

Billboard

ALL-AMERICAN REJECTS
KEEP MOVING ALONG

>P.41

INDIE ROCK AND
ICE CREAM

>P.13

EMI'S ROGER FAXON
REACTS TO CRB

>P.6

EXPERIENCE THE BUZZ

CREDIT CRISIS
**ARE THE LABELS
IN TROUBLE?**

>P.7

EXCLUSIVE Q&A
**DOUG
MORRIS**

Deep Inside The Mind
Of The World's
Top Label Chief

>P.18

SEVEN YEARS RICH
**U.K. CHILD
PHENOM
HITS AMERICA**

>P.48

ALL IN THE FAMILY
**UNDER THE TENT
AT T-PAIN'S
'THR33 RINGZ' CIRCUS**

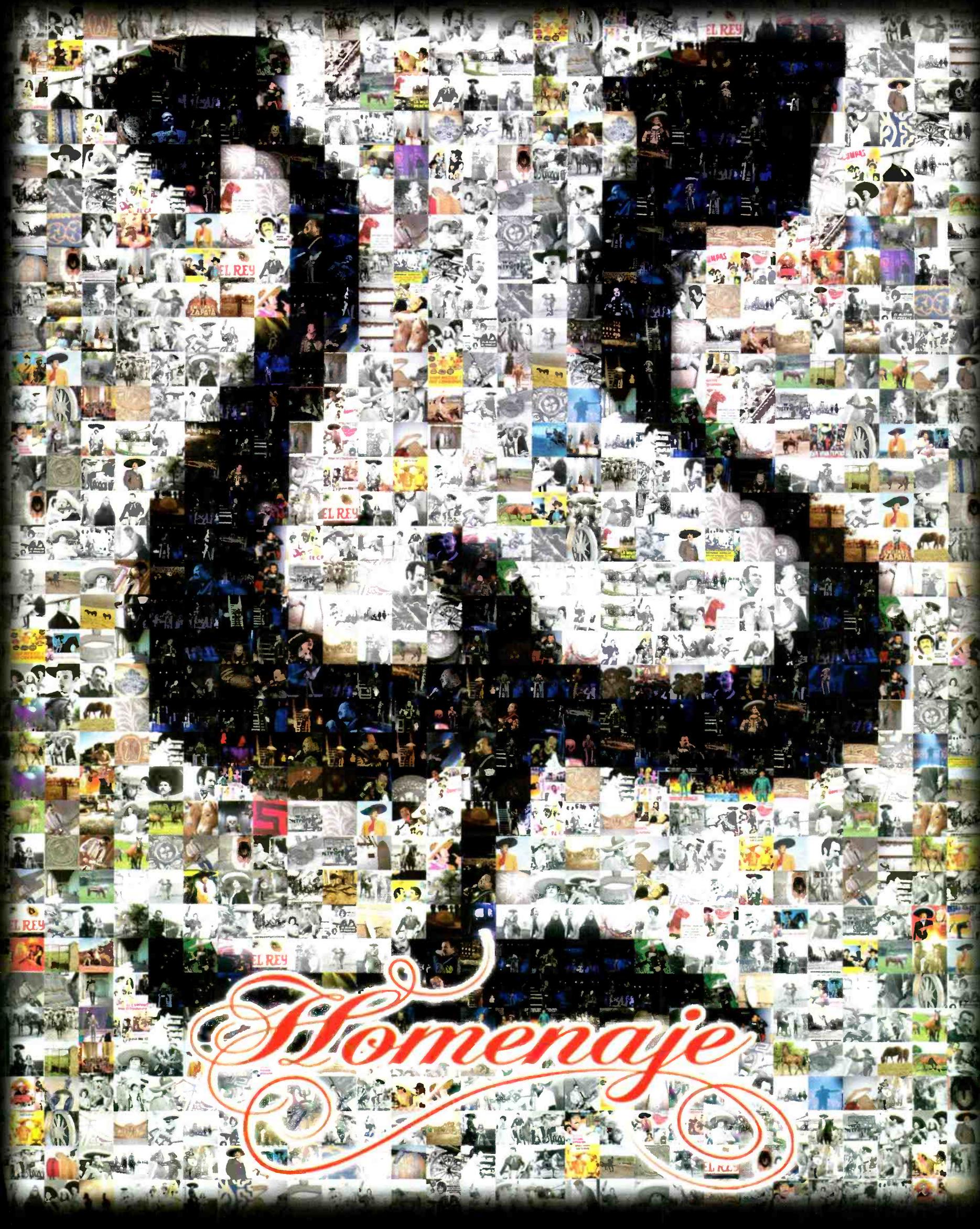
>P.22

OCTOBER 18, 2008
www.billboard.com
www.billboard.biz
US \$6.99 CAN \$8.99 UK £5.50



CHART HEAT
ROBIN THICKE
JENNIFER
HUDSON

#BXNCTCC *****SCH 3-DIGIT
120193NBB/CB/9#MAR10 001 A04 000
MONTY GREENLY
3740 ELM AVE # A
LONG BEACH CA 90807-3402



Homenaje

UNA COLECCION DE ANTOLOGÍA
PARA LOS QUE GUSTAN DE
LA MUSICA DE BANDA,
DE LA MUSICA DE MEXICO,
DE LA MUSICA DE
ANTONIO AGUILAR.

UN RECONOCIMIENTO
MUSICAL DE UN GRANDE
DE HOY A UN GRANDE DE
SIEMPRE.

PEPE
AGUILAR

Homenaje

1.-*Que Me Entierren con la Banda*

2.-*El Anillo Grabado*

3.-*Ya la Luna Va Saliendo*

(Ya la luna ya Salio)

4.-*Ando Que Me Lleva*

5.-*Poncho Tirado*

6.-*Me Piden*

7.-*Por Una Mujer Casada*

8.-*Caballo Mojino*

9.-*Le Mande una Carta a Esther*

10.-*Arboles de la Barranca*

11.-*Morenita Labios Rojos*

12.-*Lamberto Quintero*

BONUS TRACK

13.-*Me Piden (Versión Norteña)*

Dirigida y realizada por Pepe Aguilar para Equinoccio Records, S.A. de C.V. • Emi Televisa

CONTENTS

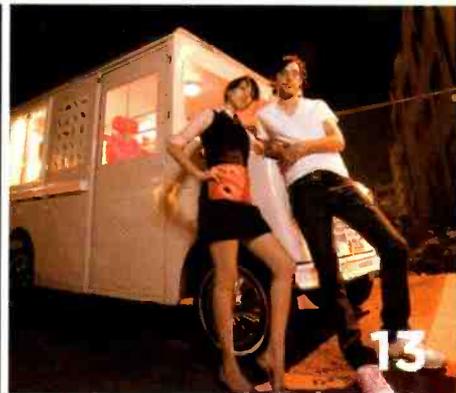
VOLUME 120, NO. 42



41



10



13

No. 1

ON THE CHARTS

| ALBUMS | PAGE | ARTIST / TITLE |
|-------------------|------|--|
| THE BILLBOARD 200 | 50 | T.I. / PAPER TRAIL |
| TOP CHRISTIAN | 61 | ANBERLIN / NEW SURRENDER |
| TOP COUNTRY | 57 | KELLIE PICKLER / KELLIE PICKLER |
| TOP DIGITAL | 52 | T.I. / PAPER TRAIL |
| TOP ELECTRONIC | 61 | M.I.A. / KALA |
| TOP GOSPEL | 61 | LECRAE / REBEL |
| TOP HEATSEEKERS | 53 | FIVE FINGER DEATH PUNCH / THE WAY OF THE FIST |
| TASTEMAKERS | 53 | T.I. / PAPER TRAIL |
| TOP INDEPENDENT | 52 | JOE / JOE THOMAS, NEW MAN |
| TOP INTERNET | 52 | GRATEFUL DEAD / ROCKING THE CRADLE: EGYPT 1978 |
| TOP LATIN | 60 | LOS PIKADIENTES DE CABORCA / VAMONOS PRL RIO |
| TOP R&B/HIP-HOP | 58 | T.I. / PAPER TRAIL |

| SINGLES | PAGE | ARTIST / TITLE |
|------------------------|------|---|
| THE BILLBOARD HOT 100 | 54 | T.I. FEATURING RIHANNA / LIVE YOUR LIFE |
| HOT 100 AIRPLAY | 55 | T.I. / WHATEVER YOU LIKE |
| HOT DIGITAL SONGS | 55 | T.I. FEATURING RIHANNA / LIVE YOUR LIFE |
| ADULT CONTEMPORARY | 56 | DAVID COOK / THE TIME OF MY LIFE |
| ADULT TOP 40 | 56 | JASON MRAZ / I'M YOURS |
| HOT CHRISTIAN AC SONGS | 61 | BRANDON HEATH / GIVE ME YOUR EYES |
| HOT COUNTRY SONGS | 57 | KENNY CHESNEY / EVERYBODY WANTS TO GO TO HEAVEN |
| HOT DANCE CLUB PLAY | 61 | BIMBO JONES / AND I TRY |
| HOT DANCE AIRPLAY | 61 | RIHANNA / DISTURBIA |
| HOT GOSPEL SONGS | 61 | JAMES FORTUNE & FIYA / I TRUST YOU |
| HOT LATIN SONGS | 60 | LUIS FONSI / NO ME DOY POR VENGIDO |
| MAINSTREAM TOP 40 | 56 | RIHANNA / DISTURBIA |
| MODERN ROCK | 56 | THE OFFSPRING / YOU'RE GONNA GO FAR, KID |
| HOT R&B/HIP-HOP SONGS | 59 | T.I. / WHATEVER YOU LIKE |
| ADULT R&B | 58 | JENNIFER HUDSON / SPOTLIGHT |
| MAINSTREAM R&B/HIP-HOP | 58 | T.I. / WHATEVER YOU LIKE |
| HOT RAP SONGS | 58 | T.I. / WHATEVER YOU LIKE |
| RHYTHMIC | 58 | T.I. / WHATEVER YOU LIKE |
| HOT RINGTONES | 16 | GRUPO MONTEZ DE DURANGO / ADIOS AMOR TE VAS |

| VIDEOS | PAGE | ARTIST / TITLE |
|-----------------------|------|--|
| TOP MUSIC VIDEO SALES | 56 | AC/DC / NO BULL: LIVE FROM THE PLAZA DEL TOROS |
| HOT VIDEOCLIPS | 56 | JENNIFER HUDSON / SPOTLIGHT |

| THIS WEEK ON .biz | ARTIST / TITLE |
|-------------------------|---|
| TOP POP CATALOG | #1 VARIOUS ARTISTS / I CAN ONLY IMAGINE: PLATINUM EDITION |
| TOP CLASSICAL | #1 JOSHUA BELL / ACADEMY OF ST. MARTIN... / VIVALDI: THE FOUR SEASONS |
| TOP CLASSICAL CROSSOVER | #1 JOSH GROBAN / AWAKE |
| TOP JAZZ | #1 NATALIE COLE / STILL UNFORGETTABLE |
| TOP CONTEMPORARY JAZZ | #1 FOURPLAY / ENERGY |
| SMOOTH JAZZ SONGS | #1 ERIC DARIUS / GOIN' ALL OUT |
| POP 100 | #1 PINK / SO WHAT |
| TOP WORLD | #1 CELTIC THUNDER / ACT TWO |
| TOP DVD SALES | #1 SEX AND THE CITY: THE MOVIE |
| TOP TV DVD SALES | #1 TWO AND A HALF MEN: THE COMPLETE FOURTH SEASON |
| TOP VIDEO RENTALS | #1 LEATHERHEADS |
| TOP VIDEO GAME RENTALS | #1 X360: STAR WARS: THE FORCE UNLEASHED |

UPFRONT

- 7 **WEATHERING THE STORM** Can the major labels handle their debt?
- 11 The Publishers Place
- 12 Latin
- 13 The Indies
- 14 Global
- 16 Digital Entertainment
- 17 Q&A: **Jonathan Potter**

ON THE COVER: Doug Morris photograph by Anthony Saint James for Billboard. GROOMING BY ELISA FLOWERS FOR BERNSTEIN & ANDRIULLI

FEATURES

- COVER STORY
- 18 **THE BILLBOARD Q&A: DOUG MORRIS** On the eve of his being honored with the City of Hope's Spirit of Life Award, the Universal Music Group chairman/CEO took time to discuss everything from U2 to MySpace to Guy Hands.
- 22 **'THR33 RINGZ' TO RULE THEM ALL** After a hit streak on the singles chart, T-Pain drops his third album.
- 25 **DOWNLOADS DOWN UNDER** Online music takes off in Australia.
- 35 **HEAD OF THE CLASS** University venues stake their claim in touring market.

MUSIC

- 41 **REJECTS NO MORE** Interscope rockers seek third straight platinum album.
- 42 Global Pulse
- 44 6 Questions: **Salaam Remi**
- 45 Reviews
- 47 Happening Now
- 6 Opinion
- 49 Over The Counter
- 49 Market Watch
- 50 Charts
- 64 Marketplace
- 65 Executive Turntable, Backbeat, Inside Track

IN EVERY ISSUE



42

HOME FRONT

360 DEGREES OF BILLBOARD

Events

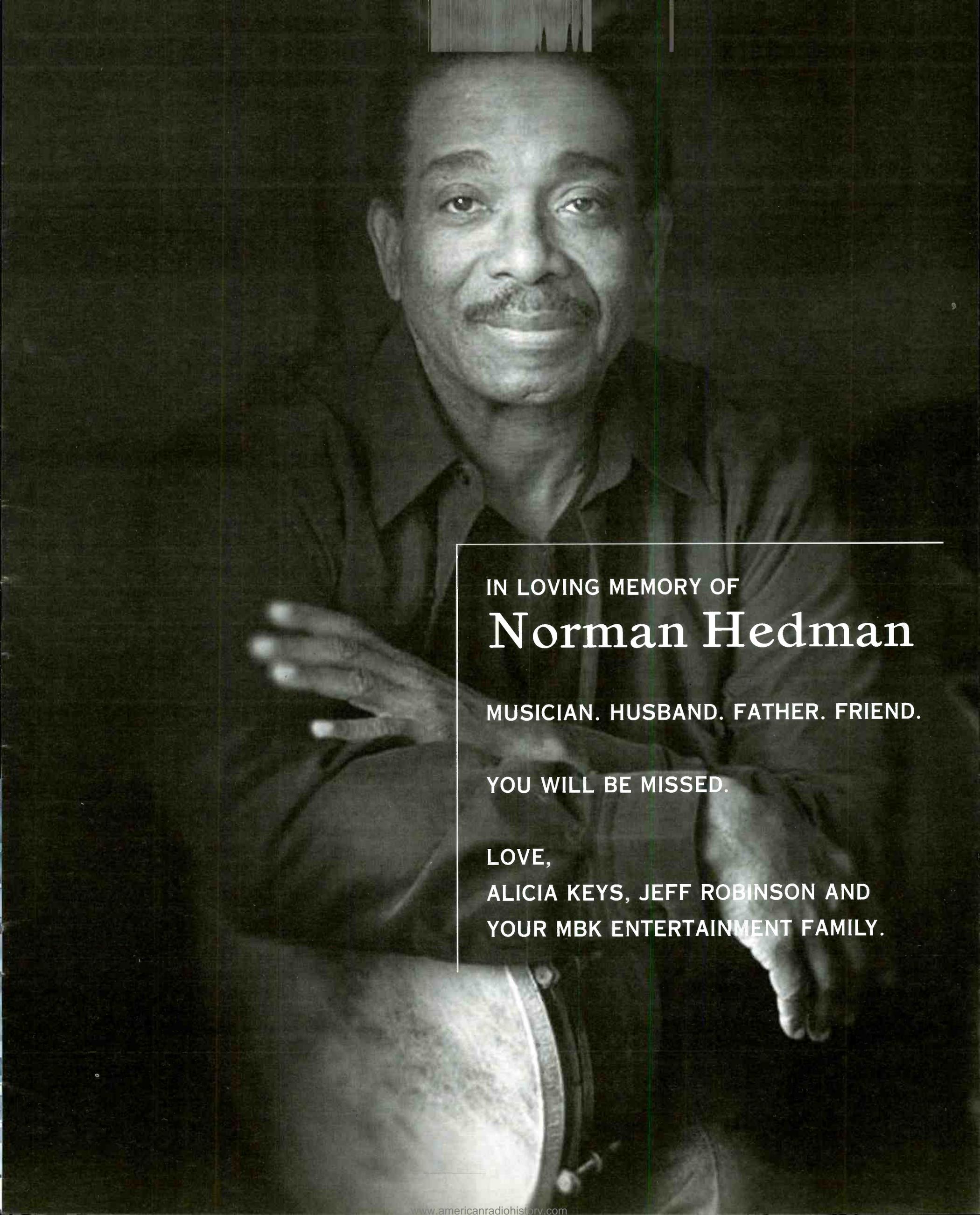
LATIN
Don't miss the hottest week in Latin music. Now in its 20th year, the **Billboard Latin Music Conference & Awards** is the single most important Latin music industry event in the world. Visit billboardevents.com for details.

TOURING
Attend the **Billboard Touring Conference & Awards** to see the keynote Q&A with Gene Simmons: the man, the myth, the merch. For the chance to connect with the best in the business, register at billboardevents.com.

FILM & TV MUSIC
The **Film & TV Music Conference** features a Q&A with Diane Warren and panel discussions with key players from Oscar-worthy films and such hit TV shows as "Gossip Girl." For details, go to billboardevents.com.

Online

THE HOT 100 AT 50
Celebrate the 50th anniversary of the **Billboard Hot 100** at billboard.com/hot100, where you can explore the All-Time Hot 100 and additional exclusive charts spotlighting Hot 100 milestones.

A black and white portrait of Norman Hedman, a man with a mustache, wearing a dark shirt and jacket, with his arms crossed. The background is dark and textured.

IN LOVING MEMORY OF

Norman Hedman

MUSICIAN. HUSBAND. FATHER. FRIEND.

YOU WILL BE MISSED.

LOVE,

ALICIA KEYS, JEFF ROBINSON AND
YOUR MBK ENTERTAINMENT FAMILY.

Let's Stick Together

Flexibility Will Ensure Digital Growth, Fair Compensation

BY ROGER FAXON

In an industry that thrives on hyperbole, the word "historic" is bandied about a little too often for my liking—especially at a time when the only thing that has generally fit the description has been the precipitous decline in the recorded-music market.

After the Oct. 2 mechanical rates decision by the U.S. Copyright Royalty Board and the interactive streaming settlement announced the week prior, headline writers could nevertheless be forgiven for reaching for the time-honored cliché.

Put simply, without songwriters and their songs, there wouldn't be CDs and there wouldn't be an iTunes. Yet many businesses that rely on songs for their revenue streams have traditionally been reluctant to ensure that a fair proportion is allocated to the writer for his or her creative efforts. As a result, many millions of dollars (and man hours) were spent as the various interested parties fought to defend their position in Washington, D.C.

From the songwriters' perspective, the battle was worth the effort. Forcing songwriters to accept a percentage of retail revenue would have been to create a system under which the creators of music would subsidize price wars between retailers.

Instead, the United States now has an effective rate structure that fundamentally recognizes that songs have an intrinsic value and appropriately rewards writers for the passion and creativity that each of them puts into their work.

At the same time, the new rate structure should provide a significant boost to the developing digital music market. In addition to preventing songwriters from being paid for certain interactive services for almost seven years, the lack of clarity over rates has been damaging to the digital service providers as they seek to establish innovative business models.

The end to this long-running rates saga should help ensure that America's digital entrepreneurs now have the certainty they need to move forward and develop compelling services for the benefit of music fans everywhere.

However, while the decision is undoubtedly an important milestone, there are many more rights and types of uses that urgently need to be addressed. Innovation has substantially outpaced the industry's willingness to develop a progressive attitude to rate setting. As a result, platforms are forced to work within an increasingly anachronistic system that does not reflect the needs of services and songwriters alike. Put simply, a round peg needs a round hole, and all the key stake-

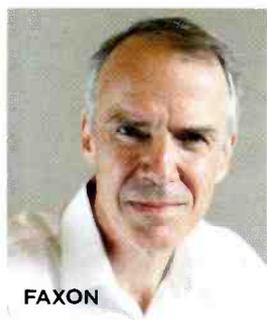
holders—digital platforms, record companies and publishers—would be negligent in the offering they provide to artists, writers and music fans if they did not seek to provide an equitable environment in which all parties can thrive.

Fortunately, the greatest victory in this latest expensive and time-consuming process is that with regard to the most contentious area—interactive streams and tethered downloads—all sides came together and worked tirelessly to find a common ground that worked equally for songwriters and commercial services. Such cooperation and a willingness to reach a solution demonstrate that, contrary to the beliefs of some, legislation is unnecessary to resolve ongoing issues in rights and rates. Our existing legal structures, coupled with a newfound spirit of flexibility and consensus, are all we need to drive forward.

We have no choice but to get this right, and to get it right quickly. Get it wrong, and we risk stifling the digital market before it has properly had a chance to take hold. Providing a flexible and innovation-friendly approach instead will encourage the development of attractive services for consumers and create further opportunities for songwriters and artists to be properly remunerated for their creative endeavors for many years to come.

Now that truly would be historic. ♦♦♦

Roger Faxon is chairman/CEO of EMI Music Publishing.



FAXON

FEEDBACK

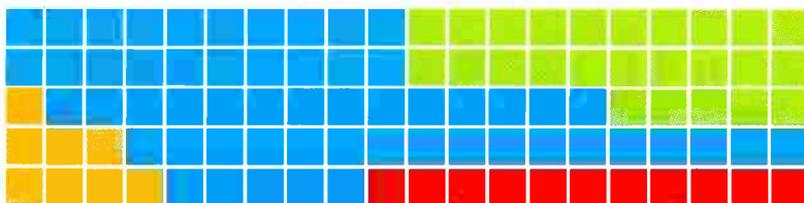
BILLBOARD.BIZ POLL

The major labels have an equity stake in the newly launched MySpace Music service, but the independent labels do not. Is that fair to the indies?

8% YES Giving indies equity is too difficult a process to manage, and they'll all make money regardless.

56% NO Shutting out indie labels from the same equity share that majors enjoy is unfair and sets a dangerous precedent.

25% NO But independent labels should still license their music to the service because they stand to benefit from the per-spin ad revenue.



11% YES MySpace Music depends on major-label content more than indie content and as such the majors should benefit more.

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

SUBSCRIBE. Go to billboard.biz/subscribe or call 800-658-8372 (U.S. toll free) or 847-559-7531 (international).

Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.



SENIOR EDITORS: Jonathan Cohen 646-654-5582; Ann Donahue 323-525-2292; Louis Hau 646-654-4708
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-321-4245
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SENIOR CORRESPONDENTS: Ed Christman (Retail) 646-654-4723; Paul Heine (Radio) 646-654-4659; Kamau High (Branding) 646-654-5297; Gail Mitchell (R&B) 323-525-2289; Chuck Taylor (Pop) 646-654-4729; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293; Mike Boyle (Rock) 646-654-4727; Hillary Crosley (R&B/Hip-Hop) 646-654-4647; Courtney Harding (Indies) 646-654-5592; Mitchell Peters 323-525-2322; Ken Tucker (Radio) 615-321-4286
INTERNATIONAL: Lars Brandle (Australia); Steve McClure (Asia); Wolfgang Spahr (Germany); Robert Thompson (Canada)
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Andre Paine 011-44-207-420-6068
BILLBOARD.COM EDITOR: Jessica Letkemann 646-654-5536
ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780; Katie Hasty (Billboard.com) 646-654-4650
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Fred Bronson, Ramiro Burr, Chuck Eddy, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Tralman, Anastasia Tsioulcas
SPECIAL PROJECTS MANAGER: Kristina Tunzi

DESIGN & PHOTOGRAPHY
ART DIRECTOR: Christine Bower-Wright SENIOR DESIGNER: Greg Grabowy
PHOTO EDITOR: Amelia Halverson

CHARTS & RESEARCH
DIRECTOR OF CHARTS: SILVIO PIETROLUONGO
SENIOR CHART MANAGERS: Raphael George (R&B/Hip-Hop); Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville)
CHART MANAGERS: Bob Allen (Boxscore, Nashville); Keith Caulfield (The Billboard 200, Heatseekers, Cast, Compilations, Digital Albums, Internet, Pop, Country, Soundtracks, L.A.); Anthony Colombo (Rock, Spotlight Recaps, Video); Mary DeCrose (Blues, Kid Audio, Nashville); Gordon Murray (Comedy, Electronic, Jazz, New Age, Reggae, Social Network, World); Silvio Pietroluongo (The Billboard Hot 100, Hot Digital Songs); Paul Pomret (Hits of the World, London); Gary Trust (Adult Contemporary, Adult Top 40, Pop 100); Alex Vitoulis (Classical)
ANALYST: Keith Caulfield
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

DIGITAL
VICE PRESIDENT, DIGITAL: JOSHUA ENGRUFF
DIRECTOR, MARKET DEVELOPMENT: Eric Ward
MANAGER, MARKET DEVELOPMENT: Justin Harris
ADVERTISING SALES
VICE PRESIDENT, SALES/ASSOCIATE PUBLISHER: JEREMY LEVINE 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: Cindy Mata 646-654-4710
EAST COAST SALES: Ryan Bleich 646-654-4635; Charles Perez 646-654-4691
DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: Aki Kaneko 323-525-2299
WEST COAST ADVERTISING DIRECTOR: Diane Johnson 323-525-2237; Alex Tenta 323-525-2031
NASHVILLE: Lee Ann Photoglo 615-383-1573 (Labels); Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Nancy Cole 313-510-2425
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578; Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Match 612-9440-7777; Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
MANAGER OF SALES ANALYTICS: Mirna Gomez 646-654-4695
ADVERTISING COORDINATOR: Alexandra Hartz 646-654-5581

MARKETING
SENIOR MARKETING DIRECTOR: LILA GERSON 646-654-4629
MARKETING DIRECTOR: Stacey Gross 646-654-4618
EVENT MARKETING MANAGER: Nicole Carbone 646-654-4634
MARKETING MANAGER: Kerri Bergman 646-654-4617
SALES/MARKETING ART DIRECTOR: Melissa Subatch
SALES/MARKETING DESIGN MANAGER: Kim Grasing
AUDIENCE MARKETING
AUDIENCE MARKETING DIRECTOR: FRANCES DAVIS
AUDIENCE MARKETING MANAGER (GROUP): Michele Larsen
AUDIENCE MARKETING ASSISTANT MANAGER: Nidia Augustin
SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (international)

LICENSING, EVENTS & REPRINTS
DIRECTOR, BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN andrew.min@nielsen.com
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebete Marquez 646-654-4648
SPONSORSHIP SALES MANAGER: Michelle Fine-Smith 646-654-4718
SPONSORSHIP SALES MANAGER: Matthew Corona 646-654-5115
SPECIAL EVENTS DIRECTOR: Margaret O'Shea
SPECIAL EVENTS MANAGER: Lisa DiAntonio
EVENT CLIENT SERVICES MANAGER: Courtney Marks
DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677
GROUP FINANCIAL DIRECTOR: Barbara Grieninger 646-654-4675
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Blesheuveil angelina.blesheuveil@nielsen.com
MAGAZINE REPRINTS: Doug Kline 1-800-290-5460 Ext. 133 or BB@theYGSgroup.com

PRODUCTION
PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond

OPERATIONS
VICE PRESIDENT/CHIEF OPERATING OFFICER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
LEGAL COUNSEL: MARK MILLER
DISTRIBUTION DIRECTOR: Lou Bradfield
PERMISSIONS COORDINATOR/ASSISTANT TO PUBLISHER: Dana Parra 646-654-4696
BILLING: Liza Perez
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4500
Ed: Fax: 646-654-4691
Adv: Fax: 646-654-4799
NASHVILLE: 49 Music Square W., Nashville, TN 37205
Phone: 615-321-4290
Fax: 615-320-0454
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

SENIOR VICE PRESIDENT, THE ENTERTAINMENT GROUP
GERRY BYRNE
The Hollywood Reporter • Billboard • Back Stage • Film Journal International
The Bookseller • Kirkus Reviews • ShowWest • ShowEast • Cinema Expo International • CineAsia
nielsen
Nielsen Business Media
PRESIDENT: Greg Farrar; SENIOR VICE PRESIDENT, HUMAN RESOURCES: Michael Alicea; SENIOR VICE PRESIDENT, MARKETING: Mark Hosbein; SENIOR VICE PRESIDENT, FINANCE: Derek Irwin; SENIOR VICE PRESIDENT, ENTERTAINMENT: Gerry Byrne; SENIOR VICE PRESIDENT, MARKETING, MEDIA & VISUAL ARTS: Sabrina Crow; SENIOR VICE PRESIDENT, RETAIL: David Loechner; SENIOR VICE PRESIDENT, ONLINE: Linda McCutcheon; SENIOR VICE PRESIDENT, BUILDING DESIGN: Joe Randall; SENIOR VICE PRESIDENT, CENTRAL SERVICES: Mary Kay Sustek; VICE PRESIDENT, LICENSING: Howard Appelbaum; VICE PRESIDENT, MANUFACTURING & DISTRIBUTION: Jennifer Grego; VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley



OUT OF AFRICA
Peermusic links with Ghana's Kampsite



ICE CREAM INDIE
HeartsChallenger builds a brand



VIRGIN NO MORE
U.K.'s Absolute Radio Launches



TAKE A NEW TACK
Time to rethink anti-piracy strategies



AFTER THE CRB
DiMA's Jonathan Potter on what's next

>>>PPM FIREWORKS

In a move crafted to pre-empt any attempt to block the rollout of its embattled Portable People Meter ratings, Arbitron on Oct. 6—two days ahead of schedule—released “currency” radio audience estimates for September to its subscribers in eight markets including New York, Los Angeles, Chicago and San Francisco. The ratings arrived two business days after New York Attorney General Andrew Cuomo threatened to sue Arbitron to stop its PPM rollout in New York.

>>>GNR'S 'CHINESE DEMOCRACY' GETS RELEASE DATE

Guns N' Roses' “Chinese Democracy” will finally see the light of day, sources close to the situation confirm to Billboard. As first reported here, the set will be a Best Buy exclusive and will be available Sunday, Nov. 23, rather than the usual Tuesday. The move is tied to the structure of Best Buy's sales week, which runs from Sunday to Saturday.

>>>PLAY.COM ADDS MAJORS

U.K. online entertainment retailer Play.com now has content deals with all four major record companies. The U.K.-only PlayDigital launched in February with catalog from EMI Music and a number of independents. Universal, Sony BMG and Warner Music have now signed up, bringing Play-Digital's total online catalog to 3 million-plus digital rights management-free tracks.

UP FRONT

LABELS BY ED CHRISTMAN

WEATHERING THE STORM

Can The Major Labels Handle Their Debt?

The expanding crisis engulfing the international financial system has music industry executives worried that rising credit costs could eventually affect term loans, interest payments and revolving credit facilities at record labels.

“There is a lack of confidence out there so that regardless of credit worthiness, investors are shunning risk,” says Thomas Carroll, senior VP/managing director of SunTrust's Sports and Entertainment Specialty Group.

Amid the scarcity of credit, central banks around the world are trying to shore up the financial markets by cutting interest rates, as witnessed by the Oct. 8 unprecedented coordinated rate cut by the U.S. Federal Reserve, the European Central Bank and other national central banks.

Meanwhile, the London Interbank Offered Rate (LIBOR), a key interest index often used to structure debt service payments, has risen from 3.13% in early September to 4.06%, although it's still below the 4.99% it stood at one year ago, according to Bankrate.com.

What follows is an examination of the four major labels' debt burdens and their ability to weather the credit crunch. (Representatives for the labels declined to comment for this story.)

EMI GROUP

EMI faces the greatest level of uncertainty, given its estimated \$5 billion in debt at the time of U.K. private-equity firm Terra Firma's acquisition of EMI Group in 2007. The company was paying about 7% interest on that debt, which was light on financial covenants, a source familiar with the situation told Billboard in May (Billboard, May 31). That debt likely had a variable-interest rate component, such as LIBOR plus an interest margin. At the time Terra Firma bought EMI, LIBOR stood at 5.06%.

Assuming the aforementioned 7% interest rate, that suggests EMI's debt was carrying an interest rate of about LIBOR

plus two points. So when the deal was completed, EMI was shouldering about \$350 million in annual interest payments, if the entire debt amount carried a variable rate and if the company hadn't hedged it with an interest rate swap. At LIBOR's current level, EMI's annual interest expenses would stand at \$300 million.

EMI reported earnings before interest, taxes, depreciation and amortization (EBITDA) of £174 million (\$341.5 million) for the fiscal year ended March 31, 2007, EMI's last as a public company. Despite industry speculation to the contrary, if the company keeps generating that much annual EBITDA and it has

met its goal of cutting annual costs by £200 million (\$406 million), EMI's plans to meet its debt obligations appear on target, as long as LIBOR stays within its range during the past year.

However, information about EMI's recent financial performance has been sparse since Terra Firma took the company private, leaving the possibility that the major faces unknown challenges.

WARNER MUSIC GROUP

Warner Music Group appears to be in better shape than EMI, even though it carries \$2.3 billion of debt, according to its 10-Q filing with the U.S. Securities

and Exchange Commission for the quarter ended June 30.

In its fiscal year ended Sept. 30, 2007, WMG paid \$199 million in interest, and the company appears to have been on track to pay the same amount in interest in its just-concluded 2008 fiscal year.

WMG's operating results in the June quarter seem to suggest that it was on its way to meeting its debt obligations.

In the nine-month period ended June 30, operating income before interest, taxes, depreciation and amortization stood at \$341 million, up from \$316 million from the year-earlier period. The company also had \$338 million in cash on its balance sheet.

UNIVERSAL MUSIC GROUP, SONY BMG MUSIC ENTERTAINMENT

Universal and Sony appeared to be in a position to weather the credit crunch, judging from the balance sheets of their respective parent companies Vivendi SA and Sony Corp.

During the six months ended June 30, Vivendi reported net income of €1.8 billion (\$2.9 billion) on revenue of €11.3 billion (\$17.8 billion). The company generated net income of €3.8 billion (\$5.5 billion) on revenue of €21.7 billion (\$31.9 billion) in full-year 2007.

Meanwhile, Vivendi and SFR, a French wireless carrier in which Vivendi owns a 56% stake, had combined undrawn credit facilities totaling €6.2 billion (\$9.8 billion). As a result, Vivendi appears capable of carrying its net debt as of June 30 of €11.4 billion (\$17.8 billion).

Sony Corp. appears to be in better shape. As of June 30, it had 787.8 billion yen (\$7.4 billion) in cash on its balance sheet, which exceeded its total debt of 651.5 billion yen (\$6.1 billion). That was before the company paid out \$600 million in cash to Bertelsmann for its stake in Sony BMG.



>>>EURO LABELS BACK SPOTIFY

New music streaming service Spotify launched in Europe with the support of all four major labels, as well as independent rights body Merlin and independent digital music distributor the Orchard. Consumers can choose between a premium, monthly subscription service or a free, ad-supported service. The service is available in the United Kingdom, Germany, France, Italy, Spain, Finland, Norway and Sweden. It plans to roll out in further territories through the remainder of 2008 and into 2009.

>>>EMI TO LAUNCH DIGITAL STORE

EMI is preparing to launch a music service by the end of the year. "This is not an effort to compete with iTunes or Amazon," a source familiar with the situation says. The music service will feature a mixture of paid and free content and may include non-EMI acts as well, according to a source. EMI is positioning the effort, which was first reported in the *Financial Times*, as an experimental "consumer lab." One option being considered is a music discovery function where fans of one act could be shown music that matches up with their tastes.

>>>FOOS BLAST McCAIN

The Foo Fighters have blasted the campaign of Republican presidential candidate John McCain for using the band's song "My Hero" at rallies without its permission. Previously, Jackson Browne filed suit against the McCain campaign for using his song "Running on Empty" without consent. "It's frustrating and infuriating that someone who claims to speak for the American people would repeatedly show such little respect for creativity and intellectual property," the band says.

AC/DC will launch its Black Ice tour at a time of uncertainty for the touring business.

TOURING BY RAY WADDELL

Turbulence Ahead

Thriving Touring Biz Faces Credit Crisis Fallout

Amid all the recent economic uncertainty and financial market turmoil, the touring industry has proved to be a remarkably sturdy beast. Tickets for AC/DC's upcoming Black Ice tour quickly sold out after they went on sale the weekend of Sept. 20. And Charles Attal, a partner at Austin-based independent promoter C3 Presents, says demand has remained strong for acts ranging from Gary Allan to Clutch to Manu Chao.

"It's crazy, I haven't seen any impact yet," Attal says. "When times are kind of tough, people still want to go out and have a good time and listen to music."

Still, industry experts warn that the expanding credit crisis and its impact on consumer confidence threaten to affect a wide range of elements in the live business food chain, such as tour financing, artist advances and capital projects.

Live music sponsorships have been in growth mode for the past decade, but that could change as the noose tightens on budgets, particularly in the struggling automotive and financial industries. Jay Coleman, founder/CEO of entertainment marketing firm EMCI, says selling music-driven sponsorships in this environment will be significantly more difficult.

"Usually tour sponsorships are not contracted years in advance and generally are funded from discretionary dol-

lars, which are always the first to go," Coleman says.

Tighter credit conditions are prompting promoters to become more conservative with artist advances, according to an executive with a global tour producer.

"One thing you're going to see is everybody being very cognizant of the value of cash," says the executive, who asked to remain anonymous. "Whereas in the past you may have seen promot-

ers a little more cavalier about an advance six months out, now you're seeing the entire industry being a little more cautious with cash. . . . All the promoters are saying, 'We don't want to give you \$10 million six months out. How about we give you \$2 million and then more closer to the tour?'"

Veteran music business manager/producer Bill Zysblat, a partner at RZO Productions, says the biggest variable for international tours is currency volatility.

"Depending on a stable euro is simply not a sound touring practice," Zysblat says. "For any major international

tour, we are recommending that all currencies be hedged. It's not that we have any idea which will be up or down, but in order to come in on budget, we need to know in advance how many dollars we will be getting and spending for each euro, sterling and yen we have committed to."

Ticket pricing, always crucial, is now even more so. While the entertainment industry is commonly considered re-

at the moment," Zysblat says.

Live facilities that depend on corporate philanthropy to fund artistic programs and building projects could also face a hard slog, considering that many of their key backers have historically been the very banks that are caught up in the financial crisis.

"We're hearing that local companies are pulling back on their donations," says Robyn Williams, director for the Portland (Ore.) Center for the Performing Arts and president of the International Assn. of Assembly Managers. "What I've heard through the grapevine is if you don't already have financing in place for a new project, forget it for now."

Tom Gabbard, president of the Blumenthal Performing Arts Center in Charlotte, N.C., home of troubled financial services company Wachovia, says the PAC is in the midst of building a 1,200-seat theater that is part of a \$1 billion-plus multi-use development that Wachovia had been leading.

"It includes a 1.5 million-square-foot office tower that they would partially occupy, three art museums and the theater," he says. "Funding for the cultural pieces is secure because it is all public money. However, there is an \$83 million endowment campaign being led by our Arts and Science Council. They still have about \$20 million to raise, and we're all concerned as to the impact on this final leg of the campaign." ■■■

●●●●
'Depending on a stable euro is simply not a sound touring practice.'

—BILL ZYSBLAT, RZO PRODUCTIONS

HOME FRONT

360 DEGREES OF BILLBOARD

ARONOFSKY, MANSELL TO SPEAK AT FILM & TV MUSIC CONFERENCE

Director Darren Aronofsky and composer Clint Mansell will speak about their award-winning film "The Wrestler" at

the Hollywood Reporter/Billboard Film and TV Music conference, to be held Nov. 13-14 at the Hotel Sofitel in Los Angeles. The panel will be moderated by BMI VP of film/TV relations Doreen Ringer Ross.

"Clint has scored all of Dar-



ren's films since the beginning with 'Pi' and they have essentially grown up in this business together," Ringer Ross says.

"They are a perfect example of a successful director/composer collaboration."

"The Wrestler" stars Mickey Rourke as a retired professional wrestler attempting a comeback. Earlier this year it won the Golden Lion, the top honor at the Venice Film Festival.

Besides "The Wrestler," Aronofsky and Mansell have worked together on three films—1998's "Pi," 2000's "Requiem for a Dream" and 2006's "The Fountain." Mansell—once the lead singer/guitarist of British band Pop Will Eat Itself—received a Golden Globe nomination for best original score for "The Fountain." ■■■

Publishing 'Kamp'

Peermusic Forms Partnership
With Ghana's Kampsite

Peermusic and Kampsite Music have formed a partnership to develop the West African music publishing marketplace and boost the international profile of the region's music.

As part of the partnership, Kampsite has signed a co-publishing deal with peermusic to exploit the Kampsite catalog outside of the West African market, says Kampsite owner Chief Victor Tiekou, former guitarist/bassist with Fela Kuti's Egypt 80 band and chief of the Ghana village of Ekumfi Takiman.

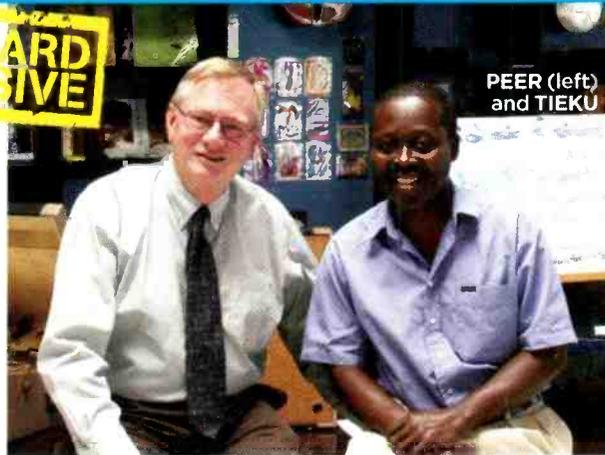
But before any song exploitation can begin, Kampsite will work with peermusic to help develop the domestic infrastructure needed for composers to collect royalties for

use of their works.

"We have to work with Victor to help the composers understand that their work has value and needs to be cared for," peermusic chairman/CEO Ralph Peer II says. "Kampsite is just beginning to work with the composers in Ghana. There is a rich musical heritage there, but we need to help give it a little order and hopefully we and they can benefit as part of the deal."

Peer also notes that CISAC—Confédération Internationale des Sociétés d'Auteurs et Compositeurs, or the International Confederation of Societies of Authors and Composers—is taking renewed interest in the West African market.

While "every country in Western Africa has had [col-



PEER (left)
and TIEKOU

lection] societies since the 1960s, the problem is collecting from the radio and television station for performance rights," Tiekou says. "If you send them a bill they don't pay it, because the laws are not in place" to enforce payment.

Consequently, Tiekou says, radio stations look at music as collectively owned rather than owned by composers.

Once the concept of performance royalties has been established, the plan is to work with local labels to ensure the payment of mechanical royalties.

After this infrastructure is put in place, the composers that peermusic represents internationally will be compen-

sated when their works are used there, Peer says. "Once we get this in Ghana, we will go to all the other musicians in other countries and help them to replicate it in those countries too," he says.

Peer also plans to promote Kampsite music around the world, including the United States. "The diaspora of Western Africa shouldn't be treated lightly," Peer says. "It may not be treated as a music community, but it's here and growing."

Indeed, Tiekou's village of Ekumfi Takiman is an example of that. While about 1,000 people live there, Tiekou says he is the chief of the Akan tribe that has another 16,000 people who are scattered worldwide.

Peer says he welcomes the challenge of taking West African music beyond its borders to the rest of the world. "Our firm is well-known for bringing Latin music to the rest of the world . . . as early as the 1930s and 1940s," he says.

"African music is the root of most Western music, and we know that people like to go see it on the live stage," Tiekou says.

Tiekou says he is interested in cultivating hybrid musical collaborations "so the marketplace can really understand African music," citing as an example Paul Simon's work with South African musicians on his 1986 album, "Graceland." As part of that effort, Kampsite, which also is a label and a music recording studio, will set up a Web site, buygoodmusic.com, and sell single song downloads of all African music, letting the musicians set their own prices.

"Ralph Peer is making a point that we here should have the same opportunity as the songwriters have in the West," Tiekou says. "Music is beautiful and comes from everywhere, so it should all be exposed to everybody." ■

>>> YOUTUBE ADDS CLICK-TO- BUY LINKS

YouTube has added click-to-buy links to some of its videoclips as part of its first steps toward building an e-commerce service that will sell music, video-games, movies and other media-related products. YouTube users can buy songs from videos by clicking on buttons that take them either to Amazon's MP3 store or Apple's iTunes. The retail links are accessible to YouTube users in the United States only, but the video portal says it plans to expand the program internationally.

>>> UMG PARTNERS WITH KIWIBOX

Universal Music Group has entered an agreement with Kiwibox.com to provide the teen-focused social networking Web site with thousands of music videos from its catalog. The videos will be integrated into Kiwibox's editorial content later this year. The video content will be ad-supported, with Kiwibox, artists, UMG and copyright holders all sharing in the revenue generated.

>>> COACHELLA MOVES '09 DATES

The Coachella Valley Music & Arts Festival is moving its 2009 dates up a week to April 17-19. The event will take place as usual at Empire Polo Field in Indio, Calif., with a lineup to be confirmed early next year. Golden-voice's other major festival brand, the country-leaning Stagecoach, will be held the following weekend (April 25-26) at the Polo Field. First staged in 1999, Coachella remains the premiere U.S. festival for alternative music lovers.

Compiled by Chris M. Walsh. Reporting by Jonathan Cohen, Paul Heine, Kamau High, Mitchell Peters, Jen Wilson, Jeffrey Yorke and Reuters.

biz For 24/7 news and analysis on your mobile device, go to: mobile.billboard.biz

Dell's Summer Rocks Dome at the Austin City Limits Music Festival in late September.



BRANDING BY MICHAEL D. AYERS

OPENING ACT

Dell Wraps Festival Promo Drive Ahead
Of Possible Player Launch

At the Austin City Limits (ACL) Music Festival at the end of September, sandwiched between a stage and a small recycling center, stood a white dome decorated with colorful cloud patterns. Inside the air-conditioned structure, visitors could get customized T-shirts, temporary tattoos and a mixtape of songs by artists performing at the festival.

It was computer maker Dell's Summer Rocks Dome,

which the company also parked at other rock festivals as part of a concerted push to bolster its brand's ties to live music.

Dell has been a presenting sponsor on the festival circuit for years, but 2008 marked the first time that the company had established such a prominent physical presence on-site. In addition to ACL, Dell erected its dome-like pavilions at Lollapalooza in Chicago, Outside Lands Music & Arts

Festival in San Francisco, the Virgin Mobile Festival in Baltimore, Bumbershoot in Seattle and the Monolith Music Festival at Red Rocks Amphitheatre near Denver.

It is all part of Dell's efforts to expand its toehold in the consumer products market, which accounts for less than 20% of its global revenue, the lion's share of which still comes from direct sales to business customers.

"Our consumer business is still growing and because we were direct for so long, we didn't have these indirect ways to connect with customers," senior manager of communications Bob Kauf-

man says. "We've now hit this stride, where we can connect with customers how they want."

An expected new addition to Dell's consumer product line would be of particular interest to music fans. The just-concluded festival promotions come at a time when the Round Rock, Texas-based company is believed to be preparing the launch of a new line of portable music players. Dell pulled out of the market in 2006, after its hard drive and flash players failed to gain traction in an arena dominated by Apple's iPod.

Dell's announcement in August 2007 that it had agreed to buy Zing, a Mountain View, Calif., technology company with software that enables handheld devices to receive streaming audio and video feeds wirelessly, spurred speculation that the company was considering a return to the music player market. Press reports finally began emerging during the summer that Dell was preparing to unveil new digital music players late this year or early next year.

Dell representatives declined to comment on specifics, but expectations are high that the company has its sights set once again on the digital music market. "I think

it's fair to say that it's part of the 'personalization' story that we're interested in helping customers get the content that they want," Kaufman says.

Dell, which sponsored part of Justin Timberlake's FutureSex/LoveShow tour in 2007, has been focusing recently on grass-roots marketing, such as reaching out to fans directly via music festivals.

C3 Productions, which produces ACL and Lollapalooza, worked closely with Dell on how to integrate its dome into the festival sites. "We try not to take too many artificial things and plant them on-site," C3 director of sponsorship Courtney Graber says. "We have to keep in mind that the fans' requests are shady spots and AC spots. There's not tons and tons of trees. And those [Dell domes] are great places to pop in and cool off."

Dell also held a band competition during the summer that culminated in local Austin band the Steps performing at a Dell-sponsored stage during ACL. The company's other recent music tie-ins have included its sponsorship of the Plug Independent Music Awards and a partnership with Paste magazine to present music videos at its Dell Lounge entertainment Web site. ■

LATIN BY AYALA BEN-YEHUDA

NURTURING GROWTH

Billboard's Regional Mexican Confab Probes Digital, Branding Efforts

Regional Mexican music's assets—deep cultural engagement, broad appeal among young and old, a strong touring base and the lion's share of Latin music sales—give it tremendous potential for digital revenue growth and brand alliances. But this year's Billboard Regional Mexican Music Summit revealed serious challenges that the genre still faces in both arenas.

Due to reduced credit card use and limited household broadband penetration among fans of the music, online sales have been sluggish and digital retailers, with the exception of iTunes Latino, have been reluctant to give regional Mexican prime placement. That, in turn, has stymied digital growth, conference attendees said.

"The big problem we have is first to create a certain level of confidence in our [digital retail] customers in regional Mexican so they will put it on the front of the store," Sony Music Latin VP of digital business Lorenzo Braun said.

When iTunes put Vicente Fernandez on its main page, "the results were immediate," Braun said.

Not all online and mobile stores have a Latin-specific programming team, and mobile carriers are trying to sell phones and calling plans, not break artists, panelists noted.

"Every time we pitch something it had better be successful... so when they get there, they'll see more return on investment," Universal Music Latin Entertainment digital VP Skander Goucha said, noting that regional Mexican acts Alacranes Musical and Los Temerarios accounted for two of his company's three top-selling ringtones.

Creating campaigns around specific artists, bundling free content with paid downloads and targeting prepaid carriers can pay off, panelists said.

In a sign that the digital world does see potential in regional Mexican, independent digital music distributor the Orchard announced during the conference that it had snapped up distribution pacts with Cintas Acuario and La Sierra Records. Both labels have recordings by such top acts as Jenni Rivera and Banda El Recodo.

On the branding side, major sponsorships require a long lead time, often one or two years, to plan. That can conflict with the fact that "with our tours, we find that sometimes it's March or April and [groups] still don't have the tour defined" for the rest of the year, said Ivan Fernandez, president of regional Mexican promoters' association Promotores Unidos.

But with the right planning and some canny alliances, regional Mexican acts can score important brand partnerships. Promotores Unidos VP Jesus Guillen said corporate sponsors like Dr Pepper and Verizon can constitute about 25% of the total investment for a show.

Latin Power Music has paid product placement from Mexican boot maker Cuadra in its videos. The label, which has trademarked the name "duranguense light" for the type of music many of its acts play, has received a tour sponsorship from Tecate Light and is working on similar deals with Bud Light and Coca-Cola Light.

Marquez Brothers Entertainment GM Tim Luce said Coors had come in as a beer sponsor for several regional Mexican shows with at least 15,000 people in attendance. "It took me two years to get Coors in, but regional Mexican dances fit so well because they have big crowds and [Coors] can get their product" in front of them, Luce said.

Laura Semple, VP/strategic planning director of ad agency Conill LA, agreed that brands were still learning the value of regional Mexican. Addressing the show promoters in the audience about the importance of presenting unique marketing plans to potential sponsors, she advised, "You guys have to become incredible storytellers."



OTHER CONFERENCE HIGHLIGHTS

■ In a rare sitdown interview—with Leila Cobo, Billboard executive director of content and programming for Latin music and entertainment—singer/songwriter Marco Antonio Solís, who has his own publishing company, said he had received offers to sell his catalog. "But I haven't felt the need—maybe later, maybe in these times," he joked, referring to the music industry's malaise.

■ Conjunto Primavera lead singer Tony Melendez admitted that an uptick in narco-trafficking-related violence in Mexico's Michoacan, Guerrero and Jalisco states had led to lower attendance at shows the region: "People are afraid," Melendez said.

■ State Farm Insurance, sponsor of norteño act Los Felinos de la Noche, is interested in backing more developing Latin artists. Los Felinos de la Noche was created by the insurer's ad agency Fire Advertainment USA, which has featured the band in State Farm TV ads. Fire CEO/creative director Christian Reslen said the band is seeking label distribution for its upcoming debut album. ♦♦♦



Save €590
Register before
Oct. 15*

consor.com
MIDEM® is a registered trademark of Reed MIDEM - All rights reserved. * Excluding VAT and valid for all participants without a stand.

Reed MIDEM
A member of Reed Exhibitions

The world's music community

Keynote at MidemNet 09



David Eun,
VP of Content Partnerships,
Google (USA)

In 10 years MidemNet has become the definitive event for monetizing music in the digital age. Over two days of intense conference sessions and serious networking, **debate and engage with more than 1,400 key international executives** and actively participate in shaping the industry's future.

Also benefit from dedicated networking lounges and events, as well as unique matchmaking opportunities like the celebrated mentoring sessions.

midemnetblog.com

Keep up with the discussions at MidemNet throughout the year.

INTRODUCING THE "VISIONARY CHAIR COMMITTEE"

A renowned group of 7 visionaries chosen to advise and chair the MidemNet:

Chairman: Ted Cohen, Managing Partner, TAG Strategic (USA)

Chris Anderson, Editor in Chief, Wired Magazine/Author of **The Long Tail** & of the forthcoming book **Free** (USA)

Sam Duann, Founder & President, Rock Music Group (Taiwan)

Harvey Goldsmith CBE, Managing Director, Artiste Management Productions (UK)

Bruce Houghton, President, Skyline Music/Editor, Hypebot.com (USA)

Terry McBride, CEO, Nettwerk Music Group (Canada)

Ralph Simon, Chairman Emeritus & Founder, Mobile Entertainment Forum - Americas (USA)

REGISTER BEFORE OCTOBER 15 AND SAVE €590
www.midem.com
(1) 212 284 5142 - midemusa@reedmidem.com
BUT HURRY, SEATS ARE LIMITED

Media partners

Next Position, Please

Publishers Look Beyond CRB Ruling

When the U.S. Copyright Royalty Board recently set mechanical royalty rates for physical formats, permanent downloads and mastertones (Billboard, Oct. 11), the universal acceptance of the rates was a bit surprising.

After all, throughout the heated public debate leading up to the decision, it was clear there were sharp disparities in what the National Music Publishers' Assn., the RIAA and the Digital Media Assn. had wanted. Now that the dust has settled from the CRB announcement, that initial thumbs-up assessment still holds among key players in music publishing, albeit with some caveats.

"You have to look at the full context and if you look at it as a whole piece of cloth, the ruling produced some great results," Sony/ATV Music Publishing chairman/CEO **Martin Bandier** says. "If you break apart the different aspects of the [CRB] ruling, there are some that are objectionable to me as a representative of authors and songwriters. But overall, I am happy. I can live with it."

Bandier says the CRB-approved settlement for interactive streaming and limited downloads (billboard.biz, Sept. 23) was "fair," but he thinks the digital phonorecord delivery (DPD) rate should be higher, because downloads don't include significant manufacturing or distribution costs.

"The record companies are reckless in reducing prices to cheapen the value of music," Bandier says. "But we are happy that it is not a percentage, and the ruling came in a single song rate."

One thing that has songwriters and publishers ecstatic is the establishment of a regulation that calls for the assessment of penalties on late royalty payments at a rate of 1.5% per month. While publishers typically include late fees in contracts licensing, the CRB has now strengthened the notion into black and white, ICG/Ever-Green Copyright Administration president **John Barker** says.

Songwriters Guild of America president **Rick Carnes** agrees that the late fees were a significant gain for his membership.

"Late fees could add up to almost 20% a year, so this is a tremendous incentive to get the money paid out to publishers and songwriters," Carnes says. "From a songwriter's perspective, now we don't mind if the labels want to hold payment back for another year now. We are good with that."

The talk of late fees segues into another topic near and dear to the heart of publishers and songwriters: the hope that digital music vendors and services will someday pay all DPD royalties directly to publishers and their representatives, instead of paying them to labels. Since mechanicals are paid to labels, publishers reckon that the record companies dilute the royalty pipeline.

"If the publishers are paid directly, you don't have a layer of money getting impacted at the labels," Bug Music CEO **John Rudolph** says. "[Payment to publishers] would allow for transparency and audit rights at digital services."

Even if publishers ever realize their goal of direct payments, Barker, who collects mechanical royalties on behalf of hundreds of publishers, adds another key stipulation: "Digital publishing royalties should be paid to publishers and the publishers' representative and include an option of other than Harry Fox."

All that was envisioned in the Section 115 Reform Act of 2006 (SIRA), which the U.S. Congress did not enact. SIRA called for the creation of a statutory blanket licensing method for musical works and for the creation of a single general designated agent that would collect DPD

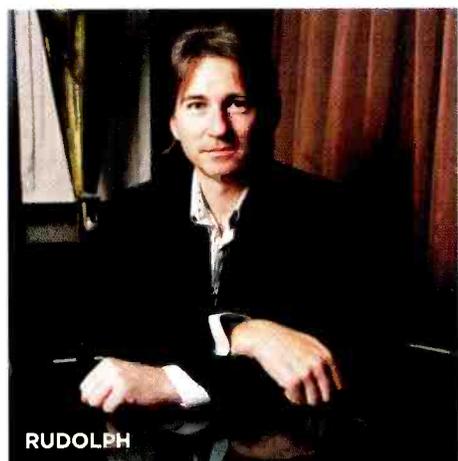
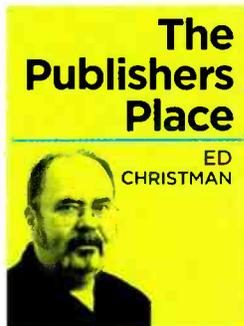
royalty payments for those works on behalf of publishers and songwriters. While many expected that agent to be the Harry Fox Agency (Billboard, June 24, 2006), the bill also would have given the U.S. Copyright Office the ability to certify other agents if they represented the reproduction and distribution rights for at least 15% of all published compositions.

Finally, Rudolph says that discussions on how publishers could collect digital royalties directly are on the publishing agenda for 2009.

The interactive streaming and limited download settlement made "all parties realize that these types of discussion would be better off being settled in the future," Rudolph says.

For the time being, Barker and others say they were satisfied with the long-awaited CRB rates.

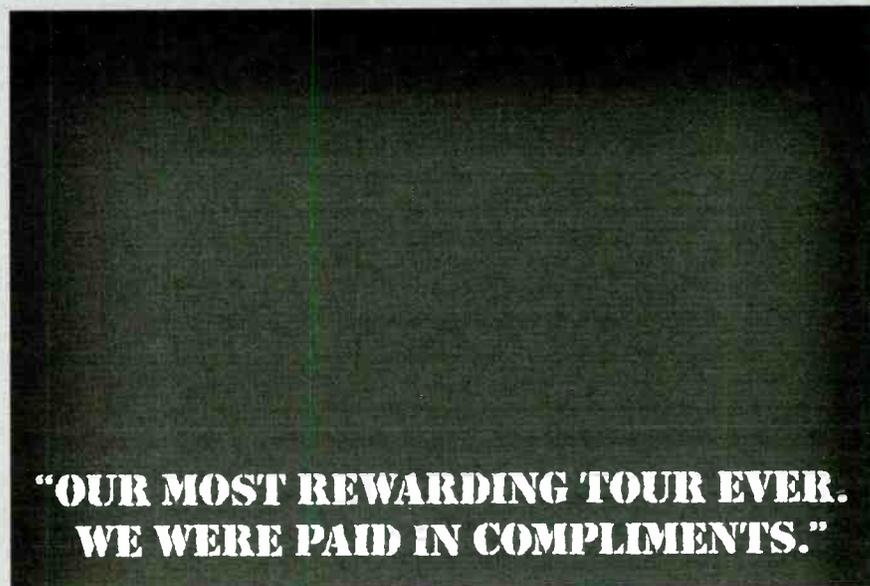
"We are pleased that the market has finally recognized the value of copyrights is not decreas-



ing but is in fact growing as the digital market continues to develop into new and more efficient formats," Barker says.

NEW DUTIES: After 19 years at Billboard, most of that time covering the retail beat, I've added music publishing to my reporting duties. One of the things that I have learned through the years is that the best way to cover a beat is to be open to phone calls, e-mails and ideas from one and all. So I encourage you to reach out, give me your thoughts, story ideas and feedback or even your complaints—I can handle the latter and I need all of the former. You can get me at 646-654-4723 or echristman@billboard.com.

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



Subrosa Union performing aboard the USS Port Royal in the Pacific



"Going on back-to-back tours through several continents was definitely an exhausting adventure. It was also the most rewarding and incredibly humbling experience that we've ever had—something that'll stay with us for the rest of our lives. Collectively, we shared many memorable moments interacting with the troops. But the one that stands out for me, was when one soldier thanked us for giving her a reason to forget war, politics and her job for a couple of hours. It was the best compliment anyone could have ever paid us."

— CHRIS PAULOS, BASSIST FOR SUBROSA UNION



WHERE STARS EARN THEIR STRIPES

FIND OUT IF YOU HAVE WHAT IT TAKES TO TOUR.
GO TO ARMEDFORCESENTERTAINMENT.COM.

'Fun' Downloads

FunStation Tries Kiosk Concept In Brazil

Music download kiosks haven't gained significant traction in the United States, but Brazilian company FunStation sees an opportunity for them in Latin America, where the still-developing state of the broadband market could make in-store downloads more

appealing to consumers.

In September, the first of three FunStation machines opened for business inside a FNAC store in São Paulo, Brazil. The French department store chain, a cross between Barnes & Noble and Best Buy, operates 134 stores in nine countries.

Another French retail giant, Carrefour, plans to begin a pilot program with FunStation in four of its São Paulo stores by the end of the year. If the machines prove to be a hit, Carrefour will roll out FunStations in up to 112 of its biggest stores in Brazil beginning in 2009, according to **Julianne Xavier**, director of Carrefour Brazil's music and DVD category.

Each vending-machine-size FunStation can house up to 400,000 music tracks, or a combination of tracks,

ringtones, videos and other digital media, which reside on the machine's hard drive and are linked to a central server that can update content as needed. The content can be downloaded to a mobile phone, a USB memory stick, an Apple iPod or any other MP3 player. All tracks are digital rights management-free and retail for between 25 cents and \$1, depending on the contract negotiated.

The FunStation was developed by business partners **Armando Perico** and **Bruno Brau**, who joined forces with former EMI Brazil president **Marcos Maynard**. The three are working with former EMI Music Latin America chairman **Marco Bissi** to explore opportunities outside Brazil.

Having music executives involved was instrumental in helping deliver publishing agreements, which have long stalled the development of digital music sales in Latin America. Although a recent Brazilian TV report showed a FunStation kiosk with albums by **U2**, **Norah Jones** and other major-label acts, the company says the display was for demonstration purposes only. FunStation kiosks feature only music from independent labels for now, but the company hopes to reach licensing deals with the majors soon.

One of the difficulties in driving sales of download kiosks in the States is that consumers can easily download music on their broadband-connected home computers. But in Brazil, overall broadband penetration is slightly less than 4% of the population, according to a Cisco Broadband Barometer study released earlier this year by Cisco and IDC. The study also found that the number of broadband connections in Brazil more than doubled from 4 million in 2006 to 8.1 million in 2007.

"Even if broadband takes off, this will always be a less expensive proposition," Bissi says. "You don't need a computer or even a credit card. And we can appeal to impulse buyers who will find FunStations in places like airports or bus terminals."

FunStation's retail partners are cautiously optimistic. "This seems to be a wonderful tool for anyone who wants to have more access to music and videos," says **Fernando Santana**, FNAC's PR director in Brazil.

Because FNAC places a strong emphasis on consumer electronics, selling single-track downloads works as a "complementary sell" for the devices and other players, Santana says.

Carrefour's Xavier says the chain is interested in digital music sales because of the depressed state of CDs. "We see this as a possibility to lift the market," she says.

Latin Notas

LEILA COBO



FunStation kiosks feature touch screens and can sell downloadable music tracks, ringtones and other digital content.

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

Spicy Salsa

Vets Score First Chart-Topper

Venezuelan band **Adolescent's Orquesta** (whose original members were between the ages of 19 and 23 when the band was founded in 1995), has scored its first No. 1 song on Billboard's Tropical Airplay chart—years after its first hit album in the United States.

Salsa track "En Aquel Lugar," written and produced by band-leader **Porfi Baloa**, topped the chart last week and slips to No. 4 this week. It's the second single from the band's latest album, "Búscame," released in January in the United States on WEA-distributed Union Music Group.

Tropical WSKQ (La Mega 97.9 FM) New York PD **Tony Luna** started playing the song June 17 after he saw the reaction of clubgoers when a DJ put it on. "I saw people jumping with the song and very excited about the record," Luna says. "This song was not the promo song. When I heard that tune, I said, 'Why aren't they promoting it?'"

In fact, former Warner Music Latina promoter **Luis Mendoza**, whose father founded and manages the band, says he had been taking the song himself to clubs and radio stations on his rounds. Stations all along the East Coast have added the song to their rotation.

Salsa has "had its highs and lows, and they're seeing that people on the street want to hear salsa again," Mendoza says.

The band has been performing in Mexico as of late and has just been issued visas to enter the States and strike while the iron is hot. If all goes as planned, it will be on the bill Oct. 18 at salsa concert **Lo Mejor de Los 90's** at New York's Madison Square Garden.

The band has toured Latin America and the States through the years behind several albums; its best-selling U.S. release is 1997's "Persona Ideal," which has sold 60,000 copies, according to Nielsen SoundScan.

—Ayala Ben-Yehuda



THE BILLBOARD Q&A?

On Oct. 28, Representciones Artísticas Apodaca will celebrate its 30th anniversary. Started by CEO **Oscar Flores** and a single assistant, today the company has a staff of 62 and offices in Mexico and Houston. What started as a company to promote and book regional Mexican music shows has evolved into a sophisticated operation that includes publishing, management, and concert booking and promotion arms, representing Mexican, tropical and pop acts from Europe to South America. A conversation with Flores follows.

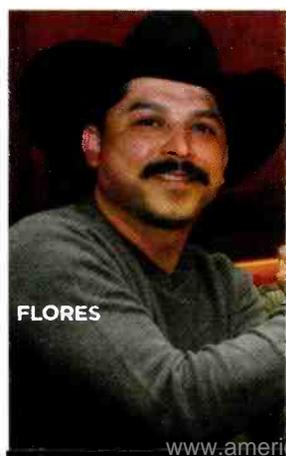
Regional Mexican is known for being a lucrative genre, particularly in the touring arena. Why go into pop?

Our clients asked us. We put together many fairs and typically, one day is regional Mexican and another is pop.

Pop acts give versatility to those events. So, we started to sell shows by acts like **Camila** and **Sin Bandera** and we called them "special events." And because my children grew up with one foot in pop and another in grupero, it made sense.

Do you manage the artists you book?

We always did management and booking within regional Mexican. Artists like **Limite**, **Guardianes del Amor**, **Selena**, we grew with them. Now, we work with the artists' needs. **Kudai**, for example, was a No. 1 act in South America when we got them, but they were only beginning in Mexico and the United States. I represent them for booking in those two countries, but they have their own management. **Elefante**, we both manage and book.



FLORES

How has your business changed in general?

As booking and management companies, we can't fall asleep at the wheel, agonizing over whether there's a budget or not. So we look for alternatives. The label is the root of an artist's growth. We could never have the international infrastructure of a label. But we do hire agencies that do the work of labels and support them. What we've done in recent years is take a percentage of the revenue generated in shows and use it to feed media and marketing. What's most important is for new artists to understand that they have to give a portion of their income to management. Sometimes, when you're an established act, that's difficult to accept. But I only make money if they make money. I invest in the artists and we grow together.

Is it very different to work pop and regional Mexican?

Very much. Pop acts, for example, go out to play and are already paid for 100%, including hotel, transportation, daily stipends. Regional Mexican acts depend on what they sell at the door. **Grupero** acts have always had an uphill battle. We grew like humidity, taking over cities and states, with very little media support. And today, it's extremely competitive. If you're not willing to accept the venue's conditions, someone else will.

You also book and promote Christian artists like Marcos Witt and tropical acts like Sonora Dinamita with much success. What's the secret to your versatility?

You just have to really like everything you promote.

—LC

.com EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.



The Revolution Will Involve Ice Cream

HeartsChallenger/HeartsRevolution Offers New Twist On Band/Brand Relationship

Before the band, the global network of neon-ski-mask-wearing graffiti artists and the whirlwind, seven-shows-in-five-days trips to London, there was a girl with a dream.

A dream about an ice cream truck.

"I wanted an ice cream truck for a long time," Leyla Safai says. "I wanted to curate it like a museum—stock stuff by great artists and sell toys and mixtapes, and take it out to where the kids were hanging out."

HeartsChallenger is the fulfillment of Safai's vision, a line of retooled ice cream trucks selling all manner of treats and trinkets, including candy, ice cream, jewelry, T-shirts, sunglasses and whatever else tickles her fancy.

"I wanted to make sure it was about a feeling and a belief rather than just being about ice cream or fashion or parties or anything," she says.

Safai's first step in launching her business was to design an image that would become the HeartsChallenger logo: a heart flanked by two unicorns. She printed the logo on hologram stickers that she distributed around her hometown of Los Angeles.

"They didn't have a Web address on them or anything and they couldn't really be traced," Safai says. "I didn't want it to be obvious; I wanted there to be some mystery."

After that, she printed and distributed posters with uplifting slogans like, "Be Your Own Hero" and "Burning Bridges Can Help You Learn to Fly." In an example of underground viral brand building, people began connecting the posters and unicorn stickers to her first HeartsChallenger truck, which had begun making the rounds at DJ events and shows around L.A.

Today, HeartsChallenger operates six trucks in L.A., New York and Miami. To generate additional revenue, Safai works with corporate sponsors as a promotional partner.

"Right now, we're working with Diesel to help them promote their 'Dirty Thirty' party," she says. "We go to clubs all over [each] city in the ice cream truck and give kids fliers."

Safai is quick to point out she is very selective when it comes to choosing sponsors to work

with. "We don't take on everything but are willing to connect with the right sponsors, because that helps us fund our other projects, like records and apparel," she says.

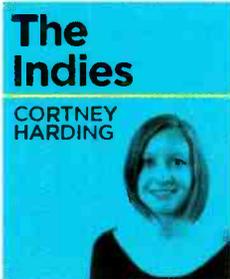
That brings us to the musical component of Safai's business. As she was building HeartsChallenger, Safai met local musician **Ben Pollock** and asked him to write songs for the ice cream truck. After a while, the pair decided to create their own band and dubbed it **HeartsRevolution**. In April, they released a single, "Choose Your Own Adventure" b/w "Domino Effect" and "Prism Effect." The pair plans to release a five-song EP on IHeartComix Records Oct. 21 and is in the studio recording a full-length album.

Although Pollock and Safai say that the band and HeartsChallenger "aren't marketing ploys for each other," much of the coverage of HeartsRevolution has involved discussion of its associated "lifestyle brand." The pair has also used a HeartsChallenger ice cream truck as a tour van and has been known to plug in and play events where the two are selling ice cream.

Franki Chan, who runs the label, sees similarities among HeartsChallenger, HeartsRevolution and IHeartComix that go beyond the vital organ in their name. "When I started IHeartComix, I had a name before I had a clear concept," he says. "There is an element of evolution to both; IHeartComix and HeartsChallenger were focused on parties and creating styles before we added the element of the label and the band."

"At this point, HeartsRevolution are really at the forefront of what I like to call the 'post-brand band,'" Chan says. "For artists now, the goal is to create an enduring brand that lasts far beyond a record or a song. You need to develop a strong concept in order to have a long life."

"Look at **Kiss**," he continues. "They have a very strong identity that transcends their music or any songs they write. They got grief when they did it first, but now everybody recognizes they were groundbreaking. I always make sure I sign bands that have other skills besides music, because you need more than that to establish your brand these days."



The Indies

CORTNEY HARDING

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



WOLFMOTHER

GLOBAL BY ANGUS BATEY

LUCKY 13 FOR MOBOS?

Urban Music Showcase Secures Greater Broadcast, Biz Support

LONDON—As a higher-profile, better-connected 13th edition of Britain's urban music showcase nears, the Music of Black Origin Awards may have finally reached a tipping point as a promotional platform.

Since their 1996 inception, the often-controversial MOBOS "have definitely contributed to the success of people like Dizzee Rascal, Amy Winehouse, Estelle and myself," rapper Sway says.

A 2005 MOBO winner, Sway was nominated again for this year's awards that will be held Oct. 15 at London's Wembley Arena. "Winning made people in the media take me more seriously," he says, "and the platform it gave me magnified my audience many times."

The publicly voted awards have steadily risen in prominence as Britain's homegrown urban music has gained popularity. "It's been a vintage year for British [urban] music," MOBOS founder Kanya King says, "and it's always been our intention to bring this music to the masses."

Accordingly, this year sees expanded broadcast exposure, while a slimmed-down committee of 20 black music experts—DJs, critics and artists—replaced the previous hundreds, producing more sharply focused shortlists.

Meanwhile, music business heavyweights—including BBC controller of popular music Lesley Douglas, IFPI chairman John Kennedy and Universal Music U.K. CEO David Joseph—joined a steering committee to help ensure stronger levels of industry support and interest.

Kennedy calls himself an advocate on behalf of the awards to the wider music industry. "Over the years, the MOBOS have sometimes not had as much support from the industry as they deserve," he says. This year, however, he says broadcasters and label execs have been "very supportive."

Initially criticized by the U.K. music press for focusing on big-name American artists to appeal to broadcasters, today the MOBOS appear visionary, with previously championed artists enjoying breakout success.

There's no better example than U.K. singer/rapper Estelle. After 432,000 U.K. sales and 1.2 million U.S. downloads of her "American Boy" single (Home School/Atlantic), she leads this year's nominations with four nods. Estelle presented Amy Winehouse with her best female award in 2007, but even then was no stranger to the MOBOS, having won the best newcomer title in 2004.

The ramped-up broadcast support finds top 40 network BBC Radio 1 and its urban digital

GLOBAL BY CHRISTIE ELIEZER

Too Big In Oz?

UMG Deals Spur Aussie Market Power Worries

MELBOURNE—Could the days of independent labels be numbered Down Under?

Dogged in Europe by indie complaints of "creeping dominance"—ultimately dismissed by regulators—Universal Music Group has quietly consolidated its grip on Australia's recorded-music market. However, local industry sources claim new label deals give UMG more than 40% market share and potentially raise new antitrust issues.

Stuart Watters, chief executive of the 350-member Australian Independent Record Labels Assn. (AIR), confirms that his organization is considering raising the issue with the Australian Competition and Consumer Commission, the federal government's antitrust watchdog.

"Concentration of market power is always of concern," says David Vodicka, who heads 20-year-old indie Rubber Records in Melbourne. "The ACC puts 35% as the threshold in terms of market share."

Universal Music Australia managing director George Ash declines to comment upon potential antitrust issues but insists his label-hunting is "not about market share but [about] gaining profile for Australian music." Each indie, he adds, "has its own vision; we're just [buying] into their vision."

Two recent UMA deals set independents' alarm bells ringing.

In July, UMA acquired 50% of artist managers John Watson and Melissa Chenery's label Eleven A Music Co.—home to domestic chart-toppers Missy Higgins and Silverchair—which switched distribution from EMI Music Australia Sept. 1.

On Oct. 1, Mushroom Group's Liberation Music—with a roster including Jimmy Barnes, the Church and Kasey Chambers—moved to UMA from Warner. Official market-share figures are unavailable, but industry estimates suggest the two deals take Universal close to a 42% share.

Universal's latest moves follow joint ventures with artist manager Paul Piticco's Dew Process

(Powderfinger, Sarah Blasko) and tour promoter Steve Pavlovich's Modular Recordings (Wolfmother, Cut Copy).

Eleven's global deal (billboard.biz, July 30) gives it "artistic control but big-label muscle," Watson says. "With media and retail so fractured, you need to hit all bases with your release in one go."

For his part, Melbourne-based Mushroom Group chairman Michael Gudinski praises Universal's willingness to work with his company's concert, merchandising, movies/TV and marketing divisions. Liberation's deal, he adds, should "also make it easier for our acts to break overseas markets."

Universal's dominance "is of concern," indie Shock Records chief executive Marcus Seal adds. For independents, Seal says, "the barriers to mainstream media will [now] be more difficult."

Industry estimates put the indie sector's 2007 Aussie market share at 20%, excluding major-distributed labels like Eleven or Liberation. Key indies include Shock (Architecture in Helsinki, True Live), Central Station (Dannii Minogue, Gameboy Gamegirl), Laughing Outlaw (Perry Keyes, George Byrne) and Boomtown (Horsell Commons, Angela's Dish). Distributors include Shock, MGM, Inertia, Amphead, Fuse and Creative Vibes.

Universal's major-label competitors declined to comment directly upon market-share issues. However, Sony BMG Australia chairman/CEO Denis Handlin says he "always hoped to see all the [major] companies increase their involvement in local artists. It appears [UMA] have made a decision to have a swing."

Sony BMG Australia distributes seven "independent" labels (including Alberts, Nine Network and Peppermint Blue) and Handlin says he is finalizing negotiations with another key indie.

At the other majors, Warner Music Australia president of A&R Michael Parisi says he doesn't have plans for label deals but instead careful expansion of its 12-strong domestic roster. "The smallest rosters are the most successful," he says. "You don't break acts if you stretch yourself."

While not revealing details, EMI Music Australia chairman Mark Poston says the company is talking to artists and labels, and aims to "explore some new models and structures."

Meanwhile, Gudinski sees a further bonus in joining Eleven, Modular and Dew Process under the Universal umbrella, saying he looks forward "to sitting down with those guys to utilize our strength to benefit our Australian artists." ●●●



WATTERS

MOBO WORKING

Three U.K. Urban Acts Set For Breakout Success

BRYN CHRISTOPHER

Based: Birmingham
Current release: "My World" (Polydor, United Kingdom; Interscope, United States)
Booking agent: 13 Artists, Brighton (United Kingdom); William Morris Agency, Los Angeles (United States)
Nominated in this year's best newcomer



CHRISTOPHER

category at the MOBOS, one-time stage school dropout Bryn Christopher is enjoying a rapid rise to U.K. stardom.

The 22-year-old's first tour was supporting Amy Winehouse in late 2007, and his U.K. top 10 debut album, "My World," released Sept. 8, attracted comparisons to acts ranging from Gnarls Barkley to Otis Redding. Lead U.S. single "The Quest" arrived Sept. 16 with a video incorporating footage from ABC show "Grey's Anatomy," after the song was used in the season-four finale.

GLOBAL NEWSLINE

>>> U.K. ACTS LAUNCH LOBBYING BODY

More than 60 U.K. acts—including Radiohead, the Verve, Kaiser Chiefs and Kate Nash—have joined the Featured Artists' Coalition, a new lobbying group that will campaign for the protection of performers' and musicians' rights. The London-based organization officially launched Oct. 5 at Manchester's In the City conference. Other acts signing the founding charter include Pink Floyd's David Gilmour, Billy Bragg and Klaxons. The coalition says it will work to ensure that artists retain ultimate ownership of their music and that agreements between artists and others are fair and transparent.

—Andre Paine

>>> DOUBLE Q WIN FOR COLDPLAY

Coldplay, John Mellencamp and Glen Campbell were among the winners at this year's Q Awards, held Oct. 6 at Grosvenor House Hotel London. Coldplay's "Viva La Vida or Death and All His Friends" (Parlophone) was voted album of the year, and the band was also named best act in the

radio offshoot 1Xtra adding dedicated programming before, during and after the event. As before, digital channel BBC3's live TV coverage precedes highlights two days later on terrestrial flagship BBC1.

Radio 1/1Xtra live music and events editor Jason Carter says the coverage reflects a convergence of the broadcaster's interests with the MOBOs'. "Black music is going great guns," Carter says, "particularly with U.K. talent, and we want to be a part of that."

The MOBOs' sponsor base has also expanded, with Sony Ericsson and U.K. mobile phone retailer Carphone Warehouse joining principal commercial partner Western Union.

While insiders admit the MOBOs still lag behind the BRITs and the Mercury Prize in the U.K. music awards' pecking order, there's emerg-

ing clarity regarding its purpose and effect.

"I love the BRITs and one day aspire to be nominated, but [that's] kind of far-fetched," says Sway, a 2006 Mercury nominee.

"At the Mercurys, because it's so eclectic, I'm just another act; with the MOBOs, I know as long as I'm producing quality music and I'm still relevant, they're going to recognize that."

King aims to turn the MOBOs into a year-round entity. She plans to organize regional unsigned artist tours and is preparing the launch of an Internet portal "with music at its core" that emphasizes community work and music business recruitment.

"People have said, 'That's not going to work—you're an awards show, you're about entertainment,'" King says. "But we have this amazing platform; we have to utilize it." ◆◆◆



ZARIF

Based: London

Current release: Debut single "Let Me Back" due in December (Sony BMG)

Booking agent: William Morris Agency, London (United Kingdom only)

One for 2009? Last year, Britain's biggest-selling newspaper, the Sun, tipped Zarif Davidson for stardom,

but the 23-year-old daughter of a Scottish father and Iranian Jewish mother has yet to release her first single. Any reluctance on her management's part to risk her ending up an also-ran behind a glut of Amys, Duffys and Adeles is understandable: While sharing her fellow female Brits' vocal presence and soulful inflections, Zarif—think Winehouse with Madonna's pop flair—could yet outperform them all. Zarif's first U.S. single will appear in March.



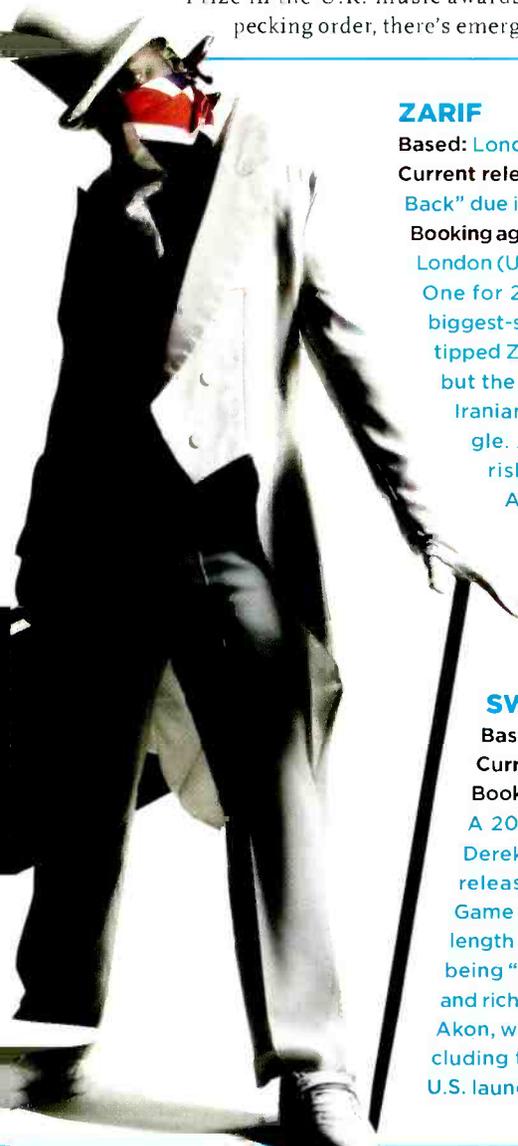
SWAY

Based: London

Current release: "The Signature LP" (Dcypa)

Booking agent: Coda, London (United Kingdom only)

A 2008 MOBOs best male nominee, Ghana-born Derek "Sway" Safo had issued only a couple of self-released mixtapes when he beat 50 Cent and the Game to the best hip-hop MOBO in 2005. His two full-length U.K. albums on his own Dcypa label—the latest being "The Signature LP," released Oct. 6—are intense and rich in quick-witted humor. Those qualities attracted Akon, who has signed Sway to his Kon Live imprint (excluding the United Kingdom and Europe) with a 2009 U.S. launch planned. —AB



world. The two awards were among those voted by readers of Q magazine and its Web site. A panel of judges determined the other award winners. Kaiser Chiefs won best live act, Vampire Weekend collected the best video award for "A-Punk" (XL Recordings), and melodic rock trio Keane won best track for "Spiralling" (Island). David Gilmour dedicated his outstanding contribution award to Pink Floyd keyboardist Richard Wright, who died of cancer last month at age 65. Mellencamp collected the classic songwriter award, and Campbell was named a "Q Legend." —AP

>>> STRIPE RADIO LAUNCHES DOWN UNDER

Australia's first mobile radio subscription service, Stripe Radio, launched Oct. 2. For a monthly fee of \$7.95 Australian (\$6.30), subscribers can access 30 channels through their third-generation mobile phones and computers. The channels include such genres as '60s American psychedelic rock, Japanese pop, love songs, hip-hop, chill-out jazz and the Australian top 50. Stripe also plans to add news, sports and lifestyle services. Stripe founder/artist manager Glenn Wheatley (John Farnham, Delta Goodrem, Little River Band) says he expects the new broadcaster to have 40 ad-supported channels by Christmas and 100 by the end of 2009. The service is targeting a subscriber base of 20,000 within its first six months. —Christie Eliezer

GLOBAL BY MARK SUTHERLAND

U.K. Radio Loses Its Virginity

Under New Ownership, Virgin Rebrands As Absolute

LONDON—The foyer of Absolute Radio's central London headquarters currently resembles a building site. It's rather fitting, given that the United Kingdom's newest national rock station is very much under construction as it attempts to build on the shaky foundations left by its predecessor, Virgin Radio.

"We don't doubt the size of the task ahead," Absolute COO Clive Dickens says. "We're just a name at the moment, whereas Virgin earned brand status many years ago."

The name change, effective Sept. 29, was necessitated when Mumbai-based Times Infotainment Media Ltd. (TIML)—a division of media giant Times of India Group—bought Virgin from U.K. media group SMG in June in a deal worth £53.2 million (\$93.9 million). It appointed Dickens' radio group, also known as Absolute Radio, as manager of the new sta-

tion, adopting its name in order to pursue business opportunities not permitted under the Virgin license.

Dickens maintains that rebranding from Virgin—voted the U.K. public's most admired brand in a 2007 independent poll—does not constitute a risk.

"The Virgin Radio brand doesn't have the same connection with our audience that the wider Virgin brand does with consumers," he says. "Because the station has been underinvested in terms of marketing and starved of passion on air, we can quickly fix that."

Launched in 1993 by Richard Branson, Virgin/Absolute remains Britain's only national commercial rock station, broadcasting on FM in London and nationally on AM/DAB digital radio. Branson sold the station in 1997 and, while it once commanded more than 5 million weekly listeners, it now has a total weekly reach of 2.4 million, according to Radio Joint Audience Research, the official body in charge of measuring U.K. radio audiences.

But Dickens is promising much more than just a name change as he pursues a "medium to long-term target of 3 million listeners."

A series of presentations to the music industry pledged a wider range of music, more support of new artists and cooperation in future business ventures, including a download subscription service. Listeners, meanwhile,

ers to AC-formatted BBC Radio 2, Britain's most-listened-to music station with a weekly reach of 13 million, according to RAJAR.

No one at Radio 2 would comment but Mike Walsh, head of music for modern rock network Xfm, which could suffer due to Absolute's increased commitment to new music, laughs off talk of competition.

"They may be able to temporarily create the perception they are an exciting new music station because there are lots of big bands—Snow Patrol, Razorlight, the Killers—coming back," he says. "But when those bands aren't around next year, the cracks will show."

Ultimately, however, Absolute's British audience may only be a steppingstone in Times of India Group's ambitious expansion plans. The private—in every sense of the word—company rarely reveals its hand, although it has a reputation for long-term development of its acquisitions.

TIML CEO A.P. Parigi could not be reached for comment, but Dickens says this is unlikely to be its last European acquisition.

"There are opportunities in lots of countries," he says. "This isn't just about London or the U.K.—but we have got to get those right first." ◆◆◆

Additional reporting by Nyay Bhushan in New Delhi.



Absolute Radio's GEOFF LLOYD, right, interviews KAISER CHIEFS.

DIGITAL BY ANTONY BRUNO

A New Battle Plan

Fresh Approach Needed In RIAA's Fight Against Piracy

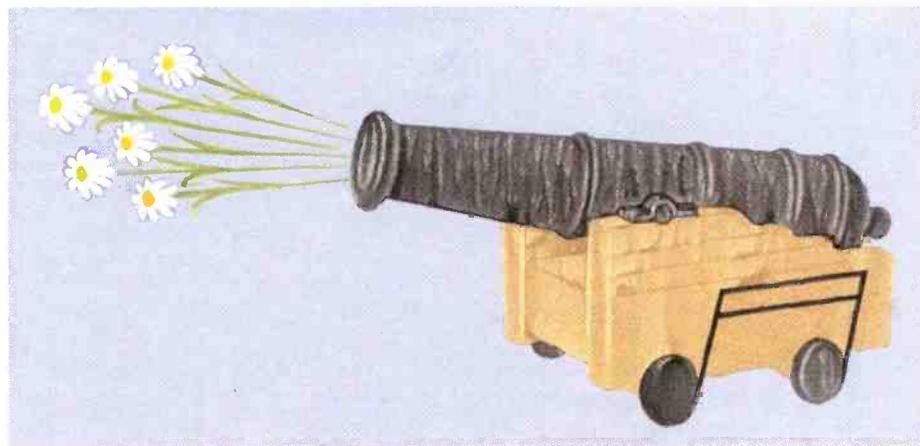
Five years have passed since the RIAA fired the first shot in its ongoing and still-controversial litigation campaign against peer-to-peer (P2P) users trading music files.

To be sure, the organization's efforts since then have resulted in their share of successes and failures. But perhaps it is time to start abandoning previous approaches and replace them with new anti-piracy tactics better designed to address today's vastly changed digital music environment.

From the very minute it issued the first 261 lawsuits on Sept. 8, 2003, the RIAA's strategy to target P2P users rather than just the P2P networks themselves was a contentious one. Why, many critics asked, would an industry take the extraordinary step of suing its own fans? The reason was simple—file sharing was contributing to massive hemorrhaging in music industry revenue, and the RIAA was given a mandate to do anything and everything in its power to stop the bleeding.

And despite claims by detractors, the early stages of the litigation campaign arguably had some impact. The number of people aged 13 and older in the United States admitting to downloading music from P2P services fell from 20% of Internet users in March 2003 to 11.8% that November after the initial litigation campaign went into effect, according to data provided by NPD Group.

Keep in mind this data is based on an anonymous survey of individual Internet users



conducted six times per year and is affected by music release schedules and the obvious reluctance by some to admit behavior considered illegal or morally wrong.

"The industry has been more successful than some people give it credit for," NPD analyst Russ Crupnick says of the RIAA's litigation campaign. "It had one of the largest impacts we've seen on dampening P2P usage."

While that drop in usage was short-lived, the RIAA's official position is that piracy rates would be far higher now if it hadn't pursued the litigation campaign and that its efforts helped foster the development of authorized music services.

"Think about what the legal marketplace and industry would look like today had we sat on our hands and done nothing," the RIAA said in a statement to Billboard.

For the sake of argument, let's say it's true that music piracy would be far worse without the ongoing crack-

down on file sharers. The question now is whether the campaign can remain effective in the years ahead.

The initial rounds of subpoenas shocked parents into taking a closer look at their kids' online activities. But the educational benefit of the strategy has begun to wane. According to NPD, two-thirds of 9- to 14-year-olds in the States surf the Web unsupervised. Another 59% say they download music themselves, without any parental assistance.

"The findings in this report suggest that the industry can still do more to promote specific ways children can obtain digital music legally, through prepaid accounts and gift cards," Crupnick says. "Another potential way to reach kids is through industry-sanctioned, ad-supported Web destinations where kids can obtain digital music safely and legally."

The effort was a PR minefield from the beginning. Besides the tricky proposition of suing music fans, the lawsuit campaign often unwittingly targeted young children, grandmothers and unemployed single moms due to the fact that it could only identify IP addresses, not individuals.

Of late, however, high-profile legal setbacks have dealt a blow far more serious to just the RIAA's image, but also striking at the heart of the campaign's strategy itself. The sole point of the lawsuit effort is to reinforce the message that P2P file sharing is illegal. At first, while large settlements against defendants made the RIAA out to be the bad guy, they at least succeeded in driving that message home.

BITS & BRIEFS

LIVE FOLDS EXCLUSIVE

Ben Folds is teaming with Apple to offer fans exclusive live music through the iTunes store. Folds is already selling his new album, "Way to Normal," as an iTunes pre-order to those buying tickets to his current tour, thanks to an ongoing partnership between Apple and Ticketmaster. Building on that earlier effort, Folds will record one live track in each of the 10 cities on the tour and make that track available the next day exclusively on iTunes through a program called "Sounds of Last Night . . . This Morning." Once the tour ends, the live tracks will be compiled into a live album, also available exclusively via iTunes. Fans who purchase any of the earlier live tracks will receive a discount via iTunes' Complete My Album feature.

MOSES AVALON WORKSHOPS

The Moses Avalon Co. has launched a virtual music industry workshop called Confessions Workshop On-

Line, based on the company's series of music business educational events. Online lessons include such topics as copyright and royalty discussions as well as digital distribution and music piracy issues. The site will also post the company's archives of live Q&A sessions from prior events and links to submit questions.

DOWNLOAD TO FIGHT HUNGER

EMI Music Group is joining forces with Blackstone Winery and RightsFlow to raise funds for World Hunger Year's Artists Against Hunger and Poverty initiative. The charity initiative involves a Blackstone promotion that offers customers two free songs from more than 160,000 tracks provided by EMI. Each time a customer uses a redemption code to download the new music, Blackstone will make a donation to the WHY campaign. RightsFlow is managing the technology behind the program. The campaign will run through Jan. 31, 2009.

HOT RINGTONES™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ORIGINAL ARTIST |
|-----------|-----------|---------------|-----------------------------|---|
| 1 | 1 | 89 | #1 ADIOS AMOR TE VAS | GRUPO MONTEZ DE DURANGO |
| 2 | 3 | 205 | PINK PANTHER | HENRY MANCINI |
| 3 | 2 | 207 | SUPER MARIO BROTHERS THEME | KOJI KONDO |
| 4 | 4 | 177 | BECAUSE I GOT HIGH | AFROMAN |
| 5 | 6 | 132 | BEST FRIEND | 50 CENT & OLIVIA |
| 6 | 7 | 96 | STAIRWAY TO HEAVEN | LED ZEPPELIN |
| 7 | 5 | 190 | CANDY SHOP | 50 CENT FEATURING OLIVIA |
| 8 | 11 | 168 | HALLOWEEN (MOVIE THEME) | JOHN CARPENTER |
| 9 | 8 | 102 | ROCKSTAR | NICKELBACK |
| 10 | 13 | 88 | WHEN WE RIDE ON OUR ENEMIES | 2PAC |
| 11 | 12 | 88 | DOWN WITH THE SICKNESS | DISTURBED |
| 12 | 9 | 9 | A MILLI | LIL WAYNE |
| 13 | 16 | 55 | CRANK THAT (SOULJA BOY) | SOULJA BOY TELLEEM |
| 14 | 20 | 55 | HOW DO U WANT IT | 2PAC FEATURING K-CI AND JOJO |
| 15 | 10 | 84 | I AIN'T MAD AT CHA | 2PAC |
| 16 | 15 | 7 | MRS. OFFICER | LIL WAYNE FEATURING BOBBY VALENTINO & KIDD KIDD |
| 17 | 17 | 55 | BED | J. HOLIDAY |
| 18 | 14 | 177 | SWEET HOME ALABAMA | LYNYRD SKYNYRD |
| 19 | 18 | 112 | CHANGES | 2PAC |
| 20 | 24 | 159 | MY HUMPS | THE BLACK EYED PEAS |

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

MEF CTIA

STATION TO STATION

Internet radio may be threatened by higher royalty rates, but Aluratek's Internet Radio Jukebox will help more listeners find their station of choice. Users simply insert the USB device into an Internet-connected computer to easily search and access more than 13,000 radio stations in more than 300 countries. Search by location, genre or title, and browse top stations by streams in each region.

The system allows users to save their favorite stations, as well as vote for the best stations in each region as a way of recommending them to other users. And it all runs directly off the USB drive, so software doesn't need to be installed, and there aren't any monthly fees.

The Internet Radio Jukebox is available for a suggested retail price of \$40. —AB



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

DIGITAL
MEDIA ASSN.
EXECUTIVE
DIRECTOR

Jonathan Potter

Now that the Copyright Royalty Board has issued new mechanical royalty rates, the head of DiMA explains what's next.

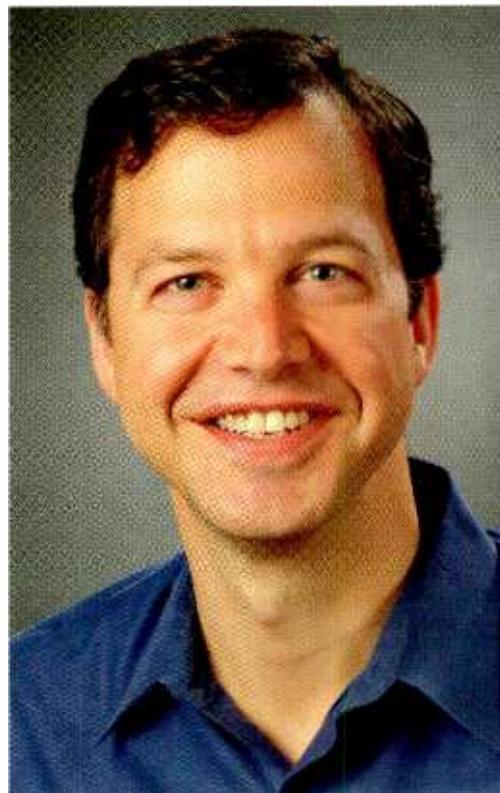
Jonathan Potter could be forgiven if he wanted to take a vacation.

The executive director of the Digital Media Assn. (DiMA) has spent the last several years as a prominent voice in the often contentious debate over mechanical royalty rates. That process culminated with the U.S. Copyright Royalty Board's Oct. 2 ruling, which set statutory rates for physical product, permanent digital downloads and mastertone ringtones (Billboard, Oct. 11). The CRB also approved the terms of a milestone industry settlement on interactive streaming and tethered downloads.

Potter has headed DiMA from its founding in 1998. Since then, digital media has captured an increasing share of the overall recorded-music revenue, while fundamental changes have occurred in the major labels' attitudes toward new digital business models, including the labels' embrace of digital rights management-free downloads. That's created new opportunities and challenges for DiMA members, including tech companies and retailers like Microsoft, Apple, Amazon and Best Buy, as well as Internet players of all sizes, like Yahoo, AOL, YouTube, Pandora and imeem.

An outspoken advocate on behalf of digital media companies, Potter was nonetheless among the industry figures who expressed satisfaction with the CRB's mechanical royalty ruling, even though the rates diverged from what many, including DiMA, had sought.

Potter spoke with Billboard about the digital music market, the implications of the CRB ruling and what's ahead for his organization.



At this year's NARM convention, you made some interesting points about the future of digital music, saying that you can't put the genie of free music back in the bottle. When you represent your members, are you assuming there is going to be a percentage of the population that takes music for free and that you have to offer an alternative?

Our member companies anticipate that music will always be available for free. One of the most frustrating [aspects of] licensing discussions with copyright owners is the industry's efforts to set minimum prices or baseline prices, which reflect someone's idea of where the market pricing must be or should be, rather than accepting that the market is setting the prices. If you're charging a legal music [service] a penny a stream for on-demand streaming or if you're charging people a minimum price per sell, it doesn't reflect the fact that your customers can still get it for free and that the market is dynamic and prices are still going down, not up.

Knowing that music will always be available for free, our job is to sell bottled water. And it's a reasonable proposition. It's just challenging.

The CRB rate for permanent digital downloads is almost twice as high as the minimum rate you had sought. Do you still feel satisfied by the decision that was made?

Digital download companies are comfortable with the status quo. We would've strongly preferred a percentage of revenue calculation to reflect pricing dynamics. And sure, we would have preferred a lower royalty rate. But there is no inflation adjuster which the publishers ask for, the 3% or 4% annual increase, and it's a certainly a substantially better outcome than the webcasters' decision.

Do you plan on appealing any of the rates?

I don't anticipate we'll be appealing the 9.1-cent [rate for permanent downloads]. I think there is some potential for appeal on the mastertone rate. That was a pretty extraor-

dinarily high figure. The publishers wanted a 15-cent minimum, and the judges came in with a 24-cent price. I think they're looking at agreements that were made two or three years ago, when the ringtone prices were much higher. There may be an appeal of that part of the decision, I'm not sure.

In terms of the percentage of revenue calculation you had wanted, one of the arguments in favor of that rate structure is that it gives smaller companies a greater ability to enter the marketplace.

We're interested in a percentage formula because pricing is dynamic. For sound recordings, wholesale and retail prices have dropped dramatically in the last seven or eight years, but publishing royalty rates have increased, so unfortunately these royalties are out of whack in terms of the split between record companies and publishers. And we thought that by setting a proportion or a percentage [of revenue], then they would become self-regulating.

What does having a statutory rate for digital downloads mean for online retailers?

Stability. There's no business when you don't know the cost of your supply of your product. It's very difficult. [The ruling] allows people to model their businesses' financial models and be better than they were before.

Publishers have stated they want mechanical royalties to be paid to them directly so that they don't have to go through the labels or any other bodies. How would that affect your members?

It's much easier to service the download services and the subscription services if the publishing rights are sublicensed. It's just an easier management task. We need the rights from the record labels. We need the rights from the publishers. If the record labels already have the rights from the publishers because they're pressing CDs or selling downloads or have their own download stores, then their willingness to pass through those licenses substantially reduces our member companies' transaction

costs, while increasing only marginally the labels' costs, because we feed them data which should be passed back to the publishers.

The hardest part is identifying the publishers and identifying the splits. We can't do all the necessary authorizations and be worried about infringement suits. It's a lot easier to deal in the world when you have 100% coverage with ASCAP, BMI or SESAC, or 100% coverage with SoundExchange. I think the sort of vision that we still have is that there will be a single or limited number of agents who collectively will represent all of the publishers. That was a part of the legislative effort a few years ago, and I suspect that issue will be back before Congress by 2009.

What's next on the agenda in '09?

We expect music publishing reform will be back in Congress next year, along with webcasting reform and, more broadly speaking, radio reform. As the record labels pursue [terrestrial radio] royalty legislation, we will simultaneously be making an effort to level the playing field and clean up the laws so that Internet radio, satellite radio, cable radio and [terrestrial radio] join the family of paying customers and will all be paying in a reasonably competitive range. Certainly Internet radio directly competes against satellite and broadcast radio. So we think the royalty rate should also be competitive.

We will also be carefully watching the ASCAP rate court. There's been one decision with AOL, Yahoo and other networks on performance royalties for Internet services (Billboard, May 10). And ASCAP had initiated several more cases [that include ones] with respect to several of our member companies, so we are watching that carefully. ...

Knowing that music will always be available for free, our job is to sell bottled water. And it's a reasonable proposition. It's just challenging.



THE BILLBOARD

Q&A

On The Eve Of His Being Honored With
The City Of Hope's Spirit Of Life Award,
The UMG Chairman/CEO Took Time To Discuss
Everything From U2 To MySpace To Guy Hands

DOUG MORRIS

BY BILL
WERDE

PHOTOGRAPHS
BY ANTHONY
SAINT JAMES

What's impressive about Doug Morris' midtown Manhattan office presents itself in modest statements. In one corner is a giant white canvas with a charcoal scrawl of a little boy; it turns out to be a self-portrait by Universal Music Group artist Bono. Another wall holds portraits of Louis Armstrong, Count Basie and Dizzy Gillespie, given to him by producers Jimmy Jam and Terry Lewis. The room is big enough to hold two couches, but it's not ostentatious. By the standards of CEO offices, the digs are unassuming—and after spending a few minutes with the man, this feels pretty right. In a two-hour conversation with Billboard, Morris creates his own credit crunch—he hardly gives himself any. But the reality is that his music company is now responsible for a 32% market share and that UMG has led the way in pressuring digital services to cough up equity and cash in exchange for its music. Morris discusses these business moves with almost folksy common sense, but he lights up about two things: One is music, whether he's talking about his early days as a songwriter or the records that excite him now. The other is his own history, which intertwines richly with that of the modern music business. "It's not about how you go down, though," Morris says, describing his dramatic exit from Warner Music Group in 1995. "It's about how you get up. That's a great lesson in life." And not a bad one for the music business.

I UNDERSTAND YOU don't necessarily jump at the chance to be honored at benefits.

I did one in 1980, and I didn't like the experience. I think I did it [more] for my mother than anything else. But Ahmet [Ertegun], my boss, asked me to do it, so I did it. I didn't like the experience because I wasn't qualified or in a position where I should have been up there in front of thousands of people getting any accolades. That's how I felt. I felt humbled by it, and I thought, "It's much better to write a check each time." And then of course now, getting to the present, fast-forward 28 years, Ahmet had been trying to get me to do this for quite a while.

And Interscope Geffen A&M chairman Jimmy Iovine is going to introduce you? No pressure on Jimmy, right?

I hope there is. [laughs] He better be careful how he introduces me, because I come next.

Let's talk about Universal Music Group. What have your highs and lows been this year?

The positive was that Lil Wayne became Lil Wayne, and the disappointment is that U2 will fall into next year. That would have been incredible to have, but you can't put artists out until they're done, and that's certainly the way it should be.

The U2 camp must have felt pretty strongly, because the band had recorded a lot of songs for this album. What did Iovine think of what he had heard?

He thought it was marvelous. But he's not the answer. The answer is the group. If the group thinks they can make it better, they make it better. It's just such an important worldwide act that it has to be what they want it to be.

Do you feel like you've mentored certain people through the years?

Well, I don't know what the word "mentored" means. The ones I've worked with . . . I mean, I've worked with Jimmy [Iovine] for years. I've worked with Jason Flom, Craig Kallman, David Foster. I've got an amazing team of people here now . . . most of the major people who are in the industry today.

What do you look for—I mean, this is a great diversity of people you've just talked about. They're very different styles.

Whatever their education is, whether it is or isn't, it's about them having some connection with culture and the fact that they are competitive and driven and intelligent. When you get that group of people together, you win. I can recognize them a mile away.

When you look back on your career, was there anything you got really wrong?

Yeah. I could've [signed] Bob Seger, and I didn't. Every time I hear "Night Moves" . . . I love that record.

What about a time when you made the right call under tough circumstances?

Moving ahead and supporting artists against censorship, under tremendous pressure. And that was the right move. As far as the artists were concerned, my job was always to look out for their rights, and very often it's a difficult slope.

Tell me about those situations.

It started [as an executive at Atlantic Records] when I signed 2 Live Crew, and it started a national debate about these kind of groups: "Should they be sold? How should they be sold?" And we took a lot of flak on it. It is an interesting discussion, and it's hard to defend sometimes, but I do believe in freedom of speech. I didn't put out the Ice-T ["Cop Killer"] record, but Warner did.

A couple of years later, you had been fired from Warner Music Group and started what would be come UMG, and WMG dumped off Interscope, largely due



to the pressures associated with those 2 Live Crew and Ice-T records.

I brought Interscope into this group as one of the great founding blocks of this particular record company. It was run by an incredible, brilliant executive. And they got rid of him, too. When they let that company go they allowed us to breathe, because there was no way I wasn't getting them . . . it all turned around. We very quickly became the dominant company in the music industry and [WMG] came down.

If you had to choose between saying "I love music" or "I love the business of music" to define yourself, which would it be?

Oh, much more the music end. Oh, absolutely, no comparison. To run a record company, you have to be bilingual, though. You have to be able to deal with the music people with music, and you have to deal with the business part, because they go together more and more.

Let's move to present-day issues. When you come to work, what do you see as your biggest challenge?

The biggest problem is always getting hits. That's the one thing that has never changed. The way of delivering music has changed, the way of listening to it has changed, the way of distributing it has changed, but it's always the music.

The next is the challenges of the technology. Everyone knows the record business has been hurt badly by criminal behavior, by people stealing our music. They think it's a vic-

timous crime. Meanwhile, we have probably half as many people working for the company as we used to.

Were the RIAA lawsuits a good idea?

It was an act to try and publicize that this is stealing and this is wrong. That's one way to look at it. Did it work? I don't know. Maybe it stopped some people from stealing, maybe it didn't . . . Did they deserve to get caught? Probably. People don't like policemen. I understand that. And maybe they're right. But when you see all the stores close and you lose half your employees and you can't sign bands to record them, because people are stealing, we do things to try and stop it. You have a lot of people who think that things should be free. I don't know how they think we should produce it for free, but there's a lot of people who aren't logical.

The lawsuits have been rough from a PR standpoint, in terms of developing a real hubris from a certain subset in the blogosphere and magazines like Wired. I felt, and many others I spoke with felt that Wired—a magazine I once wrote for, by the way—took some cheap shots in a November 2007 article that you were interviewed for. How did you feel about that piece?

They can write whatever they want. I think they see things differently than I do. My job is to protect artists, the people that work here, the copyrights . . . they have a feeling that I stop technology by trying to stop companies from infringing

GROOMING BY ELISA FLOWERS FOR BERNSTEIN & ANDRIOLI; FLORE LARRY BUSACCA/WIREIMAGE.COM

on our products—that we stopped the growth of all these companies because we don't like the use of our product without a license. I think that's their point of view. I have no problem with their point of view.

They were trying to make fun of me because I'm older and because I come from a different era. But like I told you from the beginning, there's a couple of things that just don't change. People don't get that. They're so entranced and enthralled by all the shiny, new technology, they don't understand that it doesn't work unless you have music that people want. No one's going to download music they don't like.

One of your strategies has been to take equity investments in up-and-coming music Web sites and services, like Buzznet and MySpace.

No one's going to build a business off our backs if I can help it without us being part of it. It's just not fair. We had numerous situations of criticism by the techies that "we're stopping progress." And that's not what happens. What happens is they come back and we say, "Well, we want to be in business, but we've got to be in business in a legitimate way and give these songwriters and these artists the royalties they deserve." Is that being aggressive? Is it being aggressive or is it not being taken advantage of?

If these companies are successful, we'll do well. It's better than having a company like MTV where we gave them our music for very little money and they built a \$30 billion company or whatever it was for nothing. If one of these things becomes a big enterprise and it's off of our product, it seems to me that we should own part of it.

So you're placing your bets and seeing . . .

It's not like we're placing our bets. You have companies getting into businesses by the process of infringement. They put up our product with no license on a site to draw people hoping to get advertising. And then after they start drawing people, they come to us and say, "Hey! We're in business, let's make a deal!"

These things basically become settlements. It has nothing to do with a bet. We're not paying for it. We're getting it as part of them using our product. If they don't want to use our product, fine. If they want to use our product, then we do not want to just be licensing.

There's talk that UMG, as your deal with YouTube is over at the end of this year, will come to market with a Hulu-like online video service. What is the timing on that?

'We've got to give songwriters and artists the royalties they deserve. Is that being aggressive or is that not being taken advantage of?'

If we do that, it will be January. If we renew the [YouTube] deal, we wouldn't do that. The odds are that we will have a deal with the participation of another label. With YouTube, the quality isn't great; it gets low [cost per thousand] rates. On the other hand, more professional [services] get a higher CPM. So the idea of us getting tied into a lower CPM isn't a smart thing. Why would you want to be in the middle of music-generated product that doesn't demand high CPMs? I haven't made up my mind completely.

What about the promotional value of YouTube?

We don't look at anything as promotion. Take a look at MTV. It turned out to be a disaster for us. We sold some records, but they built this huge company and we gave them our [music] for nothing and what did we get?

Three years ago we were losing \$7 million a year in the production of videos. One day I noticed that the videos were coming up on our computers . . . I said, "How much are we getting paid for this?" And the [answer was], "Nothing, they're promotion." And we called [Yahoo] and I said, "You're making money off our videos and not paying us anything . . . we don't want the promotion, we want to get paid." And [they] said basically something like, "Over my dead body." And we took all our videos down. As soon as our videos came down their viewership went down, because we're about a third of all their videos. At some point we changed our video business from a deficit to a profit because we're getting paid every time someone views one of our videos.

It's been cited elsewhere that videos are bringing in \$20 million per year.

Not even close. Not even skimming the surface. It's far more than that. Videos are very valuable. And they're harder to steal.

Who is the smartest person in the music industry that doesn't work for you?

Steve Jobs. He came back stronger and smarter than anyone has ever done in any industry. Not only did he sell Pixar and become the largest stockholder in Disney, but he's captured 85% of the digital market and came up with this device which has changed everyone's lives. We work with him and we try and get what we want with him and I'm sure we aggravate the hell out of him sometimes, but when you look at the whole picture, we make a lot of money through iTunes. We consider him a friend.

What are your expectations about the international business in the coming months and years? In particular, cracking the market in China and India.

It's never been done before, and I do think the downloading of music will start to penetrate those markets. But there's not much you can do until the legislation within the country starts changing.

We're opening companies there and trying to sign local acts and move ahead, but you're fighting against a culture [in China] that is not easily moved. Even in 1980 people were saying there are great opportunities in China and Russia. Maybe in the future as we start penetrating the middle class [with] digital. I think physical products are going to be hard to sell there.

I just know the potential is much better than it was before. These digital downloading companies will pay us. India will be particularly good. I think all of this is the beginning. We're seeing the first crack in the dam for these places. I believe the trickles from these places are going to get stronger and stronger.

What do you think of what Guy Hands has done? Is there merit to his centralized approach in running an international label?

Cost cutting is not a bad thing. We do it all the time. Did he make a good deal or a bad deal? Time will tell. I don't know how to centralize structure when you're [in the United States]. The market is different. You have to be in the U.S. to understand the way the market works, have to be in France to understand how the market works. It can't be done centrally.

I understand you've renewed your deal with Vivendi and it's a long-term deal. Will it be the last one you sign?

Yes. I'm enjoying what I'm doing enormously right now. I want to take the company through this bumpy period, to the takeoff. And it's close to the takeoff.

Do you ever think about your legacy in the music business?

I don't believe in any of that. I really don't. I think it's all nonsense. I want to do a good job. I want the people to enjoy working here—I have my own philosophy, and it works for me. I never want anyone to have a bad evening because I caused it. I judge everything on, and this is my own personal way of managing, on intent. If the person's intent was to do the right thing,

do it well—great. Even if they fuck it up, if their intent was good, I'm with them. . . .

biz For the full Q&A with Morris, including his history, his thoughts on 360 deals and much more, go to billboard.biz.

For information on City of Hope's cancer research and fund-raising efforts, go to cityofhope.org/music.

FLOM LINES UP UMG GIG

Former Atlantic and Capitol top executive Jason Flom is nearly finished with negotiations that would bring him into the Universal Music Group fold, Billboard has learned.

UMG chairman/CEO Doug Morris was a mentor to Flom when the latter started Lava Records as an imprint of Atlantic and Morris was then-chairman of Warner Music Group. Flom left his position as chairman/CEO of Capitol Music Group earlier this year, amid layoffs and restructuring at parent company EMI.

A source close to the negotiations says it is likely Flom will start a new imprint through Universal Republic,

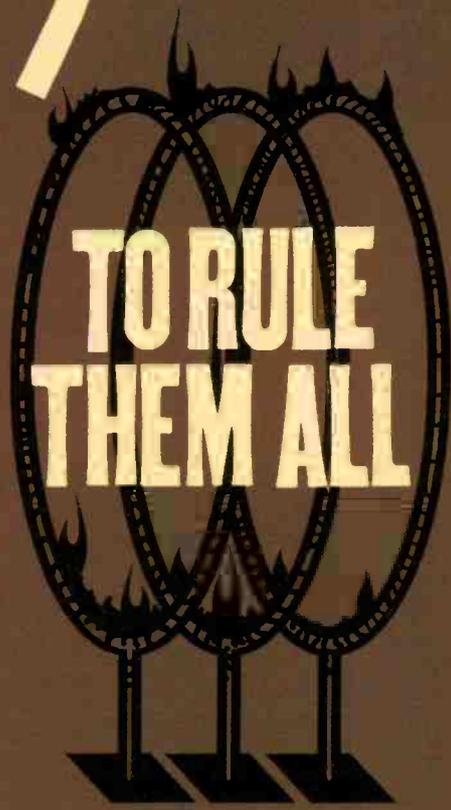
headed by president/CEO Monte Lipman. Morris, for his part, says that Flom would be working in an A&R capacity. "Jason will be doing exactly what he's always done, which is trying to get hits," Morris says. "I'm simplifying this so it sounds pedestrian. Jason is going to bring in talent."

In the early '90s, Flom headed Atlantic's A&R department, overseeing a team that broke new acts including Jewel, Hootie & the Blowfish, Stone Temple Pilots and Collective Soul. While at Atlantic, Flom was also instrumental in the development of Kid Rock and Matchbox Twenty. Flom was unavailable for comment. —BW





THREE RINGS



AFTER A HIT STREAK ON THE SINGLES CHART

PAIN



DROPS HIS
3RD
ALBUM

By Hillary
Crosley
Photograph by
Dean Karr

OCTOBER 18
2003
WWW.BILLBOARD.BIZ

23

It's A Warm Night In August And On A Sidewalk Near Times Square

pedestrians on their way home are staring in bewilderment at a circus announcer in full regalia.

He crows: "Ladies and gentleman, T-Pain is on his way!" Oh, now it makes sense.

At the listening party to hear T-Pain's forthcoming album "Thr33 Ringz," a young lady preps hot dogs at a booth by the bar's entrance and a midget stamps the hands of patrons once inside. Cotton candy is passed around along with popcorn in classic red-and-white-striped boxes, and T-Pain's favorite poison, tequila, is on tap.

The man of the hour wants a dramatic entrance, so BMG Label Group chairman/CEO Barry Weiss takes the time to say a few encouraging words.

"Pain is a movement and 'Can't Believe It' is feeling like a fucking hit record," Weiss tells the crowd, which collectively chuckles. "This record is going to shift the paradigm. We're fucking people up with this album. Nov. 11th, motherfuckers!"

Taking the microphone from his excited label head, T-Pain—dressed in a teal top hat with a white sash, sparkly graphic T-shirt and teal shorts—is just as comical. Joking that he had a few drinks before taking the stage and dedicating one track, "Therapy," to "all the crazy bitches that for some reason have no sense," he also explains the inspiration behind his "Thr33 Ringz" concept.

"I started with it at the BET Awards about how I'm the ring-leader of the circus, the circus being the industry," T-Pain says.

Indeed, he is. In the last two years, T-Pain has enjoyed 27 top 10 songs collectively on the Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts; his own single, "Can't Believe It" featuring Lil Wayne, has sold more than 500,000 digital copies, according to Nielsen SoundScan, in nine weeks.

The singer's sole performance at the aforementioned awards show featured six special guests, all of whom he's collaborated with, from Rick Ross to Flo Rida. He's become the muse for fellow superstars like Kanye West—their collaboration "Good Life" peaked at No. 3 on Hot R&B/Hip-Hop Songs—and Lil Wayne, with "Got Money" peaking at No. 9.

On the album side, T-Pain's 2007 release "Epiphany" has sold 839,000; his "Rappa Ternt Sanga" in 2006 sold 630,000, according to Nielsen SoundScan.

For "Thr33 Ringz," which drops Nov. 11 via Konvict/Jive Records, T-Pain hopes to merge his album success with his singles savvy—and since he long ago conquered the ringtone market, for this release he will use a large team of promoters to push the album across even more innovative platforms. Former Jive head of marketing Julia Kadarusman Lipari, now an independent marketing consultant, is onboard, along with Jive senior VP of marketing Lisa Cambridge and senior VP of marketing and digital media Jeff Dodes.

This summer Jive began its marketing campaign by virally releasing a promotional mixtape, "The Pre-Ringz." The mixtape held original songs by T-Pain and was hosted by his personal DJ, Lil Boy and DJ Khaled, and the tape briefly floated around hip-hop blogs and was physically distributed, on a small scale, at various hip-hop shows.

After "Can't Believe It," T-Pain's second single, "Chopped and Screwed" featuring Ludacris, was released Sept. 30, with a video slated to debut Oct. 15 via iTunes. "Freeze," featuring Chris Brown, will be T-Pain's third single, and Kadarusman Lipari says the Syndrome-directed clip just wrapped.

"'Freeze' is about how a female is more attractive if she can dress like me and Chris—and if she dances like me, then she can get it right in the booty," T-Pain says with a smile when describing the midtempo, rhythmic radio-leaning record touting double drums and synth chords. "Chopped and Screwed" is a comical track with a dragging rhythm about being duped: "Have you ever been in the VIP room of your favorite strip club and you've got a shorty on your neck making you feel like she's so in love?/You thinking that it's about that time to cuddle up/[But] she take a big sip out yo' cup and says that'll be \$60/You've officially been chopped and screwed," T-Pain raps.

With his success, T-Pain has attracted his acolytes—some, he feels, are treading a little too close to his distinctive style

that brought the vocoder back into fashion.

For "Thr33 Ringz" he recorded a track called "Karaoke" where he speedily raps that artists shouldn't repeat his musical style after they didn't support him in his less popular days. "Why you wanna do some shit I did in '03?" T-Pain raps over a booming bass and 808 drums while accompanied by an epic choir and DJ Khaled screaming "You're going in!" in the background. "I'm trying to feed my kids/Y'all can die slowly/Why [you] ain't hop on my shit and make my shit hot?"

In all fairness, the music business is built on trends and the vocoder, originally taken mainstream by Los Angeles' Roger & Zapp in the '80s, is not new. Still, T-Pain spearheaded the instrument's re-emergence in 2006. "I'm not salty—before me the vocoder's been used by everyone, from Roger & Zapp to Cher," T-Pain says. "But people now are just doing it so nonchalantly. Show some recognition."

Kadarusman Lipari says that she and Dodes are anticipating T-Pain's tracks to build on his strong digital appeal and have arranged a Complete My Album deal with iTunes, rebranding the program as "Countdown to Thr33 Ringz."

In the mobile realm, T-Pain will create exclusive content for Sprint and AT&T, which will air on their phones around release week. Dodes says the label is still finalizing its plan but will craft multiplatform partnerships, including bundled ringtones and mobile gaming with all the major phone companies as well as off-deck carriers.

"He's still the top mobile artist overall for Jive, which is pretty major considering the success we've had with Chris Brown," Dodes says. "T-Pain is the king of it for us."

Kadarusman Lipari adds that Apple and Rides, an automobile magazine, reached out to formulate a co-branding partnership with T-Pain for the new Apple/Hyundai-designed car, the Digital Genesis. This fall, the companies are preparing several grass-roots events in promotion of the car, which will include T-Pain's music. Event attendees will receive Apple download cards, with which they can download tracks from T-Pain and the artists on his Nappy Boy digital label (see story, this page). "The New York street promotion for the vehicle begins in late October," Lipari says.

Mike Blumstein, T-Pain's co-manager, says they've created signature T-Pain eyeglasses with Oakley as well, dropping this fall.

And during release week, T-Pain will appear on "Jimmy Kimmel Live!" Nov. 14 and host BET's countdown show "106 & Park," which will be renamed "106 & Pain" for five days.

In November, Cambridge says that T-Pain will hold his second annual T-Pain and Friends charity concert at the Tallahassee (Fla.) Civic Center. (Last year, friends like Kanye West performed before the 10,000-seat sold-out venue in T-Pain's hometown.) An arena tour run with an as-yet-unsolidified artist will kick off in December, and another "Thr33 Ringz" tour is slated for spring 2009.

T-Pain credits a lot of his success to radio support he received in Tallahassee; in 2005, he remixed Akon's 2003 hit "Locked Up" into "Fucked Up," a song about drunken debauchery. The track got spins in Tallahassee, leading to Akon's brother Abu Thiam tracking him down with an offer to join his sibling's Konvict Muzik.

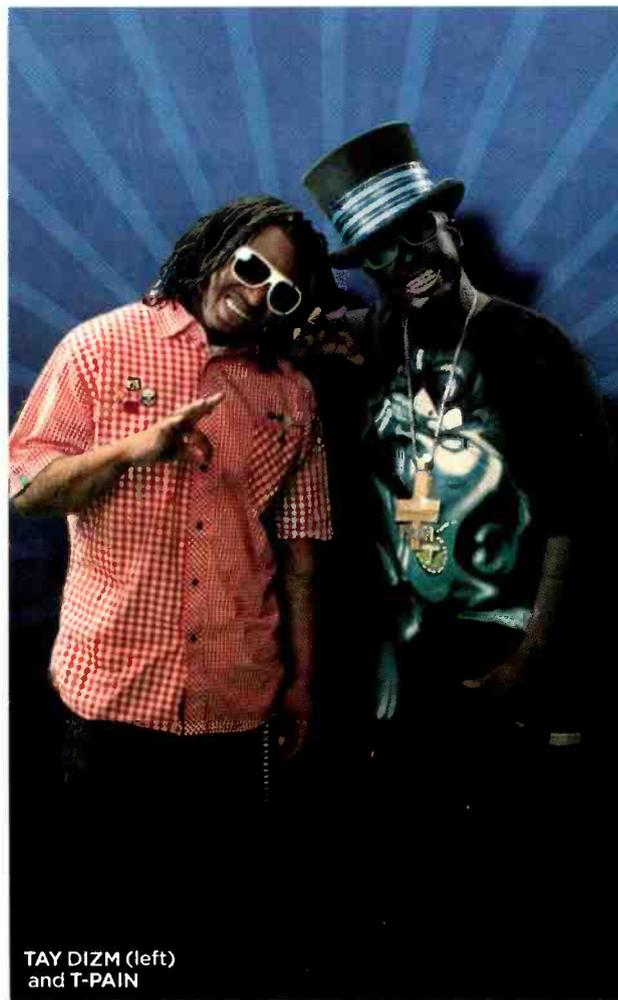
Suddenly, labels like Interscope and Jive began courting T-Pain and his father, who was managing him at the time, was leaning toward the former. "My dad was really looking at the money rather than the artistic situation," T-Pain recalls. "He wanted me to sign with Interscope because they were throwing out the most money. But the day I had a meeting with Interscope, I ran away from home. I was 18 years old and went to Atlanta with Akon's brother."

Soon after, Jive VP of A&R Mickey "MeMphiTz" Wright Jr. signed T-Pain—but he felt underappreciated. He remembers employees telling him that they didn't believe in his talent, until "selling 6.7 million ringtones [for tracks "Stripper" and "I'm Sprung"] changed their minds."

"He's a solidified hitmaker now," Wright says.

And T-Pain isn't about to slow his prolific pace. He and Lil Wayne's collaborative "T-Wayne" album is tentatively slated to hit shelves in 2009.

"I'm happy with my success—it usually takes people two albums to see talent," T-Pain says. "If you're coming with good tracks and feel good music twice, people can see that you can hold your own."



TAY DIZM (left) and T-PAIN

LET'S GET PHYSICAL (OR DIGITAL)

T-Pain Gives Artists A Choice On His Nappy Boy Label

Considering his success on the physical and digital side alike, T-Pain is giving the artists on his label the opportunity to sell on both outlets.

T-Pain runs his year-old label, Nappy Boy, with his management; they have an in-house marketing and promotion team and Nappy Boy has partnered with Zed Mobile to facilitate the label's digital partnership.

Signed acts include female trio Sophia Fresh, R&B singer Jay Lyriq and MCs Young Cash and Tay Dizm.

The digital-or-physical strategy is just getting tested: Dizm released a single, "Beam Me Up," featuring T-Pain and Rick Ross earlier this year, and it has sold 20,000 digital singles, according to Nielsen SoundScan.

And Sophia Fresh, who's signed to Atlantic Records via Nappy Boy's physical arm, is aiming to drop its first single—"What It Is" featuring Kanye West—in the coming months.

So what's it like having T-Pain as a label boss?

"I give my artists a choice to be on the digital or physical side," T-Pain says. "I don't make them do what they don't want to, even if I don't think it will work." —HC

SOULNYC.COM

EXPERIENCE THE BUZZ



Sony BMG Australia star **DELTA GOODREM** has cracked Billboard's adult top 40 chart via her deal with Mercury Records in the United States.

DOWNLOADS DOWN UNDER

Online Music Takes Off In Australia By Christie Eliezer

This is the year when Australian music buyers are literally clicking into a world of digital entertainment. ■ As the Australian music business convenes Oct. 19 in Sydney for the annual Australian Recording Industry Assn. (ARIA) Awards, this sales trend bodes well for the industry's future online. ■ Between January and June, total digital music sales rose 42.6% in value to \$25.8 million Australian (\$21.4 million) while the overall market shrank 4.31% to \$177.9 million Australian (\$147.4 million) in the same January-to-June period.

The figures, released by ARIA in mid-August, showed that music fans downloaded 12 million tracks during the first half of this year, compared with 8 million for all of 2007. Single-track downloads increased by 58% in value to \$13.2 million Australian (\$10.9 million). Unit sales of digital albums rose by 55% to a value of \$5.9 million Australian (\$4.9 million).

"The figures showed a whole new cycle for the Australian biz," says ARIA chairman Ed St. John, who is also president/CEO of Warner Music Australasia.

Digital sales just took awhile to reach this level. The first popular legal download service in Australia was Telstra's BigPond Music in 2004, followed a year later by Apple's iTunes. Traffic figures for August from Nielsen Online showed iTunes Australia had 2.5 million users and BigPond had 196,000 unique users.

Australian music companies offered more alternatives to consumers with better pricing—and more straightforward usage. A BigPond survey revealed that seven out of 10 Australians were reluctant to buy online because they were "confused" by the incompatibilities of services and players. BigPond this year launched unrestricted MP3 downloads to appeal to the iPod crowd, while music retail market leader Sanity launched its LoadIt subscription service that gave users access to 300 songs a month for less than \$30. Late last month, Vodafone Australia launched Music Station as Australia's first unlimited mobile music download service with 1 million tracks.

The Nokia Music Store launched in April with 3.5 million tracks and users could download songs to either their computer or cell phone. (Thirty percent use the phone.)

The drive to third generation (3G) and expansion of broadband

has triggered "a huge growth" in the sales of full-length video and audio tracks, says Paul Buchanan, GM of digital services provider Soundbuzz Australia. He predicts next year's digital sales could rise 25% from 2008's figure—and up to 50% higher if all online retailers adopt services free of digital rights management by Christmas.

Two live music channels, Moshcam.com.au and Virtualive.tv, launched in September, broadcasting live performances by Aussie acts. MySpace Australia will launch a similar service in the first half of 2009. This month sees the launch of Australian mobile/Internet digital service Stripe, which provides access to 100 stations via the Internet and 3G mobile phones.

Sony Computer Entertainment Europe has confirmed it will run a trial for VidZone, its free streaming music video service to PlayStation 3, in Australia in early 2009.

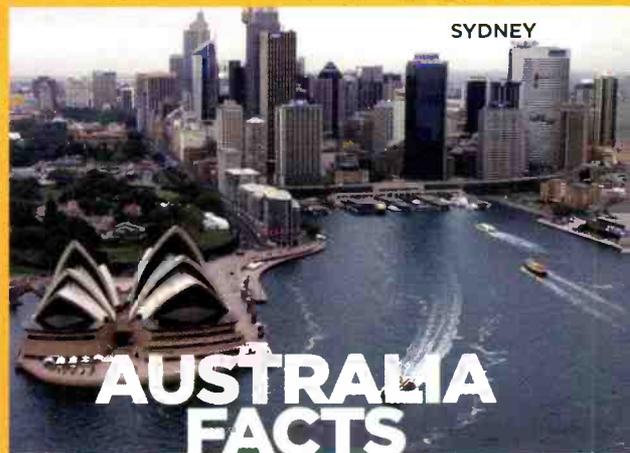
But record company chiefs emphasize that while they have restructured their companies to take advantage of this rapid digital takeup, the artists still matter most.

"What is most exciting to us is the amount of great new Australian talent that is coming through," Sony BMG Music Entertainment Australia chairman/CEO Denis Handlin says. "Domestic music makes up one-third of ARIA chart placings, an all-time high."

Seven established Australian acts had a chart-topping single or album in the first six months of 2008: Delta Goodrem (Sony BMG Australia), Missy Higgins (Eleven/EMI), Powderfinger (Universal), Pete Murray (Sony BMG), Kasey Chambers (Liberation/Warner), the Veronicas (Warner) and Keith Urban (EMI) continued to build sales.

Meanwhile, debut Australia acts that have broken onto the ARIA charts include Gabriella Cilmi (Mushroom/Warner), Gyro- >>

SYDNEY



AUSTRALIA FACTS

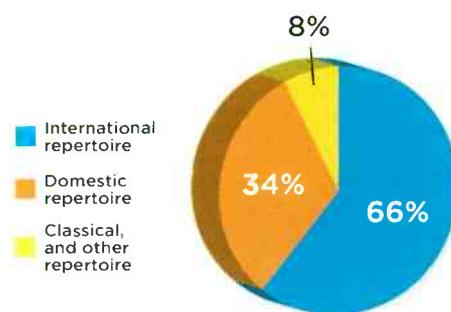
POPULATION: 21,017,200
 CAPITAL: Canberra (population: 340,000)
 OFFICIAL LANGUAGE: English
 BROADBAND SUBSCRIPTIONS PER 100 PEOPLE: 31
 CELL PHONE OWNERSHIP PER 100 PEOPLE: 100

MUSIC FACTS

TOTAL PHYSICAL SALES FOR 2007: 51.8 million units

TOTAL PHYSICAL SALES REVENUE FOR 2007: \$422 million Australian wholesale value (\$351.6 million)

MARKET SHARE IN 2007



TOP THREE BEST-SELLING AUSTRALIAN ALBUMS OF 2007:

1. "On a Clear Day," Missy Higgins (Eleven/EMI Music Australia)
2. "Dream Days at Hotel Existence," Powderfinger (Universal Music Australia)
3. "Grand National," John Butler Trio (Jarrah/MGM)

TOP THREE BEST-SELLING INTERNATIONAL ALBUMS OF 2007:

1. Michael Bublé, "Call Me Irresponsible" (Warner Music Australia)
2. Pink, "I'm Not Dead" (Sony BMG Music Entertainment Australia)
3. Justin Timberlake, "FutureSex/LoveSounds" (Sony BMG Music Entertainment Australia)

RETAIL FACTS

KEY BRICK-AND-MORTAR RETAILERS
 SPECIALIST: Sanity Entertainment, HMV Australia, JB Hi Fi, Leading Edge Group, Virgin, Borders

DEPARTMENT STORES: Myer, David Jones, Kmart, Woolworth

KEY LEGITIMATE ONLINE RETAILERS: iTunes Australia, DestraMusic.com, Sanity.com, Ninemsn.Music, Telstra BigPond, Channel Go, Chaosmusic.com, Soundbuzz, Musicplug.net, Creativemusic, Amphead Music, Independent Online Distribution Alliance Australia, Mercury Mobility

SOURCES: Australian Recording Industry Assn.; Australian Bureau of Statistics, Department of Communication, Information, Technology and the Arts; Department of Foreign Affairs and Trade

AN ALREADY STELLAR YEAR

MATCHBOX TWENTY
EXILE IN AUSTRALIA TOUR



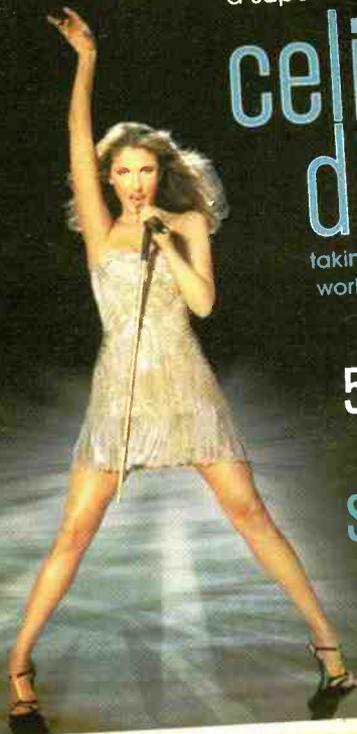
WITH SPECIAL GUESTS
THIRSTY MERC

13 SOLD OUT ARENAS

a superstar returns!

celine dion

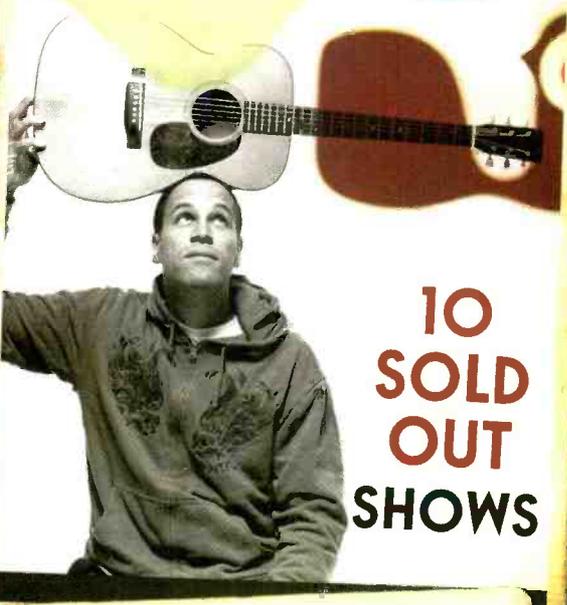
taking chances world tour 2008



5 SOLD OUT SHOWS

JACK JOHNSON

MATT COSTA & WILL CONNER featuring DAVE "RASTA" RASTOVICH



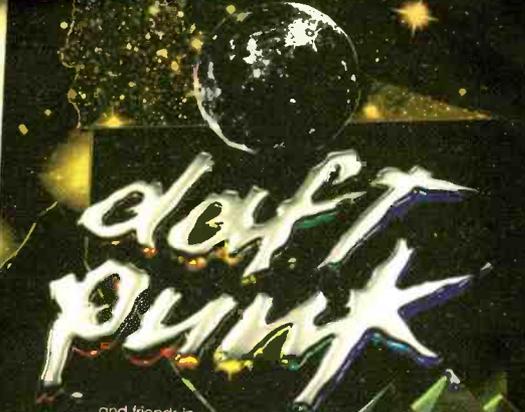
10 SOLD OUT SHOWS

LINKIN PARK



WITH SPECIAL GUEST
CHRIS CORNELL

INSTANT SELL OUTS
85,000 TICKETS SOLD



and friends in
NEVEREVERLAND

THE PRESETS CUT COPY
SEBASTIAN XWIN 101
MUSCLES THE BANG GANG DEEJAYS

85,000 TICKETS GONE IN 10 MINUTES

An evening with
Harry Connick, Jr.
and his big band



ALL SHOWS SOLD OUT



THE SMASHING PUMPKINS

with very special guests
Queens of the Stone Age

WELLINGTON, NZ
CHRISTCHURCH, NZ
AUCKLAND, NZ

SOLD OUT

KANYE WEST



IN THE DARK TOUR

WITH SPECIAL GUESTS **NS** AND **SCRIBE**

COMING IN DECEMBER



SYDNEY, GOLD COAST
MELBOURNE, PERTH

MARCH 29 - APRIL 6, 2008

The Smashing Pumpkins, Duran Duran
Queens of the Stone Age,
The Jesus & Mary Chain, Air,
The Presets, Modest Mouse,
Roisin Murphy, Cut Copy and more

V FESTIVAL 09
MARCH 28 - APRIL 5

JUST GOT A LOT HOTTER!



RIHANNA AND CHRIS BROWN

*Thank you for
the **FASTEST SELLING** tour of 2008
150,000 tickets **GONE** in an instant!*

Marc Jordan & Christa Shaub
of Rebel One Management
Tony Goldring of WMA

Tina Davis &
of The Tina Davis
Company, Inc.

Joyce Brown
of Joyce Hawkins
Management Co.

Scott Mantell of ICM

With thanks to all of our artist, manager and agent friends for your continuing support

michael coppel presents

1st Floor, 716-718 High Street, Armadale, Victoria, Australia 3143

Phone 61-3-9509 7666 | Fax 61-3-9509 4944 | mcpinfo@coppel.com.au | www.coppel.com.au

from >>p25 scope (Mushroom/Warner), Cut Copy (Modular/Universal), the Presets (Modular/Universal), Sam Sparro (Universal), Carl Risely (Universal), the Potbelleez (Vicious/Shock), Angus & Julia Stone (EMI), Axel Whitehead (Roadshow/Sony BMG), British India (Flashpoint/Shock), Sneaky Sound System (Whack/MGM) and the Getaway Plan (Boomtown/Boomtown Distribution).

Warner's St. John suggests that this flood of new talent might be getting a shot because of a lack of new product from major acts. "Nevertheless, it was exciting for radio to have such fresh faces come through," he says.

Australians also continued to make their presence felt on the world charts.

Goodrem is a priority for Mercury Records in the United States. Cilmi's "Sweet About Me" and Sparro's "Black and Gold" were huge hits in the United Kingdom while Pendulum (Warner), Cut Copy and the Presets dented global clubland charts. Higgins, Murray, the Veronicas, Chambers, Kylie Minogue (Mushroom/Warner), the Living End (Dew Process) and Hilltop Hoods (Obese) kept touring abroad and widening their audience base.

Australian labels kept their eye on the overseas market, either by relocating their acts abroad or by going into joint ventures with overseas companies when an act was still at the demo stage.

Sony BMG, for instance, will follow Goodrem's arrival in the U.S. market with releases in the States by Guy Sebastian, Augie March, Cassie Davis and Katie Noonan. Other territories heralded releases by Murray (Europe, Japan), Amy Pearson (Thailand, Indonesia) and Kate Miller Heidke (Japan).

Like their counterparts elsewhere, record labels in Australia also are seeking new revenue channels. Universal Music Australia gained the largest domestic roster by buying 50% of talent manager John Watson's Eleven A Music Company (Higgins, Silverchair). It already has a stake in other such indies as Modular (Cut Copy, the Presets) and Dew Process (Powderfinger, the Grates) and last year launched the Mercury and Island imprints as A&R sources. Universal also set up a management tie-up with Watson and a "band and brand" division called Brand Amp to tap into the music branding market, worth \$13 million-\$15 million Australian (\$10.9 million-\$12.4 million) annually.

Sony BMG set up a tour division under Pat Cleary, whose Peppermint Blue company manages such Sony BMG acts as Rogue Traders and Anthony Callea. It also took a stake in Sydney-based David Caplice Management and expanded its Business Enterprises division to work with 100 brands. Its Headlock TV/film division, whose "Music Jungle" music show screens on the broadcast TV Nine Network, will have three shows on the air next year, Handlin says.

Warner Music is also launching a touring division and discussing A&R deals with the management of the acts on its roster.

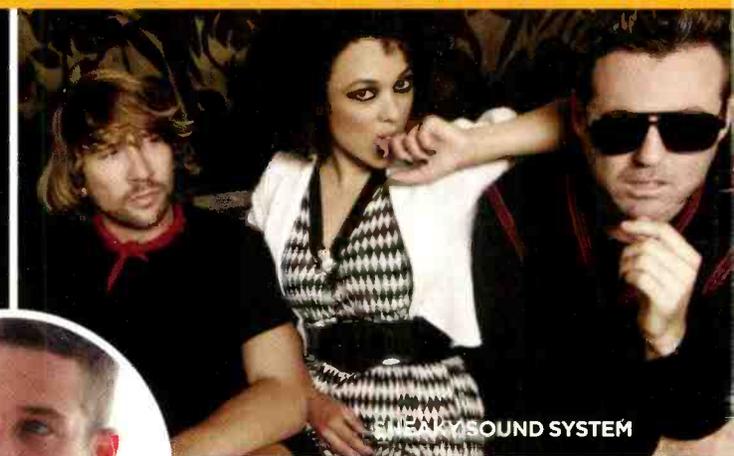
Shock Entertainment set up Ragged Company as its touring arm, with initial tours by Nouvelle Vague, the Charlatans and Black Diamond Heavies. "Ragged Company will dovetail with as much Shock Records repertoire as is reasonable and utilize the existing expertise," CEO Marcus Seal says.

EMI Music Australia's new chief, Mark Poston, says, "We are certainly working with our artists on generating and sharing in other revenue streams, but we have no artists signed under a full 360-degree deal at present." Poston has restructured the marketing, sales and A&R divisions and plans to beef up business development teams.

"We have made sure we have some of the smartest and most digital-savvy execs intertwined across the streams," Poston says, "making sure that between marketing, sales and A&R [we] will continue to break new ground and offset the decline of the physical CD market."



GABRIELLA CILMI



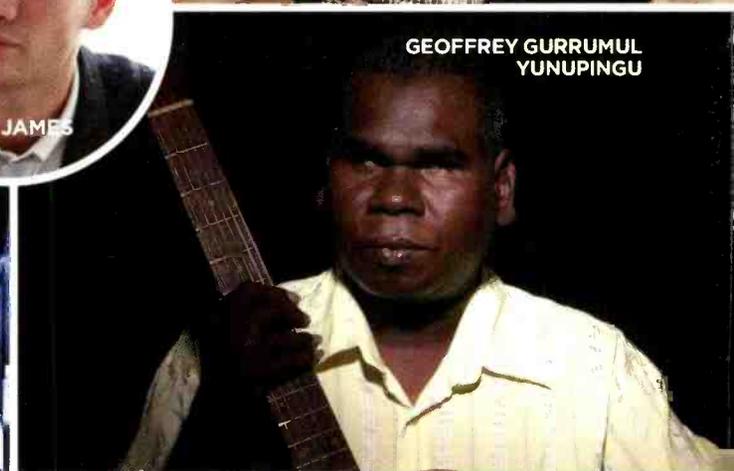
SNEAKY SOUND SYSTEM



EMPIRE OF THE SUN



KAZ JAMES



GEOFFREY GURRUMUL YUNUPINGU

7 AUSSIE ACTS TO WATCH

International Audiences Discover Australia's Best New Talent
BY CHRISTIE ELIEZER

DELTA GOODREM

"She's simply a mega star," says David Massey, president of Mercury Records in the United States, where Goodrem's current Mercury single "In This Life" is on Billboard's adult top 40 chart. Her U.S. campaign has included appearances on VH1, "The View," "Access Hollywood" and "Late Show With David Letterman." The 23-year-old Goodrem has been a recording artist since she was 15 when she signed with Sony BMG Australia. Debut album "Innocent Eyes" was a phenomenon at home, where it topped the chart for 29 weeks and sold 1 million units, and peaked at No. 2 in the United Kingdom. Then came a battle with cancer, management problems and delays in getting a U.S. release. Her third album, "Delta," has been released by Sony BMG in Australia and Mercury Records in the States.

GABRIELLA CILMI

Born in Melbourne and based in London, Gabriella Cilmi, 17, was signed to Mushroom/Warner after a talent scout heard her singing at a street fair at age 12. Warner built her career in partnership with Island Records in the United Kingdom. With her debut single "Sweet About Me," Cilmi became the youngest Australian solo singer to top the Australian Recording Industry Assn. (ARIA) chart. The song also was a top 10 hit in the United Kingdom and major European

territories. Debut album "Lessons to Be Learned" went platinum (70,000 units) in Australia and is due to be released in the United States through Universal Republic in early 2009.

GEOFFREY GURRUMUL YUNUPINGU

Geoffrey Gurrumul Yunupingu, a blind indigenous singer/songwriter with the voice of an angel, is a former member of Yothu Yindi and the surprise breakthrough of 2008. His debut album "Gurrumul" has ranked among the best-selling titles in the folk section of iTunes in Italy, France, Spain and the Netherlands. It was released via Darwin-based Skinnyfish Music. He will perform on a bill of Australian artists at New York's Carnegie Hall next January, according to the Australian Embassy.

EMPIRE OF THE SUN

"Walking on a Dream," the debut album from Empire of the Sun, created a stir long before its release this month through EMI. It is a one-off collaboration between Luke Steele of the Sleepy Jackson and Nick Littlemore of electro-dance duo Pnau. "There isn't going to be anything after Empire of the Sun. It's going to change the world," Littlemore modestly says. Accompanying this debt to '90s underground dance and pop is a 25-minute movie "about giving yourself over to your dreams."

KAZ JAMES

Kaz James emerged as one-half of dance act Bodyrockers, which in 2005 had a club and pop smash "I Like the Way You Move." But

the 25-year-old's debut solo album, "If They Knew," out Oct. 11 through Sony BMG Australia, treks through soul, pop and hip-hop. Guests include Macy Gray and Limp Bizkit's DJ Lethal. Based in London, where the tabloids have linked him with Kate Moss, Keira Knightley and Peach Geldof, James plans a move to the United States next year to expand his career.

VANESSA AMOROSI

Vanessa Amorosi made a comeback with a rockier sound on her "Somewhere in the Real World" album. It went platinum (70,000 units) and reached No. 3 on the ARIA chart. Amorosi now turns her sights to Europe, where she sold half a million album units as a teenager. The album will be released there in early 2009 on Polydor. Her manager Ralph Carr says, "Her selling point is her massive voice and captivating live show, not to mention a driving ambition for her music to be heard."

SNEAKY SOUND SYSTEM

Dance trio Sneaky Sound System's sophomore offering "2" (Whack/MGM) debuted on the ARIA chart at No. 1. That was a triumph for the fiercely independent act whose self-titled debut has sold 200,000 units. Now signed to Warner U.K. imprint 14th Floor, the group's first U.K. single, "Pictures," received airplay on BBC Radio, and the act played the European summer festival circuit. Next year the band hopes to play North America. The act has received offers from U.S. booking agents after a remarkable set on the Sydney stage of the Live Earth global telecast in 2007.

we simply put more of these



on these



downunder



acer arena

Powered by



AUSTRALIA'S #1 VENUE • #3 IN THE WORLD*

*Source: Billboard Venue Boxscores 2008

Managed by:



Olympic Boulevard, Sydney Olympic Park, NSW 2127, Australia
PO Box 678, Sydney Markets NSW 2129, Australia
Phone: +61 2 8765 4321 Fax: +61 2 8765 4333

www.acerarena.com.au

Owned by:





A fan gets a boost from the crowd during the Falls Festival last December in Lorne, Australia. The event has a 16-year history.

The international stars continue to come, as Australia's concert business enjoys a banner year so far. ■ The phenomenon that is Dutch violinist Andre Rieu—he has sold 2 million CDs and DVDs in Australia in three years—has sold 260,000 tickets worth \$50 million Australian (\$41.7 million) for his late-November run. ■ Promoters say other global acts whose upcoming Australian tours are selling well include Billy Joel, Sting, Alicia Keys, Stevie Wonder, Neil Young and the pairings of John Mellencamp & Sheryl Crow and Rihanna & Chris Brown. ■ AC/DC, Metallica, Pink, Coldplay, Neil Diamond and Paul Simon are expected in the first half of 2009. As the U.S. and U.K. economies weaken, and the Australian dollar rises in strength, superstars from abroad are looking Down Under.

Nevertheless, promoters are worried. Since 2001, the touring market has been growing 20%-30% each year. They're prepared for the concert scene to cool down in the months ahead.

Michael Coppel, Melbourne-based managing director of Michael Coppel Presents (MCP), acknowledges the factors affecting the business. "Interest rates are high, petrol prices have doubled. Entertainment is more of a crapshoot," he says.

This year, MCP sold 120,000 tickets for Matchbox Twenty, double what the act has done in this market, while five shows by Celine Dion drew 60,000 and grossed \$10 million Australian (\$8.3 million).

Sydney-based Michael Chugg **continued on >>p32**

KRISTIAN DOWLING/GETTY IMAGES

TOUCHING DOWN

While Global Stars Come, Oz Concert Scene May Cool Off

“ APRA is 100% behind Australian songwriting and writers. Its initiatives, performance royalty collection and distribution work all add up to play a vital role in today's musical landscape. ”

APRA is a non-profit service organisation, established in 1926, administering the rights of the world's songwriters, composers and publishers in Australia and New Zealand. APRA represents over 50,000 Australasian members and over 2 million writers and publishers throughout the world under reciprocal, bilateral contracts with similar overseas service organisations. APRA administers the Performing Rights in music: that is, the right of performance in public and communication to the public. Since 1997, APRA has also managed the Reproduction Rights licensing business of AMCOS including the manufacture of CDs, music videos and DVDs, the sale of mobile phone ringtones and digital downloads the use of production music and the making of radio and television programmes.

Photo by Jordan Graham

THE PRESETS

KIM MOYES & JULIAN HAMILTON
APRA MEMBERS SINCE 2001

JULIAN HAMILTON
CO-WRITER OF 2008 APRA SONG OF THE YEAR
"STRAIGHT LINES" WITH DANIEL JOHNS

APRA | AMCOS

MEMBERSHIP & LICENSING ENQUIRIES
+61 2 9935 7900
www.apra-amcos.com.au

STANDING UP FOR AUSTRALIAN MUSIC



SONY & BMG
MUSIC ENTERTAINMENT
AUSTRALIA

HITS & STARS!

AC/DC | ADAM HARVEY | AMY PEARSON | ANTHONY CALLEA
AUGIE MARCH | CASSIE DAVIS | CASSETTE KIDS | DAMIEN LEITH
DAVID CAMPBELL | DELTA GOODREM | GUY SEBASTIAN | HUMAN NATURE
JESSICA MAUBOY | KATIE NOONAN | KATE MILLER-HEIDKE | KAZ JAMES
LOVERS ELECTRIC | MICHAEL PAYNTER | MISSING HOURS
NATALIE BASSINGTHWAIGHTE | OLD MAN RIVER | PETE MURRAY
ROGUE TRADERS | SHANNON NOLL | SKYBOMBERS | SMALL MERCIES
TRIAL KENNEDY | THE ANDROIDS | TV ROCK | YOUNG DIVAS

WWW.SONYBMG.COM.AU

Trade Queensland | Australia

Congratulations

to the **global music industry**
for recognising Queensland, Australia
as a leader in contemporary music

"I first attended Big Sound in 2006 and again this year. On both occasions I was impressed by the international potential, quality, and diversity of the live performances and by the interesting, and often compelling panels and speakers. Big Sound has grown considerably over the past two years.

Queensland is now set to become the major portal for newly emerging global music markets. ♪

Seymour Stein, Sire Records

Brisbane is home to the Asia Pacific's premier music event, **BIG SOUND**.

BIG SOUND 2008 wowed global music representatives with three days of panels, workshops and performances.

Brisbane is home to Billboard Magazine's Australian office.

Put Brisbane on your global music must visit list.

See it.

Hear it.

Sign it.

export.qld.gov.au

Queensland Government

the artist's choice

These are not words which find their way into compositions, written or musical. But they are concepts which artists, musicians, actors, sportspeople, and their associated technicians and managers should be mindful of if they wish to maximize their incomes and minimize their costs and tax obligations.

We have, over the past 30 years, established a global network of legal and accounting specialists who work with us to address and resolve all financial or taxation issues which will confront the entertainer or sportsman during his/her career.

Our list of entertainer clients worldwide, in both the music and film industries, is formidable and simply attests to the extent of the confidence and trust they have placed in us over time.

We are always ready and able to assist you in protecting your interests while in Australia, New Zealand, Japan, and South East Asia. We will also refer you to the most appropriate professionals to address any fiscal/tax matter which may arise while working in the USA, the UK, or Europe.

**Accounting
Taxation
Merchandising
Royalties
Audits
Contracts
GST**



Contact: Michael Roseby
Michael Waters

Level 3,
199 Toorak Road, (PO Box 131)
South Yarra 3141,
Melbourne, Australia
Telephone: 61 3 9827 3366
Facsimile: 61 3 9827 7888
Email: msr@rosroy.com.au

www.rosroy.com.au

Accountants

International Taxation Advisors

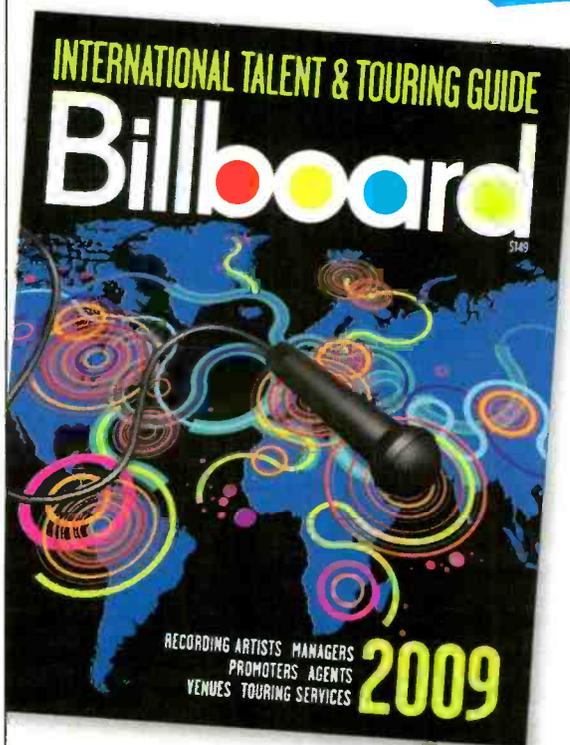
Tax Agents



CELINE DION (above) and Matchbox Twenty's **ROB THOMAS** (opposite page) have toured Australia, while the **Day on the Green Festival** (right) is a mainstay of the country's live circuit.



The 2009 edition of ITTG is HERE!



So be the first on your block to have this completely updated edition, with over 30,000 artists, managers and agents from 76 countries worldwide, including the U.S. and Canada.

Go to www.billboard.com/order
to get your copy today!



from >>p30

predicts that consumers who've gone to seven to 10 concerts per year will pare it back to one or two. "More than ever, it's important to get the mix right," he says.

Fees to international artists have jumped 1,000% in the past five years—\$100,000 Australian (\$83,369) used to be the top figure, now it's \$1 million Australian (\$833,690)—while tickets average \$150 Australian (\$125) for arena dates. And ticket prices are expected to rise.

"We need more price tiers so we don't price ourselves out," Frontier Touring managing director Michael Gudinski says. He predicts more artist package tours, as a way to "make things special."

Frontier Touring teamed Mellencamp and Crow this summer. Andrew McManus Presents has recently staged shows by Def Leopard/Cheap Trick and Snoop Dogg/Ice Cube/Bone Thugs-N-Harmony pairings, while his Raggamufin tour next year includes Ziggy Marley, Eddy Grant, Shaggy and Arrested Development.

Gudinski has a problem with how high artist fees are forcing festival promoters to book additional side shows in clubs. "That takes away from the event," he says. "I think you can come in and do too much. You have to be as exclusive and special as possible."

Promoters say the baby boomer market

spends the most on concerts. Roundhouse Entertainment has established A Day on the Green winery shows and during the summer it presents 30 shows at 15 wineries in Australia. During the months ahead, the company will move into New Zealand with three participating wineries. "We'll expand to six," co-director Mick Newton says.

One way to keep costs down is to strengthen the touring circuit involving Australia, New Zealand and southeast and east Asia. Chugg's tour presenting Elton John opened up new cities with stops in Townsville and Darwin in northern Australia, which are close to Asia. The concerts also were subsidized by state governments to attract tourists from Asia.

DION: SERGE THOMANN/WIREIMAGE.COM



'Time will tell if there are too many festivals. Right now, it's a great scenario for a music-loving fan.'

—SIMON DALY, THE FALLS FESTIVAL

But promoters are divided about the value of such a circuit. Yet offering 10 cities through the region rather than five in Australia/New Zealand is more appealing. "[But] what works in Australia might not necessarily work in Asia," says Paul Dainty, who considered setting up an office there and decided that "returns from [Asia] are not so great."

Others like Peter Noble, co-founder of the East Coast Blues & Roots Festival, says that an alliance between blues fests in three Australian cities to share artists may expand to Singapore and New Zealand.

Michael Jacobsen, Sydney-based CEO of Arena Management, says that post-Olympics venues in China and new venues in India are a strong attraction for Western acts. Going the

other way, the new Perth Concert Hall (due to open in early 2010) and the renovation of the Sydney Entertainment Center could increase interest from international acts.

"New Zealand has had 75% more first-time international tours going through since we opened the Vector Arena in Auckland in March 2007," Jacobsen says.

The summer season for festivals—between October and mid-March—didn't start off too well when the three-day Great Escape, set for early October, was canceled due to slow ticket sales.

Australia's love affair with imported festival brands continues. The British festival All Tomorrow's Parties will have an Australian counterpart in 2009, and an Australian version of Coachella is under discussion as well.

"The well-established festivals will be fine," says Simon Daly, co-founder of the Falls Festival, which began 16 years ago in Lorne, Victoria, and expanded six years ago to Marion Bay, Tasmania. "You know what's easy on the patron, and that's as important as the lineup. Time will tell if there are too many festivals around. But right now it is a great scenario for a music-loving fan." —Christie Eliezer

2008

HAS BEEN A PRETTY BIG YEAR

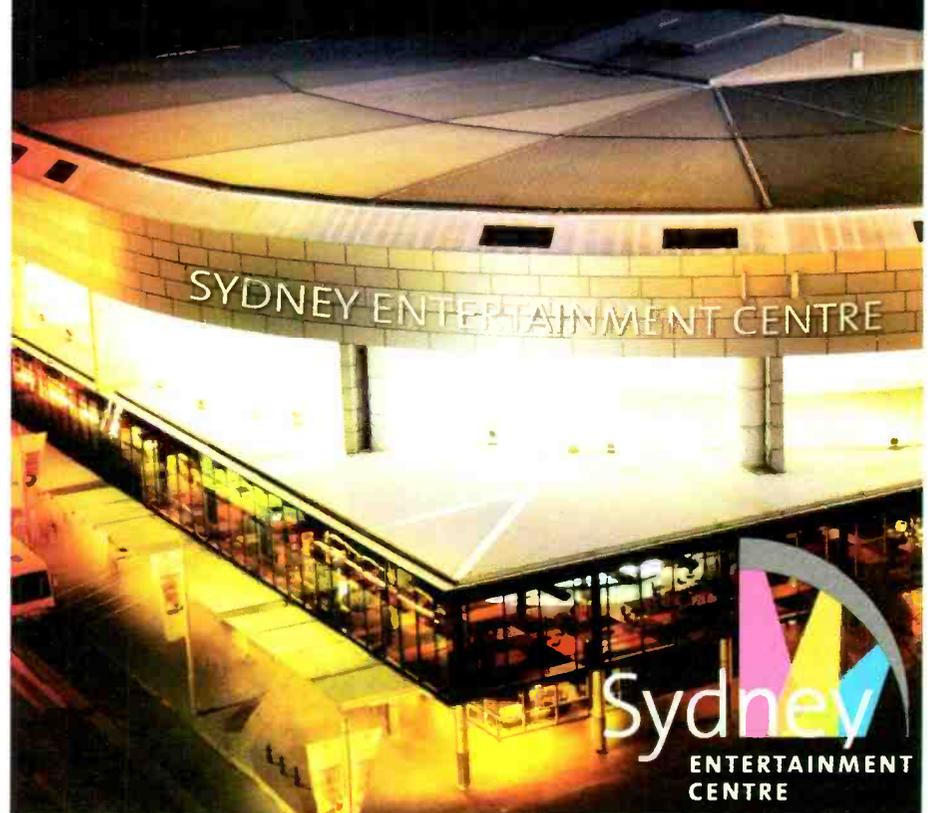
FOR THE SYDNEY ENTERTAINMENT CENTRE

We've celebrated our 25th birthday and Sir Elton John popped down under to play his record breaking 41st concert for the event.

25 years is still quite young for a face lift but we decided to celebrate the occasion by implementing a major refurbishment.

We have revitalised all of our patron facilities including foyers, bars, concessions, bathrooms and the back of house offices, dressing rooms & accommodations.

An inviting experience for all the artists, promoters, producers and fans who have made the Sydney Entertainment Centre one of the world's greatest and much loved concert and entertainment venues.



Billboard 5TH ANNUAL TOURING CONFERENCE & AWARDS

REGISTER TODAY & SAVE!

NOVEMBER 19-20, 2008
THE ROOSEVELT HOTEL . NYC

THE BILLBOARD TOURING CONFERENCE

unites today's most successful promoters, agents, managers, venue operators, sponsors, digital music executives, merchandising companies and production professionals to discuss the state of the industry, network and do business.

FEATURING:

A KEYNOTE Q&A with **GENE SIMMONS**

THE MAN, THE MYTH, THE MERCH

Join us for this must-see Q&A session with the co-founder of the legendary band KISS and the star of A&E's hit TV show "Gene Simmons Family Jewels."

PLUS...

THE BILLBOARD TOURING AWARDS

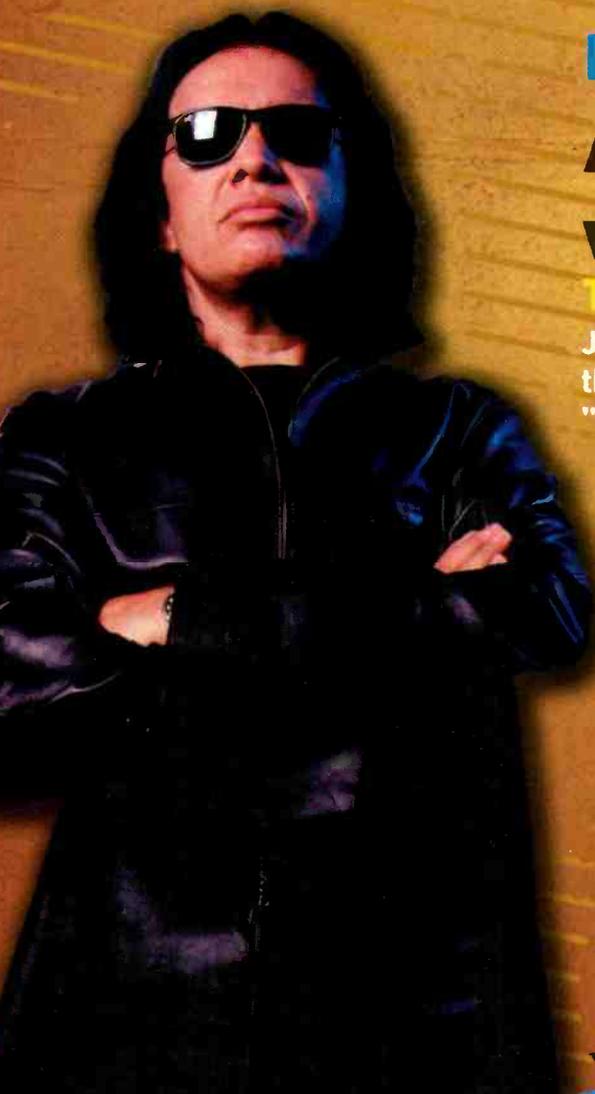
Recognizing the concert industry's top artists, professionals and venues for the year, and honoring:

THE ALLMAN BROTHERS BAND

2008 LEGEND OF LIVE AWARD RECIPIENTS

"The Allman Brothers Band are an American institution and concert icons, and Billboard is thrilled to recognize the significant and lasting impact that they've had on the touring industry."

— **RAY WADDELL**, Executive Director of Content and Programming, Touring & Live Entertainment, Billboard



Register Today!

\$525
Registration Rate
REGISTER BY
NOV 18

Registration: 646.654.4643
Sponsorships: 646.654.4648
Roosevelt Hotel: 212.661.9600

www.BillboardEvents.com

DISCOUNTED ROOM RATE FOR ATTENDEES! \$329 RESERVE BY OCT 27. SPACE IS LIMITED!

FULL SCHEDULE AVAILABLE ONLINE

CONFERENCE SPONSORS



MEDIA SPONSORS





MARTINA McBRIDE in a performance in 2007 at the Nutter Center of Wright State University in Dayton, Ohio, while below, MICHAEL BUBLÉ offers a lesson in showmanship Feb. 21 at the UCF Arena at the University of Central Florida in Orlando.



KID ROCK lights up the Littlejohn Coliseum at Clemson University in South Carolina.

HEAD OF THE CLASS

University Venues Stake Their Claim In Touring Market BY MITCHELL PETERS

Competition is fierce among most live entertainment facilities around the country, and university venues are no exception. ■ While the prime function of virtually all campus buildings is to host athletics, many are staking their claim in the market by keeping the calendar full with concerts, family entertainment and comedy performances. Although many university arenas and theaters face challenges that don't exist at other public and private facilities, there are also some advantages that help them stay competitive. ■ "Universities are a real growth area for us," says Frank Russo, senior VP of business development and client services at Philadelphia-based facility management firm Global Spectrum. "We've had really good success with a lot of our university arenas, in terms of attracting shows that fit better into the under-10,000 capacity. If you have a university arena in a market where there are larger buildings, the smaller [venue] seems to hit a certain niche."

Most U.S. universities boast venues capable of hosting concerts, including arenas, theaters, performing arts centers, gymnasiums, ballrooms, auditoriums or outdoor festival-type settings. And with thousands of students eager to ease the stresses of college life by watching their favorite act perform, many industry observers agree that campus buildings are the perfect place to showcase up-and-coming talent.

"There are a lot of bands who know that the college market is where the bulk of their fan base is, and there are a lot of agents and managers who know that," says Adam Tobey, senior VP at Concert Ideas, a Woodstock, N.Y.-based company that serves as the middle agent between colleges and talent. "You can have a fantastic career keeping the college market in mind."

In South Carolina, the 10,000-seat Littlejohn Coliseum at Clemson University faces stiff competition from the 15,000-capacity Bi-Lo Center, which sits approximately 30 miles away in Greenville. Littlejohn director of major events Marty Kern says her venue has the advantage of marketing upcoming events to a vast e-mail database of past and current students. In addition, "I've got 86,000 fans across the street on football game days, and that's a great place to promote," Kern

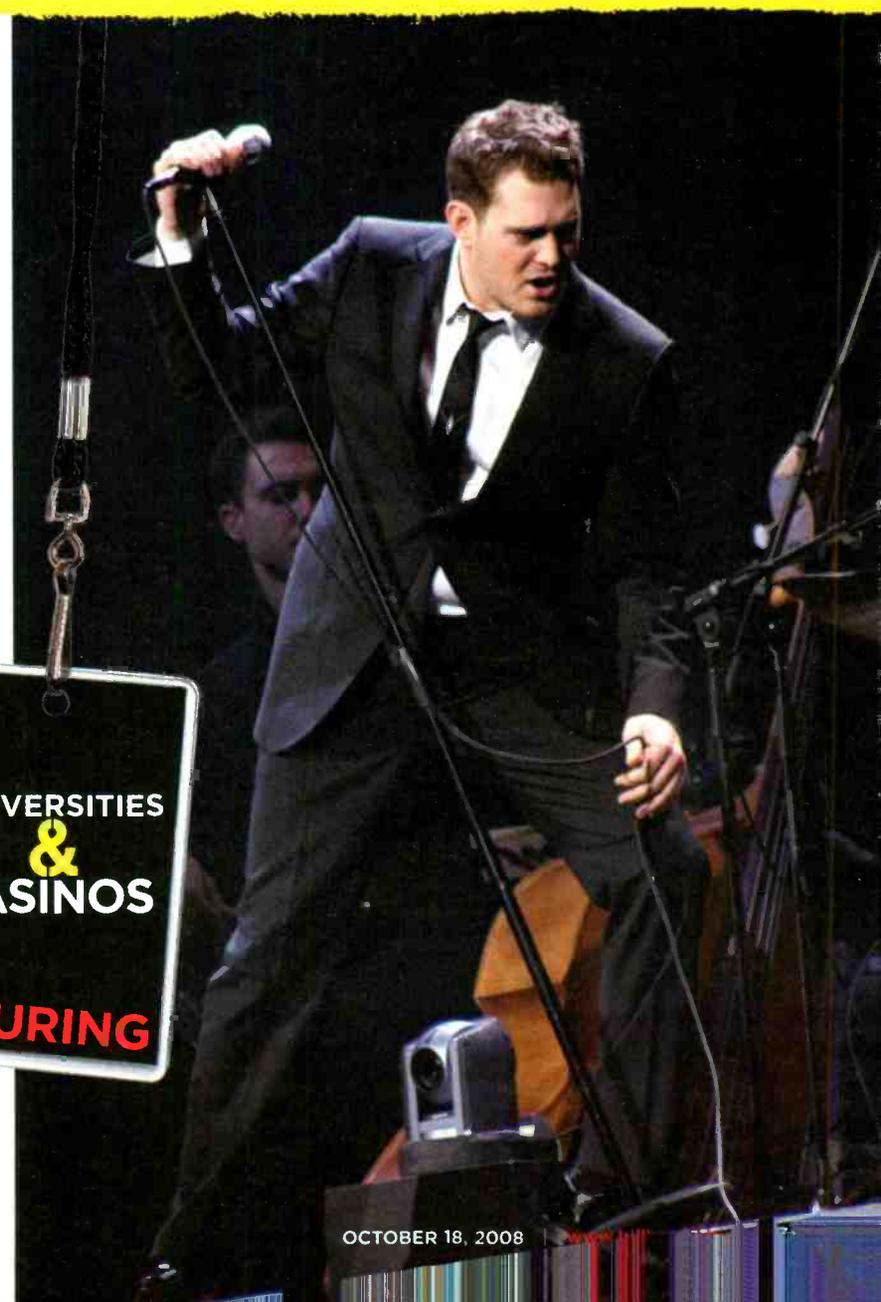
says. "Those are resources we can bring to the table, in terms of helping a promoter reach a target audience."

Earlier this summer, Littlejohn Coliseum installed a \$400,000 curtaining system, allowing scaled-down seating capacities from 2,000 to 8,000. "The point behind putting the curtain in was for us to attract more business and remain competitive," Kern says, noting that the theater setup was used within the first month of its installation. "There's a lot of competition in the Carolinas, so we have to make our mark and prove ourselves." Upcoming shows include comedian Jim Gaffigan, CMT on Tour, Jason Aldean and Lady Antebellum.

In February, Kern's team also took over management duties of Clemson University's 800-capacity Tillman Auditorium. "We renovated it and are actively booking it for external events," she says.

Some university venues are able to compete effectively by offering touring acts sizable guarantees. Jamie Kelsall, a booking agent at Agency for the Performing Arts, represents such college-friendly acts as OneRepublic, Plain White T's and Jack's Mannequin, among

continued on >>p38



McBRIDE: TOM RENTZ; KID ROCK: COURTESY OF LITTLEJOHN COLISEUM; BUBLÉ: MATT KUVA



Jennifer Kelly
Univ. of South Carolina Aiken
CAPACITY: 4,100
803.641.3715 ★ jenniferk@usca.edu
www.uscatix.com



Patrick L. McGrew
Univ. of Miami
CAPACITY: 7,972
305.284.6456 ★ pmcgrew@miami.edu
www.bankunitedcenter.com

Venue MANAGEMENT **YOU CAN'T LEARN IN A CLASSROOM**

Ben Weiss
Univ. of Mass. Amherst
CAPACITY: 10,000
413.545.3336 ★ weiss@admin.umass.edu
www.mullinscenter.com



Terry Butler
Univ. of Rhode Island
CAPACITY: 7,700
401.788.3220 ★ tbutler@theyancenter.com
www.theyancenter.com



**CHAIFETZ
ARENA**
SAINT LOUIS UNIVERSITY

Mike Scanlon
Saint Louis Univ.

CAPACITY: 10,600
314.977.5001 ★ mscanlon@slu.edu
www.thechaifetzarena.com



Colonial Life Arena

Tom Paquette
Univ. of South Carolina

CAPACITY: 18,000
803.576.9050 ★ tompaquette@sc.edu
www.coloniallifearena.com



Doug Higgons
Old Dominion Univ.

CAPACITY: 9,000
757.683.5762 ★ dhiggons@odu.edu
www.constantcenter.com

GLOBAL SPECTRUM™

a subsidiary of Comcast SPECTACOR

GLOBAL-SPECTRUM.COM • 215.389.9558

Fran Rodowicz
Temple University

CAPACITY: 10,000
215.204.2401 ★ frodowic@global-spectrum.com
www.liacourascenter.com

Lexie Boone
Univ. of Central Florida

CAPACITY: 10,000
407.823.0128 ★ lboone@mail.ucf.edu
www.ucfarena.com

 **The Liacouras Center**
TEMPLE UNIVERSITY®


UCF ARENA

from >>p35

others. Kelsall often works closely with campus entertainment committees, which tend to make attractive offers. "They typically pay a lot more than your regular promoters, because the university doesn't necessarily need to make money on the show," the agent says. "They need to spend the money for those purposes, otherwise they'll lose it at the end of the semester. If I have an act getting [paid] \$30,000 for a large theater, typically I can get \$45,000-\$50,000 from a college."

Campus concerts sold exclusively to students are another way for universities to stand out in the marketplace, according to Tobey. During the springtime, "an artist can play that school, have a good time and the market is still protected for the big summer shed season," he says. "And most school dates are a flat guarantee, so artists don't have to worry about ticket sales as much."

But there are challenges unique to university venues. John Siehl, executive director at the Nutter Center at Wright State University in Dayton, Ohio, says the 12,000-seat venue hosts an average of 15 concerts per year. Local and national concert promoters produce most of the events, while others are co-promotes. Presenting talent at university facilities can be difficult, Siehl says, pointing to rules and restrictions imposed by the school, including specific guidelines for doing business on behalf of the school. "From the internal side, it's a challenge sometimes to make rock'n'roll work in a university environment," he says. "The purchasing end is tough, and it's sometimes tough from a security and policing end. Some of the stipulations and regulations they dictate just because they're not intimately involved in the business, and they try to operate in a university or academic mode when that just doesn't work in our business."

Since opening last September, the 10,000-seat UCF Arena at the University of Central Florida in Orlando has faced some challenges with balancing live entertainment bookings with university athletics, according to GM Lexie Boone. "But we work very closely with [the athletic departments]," he says. "Obviously their schedule comes first and we work around them."

Another significant obstacle many university venues face is the prohibition of alcohol sales, or even its availability on campus for artists or non-student ticket buyers. Russo says this issue is a potential threat to the sale of arena club suites and group ticket sales to the corporate community in those markets. Buying alcoholic beverages at events is "an important component in entertaining clients," he says. "So it's a fairly common problem, to one degree or another."

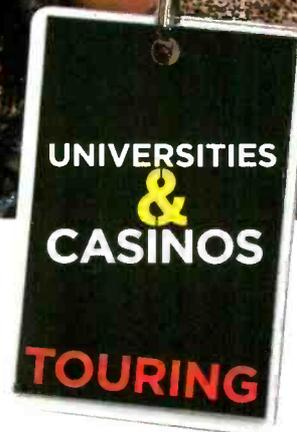
To help address such issues, the International Assn. of Assembly Managers hosts the University Venue Management Conference each year on the day before the IAAM's overall annual conference.

The committee of campus venue managers focuses on sharing best practices and tackling issues faced by university facilities. "There are eight to 12 sessions that are highly targeted to the university business," says Siehl, who serves as second VP for the IAAM. "We'll do round tables that talk about how to get business . . . and maybe some sessions about how to work in conjunction with an athletic department." ■■■

Safe bets: CHER shows off her fashion sense at the Colosseum at Caesars Palace. Below: BILLY JOEL starting a 10-show run at Mohegan Sun in Uncasville, Conn., on May 23.



FULL HOUSE



Casino Residencies Are Good Bets For Touring Artists BY RAY WADDELL

Extended residencies, or "sitdowns," for popular artists at casino venues are nothing new, dating back to such legendary Las Vegas runs as Elvis Presley at the Hilton or the Rat Pack at the Sands, or current ongoing residencies such as "Mr. Las Vegas" Wayne Newton at the Stardust. ■ Historically, artists often signed up for casino residencies with little thought toward extensive touring in the future. But in today's live entertainment market, the game has changed, with artists known for touring now finding a casino residency to be a profitable and rewarding engagement. Today it's clear that an extended casino property run in general does not dilute the touring market for an artist. When it comes to audiences, it really is true that what happens in Vegas stays in Vegas. ■ Any stigma the casino market once had for booking artists past their prime seems to have evaporated. Beyond Celine Dion's record-setting run at the Colosseum at Caesars Palace, artists including Cher, Barry Manilow, Bette Midler and Tom Jones have set up shop for long stints at casino venues. Many of these artists can and will expect to tour again successfully above and beyond their casino booking.

"Barry has periodically played Las Vegas since he had his first hit record and everyone told him it was the kiss of death," says Gayle Holcomb, Manilow's agent at the William Morris Agency. "Instead, everyone quickly realized that Las Vegas and the rest of the world are two different audiences and that one has no impact on the other."

No artist proves that better than Dion. It is not a stretch to say that Dion's five-year run at the Colosseum changed the face of live entertainment in Las Vegas. Dion's stand at the \$95 million, 4,100-seat theater grossed a staggering \$385 million, drawing nearly 3 million people to 717 shows. The Colosseum run was a collaboration among Dion and her husband/manager, René Angélil; AEG Live touring arm Concerts West and its co-president John Meglen; and Caesars.

Meglen points out that Las Vegas market economics—which place a premium on price, venue capacity and high-end entertainment—played a role in Dion's success at the Colosseum. Also a factor was the vision of the artist, her manager and the producers. "The real truth of the matter is we proved something that works in that marketplace—that an artist can sit down in Las Vegas and allow the audience to travel to them instead of the artist traveling to each city," Meglen says.

After the most successful residency in modern live music history, Dion took her show on the road again with the Taking Chances world tour. Meglen says the transition from five-year sitdown to megatour was seamless. "It's a very natural progression," he says. "Touring is what we all know and do, and Vegas was really the ex-

ception here."

Clearly, Dion's market value was not diluted by 700 appearances in one of the top global destinations on the planet. "We didn't feel that way, Concerts West didn't feel that way," says Robert Prinz, Dion's agent at UTA. "People who came to Vegas to see her get a different show in their own city, and we get more repeat business in different cities around the world."

If anything, the Vegas run improved Dion's live value, Meglen believes. "Even if people saw her in Las Vegas, they're going to want to see her when she comes to their town," he says.

Industry consensus suggests any extended casino residency won't harm an artist's touring potential. "In general, I don't feel an extended

run at a casino dilutes an artist's overall touring market," says Huston Powell, who buys talent for 30 rooms at 20 Harrah's properties outside of Vegas for C3 Presents. "At Harrah's we don't tend to do many long, extended runs at one property, but what we have had success with is two nights of an artist. My sense is, and the ticket sales support this, that across all demographics, especially for the tier one, legendary names like Willie Nelson, there is generally more demand than one night can handle."

Case in point: In July Billy Joel wrapped 10 shows at Mohegan Sun in Uncasville, Conn., which grossed \$9.6 million and sold 96,100 tickets. Then on July 16 and 18, Joel grossed nearly \$12.9 million and moved more than 115,000 tickets at the Last Play at Shea concerts in New York. "It's almost like Mohegan was the setup for Shea," longtime Joel agent Dennis Arfa says. "It was like Lou Gehrig and then Babe Ruth at bat."

For an artist like Cher, a casino venue offers a way to churn revenue after retiring from the road. Cher's lengthy Farewell tour of 2002-05 is one of the highest-grossing tours by a female artist at \$192.5 million. Since then, Cher has given up the road but remained a force at the box office by (along with Midler) replacing Dion at the Colosseum. Since May, Cher has grossed \$23 million and sold 151,277 tickets for 36 shows at the Colosseum, according to Billboard Boxscore. And while it seems Cher may really have retired permanently from the road, Dion has proved that if indeed she does tour again after Vegas, her audience will be waiting. ■■■



BOXSCORE Concert Grosses

| | GROSS/ TICKET PRICE(S) | ARTIST(S) Venue, Date | Attendance Capacity | Promoter |
|----|---|--|------------------------------|--|
| 1 | \$11,767,838 \$170/\$135 | AUSTIN CITY LIMITS MUSIC FESTIVAL Zilker Park, Austin, Sept. 26-28 | 218,000 three sellouts | C3 Presents |
| 2 | \$6,171,090 (\$3,990,565) \$177.84/\$136.86 | LEONARD COHEN IMMA, Dublin, June 13-15 | 36,715 37,500 three shows | AEG Live U.K. |
| 3 | \$3,450,775 (\$3,681,809 Canadian) \$139.65/\$64.67 | ELTON JOHN MTS Centre, Winnipeg, Manitoba, Sept. 19-20 | 30,202 two sellouts | Live Nation |
| 4 | \$3,335,362 \$499/\$79.50 | OZZFEST: METALLICA, OZZY OSBOURNE & OTHERS Pizza Hut Park, Frisco, Texas, Aug. 9 | 26,277 sellout | AEG Live |
| 5 | \$3,204,635 (\$3,312,359 Canadian) \$144.42/\$96.12 | ELTON JOHN Metro Centre, Halifax, Nova Scotia, Sept. 26-27 | 23,583 two sellouts | Gillett Entertainment Group, Live Nation |
| 6 | \$2,854,920 \$150/\$95/\$85/\$35 | NEIL DIAMOND Hollywood Bowl, Hollywood, Calif., Oct. 1-2 | 32,514 two sellouts | Concerts West/AEG Live, Andrew Hewitt Co./Bill Silva Presents |
| 7 | \$2,150,517 (\$2,389,837 Canadian) \$140.90/\$90 | ELTON JOHN Mile One Centre, St. John's, Newfoundland, Oct. 2-3 | 16,327 two sellouts | Gillett Entertainment Group, Live Nation |
| 8 | \$1,915,769 (\$956,526) \$150.21/\$100.14 | LEONARD COHEN O2 Arena, London, July 17 | 15,627 16,000 | AEG Live U.K. |
| 9 | \$1,905,089 (\$9,047,726 kroner) \$247.41/\$163.18 | LEONARD COHEN Rosenborg Castle, Copenhagen, July 5 | 10,651 15,000 | AEG Live U.K. |
| 10 | \$1,783,505 \$77.50/\$37.50 | NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD TD Banknorth Garden, Boston, Sept. 26, 28 | 27,017 two sellouts | Live Nation |
| 11 | \$1,774,014 (\$1,889,621 Canadian) \$139.88/\$92.94 | ELTON JOHN Brandt Centre, Regina, Saskatchewan, Sept. 16-17 | 13,595 two sellouts | Live Nation |
| 12 | \$1,643,163 (\$8,327,400 kroner) \$118.39 | LEONARD COHEN Allset Stadium, Oslo, July 1 | 13,875 20,000 | AEG Live U.K. |
| 13 | \$1,434,877 (\$6,814,575 kroner) \$163.18 | LEONARD COHEN Raadhus Parken, Aarhus, Denmark, July 6 | 8,793 15,000 | AEG Live U.K. |
| 14 | \$1,160,340 (\$733.31) \$93.36 | LEONARD COHEN Westerpark, Amsterdam, July 12 | 12,429 15,000 | AEG Live U.K. |
| 15 | \$1,148,125 \$95/\$35 | FARM AID: WILLIE NELSON & OTHERS Comcast Center, Mansfield, Mass., Sept. 20 | 18,773 19,541 | Live Nation |
| 16 | \$1,129,991 (\$1,161,515 Canadian) \$144.70/\$92.43 | ELTON JOHN Moncton Coliseum, Moncton, New Brunswick, Sept. 28 | 8,499 9,000 | Gillett Entertainment Group, Live Nation |
| 17 | \$1,122,814 (\$1,165,229 Canadian) \$144.06/\$92.02 | ELTON JOHN Harbour Station, St. John, New Brunswick, Sept. 30 | 7,997 8,000 | Gillett Entertainment Group, Live Nation |
| 18 | \$1,064,787 \$131/\$91/\$65.50/ \$33.50 | JOURNEY, HEART, CHEAP TRICK White River Amphitheatre, Auburn, Wash., Sept. 19 | 18,553 sellout | Live Nation |
| 19 | \$1,059,782 (\$541,650) \$146.74/\$97.83 | LEONARD COHEN Opera House, Manchester, England, June 17-20 | 7,354 8,000 four shows | AEG Live U.K. |
| 20 | \$1,040,025 \$85/\$55 | NEIL DIAMOND Staples Center, Los Angeles, Oct. 4 | 13,014 sellout | Concerts West/AEG Live |
| 21 | \$1,027,602 \$300.75/\$55.75 | JANET JACKSON Mandalay Bay Events Center, Las Vegas, Sept. 19 | 8,085 8,168 | Live Nation, Andrew Hewitt Co., in-house |
| 22 | \$972,961 \$131/\$85.50/ \$55.50/\$30 | JOURNEY, HEART, CHEAP TRICK Shoreline Amphitheatre, Mountain View, Calif., Sept. 27 | 21,377 sellout | Live Nation |
| 23 | \$927,435 \$120/\$85/\$55 | NEIL DIAMOND ARCO Arena, Sacramento, Calif., Sept. 26 | 11,015 sellout | Concerts West/AEG Live |
| 24 | \$923,719 (\$519,685 krona) \$133.04 | LEONARD COHEN Sofiero Palace, Helsingborg, Sweden, July 3 | 6,943 15,000 | AEG Live U.K. |
| 25 | \$899,570 \$67.50/\$47.50 | RASCAL FLATTS, TAYLOR SWIFT BOK Center, Tulsa, Okla., Sept. 25 | 13,556 sellout | Live Nation |
| 26 | \$890,709 \$131/\$91/\$65.50/ \$24.75 | JOURNEY, HEART, CHEAP TRICK Amphitheater in Clark County, Ridgefield, Wash., Sept. 21 | 16,325 sellout | Live Nation |
| 27 | \$856,154 (\$427,677) \$150.14/\$80.07 | LEONARD COHEN Edinburgh Castle, Edinburgh, Scotland, July 16 | 8,391 10,000 | AEG Live U.K. |
| 28 | \$835,477 \$131/\$85.50/ \$55.50/\$31 | JOURNEY, HEART, CHEAP TRICK Sleep Train Amphitheatre, Marysville, Calif., Sept. 26 | 16,850 sellout | Live Nation |
| 29 | \$809,478 \$123.25/\$37.50 | JANET JACKSON, NELLY Oracle Arena, Oakland, Calif., Sept. 13 | 9,430 12,282 | Live Nation |
| 30 | \$808,575 \$250/\$30 | LUIS MIGUEL Cricket Wireless Amphitheatre, Chula Vista, Calif., Sept. 21 | 11,045 19,391 | Live Nation |
| 31 | \$792,139 \$129.75/\$24.75 | JANET JACKSON, LL COOL J Allstate Arena, Rosemont, Ill., Sept. 25 | 9,519 11,341 | Live Nation |
| 32 | \$777,820 \$175/\$85 | EAGLES Resch Center, Green Bay, Wis., Sept. 29 | 5,932 sellout | Jam Productions |
| 33 | \$773,234 \$131/\$91/\$51/ \$26.75 | JOURNEY, HEART, CHEAP TRICK Sleep Train Pavilion, Concord, Calif., Sept. 24 | 11,819 sellout | Live Nation |
| 34 | \$760,820 \$65/\$47.75 | RASCAL FLATTS, TAYLOR SWIFT Freedom Hall Coliseum, Louisville, Ky., Sept. 18 | 11,991 sellout | Live Nation |
| 35 | \$750,114 \$79/\$36 | NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD Nassau Coliseum, Unlondale, N.Y., Sept. 24 | 11,784 sellout | Live Nation |

RAY WADDELL
rwaddell@billboard.com

ON THE ROAD

GO PHISH

What The Seminal Jam Band's Return Means For The Live Biz

Could the return of Phish spark a revitalization of the jam band scene?

After splitting in 2004 with a muddy send-off at its Coventry, Vt., festival, Phish will re-school next March for a three-night run at one of its favorite venues, the Hampton (Va.) Coliseum (billboard.com, Oct. 2). The March 6-8 shows have already been greeted with unbridled glee by loyal Phish-heads.

Even better, according to the band's Web site, there will be additional touring activity from guitarist/vocalist **Trey Anastasio**, bassist **Mike Gordon**, keyboardist **Page McConnell** and drummer **Jon Fishman** throughout 2009. To what extent the band will work for now remains a mystery. **Chip Hooper**, Phish's agent at Paradigm, offered only this: "We're contemplating a bunch of stuff. The key phrase is 'stay tuned.'"

Phish once reigned atop the jam-band scene, racking up \$175,541,923 in concert grosses, with 5,842,798 tickets sold to 475 shows reported to Billboard Boxscore between 1989 and 2004. The group's final year of touring grossed about \$20 million, including about \$10 million from the final Coventry, Vt., concerts in August 2004.

Coincidentally or not, once Phish called it quits, the jam band scene as a whole softened up a bit from its late-'90s, post-**Grateful Dead** vitality. Genre mainstays like **Widespread Panic** and **Dave Matthews Band** remain solid draws, but linchpin festival Bonnaroo, while not completely abandoning its jam roots, expanded toward booking more mainstream rock acts like **Tom Petty & the Heartbreakers**, **Elvis Costello** and **Beck** and even harder-edged bands like **Tool** and **Metallica**. The latter truly rocked the Tennessee hills, but in the earliest incarnations of this festival the concept of Metallica playing Bonnaroo was inconceivable.

In reality, Bonnaroo is a direct descendant of Phish's one-band festival extravaganzas like Clifford Ball, It, Lemonwheel and Coventry. Though bigger and broader in scope, Bonnaroo launched with—and maintains—the same self-contained, immersive experience as the Phish events, as well as its laissez-faire treatment of fans and spirit of community. The improvisational music scene certainly didn't go away when Phish left the stream, and there are still plenty of hard-touring bands with solid followings and dozens of jam-oriented festivals that do well, from Wakarusa in Kansas to 10,000 Lakes in Michigan. But in the context of the overall touring landscape, there was a significant drop-off in attendance from the days of more than a dozen arena-level headliners and new, exciting bands cropping

up at every turn. For the most part, the newer fests that have sprung up have more mainstream rock lineups.

Rather than migrate en masse to one or two established bands or even swim toward any particular up-and-comer (though one could certainly draw a parallel to **Jack Johnson's** rise to prominence during this era), Phish-heads have splintered among many factions. Given Phish's ability to draw a loyal, cohesive fan base from music lovers of disparate tastes, you could argue that a veritable live music movement came to an end when the band left the road. If nothing else, Phish's return to touring will rejuvenate that fan base and provide some juice for the scene.

"We're very, very happy about this, it's something very special," Hampton Coliseum GM **Joe Tsao** says. Asked how the show came to-



PHISH

gether, Tsao says. "It's very simple: I got a call from the band saying, 'We want to come back,' and I said, 'Come on!'"

Tsao adds that he was holding the "Hampton Comes Alive" set in his hands during this conversation with On the Road, and clearly he keeps it within reach at all times.

Anastasio manager **Coran Capshaw** at Red Light Management is handling management duties for the Phish shows, and **Ken MacDonald**, whose independent promotion company Integrated Management Group operates out of Norfolk, Va., is the promoter of record for Hampton Coliseum.

Though various band members have played Bonnaroo through the years, Phish as a band never headlined the Manchester, Tenn., event. Not to start any rumors, and I have no inside information (yet), but what a nice catch this Phish would be for the 'roo.

For his part, Paradigm's Hooper is reluctant to tie the fortunes of an entire genre to a Phish reunion. "I don't know what it will do for the genre, but I do know one of the greatest live bands ever is playing Hampton in March," he says. "And I'm gonna be there." ■■■

Additional reporting by Jonathan Cohen.



DOW JONES nielsen

PRESENT

MEDIA AND MONEY

THE INTERSECTION OF
MEDIA, ENTERTAINMENT & WALL STREET

OCTOBER 14-15, 2008

MARRIOTT MARQUIS • NEW YORK CITY



Join today's most successful media and entertainment dealmakers as well as top financiers to discuss what media and entertainment companies can do to survive and thrive in this challenging economic environment.

SPEAKERS INCLUDE:



LEE ABRAMS
SVP & Chief Innovation Officer, Tribune Company



TUNA AMOBI
Senior Equity Analyst, Media and Entertainment Group, Standard & Poor's Equity Research



JONATHAN BARZILAY
SVP, Programming & Advertising, MediaFLO USA



MICHAEL CASSIDY
President & CEO, Undertone Networks



PHILIPPE DAUMAN
President & CEO, Viacom



BRAD DUEA
President, Napster



DAVID EUN
Vice President of Content Partnerships, Google and YouTube



JAY FAIRES
President, Lionsgate Music



LAUREN RICH FINE
Professor, College of Communication & Information, Kent State University



KEN FLORIN
Chair, Emerging Media Practice Group, Loeb & Loeb LLP



PAUL HANSON
Chief Operating Officer, QED International



MEL KARMAZIN
Chief Executive Officer, SIRIUS XM Radio



MICHAEL KELLEY
Principal, Pricewaterhousecoopers Advisory Practice



GEORGE KLIAVKOFF
Chief Digital Officer, NBC Universal



JACK KLUES
Managing Partner, VivaKi & Former Chairman, Publicis Groupe



JEFF LANCTOT
Chief Strategy Officer, Avenue A | Razorfish



ROSS LEVINSOHN
Partner, Velocity Interactive Group



ANDREW LIPSNER
Partner, Greycroft



LARRY MESTEL
Partner & CEO, Primary Wave Music Publishing



WENDA HARRIS MILLARD
President, Media & Co-Chief Executive Officer, Martha Stewart Living Omnimedia



DENNIS MILLER
General Partner, Spark Capital



JEAN-BRIAC PERRETTE
President, Digital Distribution, NBC Universal



SANTO POLITI
General Partner, Spark Capital



JESSICA REIF-COHEN
Managing Director, Merrill Lynch



JOHN RICCITIELLO
Chief Executive Officer, Electronic Arts



STEVE SCHNUR
Worldwide Executive, Music & Marketing, Electronic Arts



IVAN SEIDENBERG
Chairman & CEO, Verizon Communications



SCOTT SPERLING
Co-President, THL Partners



JOHN SQUIRES
Executive Vice President, Time Inc



JEFFREY STEVENSON
Managing Partner & Co-CEO, Veronis Suhler Stevenson



NADA STIRRATT
EVP, Digital Advertising, MTV Networks



BEN WAIBREN
President & CEO, Continental Entertainment Capital



HARVEY WEINSTEIN
Co-Chairman, The Weinstein Company



RICHARD WOLPERT
Managing Partner, The Mail Room Fund



JOHN WREN
President & CEO, Omnicom Group Inc.

Learn from, network and do business with the executives who are shaping the future of the media and entertainment industries!

REGISTER TODAY! SPACE IS LIMITED.

WWW.MEDIAANDMONEYCONFERENCE.COM

PRE-REGISTRATION RATE \$2,195

REGISTRATION 646.654.7254 • SPONSORSHIPS 646.654.4718 OR 415.439.6631 • MARRIOTT MARQUIS 800.843.4898

PLATINUM SPONSOR



GOLD SPONSORS



LUNCHEON SPONSOR



EXHIBITOR



IN ASSOCIATION WITH...





MISS YOU MUCH
Inside the return of
R&B trio Labelle

42



IN THEIR CORNER
Kaiser Chiefs bounce
back with Mark Ronson

42



THE HITMAKER
Producer Salaam Remi
talks shop

44



GOSPEL GLORY
Mary Mary's 'Sound'
is still sweet

47



SHE'S GOT THE LOOK
Shontelle tries 'T-Shirt'
on for size

48

MUSIC

ROCK BY MITCHELL PETERS

Rejects No More

Interscope Rockers Seek Third
Straight Platinum Album

About two months before the release of their third studio album, "When the World Comes Down," due Dec. 16 via Interscope, All-American Rejects singer/bassist Tyson Ritter is spending most of his free time drinking beer and engaging in kite-flying wars on the beaches of Northern Florida.

"I've been getting completely hammered and enjoying myself," Ritter says from his home in Destin, Fla. "I'm 24 and I know I'm not going to be able to do this shit when I'm 50. Sometimes you've got to live."

The All-American Rejects frontman has reason to enjoy his time off. In the two years following the release of its 2005 album "Move Along," which peaked at No. 6 on the Billboard 200 and has sold 2 million copies in the United States, according to Nielsen SoundScan, AAR enjoyed success on the road with slots on the Vans Warped tour and supporting Fall Out Boy in arenas. Fifty AAR shows between 2005 and 2006 grossed more than \$2.5 million and drew approximately 147,000 concertgoers, according to Billboard Boxscore.

But the rock band's 80 weeks of nonstop touring didn't come without drawbacks. "We had a sweet run," Ritter says, but "we were burnt, man, it was crazy. Just imagine living the same day ... for two years."

When it came to writing material for the Eric Valentine-produced "When the World Comes Down," AAR—comprising Ritter, guitarist Nick Wheeler, guitarist Mike Kennerty and drummer Chris Gaylor—took advice from Interscope senior VP of A&R Jeff Sosnow, who suggested traveling to various U.S. cities for songwriting inspiration. As a result, Ritter and Wheeler spent the better part of 2007 holding songwriting sessions in rural Georgia, Vancouver and San Francisco, as well as during a cross-country bus trip.

"These locations helped us be distracted from the task at hand," Ritter says. "We'd literally imprison ourselves wherever we were. I'd sit there all day with a piano, and Nick would sit there all day with a computer. That's kind of how we would make music."

Although "Move Along" went double-platinum and spent 97 weeks on the chart, spawning such hits as "Dirty Little Secret" and "It Ends Tonight," Ritter and Wheeler felt the need to create something even greater. "Last time it seemed like there was this need to survive, and this time there was a need to defeat our last creation," he says. "We put our time and effort into [it], instead of trying to shit it out."

The new album's first single, "Gives You Hell," a foot-stomping rock anthem with gang vocals reminiscent of Queen's "We Will Rock You," debuted late last month via a



ALL-AMERICAN REJECTS

mobile campaign where fans could text a special code to obtain it. The song has also been licensed to Fox Sports for use during NFL TV promos and is being pitched for other sporting promo events, including Major League Baseball, World Wrestling Entertainment and mixed martial arts, according to AAR manager Chris Allen. A demo version of AAR's "The Real World" also appears on the soundtrack to "Madden 09."

Interscope's marketing plan for "When the World Comes Down" will come into full effect in the next several weeks, but AAR has already managed to stay on the radar of fans in recent months. After appearing on the song "It's My Life" from Bon Jovi's "MTV Unplugged" session, AAR opened a handful of North American concerts for the New Jersey act in July. That month, Annie Leibovitz photographed the Oklahoma band for a "Got Milk?" advertisement, which appeared in numerous publications. AAR has also partnered with Denny's to create an item for the restaurant chain's "rock star menu."

On top of that, Ritter played the role of a teen heartthrob in summer comedy film "House Bunny," which featured a demo version of new AAR song "I Wanna." His striking good looks helped the singer add modeling to his résumé after appearing in a recent Hugo Boss campaign. "We kept them busy," Allen

says. "We've been 100 times more active than we were between the [band's 2002 self-titled album] and 'Move Along.'"

To appease hardcore fans, AAR set up video cameras in the recording studio during the making of "When the World Comes Down," and segments were broadcast on allamericanrejects.com. The videos had received more than 500,000 views at press time, according to Interscope senior marketing director Dyana Kass. "We made that a huge part of the interaction that we wanted to keep while they were locked up in the studio for those many months," she says. Some of the footage, including a video shot for the song "Mona Lisa," will be included in a two-disc deluxe edition of "When the World Comes Down." The set also includes five bonus tracks of B-sides and demos. Vinyl will be handled by indie Doghouse Records, which discovered AAR in 2001.

AAR will play select North American clubs in November followed by holiday radio concerts in December. From there the group will tour through the United Kingdom and Europe in January/February. Other touring plans in 2009 call for a partnership with an "eco-conscience global corporation" to sponsor a headlining tour, according to Allen, who declined to reveal specific details.

>>> KANYE'S COMING

Kanye West made a surprise appearance at rapper T.I.'s MySpace-sponsored show Oct. 3 in Los Angeles and announced his upcoming Def Jam album, "808s and Heartbreak," will arrive Nov. 25. It had been expected Dec. 16. First single "Love Lockdown" debuted last month at a career-best No. 3 on the Billboard Hot 100.

>>> A LA MODE

Depeche Mode has renewed its long-term deal with Mute/EMI and is planning to release its 12th studio album April 20, 2009. Past Depeche Mode albums were licensed by Mute to Warner Bros. in the United States but will be under EMI's control moving forward. At an Oct. 6 press event in Berlin, the band also unveiled its 2009 Tour of the Universe, which will play 28 stadium dates worldwide beginning May 10 in Tel Aviv, Israel.

>>> AL MOVES QUICK

For the first time in his nearly three-decade career, comedy maestro "Weird Al" Yankovic is releasing his parody of a current No. 1 single—evidently just days after he thought of it. Yankovic's version of "Whatever You Like," a riff on the T.I. track of the same name, became available for download Oct. 8 on iTunes, where it will be an exclusive for two weeks before being released on other digital download services.

>>> WHOMP, THERE IT IS

Former "American Idol" champion Taylor Hicks has aligned with artist services company Artist to Market for the release of his next album, due Feb. 10, 2009. The as-yet-untitled set, which Hicks is working on with producer Simon Climie, will carry the artist's Modern Whomp Records imprint. Hicks released a lone album, a 2006 self-titled effort, via Arista following his "Idol" win. The project has sold 703,000 copies in the United States, according to Nielsen SoundScan.

Reporting by Jonathan Cohen, Hillary Crosley and Jeff Vrabel.



LABELLE

R&B BY GAIL MITCHELL

Ladies Night

Labelle Reels In The Years With First Album Since '76

Old school can still command attention—just ask Tina Turner, who recently launched a sold-out world tour at age 68. Hoping to sashay its way into that zeitgeist is futuristic '70s rock-soul-funk trio Labelle. Best-known for the 1974 No. 1 R&B and pop hit "Lady Marmalade," Patti LaBelle, Nona Hendryx and Sarah Dash return Oct. 21 with their long-awaited reunion album, "Back to Now" (Verve).

Several mini-reunions have transpired since the group's last studio album, 1976's "Chameleon." The trio recorded dance hit "Turn It Out" in 1995 for the movie "To Wong Foo, Thanks for Everything! Julie Newmar" and two TV specials. In 1999, the group—originally known as the Blue Belles in the '60s with fourth member Cindy Birdsong—received the Rhythm & Blues Foundation's Pioneer Award. That was followed by Labelle singing the Hendryx-written theme song for the 2006 film "Preaching to the Choir."

As talk about a Labelle reunion repeatedly surfaced through the years, it was always waylaid by the members' individual careers and—surprisingly—LaBelle's own trepidation.

"I really didn't know if we still had the vocal power," LaBelle says. "But after we did the first song, I knew we were still some hot mamas."

That song was "Dear Rosa," a moving tribute to civil rights activist Rosa Parks that Hendryx co-wrote and produced. The group worked on the track at the same time it recorded the "Preaching" title theme, finally getting the ball rolling on "Back to Now."

"Dear Rosa" joins nine other songs on the album, whose selections run the gamut from Cole Porter ("Miss Otis Regrets," a 1970 live Labelle recording with Who drummer Keith Moon) to Wyclef Jean (who's featured on up-tempo lead single "Roll Out"). In addition to

Jean, "Back to Now" includes production by Lenny Kravitz and the legendary Gamble & Huff, who signed LaBelle to their Philadelphia International label in the '80s.

Hendryx segues back into her role as LaBelle's primary songwriter, contributing the funk-infused "Candlelight" and the aggressive "System"—two then-unfinished songs set to appear on a new album that was later scrapped when the group disbanded in 1976.

"Thank God we taped our rehearsals back then," Dash says. "After we decided to come back together last year, we thought those songs were a good place to start."

Besides featuring "Without You in My Life" and other tracks co-written by all three ladies, "Back to Now" adds a contemporary vibe without taking away from the funky Labelle that longtime fans remember. The key ingredients behind its engaging sound—LaBelle's soaring sass, Hendryx's rock-edged stance and Dash's earthy accents—remain intact.

Still another question remains: How do you market a venerable group to attract both veteran and new fans, the latter of whom may only know of Labelle via the Grammy Award-winning 2001 cover of "Lady Marmalade" by Christina Aguilera, Lil' Kim, Mya and Pink? Verve Music Group senior VP/GM Nate Herr says the label decided to aim for the widest appeal first.

"Labelle always came out with the unexpected," Herr says. "And we believe 'Roll Out' fits that. It has the broadest appeal and potential to break out after we finish targeting urban adult and urban mainstream radio."

In addition to "Roll Out," a second album track, "Without You in My Life," is now available on iTunes. A third, "Candlelight," will go up Oct. 14.

While a true music video for the single isn't planned at this point, the label is mounting an aggressive print, TV and online ad campaign complemented by TV appearances and live performances. The latter includes performing at the Out Awards in New York (Nov. 14) and a show at the Apollo Theater in Harlem (Dec. 19). A major tour is being eyed for the top of next year.

"Labelle was a group that set your mind, spirit, body and soul free," Hendryx says of the group's legacy. "We're 60 years young and still willing to go to the edge."

ROCK BY PAUL SEXTON

The Ronson Effect

Super Producer Gets Kaiser Chiefs Back On Track

A platinum album that was introduced by a No. 1 single, spent nearly a year on the U.K. chart and was the market's seventh-best-selling artist release of 2007 sounds like the dream ticket for most bands and labels.

But Leeds, England-based rock group Kaiser Chiefs' sophomore set, "Yours Truly, Angry Mob," still suffered by local sales in comparison to their all-conquering, five-times platinum (1.5 million units) debut of two years earlier, "Employment."

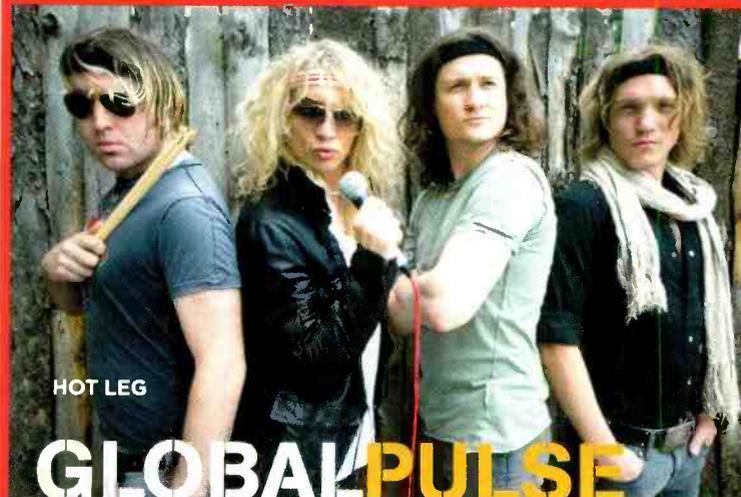
Nevertheless, it's with a feeling of confidence and momentum that the band makes a swift return to the marketplace. Third album "Off With Their Heads" is due Oct. 20 on B-Unique/Polydor in Europe and Oct. 28 on Universal Republic

in North America.

"We loved the second album," drummer/chief songwriter Nick Hodgson says. "It's got better songs than the first. But this time, we wrote in the studio a lot more, instead of writing in rehearsal rooms, and it made such a difference. We'd never have done it [so quickly] if we hadn't got the songs."

The catalysts for such productivity were co-producers Eliot James and the highly prized Mark Ronson, who have captured the band's humor and spontaneity. Ronson, Hodgson says, is "like an old-fashioned producer who's a real songwriting guy. He's constantly trying to get songs out of the band, like an Andrew Loog Oldham. He's not a 'turning dials' man."

The album shows clear musical progression from its two predecessors. "James Bond" score supremo David Arnold or-



HOT LEG

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> HAWKINS LEGS IT OUT OF THE DARKNESS

The collapse of his former band, the Darkness, and an unsuccessful attempt to represent the United Kingdom in 2007's Eurovision Song Contest have hardly dampened Justin Hawkins' drive.

But the frontman of new rock quartet Hot Leg has quite an act to follow. The Darkness' huge U.K. success saw the band's 2003 U.K. chart-topping debut album, "Permission to Land" (Atlantic), sell 1.4 million copies domestically, according to the Official Charts Co.; Nielsen SoundScan puts U.S. sales at 710,000.

The band also collected five top 10 U.K. singles, three BRIT Awards and an Ivor Novello songwriting award. However, after second album "One Way Ticket to Hell . . . and Back" (2005) failed to scale the same heights, the Darkness imploded in 2006. "We over-achieved, really," Hawkins says. "But I didn't love it anymore."

After an extended sabbatical that included a stint in rehab, Hawkins returns with Hot Leg's debut single, "Trojan Guitar," an Oct. 20 U.K. release through his own Universal-distributed label, Barbeque Rock Records. A January album follows.

"These are the best songs I've ever written," the Warner/

LABELLE: KWAKU ALSTON; KAISER CHIEFS: JOCELYN BAIN HOGG



KAISER CHIEFS

chestrates "Like It Too Much," while U.K. rapper Sway brings a new urban urgency to the Chiefs' sound on "Half the Truth." Meanwhile, lead song "Never Miss a Beat" (released as a U.K. single Oct. 6) features backing vocals by Ronson protégé Lily Allen as well as British electro act New Young Pony Club and is off to a good start at U.K. radio.

Jeff Smith, head of music at national AC station BBC Radio 2, has added "Beat" to the network's C-list and calls it "a strong return. It's a catchy lead-off track, which points to the slightly more rhythmic feel on the new album, perhaps due to the Mark Ronson production."

In the States, Universal/Republic senior VP of marketing Jill Capone says the fast fol-

low-up "makes it easier" for the label to remind potential and existing fans about the band. In November, the act will play shows in New York, Los Angeles and Chicago, while Republic is working "Beat" to modern rock and triple A. "Ruby," the lead single from "Angry Mob," peaked at No. 14 on Billboard's Modern Rock chart last year.

Nielsen SoundScan data reveals U.S. sales of 179,000 for "Employment" and 106,000 for "Mob." "Ruby" is Kaiser Chiefs' biggest-selling U.S. download, with sales of 172,000 out of total song downloads of 357,000.

Universal U.K. director of marketing Greg Sambrook notes that in some markets, "Angry Mob" outperformed its predecessor. "In continental

Europe, we sold more on the second album than the first," he says. "Obviously, internationally with the first album, you're playing catch-up a bit [to its U.K. success]."

Sambrook says "Never Miss a Beat" has made a strong start at European radio, especially in Germany and Norway, and after some key TV bookings this fall, a full-blown European tour is booked for January and February. "European media and [Universal] labels all love the band, and working with Mark Ronson is a great media angle," he says.

Hodgson says the band is hungry to replicate its debut success: "We always still think of ourselves as the underdog—trying to prove the next person wrong." ♦♦♦

Chappell-published Hawkins says. "Some people are going to dismiss it because of the Darkness thing, but that's just the way it is."

Hot Leg headlines U.K. shows Oct. 12-31, booked through Helter Skelter, followed by supports with Alter Bridge (Nov. 4-13) and Extreme (Nov. 14-24). International dates are not yet scheduled.

—Nichola Browne

>>>HUE ARE YOU Scottish duo Hue & Cry decided "one more time" wasn't enough after performing on a U.K. TV show reuniting old pop acts.

Brothers Pat and Greg Kane ended their pop career as Hue & Cry in 1993, subsequently undertaking various projects from journalism to jazz. But they were encouraged to relaunch the act by the response to their 2005 appearance on ITV reality show "Hit Me Baby One More Time." However, manager Dougie Souness of Glasgow, Scotland-based No Half Measures insists they weren't content to "play the nostalgia card" by regurgitating '80s U.K. pop/soul hits like "Labour of Love" or "Looking for Linda."

"They feel they still have something to say," he says, "which is why they've recorded a new album." The duo's first pop album since 1992, "Open Soul" appeared Sept. 15 on Hue & Cry's own Blairhill Records. U.K. distribution is via Pinnacle, publishing goes through Kobalt, and Creative Artists Agency handles U.K. shows.

The act has also set up a social networking site for fans, Hue & Cry Music Club (hueandcry.ning.com), which Souness says "has helped us develop ideas for marketing and touring." Six September U.K. shows preceded in-store gigs during October through a tie-in with retailer House of Fraser, plus a Glasgow date supporting Al Green (Oct. 30). Souness says international plans are still being developed.

—Steve Adams

>>>FERSEN'S FOLIES

French singer/songwriter Thomas Fersen, his manager Vincent Frèrebeau says, is "like a Swiss watch"; renowned for precision and regularity. Each of Fersen's albums have been certified gold (75,000 shipped) in France, with fourth

album "Quatre" (1999) hitting platinum (200,000 units).

Fersen will play 15 dates booked by Asterios across France this fall, beginning Nov. 11 in Lorient and including five nights at Paris' legendary Les Folies Bergère. Further French shows are booked for spring 2009, with Canadian dates also being considered.

A pioneer of the current French chanson scene, Fersen is a storyteller whose songs rarely get radio play. But he has built a strong fan base with albums that Frèrebeau says sell consistently well through a period of time.

Frèrebeau cites the example of Fersen's debut, "Le bal des Oiseaux," which he says has sold almost 170,000 copies—yet had sold only 40,000 some two years after its 1993 release.

Fersen's seventh album, "Trois Petits Tours," appeared Sept. 8 in France on Frèrebeau's Warner-distributed label Tôt ou Tard. With 40,000 copies initially shipped, according to the label, it peaked at No. 5 on the IFOP/Tite Live chart. Fersen's publishing is through his own company Bucéphale.

—Aymeric Pichevin

Billboard
women
in music

POWER PLAYERS
SPECIAL

Billboard's 4th annual Top 20 Women in Music special will spotlight the most powerful and talented female executives in the music industry and celebrate their achievements.

Don't miss your chance to congratulate these women who have made an important mark on the music business and are the architects of its future!

BONUS DISTRIBUTION
Billboard's Women in Music Breakfast
October 24th, NYC
Attended by over 200 of today's top music executives.

ISSUE DATE: NOVEMBER 1
AD CLOSE: OCTOBER 17

TO ADVERTISE:
Aki Kaneko
323.525.2299
akaneko@billboard.com

FOR EVENT SPONSORSHIP OPPORTUNITIES:
Michelle Fine-Smith
646.654.4718
msmith@billboard.com



PRESENTS

Billboard MUSIC & money SYMPOSIUM

March, 5, 2009
St. Regis, New York City

CONNECT WITH THE DEALMAKERS DRIVING THE MUSIC BUSINESS

Now in its 8th year, this one-day event brings together the best minds from the music, legal, financial and Wall Street communities for an in-depth examination of the financial realities with which the music industry is contending.

Join Billboard and today's most important entertainment executives for compelling keynote interviews, informative panel sessions, networking receptions and more.

REGISTER TODAY!

\$799 Early Bird Rate - Deadline: November 21

SPONSORSHIP OPPORTUNITIES

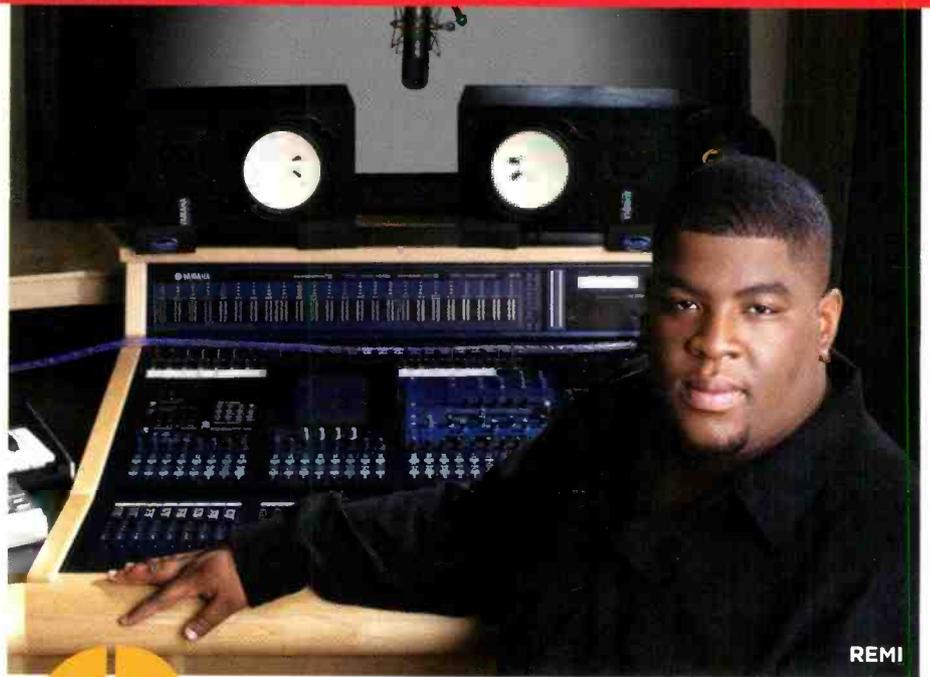
Michelle Fine Smith 646 654 4718
MSmith@Billboard.com

REGISTRATION

Brittany Davies 646 654 4643
Brittany.Davies@Nielsen.com

WWW.BILLBOARDEVENTS.COM

MUSIC



REMI

6 QUESTIONS with SALAAM REMI by MARIEL CONCEPCION

Salaam Remi has been satisfying ears since the early '90s, producing for an extensive list of acts including the Fugees, Fergie, Jennifer Hudson, Leona Lewis, Nas, Whitney Houston, Sade, Sean Paul, Toni Braxton, Carlos Santana and Ricky Martin. Of late, the native New Yorker completed Jazmine Sullivan's debut album, "Fearless," which is No. 5 on Billboard's Top R&B/Hip-Hop Albums chart, and was tapped to executive produce the soundtrack to the "Sex and the City" film. In addition, Remi is reteaming with Amy Winehouse for her as-yet-untitled upcoming album, after handling five songs on her 2007 breakthrough, "Back to Black."

1 Tell us a little about your history in music.

My father was a professional musician, producer, executive and manager in the record business and I came up underneath him. My first commissioned job was for Leotis in 1989, then a group called Zhigge in 1991. At that time my father was managing DJ Chuck Chill Out, and [DJ] Funkmaster Flex and I became his assistant. All the while, I was producing records, including assisting on a couple of Kurtis Blow's tracks called "Back by Popular Demand" and "Magilla Gorilla." That led me to work with reggae artists Bobby Konders, Super Kat, Mad Cobra and Ini Kamoze, for who I did "Hot Stepper" in 1994. So, hip-hop and reggae was where it all started.

2 When did you start working with the Fugees?

I started working with them during Christmas 1993. They wanted a remix to "Nappy Heads," and my job was to pull it together. Instead, I did a whole new record, which is most widely known today as "Mona Lisa." That was the start of that relationship. I ended up mentoring them throughout the years.

3 Do you think they'll ever reunite? And if so, would you be willing to work with them again?

At some point that's a possibility, but it's up to them. Whenever they are musically on point, I'm there and ready to work. But I'm not sure the chemistry is the same it was 15 years ago.

4 What can you say about Amy Winehouse's upcoming project, which you are currently working on?

Well, we have about four songs done. It's business as usual, though. All the songs I did for

"Back to Black" shaped the sound of the album. So, I'm just trying to let her get an idea first based on these songs, then we'll get together again.

5 How did your movie score/production work come about?

In 2004, I had produced [Atlantic artist] Kevin Lyttle's album. The label was doing the music for a movie called "The Sunset," and they asked me to produce the soundtrack for it. I did such a good job as far as meeting their needs that when "Rush Hour 3" came out, I worked with them on it as well. That led to me working with New Line Cinema on "Sex and the City." We meshed together so well and had so much original music, we decided to release a second version. I also did the Mike Tyson documentary "Tyson." It was very hip-hop-influenced—I used Nas for a song called "Legendary." There's also an orchestra on the album. It will have a limited theatrical release soon, but I'm not sure when.

6 What do you have coming up in the near future?

Aside from working with Jazmine Sullivan on remixes, Eve, Corinne Bailey Rae, Nas and a few others, I recently recorded a composer album in Prague titled "Prognosis," which has all instrumental stuff. I have lots of movies coming up and am also launching a label called Boom Tunes. I have a couple of projects on there already, one of which is the Champagne Flutes. I definitely want to expand in music. I already have a deal with iTunes for releases. And then there's also a film and music company called Boom Boxxx with [former New Line Cinema president] Paul Broucek, which will provide music for film, licensing and new media.

THE BILLBOARD REVIEWS

ALBUMS

COUNTRY

BILLY CURRINGTON Little Bit of Everything

Producers: Carson Chamberlain, Billy Currington
Mercury Nashville

Release Date: Oct. 14

▶ On "People Are Crazy," a briskly strummed country-rock number from the follow-up to 2005's "Doin' Somethin' Right," this genial Nashville hunk handily reduces his worldview to a memorable one-liner: "God is great, beer is good and people are crazy." Billy Currington doesn't do much to complicate that philosophy anywhere else on "Little Bit of Everything," which features plenty of cozy, feel-good tunes about girls in bikinis, guys in pickup trucks and young people in love. ("Every Reason Not to Go," on which Currington begs a lover not to move to a city with cold weather and a lousy football team, provides a touch of picture-perfect melancholy.) Add a few more solos and "Everything" could be Music Row's answer to a John Mayer album: effortlessly catchy, reasonably slow-danceable, totally harmless.—*MW*

DANCE

MICHELLE WILLIAMS Unexpected

Producers: various
Music World/Columbia

Release Date: Oct. 7

▶ The surprise alluded to in the title of Michelle Williams' third solo album is that "Unexpected" finds the former Destiny's Child member moving from gospel to pop. Considering that she can no longer depend on the occasional DC set to keep her name in mainstream circulation, though, it's not hard to believe Williams would choose to make such a transition. Nor is the radio-ready sound of "Unexpected"—with its Stargate and Jim Jonsin productions and a guest appearance by Flo Rida—much of a shock; Williams and her handlers have clearly been listening to recent hits by Rihanna and Ciara. That said, "Unexpected" does boast a handful of shiny electro-R&B gems ("Hello Heartbreak," "We Break the Dawn") that make Williams' journey from church to club as enjoyable as it was inevitable.—*MW*

ROCK

RAY LaMONTAGNE Gossip in the Grain

Producer: Ethan Johns
RCA

Release Date: Oct. 14

▶ If the Ray LaMontagne we met on 2004's "Trouble" came off as a beat-

KEANE Perfect Symmetry Producer: Keane *Interscope*

Release Date: Oct. 14

▶ Ever the piano-rock bridesmaid to Coldplay, Keane opened its last album, "Under the Iron Sea" (2006), with dour strings, military funeral snare hits and weepy arpeggios. But "Perfect Symmetry" bursts out of the gate with a suite of giddy, '80s-inflected Brit pop songs that, surprisingly, suit the band well. "Spiralling" recalls Keane's radio hit "Is It Any Wonder?" with a healthy injection of synth; "Better Than This" is a dead ringer for a Smiths song, liberally using hand claps, singer Tom Chaplin's falsetto and a singing saw, of all things. When the band finally does return to familiar territory (soaring, ebony-and-ivory drama), it spares nothing. "I dream in e-mails/Worn-out phrases," Chaplin broods on the title track, first a cappella, and then over the rolling thunder of the keys.—*KM*



en man, beautifully broke down and busted, full of longing and regret, the one who returns to us on "Gossip in the Grain" is smiling and ready to have at least a little fun. Of course, never more so than when pining for Meg White during her namesake track, on which LaMontagne has us envisioning the pair biking along the sea shore—atop a crude White Stripes rhythm, no less. More importantly, the swinging, banjo-driven "Hey Me, Hey Mama" is a light-hearted joy, the rare tune where the fun being had in the studio is audible and immediately contagious. Elsewhere, LaMontagne warmly delivers more of the vivid relationship stories he's built a career on. While there's not a bad one in the bunch, once you've heard LaMontagne loosen up, you're left starving for more of it.—*WO*

INGRID MICHAELSON Be OK

Producers: various
Cabin 24

Release Date: Oct. 14

▶ Although Ingrid Michaelson might still be best-known for song placements in "Grey's Anatomy" and an Old Navy commercial, the singer/songwriter has attracted a sizable fan base surrounding 2007's "Girls and Boys." And as a thank you, Michaelson offers "Be OK," a collection of live recordings,

covers and new songs that also benefits the Stand Up to Cancer campaign. Thus there's a resounding message of hope on songs like "Oh What a Day" and the snappy title track. "Giving Up" speculates from the opposite perspective, as Michaelson sings, "I'm giving up on half-empty glasses/I am giving up on greener grasses." Her quirkiness shows on the playful, strummy "You and I" and "Lady in Spain," which features a mouth trumpet. A nice teaser to satiate fans between proper full-lengths.—*JM*

SOUL

NIKKA COSTA Pebble to a Pearl

Producer: Justin Mitchell
Stanley

Go Funk Yourself/Stax

Release Date: Oct. 14

▶ The title of Nikka Costa's third album could double as a metaphor for her career. Her two previous offerings on Virgin, "Everybody Got Their Something" and "Can'tneverdidnothin'," made small ripples. But neither came close to capturing Costa's Janis Joplin-meets-Chaka Khan vocals; her funky recipe of soul, blues and pop; or the Energizer Bunny spirit of her stage shows. Costa polishes all that to a fine glow on "Pebble to a Pearl," which the singer/songwriter recorded live in the studio on her own Go Funk Yourself label. The record's organic feel en-

hances her textured and colorful delivery on such songs as the uplifting "Stuck to You," the autobiographical title track and the compelling slow drag "Love to Love You Less." With this album, Costa comes defiantly into her own.—*GM*

WORLD

BUENA VISTA SOCIAL CLUB

Buena Vista Social Club at Carnegie Hall

Producer: Ry Cooder
World Circuit/Nonesuch

Release Date: Oct. 14

▶ This bravura concert double-CD is, in fact, only the second Buena Vista Social Club album featuring the original members. This Carnegie Hall show took place July 1, 1998, before a wildly enthusiastic audience, and 10 years later it's still easy to hear why the crowd was crazy for the music. The recording is immaculate, the performance breathtaking. Disc one opens with "Chan Chan," a memorable BVSC tune and an ideal intro number that sets the festive mood for the duration of the listening experience. Throughout the discs we hear the incredible voice of Ibrahim Ferrer, the fluent guitar of Compay Segundo and the gorgeous piano of Ruben González ("Almendra," "La Engañadora"), all of whom have since died. Together with

Cachaito Lopez, Omara Portuondo, Eliades Ochoa and a stellar crew of second-line players, these legends of Cuban music brought some Latin heat to a legendary venue.—*PVV*

DUB COLOSSUS A Town Called Addis

Producer: Dub Colossus
Real World

Release Date: Oct. 7

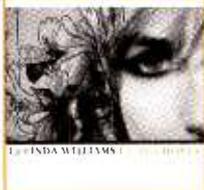
▶ This album is the work of Dubuluh (Nick Page) and a host of Ethiopian and English artists. It's an intriguing, somewhat surprising collection of tunes. Oftentimes dub projects can be anchored in a recurrent groove, but Page has created a group of tracks that are quite distinctive. "Neh Yelginete (My First Love)," for instance, is a beautifully layered tune that invokes the Ethiojazz vibe. "Ophir Dub" has a retro feel, bringing to mind the dub reggae of Abyssinians. "Shegye Shegitu (Blue Nile Mix)" is a dark, bluesy number produced in fairly minimalist fashion. The song "Yeka Sub City Rockers" conjures the spirit of Augustus Pablo and blends it with an ambient dub sensibility. The opening track on the disc, "Azmar Dub," is Ethiopique roots reggae featuring vocalist Sintayehu Zenebe and the sturdy punch of the Horns of Negus.—*PVV*

LUCINDA WILLIAMS Little Honey

Producers: Eric Liljestrand, Tom Overby
Lost Highway

Release Date: Oct. 14

Given her history of misbegotten record deals, drugs, chin-out temperament and stormy romances, Lucinda Williams has a better claim than most to sing AC/DC's "It's a Long Way to the Top (If You Wanna Rock 'N' Roll)"—which she does here in a soulful, rootsy and even more poignant reimagining. Following up 2007's downcast "West," "Real Love" kicks things off with gritty guitars and a nod to her current romantic happiness (fiancé Tom Overby co-produced the album) and "Honey Bee" is buoyant rocker, but there's plenty of cloudy and ambivalent terrain to be found on such tracks as "If Wishes Were Horses," "Knowing," the achingly mournful "Rarity" and the cautionary "Little Rock Star." Williams and Elvis Costello get their twang on for the spirited "Jailhouse Tears," and a combination of new elements (horns) and powerhouse playing by her touring band Buick 6 bolster the set's emotional heft.—*GG*



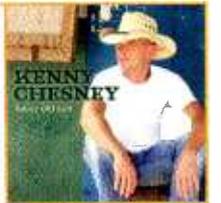
KENNY CHESNEY Lucky Old Sun

Producers: Buddy Cannon,
Kenny Chesney

Blue Chair Records/BNA

Release Dates: Oct. 14 (deluxe),
Oct. 21 (regular)

▶ Kenny Chesney does heroes George Strait and Jimmy Buffett proud on his latest set, which has a free-and-easy feel befitting its island inspiration. Like Strait, Chesney has mastered a laid-back vocal delivery that flows easily from song to song. And like Buffett, the East Tennessee native has learned to paint pictures that transport the listener to a more carefree place. There's plenty of guest appearances—Willie Nelson on "That Lucky Old Sun (Just Rolls Around Heaven All Day)," Dave Matthews on "I'm Alive," Mac McAnally on his own "Down the Road" and the Wailers on current No. 1 single "Everybody Wants to Go to Heaven." But Chesney, who either wrote or co-wrote five of the set's 11 cuts, does just fine on his own with songs like "The Life," where he convincingly tells a tale of what's ultimately important.—*KT*



THE BILLBOARD REVIEWS

SINGLES

BLUES

TAJ MAHAL

Maestro

Producers: *various*
Heads Up

Release Date: *Sept. 30*

★ Forty years on from his self-titled debut, Taj Mahal follows four decades of mighty fine music with the release of "Maestro." Some distinguished guests have contributed to this special record, including Los Lobos, Jack Johnson, Ben Harper, Ziggy Marley's band and Mahal's own Phantom Blues Band. Daughter Deva Mahal sings a number with her dad on "Never Let You Go," backed by Los Lobos. "Maestro" is essentially 11 back-to-back highlights: Cue up "Zanzibar," a song Mahal co-wrote with Angélique Kidjo, who also sings on the tune, with legendary Malian artist Toumani Diabate on kora. Check out Mahal on the banjo with his Phantom crew, knocking down some sweet blues on "Slow Drag," and make a note to immerse yourself in the deliciously sinful groove of "Strong Man Holler."—*PVV*

CHRISTIAN

LINCOLN BREWSTER

Today Is the Day

Producer: *Lincoln Brewster*
Integrity Music

Release Date: *Sept. 23*

★ This is definitely not your grandma's worship music. This is where vibrant pop sensibilities intersect with a reverent soul, and the result is a collection of songs that are lyrically compelling and musically engaging. Written by Lincoln Brewster and Paul Baloche, the title track is an upbeat slice of fun with a

potent lyric about trusting God and rejoicing in the moment. "Give Him Praise," featuring Israel Houghton, is a funky worship anthem with an irresistible vibe. Currently Worship Arts Pastor at Sacramento, Calif.'s Bayside Church, Brewster knows how to create worship music that is thought-provoking and joy-filled. It's impossible to listen to this disc and not be moved by the unbridled passion he brings to his art.—*DEP*

DAVID CROWDER BAND

Remedy Club: Tour Edition

Producer: *David Crowder*
sixsteprecords/Sparrow

Release Date: *Sept. 2*

▶ This two-disc DVD/CD package is culled from the final shows of the David Crowder Band's tour in support of its 2007 smash album, "Remedy." The six-man band stays close to the powerful studio arrangements of eight of that album's songs while adding equally strong renderings of eight more of its signature pieces into what is essentially a live best-of collection. In lesser hands than those of master songsmith/frontman Crowder, this might be viewed more as marketing than the vital addition to the group's body of work that it is. But the CD stands as a more-than-worthy overview of the band to date, and its concert-DVD partner—especially in its 5.1 surround mix—is as instantly an engaging experience as modern pop/rock has seen in quite a while. The David Crowder Band has earned the right to this terrific reprise.—*GE*

POP

HINDER

Without You (3:53)

Producer: *Brian Howes*

Writers: *A. Winkler, C. Hanson, B. Howes*

Publisher: *various*
Universal Republic

▶ Blessed with a raucous, three-dimensional voice immune to irony, Hinder frontman Justin Winkler was born to perform testosterone-heavy power ballads like "Without You." The second single from the Oklahoma rockers' sophomore set, "Take It to the Limit" (Nov. 4), picks up where 2006 breakthrough hit "Lips of an Angel" left off. It opens only with vocals and acoustic guitars and crescendos into a huge widescreen chorus faster than you can say "pop metal." More accessible than the fun-loving "Use Me," still going strong at rock radio, the slick, open-hearted "Without You" is destined to connect with a pop audience.—*SP*

ROCK

MUDVAYNE

Do What You Do (3:30)

Producers: *Dave Fortman, Mudvayne*

Writers: *M. McDonough, G. Tribbett, R. Martinie, C. Gray*

Publisher: *Universal Music Publishing*
Epic

▶ Mudvayne stood out from the nu-metal pack on the cusp of the millennium not only because of its rainbow-hued hair, messy makeup and costumes. (Cue the gorilla suit.) Its erratic sonic templates got it tagged as "math metal," putting the band on a slightly more intelligent plane than its peers. Ten years on, "Do What You Do" shows that the edges of Mudvayne's piercing sound have softened and given way to more distinct melodies and less frequent time changes. Its easygoing, bass-laden intro is like a disguise that the group discards to show its truer colors—raucous guitars, ponderous beats—when it hits the chorus. Radio, which has always played nice with Mudvayne, gave "Do What You Do" a head start in the Oct. 11 issue with a top 20 debut at mainstream rock. Expect a steady ascension.—*CLT*

SNOW PATROL

Take Back the City (4:17)

Producer: *Jackknife Lee*

Writers: *Gary Lightbody, Snow Patrol*

Publisher: *Polydor Ltd. (U.K.)*
Fiction/Geffen

★ Best-known for hit ballad "Chasing Cars," Scotland rock quintet Snow Patrol scored big in 2006, selling more than 1 million U.S. copies of "Eyes Open," which became the best-selling U.K. album of the year. On "Take Back the City," the energetic lead to follow-up set "A Hundred Million Suns," singer/guitarist Gary Lightbody celebrates "every crack/every wall" of his favorite metropolis (Glasgow, London, New York?), inviting urban partygoers to reclaim the streets. The guitar-driven anthem begins humbly, with Bowie-ish vocals dancing over a new wave-infused folk-rock beat, and builds to a soaring feel-good refrain ("I love this city tonight"), delivered with the kind of understatement that makes melody-focused U.K. acts so exciting.—*SP*

COUNTRY

JIMMY WAYNE

I Will (3:17)

Producers: *Joe West, Dave Pahanish*

Writers: *D. Pahanish, R.L. Feek*

Publishers: *Totally Wrighteous/A Sling and a Prayer, ASCAP*

Valory Music

▶ In this year's most impressive comeback, Jimmy

NICKELBACK

Gotta Be Somebody (3:59)

Producers: *Mutt Lange, Nickelback, Joey Moi*

Writer: *Nickelback*

Publishers: *various*
Roadrunner



The irrevocable staying power of multiplatinum blockbuster "All the Right Reasons"—6.9 million copies and counting three years on, just in the United States—certified Nickelback as modern radio's rock king. We bet the title of new album "Dark Horse" is the band thumbing its nose at critical naysayers, for lead track "Gotta Be Somebody," in its first week out, has already catapulted onto playlists at top 40, adult top 40, rock, active rock and modern rock. The production dials down the guitars and drums so jabbing keyboards can take the lead, making this the band's purest pop venture to date. Even though Chad Kroeger sings of the long search for that one perfect love, the instant toe-tapper is completely uplifting, with a chorus that soars even higher. Any music supervisor worth his or her salt will attach this song to a romantic comedy's end credits, stat.—*CLT*

Wayne's previous single "Do You Believe Me Now" spent three weeks at No. 1 on Billboard's country singles chart, re-establishing the young singer/songwriter as one of the format's most compelling voices. A previous stint on DreamWorks propelled Wayne's career to a promising start—before the label shuttered, derailing his momentum. But you can't keep a good man down, and Wayne is back with an inspired album and another winning single. Penned by Dave Pahanish and Rory Lee Feek, the lyric is a beautiful statement of love and devotion that

provides an ideal showcase for Wayne's soulful vocals. There's an intensity in his delivery that captures the passion and desire in the lyric. It's a stellar performance that should take him to the top of the chart yet again.—*DEP*

AC

SIMON COLLINS

Unconditional (3:40)

Producers: *Kevin Churko, Simon Collins*

Writer: *S. Collins*

Publisher: *Lightyears, SOCAN/ASCAP*

Lightyears/Razor & Tie

▶ Phil Collins contributes to only one track on his son's U.S. debut album, "U-Cat-astrophe," but his influence appears throughout—from vocal similarities to a progressive sensibility reminiscent of pre-pop-era Genesis. Simon Collins, a 32-year-old singer/songwriter and multi-instrumentalist, admits his father's drumming inspired him to become a musician and says he's not afraid his own music will be overshadowed by papa's legacy. The album's lead single, "Unconditional," is one of a few stripped-down, keyboard-driven songs that rely less on digital effects and more on Collins' personal relationships. Already gaining steady traction at AC, the track shows that son, like father, has a knack for crafting instantly recognizable pop melodies.—*AC*

AKON

Right Now (Na Na Na) (4:04)

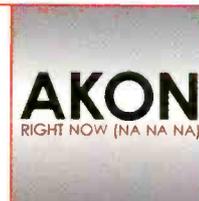
Producers: *Akon, Giorgio Tuinfort*

Writer: *A. Thiam*

Publisher: *not listed*
Konvict Muzik/Universal Motown

Konvict Muzik/Universal Motown

There is a great deal of anticipation for the arrival of Akon's new album, "Freedom" (Nov. 25). Rightfully so, as last album "Konvicted" was one of the best sellers of 2006-07, earning triple-platinum certification and scoring four top 10 hits on the Billboard Hot 100. Lead single "Right Now" signals a slight change in direction, continuing the current international trend with a Euro-synth pop feel. Akon is completely at home in this environment; after all, he's all about the club and after-party. Lyrically, he continues waxing earnest love sentiments, trying to assist the fellas to win back the hearts they broke. While critics have dismissed his vocal abilities, they can't deny his everyman appeal and crafty way with a hook. You can't help but have fun singing along. Judging by its top 20 Hot 100 debut, his minions are singing along "right now."—*CW*



LEGEND & CREDITS

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

CONTRIBUTORS: Alexandra Cahill, Gordon Ely, Gary Graff, Kerri Mason, Jill Menze, Gail Mitchell, Wes Orshoski, Sven Philipp, Deborah Evans Price, Christa L. Titus, Ken Tucker, Philip Van Vleet, Chris Williams, Mikael Wood

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

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

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



MARY MARY

GOSPEL BY ANDREE FARIAS

A Heavenly Sound

Mary Mary Continues The Crossover On 'Get Up'

Not backing down from its no-nonsense gospel message, dynamic duo Mary Mary is determined to make a lot of noise across multiple formats with "The Sound," its fifth Columbia full-length.

"Get Up," the club-friendly first single off "The Sound," in stores Oct. 21, has already escalated Billboard's Hot Gospel Songs chart to No. 7, and on Hot R&B/Hip-Hop Songs it sits at No. 52.

"We want to be excellent," says Tina Campbell, one-half of Mary Mary with sister Erica. "We want to be contemporary. We want to be current with the times. We want to be relevant. We want to rep-

resent God's people very well. But we also want to introduce souls that don't know God."

Ever since its first single, the multiformat smash "Shackles," Mary Mary has been reaching out to saints and sinners alike, releasing at least one single from each of its albums to urban AC stations in addition to those sent to gospel.

"They're so original and what they do is so pioneering—they're not the norm," Columbia marketing exec Al Branch says. "I'm using their inspirational message to get the attention of all music lovers, especially R&B lovers."

Branch says the label is working aggressively to reach out to core urban consumers, placing the duo on BET's "Stand Up, Sign Up, Be Heard" vot-

ing special, passing out album samplers at gigs like recent Mary J. Blige shows in New York and even pitching the sisters to such shows as "Oprah," "The View" and "Live With Regis and Kelly."

In addition, management says it's making a concerted effort to promote them to college students, working the single to college radio, hosting giveaways and setting up listening parties at sororities and fraternities at various historically black colleges and universities.

"We've got an incredible product with an incredible sound," Mary Mary's manager Holly Carter says. "While they're still gospel, the beats and the music are contemporary."

On top of that, Mary Mary is also hitting the club: Columbia commissioned "Get Up" to be remixed and sent to dance outlets. The track is on the rise at Hot Dance Club Play, where it is No. 25.

In terms of sales, Mary Mary reigns on both sides of the gospel and contemporary Christian music divide, with each of its nonseasonal studio albums—2000's "Incredible," 2002's "Thankful" and 2005's "Mary Mary"—reaching No. 1 on Top Gospel Albums and Top Christian Albums. On the Billboard 200, too, the duo has managed to outperform itself, with each of its discs debuting higher than the one before—at Nos. 59, 20 and 8, respectively.

"Get Up" is also getting pitched to Christian pop stations by way of Integrity Music, Columbia's strategic partner. Columbia's cross-marketing relationship with Integrity allows the praise music giant to ensure Mary Mary remains visible in Christian media, religious bookstores and its direct-to-church business, which reaches more than 10,000 churches.

"We share a lot of the same DNA on the ministry level, so it makes it real easy," says Integrity senior director of marketing Stephen Brewster, whose company moved roughly 10% of "Mary Mary," according to Nielsen SoundScan. "On a lot of levels, the girls are very in touch with the mission that God's given them for their lives." ◆◆◆

MAJOR GAINS

As thankful as he is for his success at Nashville independent Broken Bow Records, country star Craig Morgan is ecstatic about his move to Sony BMG Nashville's BNA Records, where he will release "That's Why" Oct. 21. First single "Love Remembers," one of six Morgan co-wrote on the set, is No. 20 on Billboard's Hot Country Songs chart.

"I'm not just coming to a major, I'm coming to the major that has the ability to market and sell better than any other label in town," Morgan says.

Morgan, who started out on the now-defunct Atlantic Nashville before moving to Broken Bow in 2003, has released four albums, selling 1.3 million combined units in the United States, according to Nielsen SoundScan.

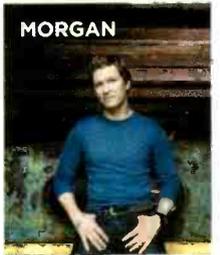
"That promotion team worked as hard as I did," Morgan says of the Broken Bow staff, "and because of that we were successful. But we were successful with radio and that was really kind of it. I became 'the guy who sang all those songs,' instead of 'Craig Morgan.' We had not reached that point of success where we were promoting an artist and his career."

Morgan believes the team at Sony BMG Nashville—whose roster includes Kenny Chesney, Alan Jackson, Brooks & Dunn, Carrie Underwood, Brad Paisley and Jessica Simpson—can help connect the dots. "They're thinking about the next single, they're thinking about videos, they're thinking about TV shows," he says. "They're thinking about everything we can do to put Craig Morgan, the name and the face, with the music."

Sony BMG Nashville chairman Joe Galante says Morgan was able to focus on his music this time around. "Marketing, a digital presence, mobile—he didn't have all those tools available to him," Galante says. Morgan agrees. "I did not have to worry about coming up with a marketing plan. Knowing that was a huge weight off my back. It gave me a sense of relaxation like I haven't had in a long time."

Still, Morgan wondered why he didn't hear from his new label while recording "That's Why," which he co-produced with longtime collaborator Phil O'Donnell. "No one ever came to the studio, no one ever bothered me, no one checked to see how much money I was spending, nothing. I was really nervous." When he asked Galante why, "He told me, 'You make the records, I'll sell them. If we don't like it, we'll let you know.'"

The Tennessee-born Morgan will become a member of the Grand Ole Opry Oct. 25. —Ken Tucker



SWING SHIFT

Concertgoers beware: Pendulum has swung into the United States for its first headlining tour. The 15-date trek began Oct. 1 in Boston and runs through Oct. 25 in New York.

For the band's leader Rob Swire,

the chance to introduce its break-neck brand of aural dynamite to American audiences is nothing short of a dream. But it's not something that has been keeping him up at night. "Cracking the States? We

don't focus on it," says Swire, an Australian whose laid-back demeanor befits the stereotype. "The U.S. is a pretty tough one, especially for a band coming from the U.K."

Like many of his compatriots before him, Swire, originally from Perth, Western Australia, downsized his life and relocated to the United Kingdom. That was in 2003. Two albums down the line, and Pendulum is fast becoming a phenomenon in the United Kingdom, where sophomore album "In Silico" opened and peaked at No. 2 on the Official Charts Co. albums list in May.

The U.S. story, where the band has signed with Craig Kallman at Atlantic Records, has been built in part thanks to a slot in the dance tent at Coachella 2008. A slew of synch deals have since landed, which has seen Pendulum's tunes crop up on "CSI" and "Smallville," while the track "Mutiny" accompanies a nationwide TV campaign for LG's

new Dare handset from Verizon. Three Pendulum tracks will also appear on EA's "Need for Speed" game. In the States, the album's top placing was No. 16 on Billboard's Top Electronic Albums chart.

Interest has also surged in Swire's home country, where "In Silico" rose as high as No. 9 on the albums chart. Pendulum's tunes even appear as a regular sound bed on Australia's long-running TV sports compendium, "Wide World of Sports."

But it has been the switch from small indie label Breakbeat Kaos to Warner Music that has tipped the scales in the group's favor. "It was a bit of a shock, moving over from a fairly underground and badly organized drum'n'bass label. It's quite refreshing to find the major labels are just as badly organized," Swire says with a laugh.

The North American trek is sprinkled throughout a tour that takes in Europe and runs well into the new year. "Then we'll see if we can write a third album on the tour bus," Swire says. —Lars Brandle



MARY MARY: SWALLZ & RASKIN; PENDULUM: CHRIS DAVISON; CRAIG MORGAN: MARGARET MALANDRUCCOLO



TALBOT

POP BY KERRI MASON

Taste The 'Rainbow'

Seven-Year-Old Brit Phenom Heads Stateside

Connie Talbot's first release, "Over the Rainbow" (AAO Music/Reality), has already gone gold in the United Kingdom (100,000 copies) and platinum in Korea (15,000 copies) and has logged more than 46 million hits on YouTube. But after the 7-year-old finished second to opera-singing everyman Paul Potts on U.K. TV show "Britain's Got Talent" in 2007, the majors didn't want to touch her.

"Most people thought that she had a great chance to win," co-manager John Arnison says. "I thoroughly expected that would then mean that she would be signed to Sony BMG and Simon Cowell's management team. Then a couple of weeks after the show, I got a call from [Talbot's father] Gavin, and he was rather shocked to say that having been promised a deal by Simon, the Sony BMG team didn't really know what to do with Connie, quite frankly. They decided that they'd rather let her go."

Arnison and his partner Marc Marot—former managing director of Island Records—stepped up to the challenge and told the Talbots to "write

down a list of the songs that Connie would sing at her birthday party," Arnison says. The end result is "Over the Rainbow," an instant international sales juggernaut.

"What we find on the blogs all the time, it really is people going, 'Oh, bless you, child.' It's very Christian," AAO Music head Peter Kuys says. "It almost has that purity undertone; in a world which at the moment is such a mess, it's quite refreshing to a lot of people to hear a little girl sing."

It was Talbot's cherubic, pitch-perfect performance of "Rainbow" on "Britain's Got Talent," spread virally via YouTube, that won the hearts of the world in June 2007. While the rest of the album, due Oct. 14 stateside, does contain standard kid fare like "My Favorite Things," more grown-up pieces like "Imagine," "Wonderful World" and even "I Will Always Love You" are also included.

"The thing with Connie is that she'd learned to sing with her grandmother, and Whitney Houston tracks were all her grandmother's favorite songs," Arnison says. "She hadn't sung nursery rhymes; she'd always sung classic tracks. So it was actually quite an easy task to make the record."

Arnison says that the team "thought long and hard" about whether to include a mature song like "I Will Always Love You" on the final album, but Talbot herself insisted.

"My nana used to sing it with me and we used to watch the film that it was in for like hours and hours and hours," she says. "It's my favorite song." Her grandmother died in 2006.

Talbot is in the midst of a U.S. promotional tour, which included a taping of "The Ellen DeGeneres Show" (whom she calls "a really nice lady"). And she'll be the subject of a Nintendo Wii "Sing Along" karaoke game, set for release in first-quarter 2009.

On the sales front, Kuys says the real question is, "How many people in their subconscious are already familiar with this kid? When I reached out originally to the buyer at Target, he had seen her a year before when she did the show. And another buyer was at the dentist and was talking to the secretary and she said, 'Oh, yeah, that little girl from England.' How deep that is, I don't know. But I do know that I'm watching pre-orders online like I've never seen before in any of my other releases." ■■■

FAMILY AFFAIR

Charlie Haden's fans know him as a standard-bearing jazz bassist—the leader of celebrated bands and a sideman on scores of essential recordings. Yet many didn't know that long before Haden played with Ornette Coleman or formed his Liberation Music Orchestra, he was known as "Cowboy Charlie," singing his way into listeners' hearts at age 2 on his parents' country music radio show, "Uncle Carl Haden & the Haden Family."

With his new Decca album, "Ramblin' Boy," Haden is back on country airwaves (and a number of other formats) revisiting the repertoire of his childhood, along with other distinctively American tunes. And if this marks the return of Cowboy Charlie, now 71, he's riding high again.

The new disc is the best-selling debut in the 40 years since Haden's first recording as a leader, debuting last week at No. 1 on Billboard's Heatseekers chart and No. 2 on Top Bluegrass Albums with sales of 6,000 copies, according to Nielsen SoundScan.

Haden is the patriarch of this edition of the family band, which includes his triplets, Rachel, Petra and Tanya; his son, Josh; and his wife, Ruth Cameron. Haden is also joined by a country-music dream team including Sam Bush, Jerry Douglas, Vince Gill, Ricky Skaggs and Rosanne Cash.

Decca Label Group GM Paul Foley praises the strong support for "Ramblin' Boy" from top retailers in response to the advance press from outlets like the *New York Times*. "We guaranteed them it would drive sales," he says, "and it worked."

Decca's marketing benefited from an August Lincoln Center concert that included performances by many of the album's guest stars. Similar shows are planned for next year's Bonnaroo Music Festival and the Grand Ole Opry. "Our marketing will extend well into 2009 to pick up on all this," Foley says.

"Ramblin' Boy" was inspired by when Haden's family gathered 20 years ago for his mother's 80th birthday. Before long, a singalong took shape. "Ruth said, 'You've got to do a record together,'" Haden recalls. "Now, I'm glad we did. It kind of makes me know how my dad felt when he taught us about beautiful melodies and singing harmonies. And we're back on the radio." —Larry Blumenfeld

SHONTELLE SPICE, HADEN FAMILY, JIM MCGUIRE/DECCA LABEL

THE SHIRT FITS

Rihanna isn't the only star rising from Barbados. West Indian singer/songwriter Shontelle is climbing Billboard's Hot Digital Tracks chart with "T-Shirt," currently sitting at No. 35, and she used her writing skills as a steppingstone.

In 2006, Shontelle caught the eye of Rihanna's managers, Marc Jordan and Scott Felcher of Rebel One, when "Roll It Gal," a cut she penned for Barbados soca artist Alison Hinds, made a significant dent at Bajan radio. The track has sold 5,000 digital downloads in the United States, according to Nielsen SoundScan.

"Alison performed 'Roll It Gal' at a local Barbados festival and it did things I didn't expect—the crowd went nuts," Shontelle recalls. "Then the guys who had just signed Rihanna to Def Jam called me, and I'm like, 'Why are they calling me?'"

Rebel One eventually signed Shontelle to a production deal with Sturken and Roger, the beat-makers behind Rihanna's early success, and then an artist deal with SRC Records.

"She was beautiful and I said, 'There's something there,'" says SRC CEO Steve Rifkind, who met the singer in late 2006. "She was a writer and producer, so I said, 'I'm going to roll the dice.'"

After recording with numerous producers including Stargate, Shontelle's "T-Shirt" hit radio and digital outlets two months ago. The track has sold more than 170,000 copies, including 36,000 this week. Hot AC WQXI Detroit has been the biggest champion of the track and was the first to begin playing the record.

"Our strategy at top 40 radio from the beginning of this project has

been to get 10-15 new stations a week, which we have done," Universal Motown Records senior VP of promotion Gary Marella says. "We've had major-market stations from our first week, and we are now approaching top 20 at pop radio and are just starting to cross 'T-Shirt' back to rhythm radio."

Shontelle, who previously attended the University of the West Indies but left to pursue music, is recording her as-yet-untitled debut. Stargate and Wayne Wilkins are among the producers she's collaborated with thus far, and Collie Buddz, Sizzla and Beanie Man are set for features.

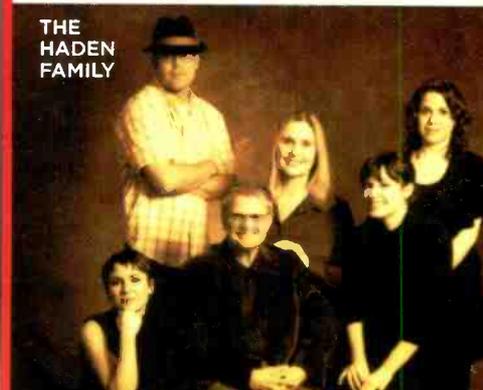
"Leaving school was a very difficult and awkward thing," Shontelle says. "I was juggling both and then this opportunity came, and I thought, 'There's no turning back.' So far, I have no regrets." —Hillary Crosley

Additional reporting by Gail Mitchell.



SHONTELLE

THE HADEN FAMILY



CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

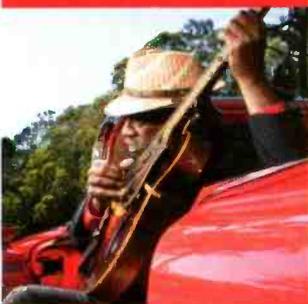


ATLAN(T.I.)C

>>T.I.'s grand entrance at No. 1 on the Billboard 200 with "Paper Trail" not only gives the rapper his third straight No. 1, but his best sales week (568,000), the third-best frame of the year and Atlantic Records' highest one-week sum in Nielsen SoundScan's 17-year history.

ADULT QUEEN

>>Celine Dion breaks a three-way tie for the most Adult Contemporary chart hits this decade, as "My Love" debuts at No. 25 this week, the diva's 16th entry of the 2000s. She was previously tied with Clay Aiken and Jim Brickman.



BIG BLUES NEWS

>>Blues icon Taj Mahal nabs his highest-charting set on the 13-year-old Top Blues Albums tally as "Maestro," his first U.S. release in five years, bows at No. 2. It features an all-star cast of guests including Jack Johnson, Ben Harper and Los Lobos.

CHART BEAT

>>T.I. succeeds himself at No. 1 on the Billboard Hot 100, the first artist to do so since Usher's "Confessions Part II" replaced "Burn" in pole position in July 2004. T.I. is the ninth artist in the rock era to have back-to-back chart-toppers. Aside from Usher, the others are Elvis Presley, the Beatles, Boyz II Men, P. Diddy, Ja Rule, Nelly and OutKast. With "Live Your Life" (80-1) and "Whatever You Like" (1-2), T.I. is the first artist to hold down the top two since Akon's "I Wanna Love You" and "Smack That" did so on the Dec. 2, 2006, list.

>>It's been 23 years since James Taylor charted on the Adult Contemporary tally with a Motown remake. His cover of the Temptations' "It's Growing" (No. 29) is his first Motown re-do since his No. 1 take on Marvin Gaye's "How Sweet It Is to Be Loved by You."

Read Fred Bronson every week at billboard.com/fred.

Hope You Don't Mind That I Put Down In Words . . .

To be honest, I was a little awestruck when I reached my fifth Billboard anniversary. Having stayed long enough to outlive three seven-year itches, my challenge at the exit is to sum up nearly 23 years in about 700 words. Since I recently wrapped up 50 years of Billboard Hot 100 history in 2,100 words, I'm honed for the task.

Aside from my family and a handful of friends, I've never had a longer relationship than the one I've had with Billboard. Except for the house in which I was raised, no other place has been home for as long.

And, if you're a fan of the music business—not just of favorite musicians and cherished albums, but also of the men and women who bring music to music lovers—no home has a better view of that neighborhood than Billboard.

It's not just that my tenure here allowed me to have brief chats with Beatles or longer ones with historic label chiefs like Joe Smith, Mo Ostin and Clive Davis, and befriend retail pioneers like Russ Solomon and Martin Spector. I met enough developing artists to stock a dozen labels—including a gracious, almost bashful Lyle Lovett before his first album came out—and was enriched by

countless contacts, from well-known music executives to worker bees.

Like a sportswriter or umpire, I've had a great view of the game without being in it, but once in a while, I could almost hear boyhood friends shout, "Can Geoff come out and play?" Now it's time to answer that call.

Since 1989, when I moved from senior retail editor to the charts department, our menu of U.S. music and video charts has swelled from 32 to more than 100. More significantly, the charts team helped the music industry embrace the many advantages of specific and objective information with the early-'90s transitions to Nielsen BDS' radio tracking and Nielsen SoundScan's sales data, and sped the advent of digital and ring-tone charts.

While rightfully proud of those and other accomplishments, I cringe when well-meaning associates in and outside of Billboard refer to my leaving as "the end of an era." The magazine never ran a blank page in more than 90 years of publication before I got here; that won't change next week.

Billboard has always been shaped by collaboration, not just by its staff but also its readers. I've always been aware that some of the calls returned by important people or warm greetings received at cocktail hours happened because my last name has been "from Billboard."

I owe a lot to Billboard, including friendships made in and outside the company that will endure. Hey, I even found the woman who became my wife in its halls, a benefit that cannot be beat.

Naming names on an occasion like this is risky business, because of who you might forget to mention, but I'd be remiss if I didn't thank former news editor Fred Goodman for getting me in the door. I'll always count myself fortunate that the princely Irv Lichtman and Is Horowitz were early Billboard mentors.

I've enjoyed the advantage of more than one supportive manager here including Ken Schlager, my first Billboard boss and the best that I've had at any job. Michael Ellis, who was director of charts before me, taught our

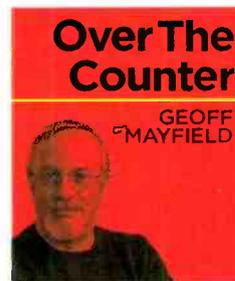
team to treat all records equally fair, including the ones no one ever calls about, and that lesson still prevails.

Ed Christman had the challenge of replacing a retail editor who remained to look over his shoulder. He responded by not only doing that job better than I could, but by becoming one of my closest friends about 48 hours after we first shook hands.

Finally, I thank present and past members of the tireless charts department, with whom I shared accomplishment and laughter. In particular, I salute two who have been my absolute rocks for the past 10 years and now earn key roles: Billboard's new director of charts, Silvio Pietrolungo, and Keith Caulfield, who takes over this column next week.

"We're all just 'caretakers' of a great publication which will sustain and go on to bigger and better things," Hot 100 father Tom Noonan wrote in his farewell memo to Billboard staff in 1989. "It's time to move on and let others take over the wheel." Nineteen years later, the song remains the same.

As for this weekly appointment with our readers, I'll leave with the same words that closed my radio show in a former life: I hope the pleasure hasn't been all mine.



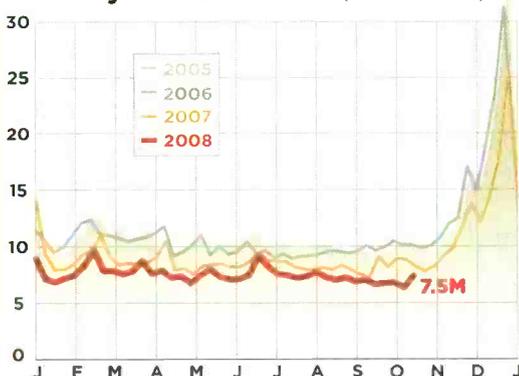
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|-----------|-----------------|----------------|
| This Week | 7,506,000 | 1,302,000 | 18,734,000 |
| Last Week | 6,460,000 | 1,231,000 | 18,830,000 |
| Change | 16.2% | 5.8% | -0.5% |
| This Week Last Year | 8,906,000 | 1,055,000 | 14,895,000 |
| Change | -15.7% | 23.4% | 25.8% |

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

| | 2007 | 2008 | CHANGE |
|---------------------------|--------------------|----------------------|--------------|
| OVERALL UNIT SALES | | | |
| Albums | 346,250,000 | 305,372,000 | -11.8% |
| Digital Tracks | 627,117,000 | 814,527,000 | 29.9% |
| Store Singles | 1,778,000 | 1,304,000 | -26.7% |
| Total | 975,145,000 | 1,121,203,000 | 15.0% |
| Albums w/TEA* | 408,961,700 | 386,824,700 | -5.4% |

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

| | 2007 | 2008 | CHANGE |
|----------|-------------|-------------|--------|
| CD | 308,413,000 | 255,389,000 | -17.2% |
| Digital | 36,824,000 | 48,560,000 | 31.9% |
| Cassette | 239,000 | 68,000 | -71.5% |
| Other | 774,000 | 1,355,000 | 75.1% |

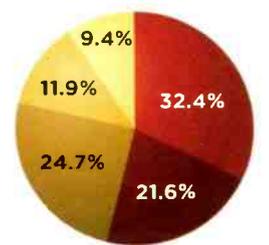
For week ending Oct. 5, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

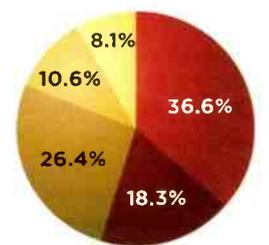
Distributors' Market Share: 09/01/08-09/28/08

UMG Sony BMG WMG Indies EMI

Total Albums



Current Albums



| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|----------------|----------------|---|--|-------|---------------|
| 1 | HOT SHOT DEBUT | 1 | T.I. IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | Paper Trail | | 1 |
| 2 | NEW | 1 | JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕ | Jennifer Hudson | | 2 |
| 3 | NEW | 1 | ROBIN THICKE STAR TRAK INTERSCOPE 011793/IGA (13.98) ⊕ | Something Else | | 3 |
| 4 | NEW | 1 | JAMES TAYLOR HEAR 30829/CONCORD (18.98) | Covers | | 4 |
| 5 | 1 | 4 | METALLICA WARNER BROS 508732* (18.98) | Death Magnetic | | 5 |
| 6 | 3 | 2 | NE-YO DEF JAM 011410/IDJMG (13.98) | Year Of The Gentleman | | 6 |
| 7 | 7 | 4 | KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) | Rock N Roll Jesus | 2 | 1 |
| 8 | NEW | 1 | JACK'S MANNEQUIN SIRE 371452*/WARNER BROS (13.98) ⊕ | The Glass Passenger | | 8 |
| 9 | NEW | 1 | KELLIE PICKLER 19 BNA 22811/SBN (18.98) ⊕ | Kellie Pickler | | 9 |
| 10 | 6 | 2 | JAZMINE SULLIVAN J 32713/RMG (15.98) | Fearless | | 10 |
| 11 | NEW | 1 | BEN FOLDS EPIC 09849*/SONY MUSIC (15.98) ⊕ | Way To Normal | | 11 |
| 12 | 9 | 6 | YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98) | The Recession | | 12 |
| 13 | NEW | 1 | ANBERLIN UNIVERSAL REPUBLIC 011710*/UMRG (10.98) | New Surrender | | 13 |
| 14 | 11 | 9 | LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98) | Tha Carter III | 2 | 1 |
| 15 | 10 | 11 | JONAS BROTHERS HOLLYWOOD 001944 (18.98) ⊕ | A Little Bit Longer | | 15 |
| 16 | 2 | 2 | DEMI LOVATO HOLLYWOOD 002132 (18.98) | Don't Forget | | 16 |
| 17 | 4 | 2 | THE PUSSYCAT DOLLS INTERSCOPE 011770/IGA (13.98) | Doll Domination | | 17 |
| 18 | 14 | 10 | THE GAME Geffen 011465*/IGA (13.98) | LAX | | 18 |
| 19 | 15 | 14 | RIHANNA SRP/DEF JAM 00968*/IDJMG (13.98) | Good Girl Gone Bad | 2 | 1 |
| 20 | 5 | 2 | KINGS OF LEON RCA 32712/RMG (17.98) | Only By The Night | | 20 |
| 21 | 8 | 2 | JOE 563 00003/KEDAR (17.98) | Joe Thomas, New Man | | 21 |
| 22 | 18 | 11 | SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98) | Love On The Inside | | 22 |
| 23 | NEW | 1 | TRIVIUM ROADRUNNER 617985 (17.98) ⊕ | Shogun | | 23 |
| 24 | 16 | 13 | SOUNDTRACK DECCA 011439 (18.98) | Mamma Mia! | | 24 |
| 25 | 17 | 12 | SLIPKNOT ROADRUNNER 617938 (18.98) ⊕ | All Hope Is Gone | | 25 |
| 26 | 30 | 21 | LEONA LEWIS SYCO/J 02554/RMG (18.98) | Spirit | | 26 |
| 27 | 13 | 5 | DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98) | Learn To Live | | 27 |
| 28 | 38 | 27 | GREATEST GAINER NEW KIDS ON THE BLOCK INTERSCOPE 011792/IGA (13.98) ⊕ | The Block | | 28 |
| 29 | 25 | 22 | JASON MRAZ ATLANTIC 448508*/AG (18.98) | We Sing. We Dance. We Steal Things. | | 29 |
| 30 | 22 | 17 | COLDPLAY CAPITOL 16886* (18.98) | Viva La Vida or Death And All His Friends | | 30 |
| 31 | NEW | 1 | VARIOUS ARTISTS WALT DISNEY 001747 (18.98) | Nightmare Revisited | | 31 |
| 32 | 31 | 23 | KATY PERRY CAPITOL 04249 (12.98) | One Of The Boys | | 32 |
| 33 | 19 | 3 | NELLY DERRTY/UNIVERSAL 010150/UMRG (13.98) | Brass Knuckles | | 33 |
| 34 | 27 | 20 | MILEY CYRUS HOLLYWOOD 002129 (18.98) | Breakout | | 34 |
| 35 | NEW | 1 | GRATEFUL DEAD WWW.DEAD.NET 512959/RHND (34.98) ⊕ | Rocking The Cradle: Egypt 1978 | | 35 |
| 36 | 32 | 25 | TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕ | Taylor Swift | 3 | 5 |
| 37 | 23 | 8 | BUCKCHERRY ELEVEN SEVEN/ATLANTIC 511262/AG (18.98) | Black Butterfly | | 37 |
| 38 | 40 | 35 | DUFFY MERCURY 010822*/IDJMG (11.98) | Rockferry | | 38 |
| 39 | 12 | 2 | TV ON THE RADIO DGC/INTERSCOPE 011882*/IGA (13.98) | Dear Science | | 39 |
| 40 | NEW | 1 | VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 011519/EX/STARBUCKS (12.98) | Golden Age Of Song | | 40 |
| 41 | 42 | 26 | ERIC BENET FRIDAY REPRISE 511399/WARNER BROS (18.98) | Love & Life | | 41 |
| 42 | 36 | 29 | VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL ZOMBA 08144/CAPITOL (18.98) | NOW 28 | | 42 |
| 43 | 34 | 28 | SOUNDTRACK WALT DISNEY 001742 (18.98) | Camp Rock | | 43 |
| 44 | NEW | 1 | VARIOUS ARTISTS The Mountain 103.7 FM: Live From The Mountain Music Lounge Volume 14 THE MOUNTAIN 14 EX/STARBUCKS (12.98) | The Mountain 103.7 FM: Live From The Mountain Music Lounge Volume 14 | | 44 |
| 45 | NEW | 1 | MURS WARNER BROS. 176828* (13.98) ⊕ | Murs For President | | 45 |
| 46 | 39 | 31 | VARIOUS ARTISTS CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.98) | NOW That's What I Call Country | | 46 |
| 47 | 28 | 7 | DJ KHALED WE THE BEST/TERROR SQUAD 4564/KOCH (17.89) | We Global | | 47 |
| 48 | 20 | 2 | JACKSON BROWNE INSIDE 80923* (16.98) | Time The Conqueror | | 48 |
| 49 | NEW | 1 | JAMES MORRISON POLYDOR/INTERSCOPE 012070/IGA (13.98) | Songs For You, Truths For Me | | 49 |
| 50 | NEW | 1 | AMON AMARTH METAL BLADE 14693* (15.98 CD/DVD) ⊕ | Twilight Of The Thunder God | | 50 |



Singer's album starts with 95,000, including sales from Starbucks and QVC. It's his highest-charting set since 2002's "October Road" also reached No. 4.



VH1's "Behind the Music" documentary debuted Sept. 28, which helps engineer a 48% increase for this set and a 101% jump for the hits package at No. 68.



The set, a collection of "Nightmare Before Christmas" rock covers, also begins at No. 1 on Top Holiday Albums, bumping its honoree from the top slot.

52 Soundtrack to the Michael Cera film starts with 11,000. The iTunes version sports four bonus tracks, including one by fictional group the Jerk Offs—the band that Cera's character plays in.



After three weeks of selling as a digital exclusive, its Sept. 30 physical bow—along with a stop on "The Ellen DeGeneres Show"—enables its re-entry with 8,000 (up 379%).

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|----------------------------------|-------|---------------|
| 51 | NEW | 1 | FAITH HILL WARNER BROS (NASHVILLE) 511500/WRN (18.98) | Joy To The World | | 51 |
| 52 | NEW | 1 | SOUNDTRACK ATLANTIC 516007*/COLUMBIA PICTURES/AG (18.98) | Nick & Norah's Infinite Playlist | | 52 |
| 53 | 43 | 32 | STAINED FLIP/ATLANTIC 511769/AG (18.98) | The Illusion Of Progress | | 53 |
| 54 | NEW | 1 | BAYSIDE VICTORY 457 (13.98) | Shudder | | 54 |
| 55 | NEW | 1 | ANI DIFRANCO RIGHT(CIJS BABE 06) (15.98) | Red Letter Year | | 55 |
| 56 | 37 | 18 | JESSICA SIMPSON EPIC COLUMBIA (NASHVILLE) 21746/SBN (15.98) ⊕ | Do You Know | | 56 |
| 57 | 24 | 2 | JENNY LEWIS WARNER BROS. 508668* (13.98) | Acid Tounge | | 57 |
| 58 | 49 | 40 | JOURNEY NOMOTA 4506 EX (14.98 CD/DVD) ⊕ | Revelation | | 58 |
| 59 | 47 | 36 | DISTURBED REPRISE 41132*/WARNER BROS (18.98) ⊕ | Indestructible | | 59 |
| 60 | NEW | 1 | LECRAE REACH 98070/INFINITY (13.98) | Rebel | | 60 |
| 61 | NEW | 1 | TINA TURNER CAPITOL 37422 (18.98) | Tina! | | 61 |
| 62 | 46 | 44 | M.I.A. XL INTERSCOPE 009650*/IGA (9.98) | Kala | | 62 |
| 63 | 57 | 53 | SAVING ABEL SKIDDED 15019/VIRGIN (12.98) | Saving Abel | | 63 |
| 64 | 54 | 45 | CARRIE UNDERWOOD 19 ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98) | Carnival Ride | 2 | 1 |
| 65 | 51 | 39 | CHRIS TOMLIN SIXSTEPS 12359/SPARROW (15.98) | Hello Love | | 65 |
| 66 | 41 | 19 | RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98) | The Way I See It | | 66 |
| 67 | 163 | 180 | PACE SETTER FLEET FOXES SUB POP 777* (13.98) | Fleet Foxes | | 67 |
| 68 | 136 | 125 | NEW KIDS ON THE BLOCK COLUMBIA/LEGACY 30562/SONY BMG (17.98) ⊕ | Greatest Hits | | 68 |
| 69 | 44 | 16 | ALL THAT REMAINS PROSTHETIC 82999*/RAZOR & TIE (16.98) | Overcome | | 69 |
| 70 | 55 | 42 | JONAS BROTHERS HOLLYWOOD 000287* (18.98) ⊕ | Jonas Brothers | | 70 |
| 71 | 58 | 47 | 3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98) | 3 Doors Down | | 71 |
| 72 | RE-ENTRY | 3 | JOSHUA RADIN MGM AND POP 001 (13.98) | Simple Times | | 72 |
| 73 | NEW | 1 | IN THIS MOMENT CENTURY MEDIA 0517 (12.98) | The Dream | | 73 |
| 74 | 21 | 2 | COLD WAR KIDS DOWNTOWN 70042* (15.98) ⊕ | Loyalty To Loyalty | | 74 |
| 75 | 59 | 51 | GEORGE STRAIT MCA NASHVILLE 010076/UMGN (13.98) | Troubadour | | 75 |
| 76 | 26 | 2 | DAVID GILMOUR COLUMBIA 34546*/SONY BMG MUSIC (34.98 CD/DVD) ⊕ | Live In Gdansk | | 76 |
| 77 | 67 | 57 | HEIDI NEWFIELD CURB 79087 (18.98) | What Am I Waiting For | | 77 |
| 78 | 69 | 63 | JAMEY JOHNSON MERCURY NASHVILLE 011237/UMGN (13.98) | That Lonesome Song | | 78 |
| 79 | 61 | 46 | THE CHEETAH GIRLS WALT DISNEY 002046 (18.98) | One World (Soundtrack) | | 79 |
| 80 | 71 | 66 | THEORY OF A DEADMAN 604 180000/DADRUNNER (11.98) | Scars & Souvenirs | | 80 |
| 81 | 53 | 14 | SOUNDTRACK NEW LINE 03114 (16.98) | Sex And The City | | 81 |
| 82 | 65 | 52 | DAUGHTRY RCA 88860/RMG (18.98) ⊕ | Daughtry | 4 | 1 |
| 83 | 64 | 33 | LL COOL J DEF JAM 011503*/IDJMG (13.98) | Exit 13 | | 83 |
| 84 | 60 | 81 | MGMT COLUMBIA 19512*/SONY MUSIC (11.98) | Oracular Spectacular | | 84 |
| 85 | 72 | 74 | HOLLYWOOD UNDEAD A&M/OCTONE 011331/IGA (12.98) | Swan Songs | | 85 |
| 86 | 91 | 94 | MARVIN SAPP VERITY 09433/ZOMBA (17.98) | Thirsty | | 86 |
| 87 | 35 | 2 | THEIVERY CORPORATION ESL 140 (16.98) | Radio Retaliation | | 87 |
| 88 | 33 | 2 | PLAIN WHITE T'S HOLLYWOOD 002184 (18.98) | Big Bad World | | 88 |
| 89 | 85 | 80 | THIRD DAY ESSENTIAL 10853 (17.98) | Revelation | | 89 |
| 90 | 84 | 73 | USHER LAFACE 23388/ZOMBA (18.98) | Here I Stand | | 90 |
| 91 | 63 | 58 | JACK JOHNSON BRUSH/FIRE 010580*/UMRG (13.98) | Sleep Through The Static | | 91 |
| 92 | NEW | 1 | ENIGMA VIRGIN 37979 (18.98) | Seven Lives Many Faces | | 92 |
| 93 | 76 | 69 | TOBY KEITH SHOW DUG NASHVILLE 010334/UME (19.98) | 35 Biggest Hits | | 93 |
| 94 | 52 | 153 | LOS PIKADIENTES DE CABORCA SONY BMG NORTHE 36197 (12.98) | Vamonos Pa'l Rio | | 94 |
| 95 | 66 | 2 | BETTE MIDLER ATLANTIC 73196/RHINO (18.98) | Jackpot: The Best Bette | | 95 |
| 96 | 73 | 75 | SHINEDOWN ATLANTIC 511244/AG (18.98) | The Sound Of Madness | | 96 |
| 97 | 62 | 55 | RKM & KEN-Y PINA 01191*/MACHETE (14.98) | The Royalty/La Realeza | | 97 |
| 98 | NEW | 1 | BIG KUNTRY KING GRAND HUSTLE ATLANTIC 514113/AG (18.98) | My Turn To Eat | | 98 |
| 99 | 79 | 60 | CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕ | Exclusive | | 99 |
| 100 | 82 | 70 | LINKIN PARK MACHINE SHOP 44477*/WARNER BROS (18.98) ⊕ | Minutes To Midnight | | 100 |

THE BILLBOARD 200 ARTIST INDEX

| | | | | | |
|-------------------|-----|----------------------|----------|------------------|-----|
| 3 DOORS DOWN | 71 | AVENGED SEVENFOLD | 136, 191 | BIG KUNTRY KING | 98 |
| ADELE | 135 | DAVID BANNER | 146 | BLEEDING THROUGH | 104 |
| TRACE ADKINS | 172 | BAYSIDE | 54 | WADE BOWEN | 176 |
| ALACRANES MUSICAL | 159 | BECK | 150 | LINCOLN BREWSTER | 155 |
| ALL THAT REMAINS | 69 | NATASHA BETHUNGHIELD | 116 | GARTH BROOKS | 125 |
| AMON AMARTH | 50 | ERIC BENET | 41 | CHRIS BROWN | 99 |
| ANBERLIN | 13 | COLBIE CAILLAT | 107 | JACKSON BROWNE | 48 |
| APOCALYPTICA | 119 | MARIAH CAREY | 196 | MICHAEL BUBLE | 139 |
| | | CASTING CROWNS | 188 | BUCKCHERRY | 37 |
| | | CELTIC THUNDER | 179 | | |
| | | THE CHEETAH GIRLS | 79 | | |
| | | DAVID GILMOUR | 76 | | |
| | | KENNY CHESNEY | 190 | | |
| | | COLDPLAY | 30 | | |
| | | DAVID YANKEE | 117 | | |
| | | DANNY KANE | 162 | | |
| | | DAUGHTRY | 82 | | |
| | | ELI YOUNG BAND | 189 | | |
| | | ENIGMA | 92 | | |
| | | ESTELLE | 126 | | |
| | | THE GAME | 18 | | |
| | | GRATEFUL DEAD | 35 | | |
| | | GYM CLASS HEROES | 120 | | |
| | | DJ KHALED | 47 | | |
| | | DUFFY | 38 | | |
| | | PUNCH | 160 | | |
| | | FLEET FOXES | 67 | | |
| | | FLOBOTS | 153 | | |
| | | BEN FOLDS | 111 | | |
| | | LUIS FONSI | 109 | | |
| | | EAGLES | 149 | | |
| | | ELI YOUNG BAND | 189 | | |
| | | ENIGMA | 92 | | |
| | | ESTELLE | 126 | | |
| | | THE GAME | 18 | | |
| | | GRATEFUL DEAD | 35 | | |
| | | GYM CLASS HEROES | 120 | | |
| | | VICENTE FERNANDEZ | 194 | | |
| | | FIVE FINGER DEATH | 59 | | |

| | | | | | |
|------------------|-----|------------------|--------|-------------------------------|----------|
| CHARLIE HADEN | 192 | ENRIQUE IGLESIAS | 181 | LED ZEPPELIN | 147 |
| BRANDON HEATH | 154 | IN THIS MOMENT | 73 | JOHN MAYER | 127, 178 |
| MITCH HEDBERG | 102 | ALAN JACKSON | 129 | RICHIE MCCONALD | 134 |
| HEALTH SKELTAN | 122 | JACK'S MANNEQUIN | 8 | TIM MCGRAW | 106 |
| FAITH HILL | 51 | JEM | 199 | LIL WAYNE | 14 |
| HOLLYWOOD UNDEAD | 85 | JOE | 21 | LINCOLN PARK | 100 |
| JENNIFER HUDSON | 2 | JACK JOHNSON | 91 | METRO STATION | 142 |
| | | JAMEY JOHNSON | 78 | MGMT | 5 |
| | | JONAS BROTHERS | 15, 70 | M.I.A. | 84 |
| | | JOURNEY | 58 | LLOYD | 170 |
| | | | | DEMI LOVATO | 16 |
| | | | | BETTE MIDLER | 95 |
| | | | | TOM MORELLO THE NIGHTWATCHMAN | 180 |
| | | | | CRAIG MORGAN | 124 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|------------------------|--|-------|---------------|
| 101 | 90 | 99 | REHAB | Graffiti The World | | 90 |
| 102 | 70 | 34 | MITCH HEDBERG | Do You Believe In Gosh? | | 18 |
| 103 | 48 | - | Z-RO | Crack | | 48 |
| 104 | NEW | 1 | BLEEDING THROUGH | Declaration | | 104 |
| 105 | 68 | 37 | NATALIE COLE | Still Unforgettable | | 19 |
| 106 | 98 | 102 | TIM MCGRAW | Greatest Hits: Limited Edition | | 10 |
| 107 | 87 | 78 | COLBIE CAILLAT | Coco | | 10 |
| 108 | 107 | 107 | LADY ANTEBELLUM | Lady Antebellum | | 10 |
| 109 | 90 | 62 | LUIS FONSI | Palabras Del Silencio | | 15 |
| 110 | 31 | 50 | UNDEROATH | Lost In The Sound Of Separation | | 5 |
| 111 | 45 | - | SOUNDTRACK | Sex And The City: Volume 2 | | 45 |
| 112 | 114 | 71 | JORDIN SPARKS | Jordin Sparks | | 10 |
| 113 | 109 | 98 | SECONDHAND SERENADE | A Twist In My Story | | 44 |
| 114 | 50 | - | OLD CROW MEDICINE SHOW | Tennessee Pusher | | 50 |
| 115 | 83 | 56 | ICE CUBE | Raw Footage | | 14 |
| 116 | 94 | 86 | NATASHA BEDINGFIELD | Pocketful Of Sunshine | | 14 |
| 117 | 111 | 97 | DADDY YANKEE | Talento De Barrio (Soundtrack) | | 13 |
| 118 | NEW | 1 | DEM FRANCHIZE BOYZ | Our World, Our Way | | 118 |
| 119 | 32 | 142 | APOCALYPTICA | Worlds Collide | | 59 |
| 120 | 75 | 38 | GYM CLASS HEROES | The Quilt | | 14 |
| 121 | 120 | 79 | KIDZ BOP KIDS | Kidz Bop 14 | | 14 |
| 122 | NEW | 1 | HEALTH SKELTAH | D.I.R.T. (Da Incredible Rap Team) | | 122 |
| 123 | 101 | 54 | PLIES | Definition Of Real | | 14 |
| 124 | NEW | 1 | CRAIG MORGAN | Greatest Hits | | 124 |
| 125 | 122 | 110 | GARTH BROOKS | The Ultimate Hits | | 5 |
| 126 | 105 | 64 | ESTELLE | Shine | | 38 |
| 127 | 88 | 89 | JOHN MAYER | Where The Light Is: John Mayer Live In Los Angeles | | 14 |
| 128 | NEW | 1 | T.I. | A King Of Oneself (EP) | | 128 |
| 129 | 117 | 118 | ALAN JACKSON | Good Time | | 1 |
| 130 | 108 | 88 | PARAMORE | RIOT! | | 16 |
| 131 | 103 | 67 | MAROON 5 | It Won't Be Soon Before Long | | 2 |
| 132 | 93 | 68 | SOLANGE | Sol-Angel & The Hadley St. Dreams | | 9 |
| 133 | 89 | 93 | FRANK SINATRA | Nothing But The Best | | 1 |
| 134 | NEW | 1 | RICHIE MCDONALD | I Turn To You | | 134 |
| 135 | 140 | 108 | ADELE | | | 19 |
| 136 | 74 | 24 | AVENGED SEVENFOLD | Live In The LBC & Diamonds In The Rough | | 24 |
| 137 | 118 | 115 | WEEZER | Weezer | | 18 |
| 138 | 161 | 169 | ALICIA KEYS | As I Am | | 3 |
| 139 | 123 | 101 | MICHAEL BUBLE | Call Me Irresponsible | | 1 |
| 140 | 96 | 82 | NAS | Untitled | | 1 |
| 141 | NEW | 1 | VARIOUS ARTISTS | KINK Live 11 | | 141 |
| 142 | 106 | 96 | METRO STATION | Metro Station | | 39 |
| 143 | 86 | 87 | JENNI RIVERA | Jenni | | 31 |
| 144 | 29 | - | RANDY ROGERS BAND | Randy Rogers Band | | 29 |
| 145 | 127 | 119 | SEETHER | Finding Beauty In Negative Spaces | | 1 |
| 146 | 125 | 105 | DAVID BANNER | The Greatest Story Ever Told | | 1 |
| 147 | 119 | 116 | LED ZEPPELIN | Motherhip | | 2 |
| 148 | 121 | 103 | RASCAL FLATTS | Still Feels Good | | 2 |
| 149 | 124 | 129 | EAGLES | Long Road Out Of Eden | | 7 |
| 150 | 116 | 84 | BECK | Modern Guilt | | 4 |

128
While the rapper luxuriates at No. 1 with his best sales week (\$68,000), this six-song Best Buy-exclusive EP bows with 5,000, and his last studio set re-enters at No. 200 (up 26%).



After her Oct. 2 interview and performance on "The Oprah Winfrey Show," her album zips upward with a 33% gain.



This compilation, which features Queen, Bryan Ferry and Mika (pictured), and the sets at Nos. 40 and 44 are exclusive to Starbucks and Hear Music.



This set, which boasts John Mayer (pictured), was stocked only in Chicago-area Starbucks locations, while the KINK offering at No. 141 was available in Oregon and Vancouver, Wash., Starbucks locations.



The set features Disney stars doing their versions of songs made famous by the Mouse's female film legends, like Ashley Tisdale (pictured) doing Snow White's "Some Day My Prince Will Come."

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|-------------------------------|---|-------|---------------|
| 151 | 135 | 114 | MIRANDA LAMBERT | Crazy Ex-Girlfriend | | 8 |
| 152 | 77 | 90 | VARIOUS ARTISTS | Idolos: De Mexico Para El Mundo | | 77 |
| 153 | 92 | 109 | FLOBOTS | Fight With Tools | | 15 |
| 154 | 171 | 166 | BRANDON HEATH | What If We | | 73 |
| 155 | 56 | - | LINCOLN BREWSTER | Today Is The Day | | 56 |
| 156 | 130 | 104 | TAYLOR SWIFT | Beautiful Eyes (EP) | | 12 |
| 157 | NEW | 1 | VARIOUS ARTISTS | Glam Revolution: The Heyday & Legacy Of Glam Rock | | 157 |
| 158 | 133 | 131 | BRAD PAISLEY | 5th Gear | | 1 |
| 159 | 110 | 72 | ALACRANES MUSICAL | Tu Inspiracion | | 26 |
| 160 | 148 | 137 | FIVE FINGER DEATH PUNCH | The Way Of The Fist | | 107 |
| 161 | 113 | 83 | JIMMY WAYNE | Do You Believe Me Now | | 27 |
| 162 | 139 | 173 | DANITY KANE | Welcome To The Dollhouse | | 1 |
| 163 | 142 | 148 | THE OFFSPRING | Rise And Fall, Rage And Grace | | 10 |
| 164 | 149 | 121 | DEATH CAB FOR CUTIE | Narrow Stairs | | 1 |
| 165 | 150 | 145 | O.A.R. | All Sides | | 13 |
| 166 | NEW | 1 | NEW LIFE WORSHIP | Counting On God | | 166 |
| 167 | 141 | 120 | KEITH URBAN | Greatest Hits | | 1 |
| 168 | 131 | 123 | THREE 6 MAFIA | Last 2 Walk | | 15 |
| 169 | 128 | 92 | VARIOUS ARTISTS | Rock Heroes | | 50 |
| 170 | 137 | 112 | LLOYD | Lessons In Love | | 9 |
| 171 | 158 | 149 | THREE DAYS GRACE | One - X | | 121 |
| 172 | 162 | 146 | TRACE ADKINS | American Man: Greatest Hits Volume II | | 22 |
| 173 | RE-ENTRY | 2 | VARIOUS ARTISTS | WOW Gospel Essentials: All-Time Favorites | | 124 |
| 174 | 143 | 132 | STRYKER | Total Dance 2008: Vol. 2 | | 21 |
| 175 | NEW | 1 | VARIOUS ARTISTS | Chicago's Finest: ONXRT: Live From Archives Volume 11 | | 175 |
| 176 | NEW | 1 | WADE BOWEN | If We Ever Make It Home | | 176 |
| 177 | 165 | 158 | KEYSHIA COLE | Just Like You | | 54 |
| 178 | 146 | 147 | JOHN MAYER | Continuum | | 2 |
| 179 | 129 | 61 | CELTIC THUNDER | Act Two | | 61 |
| 180 | NEW | 1 | TOM MORELLO THE NIGHTWATCHMAN | The Fabled City | | 180 |
| 181 | 145 | 152 | ENRIQUE IGLESIAS | 95/08 | | 2 |
| 182 | 154 | 133 | TOKIO HOTEL | Scream | | 39 |
| 183 | 178 | 160 | MADONNA | Hard Candy | | 1 |
| 184 | 104 | 59 | VARIOUS ARTISTS | The Imus Ranch Record | | 59 |
| 185 | 172 | 167 | LIFEHOUSE | Who We Are | | 14 |
| 186 | 112 | 91 | SHWAYZE | Shwayze | | 10 |
| 187 | 156 | 156 | VARIOUS ARTISTS | Disney Girlz Rock 2 | | 154 |
| 188 | 185 | - | CASTING CROWNS | The Altar And The Door | | 1 |
| 189 | 115 | 30 | ELI YOUNG BAND | Jet Black & Jealous | | 30 |
| 190 | 155 | 140 | KENNY CHESNEY | Just Who I Am: Poets & Pirates | | 1 |
| 191 | 174 | 157 | AVENGED SEVENFOLD | Avenged Sevenfold | | 1 |
| 192 | 100 | - | CHARLIE HADEN | Family & Friends -- Rambling Boy | | 100 |
| 193 | 192 | 195 | DAY26 | DAY26 | | 14 |
| 194 | 159 | 155 | VICENTE FERNANDEZ | Para Siempre | | 38 |
| 195 | 152 | 128 | ONEREPUBLIC | Dreaming Out Loud | | 14 |
| 196 | 170 | 141 | MARIAH CAREY | E=MC2 | | 1 |
| 197 | 164 | 177 | VAMPIRE WEEKEND | Vampire Weekend | | 17 |
| 198 | NEW | 1 | VARIOUS ARTISTS | Princess Disneymania: Music Stars Sing Disney... Their Way! | | 198 |
| 199 | 99 | 43 | JEM | Down To Earth | | 43 |
| 200 | RE-ENTRY | 33 | T.I. | T.I. Vs T.I.P. | | 1 |

See Charts Legend for rules and explanations. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

| | | | | | | | | | | | | | | | | | | | | | | | |
|------------------|-----|-------------------|-----|--------------------|-----|--------------------|-----|-------------------|-----|---------------|-----|---------------------|--------------|-------------------------|-----------------|---------------------|--------------------|----------------------|------------------------|-----------------------|-------------|-------------|-----|
| JAMES MORRISON | 49 | O.A.R. | 165 | KELLIE PICKLER | 9 | JENNI RIVERA | 143 | SHINEDOWN | 96 | TAYLOR SWIFT | 36 | 156 | CHRIS TOMLIN | 65 | VAMPIRE WEEKEND | 197 | GOLDEN AGE OF SONG | 40 | NOW THAT'S WHAT I CALL | 46 | JIMMY WAYNE | 161 | |
| JASON MIRAZ | 29 | THE OFFSPRING | 163 | LOS PIKADIENTES DE | 94 | RKM & KEN-Y | 97 | SHWAYZE | 186 | JAMES TAYLOR | 4 | THEORY OF A DEADMAN | 80 | TRIVIUM | 23 | EL MUNDO | 152 | COUNTRY | 46 | PRINCESS DISNEYMANIA: | 46 | JIMMY WAYNE | 161 |
| MURS | 45 | OLD CROW MEDICINE | 114 | CABORCA | 88 | RANDY ROGERS BAND | 144 | JESSICA SIMPSON | 56 | TINA TURNER | 61 | ROBIN THICKE | 3 | TV ON THE RADIO | 39 | THE IMUS RANCH | 184 | MUSIC STARS SING | 198 | WEEZER | 137 | | |
| NAS | 140 | SHOW | 114 | PLAIN WHITE T'S | 88 | DARIUS RUCKER | 27 | FRANK SINATRA | 133 | THEY | 3 | THEY | 3 | THEY | 3 | RECORD | 184 | DISNEY, THEIR WAY! | 198 | YOUNG JEEZY | 12 | | |
| NELLY | 33 | ONEREPUBLIC | 195 | PLIES | 123 | THE PUSSYCAT DOLLS | 17 | SLIPKNOT | 25 | CORPORATION | 87 | UNDEROATH | 110 | OSNEY GRLZ ROCK 2 | 187 | KINK LIVE 11 | 141 | ROCK HEROES | 169 | WOW GOSPEL | 169 | | |
| HEIDI NEWFIELD | 77 | BRAD PAISLEY | 158 | THE PUSSYCAT DOLLS | 17 | RAPHAEL SAADID | 66 | NICK & NORAH'S | 132 | THIRD DAY | 89 | CARRIE UNDERWOOD | 64 | THE MOUNTAIN: 103.7 FM: | 141 | LIVE FROM THE | 141 | ESSENTIALS: ALL-TIME | 173 | Z-RO | 103 | | |
| NEW KIDS ON THE | 77 | PARAMORE | 130 | JOSHUA RADIN | 72 | MARVIN SAPP | 86 | INFINITE PLAYLIST | 52 | THREE 6 MAFIA | 168 | USHER | 90 | GLAM REVOLUTION: THE | 157 | THE MOUNTAIN MUSIC | 14 | FAVORITES | 173 | | | | |
| BLOCK | 28 | PARAMORE | 130 | RASCAL FLATTS | 148 | SAVING ABEL | 86 | SEX AND THE CITY | 81 | TI | 128 | USHER | 90 | GLAM ROCK | 157 | LOUNGE VOLUME 14 | 44 | | | | | | |
| NEW LIFE WORSHIP | 166 | KATY PERRY | 32 | REHAB | 101 | SEVENADE | 113 | SEX AND THE CITY | 81 | T.I. | 128 | USHER | 90 | GLAM ROCK | 157 | NIGHTMARE REVISITED | 31 | | | | | | |
| NE-YO | 6 | KATY PERRY | 32 | RHANNA | 19 | SEETHER | 145 | JAZMINE SULLIVAN | 10 | T.I. | 128 | USHER | 90 | GLAM ROCK | 157 | NOW 28 | 42 | | | | | | |

TOP INDEPENDENT™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE) | CERT. |
|-----------|-----------------------|---------------|---------------------------------------|---|-------|
| 1 | 1 | 2 | #1 JOE | JOE THOMAS, NEW MAN 563 00003/KEDAR (17.98) | |
| 2 | HOT SHOT DEBUT | | VARIOUS ARTISTS | GOLDEN AGE OF SONG UNIVERSAL, SPECIAL MARKETS 011519 EX/STARBUCKS (12.98) | |
| 3 | NEW | | VARIOUS ARTISTS | THE MOUNTAIN 103.7 FM, LIVE FROM THE MOUNTAIN MUSIC LOUNGE VOLUME 14 THE MOUNTAIN 14 EX/STARBUCKS (12.98) | |
| 4 | 4 | 3 | DJ KHALED | WE GLOBAL WE THE BEST TERROR SQUAD 4564 KOCH (17.89) | |
| 5 | 2 | | JACKSON BROWNE | TIME THE CONQUEROR INSIDE 80923* (16.98) | |
| 6 | NEW | | AMON AMARTH | TWILIGHT OF THE THUNDER GOD METAL BLADE 14693* (15.98 CD/DVD) ⊕ | |
| 7 | NEW | | BAYSIDE | SHUDDER VICTORY 457 (13.98) | |
| 8 | NEW | | ANI DIFRANCO | RED LETTER YEAR RIGHTEOUS BABE 063 (15.98) | |
| 9 | 7 | | JOURNEY | REVELATION NOMOTA 4506 EX (14.98 CD/DVD) ⊕ | |
| 10 | NEW | | LECRAE | REBEL REACH 98070/INFINITY (13.98) | |
| 11 | 25 | 18 | GREATEST FLEET FOXES | FLEET FOXES SUB POP 777* (13.98) | |
| 12 | RE-ENTRY | | JOSHUA RADIN | SIMPLE TIMES MGM AND PDP 001 (13.98) | |
| 13 | 3 | | COLD WAR KIDS | LOYALTY TO LOYALTY DOWNTOWN 70042* (15.98) ⊕ | |
| 14 | 5 | 2 | THIEVERY CORPORATION | RADIO RETALIATION ESL 140 (16.98) | |
| 15 | 8 | | MITCH HEDBERG | DO YOU BELIEVE IN GDSH? COMEDY CENTRAL 0063 (13.98) | |
| 16 | NEW | | BLEEDING THROUGH | DECLARATION TRUSTKILL 116* (13.98) | |
| 17 | 6 | 2 | SOUNDTRACK | SEX AND THE CITY, VOLUME 2 NEW LINE 39119 (16.98) | |
| 18 | 13 | 23 | SECONDHAND SERENADE | A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98) ⊕ | |
| 19 | NEW | | DEM FRANCHIZE BOYZ | OUR WORLD, OUR WAY KOCH 4565 (17.98) | |
| 20 | 17 | 25 | APOCALYPTICA | WORLDS COLLIDE 20-20 21580/JIVE (13.98) ⊕ | |
| 21 | NEW | | HELTAH SKELTAH | D.I.R.T. (DA INCREDIBLE RAP TEAM) BOOT CAMP 2080/DUCK DOWN (16.98) | |
| 22 | NEW | | CRAIG MORGAN | GREATEST HITS BROKEN BOW 7737 (12.98) | |
| 23 | 14 | | GARTH BROOKS | THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕ | 5 |
| 24 | 39 | 2 | RICHIE MCDONALD | I TURN TO YOU LUCID 1191185 (13.98) | |
| 25 | NEW | | VARIOUS ARTISTS | KINK LIVE 11 KINK 11 EX/STARBUCKS (12.98) | |
| 26 | 15 | 48 | EAGLES | LONG ROAD OUT OF EDEN ERC 4500 EX (14.98) | 7 |
| 27 | NEW | | VARIOUS ARTISTS | GLAM REVOLUTION: THE HEYDAY & LEGACY OF GLAM ROCK EMI SPECIAL MARKETS 0835 EX/STARBUCKS (12.98) | |
| 28 | NEW | | NEW LIFE WORSHIP | COUNTING ON GOD INTEGRITY 4457 EX/PROVIDENT-INTEGRITY (13.98) | |
| 29 | 16 | | VARIOUS ARTISTS | ROCK HEROES THRIVE 90787 EX (12.98) | |
| 30 | 20 | 9 | STRYKER | TOTAL DANCE 2008 VOL. 2 THRIVEDANCE 90789/THRIVE (18.98) | |
| 31 | NEW | | VARIOUS ARTISTS | CHICAGO'S FINEST ONYX: LIVE FROM ARCHIVES VOLUME 11 WYRT TO EX/STARBUCKS (15.98) | |
| 32 | NEW | | TOM MORELLO THE NIGHTWATCHMAN | THE FABLED CITY RED INK 20396/EPIC (15.98) | |
| 33 | 12 | 3 | VARIOUS ARTISTS | THE IMUS RANCH RECORD NEW WEST 6140 (16.98) | |
| 34 | 26 | 36 | VAMPIRE WEEKEND | VAMPIRE WEEKEND XL 318* BEGGARS GROUP (11.98) | |
| 35 | 11 | 3 | JEM | DOWN TO EARTH ATO 21630 (11.98) | |
| 36 | 19 | 20 | THE TING TINGS | WE STARTED NOTHING COLUMBIA 28925* (12.98) | |
| 37 | 18 | | MICHAEL FRANTI & SPEARHEAD | ALL REBEL ROCKERS BOO BOO WAX/ANTI- 86906*/EPITAPH (16.98) ⊕ | |
| 38 | 9 | 2 | EVERLAST | LOVE, WAR AND THE GHOST OF WHITEY FORD MARTYR/TRP 90126/HICKORY (16.98) | |
| 39 | 24 | | OKKERVIL RIVER | THE STAND INS JAGJAGUWAR 124* (14.98) | |
| 40 | 27 | 41 | RADIOHEAD | IN RAINBOWS TBD 21622*/A10 (13.98) | |
| 41 | NEW | | BAYSIDE | LIVE AT THE BAYSIDE SOCIAL CLUB VICTORY 474 (13.98) | |
| 42 | 21 | 2 | FOURPLAY | ENERGY HEADS UP 3146 (18.98) | |
| 43 | 36 | 70 | JASON ALDEAN | RELENTLESS BROKEN BOW 7047 (17.98) | |
| 44 | 38 | 9 | TRAPT | ONLY THROUGH THE PAIN... ELEVEN SEVEN 230 (14.98) | |
| 45 | 33 | 71 | SOUNDTRACK | ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) ⊕ | |
| 46 | 23 | 2 | VIC LATINO | VIC LATINO PRESENTS: ULTRA MIX ULTRA 1784 (14.98) | |
| 47 | 28 | 23 | SANTOGOLD | SANTOGOLD LIZARD KING 70034*/DOWNTOWN (14.98) | |
| 48 | 34 | 15 | MOTLEY CRUE | SAINTS OF LOS ANGELES MOTLEY 240 ELEVEN SEVEN (16.98) ⊕ | |
| 49 | 47 | 12 | THE 101 STRINGS ORCHESTRA | HALLOWEEN MADACY SPECIAL PRODUCTS 52906/MADACY (13.98 CD/DVD) ⊕ | |
| 50 | NEW | | TAKE 6 | THE STANDARD HEADS UP 3142 (18.98) | |

TOP DIGITAL™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) | Title | BB 2008 RANKING | CERT. |
|-----------|-----------------|---------------|-----------------------------|--------------------------------------|---|-----------------|-------|
| 1 | NEW | 1 | #1 T.I. | GRAND HUSTLE/ATLANTIC /AG ⊕ | Paper Trail | 1 | |
| 2 | NEW | | JACK'S MANNEQUIN | SIRE WARNER BROS. ⊕ | The Glass Passenger | 8 | |
| 3 | NEW | | BEN FOLDS | EPIC /SONY MUSIC ⊕ | Way To Normal | 11 | |
| 4 | NEW | | JENNIFER HUDSON | ARISTA /RMG ⊕ | Jennifer Hudson | 2 | |
| 5 | NEW | | ROBIN THICKE | STAR TRAK/INTERSCOPE /IGA ⊕ | Something Else | 3 | |
| 6 | NEW | | ANBERLIN | UNIVERSAL REPUBLIC /UMRG | New Surrender | 13 | |
| 7 | 1 | 2 | KINGS OF LEON | RCA /RMG | Only By The Night | 20 | |
| 8 | 5 | 4 | METALLICA | WARNER BROS. | Death Magnetic | 5 | |
| 9 | NEW | | SOUNDTRACK | ATLANTIC, COLUMBIA PICTURES/AG | Nick & Norah's Infinite Playlist | 52 | |
| 10 | NEW | | JAMES MORRISON | POLYDOR/INTERSCOPE /IGA | Songs For You, Truths For Me | 49 | |
| 11 | NEW | | JAMES TAYLOR | HEARST CONCORD | Covers | 4 | |
| 12 | 9 | 3 | NE-YO | DEF JAM /DJMG | Year Of The Gentleman | 6 | |
| 13 | 6 | 2 | JAZMINE SULLIVAN | J /RMG | Fearless | 10 | |
| 14 | NEW | | KELLIE PICKLER | 19/BNA /SBN ⊕ | Kellie Pickler | 9 | |
| 15 | NEW | | LECRAE | REACH /INFINITY | Rebel | 60 | |
| 16 | 10 | 21 | JASON MRAZ | ATLANTIC, AG | We Sing, We Dance, We Steal Things | 29 | |
| 17 | 2 | 2 | DEMI LOVATO | HOLLYWOOD | Don't Forget | 16 | |
| 18 | 4 | 2 | TV ON THE RADIO | DGC/INTERSCOPE /IGA | Dear Science | 39 | |
| 19 | 13 | 16 | COLDPLAY | CAPITOL | Viva La Vida or Death And All His Friends | 30 | |
| 20 | NEW | | TRIVIUM | ROADRUNNER ⊕ | Shogun | 23 | |
| 21 | RE-ENTRY | | JOSHUA RADIN | MOM AND POP | Simple Times | 72 | |
| 22 | 3 | 2 | THE PUSSYCAT DOLLS | INTERSCOPE, IGA | Doll Domination | 17 | |
| 23 | 8 | | THIEVERY CORPORATION | ESL | Radio Retaliation | 87 | |
| 24 | 15 | 17 | LIL WAYNE | CASH MONEY/UNIVERSAL MOTOWN /UMRG | Tha Carter III | 14 | 2 |
| 25 | 7 | | COLD WAR KIDS | DOWNTOWN ⊕ | Loyalty To Loyalty | 74 | |

TOP INTERNET™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) | Title | BB 2008 RANKING | CERT. |
|-----------|------------|---------------|-------------------------|--|-----------------------------------|-----------------|-------|
| 1 | NEW | 1 | #1 GRATEFUL DEAD | Rocking The Cradle: Egypt 1978 WWW.DEAD.NET /RHINO ⊕ | Rocking The Cradle: Egypt 1978 | 35 | |
| 2 | NEW | | JAMES TAYLOR | HEARST 30829/CONCORD | Covers | 4 | |
| 3 | NEW | | T.I. | GRAND HUSTLE/ATLANTIC 512267*/AG ⊕ | Paper Trail | 1 | |
| 4 | NEW | | JACK'S MANNEQUIN | SIRE 371452*/WARNER BROS. ⊕ | The Glass Passenger | 8 | |
| 5 | NEW | | JENNIFER HUDSON | ARISTA /RMG ⊕ | Jennifer Hudson | 2 | |
| 6 | 2 | 4 | METALLICA | WARNER BROS. 508732* | Death Magnetic | 5 | |
| 7 | 4 | 8 | JONAS BROTHERS | HOLLYWOOD 001944 ⊕ | A Little Bit Longer | 15 | |
| 8 | NEW | | BEN FOLDS | EPIC 09849*/SONY MUSIC ⊕ | Way To Normal | 11 | |
| 9 | NEW | | ANBERLIN | UNIVERSAL REPUBLIC 011710*/UMRG | New Surrender | 13 | |
| 10 | 3 | 2 | JACKSON BROWNE | INSIDE 80923* | Time The Conqueror | 48 | |
| 11 | NEW | | ROBIN THICKE | STAR TRAK/INTERSCOPE 011793/IGA ⊕ | Something Else | 3 | |
| 12 | 10 | 2 | BETTE MIDLER | ATLANTIC 73196/RHINO | Jackpot: The Best Bette | 95 | |
| 13 | NEW | | U2 | ISLAND/INTERSCOPE 010950*/JME ⊕ | Under A Blood Red Sky (EP) | — | 13 |
| 14 | 5 | 3 | VARIOUS ARTISTS | NEW WEST 6140 | The Imus Ranch Record | 184 | |
| 15 | NEW | | LECRAE | REACH 98070/INFINITY | Rebel | 60 | |
| 16 | NEW | | AMON AMARTH | METAL BLADE 14693* ⊕ | Twilight Of The Thunder God | 50 | |
| 17 | 7 | 2 | KINGS OF LEON | RCA 92712/RMG | Only By The Night | 20 | |
| 18 | NEW | | CHERRYHOLMES | SKAGGS FAMILY 902020 | Cherryholmes III: Don't Believe | — | |
| 19 | NEW | | HELTAH SKELTAH | BOOT CAMP 2080/DUCK DOWN | D.I.R.T. (Da Incredible Rap Team) | 122 | |
| 20 | 19 | 2 | CHARLIE HADEN | FAMILY & FRIENDS -- RAMBLING BOY DECCA 011639 | Family & Friends -- Rambling Boy | 192 | |
| 21 | 9 | 3 | NE-YO | DEF JAM 011410/DJMG | Year Of The Gentleman | 6 | |
| 22 | 17 | 19 | KID ROCK | TOP DOG/ATLANTIC 290556*/AG | Rock N Roll Jesus | 7 | 2 |
| 23 | NEW | | ENIGMA | VIRGIN 37979 | Seven Lives Many Faces | 92 | |
| 24 | 6 | 2 | DAVID GILMOUR | COLUMBIA 34546*/SONY BMG MUSIC ⊕ | Live In Gdansk | 76 | |
| 25 | 25 | 2 | TV ON THE RADIO | DGC/INTERSCOPE 011882*/IGA | Dear Science | 39 | |

iLIKE LIBRARIES: MOST ADDED™ FROM: **.biz**

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|---------------|-----------------------------|---|
| 1 | 3 | 7 | #1 WHATEVER YOU LIKE | T.I. (GRAND HUSTLE/ATLANTIC) |
| 2 | 1 | 6 | SO WHAT | PINK (LAFACE/ZOMBA) |
| 3 | 4 | 16 | DISTURBIA | RIHANNA (SRP/DEF JAM/DJMG) |
| 4 | 2 | 4 | SEX ON FIRE | KINGS OF LEON (RCA/RMG) |
| 5 | 9 | 6 | HOT N COLD | KATY PERRY (CAPITOL) |
| 6 | 8 | 20 | CLOSER | NE-YO (DEF JAM/DJMG) |
| 7 | 5 | 3 | LOVE LOCKDOWN | KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG) |
| 8 | 6 | 19 | I KISSED A GIRL | KATY PERRY (CAPITOL) |
| 9 | 11 | 20 | VIVA LA VIDA | COLDPLAY (CAPITOL) |
| 10 | — | 1 | LIVE YOUR LIFE | T.I. FEATURING RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC) |
| 10 | 10 | | PAPER PLANES | M.I.A. (XL/INTERSCOPE) |
| 12 | 20 | 13 | I'M YOURS | JASON MRAZ (ATLANTIC/RRP) |
| 13 | — | 1 | NEO VIOLENCE | THE TOUGH ALLIANCE (SINCERELY YOURS/MATADOR) |
| 14 | 17 | 16 | WHEN I GROW UP | THE PUSSYCAT DOLLS (INTERSCOPE) |
| 15 | 7 | 2 | USE SOMEBODY | KINGS OF LEON (RCA/RMG) |

TOP REGGAE ALBUMS™ FROM: **.biz**

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|---------------|--|--|
| 1 | — | 1 | #1 AMPLIFY | JOHN BROWN'S BODY (EASY STAR) |
| 2 | — | 1 | GREATEST HITS | UB40 (VIRGIN) |
| 3 | 1 | 16 | REGGAE GOLD 2008 | VARIOUS ARTISTS (VP) |
| 4 | — | 1 | VIBES | HEAVY D (STRIDE/FEDERAL) |
| 5 | 8 | 20 | SOCA GOLD 2008 | VARIOUS ARTISTS (VP) |
| 6 | 2 | 66 | COLLIE BUDDZ | COLLIE BUDDZ (COLUMBIA/SONY MUSIC) |
| 7 | 3 | 2 | JAH IS REAL | BURNING SPEAR (BURNING) |
| 8 | 10 | 32 | NOTHING TO HIDE | REBEL SOULJAHZ (GO ALDHA) |
| 9 | 4 | 20 | CAS HALEY | CAS HALEY (CARTER) |
| 10 | 5 | 26 | COURAGE TO GROW | REBELLION (HILL KID REBELLION) |
| 11 | 6 | 4 | BEST OF SHAGGY: THE BOOMBASTIC COLLECTION | SHAGGY (HIP-0/UMG) |
| 12 | 7 | 54 | RADIO | KY-MANI MARLEY (GHETTO YOUTHS/VOX/REALITY A&O) |
| 13 | — | 23 | MISSION IN PROGRESS | MORGAN HERITAGE (VP) |
| 14 | 12 | 14 | THE JOURNEY: THE VERY BEST OF SIZZLA | SIZZLA (GREENSLEEVES/VP) |
| 15 | — | 64 | REGGAE GOLD 2007: TREASURE OF THE CARIBBEAN | VARIOUS ARTISTS (VP) |

.biz More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS REGGAE RECORDS

For the first time in the 14-year history of the Top Reggae Albums chart, three out of the top five are debuts.

Coming in at No. 1 is John Brown's Body's "Amplify," the act's sixth studio album—and first chart-topper. In the runner-up slot is its new "Greatest Hits." It's the band's seventh album to reach the top two—more than any other group.

The third-highest bow on Top Reggae Albums belongs to an artist who is no stranger to the Billboard charts but is reaching the Reggae list for the first time. Heavy D., who has charted five albums on the Top R&B/Hip-Hop Albums tally, sees his first reggae effort, "Vibes," debut at No. 4.

—Keith Caulfield



U2's reissue of its 1983 live set "Under a Blood Red Sky" debuts at No. 13 on Top Internet Albums and No. 5 on Top Pop Catalog (6,000). The deluxe CD/DVD edition of the album includes the DVD bow of the band's first concert video, "Live at Red Rocks." It follows reissues and expansions of U2's "The Joshua Tree" in 2007 and "War," "Boy" and "October" earlier this year. On Top Music Video, the "Live at Red Rocks" set re-enters at No. 3. It last appeared on the chart in 1989.



TOP INDEPENDENT: Reflects releases sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects releases sold via independent distribution, including those fulfilled via major branch distributors. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---------------|---|--|
| 1 | 1 | 10 | #1 WHATEVER YOU LIKE | T.I. (GRAND HUSTLE/ATLANTIC) |
| 2 | 2 | 10 | CAN'T BELIEVE IT | T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA) |
| 3 | 4 | 8 | MISS INDEPENDENT | NE-YO (DEF JAM/IDJMG) |
| 4 | 5 | 14 | DISTURBIA | RIHANNA (SRP/DEF JAM/IDJMG) |
| 5 | 3 | 23 | CLOSER | NE-YO (DEF JAM/IDJMG) |
| 6 | 9 | 7 | MRS. OFFICER | LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN) |
| 7 | 15 | 6 | SO WHAT | PINK (LAFACE/ZOMBA) |
| 8 | 6 | 21 | FOREVER | CHRIS BROWN (JIVE/ZOMBA) |
| 9 | 7 | 16 | ALL SUMMER LONG | KID ROCK (TOP DOG/ATLANTIC) |
| 10 | 13 | 10 | BETTER IN TIME | LEONA LEWIS (SYCO/J/RMG) |
| 11 | 8 | 8 | PAPER PLANES | M.I.A. (XL/INTERSCOPE) |
| 12 | 10 | 21 | DANGEROUS | KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) |
| 13 | 11 | 18 | GOT MONEY | LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL) |
| 14 | 12 | 17 | VIVA LA VIDA | COLDPLAY (CAPITOL) |
| 15 | 14 | 12 | ONE STEP AT A TIME | JORDIN SPARKS (19/JIVE/ZOMBA) |
| 16 | 17 | 12 | SPOTLIGHT | JENNIFER HUDSON (ARISTA/RMG) |
| 17 | 16 | 14 | NEED U BAD | JAZMINE SULLIVAN (J/RMG) |
| 18 | 23 | 5 | HOT N COLD | KATY PERRY (CAPITOL) |
| 19 | 22 | 7 | MY LIFE | THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE) |
| 20 | 19 | 31 | BLEEDING LOVE | LEONA LEWIS (SYCO/J/RMG) |
| 21 | 18 | 26 | TAKE A BOW | RIHANNA (SRP/DEF JAM/IDJMG) |
| 22 | 45 | 2 | LIVE YOUR LIFE | T.I. FEAT. RIHANNA (DEF JAM GRAND HUSTLE/IDJMG/ATLANTIC) |
| 23 | 25 | 9 | EVERYBODY WANTS TO GO TO HEAVEN | KENNY CHESNEY (BLUE CHAIR/BN) |
| 24 | 21 | 13 | DON'T THINK I DON'T THINK ABOUT IT | DARIUS RUCKER (CAPITOL NASHVILLE) |
| 25 | 20 | 13 | AMERICAN BOY | ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC) |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---------------|---------------------------------------|---|
| 26 | 28 | 11 | SHE NEVER CRIED IN FRONT OF ME | TOBY KEITH (SHOW DOG NASHVILLE) |
| 27 | 27 | 11 | FALL FOR YOU | SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC) |
| 28 | 34 | 5 | I'M YOURS | JASON MRAZ (ATLANTIC/RRP) |
| 29 | 31 | 9 | JUST A DREAM | CARRIE UNDERWOOD (19 ARISTA/ARISTA NASHVILLE) |
| 30 | 29 | 25 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) |
| 31 | 24 | 23 | LEAVIN' | JESSE MCCARTNEY (HOLLYWOOD) |
| 32 | 37 | 9 | SO FLY | SLIM FEAT. YUNG JOC (M3/ASYLUM) |
| 33 | 32 | 16 | THE TIME OF MY LIFE | DAVID COOK (19/RCA/RMG) |
| 34 | 36 | 13 | WAITIN' ON A WOMAN | BRAD PAISLEY (ARISTA NASHVILLE) |
| 35 | 35 | 12 | IN THE AYER | FLO RIDA FEAT. WILLI I AM (POE BOY/ATLANTIC) |
| 36 | 41 | 7 | WHAT ABOUT NOW | DAUGHERTY (RCA/RMG) |
| 37 | 43 | 4 | LET IT ROCK | KEVIN RUDDO FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC) |
| 38 | 33 | 13 | DO YOU BELIEVE ME NOW | JIMMY WAYNE (VALDREY) |
| 39 | 26 | 19 | PUT ON | YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG) |
| 40 | 51 | 4 | SWAGGA LIKE US | JAY-Z & TI FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG) |
| 41 | 57 | 3 | LOVE STORY | TAYLOR SWIFT (BIG MACHINE) |
| 42 | 30 | 13 | THE BUSINESS | YUNG BREG FEAT. CASHA (YUNG BOSS/KOCH/EPIC) |
| 43 | 53 | 5 | LET IT GO | TIM MCGRAW (CURB) |
| 44 | 47 | 6 | WHAT THEM GIRLS LIKE | LUIGI CO-STARING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG) |
| 45 | 49 | 6 | CRUSH | DAVID ARCHULETA (19/JIVE/ZOMBA) |
| 46 | 42 | 22 | SHAKE IT | METRO STATION (COLUMBIA) |
| 47 | 58 | 3 | ADDICTED | SAVING ABEL (SKIDCO/VRGIN/CAPITOL) |
| 48 | 69 | 2 | LOVE LOCKDOWN | KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) |
| 49 | 39 | 14 | TROUBADOUR | GEORGE STRAIT (MCA NASHVILLE) |
| 50 | 54 | 7 | LOVE REMAINS THE SAME | GAVIN ROSSDALE (INTERSCOPE) |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---------------|--|---|
| 51 | 50 | 7 | BODY ON ME | NELLY FEAT. ASHANTI & AKON (DERRTY UNIVERSAL MOTOWN) |
| 52 | 44 | 12 | PLEASE EXCUSE MY HANDS | PLIES FEAT. JAMIE FOXX & THE DREAM (BIG GATES/SLIP-N-SLID/ATLANTIC) |
| 53 | 46 | 15 | MAGIC | ROBIN THICKE (STAR TRAK/INTERSCOPE) |
| 54 | 52 | 18 | I STILL MISS YOU | KEITH ANDERSON (COLUMBIA NASHVILLE) |
| 55 | 59 | 2 | WOMANIZER | BRITNEY SPEARS (JIVE/ZOMBA) |
| 56 | 40 | 20 | I KISSED A GIRL | KATY PERRY (CAPITOL) |
| 57 | 74 | 2 | ALREADY GONE | SUGARLAND (MERCURY NASHVILLE) |
| 58 | 71 | 2 | KEEPS GETTIN' BETTER | CHRISTINA AGUILERA (RCA/RMG) |
| 59 | 68 | 2 | KRAZY | PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD) |
| 60 | 56 | 5 | SUPERWOMAN | ALICIA KEYS (MCA/J/RMG) |
| 61 | 62 | 3 | ROLL WITH ME | MONTGOMERY GENTRY (COLUMBIA NASHVILLE) |
| 62 | 60 | 7 | COUNTRY MAN | LUKE BRYAN (CAPITOL NASHVILLE) |
| 63 | - | 1 | HERE | RASCAL FLATTS (LYRIC STREET) |
| 64 | - | 1 | CHICKEN FRIED | ZAC BROWN BAND (ROAR/LIVE NATION) |
| 65 | 64 | 6 | NO ME DOY POR VENCIDO | LUIS FONSI (UNIVERSAL LATINO) |
| 66 | 67 | 2 | RIGHT HERE (DEPARTED) | BRANDY (KOCH/EPIC) |
| 67 | 72 | 3 | ALL I EVER WANTED | CHUCK WICKS (RCA NASHVILLE) |
| 68 | 73 | 3 | SHATTERED (TURN THE CAR AROUND) | O.A.R. (EVERFINE/ATLANTIC/RRP) |
| 69 | 61 | 7 | JOHNNY & JUNE | HEIDI NEWFIELD (CURB) |
| 70 | - | 1 | START A BAND | BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE) |
| 71 | 63 | 22 | NEVER WOULD HAVE MADE IT | MARVIN SAPP (VERITY/ZOMBA) |
| 72 | - | 1 | I'LL WALK | BUCKY COVINGTON (LYRIC STREET) |
| 73 | - | 1 | RIGHT NOW (NA NA NA) | AKON (SRC/UNIVERSAL MOTOWN) |
| 74 | - | 1 | GREEN LIGHT | JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.D./COLUMBIA) |
| 75 | - | 1 | T-SHIRT | SHONTELLE (SRC/UNIVERSAL MOTOWN) |

1,285 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|---------------|---------------------------------|---|-------|
| 1 | 1 | 1 | #1 LIVE YOUR LIFE | T.I. FEAT. RIHANNA (DEF JAM GRAND HUSTLE/IDJMG/ATLANTIC) | |
| 2 | 2 | 7 | SO WHAT | PINK (LAFACE/ZOMBA) | |
| 3 | 10 | 6 | LET IT ROCK | KEVIN RUDDO FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC) | |
| 4 | 1 | 7 | WHATEVER YOU LIKE | T.I. (GRAND HUSTLE/ATLANTIC) | |
| 5 | - | 1 | KEEPS GETTIN' BETTER | CHRISTINA AGUILERA (RCA/RMG) | |
| 6 | - | 1 | GOTTA BE SOMEBODY | NICKELBACK (ROADRUNNER/RRP) | |
| 7 | 4 | 11 | HOT N COLD | KATY PERRY (CAPITOL) | |
| 8 | - | 1 | LIGHT ON | DAVID COOK (19/RCA/RMG) | |
| 9 | 5 | 4 | LOVE STORY | TAYLOR SWIFT (BIG MACHINE) | |
| 10 | 7 | 16 | DISTURBIA | RIHANNA (SRP/DEF JAM/IDJMG) | |
| 11 | 6 | 20 | PAPER PLANES | M.I.A. (XL/INTERSCOPE) | |
| 12 | 3 | 3 | LOVE LOCKDOWN | KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) | |
| 13 | 8 | 25 | I'M YOURS | JASON MRAZ (ATLANTIC/RRP) | |
| 14 | 9 | 2 | RIGHT NOW (NA NA NA) | AKON (SRC/UNIVERSAL MOTOWN) | |
| 15 | - | 1 | HUMAN | THE KILLERS (ISLAND/IDJMG) | |
| 16 | 12 | 8 | CRUSH | DAVID ARCHULETA (19/JIVE/ZOMBA) | |
| 17 | 14 | 10 | CAN'T BELIEVE IT | T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA) | |
| 18 | 23 | 14 | BETTER IN TIME | LEONA LEWIS (SYCO/J/RMG) | |
| 19 | 72 | 2 | KRAZY | PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD) | |
| 20 | 11 | 21 | AMERICAN BOY | ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC) | |
| 21 | 13 | 3 | ALL SUMMER LONG | THE ROCK HEROES (BIG 1/E) | |
| 22 | 15 | 16 | IN THE AYER | FLO RIDA FEAT. WILLI I AM (POE BOY/ATLANTIC) | |
| 23 | 16 | 17 | FALL FOR YOU | SECONDHAND SERENADE (GLASSNOTE/ILG) | |
| 24 | 18 | 4 | SWAGGA LIKE US | JAY-Z & TI FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG) | |
| 25 | 20 | 9 | MY LIFE | THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE) | |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|---------------|--|---|-------|
| 26 | 24 | 6 | MISS INDEPENDENT | NE-YO (DEF JAM/IDJMG) | |
| 27 | 17 | 19 | GOT MONEY | LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN) | |
| 28 | 27 | 15 | ONE STEP AT A TIME | JORDIN SPARKS (19/JIVE/ZOMBA) | |
| 29 | 29 | 22 | I KISSED A GIRL | KATY PERRY (CAPITOL) | |
| 30 | 22 | 22 | VIVA LA VIDA | COLDPLAY (CAPITOL) | |
| 31 | 19 | 24 | CLOSER | NE-YO (DEF JAM/IDJMG) | |
| 32 | 21 | 13 | LOVE REMAINS THE SAME | GAVIN ROSSDALE (INTERSCOPE) | |
| 33 | 25 | 24 | FOREVER | CHRIS BROWN (JIVE/ZOMBA) | |
| 34 | 26 | 19 | WHEN I GROW UP | THE PUSSYCAT DOLLS (INTERSCOPE) | |
| 35 | 37 | 5 | T-SHIRT | SHONTELLE (SRC/UNIVERSAL MOTOWN) | |
| 36 | 35 | 12 | ADDICTED | SAVING ABEL (SKIDCO/VRGIN/CAPITOL) | |
| 37 | 30 | 14 | SWING | SAMGE FEAT. SQUILLA BOY TELL'EM (DAWN RAID/UNIVERSAL REPUBLIC) | |
| 38 | - | 1 | SPOTLIGHT | JENNIFER HUDSON (ARISTA/RMG) | |
| 39 | 38 | 5 | MRS. OFFICER | LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KIDD (CASH MONEY/UNIVERSAL MOTOWN) | |
| 40 | 32 | 6 | WHAT THEM GIRLS LIKE | LUIGI CO-STARING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG) | |
| 41 | 39 | 3 | CHICKEN FRIED | ZAC BROWN BAND (ROAR/LIVE NATION) | |
| 42 | 31 | 20 | DANGEROUS | KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN) | |
| 43 | 40 | 9 | SHATTERED (TURN THE CAR AROUND) | O.A.R. (EVERFINE/ATLANTIC/RRP) | |
| 44 | 41 | 15 | BARTENDER SONG | REHAB (UNIVERSAL REPUBLIC) | |
| 45 | 33 | 27 | SHAKE IT | METRO STATION (COLUMBIA) | |
| 46 | 43 | 12 | JUST DANCE | LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE) | |
| 47 | - | 1 | DEAD AND GONE | TI FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) | |
| 48 | 42 | 18 | PUT ON | YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG) | |
| 49 | 36 | 24 | A MILLI | LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) | |
| 50 | 48 | 4 | GREEN LIGHT | JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.D./COLUMBIA) | |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|---------------|---|---|-------|
| 51 | - | 1 | WITHOUT YOU | HINDER (UNIVERSAL REPUBLIC) | |
| 52 | 51 | 6 | COME ON GET HIGHER | MATT NATHANSON (MAGNOLIA) | |
| 53 | 70 | 33 | BLEEDING LOVE | LEONA LEWIS (SYCO/J/RMG) | |
| 54 | 60 | 2 | ANGEL | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | |
| 55 | 45 | 15 | BURNIN' UP | JONAS BROTHERS (HOLLYWOOD) | |
| 56 | 58 | 7 | JUST A DREAM | CARRIE UNDERWOOD (19 ARISTA/ARISTA NASHVILLE) | |
| 57 | 52 | 7 | DON'T THINK I DON'T THINK ABOUT IT | DARIUS RUCKER (CAPITOL NASHVILLE) | |
| 58 | 59 | 4 | I DON'T CARE | FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG) | |
| 59 | 44 | 24 | LEAVIN' | JESSE MCCARTNEY (HOLLYWOOD) | |
| 60 | 47 | 21 | LOLLI LOLL (POP THAT BODY) | THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA) | |
| 61 | 50 | 5 | LOVEBUG | JONAS BROTHERS (HOLLYWOOD) | |
| 62 | 49 | 14 | OUT HERE GRINDIN' | DJ KHALED (TERROR BLDG/KOCH) | |
| 63 | 53 | 29 | LOLLIPOP | LIL WAYNE FEAT. STACI MAJOR (CASH MONEY/UNIVERSAL MOTOWN) | |
| 64 | - | 1 | ANOTHER WAY TO DIE | JACK WHITE & ALICIA KEYS (THIRD MAN/J/RMG) | |
| 65 | 55 | 22 | CHECK YES JULIE (RUN BABY RUN) | WE THE KINGS (S-CURVE) | |
| 66 | 66 | 10 | JOHNNY & JUNE | HEIDI NEWFIELD (CURB) | |
| 67 | 62 | 6 | COOKIE JAR | GYM CLASS HEROES FEAT. THE DREAM (DECA/DANCE/FUELED BY RAMEN/RRP) | |
| 68 | 65 | 8 | GET BACK | DEMI LOVATO (HOLLYWOOD) | |
| 69 | 57 | 18 | SHUT UP AND LET ME GO | THE TING TINGS (COLUMBIA) | |
| 70 | 73 | 24 | MERCY | DUFFY (MERCURY/IDJMG) | |
| 71 | - | 19 | THE TIME OF MY LIFE | DAVID COOK (19/RCA/RMG) | |
| 72 | 67 | 33 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | |
| 73 | - | 1 | BAD GIRLFRIEND | THEORY OF A DEADMAN (604 ROADRUNNER/RRP) | |
| 74 | - | 1 | GIVES YOU HELL | THE ALL-AMERICAN REJECTS (DOOGHOUSE/DCG/INTERSCOPE) | |
| 75 | 63 | 22 | TAKE A BOW | RIHANNA (SRP/DEF JAM/IDJMG) | |

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- **GREATEST GAINER** Where included, this award indicates the title with the chart's largest unit increase.
- **BEST SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- **HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓛ after price indicates album only available on DualDisc. Ⓞ after price indicates CD/DVD combo only available. Ⓢ after price indicates CD/DVD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- **GREATEST GAINER** Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

OCT 18 2008 MUSIC VIDEO

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | PRINCIPAL PERFORMERS | CERT. |
|-----------|-----------|----------------|---|--|--|-------|
| 1 | 1 | 4 | #1 NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN | COLUMBIA/LEGACY/SONY BMG VIDEO 29888 EX (12.98 DVD) | AC/DC | |
| 2 | NEW | | CHAOS IN MOTION 2007-2008 | ROADRUNNER VIDEO/WARNER MUSIC VISION 109249 (24.98 DVD) | Dream Theater | |
| 3 | NEW | | LIVE AT RED ROCKS | ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001098109 (19.98 DVD) | U2 | |
| 4 | | 15 | LIVE FROM TEXAS | EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD) | ZZ Top | |
| 5 | | 3 | FAREWELL I TOUR: LIVE FROM MELBOURNE | RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD) | Eagles | 30 |
| 6 | NEW | | LIVE IN VIENNA | DENON/SLG 17696 (19.98 DVD) | Andre Rieu | |
| 7 | | 5 | WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES | COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722727 (19.98 DVD) | John Mayer | |
| 8 | | 7 | SCENES YOU KNOW BY HEART: THE DVD | MAILBOAT 2503 EX (9.98 DVD) | Jimmy Buffett | |
| 9 | | 8 | LIVE IN LAS VEGAS: A NEW DAY | COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 44802 (13.98 DVD) | Celine Dion | 6 |
| 10 | NEW | | LIVE AT MONTREUX 1991/1992 | EAGLE EYE/EAGLE ROCK 39172 (14.98 DVD) | Tori Amos | |
| 11 | RE-ENTRY | | JESUS | KINGDOM/FONTANA DISTRIBUTION 1016 (17.98 DVD) | Shekinah Glory Ministry | |
| 12 | 10 | 140 | FAMILY JEWELS | EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (19.98 DVD) | AC/DC | 10 |
| 13 | 13 | 7 | BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME ONE | GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44802 (13.98 DVD) | Bill & Gloria Gaither And Their Homecoming Friends | |
| 14 | 6 | 5 | REAL... EN VIVO | SONY BMG NORTE/SONY BMG VIDEO 734166 (24.98 DVD) | Ednita Nazario | |
| 15 | 20 | 23 | INDESCRIBABLE | SIXSTEPS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD) | Louie Giglio | |
| 16 | 21 | 46 | THE BEYONCE EXPERIENCE: LIVE | MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD) | Beyonce | 3 |
| 17 | 9 | 29 | CELTIC THUNDER: THE SHOW | CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD) | Celtic Thunder | |
| 18 | 12 | 22 | PARA SIEMPRE | SONY BMG NORTE/SONY BMG VIDEO 728708 (14.98 DVD) | Vicente Fernandez | |
| 19 | 17 | 229 | NUMBER ONES | EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD) | Michael Jackson | 4 |
| 20 | 15 | 7 | BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME TWO | GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44805 (13.98 DVD) | Bill & Gloria Gaither And Their Homecoming Friends | |
| 21 | 11 | 4 | THE BEST DAMN TOUR LIVE IN TORONTO | RCA/SONY BMG VIDEO 733105 (16.98 DVD) | Avril Lavigne | |
| 22 | 14 | 5 | UNA NOCHE EN MADRID | FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 353529 (11.98 DVD) | Marco Antonio Solis | |
| 23 | 19 | 10 | LIVE FROM AUSTIN, TX | NEW WEST RECORDS/REO DISTRIBUTION 80589 (19.98 DVD) | Norah Jones | |
| 24 | 24 | 34 | THE ADVENTURES OF MIMI | IMAGE ENTERTAINMENT 4981 (19.98 DVD) | Mariah Carey | |
| 25 | 22 | 8 | ELVIS: VIVA LAS VEGAS | ELVIS PRESLEY ENTERPRISES 23137 EX (12.98 DVD) | Various Artists | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|------------------------------------|---|
| 1 | 5 | 7 | #1 SPOTLIGHT | JENNIFER HUDSON ARISTA/RMG |
| 2 | NEW | | ROLL ON | KID ROCK TOP DOG/ATLANTIC |
| 3 | 3 | 5 | WHATEVER YOU LIKE | T.I. GRAND HUSTLE/ATLANTIC |
| 4 | 19 | 3 | RIGHT HERE (DEPARTED) | BRANDY KOCH/EPIC |
| 5 | RE-ENTRY | | WHAT THEM GIRLS LIKE | LUDACHIS CO-STARRING CHRIS BROWN & SEAN GARRETT DTP/DEF JAM/IDJMG |
| 6 | 4 | 6 | CAN'T BELIEVE IT | T-PAIN FEAT. LIL WAYNE NAPPY BOY/KONVICT/JIVE/ZOMBA |
| 7 | 15 | 3 | VACATION | YOUNG JEEZY CTE/DEF JAM/IDJMG |
| 8 | 11 | 7 | I'M YOURS | JASON MRAZ ATLANTIC/RRP |
| 9 | 16 | 7 | MY LIFE | THE GAME FEATURING LIL WAYNE GEFLEN/INTERSCOPE |
| 10 | RE-ENTRY | | THE WORLD SHOULD REVOLVE AROUND ME | LITTLE JACKIE S-CURVE/CAPITOL |
| 11 | RE-ENTRY | | JOHNNY & JUNE | HEIDI NEWFIELD CUBB |
| 12 | 20 | 2 | BROKEN | LIFEHOUSE GEFLEN/INTERSCOPE |
| 13 | RE-ENTRY | | MARCO POLO | BOW WOW FEATURING SOULJA BOY TELLEM COLUMBIA |
| 14 | 6 | 7 | JUST A DREAM | CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE |
| 15 | 24 | 3 | SO FLY | SLIM FEATURING YUNG JOC M3/ASYLUM |
| 16 | RE-ENTRY | | SUPERWOMAN | ALICIA KEYS MBK/J/RMG |
| 17 | 21 | 2 | COME ON GET HIGHER | MATT NATHANSON VANGUARD |
| 18 | RE-ENTRY | | GREEN LIGHT | JOHN LEGEND FEAT. ANDRE 3000 HOME SCHOOL/G.O.O.D./COLUMBIA |
| 19 | RE-ENTRY | | WAITIN' ON A WOMAN | BRAD PAISLEY ARISTA NASHVILLE |
| 20 | 14 | 3 | ALREADY GONE | SUGARLAND MERCURY |
| 21 | 12 | 4 | LOVE STORY | TAYLOR SWIFT BIG MACHINE |
| 22 | 7 | 17 | CHASING PAVEMENTS | ADELE XL/COLUMBIA |
| 23 | NEW | | DON'T YOU KNOW YOU'RE BEAUTIFUL | KELLIE PICKLER 19/BNA |
| 24 | RE-ENTRY | | YOU LOOK GOOD IN MY SHIRT | KEITH URBAN CAPITOL NASHVILLE |
| 25 | RE-ENTRY | | BARTENDER SONG | REHAB UNIVERSAL REPUBLIC |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|------------------------------------|---|
| 1 | 5 | 7 | #1 SPOTLIGHT | JENNIFER HUDSON ARISTA/RMG |
| 2 | NEW | | ROLL ON | KID ROCK TOP DOG/ATLANTIC |
| 3 | 3 | 5 | WHATEVER YOU LIKE | T.I. GRAND HUSTLE/ATLANTIC |
| 4 | 19 | 3 | RIGHT HERE (DEPARTED) | BRANDY KOCH/EPIC |
| 5 | RE-ENTRY | | WHAT THEM GIRLS LIKE | LUDACHIS CO-STARRING CHRIS BROWN & SEAN GARRETT DTP/DEF JAM/IDJMG |
| 6 | 4 | 6 | CAN'T BELIEVE IT | T-PAIN FEAT. LIL WAYNE NAPPY BOY/KONVICT/JIVE/ZOMBA |
| 7 | 15 | 3 | VACATION | YOUNG JEEZY CTE/DEF JAM/IDJMG |
| 8 | 11 | 7 | I'M YOURS | JASON MRAZ ATLANTIC/RRP |
| 9 | 16 | 7 | MY LIFE | THE GAME FEATURING LIL WAYNE GEFLEN/INTERSCOPE |
| 10 | RE-ENTRY | | THE WORLD SHOULD REVOLVE AROUND ME | LITTLE JACKIE S-CURVE/CAPITOL |
| 11 | RE-ENTRY | | JOHNNY & JUNE | HEIDI NEWFIELD CUBB |
| 12 | 20 | 2 | BROKEN | LIFEHOUSE GEFLEN/INTERSCOPE |
| 13 | RE-ENTRY | | MARCO POLO | BOW WOW FEATURING SOULJA BOY TELLEM COLUMBIA |
| 14 | 6 | 7 | JUST A DREAM | CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE |
| 15 | 24 | 3 | SO FLY | SLIM FEATURING YUNG JOC M3/ASYLUM |
| 16 | RE-ENTRY | | SUPERWOMAN | ALICIA KEYS MBK/J/RMG |
| 17 | 21 | 2 | COME ON GET HIGHER | MATT NATHANSON VANGUARD |
| 18 | RE-ENTRY | | GREEN LIGHT | JOHN LEGEND FEAT. ANDRE 3000 HOME SCHOOL/G.O.O.D./COLUMBIA |
| 19 | RE-ENTRY | | WAITIN' ON A WOMAN | BRAD PAISLEY ARISTA NASHVILLE |
| 20 | 14 | 3 | ALREADY GONE | SUGARLAND MERCURY |
| 21 | 12 | 4 | LOVE STORY | TAYLOR SWIFT BIG MACHINE |
| 22 | 7 | 17 | CHASING PAVEMENTS | ADELE XL/COLUMBIA |
| 23 | NEW | | DON'T YOU KNOW YOU'RE BEAUTIFUL | KELLIE PICKLER 19/BNA |
| 24 | RE-ENTRY | | YOU LOOK GOOD IN MY SHIRT | KEITH URBAN CAPITOL NASHVILLE |
| 25 | RE-ENTRY | | BARTENDER SONG | REHAB UNIVERSAL REPUBLIC |

POP/ROCK

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|----------------------|--|-------------|
| 1 | 1 | 16 | #1 DISTURBIA | RIHANNA (SRP/DEF JAM/IDJMG) | ☆ |
| 2 | 2 | 15 | CLOSER | NE-YO (DEF JAM/IDJMG) | |
| 3 | 6 | 7 | SO WHAT | PINK (LAFACE/ZOMBA) | ☆ |
| 4 | 3 | 15 | ONE STEP AT A TIME | JORDIN SPARKS (19/JIVE/ZOMBA) | ☆ |
| 5 | 1 | 12 | BETTER IN TIME | LEONA LEWIS (SYCO/J/RMG) | ☆ |
| 6 | 8 | 17 | FALL FOR YOU | SECONDHAND SERENADE (GLASSNOTE/IG/ATLANTIC) | |
| 7 | 23 | | FOREVER | CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 8 | 9 | 6 | HOT N COLD | KATY PERRY (CAPITOL) | ☆ |
| 9 | 7 | 18 | DANGEROUS | KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) | ☆ |
| 10 | 11 | 8 | PAPER PLANES | M.I.A. (XL/INTERSCOPE) | |
| 11 | 16 | 4 | WHATEVER YOU LIKE | T.I. (GRAND HUSTLE/ATLANTIC) | |
| 12 | 12 | 14 | IN THE AYER | FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC) | |
| 13 | 10 | 26 | LEAVIN' | JESSE MCCARTNEY (HOLLYWOOD) | |
| 14 | 15 | 7 | LET IT ROCK | KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC) | |
| 15 | 14 | 8 | CRUSH | DAVID ARCHULETA (19/JIVE/ZOMBA) | ☆ |
| 16 | 18 | 8 | ADDICTED | SAVING ABEL (SKIDCO/VIRGIN/CAPITOL) | |
| 17 | 22 | 4 | KEEPS GETTIN' BETTER | CHRISTINA AGUILERA (RCA/RMG) | ☆ |
| 18 | 13 | 18 | AMERICAN BOY | ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC) | |
| 19 | 21 | 8 | WHAT ABOUT NOW | DAUGHTRY (RCA/RMG) | ☆ |
| 20 | 25 | 4 | I'M YOURS | JASON MRAZ (ATLANTIC/RRP) | ☆ |
| 21 | 23 | | T-SHIRT | SHONTELLE (SRC/UNIVERSAL MOTOWN) | |
| 22 | 26 | 5 | IT'S OVER | JESSE MCCARTNEY (HOLLYWOOD) | |
| 23 | 19 | 15 | VIVA LA VIDA | COLDPLAY (CAPITOL) | |
| 24 | 17 | 20 | ALL SUMMER LONG | KID ROCK (TOP DOG/ATLANTIC) | ☆ |
| 25 | 27 | 7 | ANGEL | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--|---|-------------|
| 1 | 2 | 28 | #1 I'M YOURS | JASON MRAZ (ATLANTIC/RRP) | ☆ |
| 2 | 3 | 24 | LOVE REMAINS THE SAME | GAVIN ROSSDALE (INTERSCOPE) | ☆ |
| 3 | 1 | | VIVA LA VIDA | COLDPLAY (CAPITOL) | ☆ |
| 4 | 5 | 15 | WHAT ABOUT NOW | DAUGHTRY (RCA/RMG) | |
| 5 | 4 | 24 | ALL SUMMER LONG | KID ROCK (TOP DOG/ATLANTIC) | |
| 6 | 7 | 15 | SHATTERED (TURN THE CAR AROUND) | O.A.R. (EVERFINE/ATLANTIC/RRP) | ☆ |
| 7 | 6 | 9 | IT'S NOT MY TIME | 3 DOORS DOWN (UNIVERSAL REPUBLIC) | ☆ |
| 8 | 11 | 7 | SO WHAT | PINK (LAFACE/ZOMBA) | ☆ |
| 9 | 9 | 12 | BROKEN | LIFEHOUSE (GEFFEN/INTERSCOPE) | ☆ |
| 10 | 8 | 25 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | |
| 11 | 13 | 20 | COME ON GET HIGHER | MATT NATHANSON (VANGUARD/CAPITOL) | ☆ |
| 12 | 10 | 27 | BLEEDING LOVE | LEONA LEWIS (SYCO/J/RMG) | ☆ |
| 13 | 12 | 19 | THE TIME OF MY LIFE | DAVID COOK (19/RCA/RMG) | ☆ |
| 14 | 17 | 8 | BETTER IN TIME | LEONA LEWIS (SYCO/J/RMG) | |
| 15 | 15 | 16 | SHAKE IT | METRO STATION (COLUMBIA) | |
| 16 | 18 | 10 | ONE STEP AT A TIME | JORDIN SPARKS (19/JIVE/ZOMBA) | |
| 17 | 16 | 9 | THE LITTLE THINGS | COLBIE CAILLAT (UNIVERSAL REPUBLIC) | ☆ |
| 18 | 19 | 21 | RISE ABOVE THIS | SEETHER (WIND-UP) | |
| 19 | - | 1 | GREATEST GAINER GOTTA BE SOMEBODY | NICKELBACK (ROADRUNNER/RRP) | |
| 20 | 20 | 13 | CHASING PAVEMENTS | ADELE XL/COLUMBIA | |
| 21 | 22 | 12 | WE DON'T HAVE TO LOOK BACK NOW | MUDD (FLAWLESS/GEFFEN/INTERSCOPE) | |
| 22 | 21 | 18 | IN THIS LIFE | DELTA GOODREM (MERCURY/OCCA) | ☆ |
| 23 | 33 | 2 | HOT N COLD | KATY PERRY (CAPITOL) | |
| 24 | 23 | 10 | BEATING MY HEART | JOHN McLAUGHLIN (ISLAND/OJMG) | |
| 25 | 27 | 4 | FALL FOR YOU | SECONDHAND SERENADE (GLASSNOTE/IG/ATLANTIC) | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--|--|-------------|
| 1 | 1 | 20 | #1 THE TIME OF MY LIFE | DAVID COOK (19/RCA/RMG) | ☆ |
| 2 | 2 | 26 | BLEEDING LOVE | LEONA LEWIS (SYCO/J/RMG) | |
| 3 | 5 | 16 | GREATEST GAINER POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | |
| 4 | 3 | 39 | LOVE SONG | SARA BAREILLES (EPIC) | ☆ |
| 5 | 4 | 31 | SAY | JOHN MAYER (AWARE/COLUMBIA) | |
| 6 | 6 | 32 | FEELS LIKE TONIGHT | DAUGHTRY (RCA/RMG) | |
| 7 | 7 | 12 | VIVA LA VIDA | COLDPLAY (CAPITOL) | |
| 8 | 8 | 49 | APOLOGIZE | TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE) | ☆ |
| 9 | 9 | 41 | TEARDROPS ON MY GUITAR | TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) | ☆ |
| 10 | 10 | 22 | AFTER ALL THESE YEARS | JOURNEY (NIMOTA) | ☆ |
| 11 | 11 | 23 | REALIZE | COLBIE CAILLAT (UNIVERSAL REPUBLIC) | |
| 12 | 12 | 26 | WHATEVER IT TAKES | LIFEHOUSE (GEFFEN/INTERSCOPE) | ☆ |
| 13 | 13 | 22 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA) | |
| 14 | 15 | 9 | I'M YOURS | JASON MRAZ (ATLANTIC/RRP) | ☆ |
| 15 | 14 | 15 | ALL SUMMER LONG | KID ROCK (TOP DOG/ATLANTIC) | |
| 16 | 16 | 28 | WON'T GO HOME WITHOUT YOU | MAROON 5 (A&M/OCTONE/INTERSCOPE) | |
| 17 | 17 | 8 | CRUSH | DAVID ARCHULETA (19/JIVE/ZOMBA) | |
| 18 | 19 | 6 | UNCONDITIONAL | SIMON COLLINS (RAZOR & TIE) | |
| 19 | 18 | 7 | WHERE I STOOD | MISSY HIGGINS (ELEVEN/REPRISE) | ☆ |
| 20 | 21 | 17 | STOP AND STARE | ONE REPUBLIC (MOSLEY/INTERSCOPE) | ☆ |
| 21 | 24 | 10 | TAKE A BOW | RIHANNA (SRP/DEF JAM/IDJMG) | |
| 22 | 22 | 11 | ENEMY WITHIN | MICHAEL MCDONALD (UNIVERSAL MOTOWN) | |
| 23 | 25 | 4 | WHAT DO I DO WITH MY HEART | EAGLES (ERC) | |
| 24 | 23 | 6 | JUST STAND UP! | ARTISTS STAND UP TO CANCER (SU2C/IDJMG) | ☆ |
| 25 | - | 1 | MY LOVE | CELINE DION (COLUMBIA) | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--|---|-------------|
| 1 | 1 | 11 | #1 YOU'RE GONNA GO FAR, KID | THE OFFSPRING (COLUMBIA) | ☆ |
| 2 | 2 | 13 | TROUBLEMAKER | WEezer (DGC/INTERSCOPE) | ☆ |
| 3 | 3 | 15 | BELIEVE | STAIN'D (FLIP/ATLANTIC) | ☆ |
| 4 | 6 | 14 | I DON'T CARE | APCALYPTICA FEAT. AGAM GONTIER (20-20/JIVE/ZOMBA) | ☆ |
| 5 | 4 | 7 | RE-EDUCATION (THROUGH LABOR) | RISE AGAINST (DGC/INTERSCOPE) | ☆ |
| 6 | 5 | 7 | THE DAY THAT NEVER COMES | METALLICA (WARNER BROS.) | ☆ |
| 7 | 7 | 23 | I'M NOT OVER | CAROLINA LIAR (ATLANTIC) | |
| 8 | 13 | 2 | HUMAN | THE KILLERS (ISLAND/IDJMG) | |
| 9 | 10 | 16 | BAD GIRLFRIEND | THEORY OF A DEADMAN (604/ROADRUNNER/RRP) | |
| 10 | 17 | 7 | SEX ON FIRE | KINGS OF LEON (RCA/RMG) | ☆ |
| 11 | 9 | 10 | VIVA LA VIDA | COLDPLAY (CAPITOL) | ☆ |
| 12 | 8 | 27 | LET IT DIE | FOO FIGHTERS (ROSWELL/RCA/RMG) | ☆ |
| 13 | 11 | 10 | LEAVE OUT ALL THE REST | LINKIN PARK (WARNER BROS.) | ☆ |
| 14 | 16 | 7 | THE SHOCK OF THE LIGHTNING | OASIS (BIG BROTHER/REPRISE) | |
| 15 | 12 | 28 | INSIDE THE FIRE | DISTURBED (REPRISE) | ☆ |
| 16 | 14 | 29 | ADDICTED | SAVING ABEL (SKIDCO/VIRGIN/CAPITOL) | |
| 17 | 15 | 25 | PORK AND BEANS | WEezer (DGC/GEFFEN/INTERSCOPE) | ☆ |
| 18 | 14 | 6 | CATH... | DEATH CAB FOR CUTIE (ATLANTIC) | |
| 19 | 18 | 9 | PAPER PLANES | M.I.A. (XL/INTERSCOPE) | |
| 20 | 6 | | RICOCHE | SHINY TOY GUNS (UNIVERSAL MOTOWN) | |
| 21 | 21 | 14 | PSYCHOSOCIAL | SLIPKNOT (ROADRUNNER/RRP) | |
| 22 | - | 1 | GREATEST GAINER GOTTA BE SOMEBODY | NICKELBACK (ROADRUNNER/RRP) | |
| 23</ | | | | | |

HOT COUNTRY SONGS™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------|-------------|----------------|---|--|-------|---------------|
| 1 | 2 | 2 | 10 | #1 EVERYBODY WANTS TO GO TO HEAVEN <small>1 WK</small> B. CANNON, K. CHESNEY, J. COLLINS, M. OGDSON | Kenny Chesney BLUE CHAIR/BNA | | 1 |
| 2 | 1 | 1 | 25 | DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS) | Darius Rucker CAPITOL NASHVILLE | | 1 |
| 3 | 3 | 5 | 18 | SHE NEVER CRIED IN FRONT OF ME T. KEITH (T. KEITH, B. PINSON) | Toby Keith SHOW DOG NASHVILLE | | 3 |
| 4 | 6 | 7 | 13 | JUST A DREAM M. BRIGHT (S. MCEWAN, H. LINSEY, G. SAMPSON) | Carrie Underwood 19/ARISTA/ARISTA NASHVILLE | | 4 |
| 5 | 4 | 4 | 21 | ALL SUMMER LONG KID ROCK, R. CAVALLO (R. J. RICHIE, M. SHAFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MAHINELL, R. WACHTEL, W. ZEVO) TOP DOG ATLANTIC COG | Kid Rock TOP DOG ATLANTIC COG | | 4 |
| 6 | 8 | 6 | 17 | WAITIN' ON A WOMAN F. ROGERS (D. SAMPSON, W. VARBLE) | Brad Paisley ARISTA NASHVILLE | | 1 |
| 7 | 5 | 3 | 20 | DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON) | Jimmy Wayne VALORY | | 1 |
| 8 | 9 | 11 | 17 | LET IT GO B. GALLIMORE, T. MCGRAW, D. SMITH (W. C. LUTHER, A. MAYO, T. DOUGLAS) | Tim McGraw CURB | | 8 |
| 9 | 11 | 18 | 4 | GREATEST GAINER LOVE STORY <small>1 WK</small> N. CHAPMAN, T. SWIFT (T. SWIFT) | Taylor Swift BIG MACHINE | | 9 |
| 10 | 7 | 8 | 18 | TROUBADOUR T. BROWN, G. STRAIT (M. HOLMES, L. SATCHER) | George Strait MCA NASHVILLE | | 7 |
| 11 | 18 | 25 | 6 | AIR POWER ALREADY GONE <small>1 WK</small> B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON) | Sugarland MERCURY | | 11 |
| 12 | 13 | 16 | 11 | ROLL WITH ME B. CHANCEY (C. DANIELS, T. KARLAS) | Montgomery Gentry COLUMBIA | | 12 |
| 13 | 10 | 12 | 31 | COUNTRY MAN J. STEVENS (L. BRYAN, J. PMATTHEWS, G. GRIFFIN) | Luke Bryan CAPITOL NASHVILLE | | 10 |
| 14 | 14 | 14 | 22 | ALL I EVER WANTED M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON) | Chuck Wicks RCA | | 14 |
| 15 | 12 | 13 | 27 | JOHNNY & JUNE T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH) | Heidi Newfield CURB | | 11 |
| 16 | 24 | 29 | 4 | START A BAND F. ROGERS (D. DAVIDSON, A. GORLEY, K. LOVELACE) | Brad Paisley Duet With Keith Urban ARISTA NASHVILLE | | 16 |
| 17 | 16 | 17 | 24 | I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER) | Bucky Covington LYRIC STREET | | 16 |
| 18 | 21 | 26 | 5 | AIR POWER HERE <small>1 WK</small> D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON) | Rascal Flatts LYRIC STREET | | 18 |
| 19 | 20 | 22 | 18 | CHICKEN FRIED K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE) | Zac Brown Band LIVE NATION | | 19 |
| 20 | 19 | 19 | 22 | LOVE REMEMBERS P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL) | Craig Morgan BNA | | 19 |
| 21 | 23 | 21 | 27 | IN COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO) | Jamey Johnson MERCURY | | 21 |
| 22 | 22 | 20 | 31 | LOOKIN' FOR A GOOD TIME V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, Y. SCOTT, K. FOLLESE) | Lady Antebellum CAPITOL NASHVILLE | | 19 |
| 23 | 15 | 10 | 20 | YOU LOOK GOOD IN MY SHIRT D. HUFF, K. URBAN (T. MARTIN, T. SHAPIRO, M. NESLER) | Keith Urban CAPITOL NASHVILLE | | 1 |
| 24 | 25 | 23 | 23 | YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZY, R. L. FEEK) | Crystal Shawanda RCA | | 21 |
| 25 | 26 | 27 | 20 | DON'T YOU KNOW YOU'RE BEAUTIFUL C. LINSEY (C. LINSEY, A. MAYO, K. ROCHELLE) | Kellie Pickler 19/BNA | | 25 |



Song is the 15th No. 1 of Kenny Chesney's career and his 12th this decade, which ties Tim McGraw for second-most chart-toppers in the 2000s. Toby Keith leads with 13 during that time.



Track cracks top 10 in its fourth week, the fastest by a solo female since Gretchen Wilson's Nielsen BDS-era record of three weeks set with "All Jacked Up" on the Aug. 27, 2005, chart. Faith Hill's "Mississippi Girl" (2005) and Shania Twain's "Love Gets Me Every Time" (1997) also made the upper tier in four weeks.

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------------------|-------------|----------------|--|---|-------|---------------|
| 26 | 29 | 28 | 21 | SHOULD'VE SAID NO N. CHAPMAN (T. SWIFT) | Taylor Swift BIG MACHINE | | 1 |
| 27 | 30 | 31 | 18 | ANYTHING GOES M. WRIGHT, C. ANDRETTCH III (B. LONG, J. W. WIGGINS) | Randy Houser UNIVERSAL SOUTH | | 27 |
| 28 | 27 | 24 | 20 | ALL I WANT TO DO B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON) | Sugarland MERCURY | | 1 |
| 29 | 28 | 30 | 21 | SOUNDS SO GOOD B. CANNON (A. SHEPERD) | Ashton Shepherd MCA NASHVILLE | | 27 |
| 30 | 31 | 32 | 12 | DON'T C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON) | Billy Currington MERCURY | | 30 |
| 31 | 32 | 33 | 8 | MUDDY WATER F. ROGERS (M. CRISWELL, R. HUCKABY) | Trace Adkins CAPITOL NASHVILLE | | 31 |
| 32 | 33 | 35 | 9 | SHE WOULDN'T BE GONE S. HENDRICKS (C. BATTEN, J. ADAM) | Blake Shelton WARNER BROS. WRN | | 32 |
| 33 | 34 | 34 | 17 | LET ME D. HUFF (M. BEESON, D. ORTON) | Pat Green BNA | | 30 |
| 34 | 43 | - | 2 | COUNTRY BOY K. STEGALL (A. JACKSON) | Alan Jackson ARISTA NASHVILLE | | 34 |
| 35 | 40 | 49 | 3 | FEEL THAT FIRE B. BEAVERS, D. BENTLEY (B. WARREN, B. WARREN, B. BEAVERS, D. BENTLEY) | Dierks Bentley CAPITOL NASHVILLE | | 35 |
| 36 | 35 | 37 | 12 | I WOULD M. WRIGHT, P. VASSAR (P. VASSAR) | Phil Vassar UNIVERSAL SOUTH | | 35 |
| 37 | 36 | 38 | 12 | FINE LINE W. KIRKPATRICK, K. FARCHILD, K. SCHALPMAN, P. SWEET, J. WESTBROOK (W. KIRKPATRICK, K. FARCHILD, K. SCHALPMAN, P. SWEET, J. WESTBROOK) | Little Big Town CAPITOL NASHVILLE | | 36 |
| 38 | 37 | 39 | 8 | DON'T THINK I CAN'T LOVE YOU J. RITCHIE (J. OWEN, K. MARVEL, L. RITCHEY) | Jake Owen RCA | | 37 |
| 39 | 39 | 41 | 10 | SOMEBODY SAID A PRAYER M. BRIGHT (N. THRASHER, C. WISEMAN) | Billy Ray Cyrus WALT DISNEY LYRIC STREET | | 39 |
| 40 | 41 | 43 | 10 | 15 MINUTES OF SHAME B. JAMES (K. ARCHER, C. KOESEL, J. WEAVER) | Kristy Lee Cook 19/ARISTA NASHVILLE | | 40 |
| 41 | 38 | 42 | 13 | LAST CALL T. BROWN (S. MCANALLY, E. ENDERLIN) | Lee Ann Womack MCA NASHVILLE | | 38 |
| 42 | 44 | 46 | 7 | EVERYTHING IS FINE F. ROGERS (J. TURNER) | Josh Turner MCA NASHVILLE | | 42 |
| 43 | 45 | 48 | 7 | MORE LIKE HER F. LIDDELL, M. WRUCKE (M. LAMBERT) | Miranda Lambert COLUMBIA | | 43 |
| 44 | 42 | 40 | 17 | FOR YOU J. DEMARCUS, J. OTTO (J. BROWN, L. HENGBER) | James Otto WARNER BROS. WRN | | 39 |
| 45 | 46 | 52 | 4 | BACK THAT THING UP J. STOVER (J. STOVER, R. HOUSER) | Justin Moore VALORY | | 45 |
| 46 | 51 | 55 | 5 | ALWAYS THE LOVE SONGS M. WRUCKE (D. L. MURPHY, G. LUCAS) | Eli Young Band REPUBLIC UNIVERSAL SOUTH | | 46 |
| 47 | HOT SHOT DEBUT | 1 | 1 | THAT'S A MAN J. STOVER (E. M. HILLS, D. JONES, M. D. SANDERS) | Jack Ingram BIG MACHINE | | 47 |
| 48 | 48 | 54 | 6 | UNBELIEVABLE (ANN MARIE) B. JAMES (J. GRACIN) | Josh Gracin LYRIC STREET | | 48 |
| 49 | 47 | 53 | 11 | LIKE I NEVER BROKE HER HEART J. RICH, S. PENNINGTON (S. LAWSON, M. D. JENKINS, J. HARDING) | Randy Owen BROKEN BOW | | 47 |
| 50 | 50 | 47 | 18 | COME ON OVER J. SHANKS, B. JAMES (J. SIMPSON, R. PROCTOR, V. BANKS) | Jessica Simpson EPIC/COLUMBIA | | 18 |

TOP COUNTRY ALBUMS™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------------------|-------------|----------------|--|--------------------------------|-------|---------------|
| 1 | HOT SHOT DEBUT | 1 | 1 | #1 KELLIE PICKLER <small>1 WK</small> 19/BNA 2281/SBN (18.98) + | Kellie Pickler | | 1 |
| 2 | 2 | 2 | 11 | SUGARLAND MERCURY 011273/UMGN (13.98) | Love On The Inside | | 1 |
| 3 | 1 | 1 | 3 | DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98) | Learn To Live | | 1 |
| 4 | 4 | 4 | 10 | TAYLOR SWIFT BIG MACHINE 079012 (18.98) + | Taylor Swift | | 3 |
| 5 | 6 | 6 | 5 | VARIOUS ARTISTS CAPITOL NASHVILLE/SONY BMG UNIVERSAL 011724/UMGN (18.98) | NOW That's What I Call Country | | 1 |
| 6 | NEW | - | - | FAITH HILL WARNER BROS. 511500 WRN (18.98) | Joy To The World | | 6 |
| 7 | 5 | 3 | 4 | JESSICA SIMPSON EPIC/COLUMBIA 21746 SBN (15.98) + | Do You Know | | 1 |
| 8 | 8 | 7 | 30 | CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98) | Carnival Ride | | 2 |
| 9 | 9 | 9 | 27 | GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98) | Troubadour | | 1 |
| 10 | 10 | 10 | 9 | HEIDI NEWFIELD CURB 79087 (18.98) | What Am I Waiting For | | 2 |
| 11 | 11 | 12 | 9 | JAMEY JOHNSON MERCURY 011237/UMGN (13.98) | That Lonesome Song | | 6 |
| 12 | 12 | 13 | 22 | TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98) | 35 Biggest Hits | | 1 |
| 13 | 14 | 16 | 33 | TIM MCGRAW CURB 79086 (14.98) | Greatest Hits: Limited Edition | | 1 |
| 14 | 16 | 19 | 20 | LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) | Lady Antebellum | | 1 |
| 15 | 7 | - | - | OLD CROW MEDICINE SHOW NETTWERK 30812 (17.98) | Tennessee Pusher | | 7 |
| 16 | NEW | - | - | CRAIG MORGAN BROKEN BOW 7737 (12.98) | Greatest Hits | | 16 |
| 17 | 21 | 20 | 44 | GARTH BROOKS PEARL 213 (25.98 CD/DVD) + | The Ultimate Hits | | 5 |
| 18 | 19 | 22 | 31 | ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98) | Good Time | | 1 |
| 19 | 37 | - | 3 | GREATEST GAINER RICHIE MCDONALD <small>1 WK</small> LUCID 1191186 (13.98) | I Turn To You | | 19 |
| 20 | 3 | - | 7 | RANDY ROGERS BAND MERCURY 011419/UMGN (13.98) | Randy Rogers Band | | 3 |
| 21 | 20 | 17 | 24 | RASCAL FLATTS LYRIC STREET 00038/HOLLYWOOD (18.98) | Still Feels Good | | 2 |
| 22 | 22 | 24 | 49 | EAGLES ERC 4500 EX (14.98) | Long Road Out Of Eden | | 7 |
| 23 | 25 | 21 | 75 | MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98) | Crazy Ex-Girlfriend | | 1 |
| 24 | 23 | 18 | 17 | TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD) + | Beautiful Eyes (EP) | | 1 |
| 25 | 24 | 25 | 44 | BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98) | 5th Gear | | 1 |



Album's 43,000-copy debut makes Kellie Pickler the sixth artist in the Nielsen SoundScan era to bow at No. 1 on Top Country Albums with her first two studio sets. Previous talents who also accomplished that feat: Wynonna, LeAnn Rimes, Gretchen Wilson, Miranda Lambert and Carrie Underwood.



Faith Hill's first yuletide set opens with 11,000 copies, good enough for a No. 2 start on Top Holiday Albums on billboard.biz. Last year's sole top 10 seasonal Country debut, Toby Keith's "Classic Christmas," occurred on the Nov. 3, 2007, chart.

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|------------|-------------|----------------|--|---------------------------------------|-------|---------------|
| 26 | 17 | 14 | 6 | JIMMY WAYNE VALORY JW 0100 (12.98) | Do You Believe Me Now | | 4 |
| 27 | 26 | 23 | 46 | KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) + | Greatest Hits | | 4 |
| 28 | 29 | 28 | 44 | TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98) | American Man: Greatest Hits Volume II | | 3 |
| 29 | NEW | - | - | WADE BOWEN SUSTAIN 001181 (14.98) | If We Ever Make It Home | | 29 |
| 30 | 15 | 11 | 3 | VARIOUS ARTISTS NEW WEST 6140 (16.98) | The Imus Ranch Record | | 11 |
| 31 | 18 | 5 | 2 | ELI YOUNG BAND REPUBLIC 011794 UNIVERSAL SOUTH (10.98) | Jet Black & Jealous | | 5 |
| 32 | 28 | 26 | 54 | KENNY CHESNEY BNA 11457/SBN (18.98) | Just Who I Am: Poets & Pirates | | 1 |
| 33 | 33 | 27 | 4 | PATTY LOVELESS SAGUARO ROAD 19660 (18.98) | Sleepless Nights | | 13 |
| 34 | 30 | 34 | 30 | ROBERT PLANT / ALISON KRAUSS ROUNDER 619075 (18.98) | Raising Sand | | 2 |
| 35 | 31 | 29 | 9 | KEITH ANDERSON COLUMBIA 10333 SBN (17.98) | C'MON! | | 3 |
| 36 | 35 | 36 | 29 | JAMES OTTO RAYBOW WARNER BROS. 49907 WRN (13.98) | Sunset Man | | 2 |
| 37 | 38 | 35 | 11 | JEWEL VALORY JK 0100 (18.98) | Perfectly Clear | | 1 |
| 38 | 39 | 38 | 61 | ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/SONY BMG (11.98) | 16 Biggest Hits | | 22 |
| 39 | 34 | 33 | 71 | JASON ALDEAN BROKEN BOW 7047 (17.98) | Relentless | | 1 |
| 40 | 47 | 31 | 12 | RANDY TRAVIS WARNER BROS. 43254/WRN (13.98) + | Around The Bend | | 3 |
| 41 | 32 | 30 | 11 | THE LOST TRAILERS BNA 09259/SBN (17.98) | Holler Back | | 5 |
| 42 | 27 | 8 | 11 | KRISTY LEE COOK 19/ARISTA NASHVILLE 33393 SBN (18.98) | Why Wait | | 8 |
| 43 | 36 | 32 | 39 | JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98) | Julianne Hough | | 1 |
| 44 | 40 | 40 | 17 | MONTGOMERY GENTRY COLUMBIA 22817 SBN (18.98) | Back When I Knew It All | | 3 |
| 45 | 66 | 63 | 53 | PAGE SETTER VARIOUS ARTISTS TIME LIFE 19523 (17.98) | Songs 4 Worship: Country | | 11 |
| 46 | 42 | 39 | 78 | BLAKE SHELTON WARNER BROS. 44489/WRN (18.98) | Pure BS | | 2 |
| 47 | 45 | 43 | 10 | LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98) | I'll Stay Me | | 2 |
| 48 | NEW | - | - | CHERRYHOLMES SKAGGS FAMILY 902020 (12.98) | Cherryholmes III: Don't Believe | | 48 |
| 49 | 44 | 42 | 24 | REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98) | Reba Duets | | 1 |
| 50 | 41 | 37 | 7 | CRYSTAL SHAWANDA RCA 06762 SBN (17.98) | Dawn Of A New Day | | 16 |

HOT COUNTRY SONGS: 113 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay is based on the number of spins and audience. TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations. All charts © 2008 Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT. PEAK POSITION. Top entries include Paper Trail by T.I., Jennifer Hudson, and Something Else by Robin Thicke.

The top three titles on the Billboard 200 and Top R&B/Hip-Hop Albums mirror each other for the first time since the Aug. 25, 2007, issue...

Los Angeles rapper enjoys his best Nielsen SoundScan week and highest chart view or the Billboard 200 (No. 45, 12,000).



Compilation, which includes songs by Yolanda Adams and Kirk Franklin (pictured), was discounted to \$5.99 at Circuit City. The retailer's \$9.99 sticker also pays off for Al Green as he moves 38-24, up 141%.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT. PEAK POSITION. Top entries include Solange, T.I., and Nas.

MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include Whatever You Like, Can't Believe It, and Mrs. Officer.

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include Spotlight, Magic, and You're the Only One.

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include Whatever You Like, Can't Believe It, and Paper Planes.

HOT RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include Whatever You Like, Mrs. Officer, and Got Money.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. BILLBOARD R&B/HIP-HOP: 71 ADULT R&B: 75 RHYTHMIC: Stations are also eligible for the chart. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT DANCE CLUB PLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|------------------------------|--------------------------------------|---|
| 1 | 2 | 10 | #1 AND I TRY | BIMBO JONES | SILVER LABEL/TOMMY BOY |
| 2 | 3 | 7 | BOSSY | LINDSAY LOHAN | UNIVERSAL MOTOWN |
| 3 | 4 | 9 | CAN YOU FEEL THAT SOUND | GEORGIE PORGIE | MUSIC PLANT |
| 4 | 9 | 7 | FROZEN | TAMI CHYNN FEAT. AKON | KONVICT/SRC/UNIVERSAL MOTOWN |
| 5 | 1 | 1 | ANGEL | NATASHA BEDINGFIELD | PHONOGENIC/EPIC |
| 6 | 11 | 6 | THE SPACE DANCE | DANNY TENAGLIA | SILVER LABEL/TOMMY BOY |
| 7 | 10 | 1 | WHAT I WANT | FIREBALL | RECORD PLANT |
| 8 | 8 | 8 | CALL MY NAME | MORGAN PAGE FEATURING TYLER JAMES | NETTWERK |
| 9 | 7 | 11 | I LOVE TO MOVE IN HERE | MOBY MUTE | |
| 10 | 6 | 11 | CRASH AND BURN | NADIA ALI | SMILE IN BED |
| 11 | 12 | 11 | SHUT UP AND LET ME GO | THE TING TINGS | COLUMBIA |
| 12 | 18 | 5 | DON'T CALL ME BABY | KRISHNA TURNER | VIRGIN/CAPITOL |
| 13 | 17 | 7 | SNEAKERNIGHT | VANESSA HUGGINS | HOLLYWOOD |
| 14 | 5 | 11 | YOU TURNED THE TABLES | ROBIN ELEVEN | CHICAGO |
| 15 | 20 | 7 | BREAK ME | TINA SUGANDH | RAZOR & TIE |
| 16 | 14 | 11 | ESPANA CANI | CHARO | UNIVERSAL WAVE |
| 17 | 23 | 6 | THE MIDDLE OF THE DANCEFLOOR | JIPSTA | ROCKBERRY |
| 18 | 13 | 10 | BLACK AND GOLD | SAM SPARRO | MOODS VIVENDI/ISLAND/UNIVERSAL REPUBLIC |
| 19 | 26 | 5 | A BEAUTIFUL LIFE | JODY WATLEY | AVITONE |
| 20 | 15 | 10 | DISTURBIA | RIHANNA | SRP/DEF JAM/IDJMG |
| 21 | 25 | 1 | TOUCH ME | BINGO PLAYERS VS. CHOCOLATE PUMA | STRICTLY RHYTHM |
| 22 | 36 | 3 | I CAN'T GET NO SLEEP 2008 | INDIA ANGEL | EYES |
| 23 | 33 | 1 | HEAVEN CAN WAIT | LIVNDREAMS FEATURING ELISA RODRIGUEZ | TC |
| 24 | 19 | 9 | REWIND | KEO NOZARI | KESIDE |
| 25 | 41 | 2 | POWER PICK GET UP | MARY MARY | COLUMBIA |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|--|--|--------------------------------------|
| 26 | 35 | 4 | COBRA STYLE | ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE | |
| 27 | 24 | 8 | MISS YOU | AMUKA (DOT)-JOY | |
| 28 | 22 | 12 | SPOTLIGHT | JENNIFER HUDSON | ARISTA/RMG |
| 29 | 28 | 7 | SAVE ME | ROD CARPILLO & EDDIE AMADOR | DANCE MUSIC LABEL.COM/CARPILLO MUSIC |
| 30 | 39 | 3 | ENERGY | KERI NELSON | MOSLEYZONE 4/INTERSCOPE |
| 31 | 38 | 4 | GREEN LIGHT | JOHN LEGEND FEAT. ANDRE 3000 | HOME SCHOOL/G.O.O.D./COLUMBIA |
| 32 | 40 | 3 | UNDERLYING FEELING | SYLVIA TOSUN | SEA TO SUN |
| 33 | 27 | 8 | UNITY | JOHN RIZZO FEATURING LISA HUNT & WANDA HOUSTON | O1 |
| 34 | 37 | 3 | I SHOULD A BEEN BLOND | JENN FREDERICK | DAUMAN |
| 35 | 21 | 17 | STRANGERS | CHRISTIAN GEORGE | CHAUNCEY DIGITAL |
| 36 | 36 | 1 | HOT SHOT DEBUT GRASS IS GREENER | DAVE AUDE FEATURING SISELY TREASURE | AUDACIOUS |
| 37 | 42 | 3 | FOUND A MIRACLE | LOVELESS FEATURING AMANDA WILSON | GROOVE FACTORY |
| 38 | 29 | 10 | LOOKING 4 MEN | ROSABEL FEAT. TAMARA WALLACE | SILVER LABEL/TOMMY BOY |
| 39 | 16 | 16 | CONTROL YOURSELF | ERIN HAMILTON | FRESH MUSIC LA |
| 40 | NEW | | THE GREATEST | MICHELLE WILLIAMS | MUSIC WORLD/COLUMBIA |
| 41 | NEW | | WORKED UP | BRIAN ANTHONY SOGNI | |
| 42 | 30 | 15 | LOVE'S GONNA LEAD YOU BACK | JASON ANTOINE | CHICKIE/MUSIC PLANT |
| 43 | 31 | 14 | CLOSER | NE-YO | DEF JAM/IDJMG |
| 44 | 34 | 10 | I KISSED A GIRL | KATY PERRY | CAPITOL |
| 45 | 47 | 2 | LIFE | JOSHUA KLIPP | 3X3 |
| 46 | 50 | 2 | ELLE EST TRES L.A. | LENA DAUMAN | |
| 47 | 32 | 17 | HERE WITH ME | ALYSON MI MEDIA | |
| 48 | 45 | 2 | NO SECRETS | SUPANVA D1 | |
| 49 | NEW | | JULIET OF THE SPIRITS | THE B-52S | ASTRALWERKS/CAPITOL |
| 50 | NEW | | FOR WHAT IT'S WORTH | SIR IVAN PEACEMAN | |

TOP CHRISTIAN ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. |
|-----------|----------------|----------------|--|---------------------------------|---|-------|
| 1 | HOT SHOT DEBUT | 1 WK | #1 ANBERLIN | NEW SURRENDER | UNIVERSAL REPUBLIC 011710/EMI CMG | |
| 2 | NEW | | LECRAE | REBEL REACH | 98070/INFINITY | |
| 3 | 1 | 5 | CHRIS TOMLIN | HELLO LOVE | SIXSTEPS/SPARROW 2359/EMI CMG | |
| 4 | 4 | 10 | THIRD DAY | REVELATION ESSENTIAL | 10853/PROVIDENT-INTEGRITY | |
| 5 | 5 | 5 | UNDEROATH | LIST IN THE SOUND OF SEPARATION | SOLID STATE/TOOTH & NAIL 8842/EMI CMG | |
| 6 | 8 | 2 | GREATEST GAINER RICHIE MCDONALD | I TURN TO YOU | LUICID 1191186 | |
| 7 | 5 | 7 | BRANDON HEATH | WHAT IF WE REUNION | 10127/PROVIDENT-INTEGRITY | |
| 8 | 2 | 2 | LINCOLN BREWSTER | TODAY IS THE DAY | INTEGRITY 4458/PROVIDENT-INTEGRITY | |
| 9 | NEW | | NEW LIFE WORSHIP | COUNTING ON GOD | INTEGRITY 4457/PROVIDENT-INTEGRITY | |
| 10 | 6 | 58 | CASTING CROWNS | THE ALTAR AND THE DOOR | LINE BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY | |
| 11 | 7 | 145 | FLYLEAF | FLYLEAF A&M/OCTONE | 650005/EMI CMG | |
| 12 | 9 | 34 | NATALIE GRANT | RELENTLESS | CURB 79025/WORD-CURB | |
| 13 | 13 | 3 | 33MILES | ONE LIFE | INO 4484/PROVIDENT-INTEGRITY | |
| 14 | NEW | | NEWSBOYS | NEWSBOYS: LIVE | HOUSTON WE ARE GO IN/POP 142/EMI CMG | |
| 15 | 32 | 27 | CECE WINANS | THY KINGDOM COME | PURESPRINGS GOSPEL/EMI GOSPEL 4966/EMI GOSPEL | |
| 16 | 36 | 46 | MERCYME | ALL THAT IS WITHIN ME | INO COLUMBIA 12578/PROVIDENT-INTEGRITY | |
| 17 | 22 | 10 | NICOLE C. MULLEN | A DREAM TO BELIEVE | IN VOLUME 2 WORD-CURB 887441 | |
| 18 | 11 | 7 | CASTING CROWNS | THE ALTAR AND THE DOOR | LINE BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY | |
| 19 | RE-ENTRY | | VARIOUS ARTISTS | SONGS 4 WORSHIP: COUNTRY TIME | LIFE 19523/PROVIDENT-INTEGRITY | |
| 20 | 10 | 9 | HILLSONG | THIS IS OUR GOD | INTEGRITY 4438/PROVIDENT-INTEGRITY | |
| 21 | 15 | 3 | RUSH OF FOOLS | WONDER OF THE WORLD | MIDAS 0300/EMI CMG | |
| 22 | 18 | 53 | VARIOUS ARTISTS | WOW HITS 2008 | WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG | |
| 23 | 27 | 20 | VARIOUS ARTISTS | TOP 25 PRAISE SONGS 2008 | EDITION: MARS/ATLANTIC/CORBIS/OUTLAW 7956/WORD-CURB | |
| 24 | 17 | 2 | DOWNHERE | ENDING IS BEGINNING | CENTRICITY 1068/WORD-CURB | |
| 25 | 16 | 50 | STEVEN CURTIS CHAPMAN | THIS MOMENT | SPARROW 6393/EMI CMG | |

HOT CHRISTIAN AC SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|--|---------------------------------------|---------------------------|
| 1 | 1 | 7 | #1 GIVE ME YOUR EYES | BRANDON HEATH | REUNION/PLG |
| 2 | 3 | 6 | JESUS MESSIAH | CHRIS TOMLIN | SIXSTEPS/SPARROW/EMI CMG |
| 3 | 2 | 8 | YOU REIGN | MERCYME | INO |
| 4 | 4 | 17 | WHAT LIFE WOULD BE LIKE | BIG DADDY WEAVE | FERVENT/WORD-CURB |
| 5 | 7 | 12 | HERE I AM | DOWNHERE | CENTRICITY |
| 6 | 5 | 26 | CALL MY NAME | THIRD DAY | ESSENTIAL/PLG |
| 7 | 9 | 12 | LOSE MY SOUL | TOBYHAC FEAT. KIRK FRANKLIN & MANDISA | FOREFRONT/EMI CMG |
| 8 | 8 | 29 | MIGHTY TO SAVE | LAURA STORY | INO |
| 9 | 6 | 20 | I'M LETTING GO | FRANCESCA BATTISTELLI | FERVENT/WORD-CURB |
| 10 | 13 | 8 | BY YOUR SIDE | TENTH AVENUE NORTH | REUNION/PLG |
| 11 | 12 | 8 | YOURS | STEVEN CURTIS CHAPMAN | SPARROW/EMI CMG |
| 12 | 15 | 10 | GREATEST GAINER SLOW FADE | CASTING CROWNS | BEACH STREET/REUNION/PLG |
| 13 | 16 | 11 | ONE LIFE TO LOVE | 33MILES | INO |
| 14 | 10 | 27 | I WILL NOT BE MOVED | NATALIE GRANT | CURB |
| 15 | 11 | 14 | TODAY IS THE DAY | LINCOLN BREWSTER | INTEGRITY |
| 16 | 13 | 16 | SOUND OF YOUR NAME | ABOVE THE GOLDEN STATE | SPARROW/EMI CMG |
| 17 | 1 | 4 | THERE WILL BE A DAY | JEREMY CAMP | BEAT/TOOTH & NAIL |
| 18 | 18 | 11 | SHADOWFEET | BROOKE FRASER | WOOD AND BONE |
| 19 | 19 | 7 | A NEW HALLELUJAH | MICHAEL W. SMITH | REUNION/PLG |
| 20 | 21 | 3 | HOPE NOW | ADDISON ROAD | INO |
| 21 | 22 | 3 | REVELATION | THIRD DAY | ESSENTIAL/PLG |
| 22 | 20 | 6 | WONDER OF THE WORLD | RUSH OF FOOLS | MIDAS |
| 23 | 23 | 2 | END OF ME | BUILDING 429 | INO |
| 24 | 24 | 7 | WHATEVER YOU'RE DOING (SOMETHING HEAVENLY) | SANCTUS REAL | SPARROW/EMI CMG |
| 25 | 29 | 5 | BRITNEY | BEBO NORMAN | BEAT/TOOTH & NAIL |

TOP ELECTRONIC ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. |
|-----------|-----------|----------------|----------------------|--|--|-------|
| 1 | 2 | 59 | #1 M.I.A. | KALA XL | INTERSCOPE 009659/RGA | |
| 2 | 1 | 2 | THIEVERY CORPORATION | RADIO RETALIATION | ESL 140 | |
| 3 | 3 | 55 | METRO STATION | METRO STATION | RED INK 10521/COLUMBIA | |
| 4 | 4 | 9 | STRYKER | TOTAL DANCE 2008: VOL. 2 | THRIVE/DANCE 90789/THRIVE | |
| 5 | 6 | 2 | VIC LATINO | VIC LATINO PRESENTS: ULTRA MIX | ULTRA 1784 | |
| 6 | 7 | 23 | SANTOGOLD | SANTOGOLD | LIZARD KING 70034*/DOWNTOWN | |
| 7 | 8 | 13 | 3OH!3 | WANT PHOTO | FINISH 511181 | |
| 8 | 9 | 17 | DJ SKRIBBLE | TOTAL CLUB HITS | THRIVEDANCE 90784/THRIVE | |
| 9 | 10 | 11 | NINE INCH NAILS | THE SLIP | THE NULL CORPORATION 27*Ⓞ | |
| 10 | 13 | 36 | HANNAH MONTANA | HANNAH MONTANA 2: NON-STOP DANCE PARTY | WALT DISNEY 001105 | |
| 11 | 16 | 37 | VARIOUS ARTISTS | ULTRA DANCE 09 | ULTRA 1636 | |
| 12 | 12 | 4 | TRICKY | KNOWLE WEST | BOY DOMINO 195* | |
| 13 | 11 | 3 | MONKEY | JOURNEY TO THE WEST | A STUDIO 130/DONOR FLESH/ATLANTIC 388/REGGAE GROUP | |
| 14 | 20 | 29 | GNARLS BARKLEY | THE ODD COUPLE | DOWNTOWN/ATLANTIC 450236*/AG | |
| 15 | 17 | 13 | RATATAT | LP3 XL | 353*/BEGGARS GROUP | |
| 16 | 15 | 3 | BREATHE CAROLINA | IT'S CLASSY | NOT CLASSIC RISE 069 | |
| 17 | 19 | 65 | JUSTICE | CROSS ED BANGER/BECAUSE | 224892/VICE | |
| 18 | 22 | 26 | NINE INCH NAILS | GHOSTS I-IV | THE NULL CORPORATION 26* | |
| 19 | 5 | 5 | VARIOUS ARTISTS | SUNDOWN MUSIC FOR UNWINDING | EM SPECIAL MARKETS 19973/EXISTARELIX | |
| 20 | 14 | 2 | BASSHUNTER | NOW YOU'RE GONE | EXTENSIVE 1810/ULTRA | |
| 21 | 21 | 17 | TIESTO | IN SEARCH OF SUNRISE | 7 SONG BIRD 11/BLACK HOLE | |
| 22 | 23 | 39 | DJ SKRIBBLE | TOTAL DANCE 2008 | THRIVEDANCE 90780/THRIVE | |
| 23 | 18 | 5 | SASHA | HVOL2/EVER | GLOBAL UNDERGROUND D02 | |
| 24 | 24 | 44 | DAFT PUNK | ALIVE 2007 | VIRGIN 09841 | |
| 25 | RE-ENTRY | | TIESTO | ELEMENTS OF LIFE: REMIXED | BLACK HOLE 1635/ULTRA | |

HOT DANCE AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | IMPRINT / PROMOTION LABEL | |
|-----------|-----------|----------------|-----------------------|-----------------------------|-------------------------------|------------------------------|
| 1 | 1 | 11 | #1 DISTURBIA | RIHANNA | SRP/DEF JAM/IDJMG | |
| 2 | 4 | 17 | EVERY WORD | ERCOLA & DANIELLA | NERVOUS | |
| 3 | 3 | 11 | YOU MAKE ME FEEL | ANAGRACE | ROBBINS | |
| 4 | 5 | 16 | MOVE FOR ME | KASKADEE & OEAUMUS | ULTRA | |
| 5 | 6 | 10 | INTO THE NIGHTLIFE | CYNDI LAUPER | EPIC | |
| 6 | 2 | 23 | CLOSER | NE-YO | DEF JAM/IDJMG | |
| 7 | 9 | 6 | ANGEL | NATASHA BEDINGFIELD | PHONOGENIC/EPIC | |
| 8 | 7 | 22 | JUST DANCE | LADY GAGA FEAT. COLBY ODOMS | STREAMLINE/KONLIVE/INTERSCOPE | |
| 9 | 10 | 6 | FADED | CASCADA | ROBBINS | |
| 10 | 15 | 2 | FEEL YOUR LOVE | KIM SOZZI | ULTRA | |
| 11 | 11 | 49 | LET ME THINK ABOUT IT | IDA CORR VS. FEDE LE GRAND | MINISTRY OF SOUND | |
| 12 | 8 | 20 | AMERICAN BOY | ESTELLE FEAT. KANYE WEST | HOME SCHOOL/ATLANTIC | |
| 13 | 23 | 2 | SQUEEZE ME | KRAAK & SMAAK | FEATURING BEN WESTBEECH | ULTRA |
| 14 | 14 | 12 | HEARTBROKEN | T2 FEATURING JODIE AYSHA | NEXT PLATEAU | |
| 15 | 12 | 4 | HOT N COLD | KATY PERRY | CAPITOL | |
| 16 | 13 | 5 | PAPER PLANES | M.I.A. | XL/INTERSCOPE | |
| 17 | 17 | 1 | ANOTHER LOVE | THE MAC PROJECT | FEATURING THERESE HEO KANDI | |
| 18 | 16 | 8 | DRIVE OUT | SUNFREAKZ | NERVOUS | |
| 19 | 18 | 14 | THE LONGEST ROAD | MORGAN PAGE | FEATURING LISSIE | NETTWERK |
| 20 | 19 | 3 | BEHIND | FLANDERS | ULTRA | |
| 21 | 17 | 17 | GIVE IT 2 ME | MADONNA | WARNER BROS. | |
| 22 | 22 | 18 | SENSUAL | PHONJAXX & COSI | COSTI STARLET | |
| 23 | 21 | 15 | WHEN I GROW UP | THE PUSSYCAT DOLLS | INTERSCOPE | |
| 24 | RE-ENTRY | | GET IT ON | EYEFEL | ALL STARS FEAT. LUCY CLARKE | STRICTLY RHYTHM |
| 25 | 24 | 7 | FROZEN | TAMI CHYNN | FEAT. AKON | KONVICT/SRC/UNIVERSAL MOTOWN |

TOP GOSPEL ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. |
|-----------|----------------|----------------|-------------------------------|---|---|-------|
| 1 | HOT SHOT DEBUT | 1 WK | #1 LECRAE | REBEL REACH | 98070/INFINITY | |
| 2 | 1 | 66 | MARVIN SAPP | THIRSTY | VERITY 09433/ZOMBA | |
| 3 | 3 | 3 | GG VARIOUS ARTISTS | WOW GOSPEL ESSENTIAL: ALL TIME FAVORITE GOSPEL HITS | VERITY 27/EMI GOSPEL | |
| 4 | 2 | 5 | DETRICK HADDON | REVEALED | VERITY 23471/ZOMBA | |
| 5 | 9 | 27 | CECE WINANS | THY KINGDOM COME | PURESPRINGS GOSPEL 84966/EMI GOSPEL | |
| 6 | 6 | 6 | TAKE 6 | THE STANDARD | HEADS UP 3142 | |
| 7 | 4 | 34 | VARIOUS ARTISTS | WOW GOSPEL 2008 | WORD-CURB/CHRISTIAN MUSIC GROUP/VERITY 1930/ZOMBA | |
| 8 | 5 | 54 | SHEKINAH GLORY | MINISTRY | JESUS UMG 3003/KINGDOM | |
| 9 | 7 | 22 | TYE TRIBBETT & G.A. | STAND OUT | COLUMBIA 16114/SONY MUSIC | |
| 10 | 18 | 37 | THE BROOKLYN TABERNACLE CHOIR | I'LL SAY YES | INTEGRITY/COLUMBIA 21732/SONY MUSIC | |
| 11 | 38 | 54 | TRIN-I-TEE 5:7 | T57 SPIRIT | RIISING 0402/MUSIC WORLD | |

| JAPAN | | |
|-----------|-----------|--|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (SOUNDCAN JAPAN) OCTOBER 7, 2008 |
| 1 | NEW | MARIYA TAKEUCHI EXPRESSIONS (FIRST LTD EDITION) WARNER BROS. |
| 2 | NEW | OASIS DIG OUT YOUR SOUL (FIRST LTD VERSION) BIG BROTHER/SONY BMG |
| 3 | 1 | SMAP SUPER MODERN ARTISTIC PERFORMANCE (LTD) VICTOR |
| 4 | 4 | AYUMI HAMASAKI A COMPLETE ALL SINGLES (3CD+DVD LTD) AVEX TRAX |
| 5 | NEW | MARIYA TAKEUCHI EXPRESSIONS WARNER BROS. |
| 6 | 7 | DOSHI-T 12 LOVE STORIES UNIVERSAL |
| 7 | 3 | DOSHI-T 12 LOVE STORIES (FIRST LTD VERSION) UNIVERSAL |
| 8 | 2 | B'Z B'Z THE BEST ULTRA PLEASURE (2CD+DVD) VERMILION |
| 9 | NEW | SPONTANIA MUSIC UNIVERSAL |
| 10 | 9 | NE-YO YEAR OF THE GENTLEMAN UNIVERSAL |

| UNITED KINGDOM | | |
|----------------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (THE OFFICIAL UK CHARTS CO.) OCTOBER 5, 2008 |
| 1 | 1 | KINGS OF LEON ONLY BY THE NIGHT RCA |
| 2 | NEW | WILL YOUNG LET IT GO 19 UNIVERSAL |
| 3 | NEW | JAMES MORRISON SONGS FOR YOU. TRUTHS FOR ME POLYDOR |
| 4 | NEW | ANDREW JOHNSTON ONE VOICE SYCO |
| 5 | 2 | RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM |
| 6 | 5 | NE-YO YEAR OF THE GENTLEMAN DEF JAM |
| 7 | 3 | DUFFY ROCKFERRY A&M |
| 8 | 6 | BETTE MIDLER THE BEST BETTE RHINO |
| 9 | NEW | SEASICK STEVE I STARTED OUT WITH NOTHING AND I STILL WARNER BROS. |
| 10 | 4 | THE PUSSYCAT DOLLS DOLL DOMINATION INTERSCOPE |

| GERMANY | | |
|-----------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (MEDIA CONTROL) OCTOBER 7, 2008 |
| 1 | NEW | ROSENSTOLZ DIE SUCHE GEHT WEITER ISLAND |
| 2 | 1 | SOEHNE MANNHEIMS VS. X. NAIDOO WETSINGEN IN SCHWETZINGEN/MTV XX-ENTERTAINMENT |
| 3 | 2 | METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL |
| 4 | NEW | PETER FOX STADTAFTE DOWNBEAT/WARNER |
| 5 | 59 | MARIO BARTH MAENNER SIND PRIMTIV, ABER GLUECKLICH! SPASSIG |
| 6 | 3 | AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO |
| 7 | 4 | PAUL POTTS ONE CHANCE SYCO |
| 8 | NEW | KASTELRUTHER SPATZEN HERZ GEWINNT, HERZ VERLIERT KOECH |
| 9 | NEW | MONROE I AM WARNER |
| 10 | 5 | PETER MAFFAY EWIG ARIDLA |

| EURO DIGITAL SONGS | | |
|---------------------------------|-----------|---|
| nielsen SoundScan International | | |
| THIS WEEK | LAST WEEK | (NIELSEN SOUNDCAN INTERNATIONAL) OCTOBER 18, 2008 |
| 1 | 4 | SO WHAT PINK LAFACE/ZOMBA |
| 2 | 1 | I KISSED A GIRL KATY PERRY CAPITOL |
| 3 | 2 | DISTURBIA RIHANNA SRP/DEF JAM |
| 4 | 3 | SEX ON FIRE KINGS OF LEON RCA |
| 5 | 5 | WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE |
| 6 | 8 | GIRLS SUGABABES ISLAND |
| 7 | 13 | SWEET ABOUT ME GABRIELLA CLIMI ISLAND |
| 8 | 6 | VIVA LA VIDA COLDFPLAY PARLOPHONE |
| 9 | 7 | BEGGIN MADCON BONNIER/BONNIER AMIGO |
| 10 | 11 | MISS INDEPENDENT NE-YO DEF JAM |
| 11 | 9 | IN THIS CITY IGLU & HARTLY MERCURY |
| 12 | 12 | COOKIE JAR GYM CLASS HEROES FT. THE DREAM DECADEY/DANCEFULEE BY RAVEN |
| 13 | 16 | THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO |
| 14 | NEW | LOVE YOU ANYWAY BOYZONE POLYDOR |
| 15 | NEW | ANOTHER WAY TO DIE JACK WHITE & ALICIA KEYS THIRD MAN/J |
| 16 | 15 | THE MAN THAT CAN'T BE MOVED THE SCRIPT PHONOGENIC/RCA |
| 17 | NEW | THE SHOCK OF THE LIGHTNING OASIS BIG BROTHER |
| 18 | 14 | ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC |
| 19 | 18 | SPOTLIGHT JENNIFER HUDSON ARISTA |
| 20 | 10 | YOU MAKE IT REAL JAMES MORRISON POLYDOR |

| EURO SINGLES SALES | | |
|--------------------|-----------|--|
| THIS WEEK | LAST WEEK | OCTOBER 8, 2008 |
| 1 | 1 | I KISSED A GIRL KATY PERRY CAPITOL |
| 2 | 39 | SO WHAT PINK LAFACE ZOMBA |
| 3 | 3 | WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE |
| 4 | 2 | BEGGIN MADCON BONNIER/BONNIER AMIGO |
| 5 | 4 | VIVA LA VIDA COLDFPLAY PARLOPHONE |
| 6 | 5 | SEX ON FIRE KINGS OF LEON RCA |
| 7 | NEW | THE SHOCK OF THE LIGHTNING OASIS BIG BROTHER |
| 8 | 5 | THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO |
| 9 | 8 | DISTURBIA RIHANNA SRP/DEF JAM |
| 10 | 7 | SWEET ABOUT ME GABRIELLA CLIMI ISLAND |
| 11 | 9 | ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC |
| 12 | 11 | CEST DANS LA JOIE MOKOBE EPIC |
| 13 | 15 | INFINITY 2008 GURU JOSH PROJECT DECONSTRUCTION/ROCKY STAR/INTERSCOPE |
| 14 | 38 | GIRLS SUGABABES ISLAND |
| 15 | 36 | LOVE IS WICKED BRICK & LACE GEFEN |

| FRANCE | | |
|-----------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (SNEP/IFOP/TITE-LIVE) OCTOBER 7, 2008 |
| 1 | NEW | CHRISTOPHE MAE COMME A LA MAISON WARNER |
| 1 | 1 | JULIEN CLERC OU S'EN VONT LES AVIONS? VIRGIN |
| 3 | NEW | AYO GRAVITY AT LAST POLYDOR |
| 4 | NEW | SHYM REFLETS UP |
| 5 | 2 | GREGOIRE TOI + MOI MY MAJOR COMPANY |
| 3 | 3 | TRYO CE QUE L'ON SEME COLUMBIA |
| 7 | 6 | CHRISTOPHE MAE MON PARADIS WARNER |
| 5 | 5 | COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE |
| 9 | 9 | DUFFY ROCKFERRY A&M |
| 10 | 4 | METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL |

| CANADA | | |
|-----------|-----------|--|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (NIELSEN BDS/SOUNDCAN) OCTOBER 18, 2008 |
| 1 | 1 | METALLICA DEATH MAGNETIC WARNER BROS./WARNER |
| 2 | NEW | T.I. PAPER TRAIL GRAND HUSTLE ATLANTIC/WARNER |
| 3 | 2 | LES COWBOYS FRINGANTS L'EXPEDITION LA TRIBU SELECT DEP |
| 4 | NEW | RUSSELL PETERS RED, WHITE AND BROWN LLC/WEA |
| 5 | NEW | MARIE-CHANTAL TOUPIN DISTANCE EDC MUSIQUE/SELECT |
| 3 | 3 | THE PUSSYCAT DOLLS DOLL DOMINATION INTERSCOPE/JGA |
| 7 | 8 | COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE/EMI |
| 8 | 7 | KID ROCK ROCK N ROLL JESUS TOP DOG/ATLANTIC/WARNER |
| 9 | 5 | DAN BIGRAS DUOS DE LA TENDRESSE LES PLUS JOLIES VOIX ANNUAL SELECT |
| 10 | 6 | SOUNDTRACK MAMMA MIA! DECCA/UNIVERSAL |

| AUSTRALIA | | |
|-----------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (ARIA) OCTOBER 5, 2008 |
| 1 | 1 | KINGS OF LEON ONLY BY THE NIGHT RCA |
| 2 | 2 | METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL |
| 3 | 5 | JASON MRAZ WE SING, WE DANCE, WE STEAL THINGS ATLANTIC |
| 4 | NEW | TRIVIUM SHOGUN ROADRUNNER |
| 5 | 6 | MILEY CYRUS BREAKOUT HOLLYWOOD |
| 6 | 4 | THE PUSSYCAT DOLLS DOLL DOMINATION INTERSCOPE |
| 7 | NEW | SHANNON NOLL NO TURNING BACK, THE STORY SO FAR SONY BMG |
| 8 | 8 | MGMT ORACULAR SPECTACULAR COLUMBIA |
| 9 | 3 | THE BUTTERFLY EFFECT THE FINAL CONVERSATION OF KINGS ROADSHOW |
| 10 | 10 | KID ROCK ROCK N ROLL JESUS TOP DOG/ATLANTIC |

| ITALY | | |
|-----------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (FIMI/NIELSEN) OCTOBER 6, 2008 |
| 1 | 1 | PAOLO CONTE PSICHE UNIVERSAL |
| 2 | 2 | METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL |
| 3 | 4 | GIUSY FERRERI NON TI SCORDAR MAI DI ME RICORDI |
| NEW | NEW | RAF METAMORFOSI COLUMBIA |
| 5 | 3 | GIUSEPPE MANGO ACCHIAPPANUVOLE COLUMBIA |
| 6 | NEW | CREMONINI CESARE IL PRIMO BACIO SULLA LUNA WARNER BROS. |
| 7 | 11 | DAVID GILMOUR LIVE IN GOANSK EMI |
| 5 | 5 | JOVANOTTI SAFARI MERCURY |
| 9 | 7 | COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE |
| 10 | 8 | BIAGIO ANTONACCI BEST OF 2001-2007 IRIS |

| SPAIN | | |
|-----------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (PROMUSICAE/MEDIA) OCTOBER 8, 2008 |
| 1 | NEW | ANDY & LUCAS CON LOS PIES EN LA TIERRA SONY BMG |
| 2 | 1 | MELENDI CURIOSA LA CARA DE TU PADRE CARLITO |
| 3 | 5 | SOUNDTRACK CAMP ROCK HOLLYWOOD |
| 4 | 2 | EXTREMODOURO LA LEY INNATA DRG |
| 5 | NEW | NENA DACONTE RETALES DE CARNAVAL UNIVERSAL |
| 6 | 3 | LA OREJA DE VAN GOGH A LAS CINCO EN EL ASTORIA SONY BMG |
| 7 | 4 | METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL |
| 6 | 6 | AMY WINEHOUSE BACK TO BLACK ISLAND |
| 9 | 10 | JONAS BROTHERS JONAS BROTHERS HOLLYWOOD |
| 10 | NEW | KEPA JUNKERA ETXEA WARNER BROS. |

| MEXICO | | |
|-----------|-----------|--|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (BIMSA) OCTOBER 7, 2008 |
| 1 | 1 | METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL |
| 2 | 2 | JONAS BROTHERS A LITTLE BIT LONGER HOLLYWOOD |
| 3 | 14 | HIGH SCHOOL MUSICAL ELL DESAFIO SONY BMG |
| 4 | 3 | JAGUARES 45 EMI |
| 5 | 4 | ALEXANDER ACHA VOY WARNER |
| 6 | 6 | JULIETA VENEGAS MTV UNPLUGGED SONY BMG |
| 7 | 79 | SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL |
| 25 | 25 | MARCO ANTONIO SOLIS UNA NOCHE EN MADRID FONOVISA |
| 9 | 5 | VICENTE FERNANDEZ PARA SIEMPRE SONY BMG |
| 10 | 7 | EDITH MARQUEZ PASIONES DE CABARET UNIVERSAL |

| SWEDEN | | |
|-----------|-----------|--|
| SINGLES | | |
| THIS WEEK | LAST WEEK | (GLF) OCTOBER 3, 2008 |
| 1 | 4 | ALONE E.M.D. ARIDLA |
| 2 | 2 | I KISSED A GIRL KATY PERRY CAPITOL |
| 3 | 1 | NU NAR DU GATT LENA + DRUP ROXY NORDISK FILM |
| 5 | 5 | SO WHAT PINK LAFACE/ZOMBA |
| 5 | 6 | THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO |
| 1 | 1 | METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL |
| 2 | NEW | BO KASPER ORKESTER & RCA |
| NEW | NEW | HELLO SAFERIDE MORE MODERN SHORT STORIES FROM HELLO... PAZZA |
| 4 | 2 | CHRISTER SJOGREN MITT SKONA SEXTIOTAL MARIANN |
| 5 | 5 | AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO |

| IRELAND | | |
|-----------|-----------|--|
| SINGLES | | |
| THIS WEEK | LAST WEEK | (IRMA/CHART TRACK) OCTOBER 3, 2008 |
| 1 | NEW | SO WHAT PINK LAFACE/ZOMBA |
| 2 | 1 | SEX ON FIRE KINGS OF LEON RCA |
| 3 | NEW | LIVE YOUR LIFE T.I. FT. RIHANNA ATLANTIC |
| 2 | 2 | I KISSED A GIRL KATY PERRY CAPITOL |
| 5 | 3 | THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC/RCA |
| 1 | 1 | KINGS OF LEON ONLY BY THE NIGHT RCA |
| 2 | 3 | RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM |
| 3 | 2 | THE SCRIPT SCRIPT PHONOGENIC/RCA |
| 4 | 4 | LISA HANNIGAN SEA SEW BARP |
| 5 | 5 | METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL |

| FLANDERS | | |
|-----------|-----------|--|
| SINGLES | | |
| THIS WEEK | LAST WEEK | (ULTRATOP/GFK) OCTOBER 8, 2008 |
| 1 | 6 | DISTURBIA RIHANNA SRP/DEF JAM |
| 2 | 1 | I KISSED A GIRL KATY PERRY CAPITOL |
| 3 | 7 | WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE |
| 4 | 11 | SO WHAT PINK LAFACE/ZOMBA |
| 5 | 2 | MOJITO SONG ROBERT ABIGAL BIP |
| 1 | 1 | MARCO BORSATO WIT LIGHT TEG |
| 2 | 7 | VARIOUS ARTISTS JUNIOR EUROSONG 2008 CAPITOL |
| 3 | 3 | NOVASTAR ALMOST BANGOR CAPITOL |
| 4 | 2 | METALLICA DEATH MAGNETIC VERTIGO |
| 5 | 6 | KINGS OF LEON ONLY BY THE NIGHT RCA |

| EURO DIGITAL SONGS SPOTLIGHT | | |
|------------------------------|-----------|---|
| SWEDEN | | |
| THIS WEEK | LAST WEEK | (NIELSEN SOUNDCAN INTERNATIONAL) OCTOBER 18, 2008 |
| 1 | 1 | I KISSED A GIRL KATY PERRY CAPITOL |
| 2 | 4 | THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO |
| 3 | NEW | HUMAN THE KILLERS ISLAND |
| 4 | 2 | NU NAR DU GATT LENA + DRUP KING ISLAND ROCKY STAR |
| 5 | 5 | JUST DANCE LADY GAGA FT. COLBY O'DONIS STREAMLINE/KONIVE/INTERSCOPE |
| 6 | 6 | ON AND ON AGNES KING ISLAND ROCKY STAR |
| 7 | 3 | SO WHAT PINK LAFACE/ZOMBA |
| 8 | NEW | SHINE ON R.I.O. ZOO LAND/TIGER/DMD |
| 9 | NEW | FORGIVE ME LEONA LEWIS SYCO |
| 10 | NEW | WHAT HAVE I DONE ANNA TERMEHN TERMEHN/UNIVERSAL |

On Euro Albums, Rosenstolz's "Die Suche Geht Weiter" becomes the German duo's highest-charting set as it debuts at No. 5.

| EURO ALBUMS | | |
|-------------|-----------|---|
| THIS WEEK | LAST WEEK | OCTOBER 8, 2008 |
| 1 | 1 | METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL |
| 2 | 4 | KINGS OF LEON ONLY BY THE NIGHT RCA |
| 3 | 2 | COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE |
| 4 | 3 | DUFFY ROCKFERRY A&M |
| 5 | NEW | ROSENSTOLZ DIE SUCHE GEHT WEITER ISLAND |
| 6 | 7 | SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL |
| 7 | 5 | AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO |
| 8 | 9 | SOEHNE MANNHEIMS VS. X. NAIDOO WETSINGEN IN SCHWETZINGEN/MTV XX-ENTERTAINMENT |
| 9 | NEW | JAMES MORRISON SONGS FOR YOU. TRUTHS FOR ME POLYDOR |
| 10 | 15 | SOUNDTRACK CAMP ROCK HOLLYWOOD |
| 11 | 6 | RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM |
| 12 | NEW | WILL YOUNG LET IT GO 19 |
| 13 | 8 | THE PUSSYCAT DOLLS DOLL DOMINATION INTERSCOPE |
| 14 | 13 | DAVID GILMOUR LIVE IN GOANSK EMI |
| 15 | 11 | NE-YO YEAR OF THE GENTLEMAN ROC-A-FELLA/DEF JAM |

| EURO RADIO AIRPLAY | | |
|-----------------------|-----------|--|
| nielsen Music Control | | |
| THIS WEEK | LAST WEEK | OCTOBER 8, 2008 |
| 1 | 1 | I KISSED A GIRL KATY PERRY CAPITOL |
| 2 | 3 | VIVA LA VIDA COLDFPLAY PARLOPHONE |
| 3 | 2 | DISTURBIA RIHANNA SRP/DEF JAM |
| 4 | 4 | BEGGIN MADCON BONNIER/BONNIER AMIGO |
| 5 | 5 | SWEET ABOUT ME GABRIELLA CLIMI ISLAND |
| 6 | 7 | SO WHAT PINK LAFACE ZOMBA |
| 7 | 8 | ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC |
| 8 | 6 | CLOSER NE-YO ROC-A-FELLA/DEF JAM |
| 9 | 10 | THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO |
| 10 | 9 | WARWICK AVENUE DUFFY A&M |
| 11 | 11 | PJANOO ERIC PRYDZ PRYDZ/SPINNINI |
| 12 | 13 | WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE |
| 13 | 12 | THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC/RCA |
| 14 | 18 | I CAN FEEL YOU ANASTACIA ISLAND |
| 15 | 16 | JUST DANCE LADY GAGA FT. COLBY O'DONIS |

15 MINUTES OF SHAME (Purple Gate, BMJ/Major Bob, ASCAP/Music Of Stage Three, BMV/Songs Of Common, BMI), WM, CS 40

7 THINGS (Antonina Sons, ASCAP/Downtown, ASCAP/Seven Summits, BMV/In Bocca Al Lupo, ASCAP/Tondolea Lane Music Publishing, BMI) POP 82

A

ADOICTED (Primary Wave, ASCAP/Saving Abel, ASCAP/Crazy You Publishing, ASCAP/Skiddo, BMV/Maax Music, BMV/EMI CMG, BMI), HL, H100 42, POP 25

ADDITION (Nex/Selection Publishing, ASCAP/Motola Music, ASCAP/ASPEN Songs, ASCAP/D. Brasco Publishing, ASCAP/Jobete Music, ASCAP/Stone Diamond Music, BMV/Black Bull Music, ASCAP/EMI Blackwood, BMV/EMI, HL, RBH 56)

AINT I! (Austin Desjardis, ASCAP/Grand Hustle Publishing, ASCAP/WB Music, ASCAP/Crown Club Publishing, BMV/Warner-Tamerlane Publishing, BMV/Taylor My Hart Publishing, ASCAP/Tremell Clemons, ASCAP/Dega Fig. g Publishing, ASCAP), WBM, RBH 72

ALL I EVER WANTED (Universal Music - MGB Songs, ASCAP/Dirty Water Dog Music, ASCAP/Universal Music Corporation, ASCAP/Lanark Village Tunes, ASCAP/Citrenet Music Corporation, ASCAP/Jazz Your Azz Tunes, ASCAP), HL/WBM, CS 14, H100 95

ALL I WANT TO DO (Jennifer Nettles, ASCAP/EMI Blackwood, BMV/Dirkpit, BMV/Music Of Stage Three, BMV/Bobbys Song And Salvage, BMV/Stage Three Music, BMI), CS 28, H100 83

ALL SUMMER LONG (RJR Publishing, BMV/Gaje, BMV/Warner-Tamerlane Publishing, BMV/Universal Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs Of Universal, BMV/EMI Longitude, BMV/Leadsheer Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMI), HL/WBM, CS 5, H100 34, POP 44

ALL SUMMER LONG (RJR Publishing, BMV/Gaje, BMV/Warner-Tamerlane Publishing, BMV/Universal Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs Of Universal, BMV/EMI Longitude, BMV/Leadsheer Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMI), HL/WBM, H100 40

ALREADY GONE (Jennifer Nettles, ASCAP/EMI Blackwood, BMV/Dirkpit, BMV/Music Of Stage Three, BMV/Bobbys Song And Salvage, BMV/Stage Three Music, BMI), HL, CS 11, H100 75

ALWAYS THE LOVE SONGS (Old Desperados, ASCAP/NZD, ASCAP/Pure Blue, BMI), CS 46

AMERICAN BOY (will i am Music, BMV/Cherry River, BMV/Chrysalis Songs, BMV/Please Gimme My Publishing, BMV/EMI Blackwood, BMV/Larry Loran Music, BMV/Spar Music, BMV/Copyright Control), CLM/HL, H100 24, POP 85

EL AMOR EN CARRO (Arpa, BMI) LT 17

AMOR INMORTAL (Sony/ATV Discos, ASCAP/Broadspan Music, ASCAP) LT 7

ANGEL (Rodney Jerkins Productions, BMV/EMI Blackwood, BMV/Rico Love Is Still A Rapper, SESAC/Foray Music, SESAC/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Cstyle Ink Music Publishing, ASCAP/Side That Music, HL), H100 70, POP 42

ANGELS ON THE MOON (Thruing Ivory Music, ASCAP/Sayamuni Music Publishing, ASCAP) POP 84

ANYTHING GOES (Pacific Wind, SESAC/Melodies Of Rpm, SESAC/Reynolds, BMI) CS 27

ARDE EL CIELO (WB Music, ASCAP) LT 43

ARROYITO (Not Listed) LT 30

B

BABY (EMI April, ASCAP/L Cool J, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, H100 97, POP 92, RBH 55

BACK THAT THING UP (Songs Of Windswept Pacific, BMV/Universal Music - Z Tunes, ASCAP/Hits And Smashes Music, ASCAP/2820 Music, BMV/Thurs Howl, R), ASCAP, CS 45

BAO GIRLFRIEND (Warner-Tamerlane Publishing, BMV/Tobor Songs, BMV/Tone April Publishing, SOCAN/Binky Publishing, SOCAN/Van April Food Publishing, SOCAN/Friday Cat Publishing, SOCAN), WBM, H100 77

BARTENDER SONG (Delusory Music, BMV/Destiny Mean Music, BMV/Bet Sugar Pump, ASCAP), WBM, H100 68, POP 55

BEEP (Not Listed) RBH 88

BELIEVE (Greenland, ASCAP/I m.nobody, ASCAP/EMI April, ASCAP/My Blue Car, ASCAP/pimpjuy, ASCAP/WB Music, ASCAP), HL/WBM, POP 91

BETTER IN TIME (Jonathan Rotem Music, BMV/Sony/ATV Tunes, ASCAP), HL, H100 14, POP 7

BLEEDING LOVE (Write 2 Live, ASCAP/Robal Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jambition Music, ASCAP) H100 25, POP 37

BOB THAT HEAD (Sony/ATV Cross Keys, ASCAP/SMGI, MRO/State One Songs America, ASCAP/Sweet Summer, ASCAP/Crossdown Uptown, ASCAP/Franchise House USA, ASCAP/Major Bob, ASCAP/Circle C), HL/WBM, CS 58

BOY ON A BOY (Lopez Frost, BMV/Universal Music - MGB Songs, ASCAP/Piano Music, ASCAP/Beylial Music, ASCAP/Sony/ATV Harmony, ASCAP), HL/WBM, H100 60, POP 71, RBH 73

BURNIN' UP (Jonas Brothers Publishing, BMV/Sony/ATV Songs, BMI), HL, H100 84, POP 60

THE BUSINESS (Draw First Publishing, ASCAP/I Want Mine Publishing, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, H100 65, POP 78, RBH 18

BUST IT OPEN (Wildart Martin Publishing, ASCAP/Vi Rudehouse Publishing, ASCAP/It's Only About Music, ASCAP/Elmo T. Tabasuri Publishing, ASCAP) RBH 70

BUST YOUR WINDOWWS (Nappy Puddy, ASCAP/Universal Music - Z Tunes, ASCAP/Salam Rem Music, ASCAP/EMI April, ASCAP/Souja Boy Tell'em Music, BMV/Crossstreet Music, BMV/Element 9 Hip Hop, BMV/Taken Care Of Business, BMI), HL/WBM, RBH 17

BY MY SIDE (Jae Wons Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/E. Hudson Music, BMV/Warner-Tamerlane Publishing, BMV/Universal Music - Z Songs, BMV/Pen In The Ground Publishing, ASCAP/Jobete Music, ASCAP), HL/WBM, RBH 76

C

CANT BELIEVE IT (NappyPub Music, BMV/Universal Music - Z Songs, BMV/Ahmad Tajz Music, ASCAP/Warner-Tamerlane Publishing, BMV/Young Money Publishing, BMI), HL/WBM, H100 8, POP 33, RBH 3

CHANGE (Taylor Swift Music, BMV/Sony/ATV Tree, BMI), HL, POP 88

CHEATED ON ME (G. DeCraw Music, BMV/Warner-Tamerlane Publishing, BMI), WBM, POP 98

CHEATER, CHEATER (State One Songs America, ASCAP/A Sing And A Prayer, ASCAP/Ribus Guid, BMI), WBM, CS 52

CHEMICAL REACTION (Chaz Records, BMI) RBH 69

CHICKEN FRIED (LNA Music Publishing, BMV/Warner-Tamerlane Publishing, BMV/Hearst Above Your Head, BMI) CS 19, H100 65

CHOPPED 'N SCREWED (Universal Music - Z Songs, BMV/NappyPub Music, BMV/Ludacris Worldwide Publishing, ASCAP/EMI April, ASCAP/Ahmad Tajz Music, ASCAP), HL/WBM, RBH 58

CINCO MINUTOS (Sony/ATV Rhythm, SESAC/Excelsior, SESAC/La Venus Music, ASCAP) LT 10

CLOSER (Universal Music - Z Tunes, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Music, ASCAP), HL/WBM, H100 17, POP 9

COME ON GET HIGHER (Stage Three Songs, ASCAP/Lit-I-E Victories, ASCAP) H100 69

COME ON OVER (Sweet Kisses, ASCAP/EMI April, ASCAP/Circle C Songs, ASCAP/Full Circle, ASCAP), HL, CS 50, POP 95

COME OVER (Chrysalis Songs, BMV/John Legend Publishing, BMV/Cherry River, BMV/Black Chrysalis Music, ASCAP/Sam Zan Music, ASCAP/J. Vibe Publishing,

ASCAP/Dutty Rock, PRS/EMI April, ASCAP), CLM/HL, RBH 84

COMFORTABLE (Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/Please Gimme My Publishing, BMV/EMI Blackwood, BMV/In Face 2 Music, BMV/Songs Of Universal, BMI), HL/WBM, RBH 79

COMO OUELE (Sony/ATV Discos, ASCAP) LT 20

COOKIE JAR (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP/Agony Publishing, ASCAP/Universal Music - Z Songs, BMV/Songs Of Universal, BMI), HL/WBM, POP 67

COOL (Tappy Whyte's Music, BMV/Songs Of Universal, BMV/Musly Atic, BMV/EMI Blackwood, BMV/Ramon Montgomery, ASCAP), HL/WBM, RBH 64

CORONA AND LIME (Suretone Primary Wave Music, BMI) POP 83

COUNTRY BOY (Planet Peanut, BMV/Murrah Music Corporation, BMV/EMI April, ASCAP/Songlighter Music, ASCAP), HL, CS 13, H100 85

CRUSH (Right Bank Music, ASCAP/Lily Makes Music, ASCAP/12 06 Publishing, BMV/EMI Blackwood, BMV/Rodius Music, ASCAP/AnHouse Entertainment, ASCAP/Bug Music, ASCAP), HL/WBM, H100 25, POP 17

CRY FOR YOU (Universal-PolyGram International, ASCAP/EMI Blackwood, BMV/EMI Scotland, BMI), HL, H100 81, POP 41

CUOYO BUOYO (Not Listed) POP 94, RBH 40

CULPABLE E INOCENTE (Not Listed) LT 24

CURTAIN CALL (Big Bert, BMV/Songs Of Windswept Pacific, BMV/Black Owned Music, ASCAP/Noting Dale Songs, ASCAP/4 Blunts Lt At Once, ASCAP/First N Gold, BMV/Universal Music - MGB Songs, ASCAP/Honest Ave Music, ASCAP), HL/WBM, RBH 33

HERE I STANO (UR-IV Music, ASCAP/EMI April, ASCAP/Universal Music Corporation, ASCAP/Li Vidal Music, ASCAP/Mardea Music, ASCAP/Black Productions, ASCAP/And L Music, ASCAP/Dirty Dre Music, ASCAP/RHMV Songs, ASCAP/My Soulmate Songs, ASCAP), HL/WBM, RBH 39

HE VENUDU (Wise W Publishing, ASCAP/Sony/ATV Discos, BMI), LT 50

HEY SHAWTY (Richard Ducky Publishing, BMV/Gmolli Publishing, ASCAP/Borbyk Music Publishing, ASCAP), RBH 9

HOT N COLO (When Im Rich You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kaz Money Publishing, ASCAP/Maralona AB, STIM/Kobalt Music Publishing, ASCAP), WBM, H100 6, POP 4

HUMAN (Universal-PolyGram International, ASCAP), HL/WBM, H100 32, POP 39

THE HUNGER (Demones Music Publishing, BMV/India B Music, BMV/Songs Of Universal PolyGram International, BMI), HL/WBM, RBH 62

I DONT CARE (Sony/ATV Songs, BMV/Chicago X Soft-core, BMV/Great Honey Music, BMV/WB Music, ASCAP), HL/WBM, H100 79, POP 58

I KISSED A GIRL (When Im Rich You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kaz Money Publishing, ASCAP/Maralona AB, STIM/Kobalt Music Publishing, ASCAP/EMI Music Publishing UK, SESAC/EMI, ASCAP), HL/WBM, H100 36, POP 53

ILL WALK (Southeastern Music, BMV/Williams, ASCAP/A Dog Named Kitty Publishing, ASCAP/Cari Vincent And Associates, BMI) CS 17, H100 93

I LUV YOUR GIRL (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/Young Jeze Music Inc, BMV/EMI Blackwood, BMI), HL/WBM, POP 89, RBH 43

IM YOURS (Goo Eyed, ASCAP) H100 16, POP 19

IN COLOR (EMI Blackwood, BMV/DJ Gassett Hites, BMV/News-Songs Of Sea Gaye, BMV/Noah's Little Boat, BMI) CS 21, H100 99

INDIVIDUALE (Warner-Tamerlane Publishing, BMI) LT 23

IN THE AYER (E-Class Publishing, ASCAP/Mal On Sunday Music, ASCAP/Sony/ATV Melody, BMV/Will It Am Music, BMV/Cherry River, BMV/Music Specialists, BMI), CLM/HL, H100 30, POP 16

I REMEMBER (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Savage Music Publishing, ASCAP/Universal Tunes, SESAC/Cadrayce, SESAC), WBM, RBH 50

I STILL MISS YOU (EMI April, ASCAP/Romeo Cowbey Music, ASCAP/Warner-Tamerlane Publishing, BMV/Contentment Music, BMV/Made For This, BMV/This Is Hit, ASCAP/Toy D Songs, ASCAP/Magic Mustang, ASCAP), HL/WBM, H100 80

ITS OVER (Ezekiel International Music, BMV/Hico Music, BMV/Lanark Village, SESAC/Universal Music Corporation, ASCAP/Bootleggers Stop, ASCAP/Christopher Mathew, BMV/Un-uek Songs, ASCAP) H100 88, POP 36

I WOULD (Phylvestar Music, ASCAP) CS 36

JOCKIN' JAY Z (Not Listed) RBH 68

JOHNNY & JUNE (Hit Makers Music, BMV/Ramy Graham, BMV/AnyLase Music, ASCAP/Texas Tunes Hit), ASCAP/Copyright Solutions, ASCAP/SoulJet Music, BMI), WBM, CS 15, H100 63

JUST A DREAM (Birds With Ears Music, BMV/EMI Blackwood, BMV/Raiylene Music, ASCAP/RPJ Administration, ASCAP/Songs Of Combustion Music, BMV/WB Music, ASCAP/No Such Music, SOCAN/In Music Of Windswept, ASCAP), HL/WBM, CS 1, H100 41

JUST DANCE (Certified Blueberry, BMV/Sony/ATV Tunes, ASCAP), BMV/Beylial Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 66, POP 59

JUST FINE (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Peer, BMV/March 9th Publishing, ASCAP/Butta Gee Music, BMV/WB Music, ASCAP/2082 Music Publishing, ASCAP), HL/WBM, RBH 66

JUST STANO UP! (Songs Of Universal, BMV/AZE 2 Music, BMV/Will McCold Entertainment, SESAC), HL/WBM, POP 72, RBH 57

LA BORRACHERIA (Not Listed) LT 32

LA CUMBIA DEL RIO (Gypsimez) LT 6

LAST CALL (Crazy Water, ASCAP/Universal Music Corporation, ASCAP/World House Of Hits, ASCAP), HL, CS 41

LEAVE OUT ALL THE REST (Universal Music - Z Songs, BMV/ChesterChaz, BMV/Big Bad M. Hahn, BMV/Nondisclosure Agreement, BMV/Rob Bourdon, BMV/Kony Kobayashi, BMV/Pancake Cakes, BMI), WBM, POP 85

LEAVIN' (Holy Crown Music, ASCAP/Universal Music - MGB Songs, ASCAP/Movie JB Songs, BMV/Song Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, H100 44, POP 18

LET IT GO (Universal Music - Careers, BMV/Evansville, BMV/Sony/ATV Tree, BMV/Tomdouglas Music, BMI), HL/WBM, CS 8, H100 72

LET IT ROCK (Lon Aire Publishing, BMV/Warner-Tamerlane Publishing, BMV/Young Money Publishing, BMV/Money Mack Music, ASCAP), WBM, H100 5, POP 8

LET ME (Springfield, ASCAP/Bug Music, ASCAP/Dazhah, ASCAP/Universal Music Corporation, ASCAP/Danny Oton Songs, ASP), HL/WBM, CS 33

LIGHT ON (Disappearing One Music, ASCAP/High Buck

Publishing, BMV/EMI Blackwood, BMI), HL, H100 17, POP 24

LIKE I NEVER BROKE HER HEART (Muzik Maha, ASCAP/D. Write Music, ASCAP/J. Harding Music, BMV/Songs Of Troback, BMV/Music Of Combustion, BMV/Revd Up Music, BMV/Songs Of Windswept Pacific, BMI) CS 49

LIVE YOUR LIFE (Crown Club Publishing, BMV/Warner-Tamerlane Publishing, BMV/N.O.C., ASCAP/O.B. ASCAP/Adorable Music Inc, ASCAP/EMI April, ASCAP), HL/WBM, H100 1, POP 3, RBH 8

LLORAO DE EMERGENCIA (Not Listed) LT 22

LLORAO LLOVEDUO (Scarlett, ASCAP/EMI April, ASCAP/EZ Vibe, ASCAP/White Kraft Music, ASCAP/Sony/ATV Discos, ASCAP/Wise W Publishing, ASCAP) LT 29

LLORO POR TI (Enrique Iglesias Music, ASCAP/EMI April, ASCAP), HL, LT 5

LOLLIPOP (Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/Herbalicious Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Impub, BMV/EMI Blackwood, BMV/Three Nais And A Crown, ASCAP/Royet Music, ASCAP), HL/WBM, RBH 45

LOOKIN' FOR A GOOD TIME (Warner-Tamerlane Publishing, BMV/DW+Haywood Music, BMV/RADIODIABLETSPublishing, BMV/Hillary Dand, SESAC/Shaw Enuff Songs, SESAC/Multisongs, SESAC/Jammaray Music, BMV/Magic Midas, BMI), WBM, CS 22

LOST (Gonila Zoe Music, BMV/Malik-Mekki Music, BMV/Dalync Music, ASCAP/Young Money Publishing, BMV/Young Drumma, ASCAP) RBH 54

LOVEBUG (Jonas Brothers Publishing, BMV/Sony/ATV Tunes, BMI), HL, H100 86, POP 53

LOVE LOCKDOWN (Please Gimme My Publishing, BMV/EMI Blackwood, BMI), HL, H100 15, POP 27, RBH 48

LOVE ME (Not Listed) RBH 36

LOVE REMAINS THE SAME (Mad Dog Winston, BMV/Sienra Stevens Songs, SOCAN), WBM, H100 37, POP 40

LOVE REMEMBERS (Magic Mustang, BMV/Trippie Shoes, BMV/Mokalee Music, BMV/Daphil Music, BMI) CS 21

LOVE STORY (Taylor Swift Music, BMI) CS 9, H100 13

LOVE THAT GIRL (Ugmoor Music, ASCAP/Universal Music Corporation, ASCAP/Jake And The Phatman Music, ASCAP), HL/WBM, RBH 63

LOW (E-Class, BMV/Top Quality, BMV/Music, BMV/Universal Music - Z Songs, BMV/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI), HL/WBM, POP 47

LUNA (Not Listed) LT 21

MAGIC (I Like Em Thicke, ASCAP/Da Gass Co, ASCAP/Haddington Music, ASCAP) H100 64, POP 78, RBH 10

MARCO POLO (CotilPark Music, BMV/Souja Boy Tell'em Music, BMV/Noting Hill Music, SESAC/Signo, SESAC/Element 9 Hip Hop, BMV/Takin' Care Of Business, BMI) CS 10, H100 67

ME DA IGUAL (Sony/ATV Discos, ASCAP) LT 45

ME VU LORAR (Lopez Celordan Guerra Publishing, Desjardis) LT 40

MI BUEN AMANTE (Arpa, BMI) LT 35

A MILLI (Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/Levegas Music Publishing, ASCAP/EMI April, ASCAP/Noting Hill Music, BMV/Cha Lois Publishing, BMI), HL/WBM, RBH 27

MISS INDEPENDENT (Universal Music - Z Songs, BMV/Pen In The Ground Publishing, ASCAP/Sony/ATV Harmony, ASCAP/EMI April, ASCAP), HL/WBM, H100 1, POP 80, RBH 51

MI SUENO (WB Music, ASCAP) LT 14

MONSDOWN (Enmas's Park Music, ROBA/EMI Publishing, ROBA/Wolfsongs, ROBA/Capmeister Musiking, ROBA/Copyright Control/Hotter Edition, ROBA), HL, POP 97

MORE LIKE HER (Nashville Star, BMV/Sony/ATV Tree, BMI), HL, CS 43

MR. CARTER (Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/Drewock Baby Music, ASCAP/Marina Music, BMV/Carter Boy Publishing, ASCAP/EMI April, ASCAP), HL/WBM, RBH 44

MRS. OFFICER (Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/Three Nais And A Crown, ASCAP/Tight Work, BMV/Royet Music, ASCAP), WBM, H100 19, POP 56, RBH 6

MUOYO WATER (Steel Wheels, BMV/Blind Mule, BMV/Cabo Inc, BMI) CS 31

MUSIC FOR LOVE (Sura Music Company, ASCAP/TrT Explosive Publishing, ASCAP/Universal Music Corporation, ASCAP/MI Beach Music Publishing, ASCAP), HL/WBM, H100 24

MY KIND OF BEAUTIFUL (Universal Music - Careers, BMV/Sony/ATV Tree, BMV/Sony/ATV Harmony, ASCAP/Chick Wagon Gourmet, ASCAP/CG Alliance, ASCAP), HL/WBM, CS 56

MY LIFE (BabyGame, BMV/Prco Pido Publishing, BMV/Sony/ATV Songs, BMV/Dade Co. Project Music, BMV/Universal Music - Z Songs, BMV/Montilla Music, BMV/Songs Of Universal, BMI), HL/WBM, H100 23, POP 51, RBH 16

NA OE NA (Not Listed) LT 25

NEED U BAD (Nappy Puddy, ASCAP/Universal Music - Z Tunes, ASCAP/EMI April, ASCAP/Canons Land Music Publishing, ASCAP/Borne Agan Publishing, ASCAP/Inflation Records, ASCAP/Wesbury Music, ASCAP/Royet Music, ASCAP) H100 40, POP 48, RBH 4

NEVER WOULD HAVE MADE IT (Marvin L. Sapp Music, BMV/Minstrel Productions, BMI), WBM, RBH 21

NO HAY NOVIEDO (Not Listed) LT 31

NO HAY PROBLEMA (Arpa, BMI) LT 41

NO ME OYD POR VENCIDO (Fons, ASCAP/Sony/ATV Discos, ASCAP/Maximo Aguirre, BMI) H100 100, LT 1

NO MOLESTAR (Not Listed) LT 28

NO TE QUIERO NADA (Brava Songs, ASCAP/WB Music, BMI) CS 19

NOTHING LEFT TO SAY (Mini Factory, ASCAP) RBH 45

ODIO POR AMOR (Songs Of Universal PolyGram International, BMI) LT 13

ONE LOVE (Kitty Box, ASCAP/Beast Beats, ASCAP/Smektek Music, BMV/Noel Gourdin Publishing, ASCAP) RBH 69

ONE STEP AT A TIME (Z Style Music, ASCAP/Laurel Krown Music, ASCAP/Crossdown Songs, ASCAP/Marilyn Songs, ASCAP/Cutlather Publishing, BMV/Warner-Tamerlane Publishing, BMI), WBM, H100 21, POP 10

ON THE OCEAN (John Riff Music, BMI) RBH 92

ORDINARY (EMI April, ASCAP/Doxx, ASCAP/Glass Beat Music, ASCAP/Miri's Music Man Productions, BMV/RPJ Music, BMV/Swiss Mix Music, BMI), HL, RBH 84

OUT HERE GRINDIN' (DJ Khaled, BMV/Noting Hill Music, BMV/4 Blunts Lt At Once, ASCAP/Sony/ATV Tunes, ASCAP/Trac-N-Field Entertainment, ASCAP/Noting Dale Songs, ASCAP/First N Gold, BMV/Warner-Tamerlane Publishing, BMV/Young Jeze Music Inc, BMV/EMI Blackwood, BMV/Boose Bad Jazz Music, BMI, ASCAP/Sony/ATV Harmony, ASCAP/Beylial Music, ASCAP/A. McCalister Publishing, ASCAP/Universal Music - Z Songs, BMV/NappyPub Music, BMI), HL/WBM, H100 87, POP 68

PAPER PLANES (Universal Music - Z Tunes, ASCAP/Hollertronix Music, ASCAP/Nedden, ASCAP/Universal-PolyGram International, ASCAP/Imagim London Ltd, PRS), HL/WBM, H100 9, POP 33, RBH 51

PARA SIEMPRE (Juliantia Musical, BMI) LT 2

PLAYA CAROZ RIGHT (Not Listed) RBH 93

PLEASE EXCUSE MY HANDS (First N Gold, BMV/Warner-Tamerlane Publishing, BMV/Toror, ASCAP/WB Music, ASCAP/J. Franks Publishing, ASCAP/Check Your Pulse Publishing, BMV/Chel Hudable Music Publishing, BMV/2082 Music Publishing, ASCAP), WBM, H100 71, RBH 11

POCKETFUL OF SUNSHINE (EMI Blackwood, BMV/Gator Baby, BMV/EMI April, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 47, POP 48

POP CHAMPAGNE (Sally Ruth Ester Publishing, BMV/Songs Of Universal, BMV/Brow, BMV/Noting Hill Music, BMV/LaRon Jr.'s Music, ASCAP), HL/WBM, RBH 69

POP POP! (Soul Insurance, BMV/Universal Music Careers, BMV/Writes Prudge Music, BMV/Ernn Pope Music, BMI), HL/WBM, RBH 87

POSE (Not Listed) LT 27

EL PROXIMO VIERNES (Not Listed) LT 26

PUB UP (Young Jeze Music Inc., BMV/Young Drumma, ASCAP/WB Music, ASCAP/Please Gimme My Publishing, BMV/EMI Blackwood, BMI), HL/WBM, H100 45, POP 61, RBH 15

QUEDE SOLO EN LA POBREZA (Not Listed) LT 49

REHAB (Universal Music - Z Tunes, ASCAP/Tennan Tunes, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Bone Beat Publishing, ASCAP/Sir Kay Drive Publishing, ASCAP), HL/WBM, POP 73

REMEMBER THAT (Circle C Songs, ASCAP/Full Circle, ASCAP) CS 55

LOS REPROCHOS DEL VIENTO (Vander, ASCAP) LT 34

RIDE (So Incredibles, SESAC/Inconity Music, BMV/Mollings Music, ASCAP/NappyPub Music, BMV/Universal Music - Z Songs, BMV/Treasure Neverson Publishing, Desjardis, ASCAP), HL/WBM, RBH 42

RIGHT HERE (DEPARTED) (EMI Blackwood, BMV/Here's Lookin' At Ya Kid Music, BMV/Beluga Heights Kid Music, BMV/Sony/ATV Songs, BMV/Golden Star Super Kid Music, ASCAP/The Royalty Network, ASCAP/Ouda Music, ASCAP/Lady V Music Publishing, BMI), HL, H100 74, POP 77, RBH 23

RIGHT NOW (NA NA NA) (Beylial Music, ASCAP/Sony/ATV Tunes, ASCAP/Piano Music, ASCAP), HL, H100 27, POP 29

RISE ABOVE THIS (Seether Publishing, BMV/Sale One Music, America, BMV/KickDaKunt Music, BMI), WBM, RBH 75

THE RIVER (Divine Miti Music, ASCAP/WB Music, ASCAP/Lady And A Temp, ASCAP/Noel Gourdin Publishing, ASCAP/Mable's Girl Music, ASCAP/Universal-PolyGram International, Tunes, SESAC), HL/WBM, RBH 38

ROLL WITH ME (Sony/ATV Acuff Rose, BMV/Year Of The Dog Music, ASCAP/Words & Music, ASCAP), HL/WBM, CS 12, H100 73

THE RIVER (Divine Miti Music, ASCAP/WB Music, ASCAP/Lady And A Temp, ASCAP/Noel Gourdin Publishing, ASCAP/Mable's Girl Music, ASCAP/Universal-PolyGram International, Tunes, SESAC), HL/WBM, RBH 38

ROLL WITH ME (Sony/ATV Acuff Rose, BMV/Year Of The Dog Music, ASCAP/Words & Music, ASCAP), HL/WBM, CS 12, H100 73

SHAKE IT (Metro Station Music, ASCAP/EMI April, ASCAP), HL, H100 49, POP 22

SHATTERED (TURN THE CAR AROUND) (Old Man Time Music, ASCAP/Wat Music, ASCAP/EMI April, ASCAP), HL/WBM, H100 55, POP 52

SHAWTY SAIO (Pick Up The Pace, ASCAP/Give Me Me Publishing, ASCAP/Unclot Productions, ASCAP) RBH 98

SHAWTY SAY (Crump Tight Publishing, ASCAP/Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/Here's Lookin' At Ya Kid Music, ASCAP) RBH 93

SHE NEVER CRIED IN FRONT OF ME (Franklin Road, BMV/Music Of Stage Three, BMV/Bobbys Song And Salvage, BMV/Stage Three Music, BMI) CS 3, H100 54

SHE WOULDN'T BE GONE (I Want To Hold Your Music, BMV/Tommy Jo, BMI) CS 32

SHOULDOVE SAIO NO (Sony/ATV Tree, BMV/Taylor Swift Music, BMI), HL, CS 26, H100 90, POP 80

SHOW OUT (Top Quality, BMV/Oomp Camp Music, ASCAP) RBH 75

SHUT UP AND LET ME GO (WB Music, ASCAP/Play-writer Music, PRS/Sony/ATV Tunes, ASCAP/Sony/ATV Music UK, PRS), HL/WBM, POP 65

SIGUENO (Juliantia Musical, ASCAP) LT 44

SINCE YOU'VE BEEN GONE (W B M Music, SESAC/Songs In The Key Of D Flat, SESAC/Noontime South, SESAC/The Deans Ltd, SESAC/December First Publishing Group, SESAC/Jaylen Adonis Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC), HL/WBM, RBH 71

SINGLE (Super Sayn Publishing, BMV/Universal Music - Z Songs, BMV/Pen In The Ground Publishing, ASCAP/My Diet Starts Tomorrow, BMV/Songs Of Universal, BMI), HL/WBM, POP 64

SI NO TE HUBIERAS IDO (Marco, ASCAP) LT 9

SI TU VAS ADOX (SESAC) LT 18

SO FLY (EMI April, ASCAP/Justin Combs Publishing, ASCAP/Da 12 Music, ASCAP), HL, H100 58, POP 87, RBH 13

SOMEBOY SAIO A PRAYER (Feet In The Creek, ASCAP/Crossdown Uptown, ASCAP/Big Loud Shirt Industries, ASCAP/Big Loud Bucks, BMI), WBM, CS 39

SOUNDS SO GOOD (Gin Road, BMI) CS 29

SO WHAT (EMI Blackwood, BMV/Pink Inside Publishing, BMV/Maralona AB, STIM/Kobalt Music Publishing, ASCAP), HL, H100 3, POP 1

SPOTLIGHT (Super Sayn Publishing, BMV/Universal Music - Z Songs, BMV/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 29, RBH 14

STANKY LEG (Not Listed) RBH 95

START A BAND (Big Borassa Music, BMV/Words & Music, ASCAP/Songs Of Combustion Music, ASCAP/Ludacris Music Corporation, ASCAP/EMI April, ASCAP/Didnt Have To Be Music, ASCAP), HL/WBM, CS 16

STILL STANIONG (W B M Music, SESAC/Songs In The Key Of D Flat, SESAC/Noontime South, SESAC/Jaylen Adonis Music Publishing, SESAC/Christian Combs Publishing, SESAC/EMI Foray Music, SESAC/MonDeeme, ASCAP/Ludacris Worldwide Publishing, ASCAP/EMI April, ASCAP), HL/WBM, RBH 85

SUMTHIN'S GOTTA GIVE (Polar Bears Tonails Music, BMV/Chrysalis Songs, BMV/In The Face Music Publishing, ASCAP/Naked Under My Clothes, ASCAP), HL, RBH 100

SUPERWOMAN (Lellow Productions, ASCAP/EMI April, ASCAP/Sluck In The Throat, ASCAP/Sony/ATV Harmony, ASCAP/OZMOD Music, ASCAP), HL, H100 82, RBH 12

SWAGGLE LIKE US (Carter Boys Publishing, ASCAP/EMI April, ASCAP/Crown Club Publishing, BMV/Warner-Tamerlane Publishing, BMV/Please Gimme My Publishing, BMV/EMI Blackwood, BMV/Young Money Publishing, BMV/Hollertronix Music, ASCAP/Dominio Publishing, BMV/Universal Music - Z Tunes, ASCAP/Songs Of Universal PolyGram International, BMI), HL/WBM, H100 31, POP 49, RBH 20

THE SWEETEST LOVE (I Like Em Thicke, ASCAP) RBH 51

SWING (Dawn Raid Music Publishing, BMV/Universal Music Corporation, ASCAP/Souja Boy Tell'em Music, BMV/Crosscircular Music, BMV/Element 9 Hip Hop, BMV/Takin' Care Of Business, BMI), HL/WBM, H100 57, POP 50

SWING YA RAG (Crown Club Publishing, BMV/Warner-Tamerlane Publishing, BMV/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL/WBM, RBH 91

TAKE A BOW (Universal Music - Z Songs, BMV/Pen In The Ground Publishing, ASCAP/Universal Music - Z Tunes, ASCAP/Sony/ATV Harmony, ASCAP/EMI April, ASCAP), HL/WBM, H100 38, POP 35, RBH 14

TAKE YOU DOWN (Songs Of Universal, BMV/Culture Beyond Ur Experience Publishing, BMV/First Avenue Music, PRS/Universal Music - MGB Songs, ASCAP/EMI April, ASCAP/Almo Music, ASCAP/Strange Motel Music, ASCAP/Underdogs West Songs, ASCAP), HL/WBM, RBH 26

TARDE O TEMPRANO (Mostly Sad Songs, ASCAP/WB Music, ASCAP) LT 46

TEENAGE LOVE AFFAIR (Lellow Productions, ASCAP/EMI April, ASCAP/Touchtly Music, ASCAP/Plantie Experience Music, ASCAP/Uncle Bobby Music, BMV/EMI Blackwood, BMV/Stripe Music, BMV/Ivory, BMI), HL, RBH 31

TE QUIERO (Editorial San Angel S A D E C V), LT 4

TE OULDA ON ICE (Black In The Saddle, ASCAP/Romantic Fiction Music, ASCAP/Universal Music Corporation, ASCAP/Machynoz Music, ASCAP), HL/WBM, CS 51

TERREGALO AMORES (Mater, ASCAP/Tosca Maguilo's Publishing, ASCAP/Editoria Musical Mambro, ASCAP) LT 12

THAT'S A MAN (WB Music, ASCAP/Steve Dale Jones, ASCAP/Larga Vista, ASCAP/Songs Of The Sanderosa, ASCAP/Universal Music - Careers, BMI), HL/WBM, CS 47

THIS IS ME (Walt Disney Music Company, ASCAP) POP 36

THUNDER (EMI April, ASCAP/Martin Johnson Music, ASCAP) POP 66

THE TIME OF MY LIFE (19 Music Ltd, ASCAP) WBM, H100 53, POP 54

TRADING PLACES (UR-IV Music, ASCAP/EMI April, ASCAP/Sony/ATV Melody, BMV/WB Music, ASCAP/2082 Music Publishing, ASCAP), HL/WBM, RBH 46

TROUBADOUR (Ash Street, ASCAP/Big Loud Shirt Industries, ASCAP/Big Moulage Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Leaie Satcher, BMV/Sony/ATV Tree, BMI), HL, CS 10, H100 67

T-SHIRT (Andrew Frampton Music, BMV/EMI Blackwood, BMV/Wayne Wilkins Music, BMV/Music

Billboard

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com
Call Benjamin Alcott - Help wanted advertisement postings in print and online 646-654-5416/Ben.Alcott@nielsen.com

HELP WANTED



PUBLICIST

Victory Records is looking for a savvy and creative individual to join its U.S. publicity department. This person would be responsible for using their existing and developing media relationships to expose our artists, corporate and other related projects. Excellent writing, organizational, marketing, creative and social skills required. Candidate should have a lust for promotion, travel, a substantial list of contacts and relationships coupled with a hunger for creating media opportunities in print, the Internet, television etc. E-mail cover letter resume to: work@victoryrecords.com. We have a competitive benefits package including health/dental/life insurance and 401K. At least four years previous publicity experience required.



DIRECTOR OF MUSIC PUBLISHING

Another Victory Inc. is seeking a Director of Music Publishing. The ideal candidate will have a minimum of 3-5 years expertise in music publishing administration along with the ability to creatively and successfully exploit our catalog and maximize copyright revenues with music supervisors, ad agencies etc. You should have an intense passion for the music/publishing business, a substantial list of contacts and relationships as well as a true entrepreneurial desire to be part of a growing and important part of our business. E-mail cover letter resume to: work@victoryrecords.com. We have a competitive benefits package including health/dental/life insurance and 401K.

PROFESSIONAL SERVICES

READY TO RECORD? HOW ABOUT SOME FREE HELP?



Contact us today and we'll send you your FREE **Master Tape Guide** that's full of great recording tips and tricks.

(866) 677-7911
www.discmakers.com/bb
DISC MAKERS

IN-HOUSE CD • DVD • VINYL MANUFACTURING

300 CD Package: \$775.00
1000 CD Package: \$1199.00

Includes: 1-color booklet & 1-color CD label from print-ready film, jewelbox, shrinkwrap
Includes: 4-color booklet & 2-color CD label from supplied artwork, jewelbox, shrinkwrap

12" VINYL PROMO

100 12" VINYL \$849.00 Additional LP's: \$1.80 each
500 12" VINYL \$1,329.00 REORDER \$760.00
1000 12" VINYL \$1,939.00 REORDER - \$1369.00

PACKAGES INCLUDE: WHITE JACKET w/ HOLE • MASTERING • FULL PROCESSING • TEST PRESSINGS • 2-COLOR LABELS (stock background) • SHRINKWRAP • QUICK TURN AROUND



Rainbo Records Manufacturing Corporation
8960 Eton Ave., Canoga Park, CA 91304 • (818) 280-1100
Fax: (818) 280-1101 • www.rainborecords.com • info@rainborecords.com

BUSINESS OPPORTUNITIES

INDEPENDENT LABEL SEEKING
experienced booking agent. Must have extensive booking experience. Solid working knowledge in R&B and Gospel
Music. adriennenaills@hotmail.com

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. CD's, LP's, Books, Cassettes as low as 50 cents. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.
Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O.Box A Trenton, N.J. 08691-0020
email: scorpiomus@aol.com

DUPLICATION/ REPLICATION

tangerineMASTERING.com
Grammy winning CD mastering - ontime - with original ABBEY ROAD analog & state of the art DIGITAL MASTERING
201-865-1000

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE . . .

NOTHING!

BE CREATIVE • KNOW YOUR OPTIONS
ADVERTISE WISELY

Billboard **JEFF SERRETTE** SENIOR ACCOUNT MANAGER
PHONE: 646-654-4697/800-223-7524/FAX: 646-654-8066 EMAIL: JSERRETTE@BILLBOARD.COM

CALL US TODAY AND ASK ABOUT THE BILLBOARD CLASSIFIEDS INTRODUCTORY OFFER FOR NEW ADVERTISERS!

1-800-223-7524 or jserrette@billboard.com

Billboard Classifieds Covers Everything

- | | | | |
|--------------------------------|---------------------------|--------------------------|-----------------------|
| DUPLICATION | CABINETS | ROYALTY AUDITING | LISTENING STATIONS |
| REPLICATION | DISPLAY UNITS | TAX PREPARATION | FOR LEASE |
| VINYL PRESSING | PUBLICITY PHOTOS | BANKRUPTCY SALE | DISTRIBUTION NEEDED |
| CD ROM SERVICES | INTERNET/WEBSITE SERVICES | COLLECTABLE PUBLICATIONS | EDUCATION OPPORTUNITY |
| DVD SERVICES FOR SALE | BUSINESS SERVICES | TALENT | HELP WANTED |
| PROMOTION & MARKETING SERVICES | MUSIC INSTRUCTION | SONGWRITERS | MASTERING |
| MUSIC DISTRIBUTORS | BUSINESS OPPORTUNITIES | SONGS FOR SALE | AUDIO SUPPLIES |
| AUCTIONS | COMPUTER/SOFTWARE | DEALERS WANTED | ROYALTY PAYMENT |
| RECORDING STUDIOS | MUSIC MERCHANDISE | WANTED TO BUY | PRINTING |
| REAL ESTATE | T-SHIRTS | CONCERT INFO | MUSIC PRODUCTION |
| INVESTORS WANTED | EMPLOYMENT SERVICES | VENUES | METAMUSIC |
| STORES FOR SALE | PROFESSIONAL SERVICES | NOTICES/ ANNOUNCEMENTS | STAGE HYPNOTIST |
| EQUIPMENT FOR SALE | DJ SERVICES | VIDEO | CD FAIRS & FESTIVALS |
| STORE SUPPLIES | FINANCIAL SERVICES | MUSIC VIDEO | MUSIC WEBSITES |
| FIXTURES | LEGAL SERVICES | POSITION WANTED | NEW PRODUCTS |
| CD STORAGE | | | DOMAIN NAMES |

For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com // For Help Wanted postings in print and online contact Benjamin Alcott: 646-654-5416 or Ben.Alcott@nielsen.com

DON'T MISS AN ISSUE



Issue #41 • October 11, 2008

To Order Back Issues Online, Go To:
billboard.com/backissues

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Canada appoints **Darlene Gilliland** director of digital business development/business affairs. She was manager of digital business development.

Sony BMG Nashville's BNA Records ups **Wes Vause** to VP of media. He was senior director.

Universal Music Logistics promotes **Paul West** to senior VP of studio and vault operations. He will continue to oversee Universal Music Group's studio and vault interests.

Island Def Jam Music Group promotes **Traci Adams** to national director of promotion. She was regional promotion manager for New England.



PUBLISHING: Warner/Chappell Music names **Scott McDowell** head of legal and business affairs. He will continue to serve as senior VP.

BMI's writer/publisher relations department promotes **Mark Mason** to senior director and **Bradley Collins** to director. Mason was director, and Collins was associate director.

TOURING: Palace Sports & Entertainment taps **Peter W. Weber** as VP of corporate partnerships. He was a managing partner at Weber Marketing Group.

DIGITAL: Dada Entertainment names **Tanya L. Bridges** VP of legal and business affairs. She was an associate in the intellectual property and litigation group at Volpe and Koenig.

MEDIA: MTV Networks International names **Bruce Gillmer** senior VP of talent and music. He was senior VP of U.S. music/music programming.

RADIO: ABC Radio Networks promotes **Carl Anderson** to senior VP of programming and distribution. He was VP of music programming.

RELATED FIELDS: Music production/supervision company Zoo Street Music elevates **Omar Herrera** to director. He was music supervisor.

—Edited by Mitchell Peters

GOODWORKS

NYC EVENT BENEFITS COUNTRY MUSIC HALL OF FAME

Vince Gill isn't an "excitable boy," Country Music Hall of Fame and Museum director Kyle Young says, but the country singer's ears perked up during a recent breakfast after learning that musician Levon Helm will perform alongside him at the second annual All for the Hall New York Benefit, to be held Oct. 15 at the Nokia Theatre Times Square.

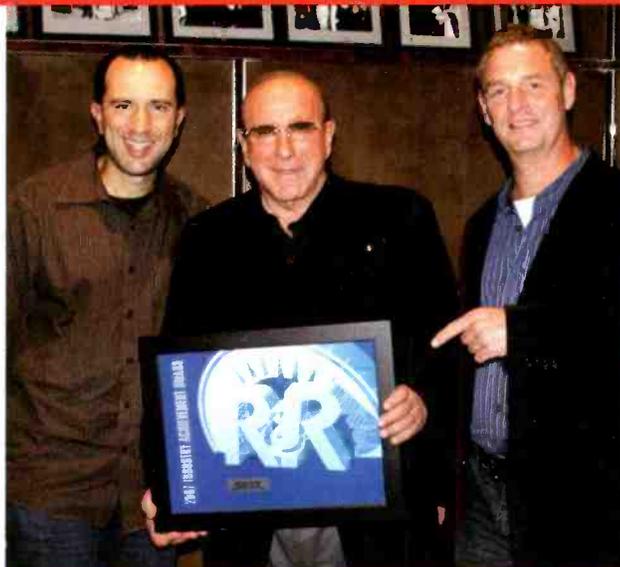
Joining Gill and Helm onstage during the benefit dinner for the Nashville-based Country Music Hall of Fame and Museum are Rodney Crowell and Emmylou Harris. "It will almost be like they're sitting around in their living room playing off of each other," Young says.

Tables for the dinner range from \$25,000 to \$7,500, and individual tickets cost \$750. Proceeds raised from the event "will support the care of our collection, which is extensive," Young says, noting that the 41-year-old Hall of Fame and Museum contains about 1 million pieces. Billy Bob Thornton and the Boxmasters will host.

Last year's inaugural benefit was the most successful fundraiser to date for the Country Music Hall of Fame and Museum, according to Young.

—Mitchell Peters

BACKBEAT



R&R executive editor **Paul Helne**, right, and Billboard/R&R director of charts **Silvio Pietroluongo**, left, congratulate Sony BMG Worldwide chief creative officer **Clive Davis** on his R&R Industry Achievement Award record executive of the year win in Davis' midtown Manhattan office. RCA Music Group captured an additional 10 trophies, including major label of the year and AC, hot AC and urban AC label awards. The ceremony honoring Davis and all the winners was held Sept. 19 at the 2008 R&R Convention in Austin.



Wynonna Judd, right, performs with her mother, **Naomi**, at her Christmas concert for the troops with the Band of Air Force Reserve and the Air Force Strings Oct. 6 at the Grand Ole Opry in Nashville. The show, titled "Holiday Notes From Home: A Christmas Tribute for the Troops," is set to air Dec. 24 on the American Forces Radio & Television Service worldwide.



BMI LONDON AWARDS

The 2008 BMI London Awards, held Oct. 7 at London's Dorchester Hotel, were hosted by BMI president/CEO Del Bryant, along with BMI executive director of writer/publisher relations for Europe and Asia Brandon Bakshi, and honored the past year's most-played songs on U.S. radio and TV. The highlight of the ceremony was the presentation of the prestigious BMI Icon Award to Bryan Ferry (PRS), who joins such past Icons as Peter Dinklage, Ray Davies, Steve Winwood and Van Morrison. Other top award winners included songwriters Amund Bjørklund and Espen Lind (both members of Norwegian performing right society TONO and represented in the States by BMI) along with Ne-Yo, who all received the prestigious Robert S. Muesel Award for song of the year for Beyoncé's "Irreplaceable," published by EMI Music Publishing/Stellar Songs. The song and its writers also received the BMI urban song of the year prize earlier this year. Modest Mouse's "Dashboard" earned BMI's college song of the year, and the BMI dance award went to Ian Dench and Amanda Ghost (PRS) for "Beautiful Liar."

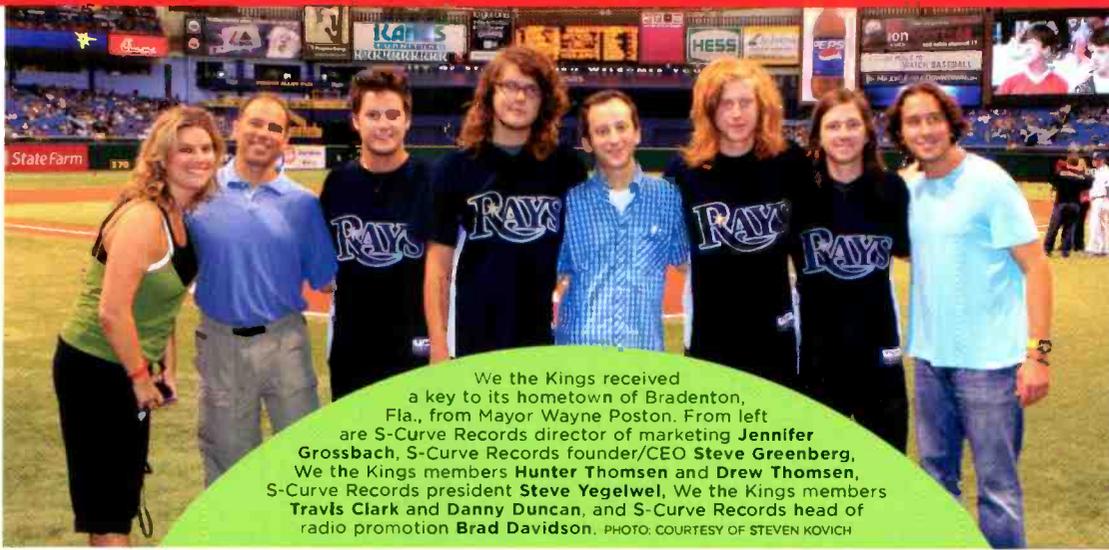
ABOVE RIGHT: From left: Future Cut's **Darren Lewis**, Lily Allen and Future Cut's **Tunde Babalola**. PHOTO: COURTESY OF BRIAN RASIC

ABOVE LEFT: From left: BMI Icon **Bryan Ferry**, Roxy Music's **Phil Manzanera** and **Paul Thompson**, former Roxy Music manager **Mark Fenwick** and former Roxy Music member **Brian Eno**. PHOTO: COURTESY OF MARK ALLAN

LEFT: BMI president/CEO **Del Bryant**, left, with BMI Icon **Bryan Ferry**. PHOTO: COURTESY OF MARK ALLAN

BELOW: From left: Stellar Songs' **Tim Blacksmith**, EMI Music Publishing U.K. president **Guy Moot**, BMI president/CEO **Del Bryant**, BMI Icon **Bryan Ferry**, songwriters **Espen Lind** and **Amund Bjørklund**, and BMI senior VP of writer/publisher relations **Phil Graham**. PHOTO: COURTESY OF BRIAN RASIC





We the Kings received a key to its hometown of Bradenton, Fla., from Mayor Wayne Poston. From left are S-Curve Records director of marketing **Jennifer Grossbach**, S-Curve Records founder/CEO **Steve Greenberg**, We the Kings members **Hunter Thomsen** and **Drew Thomsen**, S-Curve Records president **Steve Yegelwel**, We the Kings members **Travis Clark** and **Danny Duncan**, and S-Curve Records head of radio promotion **Brad Davidson**. PHOTO: COURTESY OF STEVEN KOVICH



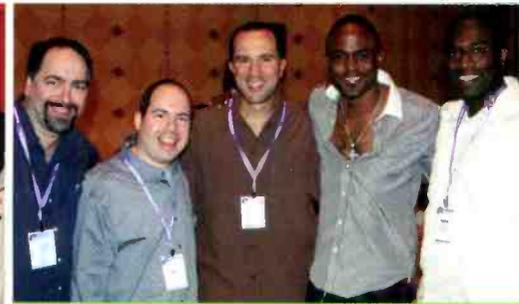
Journey fan/actress **Katherine Heigl** hangs out backstage with the band at the second of its two sold-out Greek Theatre shows in Los Angeles. From left are Journey members **Arnel Pineda** and **Deen Castronovo**, Heigl and Journey members **Jonathan Cain**, **Neal Schon** and **Ross Valory**. PHOTO: COURTESY OF RANDALL MICHELSON



Black Women in Entertainment Law hosted a cocktail party and jewelry/art exhibition Oct. 1 in honor of Universal Motown Records president **Sylvia Rhone**. The gala also raised funds to support BWEL's scholarship program, which aids young women pursuing a career in the entertainment industry. Attending the event are, from left, Universal Music Group chairman/CEO **Doug Morris**; BWEL event chairwoman **Wendy Credle**; Rhone; Rhone's daughter, **Quinn Rhone**; and Rhone's mother, **Marie Rhone**.



Finnish cello metal band **Apocalyptica** recently took the stage at the Nokia Theatre in New York. The classically trained musicians' latest single, "I Don't Care," featuring **Adam Gontier** of Three Days Grace, is a top five hit at rock radio. From left are band members **Eicca Toppinen**, **Mikko Sirén**, **Perttu Kivilaakso** and **Paavo Lötjönen**, and Zomba Label Group senior director of marketing **Dan Mackta**. PHOTO: COURTESY OF ALIM URMANCHIEV



Billboard chart staff catch up with actor/comedian and Concord artist **Wayne Brady** following his performance at the R&R Convention Sept. 18 in Austin. From left are Billboard chart managers **Anthony Colombo** and **Gary Trust**, Billboard/R&R director of charts **Silvio Pietroluongo**, Brady and Billboard senior chart manager **Raphael George**.

INSIDE TRACK

THE-DREAM SPREADS THE LOVE

Barely a year out from the release of his Def Jam artist debut, the-Dream returns Dec. 16 with his sophomore set, "Love vs. Money." "In the beginning I was just having fun. I didn't want people thinking too hard, I just wanted them to gravitate toward my lyrics," the-Dream tells Track. "But this time my vocals are different. I've definitely grown in my singing."

Although a first single hasn't been selected yet, some of the-Dream's favorite cuts include the '60s-inspired "You Aint Shit"; "Fancy," about a girl who wants to live the glamorous life; rhythmic/pop track "Right Side of My Brain"; "Make Love to Me," which he describes as a "good ol' baby-making record"; and "Kelly's 12 Play," inspired by R. Kelly's debut album. Mariah Carey guests on "My Love."

If the-Dream had his way, Def Jam would wait until "around Valentine's Day" to release "Love vs. Money." The reason is not only

a sultry sound that fits the lovers' holiday, but also because the group Electric Red, signed to his joint venture with Def Jam, Radio Killa Records, is slated to release its album "Electric Love" around the same time. "I want to use some of my resources to get them where they are supposed to be," he says, "because their album is crazy."

In addition to Electric Red, the-Dream is slated to work in the weeks and months to come with J. Holiday (for whom he wrote hit single "Bed"), Mario, Jamie Foxx and Usher.



THE-DREAM



Twelve-time Grammy Award winner **Jerry Douglas** picked up the Academy of Country Music's top specialty instrument player of the year award for the dobro, as well as a Country Music Assn. nomination for the 2008 musician of the year. Douglas also continues his work as a featured member of Alison Krauss' band, Union Station. Pictured at Douglas' last residency show at Nashville's Country Music Hall of Fame Museum are, from left, singer/songwriter **John Cowan**, **Garth Brooks**, **Trisha Yearwood** and Douglas. PHOTO: COURTESY OF DONN JONES

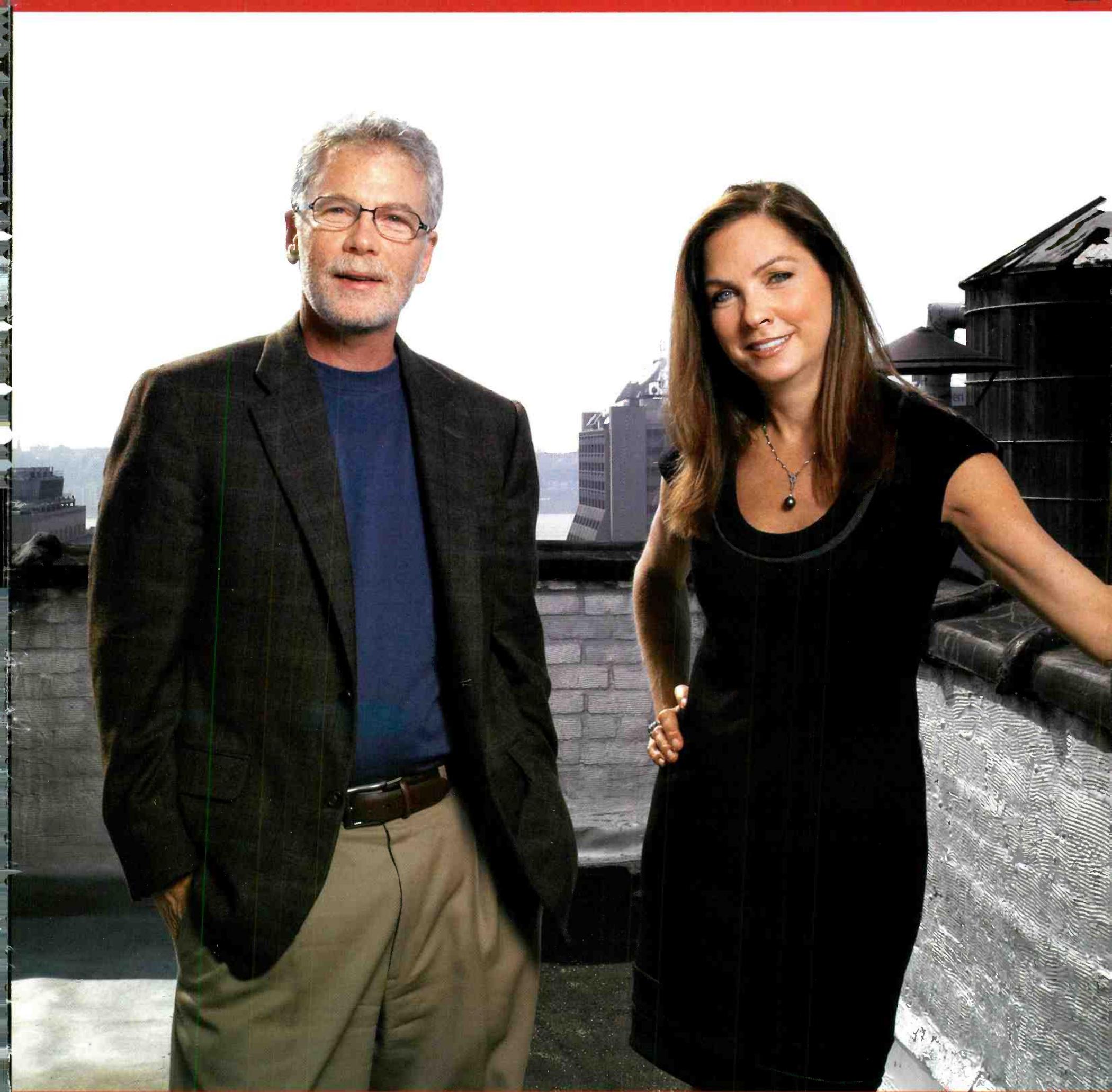


Music legend **Quincy Jones**, who produced the 1969 Grammy Award-winning album "Walking in Space," receives a commemorative plaque from astronaut **Leland Melvin**, right, as hip-hop artist/producer **Pharrell Williams**, left, looks on, at a NASA 50th-anniversary event in Washington, D.C., for 300 students at the Town Hall Education Arts and Recreation Campus.



Prior to his Oct. 4 concert at Los Angeles Staples Center, **Neil Diamond** is greeted by AEG staff. From left are AEG president **Tim Leiweke**, Staples Center GM **Lee Zeidman**, Diamond, AEG Live president **Randy Phillips**, Azoff Music Management talent manager **Katie McNeil**, AEG Live senior VP of touring **Doug Clouse** and Azoff Music's **Irving Azoff**.

© Copyright 2008 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by Nielsen Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office, Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 3595, Northbrook, IL 60065-3595. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Doug Kline, BB@theYGGroup.com, 1-800-290-5460, ext. 133. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2, Vol. 120 Issue 42. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-658-8372 (outside U.S.: 847-559-7531) or e-mail billboard@espcmp.com. For any other information, call 646-654-4400.



contract magazine + **shaw** contract group

PRESENT

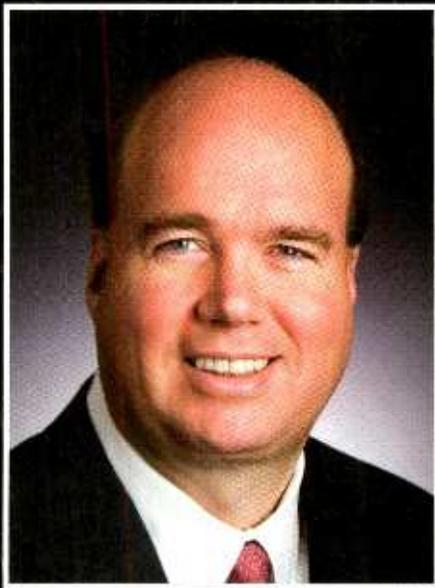
VIS-A-VIS

VISIONARIES. ONE ON ONE.

Greg Stock + Lauren Rottet

One is an award-winning designer with a portfolio chock full of sophisticated interior spaces and products; the other is a best-selling author, futurist and biophysicist. As such, neither **Lauren Rottet** nor **Greg Stock** is content with standing still. Coming together, these two catalysts explore the task of fostering innovation in an ever-evolving, fast-paced world, the relationship between technology, creativity and design, and the challenge of shaping our future environments and, perhaps more importantly, our future selves.

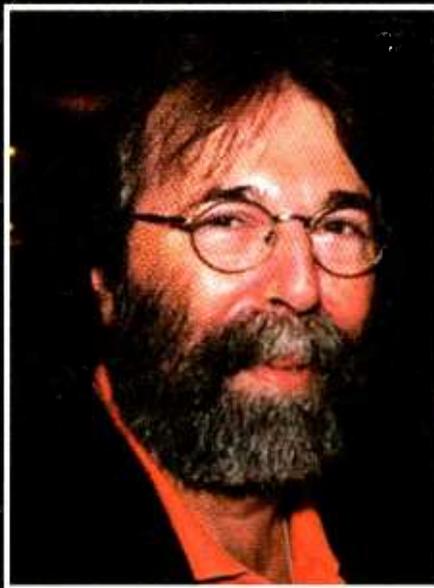
Part 05: Online October 15th, only at www.contract-visavis.com.



Humanitarian of the Year

Larry Kellner,

Chairman & CEO of Continental Airlines



Spirit of Excellence Award:

Michael Kohl,

International Music Impresario



Lifetime Scientific Achievement Award:

Dr. James F. Holland,

Distinguished Professor of

Neoplastic Diseases,

Mount Sinai School of Medicine

T.J. MARTELL FOUNDATION

for Leukemia, Cancer & AIDS Research

33RD ANNUAL GALA AWARDS • TUESDAY, OCTOBER 28TH, 2008 • NEW YORK HILTON

GALA DINNER COMMITTEE

CHAIRMEN

Dave Hilfman

Bruce Lundvall

Burt Bacharach

Martin Bandier

Marilyn Bergman

Frank Bisignano

John Branca

Edgar Bronfman, Jr

Del Bryant

Mike Brzostowski

Dick Clark

Guy Cohen

Coty Inc.

Clive Davis

Robert Flax

Lawrence Frank

Tom Freston

Kenneth Gamble

James Gandolfini

David Geffen

Jimmy Jam &

Terry Lewis

Quincy Jones

Andy Lack

Debra L. Lee

Alain Levy

Judy McGrath

Benny Medina

Sean Moran

Jerry Moss

David Munns

Joe Namath

Petra Nemcova

Drew Nieporent

Joe Piscopo

Jorge Posada

Antonio "LA." Reid

Denise Rich

Rolf Schmidt-Holtz

Rick Sherlund

Sir Howard Stringer

Joe Torre

Steven Van Zandt

Barry Weiss

Stevie Wonder

2008 BOARD OF DIRECTORS

Tony Martell

CHAIRMAN

Frances W. Preston

PRESIDENT

Clarence Avant

Mike Brzostowski

Jim Caparro

Bob Chiappardi

Tony Conway

Paul Donahue

John Esposito

Jason Flom

Dick Gary

Floyd Glinert

Charles Goldstuck

Ron Hartenbaum

Kevin Kelleher

John Kilcullen

Kid Leo

Paul LiCalsi

Howard Lipson

Bruce Lundvall

Ed Micone

Larry Miller

Michael Reinert

Marc Reiter

Mitchell Solarek

Andy Tavel

Cynthia Tsai

Lou Vaccarelli

Thomas Valentino

Meryl Zausner

CEO Peter C. Quinn

For further information or to purchase tickets to this wonderful event, please call the Foundation at (212) 833-5444 or visit us at www.tjmartellfoundation.org.

T.J. Martell Foundation

Leukemia, Cancer and AIDS Research