film and many placements in the NCB comedy, "My Name Is Earl."

BLOGGING FOR BUCKS

Spirit Music's Interns and Junior Staff constantly post on blogs that discuss shows and movies where the publisher has significant song placements. If the tracks of the music aren't readily available, Spirit direct fans to MP3s. Take note: Blogging won't work if a new user simply posts that a song is cool, it has to come from a regular blog.

So publishers should enlist the help of fans who already blog on the site and who love their music.

LAPTOP PLUG-INS

When meeting with film, TV, advertising and new-media execs, publishers don't need to carry around the CDs that take time to access.

Spirit Music song-pluggers carry a laptop loaded with thousands of songs. In the fast-paced TV and ad world, an easily accessible cross-section of the catalog—searchable or sortable in digital form—allows publishers to instantly sync up the music to visual images and download it for broadcasts.

CUSTOM SITE BUILD

A basic Web site might not be enough anymore. When publishing teams discuss a project's creative needs and select a list of song picks, a custom File Transfer Protocol site for the project might be just the ticket.

Spirit Music frequently uses FTP sites featuring the project name, a selection of songs for listening and downloading, and information on the creative and licensing contacts.

TEAM SPIRIT

By Susan Butler
CONGRATULATIONS
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ECHOES, SILENCE, PATIENCE & GRACE

AND
RECORD OF THE YEAR
THE PRETENDER

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Japan's Mobile Market Offers Pointers On Marketing, Piracy "By Steve McClure

The Hard Cell

For the international music industry, Japan's mobile music model represents digital nirvana: the only major music market where digital growth compensates for physical decline.

Yet it also offers a vision of digital hell, with mobile piracy—believed by many in the West to be much less of a danger than its Internet-based counterpart—threatening to ruin it.

The strengths and weaknesses of the market are revealed in microcosm on the biggest-selling single release of 2007. Female singer Utada Hikaru's "Flavor of Life" (EMI Music Japan) has sold an incredible 7.3 million units in digital form—mainly master ringtones, ringback tones and full-song downloads—since its Jan. 5 release, according to the label, which says the song is a strong contender for the biggest-selling single of all time.

The song was originally made available as a master ringtone on the day "Hana Yori Dango"—the TV series for which it provided the theme—debuted on Tokyo-based network TBS. Buzz was then built by the release of a further seven master ringtone versions of the track ahead of the Feb. 18 physical release. It went on to sell 730,000 copies on CD single, according to the label.

And yet, according to calculations based on Recording Industry Assn. of Japan estimates of piracy rates, EMI could have missed out on a further 6 million potential digital sales.

In 2006, according to the IFPI, Japan posted a 1.1% increase in trade revenue, as its digital business continued to soar. RIAJ figures for the first nine months of 2007, the most recent available, showed total music sales of 291.2 billion yen ($2.66 billion), up 1 billion yen ($9.2 million) compared with the corresponding period last year, despite a 7% slump in shipments of physical units and 6% decline in the value of shipments of physical product. Year-over-year digital growth for the first nine months stands at 42%, with more than 90% of Japan's digital music sales via mobile phone, according to the RIAJ.

Industry players say smart innovations by the Japanese mobile sector include simple billing—users pay for music as part of their monthly phone bills, usually by direct bank debit—ease of use and attractive, imaginatively marketed products.

"The Japanese mobile business has done a good job so far," Hong Kong-based Warner Music Asia Pacific president Lachie Rutherford says. "Outside Japan it can take 20 clicks to download one song—compared with a maximum of four to five clicks in Japan."

"There's a close cooperation between mobile carriers and record companies," Rutherford adds.

Tokyo-based Sony Music Publishing (Japan) president Ken Ohtake says one reason mobile music sales dwarf PC-based downloads is that users find paying via phone simpler than using credit cards, which account for just 8% of Japan's consumer spending, compared with 25% in the United States, according to American Express.

Local execs say that, because Label Mobile—a content aggregator/distributor jointly owned by Sony Music Entertainment (Japan), Avex Marketing, Victor Entertainment, EMI Music Japan and Universal Music K.K.—has a dominant share of Japan's mobile-music market, content owners' prices and margins remain healthy.

BMG Japan president Daniel DiCicco says that while recreating Label Mobile's success in other markets may be difficult, creating easy-to-use mobile options, tailored to specific markets and demographics, could encourage users to make spontaneous purchases, instead of waiting to download content from peer-to-peer networks.

"Conditions across the world differ widely, but the case with which Japanese kids can legitimately get music on their phones, which also offer them other services they want, is a good pointer to the future for other countries," Universal Music Group International Asia Pacific region president Max Hsieh says.

Despite such initiatives, however, mobile-based piracy is increasingly becoming a problem for the Japanese biz.

The RIAJ estimates that 287 million full-length songs and master ringtones were illegally downloaded to mobile phones in Japan during 2006, compared with 344.1 million legal sales sold—even to 83% of the legit business.

"Internet bulletin boards for swapping ringtones and master ringtones have spread widely," says Yoshiro Kojima, manager of local authors' society JASRAC's transmission rights department. "The bad influence on youngsters is serious, and the damage to the music industry is also serious and extensive."

"It seems almost impossible to stop master tone sharing," says Steve Myers, president of Tokyo-based software developer Theta Music Technologies. "It got big almost overnight when mobile-based search engines, flat-rate data plans and mobile-affiliate ads [where sites register to have commercials for their service distributed among other associated sites, earning money on a per-click basis] converged on the scene at the same time in 2005. When these factors converge in other markets, it seems inevitable that similar 'free master tone' sites will proliferate."

Kojima says such rights-holders groups as JASRAC and the RIAJ need the cooperation of telecom operators, bulletin board operators, advertisers and individual users to clamp down on mobile piracy.

"The ultimate countermeasure would be for mobile carriers to shut down communication for malicious Web sites," he says, while noting that Japan's ISP Liability Limitation Law makes it hard to confirm the identity of those illegally uploading content to mobile-enabled Web sites.

Myers says KDDI had some success in preventing the spread of unauthorized full-song downloads, since that carrier's phones can only play files longer than 45 seconds if downloaded directly from KDDI's Chaku-uta Full service, but admits, "It's just a matter of time before someone figures out a way to circumvent this."

A KDDI rep is more upbeat. "The number of music files [legally] downloaded by mobile phones is still increasing," he says. "Clamping down on piracy is successful."

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

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

"After our show in Ramadi, Iraq, a soldier told us that it had been seven months since he had gotten his last "fix" of live music. Although he had never heard of our music, he said our show had taken his mind off things and let him just relax — he clears roadside bombs every day. After another show a soldier told us, "I'll never forget you guys as long as I live." As a performer, you don't often get to hear things like that, but on an Armed Forces Entertainment tour you hear it a lot and it's humbling. Until you've done it. It's hard to comprehend how just playing your music can have such a profound effect on these people."

— ALAN SCHAFFER, LEAD SINGER — FIVE STAR IRIS

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A Major Shift

Sony-BMG Merger Approval Tips Europe's Scales Away From The Indies By Lars Brandle and Tom Ferguson

This time last year, Europe's independent labels happily drew David and Goliath comparisons following their court victory in the proposed Sony-BMG merger. But 12 months on, that merger has been approved all over again. Goliath looks to be back on top — and the indie sector isn't pleased about it.

European indies body Impala — whose court challenge caused the annulment of the European Commission's original Sony-BMG merger authorization — and U.K. counterpart AIM have used the phrase "creeping dominance" to describe Universal Music Group's acquisition of leading European independents ABN (Belgium), Magic (Poland) and Linheart (Sweden), plus British firms Sanctuary and V2, following its 2006 buyout of Spanish indie Vals Music. UMG's spree saw indie names like Paul Wellers, Stereophonics and Marc Almond pondering their future as part of the world's biggest maps, while the company's purchase of BMG Music Publishing also won EC approval.

"AIM and Impala have been very effective at getting the word 'dominance' out there," UMG International VP of legal and business affairs Simon Carmel says. "That's ludicrous. We've had mergers cleared because we've demonstrated to regulators that competition in these markets is working pretty effectively, and we are not dominant."

However, analysis of Billboard's European Top 100 Albums chart for the 12 months ending November 30 shows Universal's share leap from 27% in the previous 12 months to 42.8%, with only five indie sector albums among the top 50 chart performers. Sony BMG's chart share dropped, from 26.9% to 21.9%, as did Warner Music Group (23.1%-15.8%) and EMI (18.3%-12.9%).

With the other three majors now free of merger-related distractions — after equity firm Terra Firma's acquisition of EMI Group killed off the long-running courtroom battles between the British music group and WMG — the majors' hand looks set to become even stronger in 2008.

But the indies — about whom WMG was sufficiently concerned to broker a February 6 pact with Impala over any deal with EMI — saw album chart share rise during the 12 months, from 5.6% to 6.6%, and Impala general secretary Helen Smith insists the sector remains upbeat.

"There's a lot of positivity," she says. "In the European Parliament, there's now unprecedented recognition of the role of small-sized companies in music — and respect for third parties in a merger."

Lawyer Alexander Ross, specialist in mobile and digital music distribution issues at U.K. legal firm Wiggin, agrees that independents' displays of unity have gained them a new profile among European regulators. In addition, Ross says, "as a result of the development of digital licensing operation Merlin, they see a strength in the independent sector and a distinct weakness among the major label players."

Elsewhere among Europe's indies, attitude toward the majors is mixed. According to Damien Wawel, managing director of Brussels-based Bang Distribution, "The more concentration there is among the majors, the more 'footprint' they get in music stores. It's becoming more difficult to get sufficient in-store attention for our year-end priorities."

"It's important not to be irritated by the majors," says Michael Hernties, CEO of the Edel label group, which operates in Germany, Austria, Switzerland, the Nordic countries and Italy. "There are still niches indies can occupy, like jazz or classical music, where sales are stable."

Mark Killick is founder/owner of Madrid-based label Everlasting Records and distributor Popstock. While Universal's acquisition of EMI and its 11.5% market share increased Spanish majors' dominance, he notes, "I wouldn't say things are worse than a year ago. Popstock is handling the physical version of Radiohead's 'In Rainbows' — EMI isn't."

And if the majors' market share rises in 2008, he adds, "it's probably because they're buying lots of indies."

Additional reporting by Howell Llewellyn in Madrid, Marc Mas in Belgium and Wolfgang Spohn in Hamburg.
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Ryan Shaw
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In mid-November, pop/soul diva Leona Lewis’ “Spirit” set an all-time first-week U.K. sales record (375,000 copies) for a debut album. But otherwise, with total U.K. album sales down almost 11% year-on-year according to the Official U.K. Charts Co. (OCC), there are signs that the streams of strong-performing debuts that have buoyed the U.K. market in recent years could be drying up. And the brightest graduates from the class of 2005-06, meanwhile, have failed to score such high marks with their sophomore sets.

Figures from the OCC for the year to Nov. 10 (ahead of Lewis’s entry) show 13 debuts among the 100 best sellers in 2007, compared with 14 for the whole of 2006. The likes of the View (1965/Columbia), Paul Potts (Syco) and Newton Faulkner (Ugly Truth/RCM) have enjoyed No. 1 debuts. But besides Lewis, and Mike’s “Life in Cartoon Motion” (Island, 880,000 sold), the year’s crop of debut hits have so far stalled around the platinum level (300,000 units). Last year’s top three debuts, the Kooks’ “Inside In/Inside Out” (Virgin), James Morrison’s “Undiscovered” (Polydor) and the Arctic Monkeys’ “Whatever People Say I Am. That’s What I’m Not” (Polydor), have each sold more than 1.2 million.

In addition, there have been a lot of underachieving second albums,” says James Curran, head of music at national pop rock station Virgin Radio, which championed many of 2006’s biggest selling newcomers. “An artist such as Natasha Bedingfield didn’t sell as well as she should have,” he says. The OCC reports U.K. sales of 980,000 for Bedingfield’s 2004 debut “Unwritten” (RCA), with Nielsen SoundScan logging 27,000 state-side. But U.K. sales of April 2007 follow-up “NR” stalled at 90,000 and it has yet to receive a U.S. release. Billboard investigated six other artists attempting to replicate their debut success.

James Blunt

HMV rock/pop manager John Hirst says Blunt has suffered from the "overexposure" of his million-selling 2005 debut album, "Back to Bedlam."

September's "All the Lost Souls" is clearly a success—but not on that scale. Nevertheless, Atlantic Records U.K. president Max Lousada insists he's "delighted" with its performance. "It's been No. 1 in 13 countries," he notes, "and scored an impressive triple on Billboard's European charts. No. 1 album along with No. 1 single and airplay for '973."

KT Tunstall

EMI U.K. senior VP of international marketing Mike Allen stresses the "Grazing Fantastik" campaign is only on its second U.K. single, "Saving Face," which appeared Nov. 10. "We're heading for a million (album) shipment worldwide, which I'm pretty happy with," he says.

But he admits the simultaneous global release was a challenge. "We haven't been able to do everything we've wanted to in terms of having KT in market," he says.
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NEW YORK, NY Park Ave: E. 100, Running $10,500,000. WEB: 880034267. East Side Brokerage, S. Baedman, 212.606.7701
Attendance at reggaeton shows was down and concern over immigration issues was up. But 2007 was still a strong year for top-tier Latin tours, with more Latin acts than ever—five ranked a Billboard Boxscore's top 50 tours of the year.

"Big artists were big, and 'B' and 'C' talent didn't fare as well," says Henry Cárdenas, president of event and concert promotion company CMN. He noted that dozens of "big" artists toured simultaneously, including Marc Anthony Candela, Porto Plaza, and Pepe Aguilar.

The multiplicity of touring acts, particularly in the dozen core Latin markets, caused a glut that may have had an impact on attendance for smaller tours. Still, Cárdenas says, 2007 was overall, "one of our best years."

What many of the leading tours had in common, Cárdenas says, was a wide, multigenerational fan base that, in the case of the top tours, was pushed by multiple radio stations. In addition, many acts, from Marc Anthony Candela, expanded the number of markets they visited this year, making forays into what many have traditionally considered "secondary" Latin markets, such as Washington, D.C., or Detroit.

The year's Latin tour leader, landing at No. 20 in Boxscore's overall rankings, was rock group Mana, which benefited from a strong album, strong radio singles and strong sponsorship from Sprint and Cemex.

In addition, manager Angelo Medina says, instead of booking a traditional tour with a single promoter, "we worked with local promoters in each market. We wanted that boutique service." Medusa also benefited from less extravagant ticket prices, capped at $90. Affordable tickets, at an average of $60, also helped runner-up Martin's tour, manager Bruno Del Grande says.

"The ticket price is a big reason for the audience. We sold 30,000 tickets at every show," Del Grande says. "It's to encourage people to go out."

Conversely, reggaeton tours didn't fare so well, affected not only by lower interest in the genre, but also by lack of solid radio support nationwide, as several stations that predominantly played the genre were now more focused on pop.

At night, a look at the year's top Latin tours, through the week ending Nov. 13.

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This Year, Spanish- And English-Language Songs Crossed

Both Ways

By Ayala Ben-Yehuda

Bilingual Buzz

Dec. 2, 2006

RBD: "Sor Pateras"

April 17, 2007

(Guests featuring Dengue Fever, "Impacto.")

Aug. 4, 2007

(Akon featuring Elephant Man, "These are the Days")

Sept. 22, 2007

(SoSquad featuring Fergie, "The Way She Moves")

Oct. 6, 2007

Timbaland featuring Keri

Whether it's about artists who have conquered their core audiences and are looking to expand their reach or Latin radio reflecting the tastes of young bilinguals, the lines between a Latin and a mainstream hit are becoming ever more fluid.

MTV Tr3s and mun2 made gains in distribution this year and are increasingly important avenues to market artists, several of whom made high-profile crossovers forays in 2007. With bilingual the buzzword on everyone's lips, here are the peak positions of several noteworthy HOT LATIN SONGS during the chart year of Dec. 2, 2006, to Nov. 24, 2007.

---

Top Latin Tours Of 2007

1. **Mana**

   Attendance: 5,354,362
   Shows: 48

2. **Ricky Martin**

   Attendance: 3,797,503
   Shows: 36

3. **Shakira**

   Attendance: 310,724
   Shows: 18

4. **RBD 518,038,582**

   Attendance: 334,302
   Shows: 27

5. **Vicente Fernandez**

   Attendance: 149,726
   Shows: 21

6. **Calle 13**

   Attendance: 191,630
   Shows: 22

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2 Zune And Latin Acts

In a sign that Microsoft is taking Latin music seriously, Zune launched its first custom device with reggaetón duo Wisin & Yandel. The Mango Zune was sold as a limited edition exclusively via Wal-Mart and promoted in a massive multimedia campaign. Wisin & Yandel’s “Los Extranjeros” notched the second-highest debut for a Latin album this year. Zune promises more extensive affiliations with Latin acts in coming months, including cross-promotion with properties like MSN and aggressive promotion of digital sales in its Zune marketplace.

3 Univision Mastertones

The dominant label group in regional Mexican finally made its catalog available as mastertones this year, giving the top-selling Latin subgenre a chance to transact its popularity to mobile. Results so far have been promising. Alacranes Musical’s “Por Tu Amor” has shifted 39,000 master ringtones since it was made available in May, according to Nielsen RingScan, compared with 6,000 stores of the group’s top-selling ringer, “No Voy A Llorar.” Other Univision artists, like Ivy Queen, are also regulars on Nielsen RingScan’s charts.

4 Preloaded Cell Phones

Labels increasingly craft deals with carriers and handset manufacturers to preload music and other music-related content onto handsets. The practice is the norm for established acts, including Ricky Martin, Univision’s RBD and Neoza. Newer acts will begin taking advantage of the trend when Sony Ericsson debuts its new Wall O fans phones by year’s end in Latin America, featuring music from Sony/ATV Music Publishing’s roster of proven and developing artists.

5 MySpace in Spanish

2007 saw the launch of MySpace Mexico, MySpace Latin America and MySpace Latino, a Spanish-language site directed at the U.S. market. Since the launches, MySpace says unique monthly visitors and sessions have each doubled to about 42 million and in Mexico have more than doubled to 1.5 million. MySpace Latino sponsored its first tour this year, with the bilingual, U.S.-based bands B-side Players.

REMAKING THE MAP

Five Markets That Are Changing Latin Music

While the United States is the biggest Latin music market, not everything begins there. Significant 2007 developments and new approaches in these five markets could have a lasting impact on the global Latin picture.

SPAIN Catering to a new population

Spain’s growing Latin immigrant community—two million strong—is having a significant effect on musical tastes. According to Spain’s label association Pronuncian, Latin music’s share of physical single and album sales is greater than it has ever been. The format has also been felt in mastertone sales, as cell phones are a valued possession for immigrants. According to Promusicae president Anzoluquizel, “In Spain, some 65% of digital music sales are via mobile, and just 17% are via Internet.” Guitatola says digital downloads are selling so well that the labels’ body is considering raising the platinum sales limit from 20,000 units to 30,000 or 40,000.

MEXICO Marketing through social networking sites

While all territories are actively marketing via new technologies, perhaps the most proactive is Mexico, where a new generation of acts is actively using such social networking sites as MySpace Mexico and YouTube as an essential marketing and promotional tool.

“A new generation of bands have gotten known by playing and by getting on MySpace,” says Robbie Lier, senior VP of marketing/A&R for Universal Music Mexico. “The good thing is when you finally go to mainstream media, you have a history behind you.” Viral campaigns like those of Universal soloist Mike Sierra, who allows fans to upload videos on YouTube, cost “next to nothing” and “can’t have been done two years ago.”

Warner has also signed acts based on Internet reaction, including La Tigrera del Oriente and Cucoin Joe.

“ YouTube definitely marks the trend of what people want to see,” Warner Music Mexico A&R director Alejandro Aburto says.

ARGENTINA Hot touring destination

When Argentina’s peso had parity with the U.S. dollar, it was a choice destination for international touring acts. But when the peso plummeted in the economic crisis of 2001, those acts suddenly became unaffordable. In the last couple of years, however, the economy has slowly recovered, and the country is once again a primary touring destination. While the peso is still not on par with the U.S. dollar, a slew of sponsors—often mobile carriers and telecom companies—have helped offset the cost of bringing expensive acts in Argentina. This year’s touring acts included the Police, Terence Trent D’Arby, Roger Waters, Soda Stereo, Chayanne, Ricky Martin, the Velvet Underground and Arctic Monkeys.

COLOMBIA Exporting new sounds

The “Colombian sound,” a mix of pop, R&B and authentic folk rhythms, remains a hot export. Such acts as singer/songwriter Fonseca (EMI) and Danny Lu (Universal) have achieved major stateside success with their “topo/pop” style initially popularized by bands like Bacilos. Also making increasing inroads are tropical acts, like Jorge Cerdénol y Jimmy Zambrano, who have gained broader recognition abroad from the vallenato category in the Latin Grammy Awards, as well as pop songwriters like Andrés Cepeda. New artists expected to release music in 2008 include singer/songwriters Lina Angl and new group Banda. The Columbian influence also extends to producers, arrangers and musicians who are all leaving a distinct imprint on current Latin pop and tropical music.

BRAZIL Crafting inventive deals

When Brazilian label standing fell from No. 10 in 2006 to No. 12 in 2007, in turn, artists and labels have become increasingly inventive in their search for economically viable business deals. Several major acts, including Daniele Mercury and Celine Dion, have recently put their best foot forward to release music via their own and other labels. This frees them, among other things, to craft their own international distribution deals. Likewise, labels are also far more receptive to receiving already-produced music that they can simply license for distribution. Such is the case with artists like Caique Megriça, a sax player discovered on music reality TV show “Programa Paul Gil,” who is distributed by Sony BMG via a deal with Gil’s Live Records.

In 2007, Latin Music Moved Beyond The Physical Marketplace By Leila Cobo and Ayala Ben-Vehuda

Digital Heats Up

After years of modest results, the digital marketplace in 2007 finally began to yield considerable revenue streams for Latin labels and acts. Sales of Latin digital albums numbered 477,000 units by Dec. 10, according to Nielsen SoundScan—1.6% of all Latin albums sold. That figure is still significantly less than the 10.4% portion of album sales overall that were digital, but far exceeds the 293,000 digital album sales tallied for Latin music in 2006. Growth has been bolstered by iTunes Latino’s solidified status as a destination for a vast, well-catalogued library of music and by the proliferation of videos by Latin acts now found on YouTube. Ringtones and master ringtones are also growing sources of revenue for Latin labels.

Following are five digital stories that altered the Latin music business in 2007 and will likely have an impact in 2008.

1. Juanes’ Digital Sales

Worldwide, according to label Universal Music Latino, Juanes sold 6 million digital tracks the week prior to release of “La Vida Es Un Ratico.” That number includes singles, master ringtones and digital albums broken down by tracks. It also includes digital albums preloaded onto mobile phones—including 50,000 in Latin America, according to Universal. In the United States, bolstered by a major sponsorship with Sprint and heavy promotion on sites like iTunes, Juanes Latino and Unvision.com, the album sold 8,000 digital copies its first week, according to Nielsen SoundScan—a record for a Latin album. “From the onset, the digital portion of the campaign was an integral part of the overall strategy,” Universal Music Latino president John Echevarria says, noting that six of Universal Music Latino’s top music buyers are digital or mobile companies. Although the scope of Juanes’ campaign can’t be applied to every artist, Echevarria says, “It gives us the know-how to implement it at its corresponding level to all other acts.”
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The industry is watching BETJ

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In April, Clear Channel Radio made national headlines when it changed the format at KZPS Dallas from classic rock to a Texas-themed rock-country hybrid as “Lone Star 92.5.” But the buzz wasn’t only about the format change. It was also about the sponsorship advertising model the station adopted. It eschewed traditional 30- and 60-second ads in favor of sponsored hours with DJs promoting sponsors conversationally. While noncommercial radio has used a “brought to you by…” model for decades, the concept has rarely been used by commercial stations.

Early KZPS sponsors, including Southwest Airlines, AT&T, Coors, Harley-Davidson and Guitar Center, were allowed one to two minutes of spoken-word content per hour. For example, when talking about artists that the station plays appearing at the Austin City Limits Music Festival, the rock might say, “The festival is coming up next week, this artist is playing there and Southwest Airlines will take you there.”

“This is much more engaging than falling into a stopset of eight or nine spots,” Clear Channel/Dallas market manager J.D. Freeman says. Clear Channel stations in Rochester, N.Y., and Philadelphia also adopted models that limit the amount of advertising. Last year, modern rock WFNX Boston launched a 40-day “Snapback Summer Free-For-All,” trading traditional spots for a variety of live and produced tie-ins with the ice tea maker.

In all cases, the move wasn’t purely altruistic—sponsorships are sold at a premium rate—but the resulting decrease in spots theoretically meant that more music could be played each hour. But while it’s too early to determine the outcome of the sponsorship experiment, each of these stations has moved away from it to varying degrees. For WFNX, it was a one-time stunt. At KZPS, regular spots have been introduced into the station’s previous sponsorship-only model. And the Rochester station, which had branded itself as “Labbit Blue Country,” has since discontinued the initiative.

And during a recent seven-day period it was clear that not only was KZPS not the most music-intensive country station in its market, it was third among four Dallas country stations. Between Nov. 15 and Nov. 21, KJTS totalled 2,351 spins during the seven-day period. KPLX spun its records 2,159 times and KZPS played its songs 2,140 times. KSCS was fourth at 2,204. Similarly, during one recent 10 a.m. hour, KZPS played 12 songs, while KTYS played 15, KPLX and KSCS each played 13, according to Nielsen BDS.
Minding The Stores

What is the one thing that labels did that helped your business in 2007?

John Kunz: Got aggressive with catalog programs. And on the front-line side of things, returns are good.

Joe Nardone: Some labels got the message of lower CD prices to a reasonable point, particularly with catalog deals. But I don't think we are anywhere near where we need to be. People need to see across the board lower prices on new releases or else they will consider alternatives.

Mike Dressé: The labels used to come up with a lot of stupid marketing ideas, but they don't have enough bodies to do that so we have to come up with ideas. And when we do the labels have been extremely cooperative with our merchandising initiatives, involving street-date inclusions. We must have given away 30 or 35 artist print glasses, like K.D. lang, Foo Fighters, and Elvis Costello. The labels are really willing to work with you, if you come to them with ideas. The labels are also very supportive of e-marketing.

Thuy Ngo: Almost all the majors opened their catalog deals to run ongoing; this was a tremendous help for us to turn our inventory. They are also offering deeper discounts in these deals. Now they just need to be more liberal with extended dating on catalog titles. They need to get the product out of their warehouses and on the store shelves in front of customers.

They also need more hit product in the West Coast distribution centers or need faster turnaround time on orders filled from their Midwest and East Coast DCs.

Gary Ray: Rap and urban releases. Rap seems to be one of the few genres where we can do volume.

Steve Harkins: The labels acknowledged the benefits of promoting and advertising music on the Web. In the past they were just feeling their way through. But now it's a significant change. They are more willing to experiment and explore various marketing efforts and promotion programs.

Dave Jaworski: Many removed [digital rights management (DRM)] and allowed us to sell songs in the MP3 format this year.

What is the one thing that labels are doing that hurts your business?

Kunz: No hit product—that's a real bummer for the fourth quarter. Also, more superstars exclusive, which hurts.

Nardone: All of these exclusive deals with big boxes are killing what's left of traditional retail. It's like when they killed the singles business years ago even though the consumer wanted it. Exclusive. Exclusives. Whether you are talking about what the Eagles did with Wal-Mart or that each super-star album comes out with five different versions at five different stores. That confuses the customer and passes them off. The labels are altering the core product to please the big box merchant instead of trying to please the customer. It is the classic mistake of regarding the retailer as the customer instead of the real consumer.

Also, they shouldn't put 10 different versions of an album out a year or two years, they should put out better packaging or limited editions out and date with the regular versions.

Fly: The constant movement of release dates really hurts sales. It's a killer and worse than ever. We need longer lead times than most accounts, but we can't get behind albums and promote them.

The circular file builds sales and when you move records, you hurt the sales because there is no time to get the record in the file for the new release date. The Mike Jones album must have moved 10 times, and it finally came out (Nov. 20), but it wasn't in the circular and all the movement definitely hurt the record. It came to the street with no momentum at all.

Harkins: There is room for selling more catalog that is not active. A large part of the U.S. import business is catalog, that is not available in the States. Also, the labels are licensing some of that stuff to labels like Wounded Bird, but with the Internet they should make every SKU available again.

Jaworski: Many still only sell songs with DRM or do not offer their full catalog in MP3 format.

What do you wish the labels would do that would help your business?

Kunz: Give up DRM, accept reality and acknowledge that the customer is in control. It's the ASC's of retail. The universe has changed, and we need to change. There is no terra firma out there, we are on a spinning top going down the river.

And give us more vinyl. Unfortunately, it is a small piece, but I remember when the CD was a small part of the business. It is particularly encouraging to see young kids who feel entitled to get music for free be willing to pay for vinyl. That warmth of the Analog ring through and the kids recognize it, appreciate it and are excited by it.

Nardone: As the buyers' purchasing power becomes a growing piece of the puzzle, the CD packages are getting more ridiculous to the point of people wondering why they paid for the CD. Everyone is trying to do an eco-pack, which already means a disposable package. We need an alternative package that doesn't subtract value from the physical CD.

Dressé: I wish the labels would win the battle against iTunes. We are handling this idea that albums don't matter anymore should be fought. It's like Steve Jobs owns the world and can change the terms of trade. It's pathetic the way the labels have rolled over to him on this.

Consumers are being detuned to the fact that the album exists. It just exacerbates the downfall in music sales. Tracks don't build long-term careers.

Ngo: They need to give the indie accounts the same new release pricing as the big box and the chains. They cannot charge one group $7.50 and another $11.41 for the same product.

Fly: The record labels are competing against DVD and videogames. Those forms of home entertainment continue to grow and appreciate in terms of prestige and sales, and not the music industry. One thing they can do is be more organized and focused on record launches.

Harkins: The labels should try to promote a new physical configuration. We need to be on the same page to drive business for the physical side of things.

Jaworski: Allowing all songs to be sold in the MP3 format; faster turnaround on approvals for new customers; open up full global catalog to us with an easier and faster process for moving into new geographies; take into account our perfect payment record and eliminate upfront fees, full access to the publisher/songwriter information for all songs sold in their catalog including contact information, making it easier to get licensing completed for new business models.

In a year when the big story was the decline of CD sales, Billboard polled music merchandisers of different sizes and stripes to find out how labels helped and hurt them in 2007.

By Ed Christman
Chris Daughtry

Chris Daughtry sounds a bit bleary the day after the recent American Music Awards, and for good reason. "Oh, yeah, we all celebrated," he promises, still basking in the glow of three AMA wins for his name-take band.

This year, they all had plenty to rejoice about. Following the singer's fourth-place finish on the fifth season of "American Idol," Daughtry's self-titled RCA debut became the fastest-selling rock debut album in Nielsen SoundScan history—and its 2.287 million copies made it the top-selling album by an artist in 2007. "Daughtry" topped The Billboard 200 for two weeks and the Top Rock Albums chart for 14. It spawned six singles so far and is up for four Grammy Awards, including rock album and best rock song for "It's Not Over."

All of this has made the 13 months since the album's release the proverbial whirlwind, and the title of the hit "It's Not Over" certainly rings true as Daughtry prepares to hit the road in 2008 with Bon Jovi. Suffice to say he's had no second thoughts about turning down that offer to join Fuel.

What is your take on the success Daughtry had in 2007? It's a little bit of a shock. We're still a very new band to the industry, so every time we go to these events we kind of feel like the freshmen in high school, not really affiliated with the big, successful artists. And now we feel like we've graduated a little bit. We were certainly new to the industry, but getting recognized for your hard work is a pretty big deal. It's cool that people recognize us for what we do, and it makes us feel good.

Starting to think about February 3rd have you put the Grammy's. Hopefully the AMAs were something of a...? Harbingers? Yeah, yeah. Maybe. That would be a really cool thing. But we're still on a high from the AMAs, so we're going to just kind of hold onto that for a while.

Any thoughts about why everything took off for you? I'm not sure, to be honest with you. The only thing I can really attribute it to is the fan base. They're certainly very, very dear and loyal to us, and they've continued to buy our record. They've continued to come to our shows. It doesn't matter how good you are as a band or how good your music may be, if the fans aren't supporting it and buying your music, it's hard to make it. So they're the ones that are making it for us.

What is about you they like so much? I guess they see us as regular dudes. We're just normal guys who are doing what we've always wanted to do and what we love to do. There are five guys who worked hard to get where they are and they're not letting it go their heads.

Does the world know Daughtry is a band as opposed to Chris Daughtry's band? I think the majority of the people get it. Obviously our fans totally get it and know it's not a one-man show. And I think everybody else is catching on. We're made to make sure that it's known that it's not just me. I've never been a solo artist. When the band doesn't get the credit that they deserve, it kind of bum's me out a little bit. They're working just as hard as I am, if not more, up there. I think people get it.

Do you feel at this point that everything—you, the band, the album—has graduated from the "American Idol" world and taken on a life of its own? Absolutely, 100%. On "American Idol," I wasn't able to do fully what I'm capable of: that was just, to me, a way of showing my voice off. This is a totally different thing. This is who we are—we're musicians, we write our music, and it's a totally different ballgame.

What's your perspective on "American Idol" at this point? It changes from year to year. I don't have a solid opinion on it. I think it's a great tool for people to use. I mean, it's all about taking the opportunities that are in front of you and making the best of them and using them to your advantage.

I don't think it's cheesy one bit. I think it's cheesy if you're going to go on there and use gimmicks and not be yourself. But if you're going to go on there and you're going to be yourself and you think you have what it takes, I think it's a great opportunity to show that to the world. So I think the people that go on there have to take it seriously.

People see right through that stuff. They're not idiots. They're going to recognize something real when they see it. I think that's part of what happened with us.

Would Daughtry have gotten a deal if you hadn't done "Idol"? Well, I definitely think it accelerated it. I wasn't getting any of that exposure in North Carolina. Being that I had a family, financially we couldn't go out and tour and get our names out there. So we had to basically play the same old clubs over and over, and for mostly the same people. When you play that, you just don't get the exposure and the buzz that you need to make a name for yourself and get the attention. So I felt that was my only option at the time, to take a TV show like that and just get myself out there.

At the time the album came out, were you apprehensive about whether the fans you'd won on "Idol" would stick with this rock 'n' roll band? Well, I wasn't really as worried about that as I was about everybody taking it seriously. Normally when you get fans from a show like that, they're pretty loyal to you—but you still have to put the work in to make sure you put out the best thing you can. It was everything else we were worried about. "It's rock radio going to take us seriously? Are we going to be taken seriously as a band in general. For our songwriting and who we are?" We have been, and that's a really cool thing for us.

What have been some of the major touchstones of the year for you? Well, the AMAs were definitely a big one for us. And getting the Bon Jovi tour is definitely another staple. You have a very well- respected band that's been around for as long as I can remember, and they respect us as a band and take us seriously. When you have people like that and Nickelback and all these other bands that are in the same class, so to speak, taking you seriously for what you do, it kind of validates what we're doing.

Have you had conversations with and gleaned a little wisdom from these folks? Normally in those situations it's all casual. We do enough work, so we just kind of hang out as friends and don't really get into all the business and stuff like that. But Nickleback fromman Chad Kroeger definitely gave us a few pointers on songwriting and things like that. He's very helpful in that field.

What's the plan for the next Daughtry album? I can't really say at this point. It's a little early to tell. We're doing some writing when we have the opportunity, and we're going to be working on getting it out some time hopefully next year—when we get it right.
THIS EPISODE:
“ONE THING LEADS TO ANOTHER”

I'm happy, I'm feelin' glad
I got sunshine in a bag
I'm useless, but not for long
the future is comin' on

8:30 AM
"WHERE DO I GO WRONG, I LOST A FRIEND SOMEBODY ALONG IN THE BITTERNESS AND I WOULDN'T STAY UP WITH YOU ALL NIGHT AND I KNEW HOW TO SEE A LIFE..."

THE KID IS HOT TONIGHT.

I FELL IN LOVE WITH THE GIRL AT THE ROCK SHOW!

SOMEBODY IN THE CROWD...
The time has come to make or break...

Next morning...

Right here, right now—there is no other place I'd rather be.

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A Crown For Akon

Singer Leads Pop Charts As Artist, Collaborator, Producer
By Keith Caulfield
Three years ago he debuted on the charts with the single “Locked Up.” This year, Akon locks up Billboard’s top pop artist honor.

The singer’s “Konvicted” album (Konvic/Upfront/SRC/Universal Motown/UMRG), released in November 2006, may not have reached No. 1 on the Billboard 200, but its sturdy performance aided Akon’s rise to the top of the pop heap. “Konvicted” spent its first 30 weeks lodged in the top 30 of the Billboard 200 after its bow at No. 2. While Akon ends the year at No. 1 on the Top Artists recap, “Konvicted” ranks just behind Daughtry’s self-titled album at the peak of the Top Billboard 200 tally.

Akon is also a heavy weight on the year-end Billboard Hot 100 Songs recap, where he earns six placements on the tally, as a guest on Gwen Stefani’s “The Sweet Escape” (No. 3), T-Pain’s “Bartender” (No. 33) and Portnoy-H-N-Harmony’s “(Tried)” (No. 58), and with three of his own songs, “I Wanna Love You” (No. 8, featuring Snoop Dogg), “Don’t Matter” (No. 11) and “Smack That” (No. 15, featuring Eminem).

Akon kept himself busy collaborating with a host of other artists, just like another male superstar: the No. 3 name on the Top Artists recap, Justin Timberlake. The Jive singer was firmly inescapable on the Billboard Hot 100 in 2007, netting numerous solo hits as well as numerous hits with the likes of Beyoncé, 50 Cent and Timbaland.

All told, Timberlake scores seven slots on the year-end Hot 100 Songs recap with his highest-ranking single coming in at No. 21: “Give It to Me” by Timbaland, which features Nelly Furtado and Timberlake.

In terms of sheer Hot 100 chart domination this year, the female equivalent of Timbaland would have to be Fergie. The will.i.am/Black Eyed Peas artist finds herself at No. 3 on the Top Artists list and of course is the year’s top female pop artist.

While her 2006 single “London Bridge” was No. 1 Hot 100 smash, it was only a preview of what Fergie had in store for 2007. Her “The Dutchess” album unleashed four more hits, including the No. 1s “Lose Control” and “Big Girls Don’t Cry.” On the Billboard Hot 100 Songs year-end recap, she owns three of the top 20 slots (Nos. 4, 10 and 19). It’s a feat for an artist to place three singles on the year-end Hot 100 chart like Fergie. It’s another ballgame entirely when you can snag four (Timbaland, six (Akon) or seven (Timbaland and T-Pain). All told, if we add up the number of singles those four men racked up on the Hot 100 Songs recap, they own a whopping 21 titles, including hits with shared credits. Right now someone is cooking up the ultimate collaboration featuring all four, we can feel it.

It shouldn’t be much of a surprise that the ubiquitous Timbaland reigns as the No. 1 Hot 100 producer of 2007. He helmed 20 singles that reached the tally this year, from the obvious (Timbaland’s numerous hits) to the not-so-obvious (Björk’s “Earth Intruders”). Akon is in the runner-up position on the Hot 100 Producers tally, with T-Pain at No. 8.

Speaking of T-Pain, the artist also finds himself at No. 9 on the pop artist recap, where he’s just behind Daughtry (No. 4), Carrie Underwood (No. 5) and Beyoncé (No. 6). After a few misfires with the early singles from her “B-Day” album, Beyoncé found a massive smash with “Irreplaceable.” Or, “Irreplaceable,” for those checking out the Latin charts. The “Dreamgirls” artist’s empowerment anthem is the year’s No. 1 single on the Billboard Hot 100 Songs recap. It’s one of only two appearances from Beyoncé on the Hot 100 year-end tally, with the second, her “Beautiful Life” duet with Shakira, coming in at No. 62.

“Irreplaceable” is Beyoncé’s fourth trip to the top 10 of the year-end Hot 100 Songs chart, but her first to crown the tally. In 2003, her “Crazy in Love” single finished out the year at No. 4. Before that, a pair of Destiny’s Child hits reached the top 10: “Independent Women, Part 1” (No. 10 in 2001) and “Say My Name” (No. 6 in 2000).

Chris Daughtry’s namesake band and Underwood have more than “American Idol” in common: Daughtry’s self-titled debut is the No. 1 album on the year-end Top Billboard 200 Albums chart. Last year, Underwood’s “Some Hearts” was tops. She was also last year’s No. 5 top new pop artist. This year, Daughtry hits No. 1 on the Top New Artists recap. (It’s an “Idol” world, folks, we’re just living in it.)

This year, “Some Hearts” is still performing strongly, finishing out 2007 at No. 5 on the Billboard 200 Albums recap. The album is just ahead of Nickelback’s “All the Right Reasons” at No. 6, a 2005 release that continues to stun chart watchers.

At press time, Nickelback’s album had yet to leave the top 30 of the Billboard 200 110 weeks after its debut at No. 1 on the Oct. 22, 2005, tally. With more than 6 million copies sold in the United States alone, it’s the band’s bestselling album.

Last year’s No. 2 Billboard 200 album, the soundtrack to Disney Channel’s “High School Musical,” finds itself at No. 57 this year. Its sequel, “High School Musical 2,” muscles in at No. 8; Two other hot Disney properties, TV series “I Carpool Monta- na” and its star Miley Cyrus, have a lot to crow about.

The first “Hannah Montana” soundtrack comes in at No. 4 on the Billboard 200 Albums recap while its sequel sets lands at No. 16. The latter is a double album, with one-half serving as a soundtrack to “Hannah Montana” and the other half operating as Cyrus’ debut album.

Cyrus also finds herself at No. 10 on this year’s Top New Artists tally, a chart that definitely runs in the family. Her father, “Montana” co-star Billy Ray, was the No. 4 new pop artist in 1992.

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Bumps In The Road
Attendance, Gross Down From Blockbuster Previous Year In Touring By Ray Waddell

The touring industry continues its rollercoaster ride in 2007, with North American concert dollars and attendance down double digits after a record year in 2006. The final numbers tallied from Billboard Boxscore reports in 2007 are eye-opening: North American gross concert dollars are down 10.2% to $2.6 billion, and concert attendance is down a staggering 19.2% to 51 million. Of course, the Rolling Stones, Madonna, U2, Bon Jovi and Barbra Streisand were all touring arenas and stadiums worldwide in 2006, pumping up dollars and attendance. Still, down is down, and way down is way down. "Yes, a 19.2% decrease in attendance is very disturbing, since it reflects that the consumers are not really supporting breaking and mid-level talent," AEG Live president/CEO Randy Phillips says. "If this trend continues, who will be the headliners of tomorrow?"

The POLICE reunion (from left: Sting, Stewart Copeland and Andy Summers) was the year's top-grossing tour.
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For industry-leading Live Nation, 2007 "was a lighter touring year than 2006," according to Jason Garner, president of North American Music for Live Nation. "We saw fewer artists on the road, especially in our global touring unit. We had some great artists out; there were just less of them than past years."

The Stones alone accounted for $225 million in 2006's numbers. Stones tickets topped out at $450, compared with about $250 for this year's top tour, the Police.

But the double-digit decreases of 2007 should concern even the most optimistic in the business.

When worldwide numbers are taken into consideration, the trend is less disturbing: worldwide, grosses are down 1.8% and attendance less than 1%. But a devalued U.S. dollar and international volume accounts for much of this: total shows are up 7.3% worldwide, as opposed to North America being virtually even with last year in volume.

Per-show numbers for many are a more accurate barometer of the overall health of the industry, and in North America the gross per show is down 8.6% and per-show attendance is down 5.3%. Those numbers are roughly similar on a worldwide basis.

The per-show average attendance of 3,293 for North America is the lowest on record for Boxscore; per-show averages routinely topped 6,000 a decade ago. But much of this is likely a reflection of smaller venues like clubs reporting more diligently and an overall trend toward smaller capacities.

"There are more clubs out that are reporting, and there is an overall trend toward smaller capacities," says C3 Presents partner Charlie Jones. "It's up to us as businesspeople to adapt."

The average per-show capacity for the 15,508 shows reported for 2007 was 4,140. Given total attendance was 51 million and total capacity was 64 million, 10 million seats from reported shows went unsold in 2007, compared with 14 million in 2006. As a rule, less successful shows are less likely to be reported.

So what does all this mean? Some believe it's just the volatile nature of the touring industry itself. "With the huge variance in the number of bands that tour in any given year, it's hard to get an apples-to-apples comparison year over year," C3 Presents partner Charlie Walker says. "I think it is apples to apples." Metropolitan Talent co-CEO John Scher says of comparing 2006 with 2007, "The most significant factor of all these numbers is overall attendance. If overall attendance is down, we have a fundamental problem with the foundation of our business, and it has to be addressed."

Others say the industry is nearing the end of a gross-skewing boom as baby boomers age and big-ticket artists and their fans become less active. "We're at the beginning of the peak," says Dennis Arfa, president of Artists Group International (Billy Joel, Rod Stewart). "We're not by any means declaring this is over. We're just in a different place as the years go by with this generation, which is clearly the biggest contributor to the concert dollar."

The aging of the baby boomer so far "has probably been healthy for the concert business because they're still going to concerts of a certain kind," Scher says. "Who do you think is paying these prices?"

Arfa is one who believes the industry is transitioning to more shows at smaller venues and what will ultimately be less expensive tickets and/or lower attendance at larger venues. "We were brought up with an aberration. We're still living with it, it's still dominant, we're OK," Arfa says. "It's still a good business, but instead of doing 18,000 tickets you may do 15,000 tickets."
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it is clear the industry is evolving. "Our business model is no different from any other business model, and it's up to us to change with times," C.J.'s Jones says. "I don't think there's ever been a more exciting time."

THE BIG GUYS

Live Nation is still the world's biggest promoter, reporting involvement in 10,035 shows that grossed $1.8 billion and drew 34.5 million people. But Live Nation's gross for the 2007 period is down 18.5% from '06, while the number of shows the company reported is up 7.1%.

Garner categorizes 2007 as a "good year" for his company. "We had the challenge going in of reduced show count. We knew in January that we weren't going to have a year led by huge global tours, and we knew we were going to have to do more with less show count," Garner says. "And we accomplished that by running the business better and being a part of the big tours that were out there.

Garner says 2007 was a "standout" year for North American amphitheaters, "marked by a better strategy of buying shows and running the business."

But if amphitheaters did well, it wouldn't necessarily be reflected in gross dollars the same way sellout arena tours boost overall numbers. Grosses are lower at sheds, and sometimes the show you don't buy helps you more than the ones you do. "We did a great job in our amphitheaters, which isn't reflected in those gross numbers because the lawn ticket price drags the grosses down in the amphitheaters," Garner says. "Our team did a good job of booking a good season with less show count and making those shows more profitable."

Live Nation is the live entertainment industry's largest public company, and as the year came to a close, Wall Street seemed a little leery, with Live Nation stock at $14.52 (Dec. 10) after a 52-week high of $22.63.

The news for the privately held No. 2 promoter AEG Live is positive, with gross dollars of $743 million reported, up 36.6% over 2006. The number of shows in which AEG Live played a role is up 43% to 1,934.

As is often pointed out, Rosette numbers are gross dollar figures, so is the news as good on the bottom line as the top for AEG Live? Even though we report our grosses to the trades, we run our business on net reality," Phillips says. "We are privately held and our chairman gave us the ability to compete with our principal and much larger rival [to] give the industry a real choice, but only if we operated the business unit known as AEG Live as adults who can deliver an acceptable internal rate of return matched against the risk we take.

With superstar tours like Stewart, Justin Timberlake, Kenny Chesney, Bon Jovi and Celine Dion under its banner, AEG Live has taken hits for not taking on riskier propositions, which Phillips thinks is inaccurate.

"Some agents and talent reps call us cherry-pickers, which is totally untrue," Phillips says. "We take our offers on artists we believe in. However, like the major agencies, we have to make money. Having been an on stage manager most of my career, I wish artists and their reps had more respect for the risk we take and were as vested in our financial well-being as we feel we are in the industry's."

Phillips says that other than its touring business, the biggest trend for AEG Live in 2007 was that "we turned our arenas into clubs. If you look at how many multiple nights we get. We opened the Prudential Center in Newark (N.J.), with 10 Bon Jovi shows. The facility business really had an amazing year, a combination of AEG and AEG Live. They build them, we fill them."

That said, AEG Live, like the industry, experienced a more dicey market as the year wound down. "We have more than 500 shows in the fourth quarter and they are not all closing as well as we projected," Phillips says. "Obviously, the lagging economy and low consumer confidence index are reflected here. Unfortunately, this seems to be more of a trend than saturation or weakness in the tour offerings."
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LOOKING AHEAD

Despite the negative numbers, most are optimistic about the touring industry.

"I think the live business is very healthy," says Bill Zehblat, partner in RZO Productions, co-producer of the Police tour with Live Nation/TNA. "I believe fans view a live performance as the only unique piece of product in entertainment. There is only one 10th row on the aisle seat on a given night. And the experience of that fan cannot be reproduced, downloaded or traded.

Live Nation's Garner says the diversity and the broad range of touring acts in 2007 bodes well for the future. "When you look at the mix of what was out this year, the newcomers in that list and the artists who are on their second or third albums and still doing great business, it really makes you feel positive and good about where we're going as an industry," Garner says, adding that it's too early to tell how 2008 is shaping up.

But AEG Live's Phillips says his company will be more active in 2008. "We have two tours on sale already, Celine and Bon Jovi, and we have more coming," he says. "We're being asked to bid on more things than we have in the past." Phillips says AEG Live is also becoming more aggressive in competing with Live Nation for tours. "Is it healthy to compete? No. In a perfect world I wish we were the only one," he says. "But other than we tend to drive up the guarantees, which then effectively drive up the ticket prices. I actually think competition makes us both better."

Indeed, ticket prices remain a danger zone and a controversial topic for the past 15 years, with competitive bidding between promoters exacerbating the situation. "I just don't understand why promoters don't admit ticket prices are too high. Service charges are too high and there are too many shows," Scher says. "The old saying, 'If it ain't broke, don't fix it,' well, the other side of that is, 'If it is broke, fix it.' Actually, less people are going to concerts. We need more people going to concerts."

Nederlander Concerts chairman Adam Friedman says his company has seen solid numbers at the small and midsize venue level, but arena concert sales have been sluggish except for the superstar acts.

"Part of this is due to accelerating artists into the big boxes too early in their careers without developing the fan base, and clearly the other issue is price," Friedman says. "Of course, talent guarantees drive the ticket price and folks are trying to get as much as they can from the road as other sources of income are dwindling. This dynamic will continue to be a problem into 2008 and explains the statistics for 2007."

None of this is lost on AEG Live's Phillips. "I think we, as an industry, may be outpricing our core consumer from the concert experience," he says.

Many of the most successful artists, even the veterans, remain conservative on ticket pricing. "I believe very strongly in the fact that a night out for two or three or four can be hugely expensive if the act doesn't control the prices," Roger Waters' manager Mark Fenwick says.

"Particularly for the classic acts, the business is predominantly the road business, and if we kill the golden goose it's our own fault," Fenwick adds. "And we'll kill the golden goose by upping the price, upping the price, upping the price. People will just say, 'Hey, I'm not going anymore.'"
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There was no major-league comeback to rival Mary J. Blige’s 2006 breakthrough or Mariah Carey’s 2005 emancipation. And hip-hop sales overall weren’t anything to write home about.

But R&B/hip-hop in 2007 still managed to chime in with several headline-making notes. The list of artists leaving those noteworthy year-end impressions ranges from A to Z: Akon, Beyoncé, Pretty Ricky, Robin Thicke and Jay-Z.

Building on the momentum sparked by the fourth-quarter 2006 release of his sophomore album, “Konvicted” (Konvict/Ultrafresh/SRC/Universal Motown/UMRGC), music man of the hour Akon parlayed his lead atop the Hot Rhythm Artists charts into four additional chart-topping slots: Top Artists and Top Artists-Male (which combines the Billboard 200 and the Billboard Hot 100), Billboard 200, Top Billboard 200 Artist and Top 100 Artists. In 2007, Akon racked up as the queen bee post on Top R&B/Hip-Hop Artists, Top R&B/Hip-Hop Artists-Female and Hot R&B/Hip-Hop Songs Artists.

Here’s something else of note. Akon and Justin Timberlake were the only top R&B/hip-hop acts to finish in the top 10 of the Top Billboard 200 Albums recap for 2007. Beyoncé is at No. 11 while Kanye West comes in at No. 12. The only other R&B/hip-hop entry in the Top Billboard 200 Albums top 20 is Jay-Z with “Kingdom Come” (Rocawear/Def Jam/IDMG) at No. 20.


Championing blue-eyedsoul alongside Timberlake were two new ambassadors: Amy Winehouse and Robin Thicke. Thicke by far leaves the deepest impression among R&B/hip-hop fans, netting nods as Top R&B/Hip-Hop Artists-Male, Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Songs Airplay for “Lost Without You.” Thicke, however, also left his soulful imprint on adult R&B listeners, topping the Hot Adult R&B Artists rankings and Hot Adult R&B Songs.

This time last year, rap icon Jay-Z claimed a No. 1 debut with “Kingdom Come,” which clocked in with an opening-week total of 680,000 units, according to Nielsen SoundScan. That momentum maintained year-end looks on several categories: Top R&B/Hip-Hop Albums Artists, Top R&B/Hip-Hop Albums, Top Rap Album Artists and Top Rap Albums (the latter two categories are listed only on billboard.com). Jay-Z finishes out 2007 and rings in a positive outlook for 2008 with another No. 1 debut for American Gangster” (Rocawear/Def Jam/IDMG), opening with 425,000 scans. That ties the rapper with Elvis Presley for the second-highest number of No. 1 overall (10). Only the Beatles have more with 19. It will be interesting to see how strong the legs are under “American Gangster” when the year-end tally rolls around again.

West’s “Graduation” (Rocawear/Def Jam/IDMG), the third chapter in his school of hip hop trilogy, earned applause for its 957,000-unit first-week debut—and injected a much-needed dose of excitement into the game. It comes in at No. 4 on the Top R&B/Hip-Hop Albums list followed by two sales bright spots in 2007. T.I.’s album “TI vs. T.I.P.,” (Grand Hustle/Atlantic/AG) scanned 468,000 in its first week, and 50 Cent’s “Curtis” (Shady/Aftermath/Interscope/AG) sold 690,000 units.

At a time when music groups are more an exception than the rule, brothers Spectacular, Baby Blue, Pleasure and Slick Em—better-known as Pretty Ricky—suggestively sang their way to the top of the Top R&B/Hip-Hop Artists-Duo/Group category. Their hit single “On the Hotline” claims No. 36 on the Hot R&B/Hip-Hop Songs chart while album “Late Night Special” (Blue Star/Atlantic/AG) pulled in at No. 30 on Top R&B/Hip-Hop Albums.

Others making noise in marquee categories include T-Pain and Ying Yang atop Hot R&B/Hip-Hop Songs Artists, respectively. Cementing their reputation as one of this year’s most valuable assist men, T-Pain also claims Hot R&B/Hip-Hop Songwriters status, while fellow songwriters/producers/artist Timbaland heads the Hot 100 Songwriters and Top 100 Songwriters lists. Another production up-and-comer, Polos Da Don, is No. 1 on the Hot R&B/Hip-Hop Producers recap.

The Top New R&B/Hip-Hop Artists crown goes to U nk, whose “Walk It Out” and “2 Step” were cornerstones of a new dance wave that included Soulja Boy’s ubiquitous “Crunk That (Soulja Boy)" and Huey’s “50, Lock & Drop It.” U nk also claimed studio stop Hot Rap Songs Artists (listed only on billboard.com).

Beyond the recap numbers are R&B/hip-hop stories begun in 2007 that still ring resonate. There is Musiq Soulchild’s revitalized career with “Luvuversity” following a shift from DeJavu to Atlantic notable bowls by such newcomers as J. Holiday, Rich Boy, Cheriex Michele, Ledisi and Plies; strong showings by such veteran acts as Chika Khan, Angie Stone and Queen Latifah; and such sophomore harders as Keysha Cole, Ne Yo, Lloyd and Fantasia. R&B And Hip-Hop Solid Across Charts, Including Hot 100 Impact By Gail Mitchell

From Akon To Jay-Z

R&B And Hip-Hop Solid Across Charts, Including Hot 100 Impact By Gail Mitchell

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The Year In Music & Touring 2007

Underwood Stays On Top

The Star Leads Other 'Idol' Alums On Country Charts By Ken Tucker

The last two years have provided a quick ride to the top for 2005 "American Idol" champ Carrie Underwood. And if there were any doubts about how the winner of America's most famous music reality show would fare in the country world, those doubts have long been erased.

Underwood, the Country Music Assn. (CMA) and Academy of Country Music's (ACM) reigning female vocalist, leads the Top Country Artists recap for 2007. She clinches her third year atop, Rascal Flatts, which falls to No. 2.

For the second straight year, Underwood's "Some Hearts" (Arista/Arista Nashville/RMG) leads the Top Country Albums recap. It places No. 5 on the year-end Top Billboard 200 Albums tally, and she's No. 2 on the log chart's artist recap behind fellow "Idol" alum Chris Daughtry's band.

Meanwhile, Underwood's latest album, "Carnival Ride," released in October, is the No. 9 title of 2007 on the Top Country Albums recap.

Fuelled by the singles "Wasted," which spent five weeks at No. 1, and "So Small," Underwood lands at No. 3 on the Hot Country Songs Artist tally.

The Oklahoma native, not surprisingly, is also the chart-topper on the Top Country Artists-Female recap for the second straight year.

Rising star Taylor Swift scores at No. 3 on the Top Country Albums recap with her self-titled Big Machine debut and is No. 2 on the country female tally.

Tim McGraw is No. 1 on the Top Country Artists-Male recap, ahead of old pal and last year's topper Kenny Chesney, who finishes second.

McGraw places three songs in the Hot Country Songs recap, including one, "I Need You," with wife Faith Hill. He is the No. 3 performer on Top Country Album Artists recap, and his album "Let It Go" (Curb) is No. 6 on the year-end Top Country Albums tally.

Meanwhile Chesney, who places three songs in the year-end Hot Country Songs recap, ranks at No. 1 on the Hot Country Songs Artists chart.

Chesney's song "Never Wanted Nothing More" ends the year at No. 3 on the Hot Country Songs recap. The East Tennessee native and reigning CMA and ACM top entertainer also ended the year at No. 6 on the Top Country Albums tally.

Fellow Tennessean Rodney Atkins nabs the honors atop the Hot Country Songs chart with "Watching You," a song he co-wrote about his young son. Another Atkins tune, "These Ain't My People," lands at No. 4 on the recap. Atkins' album "If You're Going Through Hell" lands at No. 10 on the Top Country Albums list.

Rascal Flatts is once again the No. 1 act on the Top Country Artists-Duo/Group recap. On the Hot Country Songs tally, "That Ain't My Picture" is No. 5 and the trio also places two other songs on the list. "Me and My Gang" (Lyric Street/Hollywood) is the No. 2 release on the Hot Country Albums chart and "Still Feel Good," the band's latest, which was released in September, is No. 8.

Duo Sugarland places "Enjoy the Ride" (Mercury/UMG) at No. 5 on the Top Country Albums recap and notch all three titles on the Hot Country Songs tally including "Settin' 'Em" at No. 10. The group finishes second to Rascal Flatts among the Top Country Artists-Duo/Group.

Meanwhile, a trio of North Carolinians are the top new country artists for 2007.

Jason Michael Carroll, from Franklin, finishes at No. 1 on the Top New Country Artists recap, while fellow Tarheel Kellie Pickler (from Alabaster) and Bucky Covington (of Rockingham) place second and third.

Pickler and Covington were finalists on the 2006 season of "American Idol."

Carroll places two songs on the Hot Country Songs recap, including his emotional debut "Alyssa Lies," while Covington adds one, "A Different World."

All three artists' albums finished among the top 50 on the Top Country Albums year-end tally, with Pickler's "Small Town Girl" (BNA/SBN) ending the year at No. 20.

One of the most notable country music business stories of the year is the continued rise of the independent label as a viable model in Nashville and the success of the industry is evident from the year-end recaps.

Broken Bow is No. 1 on the Top Independent Imprints recap and the label's Jason Aldean is No. 1 on the Top Independent Artists tally. His "Relentless" album lands at No. 4 on Top Independent Albums and his 2005 self-titled debut places at No. 9 on the list.

Little Big Town is No. 4 on the Top Independent Artists recap thanks to its 2005 album "The Road to Here" (Equity), which ranks at No. 7 on the Top Independent Albums chart.

Longtime major label stalwart Garth Brooks and the Eagles also land among the top independent albums and artists thanks to recent releases on their own labels: Brooks' "The Ultimate Hits" came out on Pearl, and the Eagles' "Long Road Out of Eden" is on ERC.

Tucker Lawrence, who opened his own Rocky Comfort label last year and who recently won the CMA Award for musical event of the year ("Find Out Who Your Friends Are" with Tim McGraw and Kenny Chesney), lands at No. 10 on the Top Independent Artists recap.
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Compilation ‘WOWs’ Latin Kids Are Alright
Rising Acts Lead Youth Brigade On Latin Recaps By Leila Cobo

Youth-driven music once again tops Billboard’s year-end Latin charts, with TV phenomenon RBD leading the Top Latin Albums and Top Latin Album Artists chart thanks to strong first-week sales of “Celestial” (EMI Televisa). The album was released during Thanksgiving week of 2007, coinciding with the beginning of Billboard’s year-end chart recaps.

At No. 2 on the Top Latin Albums is “K.O.B. Live” (EMI BMG Norte) by urban bachata group Aventura, whose popularity continues to the rise four years after its hit “Obession.” The No. 2 artist on the Top Latin Album Artists chart is the late Valentín Elizalde, whose romantic banda and corridos clinched younger fans.

Also in the top five of both charts is reggaeton star Daddy Yankee, who comes from topping the Top Latin Albums chart for two consecutive years. Beyond these three acts, the top 15 of the Top Latin Album Artists and Top Latin Albums charts are evenly divided between youth-leaning reggaeton (Wisin & Yandel, Don Omar) and regional Mexican (Alcaráns’ Musical) as well as established, veteran acts with broad fan bases (Maná, Vicente Fernández, Marco Antonio Solís).

The two extremes highlight two emerging markets for Latin music. A steady, young consumer base is getting its music from multiple sources while the more traditional, broad fan base that still looks for albums by stalwarts like Fernández and Solís.

In a depressed market, where only 15 Latin albums had surpassed the 100,000 mark by Nov. 13, Universal Music Group is the market leader thanks to the combined clout of its formidable labels. Universal Records, Fonovisa, Disa and the year-old tropical imprimat La Calle.

“I am very pleased that during a very difficult year for the music industry we were able to stay fully committed to our artists and to maintain our market share leadership by a substantial margin,” Universal Music Group president José Behar says.

Universal also leads the Top Regional Mexican Album Artists chart with Wisin tops the Top Regional Mexican Album Imprints chart.

Reggaeton king Daddy Yankee remains the top Latin rhythm seller, but Machete’s Don Omar, Wisin & Yandel and Néstor “El Fili” follow in the Top Latin Rhythm Albums recaps.

Perhaps the biggest surprise is Aventura’s “Mi Corazoncito,” a tropical track toproping Hot Latin Songs chart. It unabashedly returned to play on pop, tropical and Latin radio stations as urban bachata grew as a genre.

While Maná leads the Hot Latin Songs Artist chart with four charting titles, RBD ranks No. 1 on the Top Latin Pop Album Artists recap with four charting albums.

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The dance/electronic music train was without a conductor in 2007. and the charts prove it.

Unlike last year, there wasn’t a galvanizing dance-friendly mainstream release like Madonna’s “Confessions on a Dance Floor” (Warner Bros.), a single producer charting out multiple hits, like B.o.B. Still, 50-year-old releases, pop artists who fit the dance classification and novelty compilations finished high.

But there were bright spots: If you strip away the ’05, and even ’04 releases—including Elvis Costello’s “St. Elsewhere” (Downtown Atlantic) at No. 1 on the Top Electronic Albums recap and Ingegnien Leap’s “Speak for Yourself” (RCA Victor) at No. 2—you reach Björk’s adventurous “Volta” (Elektra) at No. 5, followed closely by M.I.A.’s “Kala” (XL/Interscope/IGA) at No. 3. LCD Soundsystem’s “Sound of Silver” ( DFA/Capitol) at No. 8 and Brit supergroup the Good, the Bad & the Queen’s self-titled debut (Parlophone/Virgin) at No. 9. Artistic, not a bad showing.

Dance-exclusive indie artists also make themselves known amid the Rihannas, Pinks and Nelly Furtado. Two Robins Entertainment acts—September and Edwin—finish third and fourth on the Hot Dance Airplay recap, respectively, with Kylie Minogue’s dance-top confections “Cry for You” and “Put Em’ Up”.

David Guetta’s “The World Is Mine” follows in the sixth spot, off the first—and best—of his two album releases this year, “Guetta Blaster” (Perfecto/Ultra).

Yet, the artists who dominated the Top Electronic Albums chart were almost completely absent from the airwaves.

In a pleasant shock, DJ/producer Khalil Fadoul took the No. 1 spot on the Hot Dance Club Play Tracks chart with “I Need Someone,” a dirty slab of sordid desolation fodder that stands stark contrast to the summer’s more commercial stuff that rounded out the top 10, including Sinclair’s fetching “Rock This Party” and Rihanna’s across-the-board hit “Don’t Stop the Music.”

Powered by strong remixes, Furtado’s memorable “Say It Right!” finished at No. 3 on the Hot Dance Club Play Tracks recap.

While they sell out 5,000-capacity shows domestically and play 200,000-person gigs globally, the top trance DJs in the world don’t chart too hard this year, despite having new and heavily hyped album releases.

At No. 10, Tiesto is the highest-finishing DJ/producer on the Top Electronic Albums chart with “Elements of Life” (Magic/Ultima), but he fails to crack the Hot Dance Club Play or Hot Dance Airplay charts with a single. Paul van Dyk hit No. 19 on Hot Dance Airplay with “Under the Wire” featuring Popsicle Doll Jessica Sutta, but finished at No. 25 with album “In Between,” well behind Tiesto.

Black Audio (No. 13) and buzz-heavy Daft Punk’s Justice (No. 24).

The year-end charts still highlight dance’s fundamental problems—translating touring success into album sales, holding ground in a stream of vacationing pop stars, creating unity among club, radio and retail representation; and selling albums, period. Still, the burgeoning artists peeking through the cracks, like Guetta and Justice, might be strong enough to quiet the old debates. On to ’08.
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Classical Charts Mirror 2006 Tallies, With Sting's 'Labyrinth' Back On Top
By Anastasia Tsioulcas

As 2007 comes to an end, the Top Classical Albums chart is a veritable redux of 2006, thanks to the staying power of artists at its very peak.

The big controversy of 2006—should Sting be counted as a core classical artist, even when he’s recording straight-ahead renditions of John Dowland (replete with lute accompaniment) for Deutsche Grammophon—continued to set the pace for the following year, meaning that once again Sting is at the head of the pack.

Other old friends: Sony Classical cellist Yo-Yo Ma is at No. 2, followed by two violinists of very different aesthetic stripes. Denon’s Andre Rieu in third position and Sony Classical’s Joshua Bell at No. 4. Round out the top five of the Top Classical Albums chart is Russian soprano Anna Netrebko, another DG artist.

With one important exception, the Top Classical Albums chart offers more of the same. Sting’s "Songs From the Labyrinth" once again rules the No. 1 spot, followed by Ma’s "Appassionato" at No. 2. Bell’s "Voice of the Violin" at No. 3 and Rieu’s "The Homecoming" in fourth place. At No. 5 is a superlative album that comes with a sad story: the late and hugely beloved American mezzo-soprano Lorrie Hulbert’s "Tell Me a Story," recorded by her husband Peter Lieberkuhn’s Netolot Songs (Nonesuch) in a recording made not long before her death from cancer in July.

Completely unsurprisingly, DG earns first place on the Top Classical Imprints chart, with 36 charted titles, followed by Sony Classical at No. 2 (13 titles), Denon (which won third place with only five charting titles), Decca (No. 4, with 16 titles) and EMI Classics at No. 5. The Top Classical Labels chart is an exact copy of the 2006 recap: Universal Classics & Gold, which includes DG and Decca, reigned supreme, followed by Sony Classical and RCA Red Seal. Sony Label Group (the independent that includes Denon), Blue Note Label Group (the label group for EMI Classics) and independent Harmonia Mundi.

On the crossover front, the story differs slightly. On the Top Classical Crossover Artists chart, Josh Groban vaults to first place, followed by Il Divo and Andrea Bocelli (Groban’s "Noel" trinity showed up again on the Top Classical Crossover Albums chart; Groban’s "A Walk" (143/Reprise) is at No. 1, followed by Il Divo’s "Siempre" (Sony/Columbia), Bocelli’s "Under the Desert Sky" (Sugar/Decca), Groban’s "Noel" (143/Reprise) and Bocelli’s "Amore" (Sugar/Decca).

So, care to guess the Top Classical Crossover Imprints and Labels chart? Hint: They’re the same as the Combined Classical Imprints and Labels chart: Reprise at No. 1, Sony at No. 2, Columbia at No. 3, Sugar at No. 4, Decca at No. 5, and Sony Classical and RCA Red Seal’s house label, Sony BMG.

As a result of Groban’s success, WEA takes the top spot on the Top Classical Distributors chart, followed by Sony BMG. Universal, various independents at No. 4 and EMM in fifth place.

Blues

Blues Traveler

Kenny Wayne Shepherd’s 'Backroads' Journeys To The Top By Courtney Harding

Kenny Wayne Shepherd came in at No. 1 on the Top Blues Albums chart for 2007 with "Til Days O're Blues From the Backroads" (Reprise/Warner Bros.). The record is part of a CD/DVD package that documents a road trip Shepherd took in an effort to play with a number of aging blues legends before they passed away. His timing was fortunate: In the two years between the trio and the album’s release, six of the musicians who play on the disc died.

Stevie Ray Vaughan and Double Trouble come in at No. 2 with "The Real Deal: Greatest Hits Vol. 1" (Legacy/Epic/Sony Music). The No. 3 spot goes to the soundtrack to the film "Black Snake Moan" (New West); while the movie may not have been critically acclaimed, the soundtrack seems to have resonated with blues fans.

Best-of sets also did well in 2007, with Etta James’ "The Definitive Collection" (Hip-O/Chromatics/Ume) and B.B. King’s "The Ultimate Collection" (Geffen/Chromatics/Ume) coming in at Nos. 4 and 5 on the Top Blues Albums chart, respectively. King and James also came in at Nos. 6 and 7 on the Top Blues Artists chart.

James Hunter’s "People Gonna Talk" (Go Rounder), which came out in March 2006, continues to sell well. Landing at No. 10 on the albums chart this year, likewise, the Derek Trucks Band’s "Songlines" (Columbia/Sony Music), which also came out last year after a four-year break, came in at No. 6.

On the Top Blues Artists chart, Hunter is No. 4 and the Derek Trucks Band is No. 5.

Reprise was at No. 1 on the Top Blues imprint chart, due to the success of the Shepherd record. It was followed by Epic at No. 2 and New West at No. 3.

On the Top Blues Label chart, Sony took the top spot, followed by Warner Bros. and New West.

KENNY WAYNE SHEPHERD hit the road to collaborate with veteran bluesmen on the year’s top blues album.
TO ALL OUR PROMOTERS, AGENTS AND MANAGERS,
THANK YOU FOR A GREAT YEAR.
LOOKING FORWARD TO WORKING TOGETHER IN 2008


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Family Affair
Bob Marley And Sons Take Top Three Spots In Reggae

By Cortney Harding

More than 16 years after his death, Bob Marley continues to sell records, topping the year-end Top Reggae Albums chart with "Forever Bob Marley" (Madacy Special Products/Madacy), a set of songs from his pre-Island Records days.

Bob Marley & the Wailers also come in at No. 9 with "Africa Unite: The Singles Collection" (Island/Tuff Gong/UMe /IDJMG) and No. 10 with "Gold" (Tuff Gong/Island/Chronicles/UMe), both selections of such hits as "No Woman, No Cry" and "Three Little Birds," respectively.

For the second year in a row, Marley’s sons Stephen and Damian carried on the family tradition and come in at Nos. 2 and 3 on the year-end albums chart with "Mind Control" (Ghetto Youths/Tuff Gong/Universal Republic/UMRG) and "Welcome to Jam Rock" (Ghetto Youths/Tuff Gong/Universal Republic/UMRG), respectively. The brothers also rank No. 3 and 4 on the Top Reggae Artists year-end chart.

Elsewhere, VP’s "Reggae Gold" compilations continued to do well, with the 2006 edition rounding out the album chart at No. 15 and the 2007 edition coming in at No. 8.

Controversial artist Beenie Man, who has been accused of inciting violence against homosexuals in the past and was cited by a Jamaican court for tax evasion earlier this year, ranks at No. 14 on the Top Reggae Albums chart for "Undisputed" (Shocking Vibes/Virgin) and No. 10 on the Top Reggae Artists chart.

VP Records leads the Top Reggae Imprints recap with three titles: UMRG tops the Top Reggae Labels recap with the Stephen and Damian Marley titles.

Emerald Edge
Celtic Music Reigns On World Charts
By Cortney Harding

The flame-haired ladies of Celtic Woman dominate the Top World Music Albums chart this year, taking the top three spots with "A New Journey," "A Christmas Celebration" and "Celtic Woman" (all Manhattan/BLG). In fact, world music fans just couldn’t seem to get enough of the Celts, with a compilation called "Celtic Favorites" (Madacy Special Products/Madacy) coming in at No. 6 and Hayley Westenra’s "Celtic Treasure" (Decca/Universal Classics Group) rounding out the album chart at No. 15.

Not directly affiliated with Celtic music but similar in nature, Lorne Mackenzie’s "An Ancient Muse" (Quintan Road/Verve/AG) and the Starlite Singers’ "Irish Favorites" (Madacy Special Products/Madacy) also had successful years, coming in at Nos. 4 and 7, respectively, on the album tally.

Rodrigo Y Gabriela got a major boost due to their exposure on MTV as part of the channel’s "MTV Edge" campaign. The duo rank at No. 3 on the Top World Music Artists recap and at No. 5 on the Top World Music Albums chart, with their self-titled set, released by ATO.

Starbucks provided a big boost to two artists: Cell, whose record "Cell" (Urban Jungle/EMI/Starbucks) lands at No. 7 on the Top World Music Albums chart, and Antelique Kidjo, whose "Odh Nin" (Starbucks/Razor & Tie) comes in at No. 8.

Both artists also came in high on the Top World Music Artists chart, with Cell at No. 9 and Kidjo at No. 5.

Manhattan’s imprint responsible for the Celtic Woman discs leads the Top World Music Imprint recap, followed by Madacy and ATO.

BLG, Celtic Woman’s label, came in at No. 1 on the Top World Music Labels chart, with VG at No. 2 and Madacy at No. 3.
THE RBC CENTER WILL SET THE STAGE FOR A SUCCESSFUL EVENT!

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...capacities from 5,000 to 20,000
...catering that is exquisite
...a market that is vibrant
...access to nearly one-half of the U.S. population within a day's drive

IT'S YOUR TURN TO TAKE CENTER STAGE IN RALEIGH, NC
### Top Artists

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AKON</td>
<td>Konvic/ SRC/ Universal Motown</td>
</tr>
<tr>
<td>2</td>
<td>FERGIE</td>
<td>will.i.am/ Interscope</td>
</tr>
<tr>
<td>3</td>
<td>JUSTIN TIMBERLAKE</td>
<td>Interscope</td>
</tr>
<tr>
<td>4</td>
<td>BEYONCE</td>
<td>World/ Interscope</td>
</tr>
<tr>
<td>5</td>
<td>CARRIE UNDERWOOD</td>
<td>Arista Nashville/ RCA</td>
</tr>
<tr>
<td>6</td>
<td>NICKELBACK</td>
<td>Roadrunner/ Atlantic/ Jive</td>
</tr>
<tr>
<td>7</td>
<td>T.I.</td>
<td>Grand Hustle/ Atlantic/ Jive</td>
</tr>
<tr>
<td>8</td>
<td>AVRIL LAVIGNE</td>
<td>RCA/ Interscope</td>
</tr>
<tr>
<td>9</td>
<td>T-PAIN</td>
<td>Sony/ Interscope</td>
</tr>
<tr>
<td>10</td>
<td>GWEN STEFANI</td>
<td>Interscope</td>
</tr>
<tr>
<td>11</td>
<td>TIMBALAND</td>
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</tr>
<tr>
<td>12</td>
<td>RIHANNA</td>
<td>Interscope</td>
</tr>
<tr>
<td>13</td>
<td>NELLY FURTADO</td>
<td>Interscope</td>
</tr>
<tr>
<td>14</td>
<td>RASCAL FLATTS</td>
<td>Lyric Street/ Hollywood</td>
</tr>
<tr>
<td>15</td>
<td>MARION 5</td>
<td>Interscope</td>
</tr>
<tr>
<td>16</td>
<td>KANYE WEST</td>
<td>Interscope</td>
</tr>
<tr>
<td>17</td>
<td>FALL OUT BOY</td>
<td>Interscope</td>
</tr>
<tr>
<td>18</td>
<td>JAV (2)</td>
<td>Grand Hustle/ Atlantic/ Jive</td>
</tr>
<tr>
<td>19</td>
<td>T-PAIN</td>
<td>Def Jam/ Interscope</td>
</tr>
<tr>
<td>20</td>
<td>TIMOTARY</td>
<td>Interscope</td>
</tr>
<tr>
<td>21</td>
<td>CARRIE UNDERWOOD</td>
<td>Interscope</td>
</tr>
<tr>
<td>22</td>
<td>NICKELBACK</td>
<td>Interscope</td>
</tr>
<tr>
<td>23</td>
<td>BOW WOW</td>
<td>Interscope</td>
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<tr>
<td>24</td>
<td>KEITH URBAN</td>
<td>Interscope</td>
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<tr>
<td>25</td>
<td>MIMS</td>
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<td>26</td>
<td>KEVIN MESSER</td>
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<tr>
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<td>YOUNG JEEZY</td>
<td>Interscope</td>
</tr>
<tr>
<td>28</td>
<td>TARGET</td>
<td>Interscope</td>
</tr>
<tr>
<td>29</td>
<td>TAYLOR SWIFT</td>
<td>Interscope</td>
</tr>
<tr>
<td>30</td>
<td>MY CHEMICAL ROMANCE</td>
<td>Interscope</td>
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<tr>
<td>31</td>
<td>GRAND HUSTLE</td>
<td>Interscope</td>
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<tr>
<td>32</td>
<td>LIVING CORDES</td>
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<td>33</td>
<td>ROBIN THICKE</td>
<td>Interscope</td>
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<tr>
<td>34</td>
<td>LLOYD</td>
<td>Interscope</td>
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<tr>
<td>35</td>
<td>UNK</td>
<td>Interscope</td>
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<tr>
<td>36</td>
<td>SHOP BOY</td>
<td>Interscope</td>
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<td>37</td>
<td>SEAN KINGSTON</td>
<td>Interscope</td>
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<td>38</td>
<td>TIM McGRAW</td>
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<td>39</td>
<td>MY CHEMICAL ROMANCE</td>
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<td>40</td>
<td>JOHN MAYER</td>
<td>Interscope</td>
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<td>41</td>
<td>YOUNG JEEZY</td>
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<tr>
<td>42</td>
<td>BOW WOW</td>
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<tr>
<td>43</td>
<td>BOW WOW</td>
<td>Interscope</td>
</tr>
<tr>
<td>44</td>
<td>SUGARLAND</td>
<td>Capitol Nashville/ Interscope</td>
</tr>
<tr>
<td>45</td>
<td>JOHN MAYER</td>
<td>Aware/ Interscope</td>
</tr>
</tbody>
</table>

**Note:** Labels are for the most part, those that the artists were signed to at the time of release. Many artists have changed labels since the release of the album.
Top Artists - Duo/Group

DAUGTHY (4) RCA/RMG
2 NICKELBACK (2)
Roadrunner/Atlantic/Lavva (1)
Roadrunner/UMG

RASCAL FLATTS (3) Lyric Street/Universal Motown (2)
LYRIC STREET/Universal Motown/UMG

MARTON'S SUITE (2)
Abema/Atlantic (1)

WORLD/COlumbla/Sony Music (1)

PLAIN WHITE TS (5)
Fearless/Hollywood (4)

SHOP BOYZ (1) OnDeck/Universal Republic (1)
Northern_decline/Universal Republic/UMG

Top Artists - Male

AKON (4) Konvic'/
Upfront/SRC/Universal Motown (3)

T-PAIN (3) Konvic'/Nappy Boy/Born/Zomba (2)

TOMMY EAGLE (4)
McGill/Atlantic (2)

TOMMY EAGLE (4) Milky/Atlantic (2)

UNION (3) Big Comp/Koch (2)

SHOP BOYZ (1) OnDeck/Universal Republic (1)

JUSTIN TIMBERLAKE (7)
Jive/Zomba (2)

JUSTIN TIMBERLAKE (7)
Jive/Zomba (2)

KELLY (5)
RCA/Music Group (5)

Top New Artists

AJ RIONA (4) Konvic'/
Upfront/SRC/Universal Motown (3)

AMY WINEHOUSE (2) Universal Republic (1)

BILLYJOHN (3) Big Comp/Koch (2)

LADY GAGA (3) Big Comp/Koch (2)

TIM MCGRAW (2)
Warner Bros. (2)

BRAD PISLEY (5) Arista Nashville/SEA (2)

BRAD PISLEY (5) Arista Nashville/SEA (2)

FELICITY (1) RCA/RMG (1)

FELICITY (1) RCA/RMG (1)

Top Imprints

JIVE (13)
COLUMBIA (77)
DEF-JAM (50)

Top Album Sales Of 2007

1. NELLY FURTADO "LOOSE" (GYM/TELARC/USA)
2. AMY WINEHOUSE "BACK TO BLACK" (ISLAND/REPRISE)
### Top Billboard 200 Artists - Male

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Imprint</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R. Kelly</td>
<td>Warner Bros.</td>
<td>Interscope/RCA</td>
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<td>2</td>
<td>Usher</td>
<td>Jive/Zomba</td>
<td>Interscope/RCA</td>
</tr>
<tr>
<td>3</td>
<td>T-Pain</td>
<td>Epic/Interscope/Interscope</td>
<td>EPS/EMI/Interscope</td>
</tr>
<tr>
<td>4</td>
<td>Rihanna</td>
<td>Epic/Interscope/Interscope</td>
<td>EPS/EMI/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Justin Bieber</td>
<td>Epic/Interscope/Interscope</td>
<td>EPS/EMI/Interscope</td>
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### Top Billboard 200 Imprints

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<tr>
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<th>Imprint</th>
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<tbody>
<tr>
<td>1</td>
<td>COLUMBIA (68)</td>
</tr>
<tr>
<td>2</td>
<td>WARNER BROS. (29)</td>
</tr>
<tr>
<td>3</td>
<td>INTERSCOPE (45)</td>
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<tr>
<td>4</td>
<td>RCA (72)</td>
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<tr>
<td>5</td>
<td>JIVE (93)</td>
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<td>6</td>
<td>DREAMWORKS (103)</td>
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<tr>
<td>7</td>
<td>ARTIST NASHVILLE (12)</td>
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<tr>
<td>8</td>
<td>REPRISE (37)</td>
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<tr>
<td>9</td>
<td>ARISTA (32)</td>
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<td>10</td>
<td>ATLANTIC (47)</td>
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<td>11</td>
<td>UNIVERSAL REPUBLIC (36)</td>
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<td>12</td>
<td>EPI (28)</td>
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<tr>
<td>13</td>
<td>GERFEN (26)</td>
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<td>14</td>
<td>CURB (10)</td>
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<td>15</td>
<td>HOLLYWOOD (14)</td>
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### Top Billboard 200 Labels

<table>
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<tr>
<th>Rank</th>
<th>Label and Imprint</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Interscope/Geffen A&amp;M (67)</td>
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<tr>
<td>2</td>
<td>Sony Music (80)</td>
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<tr>
<td>3</td>
<td>RCA Music Group (33)</td>
</tr>
<tr>
<td>4</td>
<td>Island Def Jam Music Group (42)</td>
</tr>
<tr>
<td>5</td>
<td>Warner Bros. (70)</td>
</tr>
</tbody>
</table>

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**How We Chart The Year**

A Record Number Of Recaps Track The Top Titles Of 2007 By Geoff Mayfield

With this issue, you're holding a bit of chart history in your hands. Never before has Billboard's Year in Music & Touring report represented this many year-end recaps, with 251 appearing in these pages and 378 being available at billboard.biz.

Joining the printed lineup in 2007 are the lists based on new ringtone charts, Hot Ringmasters, topped this year by T-Pain's "Buy U a Drank (Shawty Snappin')." The original Hot Ringtone list moves to our online menu.

The year-end video charts, which previously appeared in the first issue of each year, have also joined this issue's printed and Web menus.

As before, each of these year-end music tallies represent aggregated numbers from the pertinent weekly charts that were compiled by each artist, label and music company.

Most of those numbers are based on data from Nielsen Music, with sales of physical and digital product compiled by Nielsen SoundScan and radio airplay measured by Nielsen BDS. The ringtone category is based on sales tracked by Nielsen RingScan and, this summer, streamed music and music video as tracked by Nielsen BDS also became part of The Billboard Hot 100's weekly recipe.

The entire Billboard charts department has a hand in compiling the Year in Music lists. At the center of this effort is 20-year chart manager Anthony Coombo, who handles special feature recaps throughout the year, with key roles played by charts production manager Michael Gustav, associate production manager Alex Venoulis, chart manager Keith Caulfield and Silvio Pietroluongo.

Billboard associate director of charts and director of charts for sister magazine Radio & Records, Billboard Boxscore chart manager Bob Allen compiles the Year in Touring charts.

As has been the case for more than a decade, the rankings for BDS- and SoundScan-based music charts reflect airplay or sales during the weeks that titles appeared on a relevant chart during the tracking period. This includes activity during unpublished weeks for those lists that print every other week. The 2007 chart year began with last year's Dec. 2 issue and ended with the Nov. 24, 2007, issue.

Sales or airplay registered before or after a title's chart run are not considered in these standings. That detail, and the December-December time period, account for some of the differences between these lists and the calendar-year recaps that are compiled independently by either SoundScan or BDS.

Artists, imprint, label and distributor categories for all genres reflect accumulated chart performance for all titles on the pertinent chart.

The umbrella "label" categories refer to the distributing labels and/or promotion labels listed on our weekly charts. If only one label appears on a chart listing, that company counts as both "imprint" and "label" for that title.

Rankings for Modern Rock, Adult Contemporary, Adult Top 40, Hot Christian Songs, Hot Christian AC Songs, Gospel Songs, Mainstream Rock and Contemporary Jazz Songs categories are based on accumulated BDS-monitored plays for each week a title appeared on the chart.

Similarly, Hot 100 Airplay, Hot R&B/Hip-Hop Airplay, Hot Country Songs and Hot Latin Songs (and the three related Latin-format airplay charts) are determined by adding up the total number of gross impressions, as determined by BDS, for each week a track charted.

The Billboard Hot 100, Pop 100 and Hot R&B/Hip-Hop Songs categories reflect accumulated radio and sales points, based specifically on BDS and Nielsen SoundScan, respectively. For the Hot 100, points from streamed music on AOL and Yahoo! tracked during the last four months of the chart year also shape the standings.

Hot Soundtrack tracks are the top-ranked Hot 100 songs in cases when the song's success can be directly traced to its inclusion on the soundtrack in a movie or TV show.

For the pop, country and R&B/hip-hop categories that combine data from album charts and singles charts, formulas are weighted so that sales units tallied on The Billboard 200, Top R&B/Hip-Hop Albums and Top Country Albums, respectively, have parity with the specific chart points that construct each week's Hot 100, Hot R&B/Hip-Hop Songs and Hot Country Songs.

The Dance Club Play rankings are based on an inverse point system, with titles collecting points based on rank for each week they were on the chart.

The publishing categories reflect accumulated points for all charted songs on the applicable weekly charts. If a song is held by more than one publisher, points are divided equally among those companies.

In the Publishing Corporation category, parent companies receive 100% of the points from publishers in which they own at least 50% equity and 25% of the points compiled by publishers that they administer but do not own.

**Changes to note in the 2007 recaps:**

- We now use Interscope-Geffen-A&M/Octone, rather than Interscope, to identify the distribution and promotion labels for that family of imprints on our sales charts.
- The co-mingling of Capitol and Virgin within Capitol Records Group makes Capitol the promotion label for Virgin titles on the R&B/hip-hop radio charts.
- Roadrunner has shifted distribution from Universal to Atlantic, plus Atlantic's Lava team handling promotion at some radio formats.
- The recaps for Hot Dance Singles Sales move from this spotlight to billboard biz.
ANOTHER BANNER YEAR FOR INDEPENDENT LABEL

EXPLoding WITH COUNTRY AUDIENCES

RODNEY ATKINS
#1 SONG OF THE YEAR - 2 YEARS IN A ROW
"Watching You" - 2002
"If You're Goin' Through Hell" - 2004
THREE CONSECUTIVE #1 SINGLES
THREE CONSECUTIVE #1 VIDEOS

TIm McGraw
AMA FAVORITE MALE COUNTRY VOCALIST
#1 ALBUM DEBUT - LET IT GO
#1 SINGLE - "LAST DOLLAR (FLY AWAY)"
#1 VIDEO - "I NEED YOU"
#1 TOP CATALOG COUNTRY ALBUM
OVER 32 WEEKS - GREATEST HITS

COMING IN 2008

LEE BRICE
"Happy Endings" - Breathing at Country Radio
* Co-writer of Garth Brooks' history making #1 debut single, "More Than A Memory"

STAR DE AZLAN
"She's Pretty" - Breaking at Country Radio
New album in 2008

MICHAEL ENGLISH
1st studio album by the 7x Dove Award winning artist in over 8 years

WYNONNA
New album in 2008
Follow-up to #1 album
Produced by award winning producer Brent Manning

JO DEE MESSINA
New album in 2008
Follow-up to her #1 album
Produced by award winning producers James Stroud & Chris Farren

MAL KETCHUM
Critically acclaimed artist returns with his album in 2008
Produced by award winning producers Doug Johnson & Allen Reynolds

HEIDI NEWFIELD
Former lead singer of Trick Pony
New album in 2008
Produced by award winning producer Tony Brown

STEVE HOLY
New album in 2008
Follow-up to album and #1 single

Nicol Sponberg
New album in 2008
Follow-up to album and #1 single

GREGORIAN MASTERS OF CHANT
In stores on PBS
Millions sold internationally
US Release - 2008

CURB GRABS TOP 10 PUBLISHING CORP

#7 Country Publishing Company
6 Curb writers pen #1 hits including Garth Brooks' history making #1 debut single, "More Than A Memory" written by 3 Curb writers.

CURB CHRISTIAN ON A ROLL

Natalie Grant
* 2x GMA (Dove Award) Female Vocalist of the Year
* #1 Single - "In Better Hands"
  From the forthcoming album, "Wonderful".
  In stores February 12th

Selah
* #1 Single - "Glory"
  * GMA (Dove Award) Inspirational Album of the Year
  * New album in 2008

Plink
* "In My Arms" successfully hits on 8 charts:
  Christian AC, Christian CHR and Hot Dance
  Aftrey Chart
* #1 at Dance Top 40 - "In My Arms"
* First artist to have the same song on Top 5 on
  Billboard/CHR's Christian CHR, Dance Top 40
  and Club Play Charts.

LeeAnn Rimes
* First artist in history to have
  the same single to simultaneously
  hit on Country, AC & Club
  Play charts
* #1 Video - "Nothing Better To Do"

Hank Williams Jr.
* RIAA Certified Gold album
  "That's How They Do It In Dixie!
  The Essential Collection"
* #1 Video - "A Country Boy Can Survive"

Hank III
"Damn Right, Rebel Proud"
the follow-up to the #1 album, "Straight To Hell"

Clay Walker
"Fall" - From his first album this century to produce a Top 5 single

LOCKE ANCHORS POP SUCCESS

Kimberley Locke
* Two #1 singles in 2007 including
the hit "Change"
* #1 at AC/CHR - 3 YEARS IN A ROW

NemesiS Rising
* #1 Billboard Breakout Chart &
  #1 Video - "Number One In Heaven"

(Country continued)

CeleBRATING 45 YEARS IN THE MUSIC BUSINESS.
THANK YOU RADIO & RETAIL!!
### Billboard Year-End Charts 2007

#### Top Billboard 200 Distributors

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<thead>
<tr>
<th>No.</th>
<th>DISTRIBUTOR</th>
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<td>4</td>
<td>EMI</td>
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#### Top Independent Artists

**Pos.** | **ARTIST** | **Pos.** | **LABEL** |
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<td>ARCADE FIRE</td>
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<td>DJ KHALED</td>
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<td>Terror Squad/Koch</td>
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#### Top Independent Labels

**Pos.** | **LABEL** | **Pos.** | **LABEL** |
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#### Top Tastemakers Artists

**Pos.** | **ARTIST** | **Pos.** | **LABEL** |
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<td>KANYE WEST</td>
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<td>Roc-A-Fella/Def Jam/IDJMG</td>
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<td>THE WHITE STRIPES</td>
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<td>Third Man/Warner Bros.</td>
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<td>JAY-Z</td>
<td>5</td>
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<td>AKON</td>
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<td>Konvic/Upfront/SRC/Universal</td>
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<td>THE BEATLES</td>
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<td>Apac/Capitol</td>
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<td>THE SHINS</td>
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<td>LINKIN PARK</td>
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#### Top Tastemakers Albums

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<td>BACK TO BLACK Amy Winehouse</td>
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<td>GRADUATION Kanye West</td>
<td>Roc-A-Fella/Def Jam/IDJMG</td>
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<td>ICKY THUMP The White Stripes</td>
<td>Third Man/Warner Bros.</td>
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<td>CONVICTED Akon</td>
<td>Konvic/Upfront/ SRC/Universal</td>
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#### Top Tastemakers Distributors

**Pos.** | **DISTRIBUTOR** | **Pos.** | **DISTRIBUTOR** |
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<td>WARNER BROS.</td>
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<td>BRAVE NEW WORLD</td>
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#### Top Internet Artists

**Pos.** | **ARTIST** | **Pos.** | **LABEL** |
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<td>JOSH GROBAN</td>
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<td>THE BEATLES</td>
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<td>Apple/Capitol</td>
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<td>NORA JONES</td>
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<td>SONY BMG</td>
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<td>DAUGHTRY</td>
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<td>RCA/RMG</td>
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<td>IL DIVO</td>
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<td>SYCO/Columbia/Sony Music</td>
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<td>CELTIC WOMAN</td>
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<td>BRUCE SPRINGSTEEN</td>
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<td>Columbia/Sony Music</td>
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<td>JAMES TAYLOR</td>
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<td>SONY BMG</td>
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<td>SARA MCLACHLAN</td>
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<td>RCA/RMG</td>
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#### Top Internet Albums

**Pos.** | **ARTIST** | **Pos.** | **LABEL** |
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<td>DEF JAM</td>
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<td>RCA/RMG</td>
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<td>COLUMBIA</td>
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<td>RCA/RMG</td>
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#### Top Internet Artists

**Pos.** | **ARTIST** | **Pos.** | **LABEL** |
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<td>1</td>
<td>LOVE: The Beatles</td>
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<td>NOT TOO LATE: Norah Jones</td>
<td>Blue Note/BMG</td>
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<td>AWAKE: Josh Groban</td>
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<td>DAUGHTRY: David Gray</td>
<td>RCA/RMG</td>
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<td>5</td>
<td>MAGIC: Bruce Springsteen</td>
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#### Top Internet Albums

**Pos.** | **ARTIST** | **Pos.** | **LABEL** |
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<td>UNIVERSAL REPUBLIC</td>
<td>6</td>
<td>RCA/RMG</td>
</tr>
</tbody>
</table>

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*For more information, visit billboard.biz*
YOU EITHER GET IT OR YOU DON’T.
The Forever Family

Starring Shirley Jones
Featuring Leslie Lee Bell

REALITY TV SHOW
1st CD RELEASE “LIGHT”
LAS VEGAS NUMBER ONE ROCK MUSIC SHOW

COMING FALL 2008
IF YOU GET IT, BEAT THE FEEDING FRENZY
(702) 457-2264
theforeverfamily@embarqmail.com

*not a Partridge Family tribute band!
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
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<tbody>
<tr>
<td>20</td>
<td>Cupid's Chokehold/Breakfast In America</td>
<td>Gym Class Heroes Featuring Patrick Stump-Decayday/Decayed/Fueled By /Atlantic/Lava</td>
<td>Columbia</td>
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<td>21</td>
<td>Rockstar</td>
<td>Nickelback-Roadrunner/Atlantic/Lava</td>
<td>Universal Republic</td>
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<td>22</td>
<td>This Is Why I'm Hot</td>
<td>Mila-Capitol</td>
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<tr>
<td>23</td>
<td>It's Not Over</td>
<td>Daughtry-RCA/RCA</td>
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<tr>
<td>24</td>
<td>Give It To Me</td>
<td>Timbaland Featuring Nelly Furtado &amp; Justin Timberlake-Mosley/Blackground/Interscope</td>
<td>Interscope</td>
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<td>25</td>
<td>This Ain't A Scene, It's An Arms Race</td>
<td>Fall Out Boy-Fueled By /Ramsay/Island/IDJMG</td>
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<td>Beautiful Girls</td>
<td>Sean Kingston-Beluga Heights/Epic/Koch</td>
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<td>What Goes Around...Comes Around</td>
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<td>My Love</td>
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<td>Lips Of An Angel</td>
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### Hot Digital Songs

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<td>Hey There Delilah</td>
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<td>The Sweet Escape</td>
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<td>Kanye West Featuring Roc-A-Fella/Def Jam-IDJMG</td>
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<td>Fergie Featuring Ludacris-Interscope</td>
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<td>I'm Not Gonna Let You Forget</td>
<td>Fergie Featuring Akon-Interscope</td>
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<td>Party Like A Rockstar</td>
<td>T-Pain Featuring Akon-Konvict-Napcy Bay</td>
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<td>Say It Right</td>
<td>Nelly Furtado-Mosley/Geffen</td>
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<td>Don't Matter</td>
<td>Akon-Konvict-Uptown/Universal Republic</td>
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<td>The Way I Are</td>
<td>Timbaland Featuring Keri Hilson-Mosley/Blackground/Interscope</td>
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<td>Before He Cheats</td>
<td>Carrie Underwood-Arista/Atlantic/Lava</td>
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<td>Buy A Drank</td>
<td>Shawty Snappin'-T-Pain Featuring Yung Joc-Konvict/Napcy Bay</td>
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<td>Akon Featuring Eminem-Konvict-Uptown/Universal Republic</td>
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<td>Baby Bash Featuring T-Pain-Arista/RMG</td>
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<td>Rehab</td>
<td>Amy Winehouse-Universal Republic</td>
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### Hot Digital Songs Imprints

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<td>GIVE IT TO ME</td>
<td>Timbaland Featuring Nelly Furtado &amp; Justin Timberlake-Mosley/Blackground/Interscope</td>
<td>Interscope</td>
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<td>3</td>
<td>THIS IS WHY I'M HOT</td>
<td>Fall Out Boy-Fueled By /Ramsay/Island/IDJMG</td>
<td>Interscope</td>
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<td>4</td>
<td>IT'S NOT OVER</td>
<td>Daughtry-RCA/RCA</td>
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<td>GIVE IT TO ME</td>
<td>Timbaland Featuring Nelly Furtado &amp; Justin Timberlake-Mosley/Blackground/Interscope</td>
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<td>Timbaland Featuring Nelly Furtado &amp; Justin Timberlake-Mosley/Blackground/Interscope</td>
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<td>Timbaland Featuring Nelly Furtado &amp; Justin Timberlake-Mosley/Blackground/Interscope</td>
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<td>GIVE IT TO ME</td>
<td>Timbaland Featuring Nelly Furtado &amp; Justin Timberlake-Mosley/Blackground/Interscope</td>
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### Hot Digital Songs Labels

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Umbrella</td>
<td>Rihanna Featuring Jay-Z-SRP/Def Jam-IDJMG</td>
<td>Interscope</td>
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<tr>
<td>2</td>
<td>Hey There Delilah</td>
<td>Plies-White Girl Fearless/Hollywood</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>The Sweet Escape</td>
<td>Gwen Stefani Featuring Akon-Interscope</td>
<td>Interscope</td>
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<td>4</td>
<td>Stronger</td>
<td>Kanye West Featuring Roc-A-Fella/Def Jam-IDJMG</td>
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<td>5</td>
<td>Glamorous</td>
<td>Fergie Featuring Ludacris-Interscope</td>
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<td>6</td>
<td>I'm Not Gonna Let You Forget</td>
<td>Fergie Featuring Akon-Interscope</td>
<td>Interscope</td>
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<td>7</td>
<td>Party Like A Rockstar</td>
<td>T-Pain Featuring Akon-Konvict-Napcy Bay</td>
<td>Interscope</td>
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<td>8</td>
<td>Say It Right</td>
<td>Nelly Furtado-Mosley/Geffen</td>
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<td>9</td>
<td>Don't Matter</td>
<td>Akon-Konvict-Uptown/Universal Republic</td>
<td>Interscope</td>
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<td>10</td>
<td>The Way I Are</td>
<td>Timbaland Featuring Keri Hilson-Mosley/Blackground/Interscope</td>
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---

**Billboard Year-End Charts**

**Hot Digital Songs**

- **CARRIE UNDERWOOD** (4) Arista/Atlantic Nashville
- **FALL OUT BOY** (4) Fueled By /Ramsay/Island/IDJMG
- **KANYE WEST** (2) Roc-A-Fella/Def Jam-IDJMG
- **GWEN STEFFANI** (3) Interscope
- **MAROON 5** (2) A&M/Octone/Interscope
- **SOUJA BOY TELL'EM** (2) Columbia/Interscope
- **BEYONCE** (2) Magic World/Columbia
- **BETTYELEYE** (2) Universal Republic
- **PLAIN WHITE TS** (2) Fearless/Hollywood
- **SEAN KINGSTON** (2) Beluga Heights/Epic
- **MAROON 5** (2) Interscope
- **BAYLIS & LLOYD** (2) Universal Republic
- **UNK** (2) Daughtry-RCA/RMG
- **LINKIN PARK** (2) Warner Bros
- **THE FRAY** (2) Epic
- **PINK** (2) LaFace/Zomba

---

**Hot Digital Songs Imprints**

- **INTERSCOPE**
- **POLARIS**
- **SONNY BOY**
- **EGullet**
- **Koch**
- **COLUMBIA**
- **UNIVERSAL REPUBLIC**

---

**Hot Digital Songs Labels**

- **Epic**
- **LAVA**
- **UNIVERSAL REPUBLIC**
- **ZOMBA**
- **ATLANTIC**
- **JIVE**
- **EPIC**

---

**Hot RingMasters**

- **BUY A DRANK (SHAWTY SNAPPIN')** T-Pain Featuring Yung Joc-Konvict/Napcy Bay-Jive/Zomba
- **THANKS FOR THE MEMORIES** Akon Featuring Snopp Dogg-Konvict-Uptown/Universal Republic
- **I WANNA LOVE YOU** Akon Featuring T-Pain-Dog, Jagged Edge-Fueled By /Ramsay/Island/IDJMG
- **BECOME THE BLACK PARADE** My Chemical Romance-Reprise
- **IF EVERYBODY CARED** Nickelback-Roedrumer/Atlantic/Lava
- **SHUT UP AND DRIVE** Rihanna-SID/Def Jam/IDJMG
- **IT ENDS TONIGHT** The All-American Rejects-Dougston/Interscope
- **MAKE IT RAIN** Fat Joe Featuring Lil Wayne-Terror Squad/Imperial/Virgin
- **LIPS OF AN ANGEL** Hinder-Universal Republic
**Billboard Year-End Charts 2007**

**Hot 100 Artists**


**Europe's Top Singles Of 2007**

1. **Europe's Top Singles Of 2007**

2. **Europe's Top Singles Of 2007**

3. **Europe's Top Singles Of 2007**

4. **Europe's Top Singles Of 2007**

5. **Europe's Top Singles Of 2007**

6. **Europe's Top Singles Of 2007**

7. **Europe's Top Singles Of 2007**

8. **Europe's Top Singles Of 2007**

9. **Europe's Top Singles Of 2007**

10. **Europe's Top Singles Of 2007**

**European Chart Share**

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<th>SONGS</th>
<th>COMPANY</th>
<th>2007</th>
<th>2006</th>
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<tr>
<td>Universal</td>
<td>54.4</td>
<td>35.1</td>
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<td>Sony BMG</td>
<td>28.9</td>
<td>24.4</td>
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<tr>
<td>Warner</td>
<td>9.8</td>
<td>20.0</td>
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<tr>
<td>EMI</td>
<td>6.1</td>
<td>11.3</td>
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<tr>
<td>Others</td>
<td>4.5</td>
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**Year-End Double Issue**

**Hot 100 Songs**

1. **The Truth**

2. **Umbrella**

3. **Thrift Store Pop**

4. **Yes, I Can**

5. **Fire**

6. **Girls, Girls, Girls**

7. **I Am Not a Dog**

8. **I Don't Know Why**

9. **I Wanna Love You**

10. **Another Love**

**CREDITS**

From Billboard Year-End Charts 2007, Hot 100 Artists, and Europe's Top Singles Of 2007, European Chart Share, Hot 100 Songs.
THE ORCHARD CONGRATULATES ITS GRAMMY-NOMINATED ARTISTS AND LABELS

Céu
Céu

Angelique Kidjo
Djin Djin

Ryan Shaw
This Is Ryan Shaw

Eighth Blackbird
Strange Imaginary Animals

Hildegard Knef - Jennifer Higdon
(Eighth Blackbird)
Track From: Strange Imaginary Animals

Ann Nesby
This Is Love

Soweto Gospel Choir
African Spirit

Various Artists
Singing for Life: Songs of Hope, Healing, and HIV/AIDS in Uganda

Rehim Alhaij, oud
When the Soul is Settled: Music of Iraq

The Brian Setzer Orchestra
Wolfgang’s Big Night Out

Paquito De La Barrio
Puro Dolor

The Cross Movement
HISTORY: Our Place in His Story

Da Truth
Open Book

Best Contemporary World Music Album
Best Contemporary World Music Album
Best Traditional R&B Vocal Performance
Best Chamber Music Performance
Best Classical Contemporary Composition
Best Traditional R&B Vocal Performance
Best Traditional World Music Album
Best Traditional World Music Album
Best Traditional World Music Album
Best Traditional World Music Album
Best Traditional World Music Album
Best Classical Crossover Album
Best Mexican/Mexican-American Album
Best Rock Or Rap Gospel Album
Best Rock Or Rap Gospel Album

THANKS FOR A GREAT 2007, THE BEST IS YET TO COME.

The Orchard

NASDAQ: ORCD www.theorchard.com
CONGRATULATIONS

Beyoncé
Ring the Alarm
(Music World/Columbia)

Hinder
Lips of An Angel
(Universal Republic)

Cascada
Everytime We Touch
(Robbins)

Jessica Simpson
A Public Affair
(Epic)

Cherish
Do It To It
(Sho'Nuff/Capitol)

Ludacris ft. Mary J. Blige
Runaway Love
(DTP/Def Con II/IDJMG)

Fergie
Fergalicious
(Will I Am/A&M/Interscope)

Pink
Who Knew
(LaFace/Zomba)

Gnarls Barkley
Crazy
(Downtown/Lava/Atlantic)

Rihanna ft. Jay-Z
Umbrella
(Def Jam/IDJMG)

YOUR SINGLES JUST WENT PURPLE.

Congratulations to these artists for officially going PURPLE! Each has accumulated a whopping 10 MILLION or more plays on Yahoo! Music, and in recognition of this accomplishment, we're presenting each of them with this newly minted trophy. Whether played on LAUNCHcast, Yahoo! Music Unlimited, Music Videos, Pepsi SMASH, Nissan Live Sets, Who's Next, or Get Your Freak On, these artists have gotten some serious play. So it seems only fitting that they also get some serious hardware.
10 MILLION PLAYS ON YAHOO! MUSIC
44 MAKE
42 LAST NIGHT
41
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1

Item

YOU WHAT I'VE DONE
B. ROCKSTARNICKELBACK
FEELING

I. Fueled

THOMPSON
ARMS BADE

Epic Kingston- Beluga

BETTER Fabulous

FEATURING Timbaland

GETTING ON AIVINO

ROCKY HIPS

FEATURING Timbaland

ON TOP

100SAME GIRL R. Kiley Duett With

USHER-Jive/Zomba

Hot 100 Artists -

Female

DAUGHTER (3) RCA/RMG

2 NICKELBACK (2)

Roadrunner/Atlantic/Lava

(1) Roadrunner/DJ/MG

3 FALL OUT BOY (4) Fueled By Romance/Island/IDJMG

4 MAROON 5 (2)

A&M/Octone/Interscope

5 PLAIN WHITE T'S (2)

Fearless/Hollywood

6 SHOP BOY (4) OnDeck/ Universal Republic

7 THE FRAY (4) Epic

8 HINDER (2) Universal Republic

9 LION KING PARK (4) Warner Bros.

10 RASCAL FLATTS (5) Lyric Street

60 SHAFTY Piles Featuring T- PAIN- Slip-N-Slide/Atlantic

51 CHASING CARS Snow Patrol-Polydor/A&M/Interscope

52 BEAUTIFUL LIAR Beyonce & Shakira-Music World/Columbia

53 SEXYBACK Justin Timberlake/Jive/Zomba

54 KEEP HOLDING ON Avril Lavigne-Fox RCA/RMG

55 LET IT GO Keys/Kyle Cole Featuring Misty Elliott & Lil Kim-Imani/Geffen

56 APOLOGIZE Timbaland Featuring ONERepublic- Mosley/Blackground/Interscope

57 BUBBLY Colbie Caillat-Universal Republic

58 LIKE A BOY Ciara-LaFace/Zomba

59 WHO KNEW Pink-LaFace/Zomba

60 NEVER AGAIN Kelly Clarkson- RCA/RMG

61 PROMISE Ciara-LaFace/Zomba

62 BED J. Holiday-Universal Republic

63 THROW SOME D'S Rich Boy Featuring Polo Da Don-Zone 4/Interscope

64 REHAB Amy Winehouse-Universal Republic

65 BIG THINGS POPPIN' (DO IT) Ti-Guard Waltz/Atlantic

66 NO ONE Alicia Keys- BMG/RCA

67 THE GREAT ESCAPE Boys Like Girls-Columbia

68 2 STEP Link Big Oomp/Koch

69 WALK AWAY (REMEMBER ME) Paul D'Amato Featuring The DEY-Arista/RSMP

70 GO GETTA Young Jeezy Featuring R. Kelly-Corporate Thugz/Def Jam/DJ/MG

71 HERE (IN YOUR ARMS) Heltogodown-Driver/ Sanctuary/RED

72 WIND IT UP Gymn Stefanie- Interscope

73 CYCLONE Baby Bash Featuring T Pain-Atlantic/RSMP

74 BREAK IT OFF Rihanna & Sean Paul-SRP/Def Jam/DJ/MG

75 FIRST TIME Jhene-Aiko Featuring Lil Boosie-Universal Republic

76 SHORTIE LIKE MINE Bow Wow Featuring Chris Brown & Johnta Austin-Atlantic/RSMP

77 IT ENDS TONIGHT The All American Rejects- Doghouse/Interscope

78 A BAY BAY Hurricane Chris-Motown Grounds/IDJMG

79 I TRIED Brandon Thugs-N-Harmony Featuring Akon-Full Surface/ Interscope

80 OUTTA MY SYSTEM Bow Wow Featuring T Pain & Johnta Austin-Columbia

81 TEADROPS ON MY GUITAR Taylor Swift-Big Machine

82 SHUT UP AND DRIVE Rihanna-SSR/Def Jam/DJ/MG

83 SNOW ((HEY OH)) Red Hot Chili Peppers-Warner Bros.

84 MONEY MAKER Ludacris Featuring Dreamville/Def Jam/DJ/MG

85 KISS KISS Chris Brown

Hot 100 Artists -

Duo/Group

PARADISE (3) RCA/RMG

2 NICKELBACK (2)

Roadrunner/Atlantic/Lava

(1) Roadrunner/DJ/MG

3 FALL OUT BOY (4) Fueled By Romance/Island/IDJMG

4 MAROON 5 (2)

A&M/Octone/Interscope

5 PLAIN WHITE T'S (2)

Fearless/Hollywood

6 SHOP BOY (4) OnDeck/ Universal Republic

7 THE FRAY (4) Epic

8 HINDER (2) Universal Republic

9 LION KING PARK (4) Warner Bros.

10 RASCAL FLATTS (5) Lyric Street
### Hot 100 Imprints

| 1 | Columbia |
| 2 | JIVE/Def Jam/DJMG |
| 3 | TIMBALAND/808s |
| 4 | ATLANTIC/DTR/Def Jam/DJMG |
| 5 | 50 CENT/Interscope |
| 6 | 6000'S/Def Jam/DJMG |
| 7 | 7020/Def Jam/DJMG |
| 8 | 80/Atlantic/Def Jam/DJMG |
| 9 | 9010/Def Jam/DJMG |
| 10 | 1005/Def Jam/DJMG |

### Hot 100 Labels

<table>
<thead>
<tr>
<th>Pos</th>
<th>Label</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Columbia</td>
<td>Timbaland</td>
<td>DJ snacks feat. Nelly</td>
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<td>2</td>
<td>JIVE</td>
<td>Timbaland</td>
<td>DJ snacks feat. Nelly</td>
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<td>3</td>
<td>TIMBALAND</td>
<td>Timbaland</td>
<td>DJ snacks feat. Nelly</td>
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### Hot 100 Producers

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<tr>
<td>3</td>
<td>Timbaland</td>
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### Hot Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>What time is it?</td>
<td>50 Cent</td>
</tr>
<tr>
<td>Somewhere over the rainbow/my destiny</td>
<td>Katharine McPhee</td>
</tr>
<tr>
<td>Irreplaceable</td>
<td>Beyoncé</td>
</tr>
<tr>
<td>Only the world</td>
<td>Mandisa</td>
</tr>
<tr>
<td>Made to love</td>
<td>MacyGray</td>
</tr>
<tr>
<td>Beautiful liar</td>
<td>Beyoncé, Shakira</td>
</tr>
<tr>
<td>Throw some D's</td>
<td>Rich Boy, Yo Gotti, DJ Drama</td>
</tr>
<tr>
<td>Listen</td>
<td>Beyoncé, World/Atlantic</td>
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<tr>
<td>Flathead</td>
<td>The Fratellis</td>
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<tr>
<td>Redneck 12 Days of Christmas</td>
<td>Jingle Bell Rock</td>
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### Hot 100 Singles Airplay

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Irreplaceable</td>
<td>Beyoncé</td>
</tr>
<tr>
<td>Buy U a Drank (Shawty Snappin')</td>
<td>Timbaland</td>
</tr>
<tr>
<td>Umbrella</td>
<td>Rihanna, Calvin Harris</td>
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<tr>
<td>Beautiful</td>
<td>Pink</td>
</tr>
<tr>
<td>Baby One More Time</td>
<td>Britney Spears</td>
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<tr>
<td>Say My Name</td>
<td>Destiny's Child</td>
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<tr>
<td>Never Let Me Go</td>
<td>Beyoncé, Sean Kingston</td>
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### Billboard Year-End Charts

- **Hot 100 Imprints**
  1. Columbia
  2. JIVE/Def Jam/DJMG
  3. Timbaland
  4. Atlantic/DTR/Def Jam/DJMG
  5. 50 Cent/Interscope
  6. 6000's/Def Jam/DJMG
  7. 7020/Def Jam/DJMG
  8. 80/Atlantic/Def Jam/DJMG
  9. 9010/Def Jam/DJMG
  10. 1005/Def Jam/DJMG

- **Hot 100 Labels**
  - Columbia: Timbaland, Timbaland, Timbaland
  - JIVE: Timbaland, Timbaland, Timbaland
  - TIMBALAND: Timbaland, Timbaland, Timbaland
  - DTR: Def Jam/DJMG, Timbaland, Timbaland
  - 50 CENT: Interscope, Timbaland, Timbaland
  - 6000'S: Def Jam/DJMG, Timbaland, Timbaland
  - 7020: Def Jam/DJMG, Timbaland, Timbaland
  - 80: Atlantic/Def Jam/DJMG, Timbaland, Timbaland
  - 9010: Def Jam/DJMG, Timbaland, Timbaland
  - 1005: Def Jam/DJMG, Timbaland, Timbaland

- **Hot 100 Producers**
  - Timbaland
  - Alianez "AKON" Khiam
  - Floyd Nathaniel
  - "Danahandz" Hills
  - Howard Benson
  - Po-lo-Da Don
  - Will.i.am
  - Stargate
  - T-Pain
  - Dr. Luke
  - Mark Bright

- **Hot Singles Sales**
  - What time is it? 50 Cent
  - Somewhere over the rainbow/my destiny Katharine Mcphee
  - Irreplaceable Beyoncé
  - Only the world Mandisa
  - Made to love Macy Gray
  - Beautiful liar Beyoncé, Shakira
  - Throw some D's Rich Boy, Yo Gotti, DJ Drama
  - Listen Beyoncé, World/Atlantic
  - Flathead The Fratellis
  - Redneck 12 Days of Christmas Jingle Bell Rock

- **Hot 100 Singles Airplay**
  - Irreplaceable Beyoncé
  - Buy U a Drank (Shawty Snappin') Timbaland | T-Pain Feat. Nelly
  - Umbrella Rihanna, Calvin Harris
  - Beautiful Pink
  - Baby One More Time Britney Spears
  - Say My Name Destiny's Child
  - Never Let Me Go Beyoncé, Sean Kingston
  - Say My Name Destiny's Child
  - Never Let Me Go Beyoncé, Sean Kingston

---

*Note: The above text is a condensed version of the provided document content.*
## Pop 100 Artists

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Fergie</td>
<td>Big Girls Don't Cry</td>
<td>A&amp;M/Interscope</td>
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<td>Justin Timberlake</td>
<td>Like I'm Gonna Lose You</td>
<td>Jive/Zomba</td>
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<td>3</td>
<td>Akon</td>
<td>Smack That</td>
<td>Interscope</td>
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<td>Timbaland</td>
<td>Apologize</td>
<td>Mosley/Blackground/Interscope</td>
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<td>Nelly Furtado</td>
<td>Juvenile</td>
<td>A&amp;M/Interscope</td>
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<td>6</td>
<td>Beyoncé</td>
<td>Video Phone</td>
<td>Columbia/Interscope</td>
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<td>7</td>
<td>Rihanna</td>
<td>SOS</td>
<td>S.R.T./Def Jam/Interscope</td>
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<td>Dragonfly</td>
<td>S.R.T./Def Jam/Interscope</td>
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<td>Nicki Minaj</td>
<td>Super Bass</td>
<td>Roadrunner/Atlantic/Lava</td>
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<td>Just Like a Pill</td>
<td>LaFace/Zomba</td>
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<td>Knockout</td>
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<td>50 Cent</td>
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<td>Maroon 5</td>
<td>This Love</td>
<td>A&amp;M/Octane/Interscope</td>
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<td>Carrie Underwood</td>
<td>Before He Cheats</td>
<td>Atlantic/Interscope</td>
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<td>High</td>
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<td>Ludacris</td>
<td>Number One Spot</td>
<td>Def Jam/Interscope</td>
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<td>Christina Aguilera</td>
<td>Creep</td>
<td>RCA/Interscope</td>
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<td>Nobody</td>
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<td>Plain White T's</td>
<td>Bubbles</td>
<td>Interscope</td>
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<td>22</td>
<td>Fall Out Boy</td>
<td>I Don't Care</td>
<td>Interscope</td>
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<td>23</td>
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<td>Thousand Foot Krutch</td>
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<td>Warner/Reprise</td>
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<td>Warner/Reprise</td>
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<td>Linkin Park</td>
<td>A Place For My Head</td>
<td>Warner/Reprise</td>
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<td>27</td>
<td>Taylor Swift</td>
<td>You Belong With Me</td>
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## Pop 100 Songs

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<td>Irreplaceable</td>
<td>Beyoncé</td>
<td>Columbia</td>
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<td>Say It Right</td>
<td>Ne-Yo</td>
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<td>6</td>
<td>Girlfriend</td>
<td>Amy Winehouse</td>
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<td>Fergie Featuring Ludacris</td>
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<td>Plain White T's</td>
<td>Fearless/Hollywood</td>
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<td>Timbaland Featuring Yung Joc-Konvict &amp; Nappy Boy/Jive/Zomba</td>
<td>S.R.T./Def Jam/Interscope</td>
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### Billboard Year-End Charts

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<td>MOSLEY</td>
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<tr>
<td>A&amp;M</td>
<td>(10)</td>
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<tr>
<td>UNIVERSAL MOTOWN</td>
<td>(9)</td>
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<tr>
<td>WILL.I.AM</td>
<td>(6)</td>
</tr>
<tr>
<td>LAFACE</td>
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<td>UP</td>
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<td>SAY IT RIGHT</td>
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<tr>
<td>WHAT GOES AROUND..COMES AROUND</td>
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<tr>
<td>THE WAY I ARE</td>
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<tr>
<td>IRREPLACEABLE</td>
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<tr>
<td>GIVE IT TO ME</td>
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<td>THE SWEET ESCAPE</td>
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<td>UMBRELLA</td>
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<td>HUYA A DRANK (SHAWTY SNAPPIN')</td>
<td>(20)</td>
</tr>
<tr>
<td>2 STEP</td>
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</tr>
<tr>
<td>GLAMOROUS</td>
<td>(20)</td>
</tr>
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<td>CUPID'S CHOKEHOLD</td>
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### Year-End Double Issue

**December 22, 2007**

- **FEARLESS**
- **Papa Roach**
- **Nickelback**
- **Fall Out Boy**
- **Pink**
- **Green Day**
- **Justin Timberlake**
- **Beyoncé**
- **Rihanna**
- **Lady Gaga**

---

**TIMBLAND**

1. **Soulja Boy Tell'em**
2. **Collie Park**
3. **RB**
4. **I'm a Flirt**
5. **Better Than Me**
6. **Make It Rain**
7. **Bartender**
8. **Featuring Hey Monday**

---

**Souls of Love**

1. **Justin Timberlake**
2. **Ft. Jeezy**
3. **Ft. Lil Wayne**
4. **Ft. Chris Brown**
5. **Ft. Sean Combs**
6. **Ft. Justin Bieber**
7. **Ft. T.I.**
8. **Ft. Drake**
9. **Ft. Lil Wayne**
10. **Ft. Kanye West**

---

**Crazy Train**

1. **Black Kids**
2. **Deer Tick**
3. **The Eels**
4. **The Faint**
5. **Alkaline Trio**
6. **The Used**
7. **Coldplay**
8. **The Dead Weather**
9. **The Decemberists**
10. **The Mogwais**

---

**The World of the Year**

1. **Billboard**
2. **Year-End Charts**
3. **Pop 100 Imprints**
4. **Pop 100 Labels**
5. **Pop 100 Airplay**
6. **Year-End Double Issue**
7. **December 22, 2007**
8. **www.billboard.com**
9. **99**

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**The End**
Top R&B/
Hip-Hop Artists

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<td>Hold It Down</td>
<td>Capitol/Def Jam/Atlantic</td>
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<td>Chris Brown</td>
<td>Turn Up the Music</td>
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<td>Run This Town</td>
<td>Roc-A-Fella/Def Jam/RCA</td>
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<td>Love the Way You Lie (Part I)</td>
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<td>Do It Again</td>
<td>Roc-A-Fella/Def Jam/RCA</td>
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<td>Nas</td>
<td>No Cla$$</td>
<td>Def Jam/RCA</td>
</tr>
<tr>
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<td>J. Cole</td>
<td>In My Dreams</td>
<td>Def Jam/RCA</td>
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<td>MMG</td>
<td>Def Jam/RCA</td>
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<td>Lose Yourself</td>
<td>Aftermath/Interscope</td>
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<td>Jay-Z</td>
<td>99 Problems</td>
<td>Roc-A-Fella/Def Jam/RCA</td>
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<td>14</td>
<td>Chris Brown</td>
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### Top R&B/Hip-Hop Artists - Duo/Group

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### Top R&B/Hip-Hop Artists - Female

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### Top R&B/Hip-Hop Artists - Male

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### Top R&B/Hip-Hop Album Artists

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### Top R&B/Hip-Hop Labels

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### Billboard Year-End Charts

**Top R&B/Hip-Hop Albums**
- Jay-Z: *Roc Nation/Def Jam/IDJMG*
- Kanye West: *Roc Nation/Def Jam/IDJMG*
- Usher: *Roc Nation/Def Jam/IDJMG*
- 2 Chainz: *Def Jam/IDJMG*
- Drake: *Def Jam/IDJMG*

**Top R&B/Hip-Hop Artists - Male**
- Drake: *Def Jam/IDJMG*
- J. Cole: *Roc Nation/Def Jam/IDJMG*
- Jay-Z: *Roc Nation/Def Jam/IDJMG*
- Kanye West: *Roc Nation/Def Jam/IDJMG*
- Usher: *Roc Nation/Def Jam/IDJMG*

**Top R&B/Hip-Hop Artists - Duo/Group**
- Tiwa Savage feat. Wande Coal: *Mavado/Interscope/IGA*
- T-Pain feat. Flo Rida: *Def Jam/IDJMG*
- Akon feat. T-Pain: *Interscope/IGA*
- Wiz Khalifa feat. Miguel: *Def Jam/IDJMG*
- Chris Brown feat. Fabolous: *Def Jam/IDJMG*

**Top R&B/Hip-Hop Artists - Female**
- Beyoncé: *Columbia/Sony Music*
- Rihanna: *Roc Nation/Def Jam/IDJMG*
- Nicki Minaj: *Cash Money/Universal Motown/UMRG*
- Aaliyah: *Def Jam/IDJMG*
- Janet Jackson: *Virgin/Universal Motown/UMRG*

**Top R&B/Hip-Hop Artists - Duo/Group**
- Tiwa Savage feat. Wande Coal: *Mavado/Interscope/IGA*
- T-Pain feat. Flo Rida: *Def Jam/IDJMG*
- Akon feat. T-Pain: *Interscope/IGA*
- Wiz Khalifa feat. Miguel: *Def Jam/IDJMG*
- Chris Brown feat. Fabolous: *Def Jam/IDJMG*

**Top R&B/Hip-Hop Artists - Female**
- Beyoncé: *Columbia/Sony Music*
- Rihanna: *Roc Nation/Def Jam/IDJMG*
- Nicki Minaj: *Cash Money/Universal Motown/UMRG*
- Aaliyah: *Def Jam/IDJMG*
- Janet Jackson: *Virgin/Universal Motown/UMRG*
### Top R&B/Hip-Hop Album Imprints

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### Top R&B/Hip-Hop Album Distributors

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### Hot R&B/Hip-Hop Songs Artists

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<td>R. Kelly</td>
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<tr>
<td>Lil Wayne</td>
<td>6</td>
<td>Cash Money/UltraMotown</td>
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**Top Selling Artists of 2007**

- **Kanye West** (1) 
- **Chris Brown** (2) 
- **50 Cent** (3) 
- **Jay-Z** (4) 
- **T.I.** (5) 
- **Jazze Pha$$** (6) 
- **Tyrese** (7) 
- **Ludacris** (8) 
- **Lil Wayne** (9) 
- **Flopawi** (10)
Hot Rhythmic Artists
Pos. ARTIST Single (Label)
1. AKON (Def Jam) "IF I WAS YOUR MAN" ft. Jamie Foxx (IDJMG)
3. BARTENDER ft. Akon (Motown)
4. MARY J. BLIGE (Interscope)
5. JAY-Z ft. R. Kelly (Def Jam)
6. COLUMBIA (Universal Motown)
7. Nelly ft. Johnta Austin (Big Mood/Atlantic)
8. R. KELLY (Def Jam)
9. JUICE WOLFE (Jive)
10. JOSIE VASQUEZ (Upfront/SRC)

Hot Rhythmic Songs
Pos. ARTIST Single (Label)
1. BUY U A DRANK (SHAWTY SNAPPINS) ft. T-Pain (Atlantic)
2. SHAWTY PILES ft. T-Pain & Lil Wayne (Southwest)
3. MAKE ME BETTER ft. Ne-Yo & Fabolous (Def Jam/IDJMG)
4. THIS IS WHY I'M HOT ft. Ne-Yo (Mumbai)
5. YOU ft. Lil Wayne & Chris Brown (Def Jam/IDJMG)
6. IRREPLACEABLE ft. Ne-Yo (RCA Music Group)
7. CRANK THAT (SOULJA BOY) ft. Snoop Dogg (Koch)
8. PARTY LIKE A ROCKSTAR ft. Da Brat (Def Jam/IDJMG)
9. I'M HOT ft. Ne-Yo (Def Jam/IDJMG)
10. CRANK THAT (SOULJA BOY) ft. Snoop Dogg (Koch)

Hot Rhythmic Labels
Pos. LABEL (Year/Type)
1. INTERSCOPE (2007)
2. ZOMBA (2007)
3. ISLAND DEF JAM MUSIC GROUP (2007)
4. UNIVERSAL MOTOWN (2007)
5. ATLANTIC (2007)
6. COLUMBIA (2007)
7. RCA MUSIC GROUP (2007)
8. KOCH (2007)
9. CAPITOL (2007)
10. UNIVERSAL REPUBLIC (2007)

Hot Adult R&B Artists
Pos. ARTIST Single (Label)
1. ROBIN THICKE "UNocator" (Atlantic)
2. MUSIQ SOULCHILD "Extra" (Atlantic)
3. TANK "Good Good" (Motown)
4. GERARD LEVERT "One Last Chance" (Atlantic)
5. BRIAN McKNIGHT "What About Us" (Warner Bros.)
6. RUBEN STUDDARD "What's It Take" (Jive)
Hot Adult R&B Songs

1. Jordin Sparks - “No Air” (RCA/Sony)
2. Rihanna - “Disturbia” (Def Jam/RCA)
3. Usher - “On the Floor” (Jive/ISMG)
4. Timbaland - “The Way I Are” (Reprise/ISMG)
5. Beyoncé - “End of Time” (Columbia)
6. Fantasia - “Runaway Love” (Atlantic)
7. Jennifer Hudson, Bruno Mars, & The Roots - “Signed, Sealed, Delivered” (Motown/Island/Def Jam)
8. Chris Brown - “Forever” (RCA/Sony)
9. Mariah Carey - “Touch My Body” (MCA/Island/Def Jam)
10. Leona Lewis - “Bleeding Love” (Columbia)

Top Country Artists - Duo/Group

1. Tim McGraw & Faith Hill - “Speak to a Girl” (MCA/Universal)
2. Dierks Bentley & Brad Paisley - “What the Hell” (Capitol)
3. Lady Antebellum & Keith Urban - “How Do I Live” (Capitol)
4. Eric Church & Paul Franklin - “Dear Rio” (Nashville Artisans)
5. Sugarland & Darius Rucker - “Follow Me” (Mercury/Columbia)

Top Country Artists - Female

1. Miranda Lambert - “The House That Built Me” (Columbia)
2. Carrie Underwood - “Temporary Home” (Island/Def Jam)
3. Kacey Musgraves - “Follow Your Arrow” (Warner Nashville)
4. Taylor Swift - “Red” (Big Machine)
5. Reba McEntire - “Because of You” (MCA/Universal)

Top New Country Artists

1. Sam Hunt - “Take Your Time” (Atlantic)
2. Chris Lane - “Fixin’ to Break My Heart” (Island/Def Jam)
3. Morgan Wallen - “Chasin’ You” (SME/Columbia)
4. Riley Green - “Country Girl” (Capitol)
5. Luke Combs - “The joneses” (ISMG/Capitol)

Year-End Double Issue
### Top Country Artists - Male

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<td>Capitol Nashville</td>
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<td>SHOW DOG NASHVILLE</td>
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### Top Country Imprints

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### Top Country Labels

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### Top Country Album Artists

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### Billboard Year-End Charts continued on...
JASON ALDEAN: relentless

BILLBOARD'S TOP INDIE ARTIST 2007

#1 COUNTRY ALBUM "RELENTLESS"

MAJOR U.S. TOUR WITH RASCAL FLATTS

CMA, ACM & CMT AWARD NOMINATIONS

TV APPEARANCES ON ABC'S GOOD MORNING AMERICA & NBC'S THE TONIGHT SHOW

IT WAS A VERY GOOD YEAR!

CONGRATULATIONS FROM YOUR FRIENDS & PARTNERS

BBR TOP INDIE LABEL 2007

RED
### Top Country Album Imprints

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<td>2 UNIVERSAL MUSIC GROUP NASHVILLE</td>
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### Top Country Album Distributors

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<td>Toby Keith</td>
<td>Capitol Nashville</td>
</tr>
<tr>
<td>HIGH MAINTENANCE</td>
<td>Toby Keith</td>
<td>Show Dog Nashville</td>
</tr>
<tr>
<td>PROUD OF THE HOUSE WE BUILT</td>
<td>Rodney Atkins</td>
<td>Capitol Nashville</td>
</tr>
<tr>
<td>LIVIN' OUR LOVE SONG</td>
<td>Jason Michael Carroll</td>
<td>Capitol Nashville</td>
</tr>
<tr>
<td>I'M GONNA MAKE YOU LOVE ME</td>
<td>Brad Paisley</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>STREET LAMP</td>
<td>Jason Aldean</td>
<td>Lyric</td>
</tr>
<tr>
<td>DON'T BLINK</td>
<td>Carrie Underwood</td>
<td>Arista Nashville</td>
</tr>
</tbody>
</table>

### Hot Country Songs Artists

<table>
<thead>
<tr>
<th>Artist</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>KENNY CHESNEY</td>
<td>(7) BNA</td>
</tr>
<tr>
<td>TIM McGRRAW</td>
<td>(3) Curb</td>
</tr>
<tr>
<td>RASCAL FLATTS</td>
<td>(6) Lync Street</td>
</tr>
<tr>
<td>BRAD PAISLEY</td>
<td>(9) Arista Nashville</td>
</tr>
<tr>
<td>CARRIE UNDERWOOD</td>
<td>(3)</td>
</tr>
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</table>

### Hot Country Songs Label Groups

<table>
<thead>
<tr>
<th>Label Group</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>SONY BMG NASHVILLE</td>
<td>(67)</td>
</tr>
<tr>
<td>ARISTA NASHVILLE</td>
<td>(21)</td>
</tr>
<tr>
<td>2 CAPITAL NASHVILLE</td>
<td>(13)</td>
</tr>
<tr>
<td>CURB</td>
<td>(25)</td>
</tr>
<tr>
<td>MCA NASHVILLE</td>
<td>(71)</td>
</tr>
<tr>
<td>5 LYNIC STREET</td>
<td>(75)</td>
</tr>
<tr>
<td>BNA</td>
<td>(17)</td>
</tr>
<tr>
<td>MERCURY</td>
<td>(18)</td>
</tr>
<tr>
<td>RCA</td>
<td>(12)</td>
</tr>
<tr>
<td>9 BIG MACHINE</td>
<td>(70)</td>
</tr>
<tr>
<td>10 BROKEN BOW</td>
<td>(68)</td>
</tr>
</tbody>
</table>

---

**Top Country Album Imprints**

---

**Top Country Album Labels**

---

**Top Country Album Distributors**

---

**Hot Country Songs**

---

**Hot Country Songs Artists**

---

**Hot Country Songs Label Groups**

---

**Hot Country Songs Imprints**

---

**Hot Country Songs Labels**

---

**Top Country Album**

---

**Hot Country Songs**

---

**Hot Country Songs Artists**

---

**Hot Country Songs Label Groups**

---

**Hot Country Songs Imprints**

---

**Hot Country Songs Labels**

---

**Top Country Album**

---

**Hot Country Songs**

---

**Hot Country Songs Artists**

---

**Hot Country Songs Label Groups**

---

**Hot Country Songs Imprints**

---

**Hot Country Songs Labels**

---
Thanks to our Artists, Managers, Country Radio, Songwriters, Producers Publishers and Retail Partners for an Amazing 2007!

Look what we’ve accomplished together:

Top Country Label - SONY BMG NASHVILLE
Top Country Album Imprint - ARISTA NASHVILLE
Top Country Artist - Carrie Underwood
Top Female Artist - Carrie Underwood
Top Country Album Artist - Carrie Underwood
Top New Artist - Jason Michael Carroll

TOP NEW ARTIST:
#1 - Jason Michael Carroll (Arista)
#2 - Kellie Pickler (BNA)
#5 - Cole Deggs & The Lonesome (Columbia)
#9 - Chuck Wicks (RCA)
#10 - Chris Young (RCA)

TOP DUO / GROUP:
#3 - Montgomery Gentry (Columbia)
#4 - Brooks & Dunn (Arista)

TOP MALE ARTIST:
#2 - Kenny Chesney (BNA)
#3 - Brad Paisley (Arista)
#10 - Alan Jackson (Arista)

TOP FEMALE ARTIST:
#1 - Carrie Underwood (Arista)
#3 - Martina McBride (RCA)
#5 - Kellie Pickler (BNA)
#6 - Sara Evans (RCA)
#7 - Miranda Lambert (Columbia)
### Hot Country Producers

<table>
<thead>
<tr>
<th>Producer</th>
<th>Songs</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frank Rogers</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Dann Huff</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>Mark Bright</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>Buday Cannon</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>Tony Brown</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>Mark Wright</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>Byron Gallimore</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Don Gehman</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Brett Beavers</td>
<td>2</td>
<td>10</td>
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</table>

### Hot Country Publishers

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Songs</th>
<th>Rank</th>
</tr>
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<tbody>
<tr>
<td>BMI</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Sony</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>Universal Music</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>Warner/Chappell</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>EMI</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Downtown Music Management</td>
<td>5</td>
<td>6</td>
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<tr>
<td>EMI Music</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Sony/ATV</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Chrysalis</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>Sony/ATV</td>
<td>1</td>
<td>10</td>
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</table>

### Hot Country Songwriters

<table>
<thead>
<tr>
<th>Writer</th>
<th>Songs</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Young</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Blake Shelton</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>Lambert</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>Jason Aldean</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Keith Urban</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Tim Thomas</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Ryan Tedder</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Kasey Musgraves</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>1</td>
<td>10</td>
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### Hot Latin Producers

<table>
<thead>
<tr>
<th>Producer</th>
<th>Songs</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marco Antonio Solis</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Fher Olvera</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>Anthony &quot;Romeo&quot; Santos</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>Joan Sebastian</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>Tommy Torres</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Juan Luis Guerra</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Espinoza Paz</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Pepe Sosa</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Alejandro Sanz</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>Horacio Palencia</td>
<td>1</td>
<td>10</td>
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### Hot Latin Publishers

<table>
<thead>
<tr>
<th>Publisher</th>
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<th>Rank</th>
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</thead>
<tbody>
<tr>
<td>Sony</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Warner Bros</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>Sony</td>
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<td>3</td>
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<tr>
<td>Warner Bros</td>
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<tr>
<td>Sony</td>
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<td>Sony</td>
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<td>9</td>
</tr>
<tr>
<td>Sony</td>
<td>1</td>
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### Hot Latin Songwriters

<table>
<thead>
<tr>
<th>Writer</th>
<th>Songs</th>
<th>Rank</th>
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<tbody>
<tr>
<td>Karol G</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Anahí</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>Anahí</td>
<td>8</td>
<td>3</td>
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<tr>
<td>Anahí</td>
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<tr>
<td>Anahí</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>Anahí</td>
<td>1</td>
<td>10</td>
</tr>
</tbody>
</table>
CONGRATULATIONS

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SONGWRITER

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IF YOU'RE GOIN' THROUGH HELL by Rodney Atkins
Number One - R&R's Most Played Country Song of the Year

STUPID BOY by Keith Urban
CMA Award Nominee - Song Of The Year - Number One Song - Music Row

THESE ARE MY PEOPLE by Rodney Atkins
Number One Song - Billboard/R&R

MOMENTS by Emerson Drive
Number One Song - Billboard/R&R

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**Billboard Year-End Charts**

**Hot Latin Publishers**

<table>
<thead>
<tr>
<th>Position</th>
<th>Publisher</th>
<th>ASCAP</th>
<th>BMI</th>
<th>Sony ATV Discos</th>
<th>Sony BMG</th>
<th>Warner Bros.</th>
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<tbody>
<tr>
<td>1</td>
<td>WARNER CHAPPELL</td>
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<tr>
<td>2</td>
<td>ARPA MUSIC</td>
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<td>3</td>
<td>EDIMONSA MUSIC</td>
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<td>5</td>
<td>UNIVERSAL-MUSICA</td>
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<td></td>
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<tr>
<td>6</td>
<td>SONY/ATV DISCOS</td>
<td></td>
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**Top Latin Album Artists**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Labels</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RBD</td>
<td>EMI, Televisa</td>
</tr>
<tr>
<td>2</td>
<td>VALENTIN ELIZALDE</td>
<td>Universal Latino, Universal, Sony BMG Norte</td>
</tr>
<tr>
<td>3</td>
<td>DJ DADDY YANKEE</td>
<td>Warner, Universal BMG, Sony BMG Norte</td>
</tr>
<tr>
<td>4</td>
<td>ANA GABRIEL</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>5</td>
<td>LOS TIGRES DEL NORTE</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>6</td>
<td>RICKY MARTIN</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>7</td>
<td>LAS TRENZAS DE LA TIJUANA</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>8</td>
<td>LA CASA DE LA VIDA</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>9</td>
<td>MANA</td>
<td>Warner, Latina</td>
</tr>
<tr>
<td>10</td>
<td>LOS TIGRES DEL NORTE</td>
<td>BMG, Sony BMG Norte</td>
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**Top Latin Albums**

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Labels</th>
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<tbody>
<tr>
<td>1</td>
<td>CELESTIAL</td>
<td>RBD, EMI</td>
<td>Televisa, Virgin</td>
</tr>
<tr>
<td>3</td>
<td>EL CARTEL: THE BIG BOSS</td>
<td>Daddy Yankee, Universal, Interscope</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>VENCEDOR</td>
<td>Elaizel Universal, Universal, Latino, Sony BMG, BMG Norte</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>HISTORIA DE UN IDILO</td>
<td>Vicente Fernandez, Samsung, Sony BMG Norte</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>COMO A MA UNA MUJER</td>
<td>Jennifer Lopez, Epic, Sony BMG Norte</td>
<td></td>
</tr>
</tbody>
</table>

**Latin Billboard**

- **23 THE BAD BOY** Hector El Father — V/WMachete
- **24 BM** Bronco / Los Bukis / Los Temerarios – Fonovisa / Universal
- **25 AHORA Y SIEMPRE** Alejandro Fernandez – Universal
- **26 LA LLAVE DE MI CORAZON** Juan Luis Guerra Y-440/EMI, Televisa
- **27 REINA CAN'TA A MEXICO** Ana Gabriel – Sony BMG, Norte
- **28 90 MILLAS** Gloria Estefan – BMG, Norte
- **29 LA HISTORIA... LO MAS CHULO** Chucho, Chulo, Los Caminantes – Sony BMG Norte
- **31 NO ES UN RACICO** Latin America – Universal/Universal
- **32 EXITOS MEXICANOS** Alejandro & Alex Andrade – Sony BMG, Norte
- **33 SENTIMIENTO** George Lopez – Universal
- **34 30 RECUELDOS** Los Bukis – Fonovisa
- **35 HACIENDO HISTORIA** Xeumero, La Calei
- **36 AMOR** Andrea Bocelli – Sugar/Venuezul/Universal Latino
- **37 LA HISTORIA CONTINUA... PARTE II** Marco Antonio Solís – Fonovisa
- **38 BACHATA #1** Various Artists – La Calei
- **39 EL TREN DE LOS MOMENTOS** Alejandro Sanz – Warner, Latina
- **40 SOLO SIEMPRE EN TI** Grupo Bronco – BMG
- **41 EL INDOMABLE** Christian Castro – Universal Latino
- **42 MI VIDA LOVE** Jenni Rivera – Fonovisa
- **43 PAPILO** Miguel Bose – Warner, Latina
- **44 CONQUISTANDO CORAZONES** La Calor / La Gran Discos
- **45 CROSSROADS: CRUCE DE CAMINOS** Intocable /Universal
- **46 GREATEST HITS ALBUM VERSIONS** A.B. Quintanilla, III Presents Kumbia Kings – EMI, Universal
- **47 HABLA EL CORAZON** Alejandro Sanz – BMG, Norte
- **48 LOS HUMILDES VS. LA NIGRA** Los Humildes – LA NIGRA
- **49 30 CORRIDOS HISTORICOS** Various Artists – BMG, Norte
- **50 LA TRADICION DEL VAQUERO** Vicente Fernandez – Sony BMG Norte

**BIZ**

- A deeper version of this chart appears on billboard.biz
The Best of the Best is Here

Claudia Brant
"Dime Quién Es" • Los Rieleros del Norte

Alacranes Musical
"Por Tu Amor"

Lalo Rodarte
"Cada Vez Que Pienso En Ti"
Los Creadores del Pasito Duranguense

Brunno Danza
"Mírame" • Jenni Rivera

César Daniel Serrano
"Es Cosa De Él" • Graciela Beltrán

Aleks Syntek
"Intocable"

Fonseca
"Como Me Mira"

Claudia Brant
"No Sé Por Qué" • Chayanne

Alacranes Musical
"Sin Tu Amor"

Juan Fernando Velasco
"Si Te Pierdo"

Fonseca
"Hace Tiempo"

AK-7
"El Avión de las Tres"

Nate "Danja" Hills & Bale'wa Muhammad
"The Way I Are" • Timbaland featuring Keri Hilson

Nate "Danja" Hills
"Gimme More" • Britney Spears
"Say It Right" • Nelly Furtado
"Do It" • Nelly Furtado
"Ayo Technology" • 50 Cent featuring Justin Timberlake

Jack Knight
"Let It Go" • Keyshia Cole
"Last Night" Diddy featuring Keyshia Cole

Liz Rose
"Teardrops on My Guitar" • Taylor Swift
"Tim McGraw" • Taylor Swift

Brian White
"Watching You" • Rodney Atkins
Top Latin Album Imprints
Pos. Label (Imprint Title)
1 SONY BMG NORTE (41)
2 Fonovisa (42)
3 EMI Televisa (21)
4 Disc (37)
5 Universal (44)
6 Universal Latino (16)
7 Warner Latina (19)
8 Discos 605 (15)
9 Vi (6)
10 Premium Latin (2)

Top Latin Album Labels
Pos. Label (Imprint Title)
1 Universal Music Group (72)
2 SONY BMG NORTE (66)
3 Universal Latino (43)
4 Machtete (24)
5 Warner Latina (10)

Top Latin Album Distributors
Pos. Distributor (Imprint Title)
1 Universal (200)
2 Sony BMG (71)
3 Emm (24)
4 WEA (13)
5 Independents (18)

Hot Latin Songs Artists
Pos. Artist (Imprint Label)
1 MANA (4) Warner Latina
2 Wisin & Yandel (2) W/ Machtete
3 K. Williams (2) Machtete
4 Tommy Torres (EMI)
5 Alejandro Sanz (EMI)
6 Wisin & Yandel (EMI)
7 Enrique Iglesias (EMI)
8 Ricky Martin (EMI)
9 Chayanne (Sony BMG)
10 Chayanne (Sony BMG)

Top Latin Songs
Pos. Title (Imprint Label)
1 Mi Corazoncito (EMI)
2 Bendita Tu Luz (EMI)
3 Tu Recuerdo (EMI)
4 Selena (EMI)
5 No Te Vayas (EMI)
6 Puente (EMI)
7 Total (EMI)
8 Mi Corazoncito (EMI)
9 Tu Recuerdo (EMI)
10 Selena (EMI)

Top Latin Pop Albums
Pos. Title (Imprint Label)
1 Celestial (EMI)
2 AMAR ES Combatir (EMI)
3 Como Ama Una Mujer (EMI)
4 Now Latino 2 (EMI)
5 Ricky Martin (EMI)
6 LA MEJOR... COLECCION (EMI)
7 Todo Cambio (EMI)
8 Trozos de Mi Alma (EMI)
9 Navidades (EMI)
10 From Kumbia Kings (EMI)

Top Latin Pop Albums
Pos. Label (Imprint Title)
1 Sony BMG (44)
2 Universal (21)
3 EMI Televisa (19)
4 Disc (20)
5 Warner Latina (13)

Top Latin Pop Songs Artists
Pos. Artist (Imprint Label)
1 Tommy Torres (EMI)
2 Jesus Ilulien (EMI)
3 Fher Olvera (EMI)
4 Juan Luis Guerra (EMI)
5 Sebastian Yrys (EMI)
6 Marco Antonio Solis (EMI)
7 Armando Avila (EMI)
8 Los Magnificos (EMI)
9 Ernesto Perez (EMI)
10 Aureo Baquerizo (EMI)
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INFO@ROPTUS.COM
Hot Latin Pop Songs

1. ME MUERO - La 5A
   (Sony BMG Norte)
2. BENDITA TULIUZ - Mana
   (Warner Latina)
3. SINOS QUEDARA POCHO
   (Chayanne - Sony BMG Norte)
4. TU RECUERDO - Ricky Martin
   Featuring La Man De Chambako Y Tommy
   (Sony BMG Norte)
5. DIMIOLO - Enrique Iglesias
   (Interscope/Universal Latino)
6. TODO CAMBIO - Camilo - Sony BMG Norte
7. SI NO ESTAMOS SIN
   Banderita - Sony BMG Norte
8. TE VOY A PERDER
   - Alejandro Fernandez - Sony BMG Norte
9. INVIERNOS REK - Sony BMG Norte
10. QUELA PUERDA BORRARTE
    - Manu - Warner Latina
11. MANDA UNA SENAL
    - Manu - Warner Latina
12. COMO YO NADIE TE HA AMADO
    - Jonata - Sony BMG Norte
13. MEDUELA AMARANTE
    - Rek - Sony BMG Norte
14. TE LO AGRADEZCO, PERO
    - Alejandro Sanz
    Featuring Shakira - Warner Latina
15. PEGATE - Ricky Martin
    - Sony BMG Norte

Top Regional Mexican Albums

1. CÉSAR ACUÑA - Universal Latino
2. VICENTE FERNANDEZ - Sony BMG Norte
3. LOS BUKIS - Fonovisa/Universal
4. BANDA EL ARCÁGEL - Fonovisa/Universal
5. GRUPO MONTEZ DE DURANGO - Fonovisa/Universal
10. EL INDOMABLE - Christian Castro - Universal Latino

Hot Regional Mexican Songs Artists

1. CONJUNTO PRIMAVERA
2. EL CHAPÓ DE SINALOA
3. INTOCABLE
4. LOS RIELEROS DEL NORTE
5. JOAN SEBASTIAN
6. ALEGRES DE LA SIERRA
7. LOS TIGRES DEL NORTE
8. ALACRANES MUSICAL
9. GRUPO MONTEZ DE DURANGO
10. LA ARROLLADORA BANDA EL LIMÓN

La 5A Estación
TUNE IN ALL WEEK TO SEE WHAT OUR VIEWERS PICKED FOR THEIR BEST OF 2007 MUN2 MOMENTS AND THE ARTISTS THAT GOT THE BLEEPIN' BEST OF 2007 VOTE.

VISIT US ONLINE AT HOLAMUN2.COM/BEST
FOR BOOKING CONTACT SARA KANTATHAVORN, 818.622.4114 • FOR MUSIC PROGRAMMING ROBERT ISAAC, 818.622.4073
### Hot Regional Mexican Songs Labels

**Top Labels**
- **Premier Latin/Sony BMG Norte**
- **Univision**
- **Universal Latino**
- **Premium Latin**

**Top Tropical Album Artists**
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<th>Pos.</th>
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**Top Tropical Songs Labels**
- **Premier Latin/Sony BMG Norte**
- **Univision**
- **Universal Latino**

**Hot Latin Songs**

### Hot Tropical Songs Imprints

**Top Imprints**
- **Premier Latin/Sony BMG Norte**
- **Univision**
- **Universal Latino**

**Hot Tropical Songs Artists**

### Hot Tropical Albums

**Top Albums**
- **K.O.B.: LIVE**
- **EL CANTANTE (SOUNDTRACK)**
- **LA LLAVE DE MI CORAZON**
- **BO MILLAS**

### Top Regional Mexican Artists

**Top Artists**
- **DADDY YANKEE**
- **YANDEL**
- **DON OMAR**
- **SONY BMG NORTE**

**Top Regional Mexican Songs**

**Top Tropical Songs**

**Top Latin Rhythm Album Artists**

**Year-End Double Issue**

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*Note: The above table is a partial representation of the document content.*
### Top Latin Rhythm Albums

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<tr>
<th>#</th>
<th>Artist/Label/Imprint</th>
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<td>1</td>
<td>Hector &quot;El Father&quot; (3) VIMachete</td>
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<td>Ivy Queen (7) Universal/UG</td>
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<td>3</td>
<td>Lenny Tunes (2) Mas Flow/Machete</td>
<td>Sony BMG Norte</td>
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<td>Tainy (3) Mas Flow/Machete</td>
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<td>5</td>
<td>Zion (7) Baby/CMSRC/Universal Motown (UMG)</td>
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### Top Latin Rhythm Album Imprints

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### Billboard Year-End Charts

**Latin Rhythm Albums**

- Hector "El Father" (3) VIMachete
- Universal/Machete
- Zion (7) Baby/CMSRC/Universal Motown (UMG)

**Top Latin Rhythm Songs**

- Hector "El Father" (3) VIMachete
- Universal/Machete
- Zion (7) Baby/CMSRC/Universal Motown (UMG)

**Latin Dance Club Play Artists**

- Nelly Furtado (3) Silver Label
- Rihanna (4) Island
- Beyonce (2) Universal Latin

**Latin Dance Club Play Tracks**

- Nelly Furtado (3) Silver Label
- Rihanna (4) Island
- Beyonce (2) Universal Latin

**Additional Latin Rhythm charts are available exclusively on billboard.biz**
### Hot Dance Airplay Artists

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<td>Jive/Zomba</td>
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<tr>
<td>2</td>
<td>Nelly Furtado</td>
<td>&quot;Nothing&quot;</td>
<td>Sony/BMG</td>
</tr>
<tr>
<td>3</td>
<td>Rihanna</td>
<td>&quot;Umbrella&quot;</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>4</td>
<td>Hilary Duff</td>
<td>&quot; xử&quot;</td>
<td>Hollywood</td>
</tr>
<tr>
<td>5</td>
<td>Pink</td>
<td>&quot;Get the Party Started&quot;</td>
<td>LaFace/Zomba</td>
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<tr>
<td>6</td>
<td>September</td>
<td>&quot;Superman Is Red&quot;</td>
<td>Robbins/Geffen</td>
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<tr>
<td>7</td>
<td>David Guetta</td>
<td>&quot;She Bangs&quot;</td>
<td>Ultra</td>
</tr>
<tr>
<td>8</td>
<td>The Killers</td>
<td>&quot;Sway&quot;</td>
<td>Interscope/Zomba</td>
</tr>
<tr>
<td>9</td>
<td>Kaskade</td>
<td>&quot;San Francisco&quot;</td>
<td>Ultra</td>
</tr>
<tr>
<td>10</td>
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<td>&quot;Stranger Things&quot;</td>
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### Hot Dance Airplay

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<td>&quot;Number One&quot;</td>
<td>Rihanna</td>
<td>&quot;Umbrella&quot;</td>
<td>Def Jam/IDJMG</td>
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<tr>
<td>12</td>
<td>&quot;Nothing&quot;</td>
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<td>&quot;Nothing&quot;</td>
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<td>&quot;Umbrella&quot;</td>
<td>Rihanna</td>
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<td>Def Jam/IDJMG</td>
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<tr>
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<td>&quot;execute&quot;</td>
<td>Pink</td>
<td>&quot;execute&quot;</td>
<td>LaFace/Zomba</td>
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<tr>
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<td>&quot;She Bangs&quot;</td>
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<td>&quot;Stranger Things&quot;</td>
<td>Edwin</td>
<td>&quot;Stranger Things&quot;</td>
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<td>3</td>
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<td>Robbins</td>
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### Top Electronic Artist Albums

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<tr>
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Billboard Year-End Charts

December 22, 2007 | www.billboard.biz

Top Electronic Album Distributors

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Top Christian Album Artists

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Top Gospel Albums

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Year-End Double Issue
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<td>Lorraine Hunt Lieberson</td>
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Top Classical Imprints

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YEAR-END DOUBLE ISSUE

BIZ
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<td>Back In Black - AC/DC: Legacy/Epic/Sony Music</td>
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<td>Harmful If Swallowed - Dane Cook: Comedy Central</td>
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<td>Breakaway - Kelly Clarkson: RCA/RMG</td>
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<td>Fallen - Evanescence: Wind-Up</td>
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<tr>
<td>Best Of The Doors - The Doors: Elektra/Asylum/Elektroy</td>
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<tr>
<td>Greatest Hits 2 - Toby Keith: DreamWorks Nashville/SMG</td>
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<td>The Lost Christmas Eve - Trans-Siberian Orchestra: Lava/AG</td>
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<td>Greatest Hits - Guns N' Roses: Geffen/AG</td>
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Considered the Dylan of the 21st Century, Jackie Greene is the master of texture and a multi-instrumentalist with a talent way beyond his years. Jackie says, "Where you're going is more important than where you've been"... and this kid is going very far and very wide.


This Valentine collection was specially created by Jim and features all new, never-before-released versions of some of his classic hits as well as fresh new compositions.

The highly anticipated follow-up to Ravi Coltrane's Grammy-nominated and critically acclaimed Savoy Jazz debut "In Flux" will be released Spring 2008!

The Savoy Label Group is attending MIDEM 2008. Numerous licensing opportunities exist for key new releases. For appointments at MIDEM Please email-inquires@slgmusicus.com

www.slgmusicus.com
Hot Modern Rock Artists

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Hot Modern Rock Songs

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Hot Modern Rock Imprints

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Hot Adult Top 40 Artists

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Hot Adult Top 40 Label Groups

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<td>IF EVERYONE CARED</td>
<td>Nickelback/Roadrunner/Atlantic/ Lava</td>
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<td>HOW TO SAVE A LIFE</td>
<td>The Fray/Atlantic/ EMI/Interscope</td>
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Hot Adult Top 40 Imprints

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Hot Adult Top 40 Labels

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<td>SAY THIS SOONER</td>
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<td>The Almost- Tooth &amp; Nail/Virgin</td>
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Hot Adult Contemporary Artists

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### Hot Adult Contemporary Songs

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<td>Big Girls</td>
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<td>Before He Cheats</td>
<td>Atlantic/Lava</td>
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<td>Michael Buble</td>
<td>Make Me Wonder</td>
<td>Arista</td>
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<td>Far Away</td>
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<td>Gabriela and Cipriani</td>
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<td>Pat Benatar</td>
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### Hot Adult Contemporary Label Groups

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### Hot Adult Contemporary Imprints

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### Hot Adult Contemporary Labels

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<td>Nelson, Pat Monahan</td>
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<td>(1) Headlights</td>
<td>Legacy/Sony BMG</td>
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<td>STEVE IVEY</td>
<td>(1) Madacy Special Products/Madacy</td>
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<td>RICKY SKAGGS</td>
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<td>BRUCE HORNBY</td>
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<td>J &amp; R Adventures</td>
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### Top Blues Imprints

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### Top Blues Distributors

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THE STATE OF HAWAII PROUDLY SALUTES 
ITS GRAMMY® NOMINEES FOR 
BEST HAWAIIAN MUSIC ALBUM of the Year

Ka Hikina O Ka Hau (The Coming of the Snow) 
KEOLA BEAMER [Dancing Cat Productions] 
www.dancingcat.com/recordings/08022-38055-2.php

Hawaiiana 
TIA CARRERE [Daniel Ho Creations] 
www.danielho.com/html/hawaiiana.html

He'eia 
CYRIL PAHINUI [Dancing Cat Productions] 
www.dancingcat.com/recordings/08022-38057-2.php

Hawaiian Blossom 
RAIATEA [Hawaiian Blossom] 
www.hawaiianblossom.com/Hawaiian+Blossom

Treasures of Hawaiian Slack Key Guitar 
VARIOUS ARTISTS 
Daniel Ho, George Kau-kau-moku, Jr., Paul Konwiser & Wayne Wong, producers
[Daniel Ho Creations] 
www.danielho.com/html/treasures.html

LOG ON to sample the unique sounds of Hawaii’s Recording Artists

Frame A Piece of Billboard History

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30 Historic Covers To Choose From

LARGE POSTERS: $295 plus shipping, image size is approx. 25” x 30” (Paper size 24” x 30”)
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Posters are printed on Legion Somerset Velvet—an archival watercolor paper—with Epson Ultrachrome Pigment Inks. The longevity of the pigment inks and the paper exceeds The Museum of Modern Art Standards of 90 years plus.

Order Today: www.Billboard.com/poster
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<tr>
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<td>(THE VERY BEST)</td>
<td>Nickel Creek</td>
<td>Sugar Hill/Walk</td>
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| 2 | BIG IRON WORLD | Old Crow Medicine Show | Net/Net
| 3 | RICKY SKAGGS & BRUCE HORNSBY | Ricky Skaggs & Bruce Hornsby-Legacy/Sony BMG |
| 4 | FIRECRACKER | The Alan Parsons Project | Jmp/Atl/AG
| 5 | A PRAIRIE HOME COMPANION | Soundtrack-New Line |
| 6 | ALL AMERICAN BLUEGRASS | girl Kindsville-Rounder |
| 7 | WHY SHOULD THE FIRE DIE? | Nickel Creek-Sugar Hill/Walk |
| 8 | THE BEST OF BLUEGRASS | Steve Irby-Madacy Special Products/Madacy |
| 9 | VIRIDIAN | The Greenracks-Duotone |
| 10 | CHERRYHOLMES II: BLACK AND WHITE | Cherryholmes-Skaggs Family |
| 11 | THE BLUEGRASS SESSIONS | Merle Haggeard & The McCoy Family |
| 12 | LONG LIST OF HEARTACHES | The Grascals-Rounder |
| 13 | HOW TO GROW A WOMAN FROM THE GROUND UP | Chris Thile-Sugar Hill/Walk |
| 14 | BEST OF BLUEGRASS | Gospel: Collector's Edition Steve Irby-Madacy |
| 15 | MORE BEHIND THE PICTURE THAN THE WALL | Doyle Lawson & Quicksilver-Rounder |

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<td>Soundtrack-Walt Disney</td>
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<td>HANNAH MONTANA 2</td>
<td>MEET MILEY CYRUS</td>
<td>Walt Disney/Disney/Hollywood</td>
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<td>THE CLEATHE GIRLS 2</td>
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<td>Hairspray</td>
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<td>HOW TO SAVE A LIFE</td>
<td>(FROM &quot;GREY'S ANATOMY&quot;)</td>
<td>The Fray-Epic</td>
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<td>2</td>
<td>WHAT I'VE DONE</td>
<td>(FROM &quot;TRANSFORMERS&quot;)</td>
<td>Linkin Park-Warner Bros.</td>
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<td>IT ENDS TONIGHT</td>
<td>(FROM &quot;LAGUNA BEACH&quot;)</td>
<td>The All-American Rejects-Doghouse/Interscope</td>
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<td>CHASING CARS</td>
<td>(FROM &quot;GREY'S ANATOMY&quot;)</td>
<td>Snow Patrol-Atlantic/EMI</td>
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<td>KEEP HOLDING ON</td>
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<td>Avril Lavigne</td>
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<td>RHINO HOME VIDEO</td>
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<td>SUGAR/DECCA</td>
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<td>4</td>
<td>WIND-UP VIDEO</td>
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<td>5</td>
<td>PEARL</td>
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<td>18</td>
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<td>INTERSCOPE VIDEO</td>
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### Top Music Video Sales Distributing Labels

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### Additional Music Video charts are available exclusively on billboard.biz

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<tr>
<td>2</td>
<td>WIDOWS &amp; ORPHANS</td>
<td>1,088,000</td>
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<tr>
<td>3</td>
<td>SAVING PRIVATE Ryan</td>
<td>930,000</td>
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<tr>
<td>4</td>
<td>THE LION KING</td>
<td>856,000</td>
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<td>5</td>
<td>THE TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY</td>
<td>800,000</td>
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<td>THE DEPARTED</td>
<td>730,000</td>
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<td>THE DA VINCI CODE</td>
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<td>THE DEVIL WEARS PRADA</td>
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<td>22</td>
<td>FLUSHED AWAY</td>
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<tr>
<td>23</td>
<td>THE OFFICE: SEASON ONE</td>
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<tr>
<td>24</td>
<td>PLANET EARTH: THE COMPLETE SERIES</td>
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### Top DVD Distributing Labels

<table>
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<th>Label</th>
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### Additional DVD Sales charts are available exclusively on billboard.biz

### Top TV Sales

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<td>24</td>
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### Additional TV Sales charts are available exclusively on billboard.biz

'Hannah Montana' star MILEY CYRUS

### Top TV Sales Distributing Labels

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<th>Label</th>
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<tr>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>470,000</td>
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</tbody>
</table>
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The top 25 Billboard Boxscores of 2007 are a mix of major festivals, box office-busting multi-night stands and fan-pleasing reunion tours.

At the top of the heap is Prince and his 21 sellouts at the O2 Arena in London, which grossed more than $22 million and drew 351,527 fans. Produced by AEG Live UK and Concerts West, the shows took place Aug. 1-Sept. 1. In terms of a single artist dominating the year's boxscores, though, the Police reunion tour leads the pack, with seven of the top 25 Boxscore entries on a top ticket price of about $250. No other act has more than two entries, with Justin Timberlake and Genesis coming in at two each.

"The Police tour has been a tremendous success worldwide and the foundation of that excitement is the chance to see a great band playing great songs again," says Arthur Fogel, president of TNA International, producer of the Police tour with Live Nation Productions. "One great aspect to the tour is the opportunity to play some of the very historic and prestigious stadiums around the world: Twickenham, Fenway Park and Wrigley Field were great and memorable shows."

Prince at the O2 was a case of the promoter having to deliver what the artist says he can do. "Prince went into London and did a press conference to launch the shows. He stood up there and told the world he was going to do 21 shows in London," Concerts West co-president John Meglen says. "Everyone there was telling us eight, maybe 10."

The promoters initially put up seven shows and had "rolled into 15 by lunchtime," Meglen says. After two weeks with no tickets available, demand built again, "then we relaunched the final six shows. Every show was sold out. Every seat.

In addition to Prince at the O2, multi-night runs show up as Bon Jovi's 10 shows at the new Prudential Center (nicknamed the Rock) in Newark, N.J., and the Eagles' six sellouts at the new Nola Theatre at L.A. Live in Los Angeles, both promoted by AEG Live, came in at $16.4 million and $9 million, respectively.

The Eagles' six shows at the SportpaleisAntwerp, Belgium, Kylie Minogue's seven shows at Wembley Arena, Timberlake's five shows at the O2 and three shows at Acer Arena in Sydney; the Police with doubles at Stade De France in Paris; Twickenham, near London; Amsterdam Arena in the Netherlands; Chicago's Wrigley Field; and Boston's Fenway Park.

The Police's triumphant return to London Sept. 8-9 was the band's top gross of 2007, taking in $15.4 million and drawing 104,447 fans. The band's top U.S. plays were two sellouts each at legendary ballparks Wrigley Field July 5-6 ($9.5 million) and Fenway Park July 28-29 ($7.6 million).

The Download Festival at Donington Park, England ($20.2 million), the Bonnaroo Music Festival in Manchester, Tenn. ($16.8 million), the Coachella Valley Music Festival in Indio, Calif. ($16.4 million), the Austin City Limits Music Festival in Austin ($11.3 million), Lollapalooza in Chicago ($9.8 million) and the O2 Wireless Festival at Hyde Park in London ($7.3 million) represent festivals in the top 25 Boxscores.

Download surpassed Bonnaroo's five-year run as the top grossing festival reporting to Boxscore, "This is a great accolade for our organization and everyone associated with this event, now in its fifth year," Live Nation U.K. VP of promotions Andy Copping says. "Not only have we created a great annual festival, which attracts top international acts from across the globe, but have also served the passionate, committed and technology-savvy Download community with an award-winning Interactive Web site, of which we can truly be proud. The Download Festival goes from strength to strength and long may it continue to do so."

The London concert market is one of the hottest in the world today, and the U.K. concert market is responsible for a remarkable nine of the top 25 Boxscores. Prince at the O2, Download, the Police at Twickenham ($15.4 million), Muse at Wembley, Glastonbury ($10 million), Kylie Minogue at the MEN Arena in Manchester ($58 million), and at Wembley Arena ($7.6 million), the O2 Wireless Festival at Hyde Park and Genesis at Twickenham ($6.8 million). The fact that only nine of the top 25 Boxscores — four of which were festivals — came on U.S. soil is a testament to the strength of the international concert market and a weakened U.S. dollar. For the first time in a decade, for example, Madison Square Garden did not have a Boxscore in the top 25.

Europe could have come in even stronger. It is worth noting that Rolling Stones tour producer Michael Cohl opted to inform Billboard of the band's European Biggy Bang stadium run from the summer of 2007 as one lump sum, as opposed to individual Boxscore entries. If the Stones had done the latter, it's likely they would have had as many as a dozen of the year's top 25 Boxscores.

When asked about the Stones' European run, Cohl says: "It was wet, raining, it was cold, then it was too hot. It was a weird weather summer in Europe, but the shows were fantastic, the crowds were great, and it was a lot of fun."
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**TOP 25 BOXSCORES**

<table>
<thead>
<tr>
<th>GROSS SALES</th>
<th>ARTIST(S)</th>
<th>ATTENDANCES/CAPACITIES</th>
<th>PROMOTER(S)</th>
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<td>Live Nation UK</td>
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<td>Superfly Productions, AEG Entertainment</td>
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<td>BON JOVI, MY CHEMICAL ROMANCE, DAUGHTY &amp; OTHERS</td>
<td>AEG Live</td>
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<td>The Next Adventure (A Live Nation Company)</td>
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</table>
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AT
NIGHT
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BIG AND
BRIGHT....

TOP 25 TOURS

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<thead>
<tr>
<th>TOTAL GROSS</th>
<th>ACT</th>
<th>Total Attendance</th>
<th>Total Capacity</th>
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<td>48</td>
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</tbody>
</table>
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Police Action
Trio’s Reunion Leads Year’s Strong Top 25 Tally
By Ray Waddell

Reunions that stoked the interest of fans combined with exploding touring superstars and road-tested veterans lead the list of live music’s top performances in 2007.

After a year in which the biggest names in the history of the business lit up turntables, this year box offices kept spinning, with unexpected reunions by the Police and Genesis rivaled by the equally unexpected dominance of pop king Justin Timberlake.

But the rule of law in 2007 touring was upheld by the Police reunion trek, which led all tours with a gross that has passed $200 million and is still climbing. Produced by TNA International’s Arthur Fogel and RZO Productions, the tour no one thought would ever happen is a massive success, selling in more than $212 million and mov-
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breaks it down
In terms of demographics and genre, 10 of the top 25 tours could be considered classic rock, a slight shift from last year when 11 of the top 25 were well over 40. Four could be considered modern rock (same as in 2006), and also like last year, there are nontraditional concert à la Cirque du Soleil’s “Delirium.” Four country tours again dot the list, one Latin tour in Mana (RBD did last year) and zero urban/R&B tours make the top 25. Timberlake and Aguilera arguably could qualify as R&B but Billboard considers them more pop, and Beyoncé was No. 29.

Interestingly, with a broad classification that could arguably include Rascal Flatts, Josh Groban, Mana, “High School Musical,” Gwen Stefani and John Mayer accounting for eight tours in the top 25, double a similarly broad categorization last year.

It was tougher to crack the top 25 tours this year, with the cutoff point being almost $30 million. Last year, Mariah Carey rounded out the top 25 with a gross of $26.4 million.

**TOP TOURS BY GENRE**

<table>
<thead>
<tr>
<th>TOTAL GROSS</th>
<th>GENRE</th>
<th>Total Attendance</th>
<th>Total Capacity</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
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<tbody>
<tr>
<td>$212,237,302</td>
<td>ROCK/POP</td>
<td>1,856,458</td>
<td>1,864,481</td>
<td>66</td>
<td>63</td>
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<tr>
<td>$71,222,931</td>
<td>COUNTRY</td>
<td>1,139,711</td>
<td>1,139,711</td>
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<td>55</td>
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<tr>
<td>$24,028,708</td>
<td>R&amp;B/HIP-HOP</td>
<td>356,071</td>
<td>313,029</td>
<td>28</td>
<td>8</td>
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<tr>
<td>$35,238,302</td>
<td>LATIN</td>
<td>509,167</td>
<td>500,555</td>
<td>48</td>
<td>24</td>
</tr>
</tbody>
</table>

**VETS PROVE THEIR METTLE**

Rod Stewart notched a hugely successful year in 2007. Fifth among all tours at nearly $70 million, Stewart continues to grow his stature as a arena headliner some 40 years into his career. "Rod had his biggest-grossing year ever," notes his agent, Dennis Arfa, president of Artists Group International.

Arfa also books Billy Joel, who came in 13th at nearly $38 million, with several dates still left to play on his 2007 "route." "Billy continues to demonstrate his box-office power, even though he played a limited amount of shows," Arfa says.

**BREAKING IT DOWN**

In terms of demographics and genre, 10 of the top 25 tours could be considered classic rock, a slight shift from last year when 11 of the top 25 were well over 40. Four could be considered modern rock (same as in 2006), and also like last year, there are nontraditional concert à la Cirque du Soleil’s “Delirium.” Four country tours again dot the list, one Latin tour in Mana (RBD did last year) and zero urban/R&B tours make the top 25. Timberlake and Aguilera arguably could qualify as R&B but Billboard considers them more pop, and Beyoncé was No. 29.

Really, pop is a winner, with a broad classification that could arguably include Rascal Flatts, Josh Groban, Mana, “High School Musical,” Gwen Stefani and John Mayer accounting for eight tours in the top 25, double a similarly broad categorization last year.

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<td>509,167</td>
<td>500,555</td>
<td>48</td>
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</tbody>
</table>
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### Top 10 Stadiums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Total Gross</th>
<th>Facility, City</th>
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<th>No. of Shows</th>
<th>No. of Sellouts</th>
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<td>GIANTS STADIUM, EAST RUTHERFORD, N.J.</td>
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<td>583,720</td>
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### Top 10 Venues

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<td>4</td>
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<tr>
<td>8</td>
<td>$9,903,663</td>
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<td>105,956</td>
<td>105,956</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

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Along with seasoned road warriors and a new generation of headliners, another factor contributed to the financial success of arenas in 2007. "It was a great year for reunion tours," notes John Page, COO of facility management firm Global Spectrum, which operates the Wachovia Center in Philadelphia, two of the year's top arenas.

Leading the 2007 recap for arenas, venues of 15,000-plus capacity is Madison Square Garden in New York. The Garden, with a top concert capacity of 20,000-plus, reported $76.6 million in grosses and drew 1,203,963 fans to 63 shows. The venue has been the largest-grossing arena for seven consecutive years.

Madison Square Garden Entertainment president Jay Marciano says part of the Garden's strategy was a newly developed pricing model called "shows with lesser ticket prices. [It] allowed us to book many younger acts that in past years would not have been able to play the Garden." Marciano cites three sold-out shows by jam-friendly trio Dispatch, along with performances by O.A.R., John Mayer and the Killers, as examples of the new pricing model's success. Other concerts worthy of note included sold-out performances by the Police, Stevie Wonder, Justin Timberlake, Van Halen and Bruce Springsteen.

Last year, the Garden reported nearly $120 million in grosses, driven by multiple sellout performances by high-grossing touring acts. Billy Joel's record-setting 12 sellouts grossed nearly $20 million. Madonna's six sellouts grossed $16.5 million, and Barbra Streisand's two sellouts grossed $11.3 million, according to Boxscore.

"There were obviously more top grossing tours in the majority of the 2006 calendar year," Marciano offers as an explanation for the approximately $44 million gap.

The runner-up to the Garden is the Air Canada Centre in Toronto, which reported grosses of $57.1 million and drew 494,458 concertgoers to 76 shows. (All Boxscore figures are in U.S. dollars.)
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An ‘unprecedented’ variety of artists helped Sydney’s Acer Arena rank among the top five arenas of the year.

From an incoming for the first quarter of last year,” Elford says, citing concerts by Bon Jovi, Iron Maiden, Rod Stewart, Santana, Ozzy Osbourne and Celine Dion, among others. Air Canada Centre and Acer Arena aside, the only other facility outside the United States that placed on the 2007 top 10 arena list is the Bell Centre in Montreal, which reported grosses of $40.7 million and placed No. 5 in the ranking.

On the East Coast, the recently renamed Izod Center (formerly Continental Airlines Arena) in East Rutherford, N.J., earned the ranking of the No. 6 arena of the year in the 15,000-plus-capacity category. The 20,000-seat building reported $39.4 million in grosses for 94 shows that attracted 798,219 concertgoers.

Among the highlights this year were performances by Springsteen (two shows), Timberlake (two), Dave Matthews Band and Van Halen, along with spectacular shows as Disney on Ice and Walking With Dinosaurs, Izod Center CVCs Roy VanDeVeen says.

The 18,800-capacity Thomas & Mack Center in Las Vegas is No. 7, with grosses of $36.9 million for 64 reported events. Along with a handful of concerts each year, the Thomas & Mack Center (located at the University of Nevada-Las Vegas) also hosts family shows, motorcross and other events. “We’re very fortunate to be the neutral venue for the city, which allows us to host annual events,” the venue’s executive director, Daren Liboni, says.

Back in Philadelphia, the Wachovia Center rang up $36.6 million in grosses and more than 670,000 in attendance during 58 reported shows. The 21,000-seat arena ranked eighth on the year-end tally. ‘We had some great success with two Van Halen, two Spaugtums and three Genesis shows,’ Elford’s Spectrum Page says, citing other performances from Barry Manilow, Kanye West and Rascal Flatts.

With the help of concerts by the Police, McGraw/Hill, Rascal Flatts, Van Halen, Joy and Eric Clapton, to name a few, the Palace of Auburn Hills in Detroit cracks the top 10 tally at No. 9. The approximately 22,000-seat venue, which is owned and managed by Palace Sports & Entertainment, reported grosses of $35.5 million for 97 shows during the period.

St. Pete Times Forum in Tampa, Fla., managed to squeeze in at No. 10 on the year-end tally, reporting $33 million in grosses and $74,158 in attendance for 69 events. While maintaining relationships with such perennial events as Ringling Bros. and Barnum & Bailey and the Harlem Globetrotters, the venue this year also hosted the Police, Timberlake, McGraw/Hill, Seger and Beyoncé, among others.

Among the Top 10 Amphitheaters, the Red Rocks Amphitheatre in Morrison, Colo., was the top-grossing facility in 2007, beating all Live Nation sheds, including the top-10 Tweeter Center for the Performing Arts in Mansfield, Mass. Red Rocks director of operations Tad Bowman attributes much of the venue’s success to competition between top-tier concert promoters AEG Live and Live Nation—both of which have offices in Denver. Red Rocks, with a capacity of 9,450, grossed $18.6 million and saw more than 400,000 fans in attendance for 53 events.
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- Phila. Mummers String Band Show of Shows • New Jersey State High School Wrestling Championships • Atlantic 10 Men's Basketball Championship • Ringling Bros. and Barnum & Bailey Circus • Christina Aguilera • Pussycat Dolls • Danity Kane • Caged Fury Fighting Championships
- Andre Rieu and the Johann Strauss Orchestra • Shannon Briggs vs. Sultan Ibragimov • Tool • Melt Banana • Kimbo Slice vs. Ray Mercer • Jimmy Buffett and the Coral Reefer Band • The Judds • Arturo Gatti vs. Alfonso Gomez • Kermit Cintron vs. Walter Matthysse • Josh Groban • Angelique Kidjo • Rascal Flatts
- Shamone Alvarez vs. Germaine Sanders • American Idols Live Tour • Battle Cage Xtreme • Jermain Taylor vs. Kelly Pavlik • So You Think You Can Dance • Maze featuring Frankie Beverly • Teena Marie

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Medium Rooms Do Big Business

BEC, Radio City, Caesars Colosseum Top Midsize Venues
By Mitchell Peters

While the majority of this year's blockbuster tours were dominated by bookings in arenas with a capacity of 15,000 or more, the success of midsize concert facilities hasn't gone unnoticed by industry observers.

In addition to the recoup of arenas, amphitheaters and stadiums, Billboard's Year in Music & Touring includes charts ranking smaller-sized venues in multiple categories.

The Brisbane Entertainment Centre (BEC) in Australia commands the No. 1 slot on the Top 10 Venues tally for buildings with capacities between 10,000 and 15,000.

As in years past, Radio City Music Hall in New York retains its No. 3 position on the Top 10 Venues recap for facilities with capacities between 5,001 and 10,000.

And the Colosseum at Caesars Palace in Las Vegas again earns the No. 1 ranking on the Top 10 Venues tally for buildings with capacities of 5,001 and less.

Along with the top 10 charts ranking stadiums, arenas and sheds, these three charts are based on Billboard Boxscore grosses compiled between Nov. 15, 2006, and Nov. 13, 2007.

The venue grossed $42.2 million and drew 19,143 to 21 events. "It was a big year of concerts," says Tim Worton, group GM of Ogden IFC Arena Network, which manages BEC. "The touring market in this part of the world has been phenomenally strong."

The runner-up to BEC among venues in its capacity class is Wembley Arena in London, which in 2007 hosted shows by the Police, Pearl Jam, Bono Dylan (two), the Killers (two), Kylie Minogue (seven), My Chemical Romance (two) and Dolly Parton, among others.

"Twelve months after our £35 million ($72.5 million) refit, it's great for Wembley Arena to be making its mark in the Billboard top 10," the arena's GM Peter Tudor says. "This year's diary has been a who's who of music."

The 12,500-seat arena reported $26.3 million in grosses and attracted more than 324,000 concertgoers to 36 shows.

In New York, three key elements can be attributed to the success of Radio City Music Hall in 2007: a new approach to booking, dynamic ticket pricing and an audience of talent, according to Madison Square Garden Entertainment president Jay Marciano.

"As with all of our venues, including the Wang Theater and Beacon, our new pricing model allowed younger acts to play the Great Stage much earlier in their careers," Marciano says, citing such acts as Arcade Fire and Bright Eyes.

The venue also played host to sold-out concerts by Tony Bennett, Dave Matthews and Tim Reynolds, Michael Bubble and Widespread Panic. Beyond concert bookings, the venue hosted the Tony Awards, family shows and a rare appearance by the Dali Lama. Marciano says.

Radio City Music Hall rang up $87.6 million and drew more than 1.3 million people during the 2007 chart year.

Mexico City's Auditorio Nacional came in behind Radio City Music Hall, reporting $42.4 million in grosses for 209 concerts in 2007. Along with musicals, ballets and family shows, the nearly 10,000-seat venue saw concerts by Coldplay, the Black Eyed Peas, Bloc Party, Miguel Bosé, Alejandro Fernandez and others.

"The Auditorio Nacional is not only a very important venue for the Mexican concert industry, but has become a key spot for the international entertainment industry," Auditorio Nacional CEO Maria Cristina Garcia Cepeda says.

At the Colosseum at Caesars Palace, resident artists as Celine Dion, Elton John and Jerry Seinfeld contributed $42.4 million in grosses and nearly 625,000 attendees in 2007.

Also keeping the venue alive were performances by Stevie Nicks, Lionel Richie, Luis Miguel, Jacky Cheung and the annual Comedy Festival. Harrah's Entertainment VP of entertainment Scott Scheeter says.

The runner-up to the Colosseum in this category is Atlanta's Fox Theatre, which reported grosses of $29.9 million during the 2007 period. Comedy was strong at the 4,660-seat theater, with performances from Larry the Cable Guy (five), Jamie Foxx (three), Kathy Griffin (two) and George Carlin, among others. Along with successful Broadway shows, "concerts keep us busy all year," Fox Theatre GM Allan Vella says, citing such acts as Godsmack, Alison Krauss, Björk and Ryan Adams.

<table>
<thead>
<tr>
<th>FACILITY, City Venue Capacity</th>
<th>TOTAL GROSS</th>
<th>Total Attendance</th>
<th>Total Capacity</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
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<tbody>
<tr>
<td>THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS</td>
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<td>624,967</td>
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<td>19</td>
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### Top 25 Promoters

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<td>369,881</td>
<td>373,205</td>
<td>22</td>
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How We Compile The Boxscore Charts
Weekly Tallies Track What's Tops
In Live Entertainment By Bob Allen

For concert promoters and venue managers, there's no greater mystery about how to judge success. As always, the name of the game is selling tickets.

Billboard has been tracking concert ticket sales for three decades, compiling box-office stats that highlight the hottest headliners on the road and the world's most productive markets.

In the weekly boxscore chart, Billboard provides a snapshot of who's making the biggest impact on box offices around the world. But in this Year in Music & Touring issue, we provide a recap of the year with annual rankings and thorough analysis.

2007 saw the return of such powerhouse veterans as the Police and Genesis, as well as headliners like Justin Timberlake, Rascal Flatts and Maroon coming into their own. With worldwide gross ticket sales in the $3.5 billion range, the verdict is clear: When it comes to bang for your buck, there's still nothing better than a live show.

To compile these year-end rankings and the weekly charts throughout the year, Billboard collects box-office data on a continual basis. With the help of concert promoters and venues—ranging from local clubs to world-famous stadiums—we compile our Boxscore charts from the totals reported by these sources and others throughout the industry.

The year-end rankings are based on box office numbers that were reported during Billboard's touring chart year, from the issue of Nov. 15, 2006, through Nov. 13, 2007.

Throughout the year, our deadline for submitting box-office data is every Tuesday. If reported by the 5 p.m. CT deadline, it will be eligible to chart in the current week's issue. Anything reported after deadline simply carries over to the next week.

We have a time limit for how long a boxscore is eligible to chart in the magazine. It cannot be older than two months before the issue hits newsstands. We want the concerts charting in the magazine to be current, timely and buzzworthy. However, every show reported to Billboard—even the older ones—are reported online at billboard.biz regardless of when the date occurred. The online boxscore chart is updated weekly.

Billboard defines the word "boxscore" as a single event by an artist at one location. It doesn't have to be a single show, however. If an act plays more than one show at the venue, the totals from all the performances are added together to count as one boxscore. The shows do not have to be on consecutive nights, but they do need to be part of the same tour.

In the year-end rankings, the headliner gets all the credit, but this year's Top Tours tally includes some variations on that theme. The High School Musical Concert Tour, Cirque du Soleil's "Delirium" and Trans-Siberian Orchestra all rank among the year's best but feature more than just a single headliner. In most cases, though, the top name on the bill still gets the attention.

When we compile the year-end charts, we use all the box-office data collected during the year. Even though most data is reported from North American venues, we don't discriminate. All totals reported worldwide are included in these tables. All year-end charts are ranked by gross dollars. For events held outside the United States, the gross is converted to U.S. currency before being charted.

Top Tours. Top Promoters and Top Individual Boxscores are all ranked on 25-position charts. The Top Tours chart lists the top 10 facilities in each category. These charts are presented in four capacity categories, there are separate listings for amphitheaters and stadiums.

Total is counted for the venue charts come from any event that is reported. In addition to concerts, we also count totals from family shows, motorsports, ice shows, circuses, specialty athletic events—name it. Basically, if you sell tickets, we can count it. The big exception to this rule is professional sports. We do not count totals from regular season games by professional sports teams. Also, for a university venue, we do not count home games for their athletic teams.

For the Top Tours and Promoters charts, we only count totals from concerts. Generally, what we classify as a "concert" is a solo musical artist or band, but we also include comedians, orchestras, choir groups and various other live entertainers as concert artists.

Some acts like Blue Man Group and Cirque du Soleil defy the old boundaries of "singer/songwriter" but we include them among concert acts because the promotion and production of the event are much the same as traditional concert events.

In addition to the Top 25 Tours chart, we have included an additional chart that lists the top tour in each of four genres: rock/pop, country, R&B/hip-hop/hop and others.

Returning this year is our Top Festivals chart. This 10-position chart lists the top-grossing festivals of the year. Eligible festivals are generally held annually at a single location with multiple acts.

### TOP 10 FESTIVALS

<table>
<thead>
<tr>
<th>Gross Sales/</th>
<th>Festival</th>
<th>Attendance</th>
<th>Promoter(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$20,797,520</td>
<td>Download Festival</td>
<td>70,000 fans</td>
<td>Live Nation UK</td>
</tr>
<tr>
<td>$16,800,000</td>
<td>Bonnaroo Music Festival</td>
<td>80,000 fans</td>
<td>Superfly Productions, A.C. Entertainment</td>
</tr>
<tr>
<td>$16,267,917</td>
<td>Coachella Valley Music Festival</td>
<td>186,658 fans</td>
<td>Goldenvoice/AEG Live</td>
</tr>
<tr>
<td>$11,315,559</td>
<td>Austin City Limits Music Festival</td>
<td>225,000 fans</td>
<td>CS Presents</td>
</tr>
<tr>
<td>$9,843,840</td>
<td>Lollapalooza</td>
<td>167,320 fans</td>
<td>CS Presents</td>
</tr>
<tr>
<td>$7,180,373</td>
<td>O2 Wireless Festival</td>
<td>91,000 fans</td>
<td>Live Nation UK</td>
</tr>
<tr>
<td>$5,451,072</td>
<td>Cisco Ottawa Bluesfest</td>
<td>99,249 fans</td>
<td>In-house</td>
</tr>
<tr>
<td>$5,389,571</td>
<td>Virgin Festival</td>
<td>85,835 fans</td>
<td>L.M.A.</td>
</tr>
<tr>
<td>$5,001,850</td>
<td>Stagecoach Festival</td>
<td>55,164 fans</td>
<td>Goldenvoice/The Messina Group/</td>
</tr>
<tr>
<td>$2,826,315</td>
<td>Bamboozle Festival</td>
<td>55,164 fans</td>
<td>Live Nation, Max Crumm Entertainment</td>
</tr>
</tbody>
</table>
In the past, we've been lucky enough to have performers like Green Day, David Bowie, Sting and many others on our ticket. Our ability to host world-class acts has resulted in an overwhelming approval rating from fans and a #2 Ranking in the Americas from a leading industry magazine, for arenas of 15,000 or less seats. They also ranked us #5 in the world.

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Gems Found in Tough 2007; Groban Shines Bright

Allium sales in 2007 restored a loquacious bunyip. Some other lollipops were satisfied in the middle, but it was too thin on either end to consider a satisfying meal. Certainly it is never unusual to see

Nickel SoundScan year. By the end of January, album sales lagged the prior year's pace by 15%

The deficit dropped to 17% by the end of the quarter, as Norah Jones' "Too Late."] Fell Out Boy's "Infinit

ity on High" and Tim McGraw's "Let It Go" were the only albums in that three-month window to enjoy sales weeks of 200,000 or more.

More worrisome was that when Jones' album began with 466,000 copiers—more than double what Barry Manilow had sold at No. 1 in the same week of 2006—album sales still trailed, a pattern repeated in every sales week of this year. Even when the new top 10 weighed in much heavier than that of the frame of the prior year. Even when this year's Easter stood against a non-holiday week from 2006.

A bookend to that first quarter streak is that December 2005 rel

releases by Mary J. Blige and Jamie Foxx carried over to the following year, the lean pickings added a bigger chill to album volume than we'd seen start previous years.

The total at No. 1 fell shy of 100,000 for each of the first three weeks in January, the longest such streak in any

year. And release schedules in January, but with some of the late-2006 arrivals showing traction that December 2005 releases by Mary J. Blige and Jamie Foxx carried over to the following year, the lean pickings added a bigger chill to album volume than we'd seen start previous years.

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<td>KIDZ BOP 12</td>
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<td>AVENGED SEVENFOLD</td>
<td>Avenged Sevenfold</td>
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<tr>
<td>SOUNDRACK</td>
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<tr>
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<tr>
<td>TIM McGRAN</td>
<td>Latin Go</td>
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<tr>
<td>JASON ALDEAN</td>
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</tr>
<tr>
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<tr>
<td>KELLY O'DOUGLAS</td>
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Top concert tip: push a handmade envelope to the seat.
Announcing This Month's Recipients of BDSCertified SPIN AWARDS

BDSCertified Spin Awards November 2007 Recipients:

900,000 SPINS
Slide/ Goo Goo Dolls /Warner Bros.

800,000 SPINS
Complicated/ Avril Lavigne /Arista/RMG

600,000 SPINS
Breakaway/ Kelly Clarkson /Walt Disney/Hollywood Unwritten/ Natasha Bedingfield /Epic

500,000 SPINS
Before He Cheats/ Carrie Underwood /Arista/Arista Nashville Behind These Hazel Eyes/ Kelly Clarkson /RCA/RMG Lesson In Leavin'/ Jo Dee Messina /Curb

400,000 SPINS
Big Girls Don't Cry/ Fergie /Will.I.Am/A&M/Interscope
It's Not Over/ Daughtry /RCA/RMG
Rock Your Body/ Justin Timberlake /Jive/Zomba
Who Says You Can't Go Home/ Bon Jovi /Island/IDJMG

300,000 SPINS
Breathless/ Corrs/Atlantic
Bring On The Rain/ Jo Dee Messina /Curb
Red Dirt Road/ Brooks & Dunn /Arista Nashville
Redneck Woman/ Gretchen Wilson /Epic
Rockstar/ Nickelback /Roadrunner/Lava/Atlantic
The Way I Are/ Timbaland Feat. Keri Hilson /Mosley/Blackground/Interscope

200,000 SPINS
Ain't No Mountain High Enough/ Michael McDonald /Motown
Crank That (Soulja Boy)/ Soulja Boy Tell'Em /ColliPark/Interscope
Good Directions/ Billy Currington /Mercury
Stronger/ Kanye West /Roc-A-Fella/Def Jam/IDJMG
What You Know/ T.I. /Grand Hustle/Atlantic

100,000 SPINS
(You Want To) Make A Memory/ Bon Jovi /Mercury/Island/IDJMG
Apologize /Timbaland Feat. OneRepublic /Mosley/Blackground/Interscope
Beautiful One/ By The Tree /Revent/Word Curb
Cruz De Madera/ Michael Salgado /Joe
Cyclone/ Baby Bash Feat. T-Pain /Arista/RMG
Don't Blink/ Kenny Chesney /BNA
Everything/ Michael Buble /143/Reprise
Find Myself In You/ Brian McKnight /Universal Motown
Good Life/ Kanye West Feat. T-Pain /Roc-A-Fella/Def Jam/IDJMG
Hate That I Love You/ Rihanna Feat. Ne-Yo /SRP/Def Jam/IDJMG
How Far We've Come/ Matchbox Twenty /Melisma/Atlantic
Kiss Kiss/ Chris Brown Feat. T-Pain /Jive/Zomba
Livin' Our Love Song/ Jason Michael Carroll /Arista Nashville
No One/ Alicia Keys /MBK/143/RMG
Online/ Brad Paisley /Arista Nashville
Sitting, Waiting, Wishing/ Jack Johnson /Brushfire/Universal Republic
So Small/ Carrie Underwood /Arista Nashville
Wake Up Call/ Maroon 5 /A&M/Octone/Interscope
Wonderful Christmastime/ Paul McCartney /Capitol

50,000 SPINS
Aigo Mas/ La SA Estacion /Sony BMG Norte
Another Side Of You/ Joe Nichols /Universal South
Clumsy/ Fergie /Will.I.Am/A&M/Interscope
Does Anybody Hear Her/ Casting Crowns /Beach Street/Reunion/PLG
Duffie Bag Boy/ Playaz Circle Feat. Lil Wayne /DTP/Def Jam/IDJMG
East To West/ Casting Crowns /Beach Street/Reunion/PLG
Everybody/ Keith Urban /Capitol Nashville
Fake It/ Seether /Wind-Up
Freaky Girl/ Gucci Mane /So Icy/Asylum/Atlantic
Gimme More/ Britney Spears /Jive/Zomba
Give You Glory/ Jeremy Camp /BEC/Tooth & Nail
Guarded/ Disturbed /Reprise
How Long/ Eagles /FRC/Mercury/Lost Highway
I Get Money/ 50 Cent /Shady/Aftermath/Interscope
Into The Night/ Santana Feat. Chad Kroeger /Arista/RMG
Loney Day/ System Of A Down /American/Columbia
Lowlife Rida Feat. T-Pain /Roc-A-Fella/Atlantic
Misery Business/ Paramore /Fueled by Ramen/Atlantic/Lava
Nothin' Better To Do/ LeAnn Rimes /Asylum/Curb
Our Song/ Taylor Swift /Big Machine
Pictures Of You/ The Last Goodnight /Virgin
Wall To Wall/ Chris Brown /Jive/Zomba
What Do Ya Think About That/ Montgomery Gentry /Columbia
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<tr>
<td>Apologize</td>
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<td>Closer</td>
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<td>Hate That I Love You</td>
<td>Rihanna featuring Ne-Yo</td>
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<td>Paralyzer</td>
<td>Finger Eleven</td>
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<td>Good Life</td>
<td>Kanye West featuring T-Pain</td>
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<tr>
<td>Tattoo</td>
<td>Jordin Sparks</td>
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<td>Crank That (Soulja Boy)</td>
<td>Soulja Boy</td>
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<td>Dope Bag Boy</td>
<td>Play &amp; the Jettas</td>
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<td>Hypnotized</td>
<td>Pitbull featuring Akon</td>
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<tr>
<td>The Way I Are</td>
<td>Timbaland featuring Keri Hilson</td>
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<td>Love is Over</td>
<td>Natasha Bedingfield featuring Stevie Knight</td>
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<td>Like You'll Never See Me Again</td>
<td>Cheryl Cole</td>
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<td>Take You There</td>
<td>Sean Kingston</td>
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<td>Until the End of Time</td>
<td>Justin Timberlake featuring Stevie Wonder</td>
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<td>The-Dream</td>
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<td>Can't Help but Wait</td>
<td>Motorhead</td>
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<td>I'm So Hood</td>
<td>DJ Khaled featuring T-Pain, Trick Daddy,</td>
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<td>Over You</td>
<td>Daughtry</td>
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<td>Red</td>
<td>J. Holiday</td>
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<td>Confide in My Guitar</td>
<td>Common and John Legend</td>
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<td>I Don't Wanna Be In Love (Dancefloor Anthem)</td>
<td>Good Charlotte</td>
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<td>Big Girls Don't Cry</td>
<td>Fergie</td>
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<td>Into the Night</td>
<td>Santana featuring Chae Kwon</td>
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<td>Misery Business</td>
<td>Faramarz</td>
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<td>Stay</td>
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<td>Who Knew</td>
<td>Pitbull</td>
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<td>Shadow of the Day</td>
<td>Linnei</td>
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<td>Take Us Up</td>
<td>Snoop Doggy</td>
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<tr>
<td>Soulja Boy</td>
<td>Soulja Boy featuring T-Pain</td>
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<tr>
<td>With You</td>
<td>Chris Brown</td>
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<td>Don't Blink</td>
<td>Kenny Chesney</td>
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<td>Shoulda Let You Go</td>
<td>Kelly Price featuring Blackbird Charters</td>
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<td>Ayo Technology</td>
<td>50 Cent featuring Justine Timberlake &amp; Timbaland</td>
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<td>Girlfriend</td>
<td>Shyne featuring Wale &amp; O'amaran</td>
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<td>Suffocating</td>
<td>30 Seconds featuring Ashley Tisdale</td>
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<td>Get Buck in Here</td>
<td>DJ Felli featuring Crizzly Akon, Ludacris,</td>
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<td>Piece of Me</td>
<td>Brittany Spears</td>
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<td>Flashing Lights</td>
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<td>Ready, Set Go</td>
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<td>Chief Dog</td>
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<td>What Do Ya Think About That</td>
<td>Montgomery Gentry</td>
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<td>Gimme More</td>
<td>Remy Ma</td>
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<td>Winner! At Losing Game</td>
<td>B.o.B. featuring Yo Gotti</td>
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<td>Letter to Me</td>
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<td>Three Days Grace</td>
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<td>Sara Bareilles</td>
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<td>Watchin' Airplanes</td>
<td>Gary Allan</td>
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<td>Keepin' It Clean</td>
<td>Prince</td>
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<td>Livin' Our Love Song</td>
<td>Jason Michael Carroll</td>
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<td>Trick Bag</td>
<td>Evanescence</td>
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<td>Believe in It</td>
<td>Lloyd</td>
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<td>Herochronicles</td>
<td>Jonas Brothers</td>
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<td>Picturing You</td>
<td>Boys Like Girls</td>
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<tr>
<td>Since I Met You</td>
<td>The Lady Gauntlet</td>
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</tbody>
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**BETWEEN THE BULLETS**

CAREY CARRIES CHRISTMAS SPIRIT

Mariah Carey's 1994 holiday hit "All I Want for Christmas Is You" moves 10-8 on Hot Digital Songs. Ever since the chart's 2003 launch, the track has made the top 10. Its 60,000 downloads are a one-week high for the track, as is the 38 million audience impressions it garnered. "All I Want" is also No. 5 on billboard.com's Hot Holiday Songs.

If "All I Want" was eligible for Billboard Hot 100—only holiday songs released for the first time this season can qualify for singles chart status—the song would rank No. 13. —Silvia Pietrobono
Billboard's Digital Music Live! is bringing the music industry to CES.

This unique one-day event will provide an easy-to-find oasis from the cavernous cacophony of the CES show floor where the leading minds in the music and technology industries will gather to discuss how technology is affecting all aspects of the music industry—not just distribution.

Join today's top music managers, touring agents, record label executives, publishers and artists who will reveal their digital outlook as well as technology innovators who will explore the contentious and symbiotic relationship between these two industries. Be a part of this truly immersive digital music experience!

January 9, 2008
The Venetian
Las Vegas

REGISTRATION INCLUDES ACCESS TO THE CES KEYNOTES SUPER SESSIONS EXHIBIT FLOOR

INTERACTIVE PANEL DISCUSSIONS ON:
- Devices: Capabilities vs. Copyrights
- Music 2.0 – The potential of social networks, podcasts and P2P networks
- State of the Industry
- The Digital Dilemma: Convenience vs. Quality

FEATURED SPEAKERS:
- SCOTT BAHNEMAN, Founder/CEO, Music GaAs
- TOM CONRAD, Chief Technical Officer, Pandora
- VICTOR FREDELL, Global Content Acquisition Manager, Music, Sony Ericsson
- JAY GILBERT, VP New Media – Online Marketing, Universal Music Enterprises
- MATTHEW DEFILIPPIS, VP, New Media & Technology, ASCAP
- JOHN HARRRIBIN, SVP Digital Media, Verizon Wireless
- JENNIFER JOHNSTON SCHADLER, VP, New Media & Technology, ASCAP
- NATHANIEL KUNKEL, Emmy-winning Producer/Engineer, Studio Without Walls
- STEVE SCHNUR, Head of Music, Electronic Arts
- DON WAS, Producer/Musician
- JENNIFER JOHNSTON SCHAIDLER, OR Music, Best Buy
- NATHANIEL KUNKEL, Emmy-winning Producer/Engineer, Studio Without Walls
- SCOTT BAHNEMAN, Founder/CEO, Music GaAs
- TIM RILEY, Worldwide Executive for Music Activation
- BRYAN PEREZ, President, Live Nation Digital
- STEVE SCHNUR, Head of Music, Electronic Arts
- DON WAS, Producer/Musician
- JAY GILBERT, VP New Media – Online Marketing, Universal Music Enterprises
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- STEVE SCHNUR, Head of Music, Electronic Arts
- DON WAS, Producer/Musician

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NETWORKING COCKTAIL RECEPTION

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Registration: 646.654.4643
Sponsorships: 646.654.4613
www.BillboardEvents.com
### HOT 100 AIRPLAY

<table>
<thead>
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<td>15</td>
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<tr>
<td>KISS KISS</td>
<td>1</td>
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<td>APOLOGIZE</td>
<td>7</td>
<td>88%</td>
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<tr>
<td>HATE THAT I LOVE YOU</td>
<td>6</td>
<td>96.3%</td>
<td>2</td>
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<tr>
<td>DON’T BLINK</td>
<td>8</td>
<td>93.1%</td>
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<tr>
<td>SHOCK LIGHTS</td>
<td>3</td>
<td>98.4%</td>
<td>2</td>
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<tr>
<td>HOW YOU FEEL</td>
<td>12</td>
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<td>STAY</td>
<td>23</td>
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<td>TEARDROPS ON MY GUITAR</td>
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<tr>
<td>LOVE SONG</td>
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<tr>
<td>AMERICAN IDOL</td>
<td>4</td>
<td>94.4%</td>
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### ADULT TOP 40

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<td>41</td>
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<td>41</td>
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<tr>
<td>I’LL BE HOME FOR CHRISTMAS</td>
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### MODERN ROCK

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### ADULT CONTEMPORARY

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**HOT DIGITAL SONGS**

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**HOT 100 BILLBOARD**

For complete chart data, go to [www.billboard.com](http://www.billboard.com) for the latest rankings.

Checklist for 2007:

- Billboard.com reached an average of 4.1 million unique a month
- Named Reba McEntire Billboard’s Woman of the Year
- Opened Billboard Live music clubs in Japan with Hanshin
- Partnered with AEG to build Billboard award shows
- Produced biggest Billboard STARS issue in 8 years with Kenny Chesney
- Hosted record breaking Billboard Latin Music Awards conference
- Thanked all of our friends, colleagues and clients for a great 2007!

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-Your friends at Billboard
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WINTER TERM BEGINS JANUARY 7TH
### R&B/HIP-HOP ALBUMS

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### FLOODGATES OPEN IN TOP 10

After no top 10 debuts on last week's Top R&B/Hip-Hop Albums chart, Scarface's "Made" leads five new entries this time around for the most top 10 debuts since the eight in the Oct. 13 issue. It's also Scarface's highest debut since "The Fix" hit No. 1 in 2002. The other top 10 bows are by management DJ Drama at No. 3, Styles P (No. 7), Ghostface (No. 8) and Wyclef Jean (No. 9).
Thanks To All Of The Artists That Have Made Billboard Underground’s First Year Sing

WES HUTCHINSON • BAND OF THIEVES • TENZIN CHOEGLYAL
ELIZABETH & THE CATAPULT • CASS DILLON • THE KIN
BANDCAMP • KATE HAYMEVIK • LAURA WARSCHAUER
AKIL DASAN • THE SPIES • EMBREN EBBAGE • NICOLA
ACE YOUNG • TYRONE NOONAN
CRASH BOOM BANG • SWING
CARLA DUREN • DEAD DAY SUN
FOOLING APRIL • QUEEN V
SECONDHAND SERENADE • TV/TV
SYLVIA TOSH • JUPITER ONE
POSTMARK TWAIN • SCREECHY DAN
KATE MYERS • JEREMY JAMES
MONICA Giraldo • NOT LAVA MONSTER • RUSSELL DE LUCIA
TIM WALSH • JOHN HOPE • JOHNNY HI-FI • SWATI
QUIET DRIVE • RENEE STAHL • LOUDS • BLIP BLIP BLEEP
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BLIGE CELEBRATES HER 50TH

Mary J. Blige celebrates her 50th R&B/Hip-Hop Songs appearance with her best debut in four years as "Work That" bows at No. 43. The track, featured in Apple's new iPod TV campaign, ties her with Prince for fourth in all-time appearances since the chart began using Nielsen data in 1993. The song's 8.3 million radio impressions are the second highest by a female debut this year following Alicia Keys' 9 million entry with "Like You'll Never See Me Again" last month.

Blige's album "Growing Pains" stores Dec. 18. It has already earned a Grammy Award nomination for Best Female R&B Vocal for "Just Fine," at No. 7.

-Ralph George
ADKINS IS HOT, SWIFT RISES

With $3.000,000 copies sold, big-voiced Trace Adkins catches the Hot Shot Debut at No. 8 on this week’s Top Country Albums with his second best-of set, titled "American Man: Greatest Hits Volume II," (No. 22 on The Billboard 200). Adkins’ sum moves to the top of the 36.000 units his Greatest Hits Collection. Volume I sold when bowed at No. 1 in 2003. Greatest Gainer Albums is headed by Taylor Swift’s self-titled debut (up 27,000 copies) as the young newcomer takes the buzz of her Grammy Award nomination for best new artist and a freshly minted No. 1 single (see between the bullets, opposite page).

The addition of a DVD to Jason Aldean’s "Relentless" set at Wal-Mart bumps that title up 81%, good enough for the postraster ribbon.

—Wade Jason
Taylor Swift makes the biggest jump to No. 1 by any artist on Hot Country Songs in almost 10 years and the biggest for a solo female in 14 years as "Our Song" gains 2.8 million impressions and surges 6-1. It is the chart’s biggest leap to No. 1 since Tim McGraw’s 6-1 spurt with "Just to See You Smile" in January 1998 and the biggest by a solo female since Faith Hill’s "Wild One" sailed 6-1 in December 1993.

Concurrently, Carrie Underwood’s "So Small" takes the deepest plunge from No. 1 by any title in more than 11 years. The song dips 6.8 million impressions and falls from 1-10, the sharpest fall from the summit since Shania Twain’s "You’re Still the One" fell 1-11 in May 1996. This also marks the first time this decade that one solo female replaces another atop the country chart. That hadn’t happened since January 1999, when Jo Dee Messina’s "Standing Beside Me" followed Martina McBride’s "Wrong Again" at the summit.

— Wade Jessen
**Latin Airplay Pop**

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**Latin Albums Pop**

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**Regional Mexican**

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<td>ALEJANDRO FERNANDEZ</td>
<td>N/A</td>
</tr>
<tr>
<td>9</td>
<td>MARC ANTHONY</td>
<td>N/A</td>
</tr>
<tr>
<td>10</td>
<td>JUAN LUIS GUERRA</td>
<td>N/A</td>
</tr>
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**Electronic**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Promotion Label</th>
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<tbody>
<tr>
<td>1</td>
<td>ROBERTO FRANCO</td>
<td>N/A</td>
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<tr>
<td>2</td>
<td>JUANES</td>
<td>N/A</td>
</tr>
<tr>
<td>3</td>
<td>ANDREA BOCELLI</td>
<td>N/A</td>
</tr>
<tr>
<td>4</td>
<td>RBD</td>
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<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>N/A</td>
</tr>
<tr>
<td>6</td>
<td>VICENTE FERNÁNDEZ</td>
<td>N/A</td>
</tr>
<tr>
<td>7</td>
<td>JUANES</td>
<td>N/A</td>
</tr>
<tr>
<td>8</td>
<td>ANDREA BOCELLI</td>
<td>N/A</td>
</tr>
<tr>
<td>9</td>
<td>RBD</td>
<td>N/A</td>
</tr>
<tr>
<td>10</td>
<td>VARIOUS ARTISTS</td>
<td>N/A</td>
</tr>
</tbody>
</table>

Date for week of December 22, 2007 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data
**HITS OF THE WORLD**

**JAPAN**
- **ALBUMS**
  1. **B'Z**
  2. **KAZUMASA ODA**
  3. **Ai**
  4. **YUI ARAGAKI**
  5. **VARIOUS ARTISTS**
  6. **DJ OZMA**
  7. **VARIOUS ARTISTS**

**UNITED KINGDOM**
- **ALBUMS**
  1. **LEONA LEWIS**
  2. **WESTLIFE**
  3. **SHAYNE WARD**
  4. **EAGLES**
  5. **KYLIE MINOGUE**
  6. **LEON WINEHOUSE**
  7. **AMY WINEHOUSE**
  8. **TINA ARENA**
  9. **THE VERONICAS**
  10. **JIMMY BARNES**

**GERMANY**
- **ALBUMS**
  1. **OSI**
  2. **MARIO BARTH**
  3. **YURI GRAMM**
  4. **RENAH**
  5. **TIMB 79**
  6. **SOUNDTRACK**
  7. **REFOUR**
  8. **CRAZY**
  9. **THE SHOTS**
  10. **EAGLES**

**EURO DIGITAL TRACKS**
- **SINGLES**
  1. **OSI**
  2. **MARIO BARTH**
  3. **YURI GRAMM**
  4. **RENAH**
  5. **TIMB 79**
  6. **SOUNDTRACK**
  7. **REFOUR**
  8. **CRAZY**
  9. **THE SHOTS**
  10. **EAGLES**

---

**FRANCE**
- **ALBUMS**
  1. **JOHNNY HALLYDAY**
  2. **CHRISTOPHE MAE**
  3. **DAFT PUNK**
  4. **FLORENT PAGNY**
  5. **AMY WINEHOUSE**
  6. **PIERRE PERRET**
  7. **JENNIFER**
  8. **RENA LUCIE**

**AUSTRALIA**
- **ALBUMS**
  1. **EAGLES**
  2. **TIMB 79**
  3. **GUY SEBASTIAN**
  4. **TINA ARENA**
  5. **DELTA GOODREM**
  6. **KYLIE MINOGUE**
  7. **JIMMY BARNES**

**CANADA**
- **ALBUMS**
  1. **JOSH GROBAN**
  2. **CELINE DION**
  3. **ANNE MURRAY**
  4. **VARIOUS ARTISTS**
  5. **PAUL POTT**
  6. **CARRIE UNDERWOOD**
  7. **ANDREA BOCELLI**

**ITALY**
- **ALBUMS**
  1. **LIGABUE**
  2. **ADRIANO CELESTINO**
  3. **GIANNI NARDI**
  4. **LAURA PAUSINI**
  5. **EROS RAMAZZOTTI**
  6. **ANTONELLO VENDITTI**
  7. **ANDREA BOCELLI**
  8. **FIORELLA MAININO**
  9. **SUBSONICA**

**SPAIN**
- **ALBUMS**
  1. **SERRAT/SABINA**
  2. **JUANES**
  3. **DIAZ BRISAL**
  4. **AL CANTO DEL LOCO**
  5. **BUSTAMANTE**
  6. **CHAMBÃO**
  7. **MIGUEL BOSE**

**DENMARK**
- **ALBUMS**
  1. **KIM LARSEN**
  2. **TV-2**
  3. **PETER LUND UDE ALDE**
  4. **DE NATTERAGA**
  5. **PAUL POTTS**
  6. **LTS SØRENSEN**

**Greece**
- **ALBUMS**
  1. **EAGLES**
  2. **ANDREA BOCELLI**
  3. **LEO ZEPPELIN**
  4. **AMY WINEHOUSE**
  5. **RENA H**

---

**ITALY**
- **SINGLES**
  1. **WILLIAM A**
  2. **GIANNI NARDI**
  3. **EROS RAMAZZOTTI**
  4. **ANTONELLO VENDITTI**
  5. **ANDREA BOCELLI**
  6. **FIORELLA MAININO**
  7. **SUBSONICA**

**SPAIN**
- **SINGLES**
  1. **SERRAT/SABINA**
  2. **JUANES**
  3. **DIAZ BRISAL**
  4. **AL CANTO DEL LOCO**
  5. **BUSTAMANTE**
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  3. **PETER LUND UDE ALDE**
  4. **DE NATTERAGA**
  5. **PAUL POTTS**
  6. **LTS SØRENSEN**

---

**Austria**
- **SINGLES**
  1. **PUBLISHER**
  2. **DU HAST DEN SCHÖNSTEN ARICH...**
  3. **DON'T STOP THE MUSIC**
  4. **APOLOLOGIE**
  5. **KIDDO KIDS**

**Greece**
- **SINGLES**
  1. **EAGLES**
  2. **ANDREA BOCELLI**
  3. **LEO ZEPPELIN**
  4. **AMY WINEHOUSE**
  5. **RENA H**

---

**Data for week of December 22, 2007**

Go to [www.billboard.com](http://www.billboard.com) for complete chart data.
### Top Jazz

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong>.</td>
<td><strong>MIKE BURLE</strong></td>
<td><strong>THE FALLEN STAR</strong></td>
</tr>
<tr>
<td><strong>2</strong>.</td>
<td><strong>KANSAS</strong></td>
<td><strong>TRAVELING ROYCE</strong></td>
</tr>
<tr>
<td><strong>3</strong>.</td>
<td><strong>POPCORN</strong></td>
<td><strong>TOMMY CLAY</strong></td>
</tr>
</tbody>
</table>

### Top Contemporary Jazz

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong>.</td>
<td><strong>ELENA MARSHALL</strong></td>
<td><strong>TOMMY CLAY</strong></td>
</tr>
<tr>
<td><strong>2</strong>.</td>
<td><strong>JOHN MASTRANDO</strong></td>
<td><strong>TOMMY CLAY</strong></td>
</tr>
<tr>
<td><strong>3</strong>.</td>
<td><strong>DAD ASHBY</strong></td>
<td><strong>TOMMY CLAY</strong></td>
</tr>
</tbody>
</table>

### Top Classical

<table>
<thead>
<tr>
<th>ARTIST</th>
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<th>LABEL</th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong>.</td>
<td><strong>CONCERTS OF THE 18TH CENTURY</strong></td>
<td><strong>TOMMY CLAY</strong></td>
</tr>
<tr>
<td><strong>2</strong>.</td>
<td><strong>REMINISCENCES OF THE OPERA AT THE COURT OF PARIS</strong></td>
<td><strong>TOMMY CLAY</strong></td>
</tr>
<tr>
<td><strong>3</strong>.</td>
<td><strong>THE YULETIDE LOUNGE BAND</strong></td>
<td><strong>TOMMY CLAY</strong></td>
</tr>
</tbody>
</table>

### Top Classical Crossover

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong>.</td>
<td><strong>THE YULETIDE LOUNGE BAND</strong></td>
<td><strong>TOMMY CLAY</strong></td>
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<tr>
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</table>

### Top 200 Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong>.</td>
<td><strong>ERIC CLAPTON</strong></td>
<td><strong>REEL TO REAL</strong></td>
</tr>
<tr>
<td><strong>2</strong>.</td>
<td><strong>MIKE BURLE</strong></td>
<td><strong>THE FALLEN STAR</strong></td>
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<tr>
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<td><strong>KANSAS</strong></td>
<td><strong>TRAVELING ROYCE</strong></td>
</tr>
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</table>

### Radio Airplay

<table>
<thead>
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<td><strong>POPCORN</strong></td>
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</table>

### Single Sales

<table>
<thead>
<tr>
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<tbody>
<tr>
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### Eurocharts

<table>
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<td><strong>POPCORN</strong></td>
<td><strong>TOMMY CLAY</strong></td>
</tr>
</tbody>
</table>
The image contains a page from a magazine or a newspaper, specifically a section on album charts. It appears to be a list of holiday albums with various artistic names and their respective positioning. The page is filled with detailed information about album sales, certifications, and chart positions. The text is rich with numbers, titles, and descriptions, typical of a music industry publication. The page includes various chart categories such as Holiday Albums, Top Pop Catalog, and Digital Albums, among others. Each entry includes artist names, album titles, and chart positions, providing a comprehensive view of the music industry's sales performance during the holiday season.
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YEAR IN MUSIC & TOURING
Issue Date: Dec. 29, Street Date: Jan. 5 | Ad Close: Dec. 20
THE ROAD TO THE GRAMMYS PREVIEW ISSUE
Issue Date: Jan. 5 | Street Date: Dec. 29 | Ad Close: Dec. 20

PRE-GRAMMY AWARDS ISSUE
#2 VOTING PERIOD CLOSES JANUARY 9
Issue Date: Jan. 12 | Street Date: Jan. 5 | Ad Close: Dec. 27

POST-GRAMMY AWARDS ISSUE
Issue Date: Feb. 23 | Street Date: Feb. 16 | Ad Close: Feb. 8

2008 GRAMMY PACKAGE
February 10, 2008 | 8 pm et/pt | CBS

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For the first time ever, Billboard.biz will provide music industry VIPs the opportunity to listen to the top nominated artist/albums of the year. Billboard will showcase the top 10 categories for the 2008 Grammys and allow users to listen to full song streams from December 15th thru January 15th. The Grammy Listening Room will provide the ultimate opportunity to extend your message during the critical NARAS member voting period.
In Memoriam

MICHAEL BRECKER
Tenor saxophonist Michael Brecker, 57, Jan. 13
in New York. Brecker and his brother Randy
played in pianist/composer Horace Silver’s
quintet and started jazz-rock fusion group
the Brecker Brothers. Brecker’s career spanned
more than three decades and earned him 11
Grammy Awards.

JOE HUNTER
Funk Brothers member Joe Hunter, 79, Feb. 2
in Detroit. Hunter, at leader of Motown Records
house band the Funk Brothers, created the stu-
udio sound for hits like “I Heard It Through the
Grapevine” and “Papa Was a Rollin’ Stone.”
The Funk Brothers received a Grammy Life-
time Achievement Award in 2004.

ALICE COLTRANE
Jazz performer/composer and wife of legendary
saxophonist John Coltrane, Alice Coltrane,
by Jan. 12 in Los Angeles. Coltrane, a pianist/
organist, brought the harp to the jazz bandstand.
Aside from managing and archiving
her husband’s estate, she founded the Vedantic
Center, a spiritual community in Los Angeles.

DENNY DOHERTY
The Mamas & the Papas singer Denny Doherty,
66, Jan. 19 in Toronto. The Mamas & the Papas
scored 10 top 40 hits between 1966 and 1968.
Doherty’s soaring vocals dominated such hits as
“California Dreamin’” and “Monday, Mon-
day;” the latter of which topped The Billboard
Hot 100 for three weeks.

ESMOND EDWARDS
Recording engineer Esmond Edwards, 80,
Jan. 20 in Santa Barbara, Calif. Starting as a
Premiere Records clerk, he became a pro-
ducer, and later, helm MGM’s Vernon label.
He also served as V.P. of A&R for Chess
Records, and is responsible for helping de-
velop the sound of musicians including Miles Davis and John Coltrane.

JIM AIKEN
Leading Irish concert promoter Jim Aiken,
74, Feb. 27 in Belfast, Northern Ireland.
Aiken brought the likes of Bruce Springsteen,
Bob Dylan and the Rolling Stones to Ire-
land and organized performances by Elton John,
Garth Brooks and Luciano Pavarotti.
He also introduced Ireland to retail giant HMV.

FRANKIE LAINE
Big-voiced ’50s singer Frankie Lamé, 91,
Feb. 6 in San Diego. With such songs as
“That’s My Desire” and “Mule Train,” Lamé was a regular fixture on the top 10. His variety show, “Frankie Lamé Time,” ran from 1953-1956 on CBS and he ap-
peared in several films. Lamé achieved 21 gold
records and sold more than 250 million albums.

SAL BONAFIDE
Veteran tour producer Sal Bonafede,
74, Feb. 14 in Los Angeles. Bonafede served for
more than 30 years as Neil Diamond’s tour manager,
and also worked with acts including Celine
Dion, the Doors, John Denver, Bob Dylan and
Frank Sinatra. He played a key role in Michael
Jackson’s international Bad tour. As a booking
consultant, he worked with the United Center
in Chicago and the H.P. Pavilion in San Jose,
among others.

BILLY THORPE
Australian rock pioneer Billy Thorpe, 60,
Feb. 28 in Sydney. Thorpe played his first gig at age
16. His first band, the Planets, performed with
Jerry Lee Lewis and Little Richard, and when
he was 16, his band Billy Thorpe & the Aztecs
had the No. 1 record in Australia. His 1979 re-
lease “Children of the Sun” reached No. 41 on
The Billboard Hot 100.

JOEL BRODSKY
Music photographer Joel Brodsky, 67,
March 1 in Stamford, Conn. Brodsky shot more than
400 album covers throughout his career, in-
cluding landmarks by Van Morrison, Isaac
Haye and Kiss. In 1966, he opened a studio in
New York, where he took the iconic images for
many of the Doors’ releases including “The Best
of the Doors.”

BRAD Delp
Multiplying rock band Boston’s guitarist/sy-
comer Brad Delp, 55, March 9 in New Hamps-
hire. Delp’s soaring tenor gave voice to
Boston’s hits, including “More Than a Feel-
ing” and “Don’t Look Back.” The band’s albums
first topped The Billboard 200, and the first
three combined to sell 28 million copies in the
United States.

BETO QUINTANILLA
Regional Mexican singer Beto Quintanilla,
58, March 18. Recording for indie Frontera Records
and achieving fame with an arsenal of the top-
ical narrative songs called corridos. Quintanilla
was known as “el Leon de los Corridos” (the
Lion of Corridos). His 2007 album, “Trazados
Reales de la Vida,” reached The Billboard 200.

LUTHER INGRAM
Singer/songwriter Luther Ingram, 69,
March 19 in St. Louis. Ingram recorded with produc-
ers Jerry Lee and Mike Snider in 1966, relo-
cating to Memphis two years later to record a
string of hits for the Star-distributed Koko label.
In 1972, his “(If Loving You Is Wrong) I Don’t
Want to Be Right” reached No. 3 on The
Billboard Hot 100.

HY WEISS
Promotion veteran and R&B pioneer Hy Weiss,
84, March 20 in New Jersey. Weiss started his
career in the industry as a salesman for R&B
labels Exclusive, Modern, Jubilee and Apollo
before creating Old Town Records. Records with
his brother Sam. In the ’60s and ’70s he oversaw
the promotion department at Star Records,
where his artist roster included Johnny Taylor,
the Staple Singers and Rufus Thomas.

DON HO
Crooner Don Ho, 76, April 14 in Honolulu.
Ho entertained Hawaiian tourists for decades.
His famous show in Waikiki—a mix of songs,
jokey double entendres, Hawaiian history and
audience participation—helped popularize his
signature tunes “Tiny Bubbles,” “I’ll Remember
You,” and “With All My Love.”
HILLY KRISTAL
CBGB owner Hilly Kristal, 75, Aug. 28, Kristal worked as a folk singer and later manager of the Village Vanguard before opening Hilly’s, which would become CBGB in 1973. Helping revive the Bowery and East Village, CBGB, known for its revolutionary “open booking” policy, served as a launching pad for the Ramones, Television, Blondie, Talking Heads and the Patti Smith Group. Later, its all-agile Sunday shows provided a home for the burgeoning hardcore punk scene.

DON ARDEN

TOM SNYDER
TV personality Tom Snyder, 71, July 29 in San Francisco. Snyder was a news anchor at a number of stations before hosting NBC’s “The Tomorrow Show.” His memorable musical moments include John Lennon’s final TV interview and U2’s first American TV performance.

LEE HAZLEWOOD
Producer/singer/songwriter Lee Hazlewood, 78, Aug. 4 in Henderson, Nevada. Hazlewood created his own label, Vee, and recorded several eccentric albums in the late 60s and 70s. His hit with Nancy Sinatra, “These Boots Are Made for Walkin’,” topped the charts in 1966.

MILEPOSTS

KEVIN DU'BROW
Quiet Riot singer Kevin Du'Brow, 52, Nov. 25 in Las Vegas. The metal band, initially formed in the mid-70s with guitarist Randy Rhoads, later reached No. 5 on The Billboard Hot 100 with its Slade cover “Cum On Feel the Noize.” In 1983, the album “Metal Health” topped The Billboard 200 and sold more than 6 million copies.

PIMP C
Southern hip-hop pioneer Pimp C, 31, Dec. 4 in Houston. Pimp C’s group UGK released eight albums: the most recent, “Underground Kingz,” spent two weeks at No. 1 this summer. Pimp C also reached No. 3 on The Billboard 200 in 2006 with the album “Pimpin’平行.

KARLHEINZ STOCKHAUSEN
Famed German experimental composer Karlheinz Stockhausen, 79, Dec. 5 in Germany. Stockhausen wrote more than 300 compositions, frequently incorporating such avant-garde innovations as tape recorders, mathematics and sine waves, and inspiring acts ranging from the Beatles to Miles Davis. “Electronic Study II,” from 1954, was the first notated and published electronic work. Another work, “Light,” took a quarter-century to create and consists of a seven-part operatic cycle.

MEL CHEREN
“The Godfather of Disco” Mel Ceren, 74, Dec. 7, Ceren entered the music business at ABC Paramount Records, where he served as label head and production. He made his mark as a financial backer of the Paradise Garage and founder/CEO at West End Records. He is credited with helping lay the groundwork for disco’s expansion toward a mainstream audience.

IKE TURNER
Rock pioneer Ike Turner, 76, Dec. 12 in San Marcos, Calif. Turner’s 1951 hit with the Kings of Rhythm, “Rocket 88,” is widely credited as one of the first rock ‘n’ roll songs. He later steered his wife Tina Turner to superstardom; their tumultuous relationship was chronicled in the film “What’s Love Got To Do With It.” Turner spent time in jail in the early ’90s on drug charges but was active on the live scene in recent years.

BEVERLY SILLS
American coloratura soprano Beverly Sills, 73, July 21 in New York. Sills became a child radio star at age 4 and, as a TV personality, she hosted "The Tonight Show" with Johnny Carson, helped “PBS Live From Lincoln Center” broadcasts and even performed with the Muppets. After lending a spot at the New York City Opera and singing during its inauguration at Lincoln Center, Sills became general director as well as fund-raiser and spokeswoman/Chairman for the Lincoln Center Organization.

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ABOUT THE YEAR-END COVERS

One cover seemed insufficient to showcase more than 150 year-end charts and our review and analysis of the year’s biggest stories. With a nod toward the great heritage of music concert posters, we worked with top designers from across the globe to create five covers—each capturing a unique aspect of the hiccups, hotness and, yes, sometimes hilarity that marked the year. If you like the work of Hatch Show Print, Ames Bros, Scott McDougall, Chris White and Ward Sutton as much as we do, limited-edition blowups are available at billboard.com/2007poster.
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