

WOMEN IN MUSIC ISSUE



CIARA, DEBBIE, COLBIE AND OUR TOP 20 EXECS

>P.27

Billboard

BIDEN ROCKS!
HOW DEMS' VP COULD SAVE THE MUSIC
>P.5



HINDER

Jäger. Tequila. Touring Stardom. Jäger. >P.20



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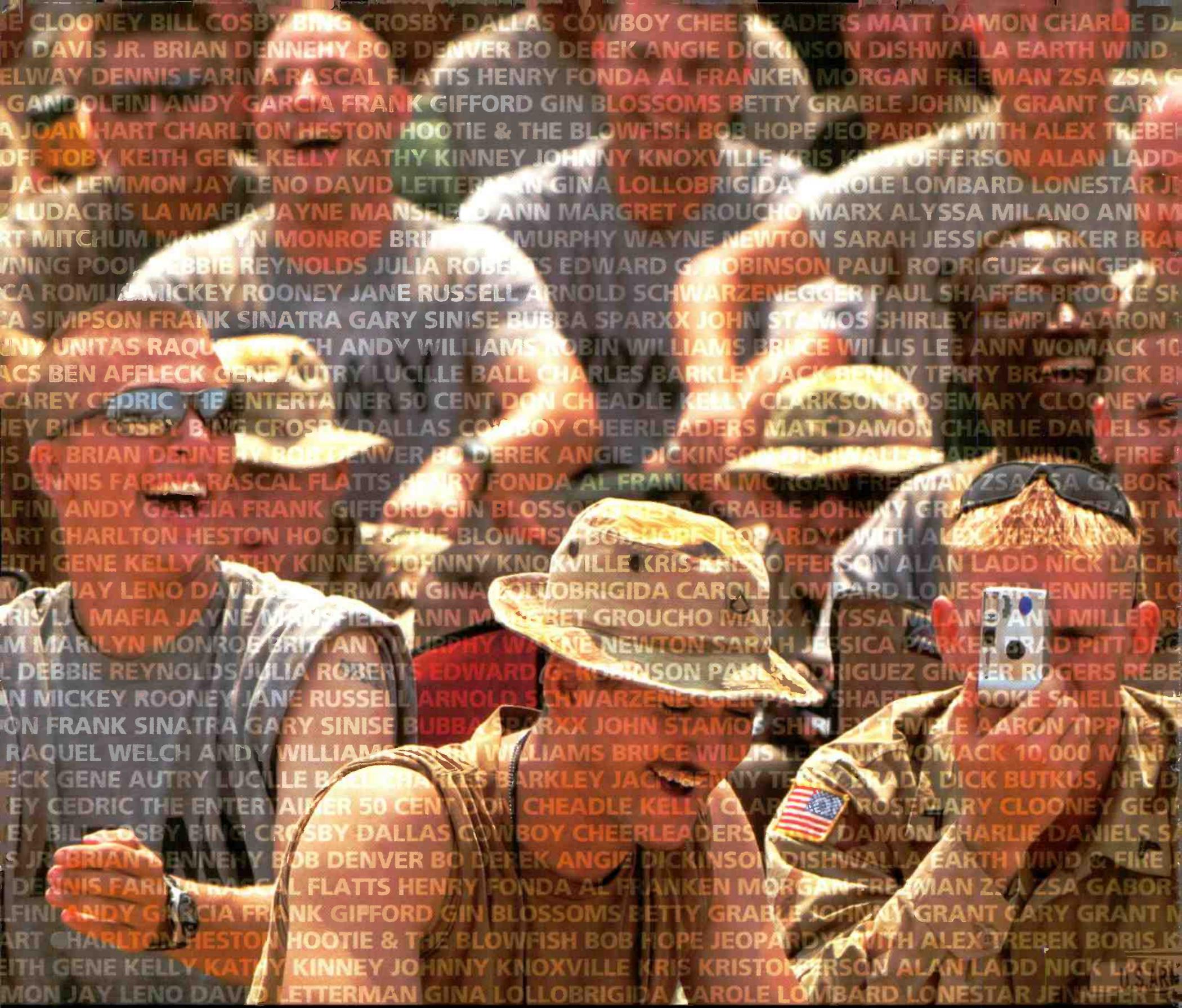
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No. 1

ON THE CHARTS

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360 DEGREES OF BILLBOARD

HOME FRONT

Events

LATIN
Join us at the Eden Roc to celebrate the 20th anniversary of the **Billboard Latin Music Conference & Awards**, the single most important Latin music industry event. 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

WOMEN IN MUSIC
Visit billboard.com and billboard.biz the week of Oct. 27 to watch highlights from the Women in Music breakfast, including exclusive interviews with honorees Ciara, Deborah Harry and Colbie Caillat.

Save The Music

A Modest Proposal For Government Intervention

BY TOMMY SILVERMAN

Now that the government has bailed out the banking system, it should take action to rescue the four major labels and the independent companies represented by Merlin. The U.S. recording industry, worth \$14 billion in retail value when George W. Bush took office, has fallen to \$9 billion today.

Could it be a coincidence that the music industry boom ended in 2000, at the peak of the American economy? Music has been one of this country's most important exports, and jazz, blues, rock'n'roll and hip-hop are all enjoyed worldwide. Rock'n'roll may have done more to bring about the fall of the Soviet Union than the CIA. A strong music business is a matter of national security.

The precedent for government intervention is well established. This year alone, Congress has authorized \$25 billion in loan guarantees for Fannie Mae and Freddie Mac, a \$700 billion asset relief package for banks and a \$25 billion bailout for Detroit automakers. If they're helping Motor City, shouldn't they do something for Motown?

Anyone who has been to MIDEM or any international trade conference is aware that almost every other Western country supports its music business. Our neighbors to the north get subsidies for Canadian recordings and videos, as well as content rules for airplay on radio and TV. In some Scandinavian countries, the government practically helps for A&R. The U.S. government spends nothing to support the American music scene.

As a result, artists like Feist and Amy Winehouse have been winning Grammy Awards right here in the United States. Could we face a future where the only Amer-

ican Grammy winners will be in the polka and Native American music categories? Of the four major labels, only the Warner Music Group is an American company; the others are owned by the Japanese, British or French. Just as the government prevented a Dubai company from safeguarding American ports, it should take steps to stop rock'n'roll from being owned by foreigners. At

The labels could also benefit from FCC rules requiring all radio stations to play at least 50% American content, at least 50% developing artists and at least 30% independent acts. The budget of Voice of America should be increased, from \$160 million to \$300 million per year, and Scott Shannon and Barry Mayo should be appointed to run the organization.

'Could it be a coincidence that the music business boom ended in 2000, at the peak of the American economy?'

—TOMMY SILVERMAN, TOMMY BOY RECORDS



At the very least, we should buy the Elvis Presley catalog back from the Japanese. Lou Dobbs would want it that way.

The government should only take a direct stake in labels as a last resort. But it could buy thousands of the CDs that have turned into toxic assets thanks to the rise of digital music. And there are several other actions it could take. Like the auto industry, the music business needs loan guarantees to retool to adapt to new technology. The government could fund a five-year, \$25 billion borrowing package. As a condition, it could limit salaries and bonuses, and temporarily eliminate golden parachutes for top executives.

The government should also provide artist subsidies to reduce album production. Between 2000 and last year, the number of new releases rose from 35,515 to 79,695, according to Nielsen SoundScan. This increase in production has created a glut, which the government could reduce by taking excess capacity offline, as it has done for agricultural commodities. It should establish a fund to buy back 20% of all U.S. artist CD returns, which it could then distribute to developing nations to spread American influence.

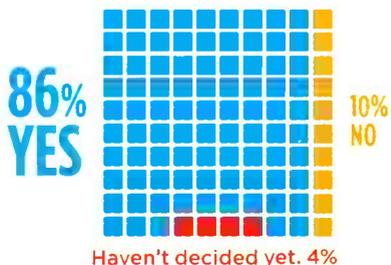
The recording industry is long overdue for a bailout, especially since its revenue trickles down to publishers, broadcasters, venues, artist managers, merchandise companies and recording studios. The United States spends about \$695 billion annually on defense, so it would be a bargain to secure our national security by stabilizing the music business. Now, more than ever, we need the recording industry's ability to infect the world with the sound and soul of America.

Tommy Silverman is founder/owner of Tommy Boy Records (tommyboy.com).

FEEDBACK

BILLBOARD.COM POLL

Guns N' Roses' "Chinese Democracy" is finally coming out before the end of the year, after a 14-year delay. Will you buy it? TOTAL RESPONSE: 4,673



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WANNA LALA
Music service returns
with four majors



STAR GAZING
Ticketmaster acquires
Front Line



RECESSION WORRIES
Economic risks facing
online music



SWITCH HITTERS
The challenges of
bilingual Latin acts



HIGH VOLTAGE
AC/DC's 'Ice' jolts
catalog sales

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16

>>> DR PEPPER MAKING GOOD ON GUNS OFFER

Dr Pepper is fulfilling a prior promise to provide every person in America a can of the soft drink if Guns N' Roses "Chinese Democracy" were to arrive in 2008, and it has revealed details of the plan. Fans can visit DrPepper.com Nov. 23, the day "Chinese Democracy" is released in the United States, register online and receive a coupon redeemable for a 20-oz. Dr Pepper wherever the drink is sold. The coupon is available for 24 hours and will expire Feb. 28, 2009.

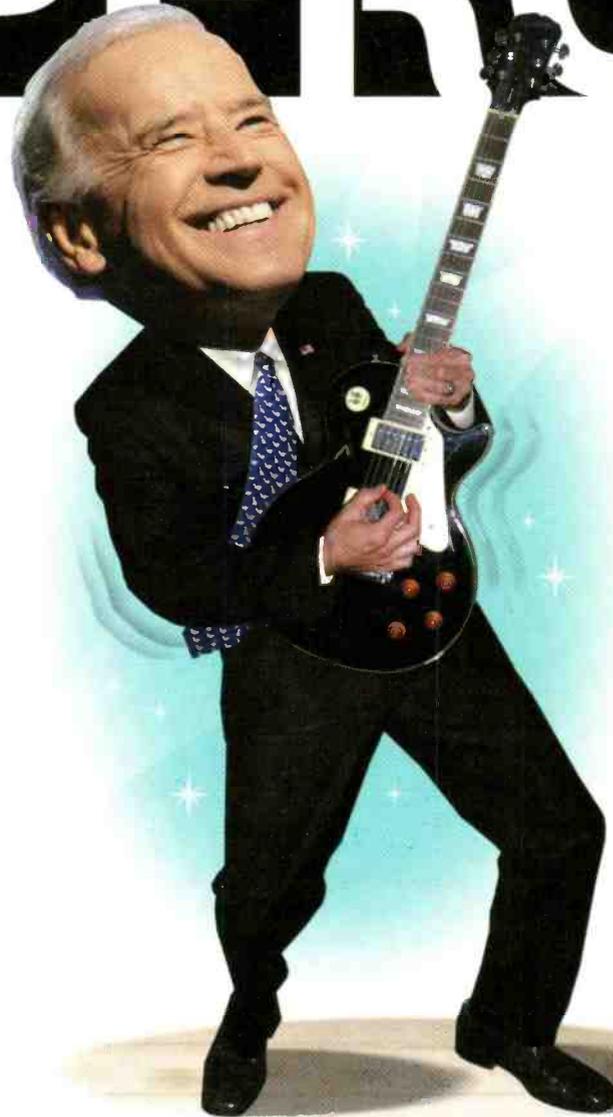
>>> MYSPACE MUSIC ADDS IODA

MySpace Music added thousands of independent labels to its service through a new deal with independent digital distributor IODA. Details of the agreement were not disclosed. MySpace Music has drawn criticism from some in the indie community for striking equity deals with major labels while not offering the same terms to indies.

>>> UMG BUNDLES WITH DELL

Universal Music Group is teaming with Dell to give customers the option of adding preloaded, digital rights management-free MP3s to new computers purchased from the company. Customers can purchase curated playlists organized by various themes, such as No. 1 songs and rock titans. A 50-song playlist will cost \$25 and a 100-song playlist will cost \$50, about half the usual per-track cost found at most online music retailers.

UPPER FRONT



POLITICS BY ANTONY BRUNO

JOE THE ROCKER

An Obama Victory Could Be Good News For Labels

If Barack Obama wins the election, the music business will get a valuable friend in Washington. But although stars from Bruce Springsteen to Jay-Z have stumped for the candidate, it won't be Obama himself.

Vice presidential hopeful Sen. Joseph Biden, D-Del., is one of the most influential members of Congress to champion legislation that protects intellectual property, and his election could help the entertainment industry promote its interests in Washington.

"Senator Biden has been particularly thoughtful about international theft of American property, criminal law in general and economic crimes against the country," RIAA senior VP of federal government relations Michele Ballantyne says. "He asks tough questions, he has always had terrific staff, and he doesn't mind taking a stand to protect American ingenuity."

Last year, Biden sponsored the RIAA-backed Perform Act, which sought to limit devices from recording and saving individual songs streamed from satellite and Internet radio services. And in April he proposed spending \$1 billion to help federal and local law enforcement implement technology to monitor peer-to-peer networks for illegal activity, such as child pornography, that could also be used to target music files. Most recently, Biden's past proposals to consolidate federal efforts to combat copyright infringement under a new "Copyright Czar" cabinet position found new life in the Prioritizing Resources and Organization for Intellectual Property Act, which was signed into law earlier this

month. Provisions to have the Department of Justice (DOJ) prosecute pirates were not included in the final version.

Biden sits on the highly influential Senate Judiciary Committee, through which all intellectual property-related bills pass, and he's the founder/co-chair of the Anti-Piracy Caucus. In 2002, he became the first member of Congress to hold a full committee hearing on piracy issues, which drew criticism for not in-

cluding Internet companies, and recommended that the DOJ get involved in prosecuting users of P2P file-sharing systems trading pirated content. He also introduced amendments that would have made it unlawful to tamper with the watermarks in digital rights management technology, although the bill they were attached to ultimately failed.

Also in 2002, Biden published a Los Angeles Times op-ed titled "High Tech Piracy Is

Jeopardizing American Jobs," which advocated the protection of entertainment industry content. "To borrow a phrase, a mind is a terrible thing to steal," Biden wrote. "But that is precisely what criminals do when they pirate the products of American innovators and artists. When they reproduce the work of musicians, actors, writers and

directors, they not only steal thousands of U.S. jobs and billions of dollars in profits, they steal the product of American imagination and creativity."

Biden's pro-copyright attitude may not be shared by the top of the ricket. Obama supports Net Neutrality laws, which would make it harder for access providers to block P2P networks, and he has talked about updating copyright law. Perhaps worst of all for the entertainment business, copyright reform activist and Stanford law professor Lawrence Lessig—Biden's opposite in terms of his views on intellectual property—is rumored to be on the short list for the chief technology officer position that Obama has talked about adding to the cabinet.

Some of Biden's views may stem from his committee position. "A lot of this just goes with the flow of what the Judiciary Committee traditionally does," says a representative for Public Knowledge, a group that favors expanding fair-use rights. Biden also has no history of taking money from the entertainment industry. According to the Federal Election Committee, Biden has not received any campaign donations from either the Motion Picture Assn. of America or the RIAA since 2000, and the Obama-Biden campaign is not accepting donations from lobbying groups.

It's possible that an Obama-Biden win would be a mixed blessing for the music business. But as copyright issues become more important, the music business needs all the friends in Washington that it can get. ♦♦♦

>>> KERRANG! TOUR RETURNS IN 2009

The Kerrang! Relentless Energy Drink Tour will return in 2009, hitting 15 cities across the United Kingdom and Ireland. The branded rock tour will include more dates than last year and will be headlined by Mindless Self Indulgence. It will also feature Bring Me the Horizon, Black Tide and In Case of Fire. The tour kicks off Jan. 13 at Belfast Mandela Hall and wraps up Jan. 30 at London's Brixton Academy.

>>> IPHONE SALES DRIVE APPLE Q4

Apple said its fiscal fourth-quarter net income rose 26% from the same period last year, driven by growing sales of the iPhone as well as strong sales of iPods and Macintosh computers. The iPhone was a particularly strong performer in the quarter, thanks to the release of a second-generation handset. During the quarter, 6.9 million handsets were sold, compared with 1.1 million from the same period last year. Shipments of Macintosh computers totaled 2.6 million, presenting 21% unit sales growth and 17% revenue growth from the year-ago quarter.

>>> OPERA STAR JENKINS INKS WARNER DEAL

Mezzo soprano Katherine Jenkins has left Universal Classics & Jazz for an exclusive worldwide partnership with Warner Music Entertainment, a division of Warner Music Group. The opera singer and her management company Bandana Management will work with WME on her career, sharing revenue across a "broad creative and commercial mix." The deal will cover recorded music as well as such revenue streams as sponsorships and merchandise. The first release under the 360-degree deal with WME will be an album recorded with producer David Foster.

ROCK BY KAMAU HIGH

Nutty Anniversary

Animated Trio Has 'Undeniable' Ambitions

Like most major pop acts, Alvin and the Chipmunks have big plans for their anniversary. Fifty years after the release of their first single, "The Chipmunk Song," the animated trio will release "Undeniable," an album of covers (Led Zeppelin's "Rock and Roll," Bon Jovi's "Livin' on a Prayer" and Bob Marley's "Three Little Birds"), new songs and remixes on Razor & Tie.

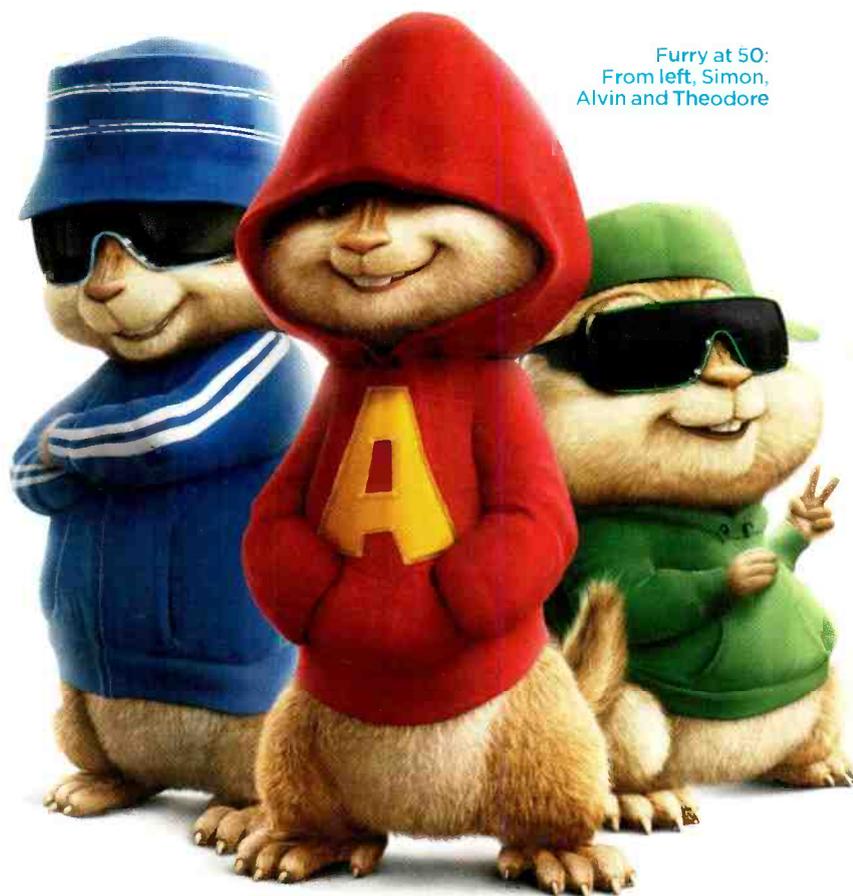
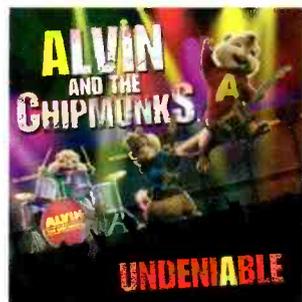
Although the Chipmunks have released 44 albums, they came back into fashion last year with the CGI and live-action movie "Alvin and the Chipmunks" and its soundtrack, which sold 886,000 copies, according to Nielsen SoundScan.

"Undeniable," which comes out Nov. 4, could benefit from that attention. "The album has a sophisticated sound," says Ross Bagdasarian Jr., the owner of the Chipmunks franchise and son of its original creator. "The musician-ship is really first-rate, so it's not some kiddie version of those songs."

In keeping with that idea, the Chipmunks' version of Journey's "Don't Stop Believin'" will be worked to rock and talk stations, while the kid-focused material will be taken to outlets like Radio Disney.

To promote the new album, Razor & Tie is running a tongue-in-bulging-cheek contest seeking a new lead singer to replace Alvin, who has left the band due to creative—or perhaps created—differences. A video is being finished for the first single, "Shake Your Groove Thing," while a new video for "We're the Chipmunks" will incorporate historical footage from the group's career. A direct-response TV advertising campaign featuring Bagdasarian will run on QVC in November.

"It's a broad brand, and that's how we're going to market it," Razor & Tie co-owner Cliff Chenfeld says. "We're going to get the kid audience and we're going to go broader than that." ...



Furry at 50: From left, Simon, Alvin and Theodore

DIGITAL BY ANTONY BRUNO

CLOUD-Y VISION

Lala's New Business Model Raises Questions For Publishers

Critics claim that record label executives have spent the digital revolution with their heads in the clouds. Turns out that may just be where they belonged.

In backing the "virtual ownership" model introduced by the newly relaunched Lala music service, record labels are entering a potentially dicey corner of the digital landscape known as "cloud computing."

The term refers to the concept of information and content stored on the Internet and temporarily delivered to computers or other access devices rather than being permanently downloaded. From a technology standpoint, what Lala is doing isn't so different from subscription services like Napster and Rhapsody.

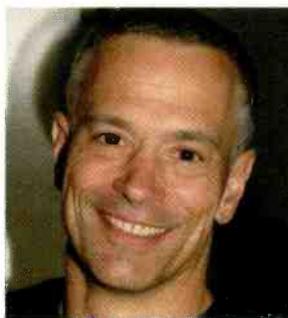
But Lala has a whole new business model. Users of subscription service pay a flat monthly fee; each time a song

is played, those services pay labels and publishers a fee that amounts to about a penny per stream. Lala offers users the ability to stream a song as many times as they like for a 10-cent fee, from which Lala pays labels and publishers an undisclosed percentage. And those songs can only be played from a computer or digital music player connected to the Internet.

That's the dicey part. Lala's model is based on the expectation that some users will eventually buy and download MP3 files—for a price of 79 cents, if they already purchased a 10-cent stream—to play on an iPod or another device. So far, about one-third of those who bought streaming rights went on to purchase a permanent download.

"Consumers have demonstrated that they're willing to pay a premium for portability," Warner Music Group executive VP of digital strategy and business development Michael Nash says. "While there's much greater ubiquity of Internet connectivity... you still have

a situation where the Web-based consumer experience doesn't satisfy all consumers' needs or demands."



'For anything going into the digital realm the rights holders are going to have to rethink how they license.'

—GEOFF RALSTON, LALA

Will that always be the case? In less than 10 years, wireless Internet access is expected to blanket the country through both WiFi and next-generation wireless networks. When MP3 players, mobile phones and even automobiles can stay connected to the Internet at all times, the need to download a file could be replaced by the ability to simply access it from the cloud.

"It will be unusual under almost any circumstance not to be able to connect into the Web one way or another," says Geoff Ralston, Lala CEO and the creator of a cloud-computing e-mail program that eventually became Yahoo Mail. "In a sense, worrying about files will become an anachronism."

That would force a major overhaul in music licensing. Mechanical royalties contribute about 35% to the average large publishing company's revenue, based on some estimates, of which digital represents about one-third. Without downloads, that bucket could dry up.

"It wreaks havoc on an economic model if this becomes the way to experience music," says Jeff Levy, a partner at law firm Roberts, Ritholz, Levy,

Sanders, Chidekel & Fields. "It changes what it means to own something, and that has tremendous consequences for publishers."

Of course, this future is still years away, and NMPA president/CEO David Israelite says he's confident the industry will be able to adapt, based on the new rate structure set by the Copyright Royalty Board earlier this month.

"It's an important issue to keep an eye on," he says. "But now that we've addressed interactive streaming and limited downloading, that will provide a model for some ground rules for how we get paid and it'll make it easier for the next wave of technology."

If current rules don't apply, the CRB will start setting rates every five years instead of every 10 to address these new issues. Which is what Lala's Ralston expects will be necessary.

"I have no doubt that there will be complex negotiation in the future," he says. "This will be true for every form of media including film, TV, books, music. For anything that's going into the digital realm, the rights holders are going to have to rethink how they license." ...

● Create music, ● Create a melody.
● Create a soundtrack, Create an atmosphere. Create effects,
● Create an experience. Create genres, Create a movement.
● Create a beat, Create verve.
● Create a tone, Create a mood.
● Create a chorus, Create unity.
● Create a compilation, Create integration. Create a mix, Create synergy. Create lyrics, Create a voice. Create a bassline, Create a foundation. Create modulations, Create variety.
● Create a crescendo, Create impact. Create automation, ● Create simplicity. Create a harmony, Create collaboration.
● Create instrumentals, Create flair. Create improvisation, ● Create originality. Create sound, ● Create substance.

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Abu Dhabi

TICKETING BY RAY WADDELL

Clash Of The Titans

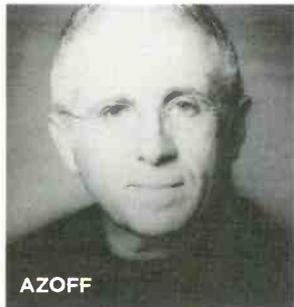
What Ticketmaster's Acquisition Of Front Line Means For The Music Business

Ticketmaster's blockbuster agreement to acquire a controlling equity interest in Irving Azoff's Front Line Management Group is the most dramatic salvo yet in its ongoing struggle with Live Nation for supremacy in the live music market. ¶ As part of the deal (billboard.biz, Oct. 23), Ticketmaster will acquire the minority equity stake in Front Line currently held by Warner Music Group for about \$123 million in cash. Front Line founder/CEO Azoff will become CEO of what will become known as Ticketmaster Entertainment. ¶ Here's how the deal could affect the various stakeholders:

IRVING AZOFF

No one emerges from this deal looking better than Azoff. The legendary manager and former label head and film producer has worked with fellow manager Howard Kaufman to develop Front Line into the world's most powerful management company. With the sale of the company to Ticketmaster, Azoff suddenly finds himself at the helm of the ticketing giant at a time when touring drives the music business train.

He'll also profit handsomely from the sale. Under the deal, Azoff will relinquish an unspecified amount of equity in Front Line for restricted stock awards representing about 4.5% of Ticketmaster's stock.



AZOFF

TICKETMASTER

With master strategist Azoff at the helm—and with his leverage as manager of some of the world's top touring acts—Ticketmaster just became much more than a ticketing company. Azoff already has publishing, recording, merchandising, branding and sponsorships in his toolbox. Will concert promotion be next?

Ticketmaster, which contracts primarily with venues, is the dominant player in this critical space. Ticketing has become the keys to the kingdom in the interaction between fans and artists. Ticketmaster and Live Nation both want to hold those keys, but ultimately they are in the artists' pockets. The highest stakes going forward will be won and lost in artist relationships, and now Ticketmaster is sitting on pocket aces.

LIVE NATION

Live Nation, which is preparing to start its own ticketing company next year, has made inroads into Ticketmaster's business, most recently by

signing a deal with facility management firm SMG (billboard.biz, Sept. 11). And, as the world's largest promoter, Live Nation has significant leverage of its own with its wealth of content.

Live Nation's primary selling point in striking its multirights deals with acts like Madonna, U2, Nickelback and others has been the synergy brought by vertical integration. But a multifaceted, diversified Ticketmaster will provide competition.

Still, Live Nation holds the touring checkbook. Front Line represents a wide range of major touring artists, many of whom frequently tour and play concerts promoted by Live Nation, although Azoff has always maintained a close relationship with Live Nation

competitor AEG Live, a division of Anschutz Entertainment Group. The question is, How motivated will Front Line acts be to tour for Live Nation? By and large, that will be a management call.

ARTISTS AND MANAGERS

Within the Front Line network, individual managers have always retained autonomy to choose how their artists tour and how their shows are ticketed, at least to the degree that existing ticketing contracts allow.

Should a Front Line act now be considered part of the Ticketmaster family? Not necessarily. It's worth noting that managers work for the act, not vice versa, and managers are

beholden to make the best deals for their clients, regardless of affiliation. Sometimes that will mean playing for Live Nation.

It's highly doubtful that Azoff will pressure managers to align their artists with Ticketmaster just because it's Ticketmaster. That said, Ticketmaster will no doubt seek to expand its own diversification into realms like merchandising, branding and licensing. Plus, with the multiplatinum success of the Eagles' 2007 set "Long Road out of Eden," which was sold exclusively at Walmart, Azoff has shown he can release an album without a record company.

VENUES

Live Nation owns the overwhelming majority of amphitheatres in North America, so what's really at stake in terms of venue ticketing contracts are arenas. When it comes to signing new deals, these venues now face some tough decisions.

Live Nation brings tons of content, and has formidable acts like the aforementioned U2, Madonna and Nickelback locked down for years. But those three talents all primarily play arenas, and just as managers must serve their clients, so must Live Nation present its artists in the best venue. At some point options diminish, and there is little doubt a Live Nation tour will have to play a Ticketmaster building. Arenas will have to make sure their venue is the best option.



'Azoff suddenly finds himself at the helm of the ticketing giant at a time when touring drives the music business train.'

>>> U2 RECEIVES 1.6 MILLION LIVE NATION SHARES

U2 will receive an estimated \$19 million worth of Live Nation shares as part of a 12-year deal the band signed with the concert promotion company earlier this year. Los Angeles-based Live Nation on Oct. 16 registered 1.6 million shares to U2 in a regulatory filing with the Securities and Exchange Commission. The agreement between U2 and Live Nation, announced in March, includes worldwide touring, merchandising and the band's U2.com Web site.

>>> IMEEM TO CUT STAFF

Ad-supported music streaming service imeem is cutting 25% of staffers (20 positions) across its entire organization. The company said that given the current economic climate, cutting costs was necessary to secure its future business. "Making these cuts now will help imeem maintain our growth trajectory and reach the business' full potential," an imeem representative said in a statement. The company declined to comment on reports that it had put itself up for sale.

>>> UNDERAGE FEST SET TO GO INTERNATIONAL

The Underage Festival, staged in London's Victoria Park in August for 14- to 18-year-olds only, is eyeing an expansion into international markets. Organizers declined to comment on the territories the event would target. The Underage Festival grew out of the Underage Club brand, which has a Christmas event at London's Scala Dec. 20. Last year's lineup for the festival, which books mainly alternative acts, included the Rascals, Operator Please, Foals, Glasvegas and Florence and the Machine.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Courtney Harding, Kamau High, Andre Paine, Mitchell Peters and Jen Wilson.

HOME FRONT

360 DEGREES OF BILLBOARD

LEVINE NAMED EXECUTIVE EDITOR OF BILLBOARD

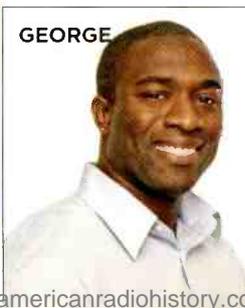
Robert Levine has been named executive editor of Billboard, where he will oversee the editorial operations of the print magazine as well as the industry-focused Web site Billboard.biz.

Levine will be based in New York and will report to Billboard editorial director Bill Werde. He replaces Werde, who was promoted in August.

For the past four years, Levine was a freelance journalist covering music, technology and pop culture for the New York Times, Rolling Stone, Portfolio, Fortune and Vanity Fair. Before that, he worked as an editor at Wired and New York, where he edited features and cover stories.



LEVINE



GEORGE

He also teaches at the City University of New York's Graduate School of Journalism.

Levine has a B.A. from Brandeis University, an M.S.J. from Northwestern University's Medill School of Journalism and a pair of Neil Peart's drumsticks that he uses to play the videogame "Rock Band."

CHART DEPARTMENT PROMOTIONS

Raphael George, who has been senior chart manager of R&B/hip-hop since 2007, has been promoted to associate director of charts for Billboard and sister publication Radio & Records. He succeeds Silvio Pietrolungo, who was recently elevated to director of charts.

In his new role, George will help supervise all aspects of the charts for both brands with direct oversight of the day-to-day operations related to the radio-based charts. He joined Billboard in 2005 after a 12-year career in radio, which included a seven-year run as assistant

PD at urban WPHI Philadelphia.

Keith Caulfield has been promoted to senior chart manager/analyst. Caulfield has added management of the Billboard 200 to his cache of nine other album charts, and will also author the Over the Counter column. He is based in Los Angeles and is a 10-year veteran of the chart department.

Gordon Murray, who has also been with the publication for 10 years and oversees seven charts while also serving as Billboard research manager, has been appointed Dance chart manager. Gary Trust has taken on management of the Mainstream Top 40 chart and editing duties of the Billboard Canadian Bulletin, a weekly e-mail push product distributed to the most influential music industry executives north of the border. Trust also manages the Pop 100, Adult Contemporary and Adult Top 40 charts.

"Raphael, Keith, Gordon and Gary have long been vital contributors to the ever-expanding menu of chart offerings we produce each week," Pietrolungo says. "Their expanded roles will strengthen our team as we chart the future course of the always evolving music industry."

FOR YOUR CONSIDERATION

"All hail the new diva." BILLBOARD

JENNIFER HUDSON

"A super solo start for this Dreamgirl." USA TODAY

- Enters at #2 on the Billboard Top 200 and R&B/Hip-Hop Albums Charts
- Over 217K albums sold first week – already nearly Gold!
- Biggest First Week for a debut R&B Female Artist since 2004!
- Top 5 Urban Mainstream Radio & # 1 at Urban Adult Radio – Now Impacting Top 40!

The Breakthrough Artist of the Year!

LEONA LEWIS

"Wow, Talk about a Star Is Born! You're the real deal!" OPRAH WINFREY

OVER 5 MILLION ALBUMS SOLD WORLDWIDE!

- #4 Best Selling Artist Worldwide in 2008
- Certified Platinum in the U.S. – over 1,200,000 sold
- "Bleeding Love" is the biggest selling single of the year!
- The first time in music history that a debut album by a British artist – male or female has entered at #1 on the Billboard Top 200
- "Better In Time" – second single is already top 5 at Top 40 radio!

"The sound of a star being born." HOUSTON CHRONICLE

JAZMINE SULLIVAN

"This year's answer to Amy Winehouse's Back to Black." PEOPLE MAGAZINE

- #1 Debut on the R&B Core Store charts and #6 on the Top 200 Album chart
- Nearly 150,000 albums sold in the first 3 weeks!
- "Need U Bad" was #1 for 4 weeks at R & B
- "Bust Your Windows" already Top 10 at Urban Mainstream!

A Worldwide Breakthrough _KINGS_OF_LEON_



"Kings of Leon rule again on their fourth album." PEOPLE

OVER 1 MILLION ALBUMS SOLD WORLDWIDE
IN THE FIRST 4 WEEKS!

- #5 Debut on the Billboard Top 200
- #1 Digital Album Debut & #1 Alternative Debut
- #1 Album and #1 Single in the UK week of release!
- Already 2X Platinum in the UK & Ireland and Platinum in Australia & New Zealand!
- "Sex on Fire" Top 5 at Modern Rock Radio and growing



BREAKING ARTISTS

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$14,111,593 (£7,222,935) \$85.96/\$84.01	DOWNLOAD FESTIVAL Donington Park, Castle Donington, England, June 13-15	166,645 180,000 three days	Live Nation-U.K.
2	\$6,396,487 (£3,216,465) \$129.26/\$99.43	HARD ROCK CALLING FESTIVAL Hyde Park, London, June 28-29	57,561 60,000 two days one sellout	Live Nation-U.K.
3	\$4,429,452 (£2,233,600) \$99.16	IRON MAIDEN Twickenham Stadium, London, July 5	44,672 51,754	Live Nation-U.K.
4	\$3,169,265 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Oct. 14-15, 17-19	20,852 21,271 five shows two sellouts	Concerts West/AEG Live
5	\$2,738,064 (£1,368,765) \$90.02	MICHAEL BUBLÉ O2 Arena, London, July 23-24	30,417 30,600 two shows	Live Nation-U.K.
6	\$2,711,881 (£1,360,000) \$79.76	JACK JOHNSON Hyde Park, London, July 2	34,000 sellout	Live Nation-U.K.
7	\$1,389,256 \$124/\$39	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO Allstate Arena, Rosemont, Ill., Oct. 19	18,078 sellout	Ralph Hauser Promotions, VIVA Entertainment, Cardenas Marketing Network
8	\$1,233,740 \$120/\$85/\$55	NEIL DIAMOND Jobing.com Arena, Glendale, Ariz., Oct. 10	13,126 sellout	Concerts West/AEG Live
9	\$1,124,086 \$316.55/\$65	MARY J. BLIGE, ROBIN THICKE Radio City Music Hall, New York, Oct. 2-3	10,888 11,896 two shows	Live Nation, Haymon Entertainment
10	\$1,103,185 \$120/\$85/\$55	NEIL DIAMOND American Airlines Center, Dallas, Oct. 16	13,850 sellout	Concerts West/AEG Live
11	\$1,092,750 \$120/\$85/\$55	NEIL DIAMOND Toyota Center, Houston, Oct. 14	13,383 sellout	Concerts West/AEG Live
12	\$1,075,981 (£591,465) \$63.67	NICKELBACK O2 Arena, London, Sept. 19	16,899 17,000	Live Nation-U.K.
13	\$972,952 (£495,000) \$73.71	DEF LEPPARD Manchester Evening News Arena, Manchester, England, June 20	13,200 sellout	Live Nation-U.K.
14	\$936,572 \$145.50/\$55.50	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO American Airlines Arena, Miami, Oct. 18	10,773 sellout	Ralph Hauser Promotions, VIVA Entertainment, Cardenas Marketing Network
15	\$921,753 \$77.50/\$37.50	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA Staples Center, Los Angeles, Oct. 8	13,699 sellout	Live Nation, AEG Live
16	\$874,837 \$78/\$38	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, COLBY O'DONIS Verizon Center, Washington, D.C., Oct. 2	13,213 sellout	Live Nation
17	\$863,370 \$120/\$85/\$55	NEIL DIAMOND San Diego Sports Arena, San Diego, Oct. 7	10,651 sellout	Concerts West/AEG Live
18	\$861,740 \$75/\$35	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, COLBY O'DONIS Allstate Arena, Rosemont, Ill., Oct. 4	13,815 sellout	Live Nation
19	\$854,705 \$175/\$45	LUIS MIGUEL Dodge Arena, Hidalgo, Texas, Oct. 8-9	9,111 two sellouts	Live Nation, in-house
20	\$843,901 (£430,575) \$73.50	DEF LEPPARD National Exhibition Centre, Birmingham, England, June 18	11,482 11,500	Live Nation-U.K.
21	\$819,797 (£456,788) \$58.33	NICKELBACK Manchester Evening News Arena, Manchester, England, Sept. 15	14,055 14,500	Live Nation-U.K.
22	\$815,302 (£412,500) \$74.12	DEF LEPPARD Sheffield Arena, Sheffield, England, June 23	11,000 sellout	Live Nation-U.K.
23	\$812,856 (£412,500) \$73.90	DEF LEPPARD Wembley Arena, London, June 26	11,000 sellout	Live Nation-U.K.
24	\$774,331 \$120/\$85/\$55	NEIL DIAMOND AT&T Center, San Antonio, Oct. 12	10,492 sellout	Concerts West/AEG Live
25	\$768,596 \$72/\$62/\$52	KATHY GRIFFIN Chicago Theatre, Chicago, Oct. 12, 14-16	12,775 14,202 four shows one sellout	MSG Entertainment, Live Nation
26	\$760,645 \$67.50/\$27.50	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, COLBY O'DONIS Quicken Loans Arena, Cleveland, Oct. 3	14,040 15,758	Live Nation, in-house
27	\$752,409 (£410,690) \$64.12	NICKELBACK Wembley Arena, London, Sept. 21	11,734 12,000	Live Nation-U.K.
28	\$730,095 (£368,213) \$74.36	JACK JOHNSON Watergate Bay, Newquay, England, July 6	9,819 10,000	Live Nation-U.K.
29	\$714,056 \$105/\$47.25	SANTANA, SALVADOR SANTANA BAND MGM Grand Garden, Las Vegas, Oct. 4	9,100 9,507	Live Nation, in-house, Andrew Hewitt Co.
30	\$709,695 \$95/\$55	ROBIN WILLIAMS Fox Theatre, Detroit, Oct. 3-4	9,603 9,662 two shows	Live Nation, Olympia Entertainment
31	\$703,036 (£351,638) \$74.97	MICHAEL BUBLÉ Echo Arena, Liverpool, England, July 20	9,377 9,400	Live Nation-U.K.
32	\$702,645 (£351,188) \$75.03	MICHAEL BUBLÉ Metro Radio Arena, Newcastle, England, July 18	9,365 9,400	Live Nation-U.K.
33	\$693,822 (£387,530) \$58.19	NICKELBACK National Exhibition Centre, Birmingham, England, Sept. 18	11,924 12,000	Live Nation-U.K.
34	\$692,704 (£385,450) \$58.41	NICKELBACK Sheffield Arena, Sheffield, England, Sept. 16	11,860 12,000	Live Nation-U.K.
35	\$691,372 (8,647,550 pesos) \$67.96/\$18.39	DRAKE BELL Auditorio Nacional, Mexico City, Oct. 16	19,132 two sellouts	CIE



JOHN

Keys To The Kingdom

Elton John's 'Red Piano' Goes Global

Elton John's celebrated "Red Piano" residency in Las Vegas has been a monster hit, and now it's getting ready for a trip around the world.

Beginning Nov. 19 in Birmingham, England, "Red Piano" will play doubles in Liverpool and Manchester and also hit Germany, Denmark, Finland, Sweden and Norway. The international shows, booked by Keith Bradley at London-based 21st Artists, follow the Oct. 28 release of "The Red Piano Collection," a Best Buy exclusive available as a two-DVD/two-CD set in standard definition and Blu-ray, as well as a three-LP vinyl package. The project features the 14-song performance of the "Red Piano" show and a documentary about its creation.

During its Las Vegas residency at the Colosseum at Caesars Palace, "Red Piano" has raked in about \$140 million from more than 200 shows since 2004, according to John's camp. That's a honking \$700,000 per night in gross ticket sales at a venue with a capacity in the 4,100 range.

The Colosseum may be the "house that Ce-line built," but it's clear that John has found a home at Caesars. He's got a permanent merch store in the sprawling hotel complex, and his presence (like the venue's other residents, Cher and Bette Midler) is everywhere. But even while blowing out the box office at Caesars, John has continued to tour the country to great success, with grosses of about \$30 million this year. "The brand is stronger than ever," John's longtime agent Howard Rose says.

Hence the traveling version of "Red Piano," which cost some \$2 million-\$3 million, Bradley says. Acknowledging the expense and sweat equity of taking the production on tour, "The idea is to amortize it over more shows," he says. So far, so good: The upcoming European dates are pretty much clean, and more are in the planning stages.

"The original show was built and designed around a theater at the Colosseum, an extremely wide stage that was raked," Bradley says. "One of the things we considered when we looked at the room originally was scale, the

size everything had to be. When we put the letter 'E' together, we used all the green neon gas that existed in North America at the time. We had to then think about how we do that for a traveling show."

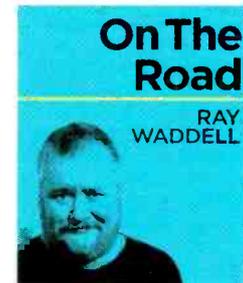
Neon, as production managers know, doesn't travel particularly well. "When we toured it, we decided when we made the letters, which are obviously going up and down in the air all the time, to make them out of LED that just looks like neon," Bradley says. "That's much more expensive to manufacture but much more robust in terms of traveling and putting together. Tait [Towers] did the job in Pennsylvania—they do great work. It's kind of complex. Neon's not just on and off, it does tricks. So to duplicate that is very complicated, circuitry-wise."

Producers also had to build a raked stage that could be loaded in and out with relative ease. "Putting something into a theater, you spend a lot of time putting it in once, but once it's in, it's in for the run until you take it back out

again," Bradley says. "Here, we're bouncing in and out of arenas in a day, so there are two sets of rigging going around, with all the trussing upstairs and all the drapes and all that type of gear goes ahead of us. There were a lot of logistics switching it to arena from theater."

John is committed to "Red Piano" shows in Vegas through April 2009. He owns the show and could take it on the road stateside if he so chose when Vegas is done. "After that point, we could actually move the touring system to anywhere on the continent or even take it further afield," Bradley says. "But it would take quite a few sea containers to move it, so once you land somewhere you need to be doing 15 or 20 shows to make it make any sense."

Rose says, "At this point there are no plans to come to North America with that show," adding it's a possibility "somewhere down the road, but not in the short term."



On The Road

RAY WADDELL

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COUNTRY BY KEN TUCKER

Fading Glory

Best-Of Collections Face Worst Of Times

Rascal Flatts' upcoming album release will provide the latest test for the viability of a flagging retail standby: the single-artist hits collection.

As one of the top-selling acts of any genre in recent years, Rascal Flatts appear well-positioned to sell many copies of its "Greatest Hits Volume 1," which will be re-released Oct. 28 on Disney Music Group's Lyric Street Records.

But even though the pop-country band has sold 17.2 million albums in the United States since it first broke in 2000, Lyric Street

278,000 units, while Radiohead's "The Best of" (Capitol) has sold 82,000 units of its single-disc version and 37,000 of its double-disc edition since its release in June, sharply off the sales pace of its previous albums. D'Angelo's "The Best So Far" (Virgin), another June release, has sold 12,000 units.

When Virgin released the D'Angelo collection, it sweetened the package by adding a bonus DVD of videos.

"Even five to six years ago, the value was more derived from . . . the tracks themselves and the order of the tracks," says Bill Gagnon,

senior VP of catalog marketing North America at EMI Music Marketing. "Recently, the digital marketplace has made it so consumers can do a lot of that on their own. So we have to come up with different content."

Although initial sales of "The Best So Far" haven't been especially strong, Gagnon says he expects the title will remain a steady seller through time.

"When the greatest-hits album is an event record, with a major TV platform, you can blow it out," he says. "If it's a standard greatest-hits package, it can do OK out of the box and then it will sell consistently throughout its life."

Despite the challenges posed by single-track downloads at Apple's iTunes Store and unauthorized file-sharing networks, some industry observers believe greatest-hits packages are still viable for the foreseeable future.

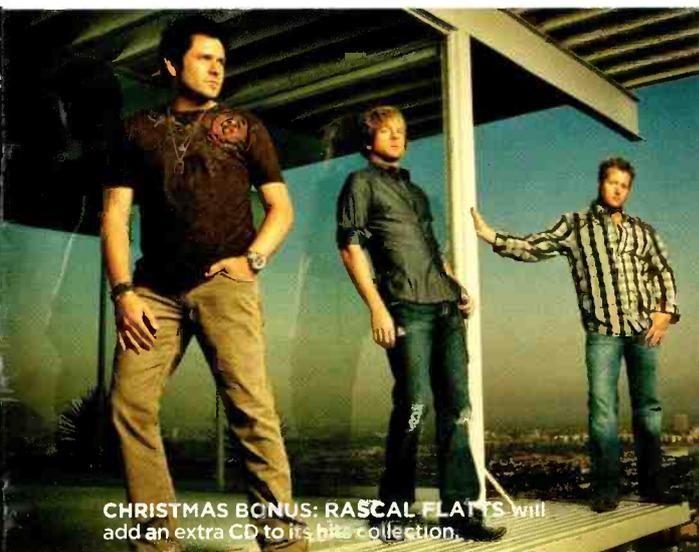
"Every artist is different, some have a stronger fan base than others, some are more single-driven," RCA Music Group executive VP/GM Tom Corson says. "One size does not fit all, and we're going to create a custom plan for each of these artists."

"Closer: The Best of Sarah McLachlan" (Arista), which includes bonus tracks and is also available as a limited-edition two-disc set, has sold 57,000 copies in the two weeks since its release, according to SoundScan.

Meanwhile, Target will be exclusive retailer of the CD version of Christina Aguilera's "Keeps Gettin' Better—A Decade of Hits" (RCA), which will include a DVD of her videos and is due Nov. 11. Individual tracks will be available as digital downloads and ringtones.

"One of the major opportunities moving forward is going to be with branded exclusives or some kind of branded release," Corson says. "If you're a retailer or a brand of any type and you have the opportunity to partner for a hits exclusive with a really great artist brand, what a great opportunity. The artist can benefit because maybe if he went down the traditional sales path it might not be quite as meaningful financially."

Additional reporting by Gail Mitchell and Ed Christman.



CHRISTMAS BONUS: RASCAL FLATTS will add an extra CD to its hits collection.

realized it needed to provide fans with an incentive to goose sales of the compilation.

To that end, the label is adding a holiday sales hook to "Greatest Hits Volume 1" by including a limited-time bonus CD of three Christmas songs, only one of which will be available as a digital download, according to Greg McCarn, VP of marketing, sales and media at Lyric Street.

"We felt like this was the best way to handle the bonus material so that we can all sell records together," McCarn says of the label's partnership with retailers.

Ben Kline, executive VP of sales, marketing and new media at Universal Music Group Nashville, warns that greatest-hits collections are "a dying breed" and agrees that new approaches are needed to market them.

"Either you load it up with a bunch of tracks and create a value proposition or [make them] relatively inexpensive," Kline says. "You can't expect people to pay the equivalent of \$1.50 a track when they can get it online for 99 cents . . . They have to believe there's a value or they won't buy."

While some multi-artist compilations such as the "Now That's What I Call Music" series continue to thrive, recent sales of single-artist hits collections have been decidedly mixed.

Garth Brooks' 2007 collection "Ultimate Hits" (Pearl), which featured 34 songs, including four new ones and bonus material, has sold 1.9 million copies in the United States, according to Nielsen SoundScan.

By contrast, Faith Hill's 2007 compilation "The Hits" (Warner Bros. Nashville) has sold

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Recession Exposure

Tech, Ad Weaknesses Leave Digital Music Vulnerable

There's a great line from "The Sopranos" when Tony Soprano is screaming at his captains to stop blaming the economy for failing to "earn" and asks consigliere Silvio Dante to cite the two industries that are traditionally recession-proof.

His response? "Certain aspects of show business and our thing."

That theory will be tested as the global financial crisis paves the way for a new era of consumer frugality that could have a noticeable impact on the digital music space.

The relatively low cost of digital music, particularly 99-cent downloads, means that such purchases won't be the first expense consumers cut if spending gets tight. But digital music isn't just entertainment. It's also part of the consumer technology business, which faces significant exposure to economic downturns.

Since iPod owners only buy an average of 25 songs per year, the growth in the a la carte download market has been dependent on sales of MP3 players bringing new users to the market. According to NPD Group, 66% of those who buy MP3 players are first-time owners, compared with 28% buying replacement devices.

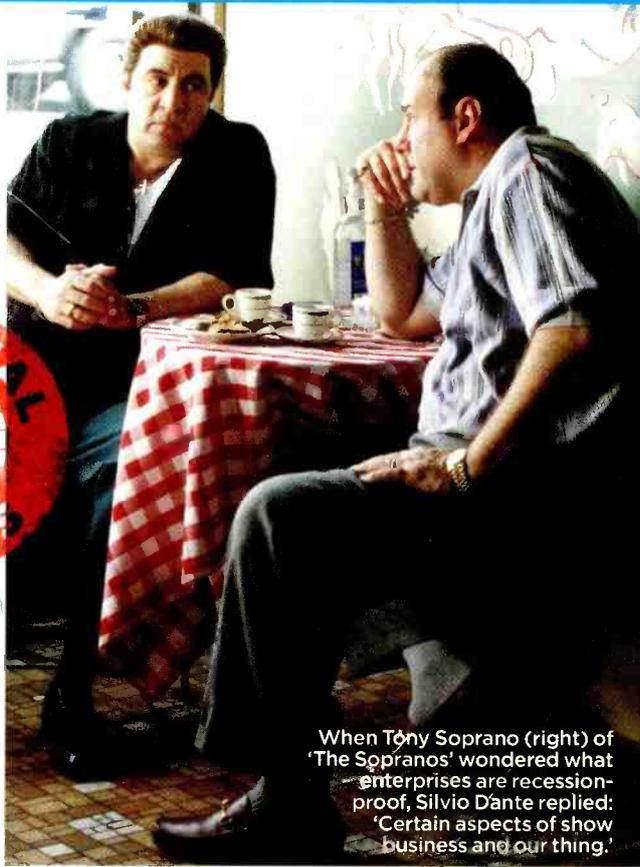
As a result, digital download sales spike every Christmas. After leveling off in the early months of the new year,

they set a higher bar for music downloading activity until the next holiday season. That cycle might stop if penny-pinching families start cutting back on entertainment products.

"Entertainment can be entirely recession susceptible," NPD Group analyst Russ Crupnick says. "A lot of this really depends on what happens with iPod sales. If people... buy fewer new or replacement iPods, you will see the next stair step of digital music be a lot lower."

The early signs aren't good. In an August NPD Group study, 37% of those surveyed said they plan to spend less on entertainment-related products and services this year than last. Only 11% said they intend to spend more, a drop from 18% from a similar report in April.

For those who do plan to make purchases, the focus is on gaming consoles and/or DVD players, not MP3 devices. According to the Consumer Electronics Assn.'s annual Holiday Purchase Patterns survey, MP3 players have fallen from the most-desired device on last year's gift wish list for teens and adults to third for teens (behind computers and videogames) and fourth for adults (behind computers,



When Tony Soprano (right) of "The Sopranos" wondered what enterprises are recession-proof, Silvio Dante replied: "Certain aspects of show business and our thing."

TVs and mobile phones).

It gets worse. Since digital downloads alone aren't compensating for falling CD sales, the music industry has diversified its digital revenue streams to include products like subscriptions and mobile ringtones. The financial crisis could affect all of them.

Ironically, ad-supported services, which offer a free product at a time of financial belt-tightening, would be the most exposed. Startups like imeem, SpiralFrog, Qtrax and others selling cheap ads now in the hopes of seeing cost-per-thousand ad rates rise in the coming years are in for a tough slog as the volume and price of Internet advertising is expected to fall.

"If you have a model based on Internet advertising and you need Internet advertising to grow dramatically in the next couple of years to hit your numbers and reach profitability, you're in trouble," says former Yahoo Music chief David Goldberg, now an entrepreneur in residence at Benchmark Capital. "They're relying on relatively high-priced advertising for an unproven model in a world of more supply and less demand."

Overall, various estimates predict that U.S. Internet ad spending will grow by about 15%-20% this year over last year. But top Internet ad categories like retail, financial services, automotive and telecom are expected to see reduced spending, and analysts predict what money there is will flow to familiar sites and portals at

the expense of "experimental media" services like online video and music services.

Mobile may not fare much better. Ringtone sales are already declining, and the more advanced mobile music services recently unveiled carry eyebrow-raising prices. AT&T Mobility's Make-UR-Tones service is \$7 per month and its Remix place-shifting service costs another \$10. And subscribers could hold off another year before buying a phone that can even access these services.

The one digital music business model that seems safe is subscriptions. Since the only people willing to pay the monthly fee for unlimited music are generally diehard fans, it's unlikely a noticeable number will cancel their accounts. Still, don't expect these companies to expand their customer base while the economy struggles.

With venture capital funds drying up and limited credit available for mergers and acquisitions, startup digital music services have few available options. They either have to hunker down and weather the storm or die.

The only good news is that separating the wheat from the chaff in the already crowded digital music space could ultimately help the surviving companies emerge stronger and better positioned to profit once things calm down. But in the short term, the entertainment industry can no longer consider itself immune from economic hard times.

BITS & BRIEFS

NEW LICENSING SITE

Digital distribution company INgrooves introduced a new music licensing site that allows media firms, production studios and others to browse, sample and acquire rights to music from its clients via an automated system. Licenses are pre-priced based on their intended use, and INgrooves also features a number of songs, artists and playlists based on theme and medium. Additionally, INgrooves is offering a blanket license for its entire catalog for all uses, allowing users to acquire bulk licenses for a flat monthly fee for up to 100 songs. YouLicense.com is providing its music-licensing platform to run the service's back end.

initially from Sony Music Entertainment and Warner Music Group. The tracks are all digital rights management-free, many of which were previously not made available for sale, as they were commissioned by labels as special dance club or radio promotional remixes. And through a deal with Billboard, song remixes sold on the service will count toward that artist's chart position.

MRAZ, GRIDMOB TEAM UP

Jason Mraz has tapped GridMob to power a mobile-phone photo campaign that he will incorporate into his live show. Details in the Photo, as it is called, invites fans to take pictures of their hometown and submit them to the service. The pictures will be posted on a special Web site dedicated to the campaign, and Mraz will feature them on screens during shows. Concertgoers can also take photos of one another during live events and submit them for viewing during the concert.

DANCE DOWNLOADS

Dance and electronica fans have a new source online to download music dedicated specifically to the genre. Masterbeat.com specializes in such genre subsets as house, dance, electro and trance; it is licensing music

HOT RINGMASTERS™ NOV 1 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	11	WHATEVER YOU LIKE	T.I.
2	2	4	LIVE YOUR LIFE	T.I. FEATURING RIHANNA
3	3	14	PAPER PLANES	M.I.A.
4	4	13	CAN'T BELIEVE IT	T-PAIN FEATURING LIL WAYNE
5	6	7	SO WHAT	PINK
6	5	10	MY LIFE	THE GAME FEATURING LIL WAYNE
7	7	15	MRS. OFFICER	LIL WAYNE FEATURING BOBBY VALENTINO & KIDD KIDD
8	16	2	LOVE STORY	TAYLOR SWIFT
9	12	3	SWAGGA LIKE US	JAY-Z & T.I. FEATURING KANYE WEST & LIL WAYNE
10	10	3	RIGHT NOW (NA NA NA)	AKON
11	36	2	LOVE LOCKDOWN	KANYE WEST
12	8	10	I'M YOURS	JASON MRAZ
13	9	8	MISS INDEPENDENT	NE-YO
14	33	2	WOMANIZER	BRITNEY SPEARS
15	17	5	LET IT ROCK	KEVIN RUDDOLF FEATURING LIL WAYNE
16	14	6	HOT N COLD	KATY PERRY
17	11	19	ADDICTED	SAVING ABEL
18	13	10	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER
19	15	21	BARTENDER SONG	REHAB
20	28	3	DID YOU WRONG	PLEASURE P



Taylor Swift, the only country artist in the top 20, rolls 16-8 with "Love Story." The track marks Swift's first top 10 in three chart appearances and logs a 63% increase in downloads to 27,000.

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



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Soundtrack 'Addiction'

Indie Imprint Finds Niche In Movie Music

After seeing their fortunes dip for the last several years, soundtracks are coming back in a big way. Two recent examples: "Camp Rock" and "Mamma Mia!" have each sold 1 million units in the United States, according to Nielsen SoundScan, since their releases in June and July.

But what are movie studios to do if they don't have a huge budget, a ready-made collection of kid-friendly singalong songs or beloved camp classics from the '70s? Increasingly, they are turning to indie labels like Artists' Addiction, which is behind the musical companions to Lionsgate's "Saw" movie franchise, among other soundtracks.

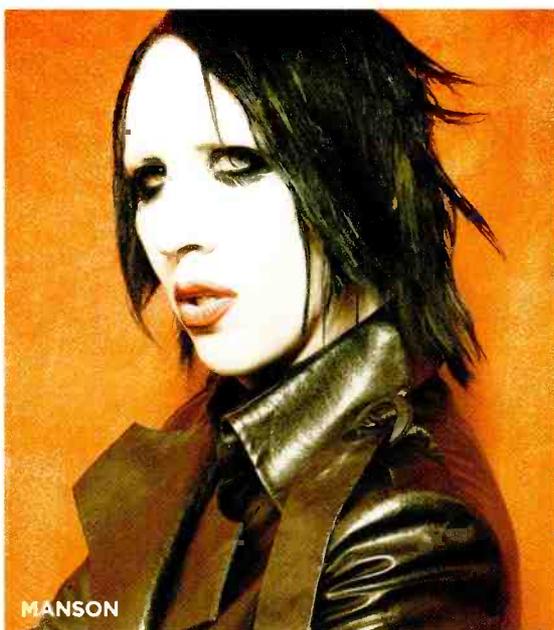
"Most majors won't release soundtracks these days unless they feel they are a safe bet, because all the associated costs are too high," Artists' Addiction co-founder **Jonathan Platt** says. "They are in a situation where they sell 100,000 records and still see a loss. We, on the other hand, are in a situation where we can sell 10,000 or 15,000 and see a profit."

Many of the film and TV producers who approach Artists' Addiction have smaller soundtrack budgets. Since its founding in 2005, Artists' Addiction has released 40 soundtracks and compilations, with its smaller release pool allowing it to spend more time on each project. In addition to four "Saw" soundtracks, which have sold a combined 35,000 copies in the States, according to Nielsen SoundScan, Artists' Addiction has released the soundtracks to "The Nanny Diaries" (2,000 copies) and "Stomp the Yard" (67,000), as well as for TV shows like "Friday Night Lights" (8,000) and "Charmed" (24,000 for "Charmed: The Final Chapter").

"We also have more flexibility in terms of the artists we work with," co-founder **Jonathan Miller** says. "The majors try to get as much of their own stuff on each album as possible, whereas we can work with the producers to try to figure out what makes the most sense for each audience."

Being an indie label "allows us to be more creative and focused," Miller adds. "We have the low overhead and we have a great team, so we have a lot of situations where artists see royalty payments after only 10,000 copies are sold."

Many of the artists Miller and Platt work with have a deeper connection to the films than just another paycheck. "With 'Saw,' we've had pretty much every industrial artist out there appear on one of the five soundtracks," Platt says. "We've had **Marilyn Manson**, **Skinny Puppy**, **Drowning Pool** and **Ministry**, to name a few. These artists are fans of the movies, and they are usually excited to offer remixes or un-



MANSON

released tracks."

Connecting to the film's fans is another key part of Artists' Addiction's strategy. "Saw V" is due in theaters Oct. 24, with the soundtrack scheduled for release through iTunes and other digital retailers Oct. 21.

"Saw" is having a convention in November in New York, and we'll be using that as an opportunity to market the record," Miller says. "We also did some research and found that most of the sales of the 'Saw' soundtracks were digital, so for the fifth one, we're releasing the album as a digital-only project and tying it in with the 'Saw' Web site and treating it almost like a movie release, with a shorter timeline and heavy online promotion.

"We view the soundtrack as an extension of the brand, as well as an important part of the market value of the film," Miller adds.

Razor & Tie co-owner **Cliff Chenfeld**, whose label put out the successful soundtracks to "Alvin and the Chipmunks" and "Another Cinderella Story," cautions that just because a movie does well doesn't mean the soundtrack will sell well and vice versa. For instance, the film "Hancock" is the fourth-highest-grossing film of 2008, according to the Internet Movie Database, yet the soundtrack sold only 4,000 copies.

Chenfeld also agrees with Miller and Platt that, as an indie with lower overhead, Razor & Tie can make a profit while selling fewer albums but still targeting resources at working the soundtrack.

"You have to approach a soundtrack as an album in its own right," Chenfeld says. "We're in a good position because we can step back and look at the album as a whole, not as a vehicle to launch a single or an artist, like a major label might."

The Indies

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LOS ANGELES

Crossover And Out

Despite Mainstream Promotion, Bilingual Acts Remain On Shaky Ground

For the past decade, countless labels—both mainstream and Latin—have been seduced by the siren song of developing home-grown bilingual, bicultural acts. But when it comes to real commercial success, only a handful of such acts have been able to break significant ground, despite the fact that they've been released on mainstream major labels with mainstream budgets.

Why exactly that is remains a maddening mystery.

Most recently, rising Dominican pop singer **Kat DeLuna**, best-known for her 2007 hit single "Whine Up," featuring **Elephant Man**, left her label, Epic Records, and is now working on a sophomore album with a host of producers. DeLuna's debut, "9 Lives," has sold 63,000 copies, according to Nielsen SoundScan.

Another bilingual/bicultural Epic act, **the D.E.Y.**, has yet to see its debut album released in the United States, although it was slated to street a year ago and has received heavy promotion.

Currently being worked in the market is duo **Prima J**, which released its self-titled debut on Geffen in June and has sold 25,000 copies, according to Nielsen SoundScan. Similarly, Def Jam artist **Karina Pasian's** debut, "First Love," released Aug. 19, has sold 23,000 copies.

To be sure, these are not paltry numbers by today's standards, much less for a new act. But demographics have raised the expectations for these home-grown crossovers.

"Whoever cracks this will do great because it's such a big market," Prima J manager **Jorge Hernandez** says. "But how to connect is sort of elusive."

In Prima J's case, the duo was launched as a mainstream, urban crossover act. Calling the act

Latin, Hernandez says, seemed redundant, because America today is so widely Latin to begin with.

On the other hand, he says, "Nothing has been serviced to that [Latin] audience as the mainstream."

But when these acts launch directly into the mainstream, they compete with the mainstream.

What works best is "artists doing English-language music that appeals to that audience, regardless of the fact that they're Latin, and there's Latin music that Latin people buy," Sony BMG U.S. Latin VP of digital business **Lorenzo Braun** says. Braun, who used to run the label's urban department, has worked with such artists as **Frankie J**, who did well in both markets but launched from the Latin side, and **Jzhabel**, who was aiming for both but wasn't released.

Whether being Latin or not is irrelevant, the fact is, the Latin card is almost always trotted out because the artist is Latin or for marketing purposes.

However, if the aim is to reach two markets simultaneously, history has proved time and again that Latin and mainstream labels must work together, each one promoting and marketing to its respective marketplace.

When that doesn't happen, the crossover doesn't happen either. The single exception in recent memory is **Pitbull**, who has been aggressively marketed in both languages and has gained mainstream and Latin traction.

Otherwise, producer **Sergio George** says, it is essential to have a solid foundation first, in either market, and move from there.

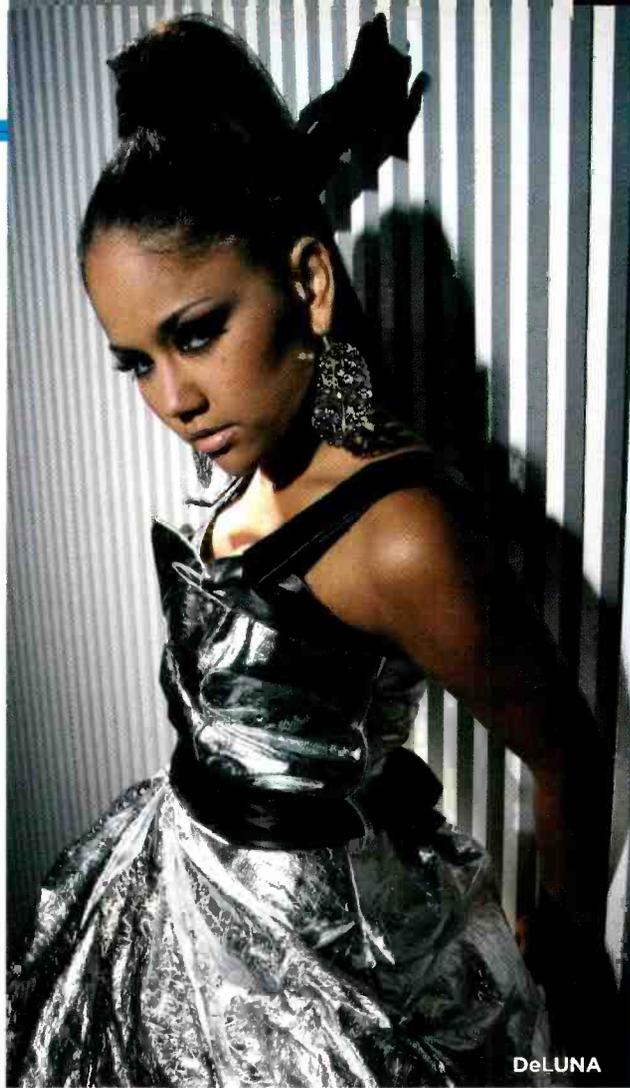
"It could happen, if you have the right song that

works in all these radio stations," George says. "But it's on an artist-by-artist basis. As a movement, I don't see it."

And while most everyone agrees that crossing over is more of a common phenomenon if it starts from the Spanish side, even then, success is not guaranteed.

"I still believe that you can take an artist, develop them in the Latin space and there's a massive space where you can cross over," one executive says. "But if you're going to play on that level, it has to be as good as the biggest acts in the world." ♦♦♦

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DeLUNA

EN BREVE

SIENTE, ORFANATO PARTNER

Siente Music has signed a licensing deal with reggaeton star Don Omar's Orfanato Music Group to market and distribute urban bachata group Marcy Place. The act's debut album, "B From Marcy Place," will be released Nov. 25. Prior to signing with Siente, the trio had placed its first single, "Todo Lo Que Soy," featuring Omar, on Billboard's Tropical and Latin Rhythm Airplay charts, leading Billboard in June to name it an urban act to watch. "Todo Lo Que Soy" is No. 43 on the Hot Latin Songs chart. Siente Music is a joint venture between Cisneros Group and Universal Music Latino. —Leila Cobo

GAMING CASAS

A new Nielsen study shows that almost half of Hispanic households—45%—are video-game owners, a larger proportion than white, African-American or Asian households. The study attributed high video-game ownership to the greater likelihood of Hispanic homes to have children. And though TV usage was lower on average—Hispanics 18-49 spent 9% less time watching TV on a daily basis than the U.S. population as a whole—Hispanics' favorite program categories were award ceremonies and variety shows with audience participation, preferences also chosen by whites and Asians. —Ayala Ben-Yehuda

LOVE ON VERIZON-BACKED TOUR

Romantic urban bachata singer Toby Love is in the midst of a five-date West Coast tour sponsored by Verizon as part of the release of his sophomore album, "Love Is Back" (Sony). Love kicked off his Love Is Back tour Oct. 15 at San Diego's Blue Agave, followed by shows in Sacramento, Calif., and Phoenix. The tour wraps Dec. 6 at the Conga Room in Los Angeles. The Verizon sponsorship includes tour support as well as promotional spots and SMS promotions. Sony is also providing exclusive content to Verizon. —LC

Latin Notas

LEILA COBO



Hyphy And Mighty

Movement Puts Modern Spin On Corrido Subject Matter

The drug trade has been a theme in corridos for decades, but what about getting high in a nightclub bathroom with your friends? Or bobbing your head and jumping up and down, head-banger-style, instead of dancing with a partner?

A new strain of fast, danceable corridos known as hyphy, driven by independent acts from northern California, is bubbling up across the country and getting attention from the majors.

Led by Los Inquietos del Norte and Los Amos de Nuevo Leon, the style is similar to the Bay Area hyphy rap movement in its inspiration of a jumpy, freestyle dance. "It's like hip-hop but in a corrido version," Los Inquietos' José Meza says. With aggressive drumming and the guitarists running around onstage, "we give it a rock twist too."

But the most signature characteristics are the flippant drug and alcohol references. An online video of a Los Inquietos concert shows the drummer lighting up some sort of smokable object onstage as the crowd eggs

him on; the cover of Los Amos' "Desmadre en el Baño" (Chaos in the Bathroom) album features a band member holding up a bag of what looks like cocaine.

"When Los Amos sing about those real things, people say, 'Those cabrones are singing the truth,'" Los Amos' José Guajardo says.

Luna Communications/La Maquina Musical Radio Network VP of programming Yesenia de Luna esti-

LOS INQUIETOS DEL NORTE



mates that there are about 10-15 artists working in the new genre. At this point, "they are independent because it's more underground," she says.

Los Inquietos started out on Disa several years ago but now release music on the act's own label, Eagle Music, with some product licensed to Venemusic. Los Amos was previously on Eagle but left to found its own label, Solo Records.

When Los Inquietos was on Disa, "I could count on one hand the stations that played our corridos," Meza says. The group ended up scoring at first with a romantic song, "Sin Ti," which brought programmers out to the dances. It was there that the band's wilder content stood out. "When kids want to hear it you have to give it to them," Meza says.

On Nov. 18, Venemusic will release "La Borrachera," a collection of songs including the hit single of the same name, which had previously appeared on Los Inquietos' "4:20 Mi Vicio" album. The group has been busy playing all over the South and West.

Disa now has Los Titanes de Durango, which despite its name is a norteño act. Other acts playing hyphy include Eagle Music's Los Cocineros and another independent group, Apasionado. —Ayala Ben-Yehuda

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Tunes You Can Use

Publishers Hope Searchable Databases Will Drive Synchs

With intense competition to land lucrative synch deals, music publishers are looking for ways to distinguish themselves from the rest of the pack in approaching advertising agencies, TV shows and filmmakers.

Enter thinkmusic.net, a searchable online music-sampling service created as a joint venture between Primary Wave Music Publishing and production house Pulse Music, both based in New York. The music database contains 6,000 songs and instrumentals—about 2,000 songs from the Primary Wave catalog, including tracks by

Aerosmith, Hall & Oates, the Wallflowers, Nirvana, Bobby Vinton, Heart, Marvin Gaye and Earth, Wind & Fire; and 4,000 instrumentals created by Pulse Music.

Thinkmusic is not the first such service. Getty Images offers on its Web site such features as Premium Playlist and Pump Audio—searchable online music-sampling services for those looking to license just the right music to enhance their video images.

Premium Playlist includes 1,000 songs, from such acts as Barenaked Ladies, Smash Mouth and Norah Jones through nonexclusive deals with Warner/Chappell Music, Koch Records, Cherry Lane, Kobalt Music Group, Red Light Management, Lionsgate and Netwerk. Pump Audio also serves as a soundtrack and TV commercial tool with a library of more than 100,000 music titles from independent artists.

While the Premium Playlist and Pump Audio search engines are easy to use, thinkmusic is even easier and allows users to build a playlist of songs that might be compatible with the commercial, show, movie or whatever the user is working on. Then the thinkmusic “game changer” kicks in—in the form of a downloaded video synchronizer that allows users to synch their visuals directly with the music, according to Primary Wave Music Publishing partner Justin Shukat. Users can also view lyrics to see if they match the creative too, he adds.

While thinkmusic is a Web-based application, the video synchronizer is installed on a

Tracks by HALL & OATES are among the songs included in music database thinkmusic.net.

user's desktop. It allows film to be securely uploaded to the synchronizer, where the music can be synched in the appropriate places.

In addition to original hit songs and new tracks from developing artists, Pulse Music has 22 staff writer/producers collaborating daily on music for artists like Mary J. Blige, Biggy Smalls and Faith Hill and also makes original music for Fortune 500 companies, film, TV and advertising agencies in the company's 10,000-square-foot studio facility, Pulse Music founder/owner JK Kipnis says. For each project, Pulse might create up to 25 different instrumental tracks, so when one track gets used the rest goes into building its catalog.

“Thinkmusic.net is a place where you can access thousands of customizable original and pre-cleared instrumental tracks as well as material from indie artists” to well-known acts, Kipnis says. “Often when music is licensed, it is what it is and can't be altered. Here it can be modified.”

While Getty Music's Premium Playlist and Pump Audio often provide the cost for licensing each track, thinkmusic doesn't, because, according to Shukat, there are too many variables involved.

So when a user decides on the music, the negotiating part is done offline. While most of the Primary Wave tracks are pre-cleared, some music featured on the site—like the Supremes, in which Primary Wave has a writer's share through Lamont Dozier—would have to be cleared, in this case, through EMI Music Publishing.

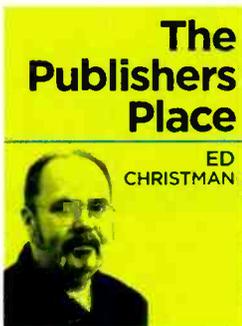
After reaching the thinkmusic.net home page, users are presented with five choices, one of which is a search button that brings them to a new page, designed around a vintage amplifier. That page has search buttons for artists, instrumentals, hit songs and indie artists and such filters as male or female singers and song tempos, allowing users to whittle through the 5,952-song database. For example, if a user wanted to search the hard rock/metal subgenre, there would be 109 song results, and if the user wanted a medium tempo, a choice of 32 songs would result.

While anyone can access the thinkmusic's Web site, in order to take advantage of the video synchronizer, visitors must sign up for a login, which allows for user qualification.

“People no longer work in the same fashion that they used to when there was a music supervisor, director and client,” Shukat says. “Now there might be 15 people involved in the decision.” Thinkmusic users can then e-mail the other 15 people, who can sign in and see the music supervisors' suggestions, analyzing each suggested piece of music against the video, he says.

The site was nearly a year in the making, and so far the company plans to exclusively use the video synchronizer, although Shukat says it might consider licensing the application at a later date.

In the meantime, “we are giving the tools to creative so that now they are in control of the process,” Shukat says. “Now, once they have chosen the music, they can reach out to a real company that is controlling the music right away. There is no search for the publishers.”



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RETAIL BY LARS BRANDLE and ED CHRISTMAN

Back In Racks

AC/DC's 'Black Ice' Makes Big Splash At Retail

AC/DC is back with a blast. Not only is the veteran Aussie rock act's new album, "Black Ice" (Columbia), expected to debut atop charts around the world after its Oct. 20 release, the set has also inspired big spikes in the band's global catalog sales.

"They're a bigger band now than they were five years ago, which is extraordinary," says Tim Prescott, CEO of Melbourne-based Albert Music, which licenses AC/DC to Sony BMG. "It's down to a fantastic job that Sony BMG/Columbia have done of really working the catalog."

The multipronged catalog marketing project began with the release last year of the "Plug Me In" DVD, Prescott says. But the real fruits appeared in the leadup to "Black Ice," AC/DC's first studio album since 2000's "Stiff Upper Lip."

An Australian catalog marketing push was geared around Father's Day, which falls on Sept. 8 in Australia. In the week ending Sept. 9, AC/DC became the first band to land six records on the Australian Recording Industry Assn.'s top 50 albums chart, led by "TNT" at No. 20. The national DVD chart also showed concert DVD "No Bull" at No. 1 and "Stiff Upper Lip Live" re-entering at No. 2.

One of the catalysts, Albert head of sales Tony Glover says, was a TV ad that promoted "Black Ice," the band's catalog releases and the Sept. 9 release of "No Bull." In September alone, AC/DC sold 100,000 catalog albums in Australia, Glover says.

The picture is similar in the United States, where Wal-Mart is the exclusive retailer of "Black Ice."

"In America, there are still kids discovering the band every day," Columbia's New York-based VP of marketing Greg Linn says, citing the use of "Let There Be Rock" in "Rock Band 2." "With our retail partners, it was about making sure plenty of catalog was out there between the 'No Bull' title, 'Rock N Roll Train' at radio and concert tickets going on sale. All these things have built awareness."

Wal-Mart's aggressive in-store promotion of "Black Ice" is a game-changer, according to some senior distribution executives.

Wal-Mart has given AC/DC a store-within-a-store in the young men's clothing department, with racks

filled with AC/DC titles and assorted merchandise. Wal-Mart will also be the exclusive retailer of the forthcoming AC/DC edition of "Rock Band."

"This is a band that wouldn't necessarily be gigantic, but Wal-Mart will make it a gigantic

seller," Universal Music Group Distribution president/CEO Jim Urie says.

Meanwhile, other U.S. retailers were also selling the so-called exclusive, either getting it from foreign wholesalers or buying it from Wal-Mart



itself. For instance, Virgin Megastore locations in New York's Times Square and Union Square had the album. Virgin Entertainment Group North America CEO Simon Wright acknowledged that the retailer imported "Black Ice" but declined to say who its supplier was.

Sources say Wal-Mart sold 193,000 units of "Black Ice" in its first day of availability. Based upon that figure, industry executives project first-week U.S. sales for the album of anywhere from 500,000 to 900,000 units.

Although many AC/DC releases predate the Nielsen SoundScan era, the band now stands at No. 25 on the list of biggest-selling-albums artists with 26.6 million copies sold since SoundScan began tracking data in 1991. Despite the lack of new product, the band has been steadily climbing that list—it was No. 28 at the end of 2007 with 25.7 million and No. 31 in 2006 with 24.5 million.

In the United Kingdom, anticipation for "Black Ice" has similarly boosted sales. According to the Official Charts Co., AC/DC's average weekly sales were up 46% month on month in September, with a further 86% month-on-month increase so far in October.

"The band has a great opportunity to reach out beyond their considerable core fan base and connect with a new, younger audience," says Rudy Osorio, head of music at market-leading U.K. music retailer HMV.

And such figures have been achieved despite—or maybe because of—the band's continued digital holdout.

"It's not as though the band made a decision quickly," Columbia's New York-based senior VP of digital marketing and business development Glenn Freese says. "AC/DC has never lived in that space; it's not a space they feel comfortable in."

But while physical retailers are smiling, not everyone in the digital space is so happy.

"Their issue was with iTunes and its unwillingness to allow bundle-only sales," says Ben Drury, CEO of U.K. digital music store 7digital. "It's a shame if they penalize all digital services to make a point against one. The phrase is, 'Cutting off your nose to spite your face.'"

GLOBAL NEWSLINE

>>>BADALAMENTI SCOOPS WORLD SOUNDTRACK AWARD

Veteran Hollywood film composers James Newton Howard and Angelo Badalamenti were among those honored at the eighth annual World Soundtrack Awards, held Oct. 18 in association with the Ghent Film Festival in Belgium. Badalamenti picked up a lifetime achievement honor while Howard was named composer of the year for films including "Charlie Wilson's War." Other winners included British composer Dario Marianelli (best original film score for "Atonement"), Thomas Newman and Peter Gabriel for their "Wall-E" track "Down to Earth" (best original song written directly for a film) and Marc Streitenfeld, who was named discovery of the year for his "American Gangster" score. Belgian composer Tuur Florizoone won the public choice award for his score to Christophe Van Rompaey's film "Moscow, Belgium." —Ray Bennett

>>>BARLOW TAKES CHARGE OF GEFGEN U.K.

Universal Music Group is rolling out the Geffen label in the United Kingdom for the first time. Polydor co-president Colin Barlow has been appointed Geffen U.K. president. He will report to Universal Music U.K. chairman David Joseph. As well as signing and developing new artists, Geffen U.K. will be developing a TV production arm. Further plans will be announced in January, along with details of parallel publishing and artist management ventures. "With Geffen U.K. I want to create the hottest new company in the business, but it won't just be about records," Barlow said in a statement. "The legacy of Geffen in America was that it was an artist-led label and that is exactly what Geffen in the U.K. will become too." Geffen was founded in 1980 by record executive/film producer David Geffen, who sold the company to Universal Music in 1990. —Andre Paine

>>>DIDO, NASH HONORED AT ASCAP AWARDS

The ASCAP Awards, held Oct. 15 at London's Grosvenor House Hotel, honored U.K. songwriters including Dido, Kate Nash and Annie Lennox. The song of the year honor went to John Beck and Steve Chrisanthou for EMI artist Corinne Bailey Rae's "Put Your Records On," while the Kooks won the ASCAP College Award for their debut album "Inside In/Inside Out" (Astralwerks). The awards recognize the most-performed works in 2007 by writer and publisher members of U.K. collecting society PRS, who are licensed by ASCAP for the United States. EMI Music Publishing U.K. managing director Guy Moot was named publisher of the year. Hosted by ASCAP senior VP of international Roger Greenaway and VP of membership Sean Devine, the ceremony also included a performance by Ashford & Simpson. —AP

>>>BERKLEE COLLEGE BUILDS EUROPEAN BUSINESS IN SPAIN

The first stone of the European branch of Boston's Berklee College of Music has been laid in the Spanish Mediterranean city of Valencia. With 4,000 students and 500 teachers, Berklee has become

the world's largest center of music and music business study since its founding in 1945. Berklee Valencia, which will cost around €95 million (\$124.5 million), is a joint venture between the school and Spain's 91,300-member authors and publishers collecting society SGAE, in addition to the backing of the Valencia regional government in eastern Spain. The 27-story building will open for studies in September 2011 with a capacity of 1,000 students, of which 200 will be student teachers from the United States. —Howell Llewellyn

>>>OPERA STAR JENKINS SIGNS 360 WARNER DEAL

Mezzo-soprano opera singer Katherine Jenkins has left Universal Classics & Jazz for an exclusive worldwide partnership with Warner Music Entertainment, a division of Warner Music Group. Jenkins and her management company Bandana Management will work with WME, sharing revenue across recorded music as well as other such revenue streams as sponsorship and merchandise. The first release under the 360 deal will be an album recorded with Grammy Award-winning American producer David Foster, who has worked with Michael Bublé, Josh Groban, Seal and Celine Dion. —AP

OFF THE HOOK

Mobile Music On Hold In Italy

MILAN—Mobile isn't moving in Italy.

The music industry in the world's eighth-biggest music market is hoping the arrival of new services in 2009 will kick-start its stalling mobile sector.

"Online [music sales] continue to grow in Italy, but mobile has reached an impasse," says local IFPI affiliate FIMI president Enzo Mazza.

FIMI's own figures, however, show that Mazza's "impasse" is now a dramatic slump. The body says the trade value of mobile music sales plummeted by 38% during the first six months of 2008, down to €2.8 million (\$3.8 million) from €4.5 million (\$6.1 million) in the first semester of 2007.

That's a "vertical collapse," says Riccardo Uselli, managing director of Italian advertising-funded music downloads

service Downlovers.

While mobile sales slumped, online sales showed value growth of 30% from €2.7 million (\$3.6 million) to €3.5 million (\$4.7 million)—but the overall digital market's trade value dropped by 8%. The digital market was worth €19.2 million (\$26.3 million) in calendar 2007, according to the IFPI, with mobile music accounting for 53% of that.

Italy's 58 million population has one of the world's highest levels of mobile phone subscriptions in per-capita terms—more than 87 million, including 24 million with third-generation capabilities, according to IFPI figures.

(Universal Music Italy digital division manager Fabio Riveruzzi cautions that the high number of mobile subscriptions in Italy is potentially misleading. Industry research, he

●●●●
'Online music sales continue to grow in Italy, but mobile has reached an impasse.'

—ENZO MAZZA, FIMI



LIMONGELLI



says, shows that many Italians "own several SIM cards, which they swap when talking to people on different networks.")

Mario Limongelli, president of independent labels body PMI, says Italy is now seeing the results of consumers losing interest in ringtones, "which proved to be a passing fad."

One reason for that, Riveruzzi says, is that "prices for mobile services in Italy tend to be higher than in other countries. Mobile operators paid a lot of money for their licenses and therefore tend to charge more and take a higher cut on the music services."

However, several insiders agree that many in the mobile content sector no longer view music as a strategic way of attracting customers. Riveruzzi says content aggregators have been keen to replace music—other than the biggest hit songs—with material like games, which are viewed as more attractive and can command higher prices.

Also contributing is "consumer disaffection" with mobile music offerings, BMG Ricordi labels senior VP/GM

Andrea Rosi says, due to "a certain degree of deliberate vagueness about subscriptions, about what is free and what is to be paid for."

Warner Music Italy new media director Paola Gregori agrees. "Operators began with pay-per-download but switched to the more nebulous subscription system," Gregori says. "By trying to be a little too crafty, they lost the faith of consumers."

The coming months may offer the record industry some solace. "We hope a lot of new business will be generated by the new subscription services due to launch," Riveruzzi says.

First up is Nokia's Comes With Music service, scheduled to launch in February 2009. The Nokia Music Store site opened in Italy "on an experimental basis" in April, Nokia music manager/Italy Andrea Montagnini says.

Negotiations are also under way among labels, Sony Ericsson and Vodafone for "all-you-can-eat" mobile services. (The July 11 launch of Apple's iPhone in Italy came too late to affect FIMI's figures.)



USUELLI

Downlovers' Uselli also hopes to see more forms of business next year. "We've launched our Uplovers service, in which new artists can upload their material online," he says. "We're hoping to extend that to mobile in 2009."

With increased services and added competition, Riveruzzi says, "We're really hoping prices will lower and services will become more accessible—[mobile companies] can increase business by lowering prices." ●●●

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GLOBAL BY HAZEL DAVIS

A Night At The Opera

Live Classical Biz Targets Younger U.K. Audiences

MANCHESTER, England—U.K. promoters and venues are trying to stop the fat lady from singing for the classical concert business by targeting younger audiences.

With classical fare accounting for just 3.5% of total U.K. recorded-music sales in 2007, according to labels body the BPI, and with concerns mounting about aging live audiences, a range of touring initiatives is bringing new fans to the genre.

National commercial classical-music network Classic FM recently signed a seven-figure sponsorship deal to promote a series of classical concerts at the O2 Arena and Indigo2 venues at the O2 entertainment complex in London. These include two 15,000-capacity performances of Carl Orff's opera "Carmina Burana" at the arena in January 2009, the first traditional classical concerts held in the venue. The arena says 10,000 tickets have already been sold for the first night alone.

Classic FM managing director

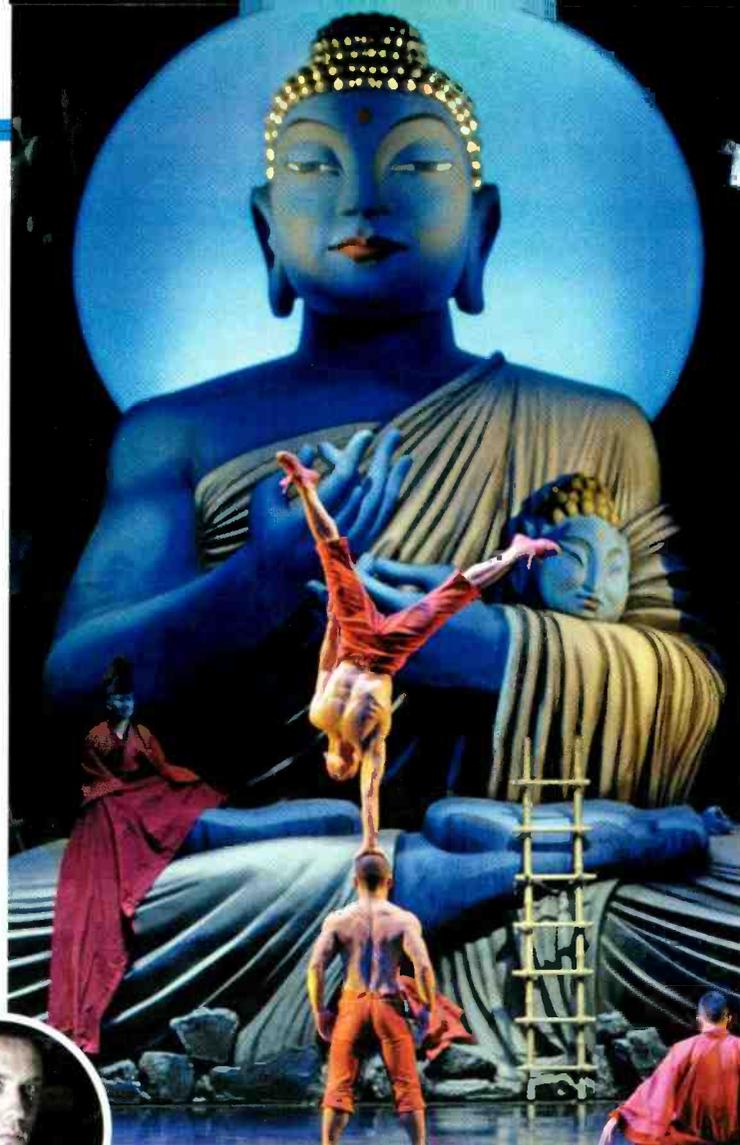
Darren Henley says the choice of a nontraditional venue is crucial to overcoming the perceived barriers to the enjoyment of live classical music—the protocols of when to talk, when to clap and what to wear.

"The O2 is a venue well-known for rock and pop," he says. "We have a responsibility to engage with new audiences."

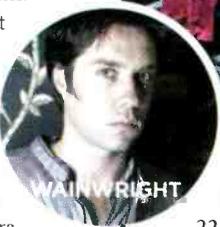
Classic FM had a weekly reach of 5.5 million in the third quarter, according to audience measurement body RAJAR. Henley claims that "more people get their classical music from Classic FM than any other medium."

The O2 will also play host to Blur/Gorillaz star Damon Albarn's opera, "Monkey: Journey to the West," which starts a monthlong residency Nov. 8 in a theater at the complex that is being built for the opera.

The show previously played seven dates at London's Covent Garden Royal Opera House, which reports ticket sales of more than 14,000, with Albarn's pop credentials proving a big draw among nontraditional opera fans. "Monkey" premiered at last



The lavish stage set for the Damon Albarn opera 'Monkey' at London's Royal Opera House.



year's Manchester International Festival, moving 22,000 tickets for 12 performances, according to festival director Alex Poots, who is hoping for a similar crossover success next year with Rufus Wainwright's new opera, "Prima Donna."

"At least 20% of our ["Monkey"] audience had never been to an opera be-

fore," Poots says. "Anecdotally, the ROH told us 90% of their ticket buyers had never been to Covent Garden before."

The ROH also reached a new audience for its September production of Mozart's "Don Giovanni," via a low-cost ticket promotion with Britain's biggest-selling daily tabloid newspaper, the Sun. The ROH says it had "thousands" of people sign-

ing up, with more than 90% of applications from first-time attendees.

Meanwhile, EMI Classics' Oct. 20 release of a CD of classically performed videogame music, "Video Games Live Volume One," will coincide with a series of live global events, including a London show Oct. 24 at the 2,500-capacity Royal Festival Hall.

Composer/"Video Games Live" founder Tommy Tallarico says videogames are converting younger audiences to classical music the same way "Star Wars" and "Rocky" first interested him in the genre in the '70s.

"We constantly receive letters from parents telling us their children went to see our show and started taking violin lessons because they wanted to play the theme from 'Halo,' 'Warcraft' or 'Kingdom Hearts,'" he says.

Impresario Raymond Gubbay also targeted a younger demographic with the U.K. production of "Barbie at the Symphony," a series of classical music matinees featuring Barbie movies in December 2007 and January 2008.

"People always want to hear the music they know and love," he says. "It's moving on from there to the more formal type of concerts that's more difficult, but 'Video Games Live' and 'Monkey' are good ways of starting it. It's an entry point. The audience for mainstream classical music is getting older and we need to address it fast."

GLOBAL BY DIANE COETZER

ROYALTY ROW

South African Publishers, Mobile Provider Battle In Court Over Downloads

JOHANNESBURG—A court battle between a mobile music store and an authors' body is highlighting a major divide over South African digital royalties.

The National Organization for Reproduction Rights in Music in Southern Africa (NORM) and Exact Mobile are waiting for a Cape Town court date to settle a dispute over the mechanical royalty rate on mobile phone downloads.

NORM—which represents all of South Africa's major publishers—is claiming 2 million rand (\$195,000) in damages and demanding Exact "cease infringing the copyright of its

members" and pay royalties at 7.5% of the retail price, backdated to Jan. 1, 2006.

Exact's defense says it has a valid agreement with NORM based on a sliding scale rate, starting at 15 cents (1 cent) for the first 150,000 downloads. NORM replaced that with the percentage rate in 2006. While the Wireless Application Service Providers' Assn. (WASPA), of which Exact is a member, agrees that a percentage rate is the way forward, it says it should be fixed at 5%—which the 1978 Copyright Act states is the minimum percentage for copyright royalties in the absence of an agreement between two parties.

"We are a law-abiding company and that is what is required by the Copyright Act,"

Exact music content manager Gillian Ezra says. (Exact is currently paying NORM's royalties into a holding account.)

The current mechanical royalty rate for physical product is 6.76% of the wholesale price, but a digital rate hasn't yet been set.

"The act has not been updated to incorporate the

digital arena," NORM board member and Sony/ATV managing director Jay Savage says. "There is no correlation between digital rates and standard mechanical rates anywhere in the world primarily because the manner of delivery has no similarity."

"International rates have a major influence on the rates that should be applied," Universal Music Publishing executive VP of international Andrew Jenkins says. "An 8% download

rate is paid in Europe, Latin America and Asia, and, like ringtones, [downloads] continue to attract significantly higher rates worldwide than those applying to physical sales. The digital world does not discriminate on territory, and the economics of bricks-and-mortar do not apply."

But Exact director of portal and entertainment business Gavin Penkin, who is also head of WASPA's licensing and music portfolio, says South Africa is "a very different market and should be treated as such."

He claims Exact would go out of business if compelled to pay 7.5%, saying it currently keeps only 10% of the 20 rand (\$1.95) retail price of a full-track download.

Meanwhile, WASPA has reached an agreement on 5% with the South African Recording Rights Assn. Ltd., which has an estimated 10% share of the publishing market.

"Five percent of something is better than 7.5% of nothing,"

SARRAL GM of legal and corporate affairs Tebogo Singo says, although his organization would like the act amended to a higher royalty rate.

That's unlikely to happen anytime soon, however, with government departments seemingly divided over who would be responsible for driving any change in legislation.

In the meantime, publishers and authors are spoiling for the fight.

"Why should [South African musician] Hugh Masekela be paid 8% for downloads in Mexico, Poland or the Philippines and only 5% in South Africa?" Sony/ATV Music Publishing senior VP of international Guy Henderson asks.

Masekela agrees. "The South African music industry has a history of exploiting artists and songwriters, and nothing has changed," he says. "Digital music users only want to pay the minimum set down by law, not what the owners of music are rightfully asking for."



CRIS MORENA
GROUP
FOUNDER/CEO

Cris Morena

The creator of 'Casi Angeles,' 'Rebelde Way' and other international tween TV hits talks about how she builds music franchises around her shows.



Long before the term "360" became part of the U.S. music industry's vocabulary, Argentine TV producer/composer/writer Cris Morena had perfected the concept.

Since the mid-'90s, Morena has been one of Latin America's leading producers of youth-oriented TV programming, specializing in tween-targeted shows that include a prominent musical component.

Her hit Argentine TV series "Chiquititas," "Floricienta," "Casi Angeles" and "Rebelde Way" (which spawned the Mexican TV hit "RBD" and the group of the same name) have been broadcast in 35 countries. Morena also licenses the formats, which have resulted in local-language productions in more than a dozen countries, including Mexico, Brazil, Spain, Portugal, Israel and Turkey.

Morena creates multimedia franchises around each show that include top-selling albums (released via deals with such majors as Sony BMG and EMI), theatrical productions, magazines, merchandising, music publishing (Mardi Gras Publishing), tours, a retail store in Argentina and a recently launched Internet channel. Since 2002, Morena has run her own TV/music production company Cris Morena Group.

Most recently, Morena and her production and creative partners, RGB Entertainment (run by her ex-husband, impresario Gustavo Yankelevich) signed a three-year deal with Mexican media giant Televisa for the international exploitation and distribution of Cris Morena Group programming (billboard.biz, Oct. 9).

Morena's current projects include an 80-episode mobile-only series called "Atrapados"; her first English-language series, "Jake & Blake," which she screened at the MIPCOM conference in Cannes in early October; and a new family-oriented musical series, "B&B."

What is your creative process when developing one of these series?

I first take two or three trips around the world and create visual images. Then, I go to a house I have in San Martin de Los Andes [in Argentina], in the mountains, and I take a lot of DVDs with me and I listen to lots of music. And while I do that, I compile those images and I start to write the show. I do it by hand, on a notebook, and then I turn that in to my team, and they develop the scenery, costumes, choreography.

But it always begins with the songs. When I arrive at San Martin, the songs are already penned and the title and the concept of the show are defined. For example, in the 2009 edition of "Casi Angeles," we'll be talking about a different world, a world that is growing darker and we have to choose sides.

Given the current state of the business, how has your relationship with record labels changed?

I've always handled the creative part. When I enter into an agreement with a label, they receive a finished product, from the cover art to the songs. But labels have realized record sales are getting smaller, so they're trying to be involved in the artists' entire career. They're looking for groups to be in TV series, theater, micro-series for mobile phones or the Internet. So, we're working together and it's generated many interesting options.

For example, we have an eight-minute segment of "Casi Angeles" whose purpose is to bring the artists closer to the audience. If RBD, for example, is in Argentina, they come sing with one of our artists. These opportunities enrich both our artistic proposals. Working as a team is what best allows for major, coordinated efforts.

The soundtracks to series like "Casi Angeles" and "Floricienta" have been top-selling albums in Argentina. What role do albums

play in your business today?

As far as sales go, it's minimal. But still, people need a concrete identification with the artist and need to have a CD or DVD in their hands. For us, it's extremely important to create a public image [for an artist]. A singer is not a singer without an album. For the upcoming third season of "Casi Angeles," we might even release a double-CD.

How do you sell the music then?

In a thousand ways. Through the videos, ringtones, the dance choreographies, the theater productions, the DVD of the theater production, the tour DVD.

Where does the bulk of your revenue come from?

From my songwriting. Even if records don't sell, music is permanently in people's lives. Production-wise, our strength is the international sale of our formats. The model is youth product that has to do with everything that

youth are interested in. In our fan store, for example, we sell clothing that's not available anywhere else. Sponsors want to partner with us because we set trends. We do a lot of in-depth research on each of our characters.

The concept of "Atrapados" as a series for cell phones is novel. What are your expectations?

It's a new space that is opening up, and we're trying to be the first to do it, just as we are trying to be the first in Latin America to produce a series in English. We see Argentina as a huge laboratory for all our projects. But "Atrapados" can be sold at a global level. We need people to open their minds, and I think they will.

Will Televisa have a say in the creative process?

No. We will remain completely independent. As Televisa said, "Why tamper with a dish that's perfectly seasoned?"

Your series "Rebelde Way" became the Televisa series "RBD" in Mexico. What's involved when you license the format to one of your shows to another company?

They buy the [rights to the] format. There are boxes and boxes with everything from shot maps to pictures of each character's wardrobe, music, everything. We even send our staff to different countries. For example, we sent directors and producers to Russia and Portugal to supervise the first stages of production. "RBD" was the first format we sold to Televisa.

With this new alliance, we can work with timing better. Now, for example, "Casi Angeles" is beginning its third season in Argentina but is just launching in Mexico.

When it comes to storylines, "RBD" was the same story as "Rebelde Way," to the degree that they even copied some sets and shots. It doesn't always work that way. "B&B" in Spain is an adaptation because they wanted to air it in prime time and needed it to be more like a soap. "Lola" was a [Mexican] adaptation of the "Floricienta" format, and the character was more aggressive. In those cases, we discuss it and work together. But even the merchandising element needs our approval.

Is this 360 approach a life philosophy for you?

I always saw it that way, and it was a struggle with people who didn't. It's not enough to do a series about a boy in Argentina. I want to do a series about what happens to a boy in the world. And that implies talking about his clothes, the food he eats, the cars he drives, the places he goes to. It's not just jumping on the youth bandwagon and hashing something out.

People need a concrete identification with the artist and need to have a CD or DVD in their hands. A singer is not a singer without an album.





FIGHTING FOR THEIR RIGHT TO PARTY

JÄGERMEISTER. NAKED PLAYBOY PLAYMATES.
TEQUILA SHOTS WITH MORNING RADIO DJS.
AFTER ITS DEBUT ALBUM WENT DOUBLE-PLATINUM,
HINDER RETURNS TO 'TAKE IT TO THE LIMIT'

BY MITCHELL PETERS
PHOTOGRAPHS BY FLORIAN SCHNEIDER

HINDER DRUMMER CODY HANSON and his bandmates just bought 120 bottles of Jägermeister. 🍷 The Oklahoma City rock quintet recently installed a Jägermeister machine on its tour bus. (“It’s just a machine with three bottles that go in upside down,” Hanson says. “It keeps them at the perfect temperature, right above freezing.”) 🍷 It should come in handy for Hinder’s upcoming headlining club tour, which is sponsored by the liquor company. On the road, the band guzzles about five bottles of Jäger per night, the drummer estimates. “We’re partying and sharing a couple of them,” he says, “but for the most part we’re basically killing ourselves. It’s a good time, so it’s worth it.” 🍷 The party hasn’t stopped since the release of Hinder’s 2005 debut album, “Extreme Behavior,” which has sold 2.7 million units in the United States, according to Nielsen SoundScan. And after more than two years of touring behind the album, which featured crossover radio hit “Lips of an Angel,” Hinder will attempt to keep the momentum going with “Take It to the Limit,” due Nov. 4 on Universal Republic.

“Take It to the Limit” is one of the label’s most anticipated releases for the fall, and Universal Republic is putting all of its promotional muscle behind it. So far, Hinder has already gotten a big push at radio, which was accompanied by monthly webisode releases about life on the road to rock-focused Web sites. The group will also appear on “Jimmy Kimmel Live!” in early November, followed by a lengthy international tour.

“It’s definitely round two,” Hinder singer Austin Winkler says. “We got a little taste of what it’s like and what our lives can be like on the road with ‘Extreme Behavior,’ and we want to take it to the next step.”

For “Take It to the Limit,” the group—Hanson, Winkler, guitarist Joe “Blower” Garvey, bassist Mike Rodden and guitarist Mark King—is connecting with its core rock fan base by selecting in-your-face track “Use Me” as its first radio single. The song is No. 4 this week on the Mainstream Rock chart. Meanwhile, second single “Without You,” an acoustic-tinged ballad, recently went to all formats, including top 40, and has not yet charted.

“We felt it was really important to continue to go first to the rock base and then come with ‘Without You,’” Universal Republic senior VP of marketing and artist development Kim Garner says. “It’s important for us to keep their rock fan base, because ultimately they’re a rock band.”

Hinder’s male fans should be pleased with the “Take It to the Limit” cover art: a photo of the quintet posing in front of a multimillion-dollar mansion and a bevy of Playboy Playmates. The album will be available in two versions: PG- and X-rated. Both feature the same cover, but the X-rated album, tagged with a warning sticker, contains photos inside of nude Playmates.

“It’s a little twist to remind people that this is a rock band and they like to have fun,” manager Kevin “Chief” Zaruk says. “It’s shot very tastefully.”

In another attempt to reach its rock demographic, Hinder has been releasing monthly webisodes about life on the road and the making of “Take It to the Limit” to various rock sites, including ultimate-guitar.com, artistdirect.com, tunelabmusic.com, cagerattle.com, dailymotion.com and the about.com rock page.

The group launches the 35-plus-date Jägermeister Music tour Oct. 24 with support from hard rock groups Rev Theory and Trapt. Significant promotional dollars from Jägermeister fund national radio and print advertising for the U.S. trek that will visit 1,000- to 2,000-capacity venues through the end of the year.

“If all things align when the record comes out on Nov. 4, we’re going to have a song in the top three at rock radio and blazing up the charts at top 40,” Zaruk says. Then, “we’re going to tour the crap out of it for

the next couple of years.”

Although Hinder has remained relatively anonymous in Europe and the United Kingdom, the group plans to tour those regions in 2009, according to the Agency Group’s Ken Fermaglich, who co-books the act in North America, Australia and Japan with Steve Kaul. Hinder is booked in the United Kingdom/Europe by TAG’s Neil Warnock. The band also plans to tour next year in Australia, New Zealand and Japan.

Universal Motown Republic Group senior VP of international Kirk Harding says that Hinder failed to get any chart traction in Europe and the United Kingdom with “Extreme Behavior” because the label led with “Lips of an Angel” as the first radio single. Stateside, meanwhile, Hinder had already established itself at the rock format early on with “Get Stoned,” which peaked at No. 4 on the Mainstream Rock chart and No. 37 on Modern Rock.

“We were essentially setting up on the back of a ballad, which made things particularly hard,” Harding says.

Harding is more optimistic that Hinder can break through on European and U.K. charts with the new album. “You see a lot of those major radio stations allowing hard rock bands onto playlists now,” he says, citing Nickelback as an example. “It feels like the landscape has slightly changed.”

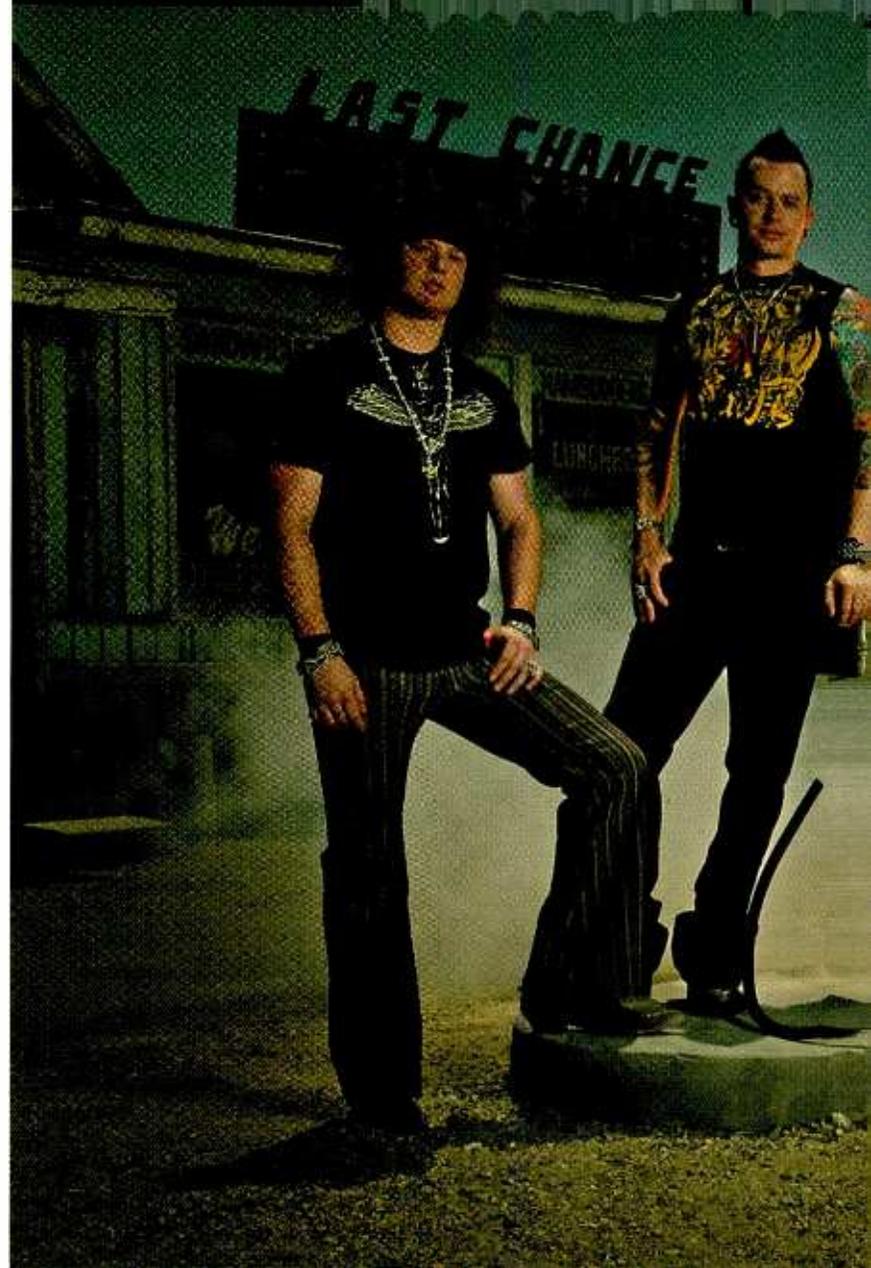
Hinder did have an Australian hit, though, with “Lips of an Angel,” which hit No. 1 on the Australian Recording Industry Assn. chart in February 2007, as did “Extreme Behavior.”

The group returned to the studio with producer Brian Howes (who produced its debut album) for “Take It to the Limit.” Most of the new album was written on the road, in addition to writing sessions in Florida and Canada. Primary songwriters Winkler and Hanson agree that “Take It to the Limit” is “a little more old-school-sounding” than “Extreme Behavior.”

“You can see our influences come out,” Hanson says, citing acts like Guns N’ Roses, Mötley Crüe and Bon Jovi. “We do some things that haven’t been done in a while, as far as the big gang vocals and hooks that you used to hear back in the day from our favorite rock bands.”

Hinder’s tender side comes out on “Far From Home,” which reveals the hardships of maintaining a long-distance relationship while on the road, while “Up All Night” glorifies a “typical night on the town on the Hinder train,” according to Winkler. (The latter song starts with the lyrics, “Saw a waitress, couldn’t waste it/Opportunity knocks and you take it.”)

And while it’s been three years since its last album, through extensive touring alongside such acts as Nickelback, 3 Doors Down, Aerosmith, Staind and Godsmack, the group has managed to remain in the public eye.



Radio stations were calling Universal after every interview, saying, “I haven’t done an interview like that in 10 years.”

—KEVIN ZARUK, HINDER MANAGER

In 2007, Hinder grossed \$4.4 million and drew more than 171,000 fans to 54 headlining concerts, according to Billboard Boxscore. A significant amount of those earnings came from last summer’s Bad Boys of Rock amphitheater tour, which also featured support acts Buckcherry and Papa Roach.

Live Nation president of North Central music Rick Franks says that Hinder sold more than 13,000 tickets last summer for its first Bad Boys of Rock headlining show at the DTE Energy Music Theatre in Clarkston, Mich. Hinder has “all the tools for a very long career,” Franks says, with a “great sound” and a “cool look.”

Hinder’s first road success began in markets around the band’s home. In the months following the release of “Extreme Behavior,” the act primarily performed in Midwest and Southern markets whose radio stations were playing “Get Stoned,” according to Fermaglich. The band received a branding boost from adult film company Girls Gone Wild during a four-week winter club tour in 2006, with video crews filming the group and its college-leaning audiences.

Zaruk says the Girls Gone Wild trek was a blatant attempt to inform radio stations and press outlets that Hinder was a rock act. “We didn’t want to sugarcoat it or hide the fact that they were an old-school rock band that has great songs and want to have fun,” he says. “If there was any question about what kind of band these guys are, we let them know right away.”

Living the rock star lifestyle has played to Hinder’s advantage in more ways than one. On some tours, the group played concerts in the same market several times. So what keeps fans in those cities coming back during such a short period of time?

“We take our shows and treat them like a party,” Hanson says. “Everybody had that buddy in high school who always threw a party every weekend. And you had fun every time you went, so you just kept on going. That’s kind of how our shows are.”



Winkler says that partying on the road never gets old, but there are rare moments of regret. "We definitely draw the line when we go on YouTube and see a show that's just absolutely dreadful," he says. "We know we partied too hard the night before. It happens every once in a while."

Winkler doesn't hesitate to note that Hinder's goal is to "bring back the fun of rock'n'roll," last seen during the '80s. "Rock'n'roll is supposed to be fun. It's not supposed to be dark and depressing," the singer explains. "We write about true-life experiences, and that's why people connect with us so well."

Hinder made its biggest connection with fans after the release of "Lips of an Angel," its highest-charting and best-selling song to date. Everyone in the Hinder camp agrees that the track's debut on top 40 radio was the turning point for the band, and replicating its success this time around may be difficult. The decision to follow "Get Stoned" with "Lips of an Angel" came during the Girls Gone Wild trek when Hanson received a phone call from Universal Republic senior VP of A&R Tom Mackay. It was a conversation that would soon change the course of Hinder's career.

"Do me a favor," Mackay told Hanson. "Spend the next week looking out in the crowd and talking to fans about what else they like on the album, so we can get some feedback about what the next single should be."

Five shows later, Mackay got his answer. "Everybody and their mother are shitting their pants about 'Lips of an Angel,'" Hanson told him. "It's biker dudes in leather and 18-year-old girls. They're all going nuts for it."

Mackay, who signed Hinder after a bidding war among multiple major and indie labels, admits that he originally didn't want "Lips of an Angel" to appear on "Extreme Behavior" (Hanson: "He said, 'It sounds like a good B-side.'") But the group insisted that the song, which reveals the hard-partying band's more sensitive side, would be a breakthrough smash.

"We weren't just going to have our A&R guy tell us the song couldn't be on the record," Winkler says. "We knew the monster hit that 'Lips of an Angel' was." Radio airplay from the song eventually helped Hinder tap into a mainstream audience.

"Lips of an Angel" debuted on Billboard's various

rock radio airplay charts in April 2006, and after experiencing success in that format it crossed over to top 40 outlets. The track bowed on the Mainstream Top 40 chart Aug. 26, 2006, spending three weeks at No. 1. It peaked at No. 3 in October 2006 on the Billboard Hot 100.

"You could almost see it overnight," Zaruk recalls. "One night they're playing 'Lips of an Angel' and the crowd's pretty into it, and a week later we're opening for Nickelback and there's 10,000 people singing every word at the top of their lungs."

Between October and December 2006, with a major boost from "Lips of an Angel," "Extreme Behavior" was selling an average of 81,000 copies per week, according to Nielsen SoundScan. The song went on to sell 2 million ringtones, according to Nielsen RingScan, and has sold 2.3 million digital downloads.

Hinder's success at radio comes as no surprise to KTBZ Houston PD Don Jantzen, whose rock station was an early adopter of "Lips of an Angel." "Everybody gets it," he says. "I could play 'Lips of an Angel' for my mom, who is 66, and she would say, 'That's great!' It's a really broad brush that they paint with."

For the new album's first single, "Use Me," KTBZ has been playing it about 35 times per week, according to Jantzen, who says listeners are reacting positively to the track.

Establishing good relationships with radio programmers has played a large role in Hinder's rise on the charts. During its early visits to stations for on-air interviews and acoustic performances, the band would bring along Hinder-branded tequila bottles. A few shots later, the group was making influential new friends.

"Whether it was seven at night or seven in the morning, they walked in with a case of beer, a bunch of shot glasses and a tequila bottle and said, 'OK, let's have a good interview,'" Zaruk says. "Radio stations were calling Universal after every interview, saying, 'I haven't done an interview like that in 10 years.'" ...

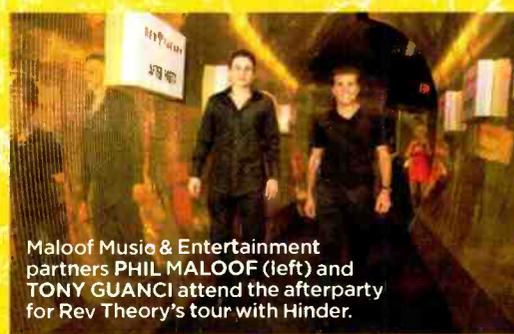
HINDER HOOKS UP WITH MALOOF ROLODEX

Hinder can add the Maloof family to its list of influential friends: The rock act is hoping to cash in on the four Maloof brothers' long list of corporate connections via a new partnership with Maloof Music & Entertainment, a company overseen by partners Phil Maloof and Tony Guanci.

The Maloof family is perhaps best-known for its ownership of the NBA's Sacramento Kings and the Palms Casino Resort in Las Vegas, but they have business relationships across numerous industries that could aid the band.

"Basically, they're going to act as a marketing company," Hinder manager Kevin "Chief" Zaruk says, noting that Maloof and Guanci will use their business ties to seek branding and sponsorship opportunities for Hinder.

Zaruk declined to reveal the financials of the deal, but he says Maloof Music & Entertainment will "take a percentage off of money that they bring in." So far, the agreement will only span the duration of Hinder's forthcoming sophomore album, "Take It to the Limit." "When you go with a marketing agency, which is great, there's one owner and he has all the lieutenants



Maloof Music & Entertainment partners PHIL MALOOF (left) and TONY GUANCI attend the afterparty for Rev Theory's tour with Hinder.

working," Maloof says. "With us, we're out there meeting face to face with the CEO of Carl's Jr. and Coca-Cola. We have more of a personal relationship."

Zaruk adds, "There are so many unique things you can bring in that record labels can't bring in, because, frankly, they're understaffed these days and too busy trying to keep their own heads out of water."

But Maloof Music & Entertainment isn't looking to replace record labels, according to Guanci. "We're a complement of those things," he says, pointing to an upcoming promotion he and Maloof put together involving Carl's Jr., Coca-Cola and Interscope rock act Rev Theory. Although no

new deals had been locked down as a result of the Maloof/Hinder partnership at press time, the ideas were already flowing. "We're talking about a Hinder credit card with Wells Fargo Bank," Zaruk says. "Miller has a new beer called Miller 64, and it's the lowest-calorie beer on the market. It would be cool to bring them on as a [tour] sponsor."

To help celebrate the new partnership, Maloof and Guanci are throwing Hinder an album release party Oct. 30 at the \$40,000-per-night Hugh Hefner Sky Villa at the Palms. Hinder is also scheduled to perform that night at the 2,400-capacity Pearl, located at the Palms Casino Resort. "They're flying in every sponsor and every company that they've ever worked with," Zaruk says.

Universal Republic senior VP of A&R Tom Mackay says the deal represents Hinder aiming for outside revenue streams. "It just shows you what these bands are doing now," he says. "There's absolutely no fear of tie-ins, commercial work and branding as long as they believe in it." —MP



'Promise' Notes

*After Selling
More Than
20 Million Albums
Worldwide,
Il Divo's
Global Reach
Gets A Boost
On 'The Promise'
Thanks To Live Nation*

By Ayala Ben-Yehuda

On a typically gray London day this summer, four young men in Armani suits gathered in front of Buckingham Palace to mark the handover of the Olympic Games from Beijing to London in 2012.

With British flags waving in the crowd below them, Il Divo—an American/French/Swiss/Spanish quartet that has done operatic pop renditions of hits in several languages—marked the occasion with a performance of Mariah Carey's "Hero." In Spanish.

Surreal though it was, the performance may have been just the right choice for a modern international extravaganza. Like the Olympics, Il Divo is marketed with fervor in many languages and countries around the world. Recruited by and signed in the United Kingdom to Sony executive/reality show mogul Simon Cowell's Syco label, the group has sold 22 million copies worldwide, according to the label, scoring top 10 albums in 21 countries (including Greece, Wallonia, Finland, Portugal, New Zealand—and the United States, where it has gone to No. 1 on the Billboard 200 and sold 4 million copies of its albums, according to Nielsen SoundScan).

And now Il Divo—made up of singers Urs Buhler, David Miller, Sébastien Izambard and Carlos Marín—is getting another ally with worldwide reach: Live Nation. With its newest set, "The Promise"—arriving Nov. 18 in the States on Syco/Columbia (and Nov. 10 in about 30 other countries)—Syco is pooling its Web site user databases with those of Live

Nation in order to target classical crossover fans online for exclusive Il Divo content. Live Nation is promoting all dates on the act's next tour, scheduled to begin in mid-February in the United Kingdom, and has exclusive rights to Il Divo's merchandise, tour sponsorships, fan club and VIP packages.

"What we are trying to do is offer an Il Divo fan every possible service," Syco Entertainment managing director Sonny Takhar says. "That includes everything from the album all the way through to tickets to merchandising in a one-stop shop."

One idea is to bundle packages of tickets with the album. On the merch side, about 40% of Il Divo's sales so far have come from program books, manager Peter Rudge says, with the rest coming from T-shirts, mouse pads and other items. On the group's last tour, merch brought in "about \$1 million. It's not massive—it's not by the standards of the Jonas Brothers—but I think we're going to ramp that up this time."

By the time "The Promise" is released, Sony labels in at least 10 countries will each have access to the content management system of *IlDivo.com*, Sony senior director of global marketing Karen Lieberman says. In a growing trend, the local labels will be able to post Il Divo news and tour information in their home country's language and include purchase links to local retailers. Users are directed automatically to a unique version of the site based on their IP address, although the user forum

remains constant. In the last couple of months, Sony has begun rolling out such "global sites" for AC/DC, Kings of Leon, the Script and Leona Lewis. But the benefit of partnering with Live Nation on Il Divo's site, Lieberman says, "is that we'll reach all the fans, whether they've seen a live show or bought an album."

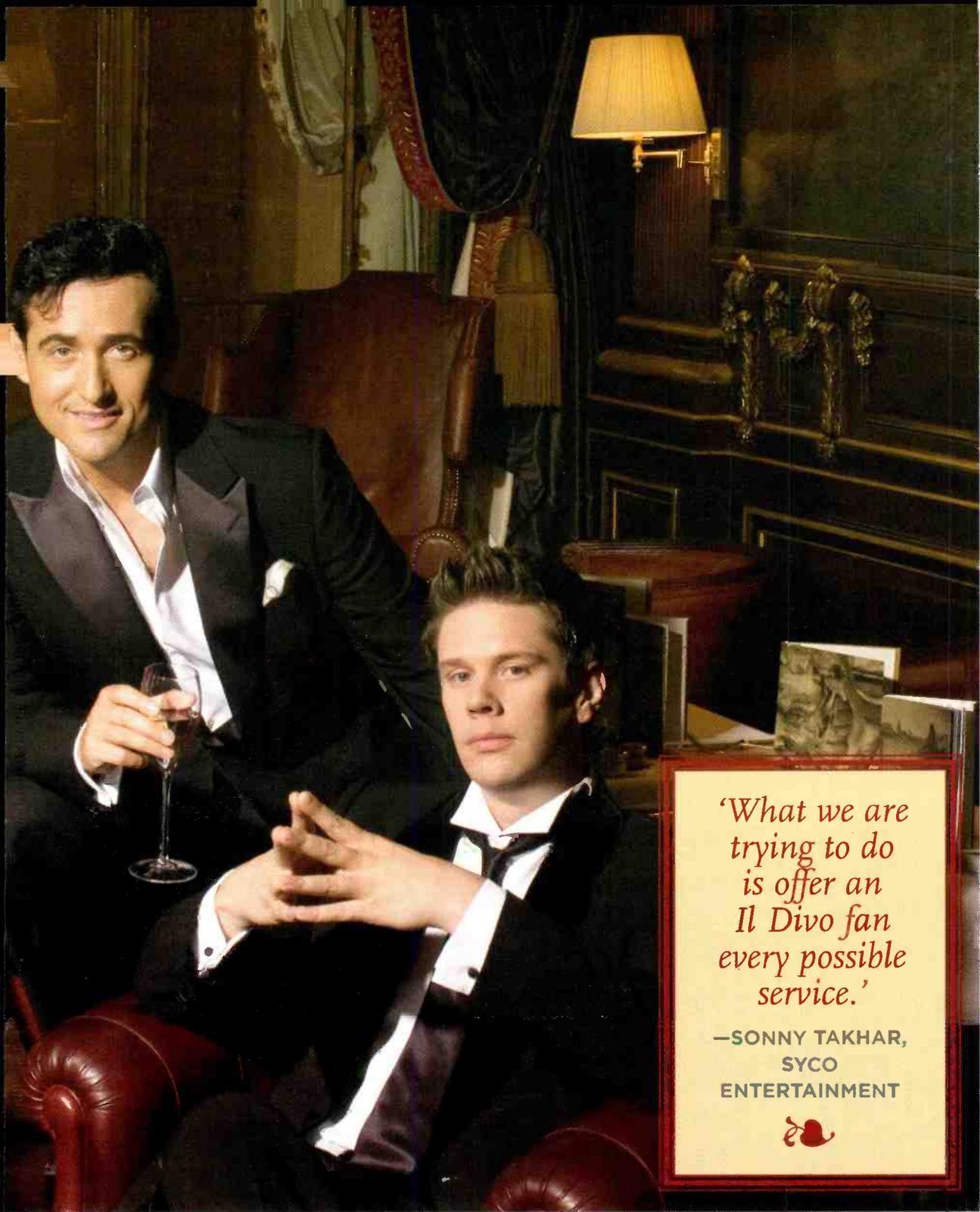
Results have been promising so far. Lieberman says *IlDivo.com* went from a weekly average of 100,000 page views before the site's Sept. 23 relaunch to about 267,000 weekly page views at press time—and those figures didn't include six more countries that were yet to come onboard.

While digital downloads account for less than 1% of Il Divo's U.K. sales, according to Takhar (and 1.7% of U.S. sales, according to Nielsen SoundScan), "it doesn't mean they're not interacting on the Web. They may be ordering on Amazon or Borders, Target, Best Buy, Wal-Mart and Tesco."

The label is devoting a great deal of attention to Amazon, which will hold a contest where the winner will be flown to see an Il Divo concert next year in the United Kingdom. Columbia senior VP of marketing John Doelp says. Amazon also will premiere the video for one of the songs from a live performance that Il Divo taped in September at an ancient Roman arena in Pula, Croatia.

Amazon has "the perfect audience for Il Divo," says Doelp, who characterizes the group's typical demo as "45-plus, majority female." In turn, Amazon has "sold a lot of Il Divo over the years, so it made sense to try to forge that relationship a little further."

Footage from the Croatia performance of songs from "The Promise" will be used in spots for a retailer and the album, as well as for a bonus DVD in a "luxury edition" of the album. This version, which also contains interviews on the DVD and a poster,



'What we are trying to do is offer an Il Divo fan every possible service.'

—SONNY TAKHAR,
SYCO
ENTERTAINMENT

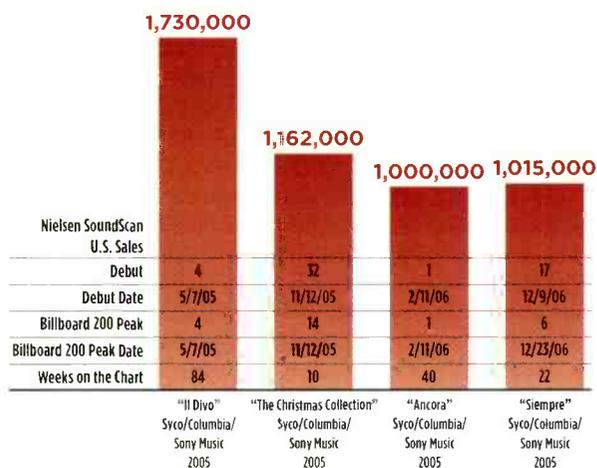


is not exclusive to a particular retailer, but stores including Target, Barnes & Noble, Borders, Kmart and Trans World will receive their own bonus material, Doelp says. "The majority of our business is so driven to the physical side that they're more of the partners we want to be in business with."

Beyond tailoring its Web and retail strategy to its audience, Il

License To Il

Thanks to a new push with Amazon, Il Divo looks to continue its chart success.



SOURCE: The Billboard 200 through the Oct. 25 chart. Sales through the week ending Oct. 12.

Divo is again focusing intently on media appearances. The group has moved mainly physical product by putting its music where people are around the world gather: in front of the tube. The group has booked appearances on "Good Morning America," "Live With Regis and Kelly," a Patti LaBelle Christmas special, "X Factor"—owned by Simco and produced by talkbackThames (part of the FremantleMedia group) and Syco TV—and top morning shows in Japan.

"There isn't a natural radio format for Il Divo," Takhar says. "The priorities are to get the band on the biggest TV shows in the world, full-stop, with the largest audiences." (After appearing on "The Oprah Winfrey Show" in December 2006, the band experienced a 128% increase in U.S. sales for its last album, "Siempre," according to Nielsen SoundScan.)

In the States, that also means Spanish-language TV, where Il Divo will for the first time make a focused pitch to the Latin market. The group has taped national programs in Miami, such as Univision's morning show "Despierta America," a coveted spot for Latin acts. And "we're going to talk to the telenovelas and use that medium of television to continue the exposure [of] Il Divo," Doelp says.

And while it may be quintessentially an international group, Il Divo has made particularly strong inroads in Latin America, selling 1 million copies of its albums in the region, according to the label.

About half of those sales have come from Mexico, where Il Divo went platinum with "Siempre" for sales of more than 100,000 copies, according to trade group Amprofon. Il Divo headed to Mexico for promotion immediately after

its Miami stop.

Sony Music Latin America marketing VP Fernando Cabral says the label is pitching Il Divo to wireless carriers in the region in hopes of securing a mobile preload deal for "The Promise." (Such deals are becoming de rigeur for priority label releases in a region where piracy dominates.)

Unlike Il Divo's fans in other parts of the world, "I don't know if I would entirely categorize them as appealing to an older audience in this region," Cabral says. Il Divo's "Regresa A Mí," from its first release, received airplay in the region after it was used in telenovelas in Mexico and Brazil, Cabral says.

Based to some degree on feedback from labels in the territories, "we pick the tracks to perform that we think are going to connect with the audience in each of those countries," Rudge says.

Stateside, Columbia also has its sights set on locations "where the fans are and just living their regular lives," Doelp says, to convert new Il Divo fans. That means ambient music at clothing stores, restaurants and possibly on video monitors at grocery stores, he says.

Following up TV performances with touring has been key, Rudge says. He expects Il Divo to play about 150 dates behind "The Promise" in the next two years, hitting the States, Europe, Canada, Asia, Australia and New Zealand by October 2009. South Africa, Latin America and other markets are expected to follow.

Concertgoers will see Il Divo dressed exclusively in Armani, which has stepped up its relationship with the group since the members' stylist dressed them in the Italian designer's suits for their first album cover. In addition to outfitting Il Divo for the tour, Armani is sponsoring an album release party Oct. 30 in Barcelona. "We are currently discussing other opportunities with Mr. Armani and his team," Takhar says.

Besides the return of Armani, Il Divo has other creative minds back on its team. In addition to the return of longtime producer Steve Mac, Spanish translations were done mainly by crossover king Rudy Perez (who got Beyoncé and Christina Aguilera to roll their R's). The new album includes Spanish covers of Abba's "The Winner Takes It All" (here titled "Va Todo Al Ganador"), Leonard Cohen's "Hallelujah," Frankie Goes to Hollywood's "The Power of Love" and an Italian version of Charles Aznavour's "She." There are also originals from returning songwriters Jorgen Elofsson, Andreas "Quiz" Romdhane and Josef Larossi.

"That power ballad format, we know how to do that now," says Il Divo member Buhler, a Swiss tenor. "Now we're eager to try something else and make it our own. Whether that is faster or a bit more subtle in the dynamics or something more classical or more rock-y, there's a lot of ways to go.

"Artistically it's very challenging, no matter what some other people, particularly opera lovers, might think," says Buhler, who has a master's degree in opera interpretation. "There's always a lot of stuff that drops out because we can't get it to sound right."

Buhler auditioned for Il Divo while in London singing in a production of Handel's "Samson" oratorio. "I had never heard of Simon Cowell. I didn't have a TV at the time," he recalls. All he knew was that "it was for some record company, and they were looking for lyric tenors, southern European-looking."

Buhler adds that he and his bandmates are comfortable interpreting songs in several languages. In an international genre like opera, "you're used to listening to a vocal coach and [imitating] the accent and making it sound as good as you possibly can," Buhler says.

If that's the case, one might think Il Divo could simply release a Spanish album in Latin America, an Italian version in Italy, a French version in France, etc. But "we don't try to change it or manipulate it for individual markets," Rudge says.

"We don't have radio to act as a kind of clearinghouse for us to tell us what songs are working and what songs aren't," Rudge says. "We're not in the singles game. We're in the Il Divo game." ■■■

Additional reporting by Mark Sutherland in London.

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Women

in Music



Billboard's Power Players series, now in its fourth year, highlights the achievements of individuals and companies that drive the fields of music and entertainment forward with their artistic and business vision.

This fourth annual Women in Music report demonstrates that female executives are increasingly leading the companies and trade organizations that are making a difference in our industry. Indeed, as we've noted before, this list reads like a tally of the top 20 people in the music business who happen to be women. The list reflects a broad range of sectors within our business.

Our Women in Music list of executives is selected and ranked by Billboard's editorial staff. Billboard editors vote on several criteria: the ability of the executive to greenlight major projects, the success of that executive in the previous 12 months and the professional demeanor and leadership demonstrated by the executive.

But perhaps the most notable aspect of this list is that these executives are, in fact, representative of a far greater number of women who are shaping the future of our business. We salute them all as we proudly present this year's Women in Music report. —*Thom Duffy*

1 Julie Greenwald

President, Atlantic Records

The No. 1 debut of T.I. on the Billboard 200 extends a 2008 winning streak for Atlantic Records under president Julie Greenwald with hits for acts including Kid Rock, Danity Kane, Paramore, Lupe Fiasco, Jason Mraz, Plies and the "Juno" soundtrack, along with great expectations for newcomers like Estelle and Carolina Liar. According to Nielsen SoundScan, Atlantic's label share for overall album units year to date is 7.06%, up 21% year-on-year.

Yet Greenwald also has been brave enough to take chances, declining to sell Kid Rock's hit album "Rock N Roll Jesus" via iTunes and experimenting with the withdrawal of Estelle's "American Boy" single from digital download stores.

Greenwald maintains her optimism and energy despite working in an industry she compares to trying to "build a business on quicksand. Breaking artists, motivating my staff, [retaining] my staff and the fact there's no turnover here" are Greenwald's points of pride.

"We're winning [because] my staff really stays together and they all enjoy fighting with each other to get what they all need." Such initiatives as the launch in September of My-Space Music help Atlantic, along with other labels, "just by embracing the ways that people consume music [and] making it easier for them to do so."

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4 Kathy Willard

Executive VP/CFO, Live Nation



For Live Nation, the past year has brought groundbreaking multirights deals with Madonna, U2 and Jay-Z and executive VP/CFO Kathy Willard crunched the numbers for those deals, while also preparing for the launch of Live Nation's ticketing division in early 2009. Through second-quarter 2008, Live Nation reported revenue of \$1.2 billion, up 18% from the same period last year. Year-on-year, total attendance at concerts increased 14% and revenue-per-fan rose 6%. Willard, who reports to Live Nation president/CEO Michael Rapino, says of her role in the company's deal-making: "It's about executing and providing the returns to the artist and showing our investors the return on those initial investments." Another focus this year was selling off Live Nation's North American theatrical business and its motor sports division, which was a strategic move to focus the company's core business on music operations, she says. Since joining Live Nation predecessor SFX as controller in 1998, Willard has aimed to "make sure we're doing deals that make sense for the company and are focused on maintaining a strong balance sheet." Prior to SFX, Willard was director of finance for Bailey Network Management Division. She has also served in executive roles at the Dean McGee Eye Institute and Arthur Andersen.

5 Jody Gerson

Executive VP of U.S. creative, Sony/ATV Music Publishing



Earlier this year, former EMI Music Publishing executive VP Jody Gerson took the same title at Sony/ATV and the move, she says, fueled her ambition on behalf of her writers and catalogs. "Going from where I grew up in the business and starting to build at Sony/ATV has made me hungry," Gerson says. Her recent achievements include the signings of Lady Gaga ("Not only an amazing artist but a writer") and Jhnta Austin. "It's really my relationships with artists and writers that make me excited to come in every day," she says, also pointing to such Sony/ATV writers as Shakira, Linda Perry and Akon—"and the Beatles, of course." For Gerson, a publisher's challenge today is clear. "We have to create opportunities from songs and writers." For example, she's now looking at the Leiber & Stoller catalog "to preserve and grow their legacy through branding opportunities or music-intensive film and theater projects." Sony/ATV held an 18.6% U.S. market share on the Publisher Airplay chart in second-quarter 2008, just below Universal Music Publishing Group's 18.83% share, according to tracking by Nielsen BDS and the Harry Fox Agency.

2 Judy McGrath

Chairman/CEO, MTV Networks



Britney Spears wasn't the only winner Sept. 7 at MTV's Video Music Awards. The show drew 8.4 million viewers, a 19% increase over 2007, according to Nielsen Media Research. It was one of several winning moments this year for MTV Networks chairman/CEO Judy McGrath. Although McGrath oversees other channels like Comedy Central and Nickelodeon, music remains a focus for her as she navigates the transition to a multiplatform world. In July, MTV prepared for that world by launching Soundtrack, a Web site that contains a real-time listing of all the music played on every MTV show and every MTV channel, complete with streaming clips, artist profiles and, yes, videos. Meanwhile, MTV followed up its flagship videogame franchise "Rock Band," which has sold more than 3.5 million units, according to NPD Group, with the September launch of "Rock Band 2," while developer and MTV subsidiary Harmonix created an iPod version of the game called "Phase." And in the mobile realm, MTV tapped off-deck ringtone provider Thumbplay to create a personalized content portal that may soon include full-song downloads.

3 Sylvia Rhone

President, Universal Motown Records



The No. 1 story this year for Universal Motown—and one of the high-water marks for the record business—is the million-unit first-week debut of Lil Wayne's "Tha Carter III." Marking the highest first-week sales in Universal Motown history, the album still has legs. After 17 weeks on the Billboard 200, it remains in the chart's top 15. "What's so rewarding about Wayne's success," Universal Motown president Sylvia Rhone says, "is that it proves that when the music is there, the consumer is there." Year to date, the label share of overall album units for Universal Record Group (which includes Universal Motown and Universal Republic) reached 5.43%, according to Nielsen SoundScan, a year-on-year rise of 29%. Since joining Universal Motown four years ago, Rhone has been committed to a key goal: diversifying the label's roster, which now includes rock and pop and ranges from such established artists as Lil Wayne, Akon, Nelly and Erykah Badu to rising acts Forever the Sickest Kids, Safetysuit and Shontelle. "We've hit our stride this year with a range and depth of artists that have made us a major presence in the U.S. and internationally," Rhone says.

6 Sue Peterson

Senior buyer, Target Stores



Sue Peterson earns a spot on this list via her achievements in the past year in two different roles. She is head of Target's music buying team, reporting to VP of entertainment Darrell Tucker, and she is in her third year as NARM chairman. In overseeing Target's 14-strong music-buying team—including buyers, business analysts and merchandise specialists—Peterson wields the purchasing power that controls about \$1.2 billion in annual music sales (down from \$1.3 billion in 2007), Billboard estimates. Peterson is also a member of the board of the Country Music Assn. and is the first executive to chair NARM for three years running. "Even though she represents a large company, she is very sensitive to the industry as a whole and to the broad profile of the organization," NARM president Jim Donio says. During her NARM tenure, she has steered the trade group through some key initiatives, including sustainable packaging, its 50th anniversary this year and its preparation for new formats.

You Will!

CONGRATULATIONS

**Julie
Greenwald**

**& Andrea
Ganis**

Ganis

ON BEING NAMED TWO OF
BILLBOARD'S TOP 20
WOMEN IN MUSIC

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Alison Wenham

Chairman/CEO, AIM; president, Worldwide Independent Network; chairman, Assn. of Independent Festivals



Imagine coordinating the simultaneous release of independent music compilations from seven major music markets worldwide, with supporting media coverage. Under the leadership of its president, Alison Wenham, the Worldwide Independent Network staged its inaugural Independents Day promotion during the July 4 weekend. Wenham also is chairman/CEO of AIM in the United Kingdom. AIM's 800 members represent some 20% of the U.K. music market, and WIN comprises trade associations in 30 countries that constitute a similar share of the global market. This year also saw the creation of the AIM-linked Assn. of Independent Festivals with an initial membership of some 30 organizers or owners of independent music events. Wenham notes that AIM in 2009 will mark its 10th anniversary, with growing influence by the independent label sector.

Julie Swidler

Executive VP of business affairs/general counsel, Sony BMG Music Entertainment



"We, as a business, are transitioning to new business models along with new methods of distributing music," says Julie Swidler, who in the past year made her own transition from executive VP of business and legal affairs at the BMG U.S. Label Group to the same responsibilities on a global level for Sony BMG Music Entertainment. (In the United States, Sony BMG Music Entertainment has a year-to-date label share in overall album units of 24.07%, down 0.66% from the same period last year.) In her new role, Swidler provides guidance to Sony BMG labels and operating units on issues including artist and employment contracts, third-party agreements, digital technology issues, strategic negotiations, transactional matters and litigation. She is also a member of the company's executive committee. The new role presented "an amazing opportunity," she says. "Now I have the ability to really see our challenges as a company and be part of the decision-making process in our strategy for the future."

Lisa Ellis

Executive VP, Sony Music Label Group



When Maxwell made a surprise appearance on this year's BET Awards telecast, helping promote his album coming in 2009, Lisa Ellis was behind the scenes, making it happen. The former president of Sony Urban Music, Ellis is now executive VP of Sony Music Label Group, working closely with Sony chairman Rob Stringer on projects ranging from the digital realm to green initiatives. But Ellis also stays hands-on with artists' projects, including Maxwell's new set; John Legend's third studio album, "Evolver"; and the debut CD from actor Terrence Howard, "Shine Through It." Also on her radar for next year: the sophomore set from R&B singer Alice Smith ("Janis Joplin meets Amy Winehouse") and Wyclef Jean's "Music Fury" album, which he'll launch via a marketing initiative with Motorola. Sony Music Label Group has an 11.42% label share in overall album units year to date, up from 11.26% for the same period last year, according to Nielsen SoundScan.

Alexandra Patsavas

Owner, Chop Shop Music Supervision



Alexandra Patsavas almost had a very bad year. As owner of Chop Shop Music Supervision, she watched the 2007 TV season be sharply curtailed by the writers' strike between November 2007 and February 2008. A shorter TV season meant less work for Patsavas, who handles music supervision duties for such shows as "Gossip Girl" (which averages 3.5 million viewers, according to Nielsen Media Research), "Mad Men" (1.6 million), "Chuck" (6.6 million), "Grey's Anatomy" (18.4 million) and "Private Practice" (8 million). Instead of wallowing in her predicament, Patsavas turned her attention to her year-old record label Chop Shop Records, an entity of Atlantic. "I was able to concentrate on the label during the strike," she says. "We have three full-length albums—from Jade McNelis, the Little Ones and Anya Marina—to look forward to finishing." In addition, by collaborating with "Gossip Girl" creators Stephanie Savage and Josh Schwartz, Patsavas compiled "OMFGG: Original Music Featured on Gossip Girl," which has sold 3,000 units, according to Nielsen SoundScan. The first companion soundtrack to the teenage soap drama was released digitally Sept. 2, and a physical CD will arrive Oct. 28. Patsavas is credited with giving wider exposure to Snow Patrol's "Chasing Cars" and the Fray's "How to Save a Life" after both were heard on "Grey's Anatomy."

Kathy Nelson

President of film music, Universal Pictures



"It's one of those things that comes around once in awhile," Kathy Nelson says of "Mamma Mia!," the soundtrack to the film adaptation of the Broadway smash featuring the music of ABBA, which topped the Billboard 200 and has sold 1 million units, according to Nielsen SoundScan. While that project was a highlight of Nelson's year as president of film music for Universal Pictures, she's turned her attention to new projects including "Milk" and "The Wolfman," working with longtime collaborator, composer Danny Elfman. Other projects under Nelson's musical wing include "Confessions of a Shopaholic," which reunites her with film producer Jerry Bruckheimer, who she teamed with on such past multiplatinum soundtrack hits as "Armageddon" and "Dangerous Minds." Nelson says, "It's a great time for music and working on films in music, as good as it's ever been. And maybe better, because people are a little more refined in what they notice, so we've all had to step up our game."

Lia Vollack

President of worldwide music, Sony Pictures

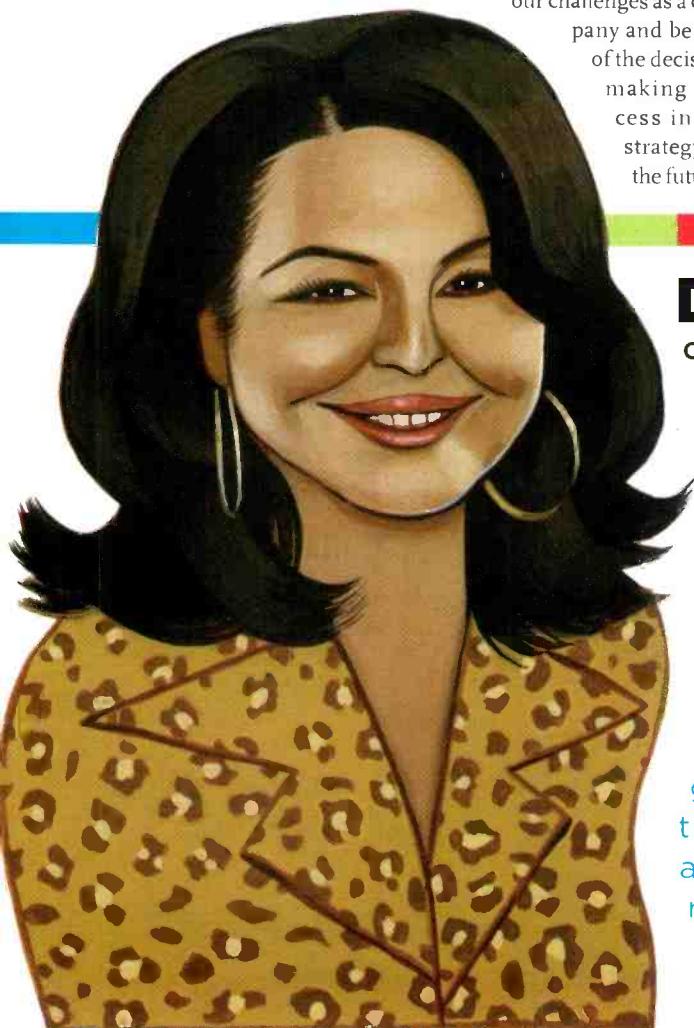


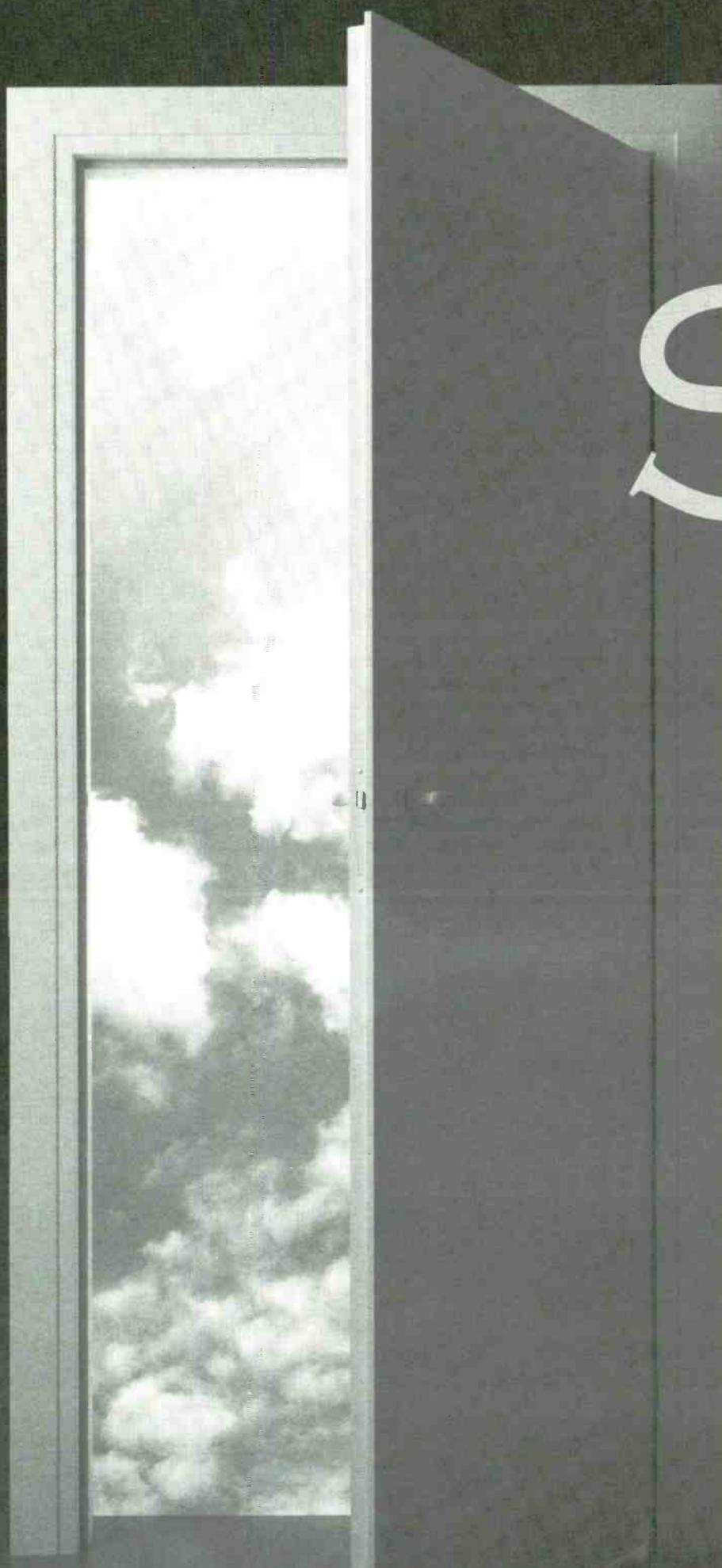
As Sony Pictures president of worldwide music, Lia Vollack is again involved in some of the year's most anticipated music-related film projects, straddling the line between mainstream and indie cool. After overseeing the "Casino Royale" soundtrack (which has sold 36,000 units, according to Nielsen SoundScan), she has tapped White Stripes/Raconteurs frontman Jack White and Alicia Keys to duet on the White-penned "Another Way to Die" for the latest 007 flick, "Quantum of Solace." Also returning to the Bond team on Vollack's watch is David Arnold, who scored the film. Elsewhere, Vollack is enthusiastic about the just-released music-driven "Nick & Norah's Infinite Playlist," featuring tracks by such indie acts as Vampire Weekend, Band of Horses and We Are Scientists. Under a unique arrangement, Sony Pictures self-released the album through iTunes, but Atlantic issued the physical product. Vollack's previous projects include the indie-rock-driven "Spider-Man 3" soundtrack (61,000 units) and music-biopic parody "Walk Hard: The Dewey Cox Story" (32,000). "The business is continuing to evolve," Vollack says. "I'm having more experiences working things outside the label system but also finding ways to successfully work with labels when the project is right. There's a lot more entrepreneurship out there now."

Debra Lee

Chairman/CEO, BET Networks

BET viewers this year saw two notable new offerings, "BET Honors," a salute to prominent leaders in the African-American community, and weekly news program "The Truth." BET also traveled to Denver and Minneapolis-St. Paul to cover the Democratic and Republican national conventions. And in celebration of its 2,000th episode this summer, BET show "106 & Park" launched a BET.com offshoot, 106 & Park Connect, a social community fan site that is also an interactive element of the show. Those initiatives display the continued focus of BET Networks chairman/CEO Debra Lee on two primary goals: creating more original programming and expanding across multiple platforms. Lee hopes to soon fill the vacancy left by Reginald Hudlin, who recently resigned as president of entertainment. Under Lee, Hudlin greenlighted singer Keyshia Cole's reality show "The Way It Is," which begins its third season in November. "It's been a great year," Lee says. "And because we have a strong development pipeline, we plan to keep things moving right along, with music remaining very important to what we do." BET reports a subscriber base of 87.9 million viewers as of September, up from 87.2 million in September 2007.





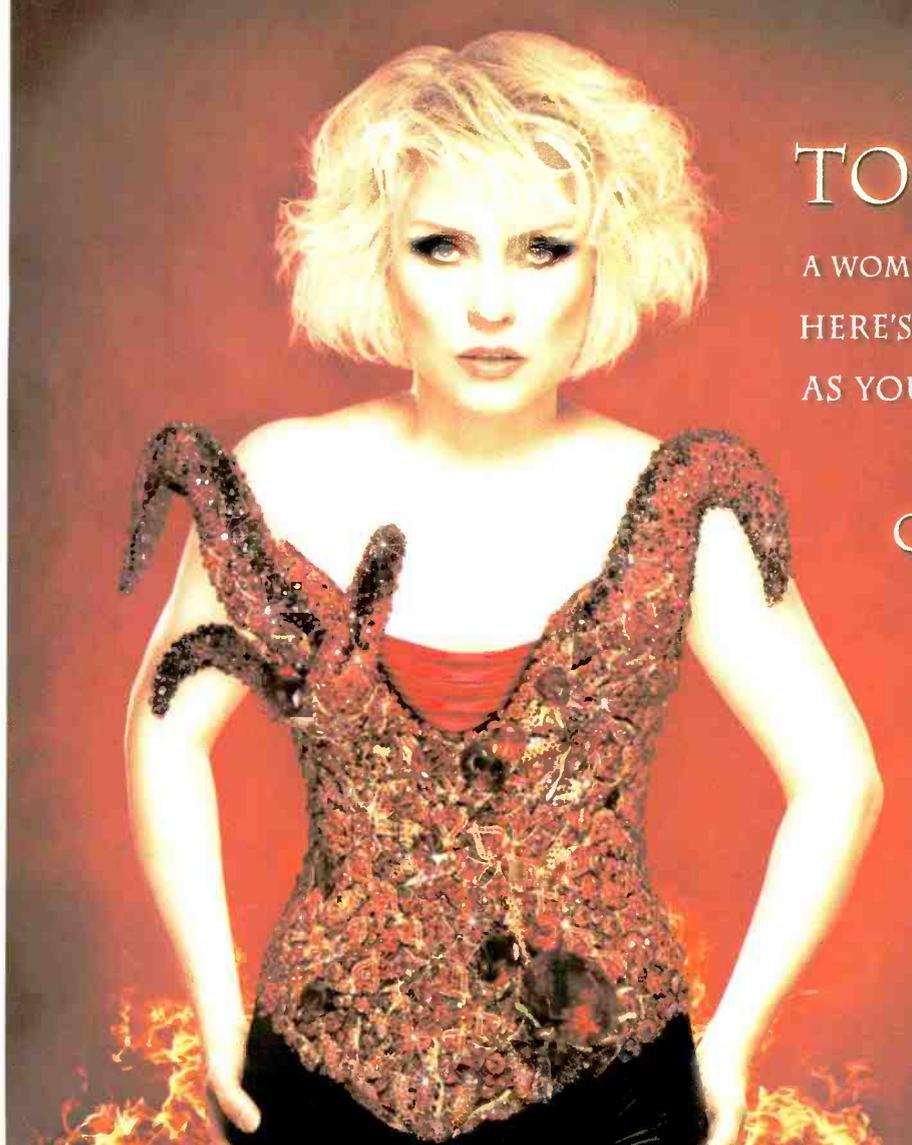
SYLVIA,

YOU'VE OPENED THE DOOR
FOR SO MANY WOMEN.

CONGRATULATIONS ON
YOUR CONTINUED SUCCESS!

MUCH LOVE,

UNIVERSALMOTOWNREPUBLICGROUP

A photograph of Debbie Harry with short blonde hair, wearing a dark, heavily floral and sequined corset over a red top. She is standing against a dark red background with some flames at the bottom.

TO OUR FAVORITE ICON:

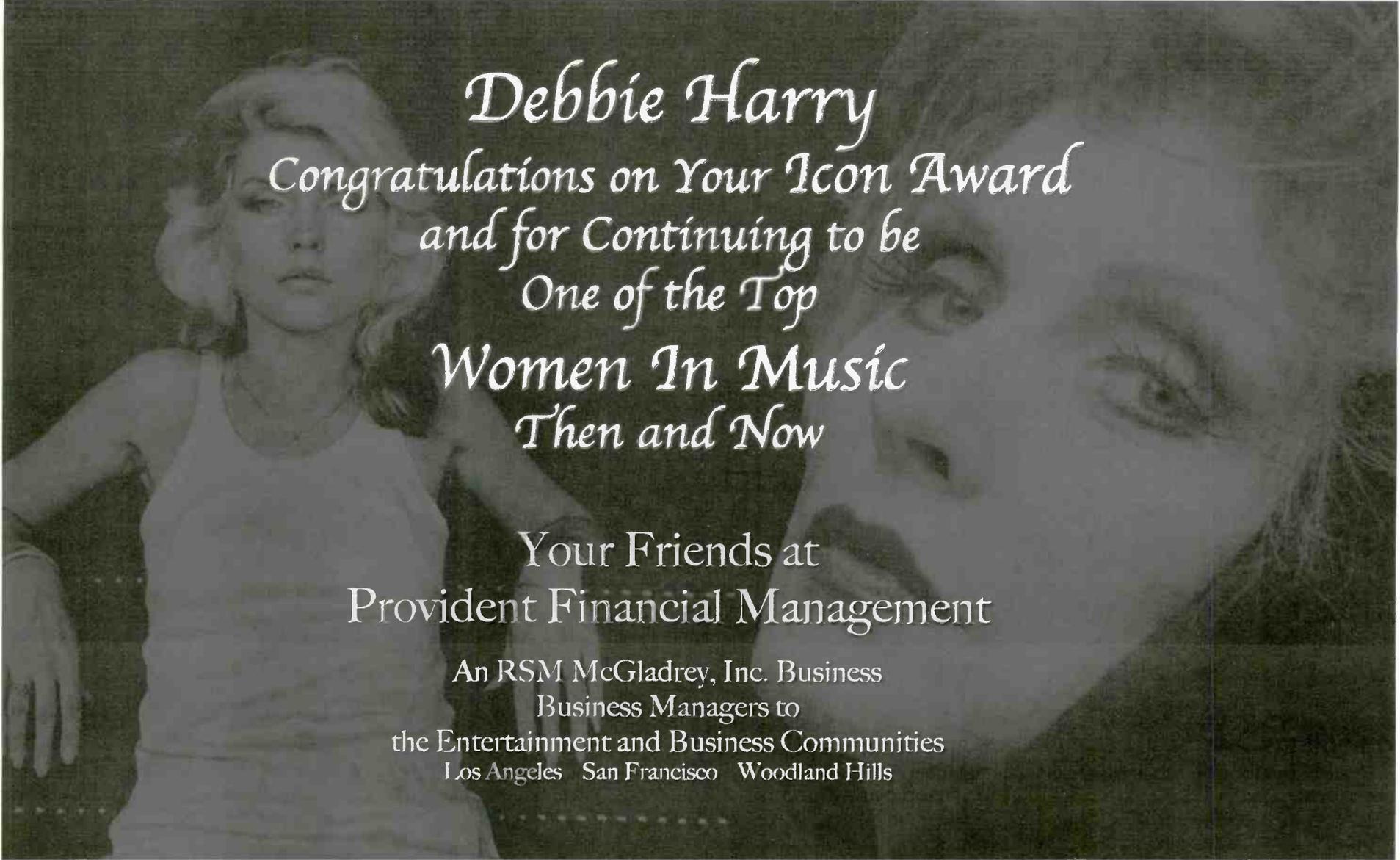
A WOMAN WHO TRANSCENDS MUSIC, STYLE, FASHION, AND TIME.
HERE'S TO MANY MORE DECADES OF SUCCESS TOGETHER
AS YOU CONTINUE TO BLAZE MANY MORE NEW TRAILS.

CONGRATULATIONS ON YOUR
BILLBOARD ICON AWARD.

WITH LOVE AND RESPECT,
FROM YOUR FAMILY AT



TENTH STREET ENTERTAINMENT

A large, faded, grayscale background image of Debbie Harry, showing her from the waist up on the left and a close-up of her face on the right.

Debbie Harry
Congratulations on Your Icon Award
and for Continuing to be
One of the Top
Women In Music
Then and Now

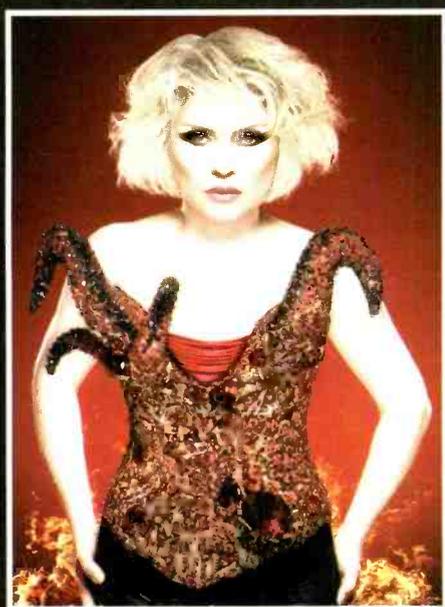
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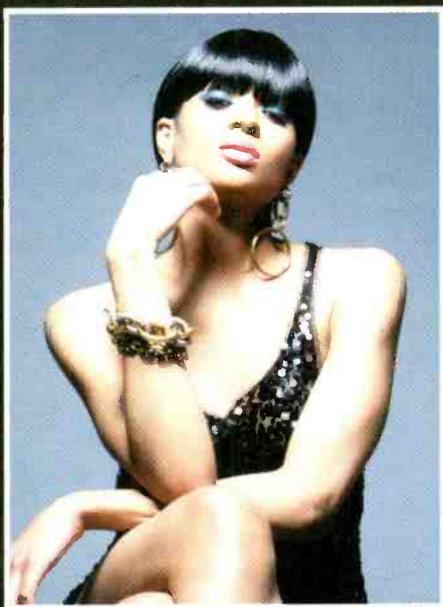
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**DEBORAH
HARRY**

ICON AWARD



CIARA

WOMAN OF THE YEAR
AWARD



**COLBIE
CAILLAT**

RISING STAR AWARD

2008 BILLBOARD WOMEN IN MUSIC HONOREES

NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH SHANGHAI

1 Marilyn Bergman

Chairman/president, ASCAP

Under the leadership of chairman/president Marilyn Bergman, ASCAP reports that its total revenue for 2007 was \$863 million, a 10% increase over 2006, while it also saw a 13% rise in members to 330,000. For Bergman, her goal this year was to continue standing up for songwriters and composers in the nation's capital. "My mission is to make sure lawmakers understand the essential role provided by those who create music," says Bergman, who simultaneously continues her award-winning career as a lyricist in collaboration with her husband, Alan. Bergman also recently launched ASCAP's third successful Expo with a "Bill of Rights for Songwriters and Composers" and advanced the work of the ASCAP Foundation's Children Will Listen program. This initiative, which began in 2006, has taken ASCAP's message of music appreciation to hundreds of students. Bergman also oversees ASCAP's ongoing fight for fair compensation for digital use of its members' copyrights.



15 Amanda Marks

Executive VP/GM of digital distribution, Universal Music Group Distribution



In the past year, Amanda Marks, executive VP/GM of digital distribution for Universal Music Group Distribution, has pushed outside of the digital box. UMGD is now focused on bringing new players and consumer segments into the marketplace "with new business models that don't easily fit into the boxes and systems we had set up," Marks says. That approach has allowed UMGD to benefit from new relationships with the likes of YouTube, imeem and MySpace. "All of these opportunities provide us with the ability to earn revenue where we had none before," she adds. Universal Music Group's combined distribution market share for albums and digital track-equivalent albums total 31.9% year to date, down slightly year-on-year from 32.4%, according to Nielsen SoundScan. NARM president Jim Donio says of Marks: "She brings a breadth of experience, knowledge and sensitivity to how the industry is changing to help move digital forward." Marks began her music career with a group of entrepreneurs that had a small cluster of companies involved in expediting tours. But she then stepped outside the industry to work for Human Rights Watch and then Human Rights First before returning to the business and the legal affairs department at Mercury Records. When PolyGram merged with Universal, Marks helped write the business plan for Jimmy and Doug's Farmclub.com.

16 Jennifer Schaidler

Executive VP of sales, Sony BMG Music Entertainment



Jennifer Schaidler began 2008 as VP of music at Best Buy, overseeing the chain's estimated \$1.4 billion in music sales. In July, she moved to the selling side as Sony BMG Music Entertainment executive VP of sales. She now oversees the distribution company's physical and digital sales effort, which year to date has a 23.3% market share for combined album sales and track-equivalent albums. Universal Music Group Distribution president/CEO Jim Urie calls her appointment an "inspired choice." A 17-year veteran of Best Buy, Schaidler most recently developed its strategic business plan for physical and digital music, and prior to that she oversaw the chain's cellular/mobile business. She also served as VP/GM of the merchant's Redline Entertainment label, which issued music and video product. Prior to joining Best Buy as VP of brand advertising and communication, Schaidler was in film production. She also has served on the NARM board since 2005. NARM president Jim Donio calls her a triple threat because of her unique experience overseeing physical, mobile and digital at Best Buy.

17 Tammy Genovese

CEO, Country Music Assn.



Under the leadership of CEO Tammy Genovese, the Country Music Assn. saw a 9.4% increase in attendance this year at the CMA Music Festival in June from 2007 and launched a new Web site to promote an ABC festival special that aired in September—just two examples of the CMA's proactive stance in volatile times. "The changes within our industry have been a huge challenge for everybody," Genovese says. "We're trying to be positive moving into the future but respectful and conscious of our [constituents] and what they're going through." When those constituents include labels, songwriters, artists, managers, agents and publishers, all of whom frequently have different agendas, "it's a little difficult to do sometimes," Genovese says. "If we can just make that transition [to a new digital music era], we can grow into this new business model and reach more opportunities with new fans." The CMA's membership stands at 6,000 and has held steady in the past year.

18 Lynn Hazan-DeVaul

Executive VP/GM, RED Distribution



RED Distribution increased its distribution market share to 3.4% for the year to date, according to Nielsen SoundScan, up from 2.7% year-on-year. Its share has grown every year since 2005 when Lynn Hazan-DeVaul joined the company. In her role as RED's executive VP/GM, Hazan-DeVaul works closely with RED president Bob Morelli. In the past year, she has focused on adding services for the company's distributed labels, including new online marketing and promotional tools. "My role is fostering teamwork and making sure we execute the mission by integrating all the drivers across all the departments," she says. "We think we have the best team out there and it is exciting to be a part of that." Hazan-DeVaul has also been an intern at management company RZO, a tour accountant for Lollapalooza, a CFO of RCA and has worked with the international finance group at BMG. Morelli notes that Hazan-DeVaul also serves as RED's CFO and "assists me in overall operations and in matters of business affairs, and she does all aspects of her job very well. She is the quintessential high-end multitasker."

19 Kate Ramos

Senior VP of touring alliances, Live Nation



Some 649,000 fans have seen the Jonas Brothers so far on their Burning Up tour this year, and the marketing message from tour sponsor Burger King reached those hungry kids through the skills of Kate Ramos, senior VP of touring alliances for Live Nation. The Australia native honed her sponsorship expertise in the U.S. Latin market with the stateside arm of Mexican live entertainment giant C.I.E. and later with Vivalo, the joint touring venture of Clear Channel and Televisa. Live Nation's 360 deal with Shakira means Ramos will help launch everything from product lines to coordinated fan club strategies. "We're involved in all aspects of Shakira Inc.," Ramos says. Also in 2008, Ramos' "baby"—the ING-sponsored Juntos En Concierto tour—returned for its fourth year, this time pairing Marc Anthony and Alejandro Fernandez. A sellout at New York's Madison Square Garden grossed \$1.4 million from 14,693 tickets sold, according to Billboard Boxscore. "It's hard sometimes to have all parties in agreement," Ramos says, "but when all the pieces fit, there's no better feeling."

20 Andrea Ganis

Executive VP, Atlantic Records



Atlantic Records executive VP Andrea Ganis says that during the past year "the combination of great A&R, tremendous marketing and promotion have put us back where we like to be." With what she describes as her "focused, tenacious" promotion team, Ganis ticks off multiple success stories: "T.I. is currently exploding at several formats," she says. "The stateside success Estelle is experiencing replicates her worldwide status. Shine-down is turning a decisive sales corner with a great third album. Death Cab for Cutie sells platinum-plus with their mystique intact. Staind continues to resonate lyrically with very different audiences, and Buckcherry is embraced at adult [formats] while never losing a shred of their badass persona." And then, there's Kid Rock and his multiformat hit "All Summer Long," which sent his album "Rock N Roll Jesus" up the Billboard 200. Coming up: "Carolina Liar, Laura Izibor, Serena Ryder and Janelle Monáe," Ganis says. "We're looking forward to the journey each of them will take us on."

Profiles by Ayala Ben-Yehuda, Jim Bessman, Antony Bruno, Ed Christman, Kamau High, Gail Mitchell, Mitchell Peters, Craig Rosen, Mark Sutherland, Christa Titus and Ken Tucker. Additional reporting by Keith Caulfield, Thom Duffy and Ray Waddell.



“Only one man
in a thousand
is a leader of men,
the other 999
follow women.”

Groucho Marx

Congratulations to

Debra L. Lee & Judy McGrath

Chairman & CEO, BET Networks

Chairman & CEO, MTV Networks

Our favorites among the
Billboard Top 25 Women in Music

Cheers to all the honorees

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Woman Of The Year

Billboard is proud to salute three trailblazing artists at the third annual Women in Music breakfast, to be held Oct. 24 at New York's St. Regis Hotel. All three have inspired the industry with their success, leadership and new ideas.

Ciara

By Gail Mitchell

a publishing deal at 15—hasn't looked back since her 2003 high school graduation when she wrote that her goal was to become a professional singer.

In the last five years, the Atlanta-based singer/songwriter has achieved that and more. Bursting on the scene in 2004 with back-to-back pop hits (the No. 1 "Goodies" and No. 2 "1, 2 Step"), Ciara has notched a host of Billboard Hot 100 hits on her own ("Promise") and with others ("Like You" with Bow Wow) as well as two platinum albums (2004's "Goodies" and 2006's "Ciara: The Evolution"). Now, as she looks ahead to the early-2009 release of third album "Fantasy Ride," Ciara celebrates another career milestone: being named Billboard's Woman of the Year at the Oct. 24 Women in Music breakfast in New York.

"Every time I step out to do my job as an entertainer and a businesswoman, I'm representing the everyday woman," Ciara says. "That's what motivates me to keep things going and to be the best woman I can be."

Ciara's determination and discipline are rooted in her upbringing. The only child of an Army dad and an Air Force mom, she lived in Germany, New York, California, Arizona and Nevada before her family settled in Atlanta. Opting to go solo when a girl-group stint didn't work out, Ciara later met producer Jazze Pha and signed with his Sho'Nuff label.

That and other collaborations yielded her first album and the sobriquet "princess of crunk & B," thanks to the Lil Jon-produced, no-means-no female anthem "Goodies." But beyond the crunk and funk, the newcomer artfully introduced several other talents: ear-catching vocals, eye-catching dance moves and message-sending lyrics.

It all adds up to a relatability factor that Zomba Label Group executive Lisa Cambridge-Mitchell declares is the propellant behind Ciara's fast-rising success. "There's something about Ciara that's very relatable and accessible," says Cambridge-Mitchell, who as VP of marketing is developing the campaign for Ciara's upcoming album. "Whether she's pushing the envelope musically or being creative visually, there's something about her that fans—particularly young girls—can see in them-

elves. She's a young woman coming into her own, extremely focused on pushing her artistry."

It's a more confident and musically creative Ciara who will be taking fans on a "Fantasy Ride" next year. The set finds the singer/songwriter expanding on her dance and crunk roots while exploring her sensual side. Leading the charge is current single and uptempo female anthem "Go Girl" featuring T-Pain.

"This album is about having fun through music," Ciara told Billboard in a recent cover story (Aug. 2). "My mission is to take fans on a musical journey . . . so they get a chance to see the sides of me they still haven't seen."

One of those sides is that of Ms. Entrepreneur. Ciara has established the Universal Dance and Talent agency to help aspiring creative artists. Headquartered in Atlanta with an office in Los Angeles, UDT has placed dancers on tour with Ne-Yo and T-Pain. Another UDT dancer currently performing on Usher's One Night Stand ladies-only tour also did some video choreography for the female heartthrob.

Determined to have a "lot more going on outside of music," Ciara has signed a deal with Wilhelmina Models, whose roster includes fellow singer/songwriters Fergie, Natasha Bedingfield and the Veronicas. And she has followed her first acting role—the 2006 MTV Films production "All You've Got"—with a starring role in the 2009 DVD release "Mama, I Want to Sing." Inspired by the off-Broadway play of the same name and produced by Jeff Clana-gan, "Sing" also stars Lynn Whitfield and Billy Zane.

"To be a successful woman, you'll face challenges whether you're in the music industry or dealing with life in general," Ciara says. "But women have been doing great things from day one. And with Hillary Clinton running this year as a presidential candidate, it's become clearer: Females are forging an even stronger presence."

continued on >>p38





To all the great women
who keep us rockin'



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ICON

Deborah Harry

By Kerri Mason

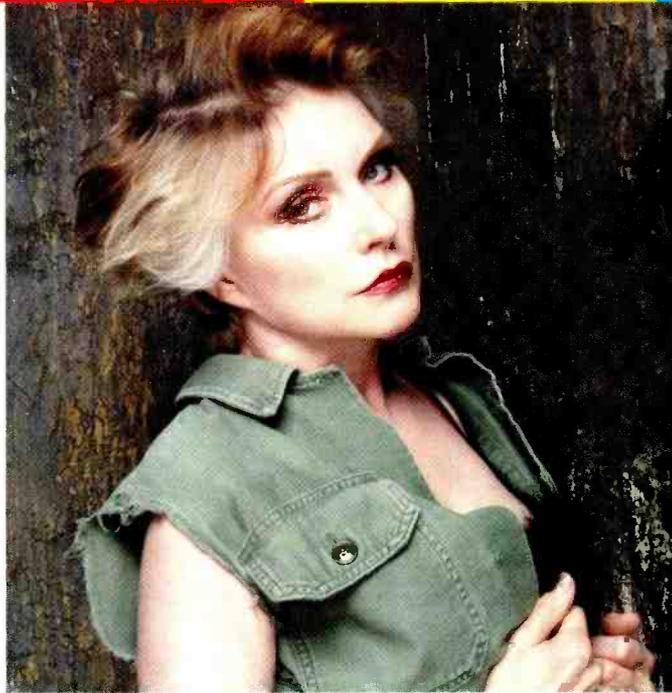
With three decades in the business, 10.5 million albums sold in the United States (according to the RIAA) and a place in the Rock and Roll Hall of Fame, you'd think the outlaw spirit that once guided Debbie Harry's life and career might have faded by now, replaced by the pragmatic conservatism of a career artist.

But get the eternally young 63-year-old talking about the past, and she still revels in her iconoclastic moments.

"Probably one of the first people to be outrageously inventive in crossing over was [Bob] Dylan," says Harry, who will receive the Icon Award Oct. 24 at Billboard's Women in Music breakfast in New York. "He took electronic instruments into folk. People were completely outraged; they were furious. Really, this was hell. This was committing complete sacrilege. That's the same response we got when we did 'Heart of Glass.' We had committed sacrilege. Rock'n'roll people were completely offended and wouldn't even talk to us. It was great. We thought, 'My God, we did what Dylan did. That's outstanding. What could be more punk than that?'"

The creative flame still burns bright for Harry, who inspired a generation of frontwomen as lead singer of Blondie, the band that revolutionized music and fashion in the late '70s. And "the most beautiful girl in any room, in any city, on any planet"—as Shirley Manson introduced her at the 2006 Rock and Roll Hall of Fame ceremony—didn't stop there, extending her career into solo work, jazz collaborations and acting.

When Harry moved to a chaotic, poor and artistically explosive New York in the late '60s, she worked tables at Max's Kansas City and picked clothes out of the trash. She formed Blondie with guitarist Chris Stein in 1975, when she was already 30. Combining new wave and punk sensibilities with a varied palette of sounds—



from disco to reggae to rock—Blondie defiantly pioneered the idea of organic crossover. Harry's commanding alto and sly glam-punk style provided the perfect representation of the ideal.

"Because I was young and cute, I got away with a lot," she says. "Or youngish and cute. I should say."

Seminal songs like "Heart of Glass," "Call Me" and "Rapture"—the first song involving a rap to go No. 1 on the Billboard Hot 100—changed the idea of what a pop song could be.

"By the time we got to 'Rapture' we kind of knew what was going on," says Harry, who co-wrote the song with Stein. "We were both so urban and so influenced by so many different things and em-

bracing so many different things. Chris is a very ingenious guy, and I have to really give him credit for a lot of his insights about how we would combine things. I think that's probably what drew us together. We really loved doing that kind of crossover."

When Blondie disbanded in 1982, Harry embarked on a solo career, which has yielded five albums. The band reunited in 1997 and continues to tour and record today. Harry is also a member of jazz collective the Jazz Passengers and an accomplished actress, appearing in adventurous independent films like "Spun" and "Heavy" and on the small screen in such shows as "Sabrina the Teenage Witch" and "Absolutely Fabulous."

While Harry says she doesn't think there is a music business anymore, she does find old-school inspiration in the new tools available to artists.

"A lot of people who would quite possibly never venture into becoming a professional musician or entertainer can exercise a moment of feeling, through music, by putting it out on YouTube. They can actually participate," she says. "One of the great aspects about music is performance. Concerts in the '60s were like tribal events. Everybody was there, and it was all about peace and love and the music. There

was this embodiment of this sort of vibe that took over the whole thing. It wasn't just people going to a concert. I think separating everyone, and bringing them back together through the Internet, is coming almost full circle, in a very odd way. It's like a sharing of a mind, an electronic version of the mind. It's very, I don't know the right word . . . metaphysical, I guess."

Ever busy, Harry is currently working with Stein on new Blondie material. "We are trying to put together a new package of music, and we're debating about how we want to release this stuff, how we want to expose it to the public," she says. "It's a new dilemma. But I'm really excited about it."

Debbie,

You are a true icon in the world of music....
And have been a joy to work for through the years.

Your friends,
Michael Guido, Janine Small, Renee Karalian
and all at Carroll, Guido & Groffman, LLP

RISING STAR

Colbie Caillat

By Cortney Harding

True to the title of her breakthrough hit, Colbie Caillat is indeed bubbly.

Reached in Brazil as she lounged on the beach between playing shows and performing on a soap opera, the 23-year-old California native speaks excitedly about everything from the weather to her meteoric rise.

Only two years ago, Caillat was posting songs on her MySpace page, hoping someone would hear them and book her at a coffee shop; now, she's sold 1.8 million copies of her debut album, "Coco," and 2.6 million of "Bubbly," according to Nielsen SoundScan.

But inside the cheerful surfer girl beats the heart of a savvy businesswoman and strong-willed songwriter, among the qualities for which Caillat is receiving the Rising Star Award Oct. 24 as part of Billboard's third annual Women in Music breakfast in New York.

"After I became the No. 1 unsigned artist on MySpace, the first thing I did was get a manager," she says. "Then the record labels started calling, and I could go in knowing what I wanted and what was best for me. My main goal was my own artistic freedom; I didn't want to be forced to work with other writers or new producers or to change my image."

Caillat eventually signed with Universal Republic, but not before meeting with a number of labels and evaluating offers. She also called in two of her biggest supporters and advocates—her parents. "Colbie's mom and dad asked me point blank: 'Why should my daughter sign to your label?'" Universal Republic president/CEO Monte Lipman says. "It was almost like being on a date. But ultimately, I think she signed with us because



we had such enthusiasm for the project."

Because Caillat had such luck with the online world, Lipman focused much of the promotion for "Coco" in the digital realm. "We know that the point of destination to discover her had been the online space, and we put together a very aggressive online marketing campaign," Lipman says. The focus on the Web led the album to sell 40,000 digital copies the week it was released, four times more than the number it sold at physical retail.

The promo was not confined to the online world, though—the success of "Bubbly" at terrestrial radio was no doubt a big sales driver. The song reached No. 5 on the Billboard Hot 100 and topped the Adult Top 40 chart. "The success at radio really drove it home for her," Lipman says. A follow-up single, "Realize," peaked at No. 20 on the Hot 100 and No. 6 on Adult Top 40.

But even with all the initial success, there was a big wrinkle

in the plan. Even though millions on MySpace had heard Caillat, she had barely performed in front of a live audience. "I had played about 10 little shows at clubs in my town before I went on tour with Lifehouse and the Goo Goo Dolls," she says. "I was so terrified." But Caillat took the opportunity to learn from a man she describes as one of her idols, John Mayer.

"I went on tour with John and watched him perform every night, and I saw how he talked to the audience," she says. "I get really shy onstage between songs, and John can just get up there and chat and make it seem easy. He taught me to be myself onstage. And he taught me that telling jokes works really well," she says with a laugh. "I think I want to do comedy now."

With her U.S. career well under way, Caillat started to work on the rest of the world, developing a strong following throughout Europe as well as in Brazil. "I think my music matches the lifestyle in Brazil," she says. "I write easygoing, feel-good music, and Brazilians like the laid-back beach feel."

Although her music may be laid-back, Caillat isn't eager to rest on her laurels and chill on the sand. In August, she recorded a song and video for the 2008 Beijing Summer Olympics, "Somethin' Special," and released another music video for her song "The Little Things." She will rerelease her debut album Nov. 11 with new tracks that include live covers of Lauryn Hill's "Tell Him" and Bob Marley's "Turn Your Lights Down Low," a cover of Dusty Springfield's "Brand New Me," "Somethin' Special," an acoustic version of "Bubbly" and a collaboration with Juanes called "Hoy Me Voy."

Caillat is blocking out January, February and March to record her next album and has rented a house in Hawaii to serve as a retreat to finish writing. But for Caillat, this is only the beginning. "I admire women like Joni Mitchell and Gwen Stefani, because they've had such great careers and can do so many different things," she says. "I really look up to them and hope I can do that too."

DEBORAH HARRY: JOE GAFFNEY; COLBIE CAILLAT: DON FLOOD

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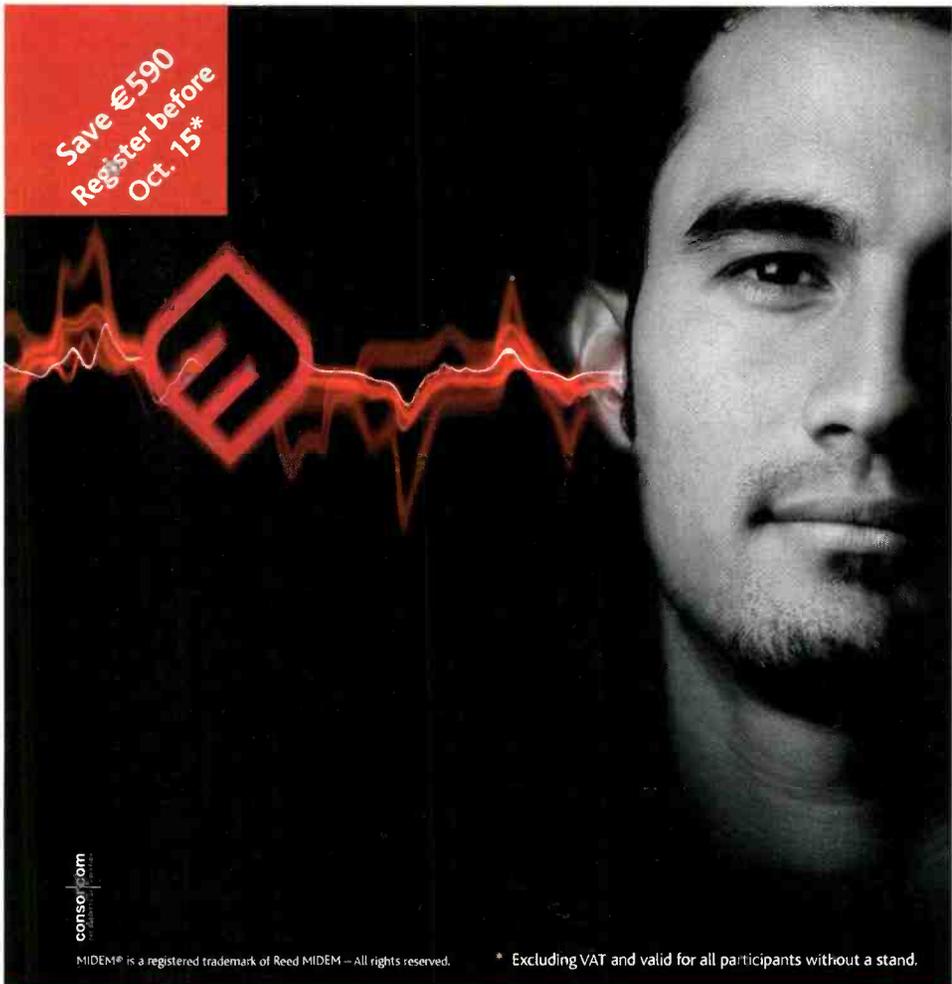
DEBBIE HARRY

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BEING BERES
Reggae vet sits pretty on 25th album



ROADWORTHY
Swell Season sees touring returns



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How Ryan Adams found his focus



THIS IS HIS COUNTRY
Toby Keith tackles new album and film



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MUSIC

ROCK BY GARY GRAFF

BACK IN THE RACE

Nickelback '09 Tour, Live Nation Ads To Back 'Dark Horse'

Chad Kroeger laughs when asked if the phenomenal sales for 2005's "All the Right Reasons" gave confidence to Nickelback as it set out to make its sixth studio album, "Dark Horse."

"No, because look what we have to try to live up to," says Kroeger, who co-founded the quartet in 1995 in Alberta, Canada. "There's a mountain sitting behind us. We've got to try and put something out now that's going to stand up to that. So for us, the bar has been raised ridiculously high."

"Dark Horse," which comes out Nov. 18 on Roadrunner and was co-produced by Mutt Lange, certainly has a target to clear. Buoyed by seven multiformat hit singles and five No. 1 videos—and apparently unaffected by widespread critical drubbing—"All the Right Reasons" has sold 10 million copies worldwide, according to Roadrunner, and spent a staggering 110 consecutive weeks in the top 30 of the Billboard 200. It fell off the chart Oct. 11 after a 156-week run, the longest registered in 11 years.

"All the Right Reasons" also took off in a big way this summer in Europe, meaning Kroeger and his bandmates—brother and bassist Mike Kroeger, guitarist Ryan Peake and drummer Daniel Adair—were multitasking across two continents as they recorded "Dark Horse" and promoted its predecessor.

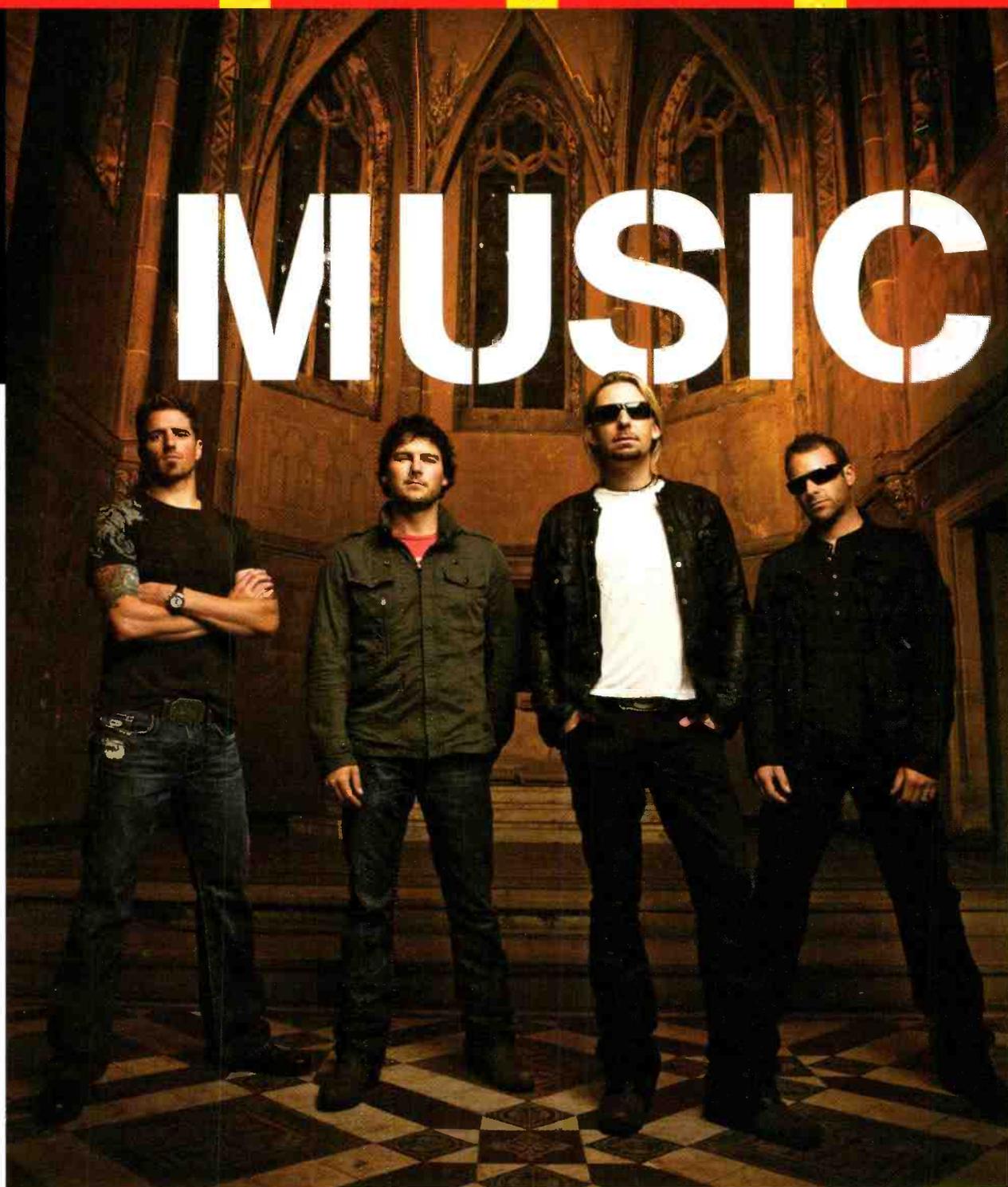
"We've never left the previous album cycle," Roadrunner president Jonas Nachsin says. "That's got to be a seriously positive sign going into a new one. It's become such a monster to try to put our arms around, we're just doing the best we can to guide it into fruition at this point."

In his first interview about the new album, Kroeger—who started working with Lange ("The dude is my hero," he says) on "Dark Horse" in March in Switzerland—acknowledges that he "would've liked a longer break" for himself. But he also recognized it was time for more Nickelback music in the marketplace.

"If you're a fan of the band and you went out and got 'All the Right Reasons' the first week it was released, you'd be waiting for new material for, like, three years now," Kroeger says. "So it was definitely time for us to make sure that we had a new album and some new songs for the fans."

They were apparently hungry for it. First single "Gotta Be Somebody" is already hitting at seven rock and pop formats since its Sept. 30 delivery, from triple A and hot AC to top 40 and active rock, and is in the top 30 of five of them. And Nachsin says the label continues to view radio as Nickelback's chief ally.

"These days, everyone is talking about different forms of exposure, how artists become successful," he says. "We've always felt, and it's been proven over time, radio is the strongest suit for the band. If people hear Nickelback material over the radio,



the record sells—and that's happened at a pretty phenomenally successful rate over many years.

"What we plan on doing is methodically releasing singles strategically to pop and rock formats over the next two years, until we run out or it's time to go away for a minute. That tends to be what works for Nickelback and has given them not only immediate sales but unbelievable, and these days, unprecedented longevity."

Roadrunner and Nickelback delivered with a twist this time, however. When "Gotta Be Somebody" was released, a free download of the song was offered for 24 hours with a widget that was available to individual stations to allow listeners to get the song from their Web sites, too. "We wanted to reach fans of the band," Nachsin says. "because we realized a lot of fans find out about Nickelback through radio." Some 125 stations took advantage of the program, which was spearheaded by Roadrunner senior VPs Mike Easterlin (promotion) and Jon Satterley (new media).

The album will also be boosted by the group's feature spot in an upcoming consumer ad campaign by Live Nation, which signed Nickelback to a long-term, multirights deal in July, and Citibank. Nickelback isn't planning on touring until the spring—"We've been bitten too many times going out too early," Kroeger says—so it has taped a special concert for the multimillion-dollar initiative that rolls out in November and will involve TV, radio

and print placements hawking the promotion and its concerts. To Nachsin, "That's just another sign of the mainstream acceptance level for the band and how much they've been able to penetrate the marketplace over the years."

Nachsin says Roadrunner and Live Nation will cooperate in their efforts on behalf of Nickelback. The group still owes the label two studio albums and a greatest-hits package, "so we're going to be in the Nickelback business for a few years to come. There are only good feelings."

Nickelback has taped another performance for Wal-Mart's "Soundcheck" program that will be shown in stores and on the retailer's Web site. The group also participated in iTunes' Complete My Album campaign, which will offer some album tracks prior to release.

Not planned, at least for the moment, are any exclusive versions for individual retailers. "If someone comes to us with a particular program, we of course are all ears," Nachsin says. "But to get into the fan base needing to buy an album from each retailer to get the extra song they want, I don't think will work for this band. It hasn't proved necessary in the past. There are plenty of sales to go around."

For an extended interview with Chad Kroeger, go to billboard.com. For more on Nickelback's Mutt Lange connection, go to billboard.biz.

LATEST BUZZ

>>>MORE WAYNE

Lil Wayne's "The Carter III" is handily the best-selling album of 2008, but the rapper has plans to make it even bigger. The set will be rereleased with all brand-new songs, Wayne told MTV, although Universal says there aren't any details confirmed at deadline. Wayne recently revealed on his ESPN.com blog that he had already begun work on "The Carter IV" and that he will release a 20-song mixtape, "Dedication 3," on his Web site.

>>>AER IT OUT

After spending most of 2008 dealing with health issues, the members of Aerosmith plan to get back together in 2009—to, among other things, complete an album that the group has already started recording. "We haven't gone back into the studio to put the final touches on it," guitarist Brad Whitford says. "Hopefully it'll be sooner rather than later."

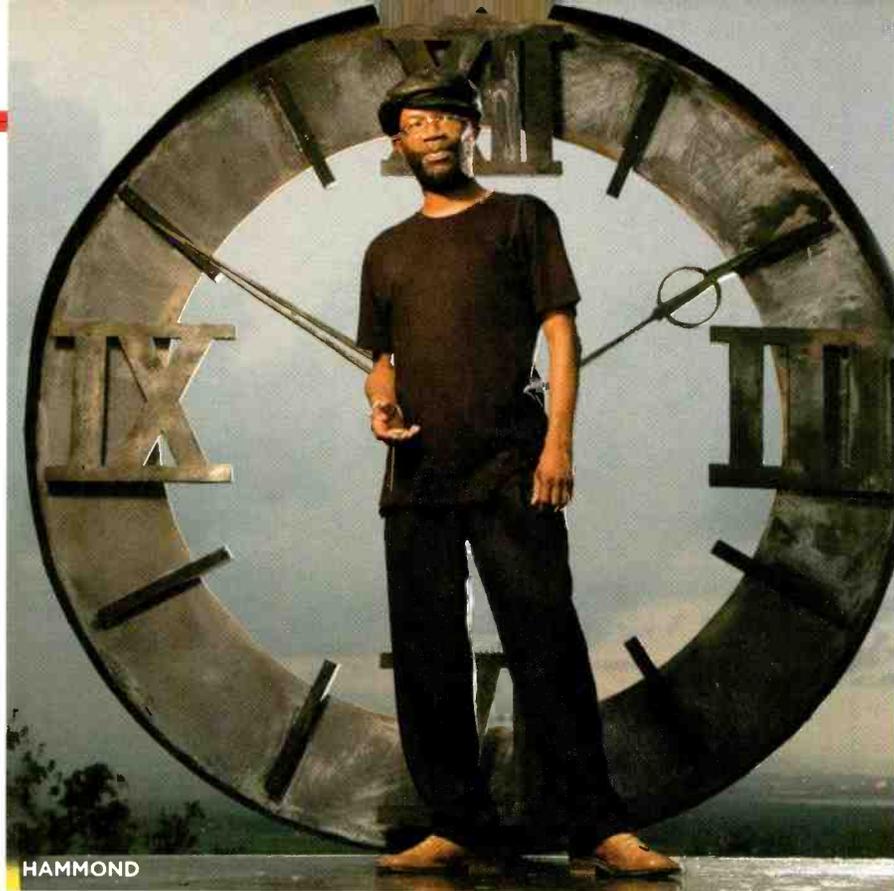
>>>TOP DOGS

The Black Keys are logging time in Los Angeles for songwriting sessions with ZZ Top's Billy F. Gibbons and producer Rick Rubin, in the hopes of creating material for the latter group's upcoming, Rubin-produced album. "I'm such a big fan of those guys... it makes total sense," Gibbons told *Billboard.com* earlier this year of the Black Keys. "And that's pretty down and dirty, which is good for ZZ Top."

>>>BOY CRAZY

Soulja Boy Tell'em, best-known for the hit single "Crank That (Soulja Boy)" single from his 2007 debut, "SouljaBoytell'em.com," returns Dec. 16 with his sophomore set, "iSouljaboytellem" (Collipark Music/Interscope) is led by the single "Birdwalk." The new album features production from Mr. Collipark, Polow Da Don and Soulja Boy himself. Other album tracks include "Yamaha Mama" featuring Sean Kingston and "Turn My Swag On," which will be released virally.

Reporting by Jonathan Cohen and Mariel Concepcion.



HAMMOND

REGGAE BY PATRICIA MESCHINO

Still His 'Moment'

VP's Beres Hammond Shines On 25th Album

With a voice as soulful as Otis Redding's, as romantic as Luther Vandross and as purely Jamaican as reggae itself, Beres Hammond has been a consistent hitmaker since the '70s. And those qualities are still on display on his 25th album, "A Moment in Time," due Nov. 11 on VP Records, reconfirming a widely held appraisal of the 53-year-old as Jamaica's greatest living singer/songwriter.

"You would be hard-pressed to find a singer alive that has the catalog that Beres Hammond has," says Ainsworth "Big A" Higgins, an on-air personality at Jamaican radio station IRIE-FM. "Someone would have to look at the works of [the late] Dennis Brown and Bob Marley to find his equal in terms of hit songs, and he continues making hits for a generation young enough to be his grandchildren."

VP digitally released "A Moment in Time" Aug. 19 to coincide with Hammond's August/September North American tour and as a means of redirecting its customers toward online purchases. "Reggae still does well with CDs, unlike other music that does better digitally," the label's VP of sales and marketing Cristy Barber says. "We thought it was important to digitally release an album by one of our priority artists before releasing the CD because we want reggae to keep in step with industry trends." The set is the top seller at VP's online store, Planetreggae.com, Barber says.

Hammond's most successful effort for the label, the 2001 Grammy Award-nominated "Music Is Life," has sold 46,000 U.S. copies, according to Nielsen SoundScan. His all-time best seller is the 1994 Elektra album "In Control" (67,000 units).

"Beres is not a follower of trends. He is not going to make Sean Paul records—he is going to make Beres records, traditional Jamaican records, and those records have a sales ceiling in America," says Dante Ross, who signed

Hammond to Elektra in 1993 and is now VP of SRC Records. "He doesn't need the industry to survive. He tours like a mad man, his voice is timeless, and he will be making great records for another 20 years."

Hammond's lack of crossover success is of greater concern to the reggae industry, which struggles for a consistent presence in the mainstream despite the music's far-reaching influence, than it is to Hammond. His recent tour attracted capacity crowds in Toronto and Montreal and upwards of 20,000 fans at a free concert in Brooklyn's Wingate Park.

"Things couldn't be any better for me than they are now. When I first started out, I just wanted to be on the road, performing. I never imagined it to be like this," the bespectacled singer says, gesturing to the luxurious interior of his tour bus following his Brooklyn performance. "At one time there wasn't any bus and now we have two on the road, and I have had it like this for many years. There are many artists who have been on the Billboard charts and still can't have this kind of fan base."

Hammond has amassed his global fan base with a succession of No. 1 singles in Jamaica and on reggae charts internationally. His songs seamlessly shift between political and spiritual themes and occasionally pay homage to the artists that have most inspired him.

But Hammond is renowned as reggae's most sublime romantic crooner. Whether pledging a lifetime of devotion ("Full Attention") or stealing love on the side ("Double Trouble"), his impassioned vocals bring a deeper texture to the love-song prototype; as do his lyrics, which adapt everyday circumstances as handily as references to the Songs of Solomon.

For "A Moment in Time," which he produced at his Harmony House studio in Kingston, Hammond worked with an ensemble of Jamaica's finest musicians. "Still Will Be Heaven" juxtaposes orchestral strings with a one-drop rhythm as Hammond muses on a long-term relationship that hasn't gone stale over time but has grown more profound, much like his music. "I just get a song in my head and record it in the matter it came to me," he offers as the reason for his enduring allure. "I don't change nothing, and it always seems not to be wrong." •••

ROCK BY MICHAEL D. AYERS

Damage Control

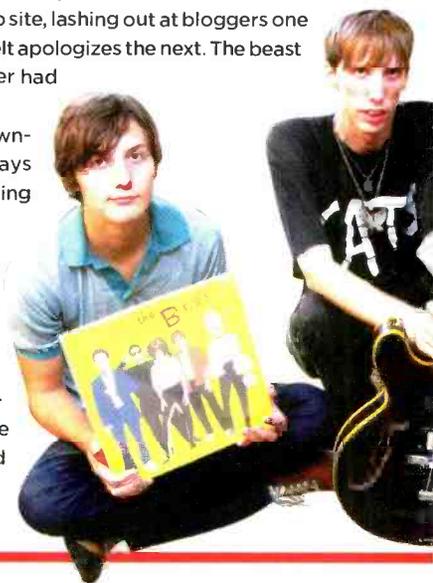
'Microcastle' Leak Presents Deerhunter With Major Dilemma

In 2007, the blogosphere was Deerhunter's best friend. From the beginning, the buzz was as loud as the band's punishing psychedelia, leading to a packed South by Southwest showcase and sales of 18,000 copies for its Kranky debut, "Cryptograms." Not bad for a band that had little notoriety outside its Atlanta hometown just months earlier.

But a year makes a big difference, especially in the hype machine. In May, follow-up album "Microcastle" leaked online, nearly six months ahead of its planned Oct. 28 release via Kranky. (4AD handles the album internationally.) Frontman Bradford Cox stoked the flames on his Web site, lashing out at bloggers one moment and offering heartfelt apologies the next. The beast that helped birth Deerhunter had bitten back.

"I don't blame kids for downloading the record," Cox says now. "I blame idiots for leaking the record."

So Deerhunter tried to counteract the leak in a way many artists these days do: adding extra material. It recorded another album of 13 lo-fi songs during the summer to bundle with "Microcastle," titled "Weird Era Cont.," but then those songs leaked as well.



GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>GOING UNDERGROUND

The July 2005 London bombings and the much-publicized police killing of innocent terrorist suspect Jean Charles de Menezes one week later have had a profound effect on the U.K. capital in the eyes of world musician Nitin Sawhney.

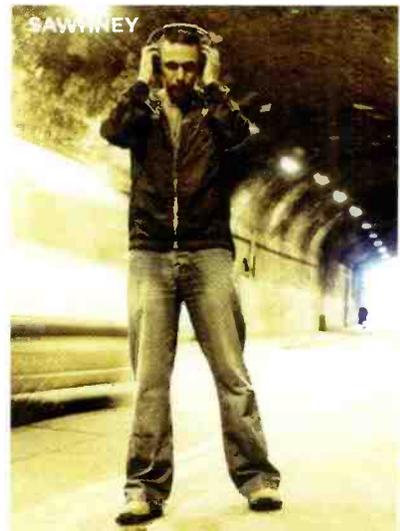
The multi-instrumentalist/DJ has described his new album, "London Underground" (Cooking Vinyl), as an attempt to capture the post-2005 city and its humanity. The Oct. 13 U.K. release features collaborators including Paul McCartney and Spanish alternative act Ojos de Brujo, plus U.K. singer/songwriters Imogen Heap and Natty.

The result is a potent mix, Cooking Vinyl A&R director Rob Collins says. The album is "culturally brilliant," he says, "but we're not relying on the collaborations. There's a cool underground thing to counter that, with some great remixes

in the clubs."

Sawhney kicks off a nine-date U.K./Ireland tour booked by Primary Talent Oct. 27, followed by European shows. Cooking Vinyl head of international Annette Collins notes that the album received a simultaneous release in Continental Europe, Asia and Australia. North and South America will follow next year. "It has a very international sound; we have plans to push it in all territories in 2009," she says.

Zomba Music-published



HAMMOND: WILLIAM RICHARDS; DEERHUNTR: BRADFORD COX; SAWHNEY: STEVE GULLICK

ROCK BY MICHAEL D. AYERS

Many Swell Returns

How A Focus On Touring Paid Off For 'Once' Stars

This time last year, Irish singer/songwriter duo the Swell Season (Glen Hansard and Marketa Irglova) was preparing for its biggest North American tour, a 16-date run hitting midsize theaters in major markets.

The music that the artists wrote for indie film "Once" (in which they also starred) was riding a wave of word-of-mouth attention, and the aim of the tour was to keep the music alive, in the hope that Academy Award voters would have it front of mind when submitting their nominations. It worked: "Falling Slowly" got the nod for best original song, and the Swell Season planned to tour a little after the Oscars and then head straight to the studio to make a new album.

But that plan went out the window once "Falling Slowly" won the Oscar and the soundtrack began selling in big numbers. (It has sold 636,000 copies in the United States, according to Nielsen SoundScan.) Recording plans were scrapped and instead, the Swell Season spent most of 2008 on the road, turning out one of the most successful recent tours spawned by a movie. Numbers are still trickling in, but 15 shows reported to Billboard Boxscore grossed \$1.8 million, in line with the per-show gross for the 2002 Down From the Mountain tour spun off from the film "O Brother, Where Art Thou?" That outing grossed \$11.5 million from 52 shows.

"When it won, that threw everything into chaos," Swell Season manager Howard Greynolds says. "That's been the biggest adjustment. We were going to do the summer and fall making a record, and we just added more dates. We started getting more and more offers and decided to consider them, because it would be a good way to reach more and more people. When it came time to deliver a record, we'd have more of a fan base."

And while Down From the Mountain featured well-known artists like Emmylou Harris and Alison Krauss, Hansard and Irglova were relatively unknown in the States when "Once" began heating up, although the former had achieved modest success stateside with his band the Frames. So, the Swell Season audience connected to the band and the film in a very different way.

"The movie had a personal attachment and from there, the [fans] felt an ownership to it," Greynolds says. Because the plot line doesn't have a stereotypical happy Hollywood ending, he suspects the live show gave fans the best of

both worlds—they got to see the couple onstage, together, which is not what happens at the end of "Once."

Before the Oscars, Billions Corp. was already in the midst of plotting the spring tour, but even with the successful run in 2007 (which grossed \$476,662 from 14 shows), it was hard to convince some promoters.

"I knew the shows were going to sell out, but some of the promoters didn't believe me," booking agent Ali Hedrick recalls. "I knew from the fan e-mails and from the amount of records that they were selling that they were going to do very well." To ensure audiences made the connection between the



Kranky then released "Microcastle" digitally in August, to coincide with a support slot on Nine Inch Nails' summer tour. Individual tracks from the album have sold around 4,000 copies.

"We can't compete with the big boys, even among independent labels. We can't afford an advertising blitz that blankets magazines and the Internet. We have to work on a lower level," Kranky owner Joel Leoschke says. The label eventually outsourced radio promo and press and treated "Microcastle" as any other record that hadn't leaked. "It has been a lot easier with this album to get media outlets interested in covering it ahead of the release instead of responding after the fact," he says.

Despite its modest sales history, Deerhunter has always seemed "bigger" than the average underground group. A lot of that is due to the

outsized personality of Cox, whose unvarnished online screeds about his band's sudden, newfound attention made him something of an indie rock sensation.

Ironically, Cox also used the Web to put out music from his side project, Atlas Sound.

Often while on tour, he'd post new tracks for fans to download, without having the intention of releasing them commercially. Yet neither scenario—giving away free tracks or having music leak months early—hasn't seemed to diminish the group's return. "We wouldn't know if it would have a monetary affect on us," bassist Josh Fauver says.

However, the music on "Microcastle" cuts through all the drama. Perhaps inspired by the gentler approach that Cox takes in Atlas Sound, the album is much less abrasive than "Cryptograms" but no less listenable. Highlights include the dreamy "Agoraphobia," the chugging "Never Stops" and "Twilight at Carbon Lake," which starts as a subdued ballad before exploding into noise at its conclusion. The group will support the project with a fall North American tour beginning on Halloween in Atlanta.

For an album as anticipated in the indie world as "Microcastle," an early leak presents a big challenge for organizations like the Coalition of Independent Music Stores. "There's nothing our stores hate more than when a record leaks and the band decides to instantly release it to iTunes in advance of the physical product," CIMS director of marketing Jim Fahy says. "That kills sales momentum way more than the album being out and available for six months on the Web."

But Fahy says Deerhunter seems to understand the leak culture as well as record enthusiasts, and that could help the band in the long run. "Deerhunter is a pretty available band," he says. "They play lots of shows and understand the fetishists that make up the core of the record-buying public. They seem to be these people themselves." ●●●

Sawhney is currently working on music for two movies, the Brian Epstein biopic "The Fifth Beatle" and Canadian film "Exclusion." —Steve Adams

>>>THUNDER-STRUCK

The members of Swedish Viking metal band Amon Amarth confessed to being shocked when their eighth full-length album, "Twilight of the Thunder God" (Metal Blade), peaked at No. 50 on the Oct. 18 Billboard 200—the band's first appearance on the chart.

"It's amazing," singer Johan Hegg says. "We've been doing what we love all this time and have stayed true to who we are, so it feels great to be recognized."

The quintet, which has been together for 16 years, kicks off European shows on the 24-date Unholy Alliance Chapter III tour package with Slayer, Trivium and Mastodon Oct. 27 in Manchester, England. The Continental Concerts-booked tour finishes Nov. 27 in Helsinki and follows a 17-date North American headline tour booked through the Agency Group

that wrapped Oct. 21 in West Springfield, Va.

"Twilight of the Thunder God," the follow-up to 2006's "With Oden on Our Side," was released Sept. 30 in the United States. Hegg admits he's unsure whether Amon Amarth's black- and death-metal sound has the potential to break into the mainstream, not least due to his growling vocals. "But we've been getting more [rock] airplay in the U.S. and Europe," he says, "so maybe it is possible." Amon Amarth's publishing is through Sony/ATV Music. —Nichola Browne

>>>HAWKING MOGWAI

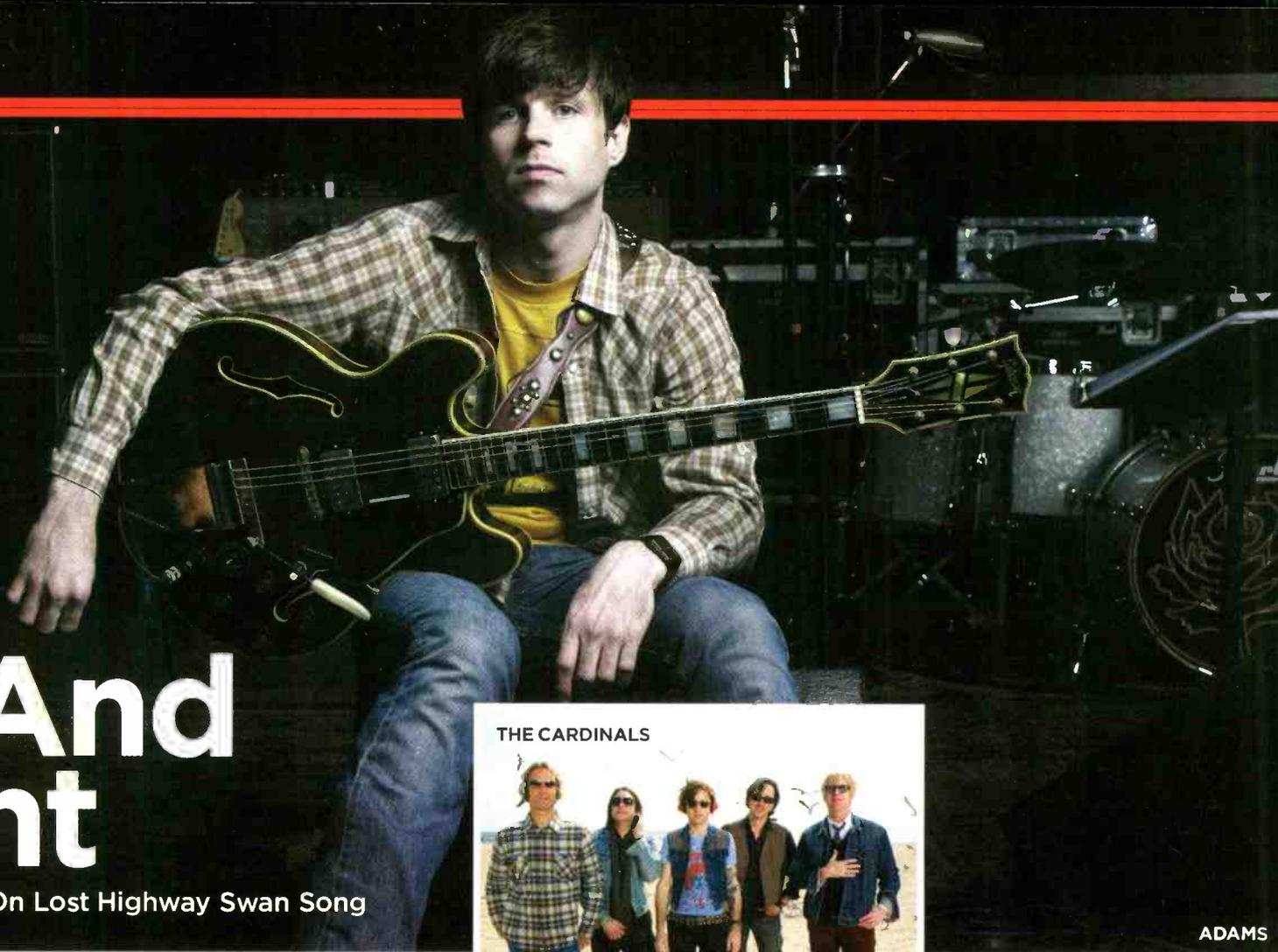
When Mogwai drummer Martin Bulloch was hospitalized with heart problems following a show Sept. 21 in New York, the U.K. alternative rock act was forced to cancel the remainder of what was proving to be its most successful U.S. tour. Bulloch, who has a history of heart trouble, recovered in time to witness Mogwai's sixth studio album, "The Hawk Is Howling" (Wall of

Sound/PIAS), enter the Official Charts Co.'s weekly listing at No. 35 one week after its Sept. 22 U.K. release. The instrumental album hit U.S. stores Sept. 23 via Matador, peaking at No. 97 on the Billboard 200.

"There was a real focus on this record," Mogwai's Yorkshire-based manager Shaun Kendrick says. "The band knew exactly what they wanted to do and delivered."

The band will tour throughout October and November, with three U.K. shows Oct. 21-24 preceding European dates Oct. 27-Nov. 18, booked by London-based Asgard. U.S. shows, including festival dates, are scheduled through North Carolina-based Ground Control Touring for second-quarter 2009.

Kendrick describes Mogwai as "one of the few career bands there are. They've got a very hardcore following." He cites Matador's support as a factor in the group's U.S. breakthrough, adding that publisher Chrysalis Music is exploring synch opportunities for the act.—Richard Smirke



BY JONATHAN COHEN

Clear And Present

Ryan Adams Finds His Focus On Lost Highway Swan Song

THE CARDINALS



ADAMS

Ryan Adams' music is often overshadowed by his eccentric behavior and the pure volume of his recorded output. But on "Cardinology," due Oct. 28 via Lost Highway, his songs are the real story, not Adams himself.

In fact, the artist is so happy with the evolution of his band the Cardinals during the course of five albums in the past three years that he says he'd be content if his name was dropped entirely from the packaging. "The stuff we do communally is 10 times better than the stuff I come up with," he says.

Adams may be overstating things a little, and such comments should be taken with a grain of salt from a guy who moments earlier was going off on a tangent about '80s pop metal ("Hey, if Def Leppard started a cooking school, they'd be Chef Leppard!"). But there's no question the cama-

radierie he shares with guitarist Neal Casal, drummer Brad Pemberton, pedal steel player Jon Graboff and bassist Chris Feinstein has helped him create one of the most focused albums of his career.

On "Cardinology," which fulfills Adams' contract with the label for which he's recorded since 2000, the artist details his battles with substance abuse and his struggles to sustain relationships with remarkable clarity, best heard on the anthemic "Cobwebs," the drumless "Crossed Out Name," the harmony-rich "Natural Ghost" ("You make me feel like I'm not here/But I am/More than you think I am") and the soft, Wilco-esque ballad "Evergreen."

Adams' newfound clarity is music to the ears of Lost Highway chairman Luke Lewis. "He's acting grown-up

right now," he says with a laugh. "I kind of miss the petulant child occasionally."

"We did a really great record that sounds totally like the Cardinals," Adams says with pride. "It's pretty much live on the floor. I think we did it in a really brave way. We did it raw, like we were doing a gig."

Lost Highway is planning a host of initiatives to ensure "Cardinology" gets heard. The Cardinals got the ball rolling by playing many new songs on late-summer support dates with Oasis and added even more to the set list during a fall headlining tour. "The tendency is for artists to let an album release drive ticket sales. It used to be the other way around. So I'm thankful he's willing to do it," Lewis says.

To court Adams devotees, the label is pressing a limited run of 4,000 red

vinyl copies of "Cardinology" with an alternate cover and a graphic novel/lyric book by artist Leah Hayes, as well as a 7-inch single with two previously unreleased songs. Fans who pre-order the album through iTunes receive an immediate download of first single "Fix It," which has sold 8,700 digital copies in its first two weeks of sale, according to Nielsen SoundScan.

Adams offers an amusingly unfiltered look into his life at Cardinology.com, where he posts everything from set lists and live clips to fan mail, rants about his favorite Sonic Youth albums and corny fake hip-hop songs he wrote on the tour bus while bored. Although "Cardinology" is very much a band album, "we can use his personality to raise awareness for the record," Lost

Highway VP of marketing and artist development Andy Nelson says.

Online listening parties were held the week before street date with iLike (which also showed Adams' artwork) and TouchTunes, and the Cardinals will tape appearances on "Sessions @ AOL" and "Late Show With David Letterman" during release week. Following a Halloween show at Harlem's Apollo Theatre, the band begins a short European tour Nov. 8 in Dublin. Eleven December dates opening for Oasis in North America will close out the year, with more headlining shows on tap for February.

With "Cardinology" ready to hit the market, Lewis is somewhat wistful about the likely end of his often rocky working relationship with Adams. The pair fought frequently over how much music Adams could—or should—release. Through it all, though, Lewis remained the musician's "biggest fan."

"We took some pretty harsh criticism for putting out so much music, but we could have put out more," he says. (In 2009, Lost Highway will issue an Adams anthology featuring several new songs.) "As much as we've tried to accommodate him by putting out a lot of records, a major-label deal is probably a bit restrictive for Ryan. My sense is he'd be better served by being independent, and by that I mean totally independent."

Indeed, Adams is already looking past "Cardinology" and dreaming about where he and his bandmates will go next. "Shit's going to get weird and awesome," he says. "Because we're into bands like Oasis and Foo Fighters: big, monolithic rock bands who really explore all those areas. That's what Cardinals is. That's the work I want to do."

A HELPING HAND

Through an ever-evolving solo career, Ryan Adams has done his best to prove to the world that he can't be tied to one type of music. His copious collaborations have done the same. Here's a peek at some of his best:

"EXCUSE ME WHILE I BREAK MY OWN HEART TONIGHT"



Adams was a nobody when Alejandro Escovedo joined Whiskeytown for this strummy, steel guitar-soaked slice of Americana bliss. Looking back, it seems like a major tipping of the hat. Maybe it was. But by taking the third verse, Escovedo helps turn "Excuse Me" into one of the many jewels from Whiskeytown's sparkling 1997 major-label debut, "Stranger's Almanac."

"SONGBIRD" AND "BLUE HOTEL"

Easily the highlights of the 2006 Adams-produced Willie Nelson disc, "Songbird" was the title track (a cover of the Fleetwood Mac tune lent 10 times the soul) and "Blue Hotel" was a then-unreleased Adams original culminating with a broken-sounding Nelson singing, "Go on and rain down on us/I give up," amid swirls of Hammond organ.

"TIME TOUGH"



If Adams and reggae icon Toots Hibbert didn't seem to find a sweet spot while harmonizing on the Jamaican shore for the MTV series "Music in High Places," they do just that on 2004's star-studded Toots tribute "True Love," on which Adams nails "Time Tough." If only to have been a fly on the wall during that recording session.

THE FINGER



Under the pseudonyms Irving Plaza and Warren Peace, Adams and frequent collaborator Jesse Malin delved into their mutual love for hardcore punk for shits and giggles with the under-the-radar Finger project, releasing the sweetly titled "We Are Fuck You." Song titles like "Coma for \$\$\$," "No Roolz" and "Snakes & Scorpions" are apropos for these break-neck rockers.

"CONCRETE SKY"



Considering he's a huge Smiths fan, Adams must have been especially honored to lend vocals and guitar to English singer/songwriter Beth Orton's 2002 single "Concrete Sky," which she co-wrote with Smiths guitarist Johnny Marr. With its elegant portrait of cautious love, it turned out to be the best track on her album "Daybreaker."

—Wes Orshoski

THE BILLBOARD REVIEWS

ALBUMS

SOUNDTRACK

VARIOUS ARTISTS

High School Musical 3: Senior Year

Producers: various

Walt Disney

Release Date: Oct. 27

▶ The genius of the "High School Musical" machine becomes more apparent in its third installment—the first for the big screen. As seniors Troy (Zac Efron), Gabriella (Vanessa Hudgens) and Sharpay (Ashley Tisdale) graduate from fictitious East High, they also leave the franchise and attempt to repackage themselves as mainstream pop stars with wider demographic appeal. Meanwhile, new faces like British exchange student Tiara (Jemma McKenzie-Brown) start to sing and dance their way into the hearts of the faithful. The infinitely refreshable series has its musical formula down: Take "Rent"-style modern Broadway, add a kid-friendly dance beat with allusions to current pop, remove all hints of angst or lust. The result is another utopian vision of American teens, made for preteens. But the cast attacks the material with such sell-it-to-the-back-row spunk that anyone who likes a good show can't help but get a kick out of it.—KM

COUNTRY

TOBY KEITH

That Don't Make Me a Bad Guy

Producer: Toby Keith

Show Dog Nashville

Release Date: Oct. 28

▶ In a world of copycats, Toby Keith stands alone—"I created my niche," he says. That said, his new album is not exactly like the last or the one before that, and is pleasantly surprising in its evolution. Despite the familiar bravado of "Time That It Would Take" ("In the time it would take me to tell you where I've been, I could take you places you ain't never been before"), there's also a vulnerability here. "Lost You Anyway" and current single "She Never Cried in Front of Me" detail self-investigation following failed relationships. Meanwhile, "Creole Woman" finds him unable to avoid the temptations of a voodoo mistress. The bluesy "Missing Me Some You," written from the perspective of a soldier on duty somewhere in the Middle East, is the set's best cut.—KT

ROCK

SNOW PATROL

A Hundred Million Suns

Producer: Jackknife Lee

Geffen/Fiction

Release Date: Oct. 28

JOHN LEGEND

Evolver

Producers: various

GOOD Music/Columbia

Release Date: Oct. 28

▶ John Legend made his mark by showing up fully coated in vintage Philadelphia soul, but this aptly titled third album finds him shelving his silky throwback vibe for a collection of tracks more interested in 808s and heartbreak. "Evolver" opens with shiny 1984 club-bounce ("Green Light," quickly commandeered by André 3000), moves directly into vocoded Kanye West ("It's Over") and involves lots of Flash Gordon swoops and sweeps ("Good Morning"). Legend's voice remains beyond reproach, but for a guy who's an oasis of style and soul in a sea of synthetic, robo-call R&B, at times it seems like he's playing catch-up. Legend scores far better when he sticks to his strengths, like on the reggae-twisted "No Other Love," the ready-made Obama rally theme "If You're Out There" and the soaring "Everybody Knows," a tear-streaked lament that ends with the great line, "I wish you the best/I guess."—JV



▶ Snow Patrol handily manages the challenge of following up breakthrough album "Eyes Open" on "A Hundred Million Suns." The music's inherent dignity ensures that lyrics like "Kiss me/Life is way too short to scream and shout" don't draw smirks, and it keeps the brazen romanticism and sentimentality from becoming too glaring. "If There's a Rocket Tie Me to It" nods to Coldplay, preserving the driving urgency of previous hit "Chasing Cars." "Take Back the City" and "Engines" also hijack the beat, but midtempo winners "Lifeboats" and "The Golden Floor" are much better realized. Three-act, 16-minute finale "The Lightning Strike" recounts being forced to take shelter with a beloved in a storm and the revered memory of those transcendent moments. "I don't want to run/Just overwhelm me," Gary Lightbody sings—an ample description for the album's overall intentions.—CLT

BLOC PARTY

Intimacy

Producers: Jackknife Lee,

Paul Epworth

Vice/Atlantic

Release Date: Oct. 28

▶ It's easy to hear why Bloc Party decided to rush release the digital edition of its third studio disc in

August. Full of jagged guitar riffs, forward-motion drum beats and air-siren keyboard lines—not to mention a true-to-its-title lyrical focus on the excruciating end of a romantic relationship—"Intimacy" is the English dance-punk outfit's most urgent-sounding effort yet, and frontman Kele Okereke and his bandmates probably couldn't bear the thought of waiting two or three months for it to be heard. As it happens, the album's heat hasn't cooled yet. On such tracks as opener "Ares," "Trojan Horse" and "Mercury" (the album's drum-'n'bass-inspired lead single) Bloc Party generates a textural and emotional intensity that it has only hinted at in the past.—MW

QUEEN + PAUL RODGERS

The Cosmos Rocks

Producers: various

Hollywood

Release Date: Oct. 28

▶ While Paul Rodgers has been performing with Queen since 2004, it's taken until now for the trio (minus original bassist John Deacon) to make an album. It's a shame that the end result, the first under the Queen name in 13 years, is not very memorable. While Rodgers' voice is instantly recognizable, there are only

flashes of the multitracked vocals and intricate guitar harmonies that were Queen's calling card. "Cosmos" has its charms; first single "Celebriety" features an assist from Foo Fighter Taylor Hawkins, and "Call Me" is a playful song that sounds like late-period Queen. Too many tracks are merely competent bluesy rockers or ballads; the bridge of "Still Burning" flirts with the rhythm of "We Will Rock You," marking the best union of the disparate Rodgers and Queen styles.—BT

DEERHUNTER

Microcastle

Producer: Nicolas Verhes

Kranky

Release Date: Oct. 28

▶ While Deerhunter's 2007 breakout, "Cryptograms," was teeming with a sort of raw unpredictability, "Microcastle" falls more along the mellower lines of frontman Bradford Cox's Atlas Sound side project. Here Cox and his bandmates take a proverbial chill pill, finding solace in dreamy psych-pop draped in gentle-to-moderate washes of feedback. "Agoraphobia" and "Never Stop" have definite pop sensibilities, while the title track's sparse guitar lines build into a Pixies-style breakdown. A haunt-

ing piano leads "Green Jacket" before evaporating into Cox's washed-out vocals, and the woozy guitar backing "Twilight at Carbon Light" closes the set out by escalating into a spectacular wall of noise. Another winner full of eerie beauty and restraint.—JM

POP

LADY GAGA

The Fame

Producer: Vincent Herbert

Streamline/KonLive

Release Date: Oct. 28

▶ It'd be easy to dismiss a 22-year-old debut artist sporting a blonde Cher wig, hooded Catwoman suit and glowing staff she calls the "disco stick"—but not if she delivers an album full of hits. Lady Gaga's first single, the heavily synched "Just Dance," is now impacting the Pop 100, after a summer of burning up the dance charts. But full-length "The Fame" proves she's more than one hit and a bag of stage tricks. The album borrows sonically from hip-hop, dance-pop and modern R&B but has the glam-rock soul of Gaga's beloved Queen and David Bowie. "Poker Face" and "Love Game" carry the pleather-and-sequins vibe of the downtown New York scene out of the underground and onto the FM dial

RYAN ADAMS & THE CARDINALS

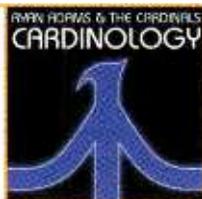
Cardinology

Producer: Tom Schick

Lost Highway

Release Date: Oct. 28

▶ Ryan Adams enjoys yapping about White Lion and Tesla more than his own music, but that's just fine when he's releasing albums as strong as "Cardinology." Constant recording and touring with his band the Cardinals has brought welcome focus to Adams' muse; rarely has it been so easy to personalize his narratives of screwed-up romance ("Crossed-Out Name") and all the attendant consequences ("Go Easy"). Musically, the band works up a handsome country rock sound with shades of the Rolling Stones and Wilco throughout, making room for swagger ("Fix It," "Magick") and sentimentality ("Natural Ghost," "Evergreen") in equal measure. Adams has also found a way to better reconcile his grand sonic ambitions with the material; "Cobwebs" has arena-sized emotion without bombastic production, and "Born into a Light" has just the right dollop of harmony and twang.—JC



THE CURE

4:13 Dream

Producers: Robert Smith, Keith

Uddin

Suretone/Geffen

Release Date: Oct. 28

▶ The Cure's 13 studio albums have established Robert Smith as a master craftsman of the beautifully calculated mess. The lush arrangements on "4:13 Dream" don't build a Wall of Sound so much as a whitewater, where heavily distorted guitar and effects share momentum with fluid melodies and memorable pop hooks. Six-minute opener "Underneath the Stars" builds a dark, wistful dreamscape that is jolted to consciousness by first single "The Only One," a playful, ecstatic love song in the vein of hits like "Friday I'm in Love." "The Hungry Ghost" is a galloping tale of greed set against paradoxically optimistic chord progressions, while "This. Here and Now. With You" uses ascending and descending scales to captivating effect. The set goes out with the frenetic rocker "It's Over," but longtime fans may wish it weren't: This was originally planned as a double-album.—EN



THE BILLBOARD REVIEWS

SINGLES

without losing its smut and sass. Comparisons to acts like Scissor Sisters and Princess Superstar are inevitable, but Gaga's got a shrewder pop ear.—*KM*

LATIN

ATERCIOPELADOS Rio

Producer: Hector Buitrago Nacional

Release Date: Oct. 21

The miracle of Aterciopelados is that it backs up its message songs with beautiful, infectious music. The Colombian duo's latest, "Rio," is no exception—it's an antiwar statement and a plea to protect the environment, especially the title track about the polluted Rio Bogotá. But it's also an exquisitely rendered celebration of nature in all its forms (rain, lightning, laughter, unconditional love and even the simple pleasure of opening a box of cookies). There's a mix of strident, percussive anthems ("Gratis," "Madre," "Hijos de Tigre") but also more melodic material ("Tomate," "Agüita"). The beauty here is that Aterciopelados' musical worldview is not only big enough for rock, pop, chanting and chill-out, but that it can use all these styles to make a statement.—*ABY*

CHRISTIAN

MICHAEL W. SMITH A New Hallelujah

Producer: Michael W. Smith Reunion Records

Release Date: Oct. 28

Michael W. Smith's two previous praise and worship projects set the industry standard in terms of record sales and creative vision. The veteran artist raises the bar yet again with "A New

Hallelujah." Recorded live last summer at Houston's Lake-wood Church, the project makes listeners feel like they're sitting in the front pew singing along and letting the music take them someplace truly special. Smith's goal was a more global feel, and he achieves that by utilizing the African Children's Choir on the title track and buoyant "When I Think of You." Special guest Coalo Zamorano's Spanish delivery of "I Surrender All" is another highlight. Look for an accompanying live DVD in 2009.—*DEP*

WORLD

ZUCO 103

After the Carnaval

Producer: Zuco 103 Six Degrees

Release Date: Oct. 21

Zuco 103—Lilian Vieira (vocals), Stuv Kruger (drums) and Stefan Schmid (keyboards)—tracked four prior albums for Six Degrees, and its sound was aptly described as "Brazil-ectro." "After the Carnaval," however, finds the trio in a decidedly expansive frame of mind. The album opens with "Nunca Mais," a tune with a bright, acoustic feel and an upbeat Vieira vocal. The song is absolutely cheerful and hardly a complex piece of work. It isn't what has been heard from Zuco 103 during the past decade, but it's a wholly Brazilian departure. The next track, "Beija a Mim," drops into a solid electronica groove, however, very much in the techno-dance mood. The remaining songs basically constitute a musical free-for-all. "Back Home" is most definitely funk, while "Madrugada" is a very lyrical, poignant piece.—*PVV*

R&B/HIP-HOP

EMINEM

I'm Having a Relapse (2:07)

Producer: not listed

Writer: M. Mathers

Publisher: not listed Aftermath

The song is only 2:07, there's no real chorus and in fact, this whole "Relapse" might best be referred to as freestyle. But the fact that it's Eminem is enough to merit immediate response from radio. After months of speculation, Eminem finally premiered some new music and revealed his upcoming album title, "Relapse," complete with a return to his Slim Shady persona. This is obviously a mere appetizer from the album's main course, but a worthy reminder that shows one of hip-hop's best lyricists maintains his ability to make hardcore rap funny. The best is no doubt to come.—*SR*

POP

GYM CLASS HEROES FEATURING THE- DREAM

Cookie Jar (3:35)

Producers: C. "Tricky"

Stewart, Terius "the-Dream" Nash, Sean Hall

Writers: Gym Class Heroes, C. Stewart, T. Nash, T-Pain

Publishers: various Decaydance/Fueled by Ramen

Temptation abounds in the form of cookies, used metaphorically for all flavors of women as described in the always-clever Gym Class Heroes' latest single, "Cookie Jar." The synth-pop track comes off new album "The Quilt," following GCH's top five Billboard Hot 100 multiformat smash "Cupid's Chokehold" and notoriety as MTV's 2007 Video Music Awards' best new artist. Producer extraordinaire the-Dream lends his sweet falsetto to the chorus, confessing, "I wanna be faithful, but I can't keep my hands out the cookie jar." And singer Travis McCoy's confident delivery and comedic equal-opportunity cookie-lover fantasies are rattled off as he describes his own favorite varieties.—*MM*

AC

CHRIS RICE

So Much for My Sad Song (3:53)

Producer: Monroe Jones

Writer: C. Rice

Publisher: Clumsy Fly, ASCAP

Eb + Flo Records

Chris Rice began his career in the Christian community, earning multiple hits and industry accolades, but his talents have always seemed too expansive to be limited to a niche market. So it wasn't a surprise when the gifted singer/songwriter broke through at mainstream AC with the top 10 "When Did You Fall (In Love With Me)," a song that saturated airwaves in the summer of 2006. This clever number is about a songwriter intent on delivering a sad song, and yet he just can't muster the attitude to deliver a morose lyric. Rice sings, "When I open the door and the sun spills through/Takes away my breath and I think of you/So much for my sad song." Rice teems with easygoing charm, and as an artist, he possesses an intellect, wit and warmth reminiscent of James Taylor's best work. From the sadly overlooked full-length "What a Heart Is Beating For."—*DEP*

COUNTRY

JAMIE O'NEAL

Like a Woman (3:37)

Producer: Rodney Good

Writers: J. O'Neal, S. Bentley, J. Femino

Publishers: various 1720 Entertainment

Jamie O'Neal burst on the scene earlier this decade with such hits as "There Is No Arizona" and "When I Think About Angels," which introduced country to her strong, sultry voice and unique songwriting sensibilities. She displays both in this powerful ballad, her first single on 1720 Entertainment. Produced by husband Rodney Good and co-written with Stephanie Bentley and Jim Femino, the lyric finds a woman longing to reconnect with her sensual side. The melody has a sweeping, soaring feel that complements O'Neal's searing delivery. Here's a perfect vehicle to

KEVIN RUDOLF FEATURING LIL WAYNE

Let It Rock (3:56)

Producer: Kevin Rudolf

Writers: K. Rudolf, D. Carter

Publishers: various

Cash Money/Universal Republic

In-demand Miami producer/guitarist Kevin Rudolf bolts his way to a No. 5 Billboard Hot 100 debut with "Let It Rock," employing the year's most bankable rapper, Lil Wayne. The adrenaline kicker screeches sex appeal on strings and bangs with a catchy hook worthy of a club blowout or big stadium game, boasting equal parts electro, pop and hip-hop. Rudolf's production genius and song skills paired him in the past with Justin Timberlake, LL Cool J, Nelly Furtado, the Black Eyed Peas and David Banner, and here, he proves his airwave mojo with most added kudos at top 40 radio. Rudolf's debut, "In the City," arrives Nov. 25.—*MM*

KEVIN RUDOLF
LET IT ROCK

reacquaint country with this mega talent.—*DEP*

ROCK

KINGS OF LEON

Sex on Fire (3:23)

Producers: Angelo Petraglia, Jacquire King

Writers: C. Followill, N. Followill, M. Followill, J. Followill

Publishers: various RCA/RMG

Kings of Leon single "Sex on Fire" nearly didn't make the cut on the Southern rock act's fourth album, "Only by the Night." Convinced the line "This sex is on fire" wasn't up to snuff, vocalist/rhythm guitarist Caleb Followill considered dumping the song until his

bandmates encouraged him to keep working on it. Followill shouldn't have worried: "Sex on Fire" became the band's first U.K. No. 1 single, where the quartet headlined the Glastonbury Festival last summer, and it has piqued interest at modern rock and triple A radio stateside. Produced by longtime collaborator Angelo Petraglia and Jacquire King, the track is an uncomplicated, infectious rocker that highlights Followill's straight-from-the-gut vocals. Lyrics are provocative, especially for brothers Caleb, Nathan and Jared, who were weaned on gospel, but the song's flawless execution and exuberant swagger make it worth returning to repeatedly.—*AC*

PARAMORE

Decode (4:22)

Producer: Rob Cavallo

Writers: H. Williams, J. Farro, T. York

Publishers: various

Fueled by Ramen/Chop Shop/RRP

"Decode" is one of two original songs Paramore contributes to the "Twilight" soundtrack, due Nov. 4. Inspired by Stephanie Meyer's novel and the forthcoming movie—about a clique of teen vampires in the Pacific Northwest—vocalist Hayley Williams captures the tension and urgency between undead protagonist Edward and mortal love interest Bella with an impassioned, yet restrained performance. The lead single on a soundtrack that includes Muse, Iron & Wine and a new song by Perry Farrell ("Go All the Way"), "Decode" debuted Oct. 1 on Meyer's Web site and the band's official fan club site. Building on momentum that the Franklin, Tenn.-based quartet generated with "Riot!" singles "Crushcrushcrush" and "That's What You Get," expertly crafted follow-up "Decode" promises to stake a claim at modern rock and top 40 radio.—*AC*



LEGEND & CREDITS

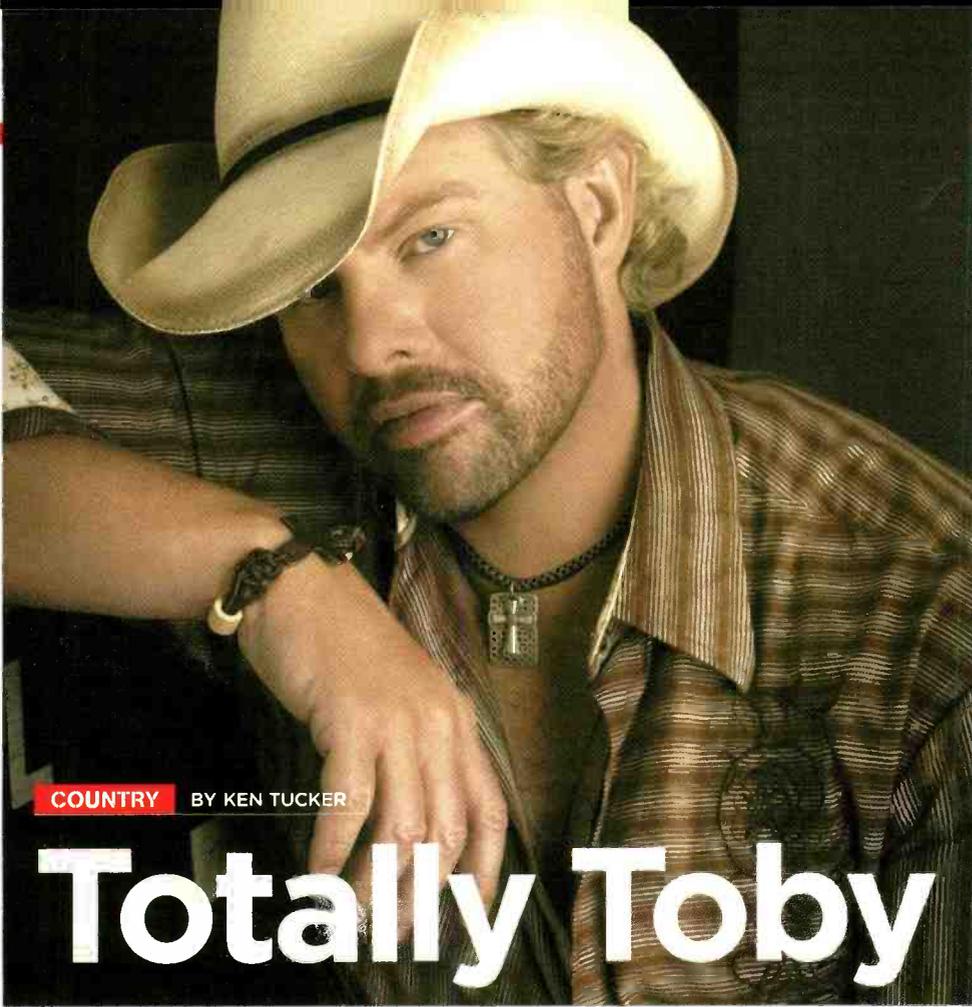
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PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

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.



COUNTRY BY KEN TUCKER

Totally Toby

New Album, Movie Keep Keith Kicking

As he attempts to balance music, producing and starring in movies, running a label, touring and maintaining a small chain of I Love This Bar restaurants and clubs, Toby Keith could be forgiven for running around like a chicken with its head cut off.

The secret to not ending up that way? Trusting his team.

"It's a real fine-tuned blend of perfectness for me," Keith says. "Everybody at my label's been doing this a long time. I don't need to sit in a chair with my feet on a desk with a cigar and tell them what to do. They know their jobs. The restaurants are run by a corporation, once every two or three years I do a movie project, and I only do 60 or 65 shows now."

The Oklahoman has scored 35 top 10 singles, including 17 No. 1s, since his debut on the Billboard Hot Country Songs chart in 1993. His cur-

rent single, "She Never Cried in Front of Me," jumps 2-1 this week on Hot Country Songs, and its parent album, "That Don't Make Me a Bad Guy," arrives Oct. 28 on his own Show Dog Nashville label.

Keith either wrote or co-wrote every cut on the project with collaborators that include Bobby Pinson (Sugarland's "Want To"), Vicky McGehee (Jason Aldean's "Why") and Eddy Raven. Keith calls Raven, with whom he wrote "Cabo San Lucas," "overlooked" for his work as an '80s country star and songwriter: "He was never looked upon on as a superstar. He never got his credit."

Keith, who last worked with an outside producer on 2006's "White Trash With Money," self-produced the set. "Producers are all good and fine," he says before adding the inevitable qualifier. "But I just don't need outside production anymore. I am my niche, I created my niche, I created my world. When I come on singing it doesn't have to be some grand production. It's

all me now. I've got my fingerprints all over it."

Meanwhile, his second movie, "Beer for My Horses," in which he stars alongside comedian/co-writer Rodney Carrington, will begin airing Nov. 2 on CMT after a limited run in theaters. The film, based loosely on Keith's 2003 hit of the same name with Willie Nelson, includes appearances by Nelson, Ted Nugent and Tom Skerritt. An accompanying soundtrack, with songs from Mac Davis, David Allan Coe and Mel Tillis, among others, was released Aug. 12 and has sold 16,000 copies.

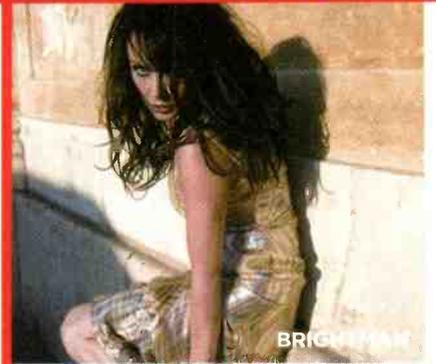
Despite having sold 26.4 million units in his 15-year career, Keith says record sales have never been among his top five sources of revenue. "My income from songwriting and from restaurants and from merchandise and from concerts and from Ford endorsements has always been grander than what my record sales are," he says.

Keith's income—at \$48 million, he was third on Forbes' annual ranking of the world's best-paid music stars behind the Police and Beyoncé for the time period of June 1, 2007-June 1, 2008—means he can take a chance on new artists.

"I sign people that I dig and because I love what they're doing," he says of his Show Dog Nashville roster, which is home to Mica Roberts, Carter's Chord, Trailer Choir and Flynnville Train. "This label was going to be open anyway. They were going to be promoting me and my albums and my soundtracks, so while we're open and running it makes perfect sense that in the time that they're not promoting me you've got a system running to try and break a new act."

"I can fail at that some," he adds. "My money's all out on the road. As long as I've got new songs on the radio, I've got a hot tour. [Sony BMG Nashville chairman] Joe Galante and [Universal Music Group Nashville chairman] Luke Lewis don't do concerts—they have to live off their bottom line. We can fail and miss shots because it don't affect our bottom line."

WNCB Birmingham, Ala., PD Justin Case admires Keith for his candor. "Toby is Toby," he says. "He's got a little outlaw to him and yet he has a sense of humor. He says what he feels, he is transparent with his fans, he visits the troops, and I believe the audience sees that sincerity and connects with that." ●●●



EARLY 'WINTER'

Sarah Brightman says life is "completely crazy at the moment," and with a new holiday album, a tour and her debut film role, who's going to doubt her?

The British singer kicks off a seven-week tour Nov. 4 in Monterrey, Mexico, that will cover that country, the United States and Canada. The repertoire will include "lots of new songs" from January release "Symphony" and holiday album "A Winter Symphony," which also drops Nov. 4—as well as "all the songs that I'm known for, so people will be getting all the old things that they love and all the new as well."

More striking, however, is the technology Brightman will employ on the tour, which includes virtual and holographic stage elements depicting gardens, balloons, aquariums and other ethereal scenery.

"We're basically creating moving 3-D worlds on stage, with me amongst them," Brightman explains. "It's an experiment for us because it's not really been done on this level before. There's been huge amounts of preparation, and, to tell you the truth, I don't know how it's going to be. At the end of the day music is beautiful, and I know that's really what the audience comes to see. I'm bringing them something new and hoping they get the best out of their evening, really. That's my job."

Brightman is also looking forward to bringing "A Winter Symphony" to that audience. "I've always wanted to do a seasonal album for that time of year," she says, and the selection of songs—including "Silent Night"; "Ave Maria"; John Lennon & Yoko Ono's "Happy Christmas (War Is Over)"; Neil Diamond's "I've Been This Way Before"; Emerson, Lake & Palmer's "I Believe in Father Christmas"; and ABBA's "Arrival"—is meant to evoke the season itself rather than the Christmas holiday.

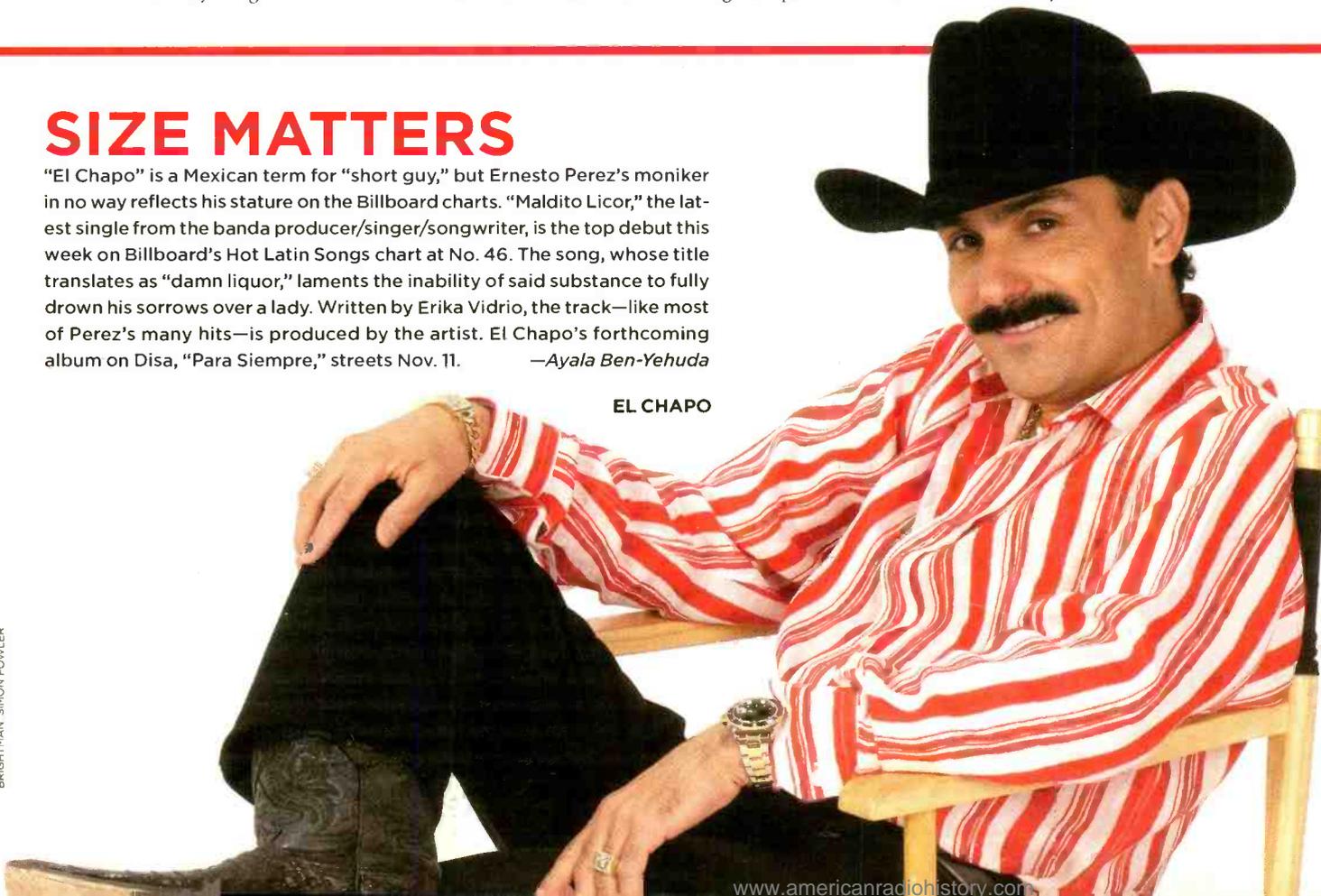
As for what she's doing making her film debut in Darren Lynn Bousman's gory science fiction thriller "Repo! The Genetic Opera" (opening Nov. 7), Brightman—who plays a singer named Blind Mag—says, "That's the more left-field side of me, which is very enjoyable. It's just a very interesting piece. I had a really great moment when I was swimming in rather sickly looking gore at the end, but there's a reason for it. It's not just horror for the sake of horror. There is truly an emotional reason for why I do what I do at the end. I'm not gonna give the game away here, but it's a good moment." —Gary Graff

SIZE MATTERS

"El Chapo" is a Mexican term for "short guy," but Ernesto Perez's moniker in no way reflects his stature on the Billboard charts. "Maldito Licor," the latest single from the banda producer/singer/songwriter, is the top debut this week on Billboard's Hot Latin Songs chart at No. 46. The song, whose title translates as "damn liquor," laments the inability of said substance to fully drown his sorrows over a lady. Written by Erika Vidrio, the track—like most of Perez's many hits—is produced by the artist. El Chapo's forthcoming album on Disa, "Para Siempre," streets Nov. 11.

—Ayala Ben-Yehuda

EL CHAPO



BRIGHTMAN: SIMON FOWLER



PETER KAY as 'GERALDINE McQUEEN'

POP BY PAUL SEXTON

The Hoax Factor

U.K. Reality Pop Spoof Beats The Real Thing

In a world in which careers are built or banished by a panel of judges in front of millions of viewers, "reality TV" has always been a loose term. Sometimes the reality arrives later, when a pop idol discovers it can get pretty cold outside the small screen.

But on the U.K. singles chart published Oct. 19 by the Official Charts Co., fantasy and reality became comically blurred. "Don't Call This Love" (Sycosony Music), the new single by 2007 "X Factor" winner Leon Jackson, debuted at No. 3 with sales of 32,404 units—but was outsold by a single from the imaginary winning contestant in a comedy show that satirized the entire reality TV syndrome.

Popular English comic Peter Kay conceived and starred in a two-hour Channel 4 program broadcast Oct. 12 that reveled in the title "Peter Kay's Britain's Got the Pop Factor... and Possibly a New Celebrity

Jesus Christ Soapstar Superstar Strictly on Ice."

The show took the form of a live talent final, featuring appearances by producer Pete Waterman and DJ Neil Fox, judges on actual shows like "Popstars" and "Pop Idol." Kay played transsexual singer Geraldine McQueen, who won a genuine public vote ahead of quartet 2 Up 2 Down.

Kay has cachet as a chart force, having been featured on English vocalist Tony Christie's massive 2005 reissue of "Is This the Way to Amarillo." The show was a huge ratings winner for Channel 4, with a total audience in excess of 6 million, according to research company Attentional.

As tradition demands, the winner immediately released a single, and McQueen's "The Winner's Song," released Oct. 14 by Polydor/Universal and co-written by Kay and Take That's Gary Barlow, duly trumped Jackson, selling 39,564 copies for a No. 2 debut.

HMV rock and pop buyer John Hirst says the

U.K. media's buildup of the battle between satire and reality "helped make the whole thing self-fulfilling. Geraldine's song is quite catchy, which shouldn't come as a surprise given that Gary Barlow penned it and the show was watched by a few million. Clearly, enough people were happy enough to go along with the spoof."

In a further twist, Sony/ATV, which already publishes Barlow, announced Oct. 20 that it had signed "McQueen" to a worldwide two-single deal for "The Winner's Song" and a planned follow-up for the Christmas market.

"We learned that Gary Barlow was working on a top secret project with Peter Kay," Sony/ATV managing director Rak Sanghvi says. "Given Peter's huge public appeal, we immediately asked to be involved. We've been knocked out by the reaction, but we knew with these two guys working together, it couldn't fail."

But Hirst doesn't think the bizarre chart incident signals any reduction in the influence of TV talent shows, pointing to strong first-week sales for Jackson's debut album, "Right Now," released Oct. 20.

"I wouldn't write off the 'The X-Factor' winner [unveiled in December] grabbing this year's Christmas No. 1," he says.

MR. BRIGHTSIDE

Lee Carr knows all about turning negatives into positives.

At the age of 3, he entered the New York foster care system after his father was murdered shortly after signing a record deal himself, and his then-18-year-old mother decided she couldn't care for him. It wasn't until he was 13 that she came back for him, finally providing Carr the stability he needed to focus on music.

Now, the 22-year-old singer/songwriter/producer, who signed to Jive a year ago, is prepping the release of his self-titled debut album, slated for a March 2009 arrival. Promotional single "Stiletto" reached No.

67 on the Hot R&B/Hip-Hop Songs chart in June. Lead single "Breathe" was just made available a month ago.

Songs like the ghetto/Europop "Lost It All," the heartfelt "She's a Keeper" and "What Kinda Man," about a cheating boyfriend, appear on the set along with "Stiletto" and "Breathe." "This isn't a sad album in any way though. It's not going to make you jump off a cliff or anything," Carr says. "I only have four uptempos, but even my ballads don't feel murky. The tone of the album is just real feel-good."

Carr wasn't always singing a happy tune. In 2005 he landed a chance meeting

with Russell Simmons and a deal with the mogul's label through Def Jam. But when the Simmons/Def Jam partnership collapsed, Carr was dropped before he released an album.

"The deal didn't go the way I wanted but it happened for a reason," he says. "If I would've stayed there I probably wouldn't have learned production. So, it was actually a blessing in disguise."

To promote the album, Carr is currently on a nationwide radio tour. He's also expanding his writing roster, penning tracks for Backstreet Boys and Mario, among others.

"My story is not new by any stretch," Carr says. "The main



CARR

thing with me that I'd like to get across is that even though some things may happen that you can't control, you don't have to end

up in the streets hustling even though you were dealt a bad hand. I wouldn't have it any other way."

—Mariel Concepcion

'SIMPLE' GIFTS

If screenwriter-turned-musician Josh Radin ever decides to go back to his previous occupation as a Hollywood script writer, he's got a pretty good story right in front of him.

During the course of the last few years, Radin went from being played on "Grey's Anatomy" before he had a record deal to being dropped by his label to serenading Ellen DeGeneres as she walked down the aisle. All that good luck has also translated into sales; his latest album, "Simple Times," has sold 37,000 copies since it was released in September, according to Nielsen SoundScan.

"There is some clichéd expression about preparation meeting opportunity, but it does ring true," Radin says. "I've worked hard, but a lot of my opportunities are due to being in the right place at the right time."

After Radin made the leap from writing scripts to writing songs, he used his Hollywood connections to score placements in "Grey's Anatomy," a move that did not go unnoticed by the majors. "There was a bidding war in 2005, and I went with Columbia because they promised me I'd be opening for [Bob] Dylan and have complete artistic freedom," he says. "Then I went to the studio to make the follow-up. After I turned it in, I got a call from the label saying they liked it but they didn't hear a top 40 hit. They gave me two choices: go to the studio with Rick Rubin to make a hit or buy myself out." Radin put up the cash and bought his masters, then signed to the newly launched Mom and Pop Records with the goal of getting his record out as quickly as possible.

"What we did with Josh speaks to our ability to turn things around quickly," Mom and Pop president Michael Goldstone says. "We signed him in August and had the record out a month later."

Because of the short lead time, many of the traditional long-lead press outlets could not cover the record, so Radin and Goldstone had to rely on TV placements and synch deals for exposure. Luckily, one of Radin's biggest fans is TV host DeGeneres, whom he met at a charity event.

"I've played her show twice, and she asked me to sing at her wedding," Radin says. "I thought she was kidding at first, but I wound up singing during the ceremony. It was pretty amazing. She's one of the best fans I could ask for." —Cortney Harding



RADIN

KAY: SONY ATV; LEE CARR: GILES ASHFORD

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



CAPITOL 'LAND'

>>After Little Big Town fulfilled its deal with Equity Music Group, the quartet, plus its last two albums, shifted to Capitol Nashville (Billboard, Sept. 6). Capitol reissued the act's most recent set, "A Place to Land," last week, enabling its re-entry at No. 52 on the Billboard 200.

RISE AND SHINE

>>"Sleeping Beauty" re-enters Top DVD Sales at No. 1 thanks to the release of its digitally restored 50th-anniversary edition. The title also entered the chart in the pole position during its first DVD chart run starting in October 2003.



KIDS RULE

>>Seven-year-old Connie Talbot takes a bow on Top Kid Audio at No. 8 and Top Heatseekers at No. 7 with her debut album, "Over the Rainbow." She placed second on U.K. TV talent show "Britain's Got Talent" in 2007 (Billboard, Oct. 18).

CHART BEAT

>>Willie Nelson makes his first appearance on Hot Country Songs in almost five years on the No. 56 debut of "That Lucky Old Sun (Just Rolls Around Heaven All Day)" (Blue Chair/BNA) by Kenny Chesney. That expands Nelson's chart span to 46 years, seven months and two weeks. "Sun" is his 121st entry, the fourth-highest total in the chart's 64-year history, behind George Jones (165), Eddy Arnold (143) and Johnny Cash (135).

>>When "Live Your Life" succeeded "Whatever You Like" atop the Billboard Hot 100, T.I. became the rock era's ninth artist to replace himself at No. 1. With "Whatever" returning to the top for a third run, T.I. is the first artist to have a previous No. 1 return to the top after the follow-up has spent time in the tally's ultimate position.

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Billboard

CHARTS

'Sun' Rises On Chesney While AC/DC Aims To Shock

Kenny Chesney's "Lucky Old Sun" bows atop the Billboard 200 with 176,000, giving the country superstar his fifth No. 1 on the big chart.

On Top Country Albums, Chesney

tween 2002 and 2007) but one launched with more than 300,000. Only 2002's "No Shoes, No Shirt, No Problems" started with a lower figure—235,000.

"Lucky Old Sun" crowns the charts on the strength of its deluxe edition, which streeted Oct. 14, a week before the standard version hit stores. The deluxe set included a handful of bonus tracks not found on the standard version, as explained last week in this column.

In any other week, "Lucky" might be fortunate enough to stick around for a second frame at No. 1 on the Billboard 200. However, two new albums will hog the top slots on the chart next week: AC/DC's "Black Ice" and the soundtrack to "High School Musical 3: Senior Year."

The AC/DC set, the veteran band's first new studio offering since 2000's "Stiff Upper Lip," was released exclusively through Wal-Mart, Sam's Club and the band's official Web site on Oct. 20 (see story, page 16). The album will then benefit from a full seven-day sales cycle on next week's charts, as opposed to the six-day

frame that new Tuesday releases receive. (Nielsen SoundScan's tracking week runs Monday through the close of business Sunday.)

Sources indicate that "Black Ice" moved 193,000 in its first day of release and approximately 120,000 in its second day.

Industry prognosticators suggest that "Black Ice" could move as much as 800,000 in its first full week in stores. However, because of the unique nature of this exclusive title, which is

getting lavish promotion from Wal-Mart, its finish-line total could go higher or lower.

With families out shopping this weekend for Halloween costumes and groceries, one can envision dads running to the massive AC/DC display in Wal-Mart while the kids scramble to find the "HSM3" set.

If projections hold, "Black Ice" will become AC/DC's second No. 1 album following 1981's "For Those About to Rock We Salute You." Yes, believe it or not, neither "Highway to Hell" nor "Back in Black" topped the tally. They reached Nos. 17 and 4, respectively.

LIVE FROM NEW YORK: Adele's "19" nets a whopping 145% increase and flies 129-46 on the Billboard 200 with nearly 11,000 units, thanks to her performance on the highly rated Oct. 18 edition of NBC's "Saturday Night Live."

The broadcast featured a much buzzed-about appearance from Republican vice presidential candidate Sarah Palin, in addition to another dead-ringer impersonation of the Alaska governor by Tina Fey. The show earned its largest metered market household ratings since 1994. It averaged a 10.7 rating, 24 share in the 56 local markets metered by Nielsen Media Research.

Adele just happened to luck out, as the singer was booked in advance of the announcement of Palin's guest stint. Adele's publicist said they had no prior knowledge of Palin's appearance, either. It was simply great timing.

Since "SNL" aired at the tail end of the tracking week that ended Oct. 19, it's no surprise the bulk of the jump for "19" came from digital download purchases. Many "SNL" viewers probably fired up their computer during the show or right after. Of the set's increase of slightly more than 6,000 units, 98% of it came from digital retailers.



CHESNEY

celebrates his eighth chart-topper. That's a passel of No. 1s, no doubt. However, he's still far behind that chart's leader, as George Strait has netted a whopping 22 No. 1s.

However, this is Chesney's lowest sales debut for a studio album since 1999, when "Everywhere We Go" bowed with 30,000 at No. 51 on the Billboard 200. All of his following five studio albums (released be-

Over The Counter

KEITH CAULFIELD



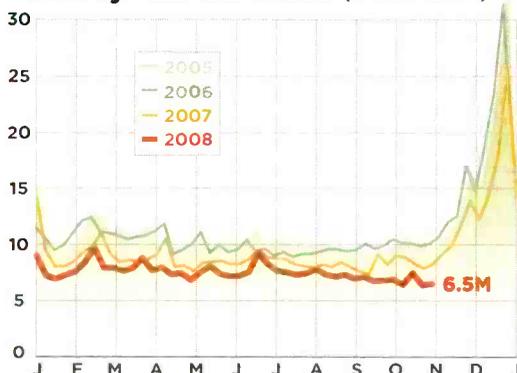
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,537,000	1,173,000	18,286,000
Last Week	6,419,000	1,161,000	18,237,000
Change	1.8%	1.0%	0.3%
This Week Last Year	7,932,000	937,000	14,708,000
Change	-17.6%	25.2%	24.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	362,524,000	318,328,000	-12.2%
Digital Tracks	656,791,000	851,050,000	29.6%
Store Singles	1,838,000	1,363,000	-25.8%
Total	1,021,153,000	1,170,741,000	14.6%
Albums w/TEA*	428,203,100	403,433,000	-5.8%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES

'07	656.8 million
'08	851.1 million

SALES BY ALBUM FORMAT

CD	322,716,000	265,932,000	-17.6%
Digital	38,747,000	50,895,000	31.4%
Cassette	245,000	70,000	-71.4%
Other	816,000	1,431,000	75.4%

For week ending Oct. 19, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2007	2008	CHANGE
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	218,706,000	181,627,000	-17.0%
Catalog	143,819,000	136,701,000	-4.9%
Deep Catalog	101,709,000	98,237,000	-3.4%

CURRENT ALBUM SALES

'07	218.7 million
'08	181.6 million

CATALOG ALBUM SALES

'07	143.8 million
'08	136.7 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	KENNY CHESNEY IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) BLUE CHAIR/BNA 36726/SBN (19.98)	Lucky Old Sun		1
2	1	3	T.I. GRAND HUSTLE ATLANTIC 512267/AG (18.98) ⊕	Paper Trail		2
3	NEW	1	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain		3
4	2	5	METALLICA WARNER BROS 508732* (18.98)	Death Magnetic		4
5	4	2	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson		5
6	7	7	KID ROCK TOP DOG ATLANTIC 290556*/AG (18.98)	Rock N Roll Jesus		6
7	NEW	1	KEANE INTERSCOPE 012105/IGA (13.98) ⊕	Perfect Symmetry		7
8	8	5	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman		8
9	NEW	1	LUCINDA WILLIAMS LOST HIGHWAY 011434* (13.98)	Little Honey		9
10	10	4	JAMES TAYLOR HEAR 30629 CONCORD (18.98)	Covers		10
11	12	3	ROBIN THICKE STAR TRAK INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else		11
12	13	14	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		12
13	NEW	1	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		13
14	15	12	YOUNG JEEZY CTE/DEF JAM 011536*/DJMG (13.98)	The Recession		14
15	16	15	JONAS BROTHERS HOLLYWOOD 001944 (18.98) ⊕	A Little Bit Longer		15
16	14	10	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		16
17	17	19	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		17
18	20	13	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside		18
19	3	2	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		19
20	22	26	LEONA LEWIS SYCO/J 02554/RMG (18.98)	Spirit		20
21	26	23	JASON MRAZ ATLANTIC 448508*/AG (18.98)	We Sing. We Dance. We Steal Things.		21
22	23	32	KATY PERRY CAPITOL 04249 (12.98)	One Of The Boys		22
23	31	30	COLDPLAY CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends		23
24	21	18	THE GAME Geffen 011465*/IGA (13.98)	LAX		24
25	9	2	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3		25
26	25	24	SOUNDTRACK DECCA 011439 (18.98)	Mamma Mia!		26
27	6	2	BOB DYLAN The Bootleg Series Vol. 8: Tell Tale Signs: Rare And Unreleased 1989-2006 COLUMBIA/LEGACY 35795/SONY BMG (22.98)			27
28	27	5	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		28
29	28	5	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone		29
30	11	2	SARAH MCLACHLAN ARISTA 30263/RMG (18.98)	Closer: The Best Of Sarah McLachlan		30
31	39	104	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		31
32	29	20	KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night		32
33	37	2	VARIOUS ARTISTS WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits EMI CHRISTIAN MUSIC GROUP/PROVIDENT-INTEGRITY 88742/WOR-CURB (17.98)			33
34	24	16	DEMI LOVATO HOLLYWOOD 002132 (18.98)	Don't Forget		34
35	NEW	1	INGRID MICHAELSON CABIN 24 TO ORIGINAL SIGNAL (9.98)	Be OK		35
36	5	2	OASIS BIG BROTHER/REPRISE 514078* WARNER BROS. (18.98) ⊕	Dig Out Your Soul		36
37	19	2	MARCO ANTONIO SOLIS FONOVISA 353748/UNIVERSAL LATINO (14.98)	No Molestar		37
38	35	34	MILEY CYRUS HOLLYWOOD 002129 (18.98)	Breakout		38
39	36	31	VARIOUS ARTISTS WALT DISNEY 001747 (18.98)	Nightmare Revisited		39
40	34	9	KELLIE PICKLER 19/BNA 22811/SBN (18.98) ⊕	Kellie Pickler		40
41	NEW	1	YO-YO MA Yo-Yo Ma & Friends: Songs Of Joy & Peace SONY CLASSICAL 24414/SONY BMG MASTERWORKS (18.98) ⊕			41
42	30	17	THE PUSSYCAT DOLLS INTERSCOPE 011770/IGA (13.98)	Doll Domination		42
43	46	42	VARIOUS ARTISTS EMI/SONY BMG UNIVERSAL ZOMBA 08144/CAPITOL (18.98)	NOW 28		43
44	38	28	NEW KIDS ON THE BLOCK INTERSCOPE 011792/IGA (13.98) ⊕	The Block		44
45	NEW	1	UNEARTh METAL BLADE 14692 (13.98)	The March		45
46	129	135	GREATEST ADELE GAINER XL/COLUMBIA 30624*/SONY MUSIC (15.98)			46
47	48	43	SOUNDTRACK WALT DISNEY 001742 (18.98)	Camp Rock		47
48	NEW	1	COPELAND TOOTH & NAIL 13502 (13.98)	You Are My Sunshine		48
49	51	46	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		49
50	127	50	FACE SETTER ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		50



The set bows with 43,000. Its last offering, 2006's "Under the Iron Sea," entered at No. 4 with 75,000. "Perfect" crowns the Official Charts Co.'s albums list this week, too.



The singer earns her second-best sales week yet as her new album debuts with 15,000. A hefty 65% came from digital download buys.

Boasting such guest stars as Dave Brubeck, Diana Krall and Chris Thile, the Christmas-themed set is Yo-Yo Ma's highest-charting album. It also enters Top Classical Crossover at No. 1.



While the act's last set, "Eat, Sleep, Repeat," started lower (No. 90), it managed a bigger debut sales week: 11,000 versus this new one's bow of 10,000.



Christmas sets are starting to move, including Hill's (up 13%) and Josh Groban's 2007 set "Noël" (No. 6 on Holiday Albums, up 172%).

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	43	21	JOE 563 00003/KEDAR (17.98)	Joe Thomas, New Man		51
52	RE-ENTRY	12	LITTLE BIG TOWN CAPITOL NASHVILLE 27864 (18.98)	A Place To Land		24
53	63	51	FAITH HILL WARNER BROS. (NASHVILLE) 511500/WRN (18.98)	Joy To The World		51
54	58	62	M.I.A. XL INTERSCOPE 009659*/IGA (9.98)	Kala		18
55	55	53	STAIN'D FLIP ATLANTIC 511769/AG (18.98)	The Illusion Of Progress		55
56	41	37	BUCKCHERRY ELEVEN SEVEN/ATLANTIC 511262/AG (18.98)	Black Butterfly		8
57	52	38	DUFFY MERCURY 010822*/DJMG (11.98)	Rockferry		57
58	62	64	CARRIE UNDERWOOD 19 ARISTA ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)	Carnival Ride		2
59	56	2	CASTING CROWNS BEACH STREET 10129/REUNION (13.98)	Peace On Earth		59
60	44	52	SOUNDTRACK ATLANTIC 516007* COLUMBIA PICTURES/AG (18.98)	Nick & Norah's Infinite Playlist		44
61	NEW	1	ELVIS PRESLEY RCA NASHVILLE 35479/SBN (17.98)	Christmas Duets		61
62	60	59	DISTURBED REPRISE 411132*/WARNER BROS. (18.98) ⊕	Indestructible		1
63	65	63	SAVING ABEL SKIDDCCO 15019/VIRGIN (12.98)	Saving Abel		53
64	18	2	SENSES FAIL DRIVE THRU 512/VAGRANI (13.98)	Life Is Not A Waiting Room		18
65	40	8	JACK'S MANNEQUIN SIRE 371452*/WARNER BROS. (13.98) ⊕	The Glass Passenger		65
66	69	78	JAMEY JOHNSON MERCURY NASHVILLE 011237/UMGN (13.98)	That Lonesome Song		28
67	45	33	NELLY DERRY/UNIVERSAL 010150/UMRG (13.98)	Brass Knuckles		3
68	NEW	1	HASTE THE DAY SOLID STATE 15653 (13.98)	Dreamer		68
69	83	106	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		10
70	59	41	ERIC BENET FRIDAY/REPRISE 511399/WARNER BROS. (18.98)	Love & Life		11
71	61	58	JOURNEY NOMOTA 4506 EX (14.98 CD/DVD) ⊕	Revelation		5
72	76	71	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		1
73	74	75	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
74	32	2	PRETENDERS SHANGRI-LA 101009* (18.98)	Break Up The Concrete		32
75	72	70	JONAS BROTHERS HOLLYWOOD 000282 (18.98) ⊕	Jonas Brothers		75
76	78	80	THEORY OF A DEADMAN 604 618009/ROADRUNNER (11.98)	Scars & Souvenirs		26
77	66	65	CHRIS TOMLIN SIX/SEPS 12359/SPARROW (17.98)	Hello Love		9
78	77	47	DJ KHALED WE THE BEST/TERROR SQUAD 4564/KOCH (17.98)	We Global		7
79	50	13	ANBERLIN UNIVERSAL REPUBLIC 011710*/UMRG (10.98)	New Surrender		13
80	85	82	DAUGHTRY RCA 88860/RMG (18.98) ⊕	Daughtry		4
81	54	11	BEN FOLDS EPIC 09849*/SONY MUSIC (15.98) ⊕	Way To Normal		81
82	NEW	1	SANTANA COLUMBIA ARISTA 10204/SONY BMG (19.98)	Multi Dimensional Warrior		82
83	67	39	TV ON THE RADIO DGC/INTERSCOPE 011882*/IGA (13.98)	Dear Science		12
84	87	84	MGMT COLUMBIA 19512* SONY MUSIC (11.98)	Oracular Spectacular		60
85	81	85	HOLLYWOOD UNDEAD A&M/OCTONE 011331/IGA (12.98)	Swan Songs		22
86	75	67	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes		67
87	80	77	HEIDI NEWFIELD CURB 79067 (18.98)	What Am I Waiting For		87
88	96	108	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		4
89	79	66	RAPHAEL SAADIQ COLUMBIA 06585*/SONY MUSIC (15.98)	The Way I See It		19
90	70	61	TINA TURNER CAPITOL 37422 (18.98)	Tina!		61
91	89	93	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		2
92	98	90	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand		92
93	71	56	JESSICA SIMPSON EPIC/COLUMBIA (NASHVILLE) 21746/SBN (15.98) ⊕	Do You Know		4
94	68	48	JACKSON BROWNE INSIDE 80921* (16.98)	Time The Conqueror		20
95	73	40	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 011519 EX/STARBUCKS (12.98)	Golden Age Of Song		40
96	84	69	ALL THAT REMAINS PROSTHETIC 82999*/RAZOR & TIE (16.98)	Overcome		16
97	94	100	LINKIN PARK MACHINE SHOP 44477*/WARNER BROS. (18.98) ⊕	Minutes To Midnight		2
98	115	139	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
99	106	96	SHINEDOWN ATLANTIC 511244 AG (18.98)	The Sound Of Madness		8
100	NEW	1	BETWEEN THE BURIED AND ME VICTORY 439 (16.98 CD/DVD) ⊕	Colors: Live		100

THE BILLBOARD 200 ARTIST INDEX

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	90	91	JACK JOHNSON BRUSHFIRE 010580/UMRG (13.98)	Sleep Through The Static	37
102	33	-	TESLA TESLA ELECTRIC CO. 007 (16.98)	Forever More	33
103	119	119	APOCALYPTICA 20-20 21580/JIVE (13.98)	Worlds Collide	69
104	116	129	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time	1
105	114	116	NATASHA BEDINGFIELD PHONOGENIC/EPIC 11748/SONY MUSIC (17.98)	Pocketful Of Sunshine	39
106	64	23	TRIVIUM ROADRUNNER 617985 (17.98)	Shogun	23
107	91	79	THE CHEETAH GIRLS WALT DISNEY 002046 (18.98)	One World (Soundtrack)	13
108	88	89	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation	12
109	97	101	REHAB UNIVERSAL REPUBLIC 011555/UMRG (10.98)	Graffiti The World	90
110	95	86	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	28
111	186	182	TOKIO HOTEL CHERRYTREE/INTERSCOPE 011127/IGA (9.98)	Scream	39
112	47	-	DEVIN THE DUDE CINEMATIC 83000/RAZOR & TIE (18.98)	Landing Gear	47
113	118	125	GARTH BROOKS PEARL 213 (25.98 CD/DVD)	The Ultimate Hits	5
114	109	112	JORDIN SPARKS 19 JIVE 18752/ZOMBA (18.98)	Jordin Sparks	10
115	100	88	PLAIN WHITE T'S HOLLYWOOD 002184 (18.98)	Big Bad World	33
116	107	113	SECONDHAND SERENADE GLASSNOTE 405244/EAST WEST (15.98)	A Twist In My Story	44
117	110	133	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	2
118	121	138	ALICIA KEYS M&KJ 11513/IMG (18.98)	As I Am	3
119	82	57	JENNY LEWIS WARNER BROS. 508868* (13.98)	Acid Tounge	24
120	57	-	DAN EVANS EQUE EXECUTIVE 1242 (13.98)	Goin' All Out	57
121	103	121	KIDZ BOP KIDS RAZOR & TIE 89181 (18.98)	Kidz Bop 14	14
122	101	68	NEW KIDS ON THE BLOCK COLUMBIA/LEGACY 30562/SONY BMG (17.98)	Greatest Hits	22
123	111	107	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	66
124	108	99	CHRIS BROWN JIVE 12049/ZOMBA (18.98)	Exclusive	50
125	NEW	1	JOE JIVE 37024/ZOMBA (18.98)	Greatest Hits	125
126	105	94	LOS PIKADIENTES DE CABORCA SONY BMG NORIE 36197 (12.98)	Vamonos Pa'l Rio	62
127	92	60	LECRAE REACH 98070/INFINITY (13.98)	Rebel	60
128	102	179	CELTIC THUNDER CELTIC THUNDER 011806/DECCA (18.98)	Act Two	61
129	130	142	METRO STATION RED INK 10521/COLUMBIA (12.98)	Metro Station	39
130	126	134	RICHIE MCDONALD LUCID 1191186 (13.98)	I Turn To You	126
131	131	145	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces	6
132	138	127	JOHN MAYER COLUMBIA 22665*/SONY MUSIC (19.98)	Where The Light Is: John Mayer Live In Los Angeles	16
133	86	50	AMON AMARTH METAL BLADE 14593* (15.98 CD/DVD)	Twilight Of The Thunder God	50
134	175	-	SOUNDTRACK SONY MUSIC SOUNDTRAX/COLUMBIA 87796/SONY MUSIC (16.98)	August Rush	33
135	151	131	MAROON 5 A&M OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long	2
136	139	148	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good	2
137	132	130	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	16
138	NEW	1	GOJIRA PROSTHETIC 10064* (16.98)	The Way Of All Flesh	138
139	125	147	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98)	Motherhip	2
140	141	117	DADDY YANKEE EL CARTEL 080020/MACHETE (10.98)	Talento De Barrio (Soundtrack)	13
141	133	137	WEEZER DGC/INTERSCOPE 011135*/IGA (13.98)	Weezer	20
142	142	160	FIVE FINGER DEATH PUNCH JIRA 70116 (12.98)	The Way Of The Fist	107
143	146	151	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend	77
144	123	110	UNDEROATH SOLID STATE 08842*/TODD & NAIL (13.98)	Lost In The Sound Of Separation	7
145	117	81	SOUNDTRACK NEW LINE 39114 (16.98)	Sex And The City	2
146	122	102	MITCH HEDBERG COMEDY CENTRAL 0063 (13.98)	Do You Believe In Gosh?	18
147	53	-	RACHAEL YAMAGATA WARNER BROS. 512764* (15.98)	Elephants... Teeth Sinking Into Heart	53
148	165	158	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	70
149	153	183	MADONNA WARNER BROS. 421372* (18.98)	Hard Candy	25
150	99	109	LUIS FONSI UNIVERSAL LATINO 011810 (10.98)	Palabras Del Silencio	15

111
The winner of four awards at MTV Tr3s' "Los Premios" (Oct. 16) flies with a 58% increase and its best sales frame in more than a month.

157
With her first effort through her own label on Stax, the former Virgin artist struts in with nearly 4,000 and a No. 3 debut on Top Heatseekers.

187
The "Pushing Daisies" co-star and Tony Award winner sees her Christmas effort start with 3,000 and a No. 7 entrance on Top Holiday Albums.

172
With the film's premium cable debut on HBO nearing, the album earns its first sales increase since July.

107
The set gathers up previously released holiday tunes from the singer along with four newly recorded songs.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
181	120	163	THE OFFSPRING COLUMBIA 02908*/SONY MUSIC (18.98)	Rise And Fall, Rage And Grace	18
182	167	114	OLD CROW MEDICINE SHOW -ETTWERK 30812 (17.98)	Tennessee Pusher	50
183	178	190	KENNY CHESNEY -NA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates	58
184	134	152	VARIOUS ARTISTS FONOVISA 353715/UNIVERSAL LATINO (13.98)	Idolos: De Mexico Para El Mundo	71
185	152	156	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD)	Beautiful Eyes (EP)	8
186	112	97	RKM & KEN-Y PINA 011912/MACHETE (14.98)	The Royalty/La Realeza	32
187	NEW	1	NIKKA COSTA 30FUNKY/OURSELF/STAX 30942/CONCORD (18.98)	Pebble To A Pearl	187
188	177	172	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	22
189	168	185	LIFEHOUSE GEFFEN 009153/IGA (13.98)	Who We Are	69
190	161	149	EAGLES ERC 4500 (14.98)	Long Road Out Of Eden	7
191	128	87	THIEVERY CORPORATION ESL 140 (16.98)	Radio Retaliation	35
192	113	124	CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits	113
193	143	115	ICE CUBE LENCH MOB 34635 (18.98)	Raw Footage	9
194	149	188	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door	58
195	184	-	SOUNDTRACK WARNER PREMIERE 83004/RAZOR & TIE (16.98)	Another Cinderella Story	3
196	170	165	O.A.R. EVERFINE/ATLANTIC 511179/AG (18.98)	All Sides	14
197	104	126	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine	25
198	156	164	DEATH CAB FOR CUTIE BARSUK/ATLANTIC 452796*/AG (18.98)	Narrow Stairs	23
199	188	178	JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (18.98)	Continuum	11
200	176	167	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98)	Greatest Hits	47
201	147	72	JOSHUA RADIN MOM AND POP 001 (13.98)	Simple Times	5
202	NEW	1	JOHN MICHAEL MONTGOMERY STRINGTOWN 00200 (14.98)	Time Flies	202
203	159	140	NAS DEF JAM/COLUMBIA 011505*/IDJMG (13.98)	Untitled	14
204	185	191	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold	51
205	160	154	BRANDON HEATH REUNION 10127 (13.98)	What If We	9
206	NEW	1	MAYSA SHANACHIE 5167 (18.98)	Metamorphosis	206
207	145	120	GYM CLASS HEROES DECAYDANCE 511260/FUELED BY RAMEN (13.98)	The Quilt	6
208	135	74	COLD WAR KIDS DOWNTOWN 70042* (15.98)	Loyalty To Loyalty	4
209	183	161	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now	161
210	169	153	FLOBOTS UNIVERSAL REPUBLIC 001258*/UMRG (13.98)	Fight With Tools	24
211	140	76	DAVID GILMOUR COLUMBIA 34548*/SONY BMG MUSIC (34.98 CD/DVD)	Live In Gdansk	4
212	193	194	VICENTE FERNANDEZ SONY BMG NORIE 14602 (15.98)	Para Siempre	47
213	124	123	PLIES BIG GATE/S-LIP N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real	13
214	182	181	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98)	95/08	20
215	137	105	NATALIE COLE DM/ATCO 512320*/RHINO (18.98)	Still Unforgettable	5
216	148	49	JAMES MORRISON POLYDOR/INTERSCOPE 012070/IGA (13.98)	Songs For You, Truths For Me	3
217	NEW	1	KRISTIN CHENOWETH SONY CLASSICAL 34258/SONY BMG MASTERWORKS (17.98)	A Lovely Way To Spend Christmas	217
218	49	-	JON MCLAUGHLIN ISLAND 011612/IDJMG (10.98)	OK Now	49
219	158	150	BECK DGC 011507*/IGA (13.98)	Modern Guilt	5
220	42	-	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 01473/SONY MUSIC (12.98)	Unexpected	42
221	192	195	ONEREPUBLIC MDS/LEVIN/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud	33
222	RE-ENTRY	34	SOUNDTRACK FOX 82586/RAZOR & TIE (16.98)	Alvin And The Chipmunks	34
223	93	-	THE CLASH EPIC/LEGACY 34880/SONY BMG (17.98)	Live At Shea Stadium	93
224	164	146	DAVID BANNER B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN 009956/UMRG (13.98)	The Greatest Story Ever Told	14
225	191	198	VARIOUS ARTISTS WALT DISNEY 002050 (18.98)	Princess Disneymania: Music Stars Sing Disney... Their Way!	3
226	190	163	THREE 6 MAFIA HYPNOTIC MINDS/COLUMBIA 88580*/SONY MUSIC (11.98)	Last 2 Walk	17
227	NEW	1	AMY GRANT SPARROW 13781 (17.98)	The Christmas Collections	227
228	174	159	ALACRANES MUSICAL FONOVISA 311305/UNIVERSAL LATINO (13.98)	Tu Inspiracion	8
229	171	136	AVENGED SEVENFOLD HOPELESS 466884/WARNER BROS. (20.98 CD/DVD)	Live In The LBC & Diamonds In The Rough	5
230	NEW	1	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NOESJCH 514415/WARNER BROS. (24.98)	Buena Vista Social Club At Carnegie Hall	230

M.I.A.	54	HEIDNEWFIELD	87	ONEREPUBLIC	191	PLIES	183	RKM & KEN-Y	156	SENSES FAIL	64	TAYLOR SWIFT	31	PLAYLIST	60	THREE 6 MAFIA	196	UNEARH	45	COUNTRY	49	WEEZER	141	
INGRID MICHAELSON	35	NEW KIDS ON THE BLOCK	44	122	BRAD PAISLEY	148	PRETENDERS	74	DARIUS RUCKER	28	JESSICA SIMPSON	93	SEX AND THE CITY	145	TOKIO HOTEL	111	KEITH URBAN	170	PRINCESS DISNEYMANIA	170	MUSIC STARS SING	195	LUCINDA WILLIAMS	9
JOHN MICHAEL MONTGOMERY	172	NE-YO	8	PARAMORE	137	THE PUSSYCAT DOLLS	42	FRANK SINATRA	117	SLIPKNOT	29	ALVIN AND THE CHIPMUNKS	192	CHRIS TOMLIN	77	USHER	92	OSNEY: THEIR WAY	195	WOW HITS 2008: 30 OF THE YEARS TOP	95	RACHAEL YAMAGATA	147	
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JAMES MORRISON	186	OASIS	36	LED ZEPPELIN	2	SANTANA	82	JORDIN SPARKS	114	MARVIN SAPP	110	THEORY OF A DEADMAN	76	TINA TURNER	90	GOLDEN AGE OF SONG	95	THE YEARS TOP CHRISTIAN ARTISTS	33	AND HITS	33			
JASON MRAZ	21	THE OFFSPRING	151	DADDY YANKEE	13	SANTANA	82	STAND	55	SAVING ABEL	63	CAMP ROCK	134	TV ON THE RADIO	83	EL MUNDO	154	THE YEARS TOP CHRISTIAN ARTISTS	33	AND HITS	33			
		OLD CROW MEDICINE SHOW	152	EL CARTEL	10	SAVING ABEL	63	GEORGE STRAIT	73	REHAB	109	MAMMA MIA!	27			NIGHTMARE REVISITED	39	THE YEARS TOP CHRISTIAN ARTISTS	33	AND HITS	33			
				WEEZER	20	REHAB	109	SUGARLAND	18	MADONNA	115	NICK & NORAH'S INFINITE	16			NOW THAT'S WHAT I CALL	43	THE YEARS TOP CHRISTIAN ARTISTS	33	AND HITS	33			
				UNDEROATH	7	SERENADE	116	JAZMINE SULLIVAN	16	LUIS FONSI	15						43	THE YEARS TOP CHRISTIAN ARTISTS	33	AND HITS	33			
				CARRIE UNDERWOOD	58	SEETHER	131										43	THE YEARS TOP CHRISTIAN ARTISTS	33	AND HITS	33			

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL (PRICE)	CERT.
1	NEW	1	RAY LAMONTAGNE	Gossip In The Grain	RCA 32670* (18.98)	
2	NEW	1	INGRID MICHAELSON	Be OK	CABIN 24 10/ORIGINAL SIGNAL (9.98)	
3	NEW	1	UNEARTH	The March	METAL BLADE 14692 (13.98)	
4	4	4	JOE	Joe Thomas, New Man	563 00003/KEDAR (17.98)	
5	1	2	SENSES FAIL	Life Is Not A Waiting Room	DRIVE-THRU 512/VAGRANT (13.98)	
6	6	20	JOURNEY	Revelation	NOMOTA 4506 EX (14.98 CD/DVD) ⊕	
7	2	2	PRETENDERS	Bre a k Up The Con cre t e	SHANGRI-LA 101009* (18.98)	
8	10	5	DJ KHALED	We Global We The Best/Terror Squad	4564/KOCH (17.89)	
9	9	20	FLEET FOXES	Fleet Foxes Sub Pop 777*	(13.98)	
10	7	4	JACKSON BROWNE	Time The Conqueror	INSIDE 80923* (16.98)	
11	8	3	VARIOUS ARTISTS	Golden Age Of Song	UNIVERSAL SPECIAL MARKETS D11519 EX/STARBUCKS (12.98)	
12	NEW	1	BETWEEN THE BURIED AND ME	Colors: Live Victory	439 (16.98 CD/DVD) ⊕	
13	3	2	TESLA	Forever More	TESLA ELECTRIC CO. 007 (16.98)	
14	16	27	GREATEST GAINER	APOCALYPTICA	Worlds Collide 20-20 21580/JIVE (13.98) ⊕	
15	15	1	GARTH BROOKS	The Ultimate Hits	PEARL 213 (25.98 CD/DVD) ⊕	5
16	13	1	SECONDHAND SERENADE	A Twist In My Story	GLASSNOTE 405244/EAST WEST (15.98) ⊕	
17	5	1	DAN EVANS	Go In' All Out	EDJE-EXECUTIVE 1242 (13.98)	
18	12	1	LECRAE	Rebel Reach	98070/INFINITY (13.98)	
19	18	1	RICHELIE MCDONALD	Turn To You	LUCID 119186 (13.98)	
20	11	1	AMON AMARTH	Twilight Of The Thunder God	METAL BLADE 14693* (15.98 CD/DVD) ⊕	
21	NEW	1	GOJIRA	The Way Of All Flesh	PROSTHETIC 10064* (16.98)	
22	17	1	MITCH HEDBERG	Do You Believe In Gosh?	COMEDY CENTRAL 0063 (13.98)	
23	26	1	EAGLES	Long Road Out Of Eden	ERC 4500 (14.98)	7
24	19	1	THIEVERY CORPORATION	Radio Retaliation	ESL 140 (16.98)	
25	14	1	CRAIG MORGAN	Greatest Hits	BROKEN BOW 7737 (12.98)	
26	22	5	JOSHUA RADIN	Simple Times	MOM AND POP D01 (13.98)	
27	NEW	1	JOHN MICHAEL MONTGOMERY	Time Flies	STRINGTOWN 00200 (14.98)	
28	NEW	1	MAYSA	Metamorphosis	SHANACHIE 5167 (18.98)	
29	20	4	COLD WAR KIDS	Loyalty To Loyalty	DOWNTOWN 70042* (15.98) ⊕	
30	34	22	THE TING TINGS	We Started Nothing	COLUMBIA 28925* (12.98)	
31	31	11	STRYKER	Total Dance 2008: Vol. 2	THRIVEDANCE 90789/THRIVE (18.98)	
32	32	38	VAMPIRE WEEKEND	Vampire Weekend	XL 318*/BEGGARS GROUP (11.98)	
33	38	14	THE 101 STRINGS ORCHESTRA	Halloween	MADACY* SPECIAL PRODUCTS 52906/MADACY (13.98 CD/DVD) ⊕	
34	NEW	1	MANNHEIM STEAMROLLER	A Candlelight Christmas	AMERICAN GRAMAPHONE 1220 EX (7.98)	
35	NEW	1	QUIETDRIVE	Deliverance	CINEMATIC 83018/RAZOR & TIE (11.98)	
36	NEW	1	MANNHEIM STEAMROLLER	Christmasville	AMERICAN GRAMAPHONE 1231 (14.98)	
37	NEW	1	RADIOHEAD	In Rainbows	TBD 21622*/ATO (13.98)	
38	33	1	VARIOUS ARTISTS	Glam Revoltion	THE HEYDAY & LEGACY OF GLAM ROCK EX/SPECIAL MARKETS 08535 EX/STARBUCKS (12.98)	
39	35	1	VARIOUS ARTISTS	Rock Heroes	THRIVE 90787 EX (12.98)	
40	25	3	VARIOUS ARTISTS	The Mountain 103.7 FM Live	FROM THE MOUNTAIN MUSIC LOUNGE VOL. 14 THE MOUNTAIN 200814 EX/STARBUCKS (12.98)	
41	21	3	ANI DIFRANCO	Red Letter Year	RIGHTeous BABE 063 (15.98)	
42	40	72	JASON ALDEAN	Relentless	BROKEN BOW 7047 (17.98)	
43	NEW	1	CONNIE TALBOT	Over The Rainbow	RAINBOW RECORDINGS 42011/AAO (18.98)	
44	NEW	1	TODD SNIDER	Peace Queer	(EP) AIMLESS 01 (9.98)	
45	44	73	SOUNDTRACK	Once Canvasback	SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) ⊕	
46	37	5	VARIOUS ARTISTS	The Imus Ranch Record	NEW WEST 6140 (16.98)	
47	30	2	ARMIN VAN BUUREN	A State Of Trance 2008	ARMADA 1839/ULTRA (19.98)	
48	45	6	MICHAEL FRANTI & SPEARHEAD	All Rebel Rockers	800 800 WAX/ANTI- 86906*/EPI/TAPH (16.98) ⊕	
49	28	3	BAYSIDE	Shudder	VICTORY 457 (13.98)	
50	43	1	TRAPT	Only Through The Pain...	ELEVEN SEVEN 230 (14.98)	

It's the most wonderful time of the year for Mannheim Steamroller, as the act—always a sure bet for a solid-selling Christmas album each season—debuts on Top Independent Albums at Nos. 34 and 36 with "A Candlelight Christmas" and "Christmasville," respectively. The former is a Wal-Mart exclusive set while the latter is widely available and includes the ensemble's take on music from the classic 1966 animated film "How the Grinch Stole Christmas."



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT.
1	NEW	1	RAY LAMONTAGNE	Gossip In The Grain	RCA	3	
2	NEW	1	KENNY CHESNEY	Lucky Old Sun	BLUE CHAIR/BNA/SBN	1	
3	NEW	1	KEANE	Perfect Symmetry	INTERSCOPE /IGA ⊕	7	
4	3	1	T.I.	Paper Trail	GRAND HUSTLE/ATLANTIC /AG ⊕	2	
5	NEW	1	INGRID MICHAELSON	Be OK	CABIN 24 /ORIGINAL SIGNAL	35	
6	RE-ENTRY	1	ADELE	21	COLUMBIA /SONY MUSIC	46	
7	NEW	1	LUCINDA WILLIAMS	Little Honey	LOST HIGHWAY	9	
8	1	2	RISE AGAINST	Appeal To Reason	DGC/INTERSCOPE /IGA	19	
9	6	1	KINGS OF LEON	Only By The Night	RCA /RMG	32	
10	5	6	METALLICA	Death Magnetic	WARNER BROS.	4	
11	13	1	NE-YO	Year Of The Gentleman	DEF JAM /DJMG	8	
12	16	8	COLDPLAY	Viva La Vida or Death And All His Friends	CAPITOL	23	
13	15	1	JASON MRAZ	We Sing, We Dance, We Steal Things.	ATLANTIC /AG	21	
14	4	1	SOUNDTRACK	Nick & Norah's Infinite Playlist	ATLANTIC /COLUMBIA PICTURES/AG	60	
15	2	1	OASIS	Dig Out Your Soul	BIG BROTHER/REPRISE /WARNER BROS. ⊕	36	
16	NEW	1	COPELAND	You Are My Sunshine	TOOTH & NAIL	48	
17	25	1	MGMT	Oracular Spectacular	COLUMBIA /SONY MUSIC	84	
18	RE-ENTRY	1	TAYLOR SWIFT	Taylor Swift	BIG MACHINE ⊕	31	
19	21	1	LIL WAYNE	Tha Carter III	CASH MONEY/UNIVERSAL MOTOWN /UMRG	12	
20	NEW	1	RUSH	Permanent Waves	ANTHEM/MERCURY /UME	—	
21	20	1	JAZMINE SULLIVAN	Fearless	J /RMG	16	
22	RE-ENTRY	1	KATY PERRY	One Of The Boys	CAPITOL	22	
23	9	1	JACK'S MANNEQUIN	The Glass Passenger	SIRE /WARNER BROS. ⊕	65	
24	12	1	JENNIFER HUDSON	Jennifer Hudson	ARISTA /RMG ⊕	5	
25	14	1	ROBIN THICKE	Something Else	STAR TRAK/INTERSCOPE /IGA ⊕	11	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT.
1	NEW	1	LUCINDA WILLIAMS	Little Honey	LOST HIGHWAY 011434*	9	
2	NEW	1	RAY LAMONTAGNE	Gossip In The Grain	RCA 32670*	3	
3	2	1	DAN EVANS	Go In' All Out	EDJE-EXECUTIVE 1242	120	
4	1	2	BOB DYLAN	The Bootleg Series Vol. 8: Tell Tale Signs: Rare And Unreleased 1989-2006	COLUMBIA/LEGACY 35795/SONY BMG	27	
5	6	10	JONAS BROTHERS	A Little Bit Longer	HOLLYWOOD 001944 ⊕	15	
6	3	3	JAMES TAYLOR	Covers	HEAR 30829/CONCORD	10	
7	7	1	METALLICA	Death Magnetic	WARNER BROS. 508732*	4	
8	NEW	1	KENNY CHESNEY	Lucky Did Sun	BLUE CHAIR/BNA 36726/SBN	1	
9	4	1	OASIS	Dig Out Your Soul	BIG BROTHER/REPRISE 514078*/WARNER BROS. ⊕	36	
10	NEW	1	ELVIS PRESLEY	Christmas Duets	RCA NASHVILLE 35479/SBN	61	
11	NEW	1	KEANE	Perfect Symmetry	INTERSCOPE 012105/IGA ⊕	7	
12	NEW	1	YO-YO MA	Yo-Yo Ma & Friends: Songs Of Joy & Peace	SONY CLASSICAL 24414/SONY BMG MASTERWORKS ⊕	41	
13	5	1	SARAH MCLACHLAN	Closer: The Best Of Sarah McLachlan	ARISTA 30263/RMG	30	
14	NEW	1	BETWEEN THE BURIED AND ME	Colors: Live	VICTORY 439 ⊕	100	
15	8	1	T.I.	Paper Trail	GRAND HUSTLE/ATLANTIC 512267*/AG ⊕	2	
16	14	2	TODD SNIDER	Peace Queer (EP)	AIMLESS 01	—	
17	10	1	PRETENDERS	Bre a k Up The Con cre t e	SHANGRI-LA 101009*	74	
18	NEW	1	UNEARTH	The March	METAL BLADE 14692	45	
19	NEW	1	COPELAND	You Are My Sunshine	TOOTH & NAIL 13502	48	
20	9	3	JENNIFER HUDSON	Jennifer Hudson	ARISTA 06303/RMG ⊕	5	
21	15	5	VARIOUS ARTISTS	The Imus Ranch Record	NEW WEST 6140	—	
22	13	21	KID ROCK	Rock N Roll Jesus	TOP DOG/ATLANTIC 290556*/AG	6	
23	16	3	AMON AMARTH	Twilight Of The Thunder God	METAL BLADE 14693* ⊕	133	
24	11	3	ROBIN THICKE	Something Else	STAR TRAK/INTERSCOPE 011793*/IGA ⊕	11	
25	21	1	COLDPLAY	Viva La Vida or Death And All His Friends	CAPITOL 16886*	23	

TOP ROCK ALBUMS™ FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / DISTRIBUTING LABEL
1	1	1	GOSSIP IN THE GRAIN	RAY LAMONTAGNE	RCA
2	1	6	DEATH MAGNETIC	METALLICA	WARNER BROS.
3	1	53	ROCK N ROLL JESUS	KID ROCK	TOP DOG/ATLANTIC/AG
4	1	1	PERFECT SYMMETRY	KEANE	INTERSCOPE
5	1	1	LITTLE HONEY	LUCINDA WILLIAMS	LOST HIGHWAY
6	2	2	APPEAL TO REASON	RISE AGAINST	DGC/INTERSCOPE/IGA
7	8	23	WE SING, WE DANCE, WE STEAL THINGS.	JASON MRAZ	ATLANTIC/AG
8	7	18	ONE OF THE BOYS	KATY PERRY	CAPITOL
9	11	18	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS	COLDPLAY	CAPITOL
10	4	2	THE BOOTLEG SERIES VOL. 8: TELL TALE SIGNS: RARE AND UNRELEASED 1989-2006	BOB DYLAN	COLUMBIA/LEGACY/SONY BMG
11	9	8	ALL HOPE IS GONE	SLIPKNOT	ROADRUNNER
12	10	4	ONLY BY THE NIGHT	KINGS OF LEON	RCA/RMG
13	1	1	BE OK	INGRID MICHAELSON	CABIN 24/ORIGINAL SIGNAL
14	3	2	DIG OUT YOUR SOUL	OASIS	BIG BROTHER/REPRISE/WARNER BROS.
15	14	3	NIGHTMARE REVISITED	VARIOUS ARTISTS	WALT DISNEY

ILIKE PROFILES: MOST ADDED™ FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	13	I'M YOURS	JASON MRAZ	ATLANTIC/RRP
2	2	14	BURNIN' UP	JONAS BROTHERS	HOLLYWOOD
3	3	22	I KISSED A GIRL	KATY PERRY	CAPITOL
4	4	17	FOREVER	CHRIS BROWN	JIVE/ZOomba
5	5	18	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER	(HYPNOTIZE MIXES)/COLUMBIA
6	7	12	GOT MONEY	LIL WAYNE FEATURING T-PAIN	CASH MONEY/UNIVERSAL MOTOWN
7	6	10	A LITTLE BIT LONGER	JONAS BROTHERS	HOLLYWOOD
8	8	17	LOST!	COLDPLAY	CAPITOL
9	9	13	FREE FALLIN'	JOHN MAYER	COLUMBIA
10	10	12	POWER PLANES	M.I.A.	XL/INTERSCOPE
11	11	13	HOT N COLD	KATY PERRY	CAPITOL
12	11	13	DON'T STOP THE MUSIC	RIHANNA	(SHP/DEF JAM)/DJMG
13	12	24	IN THE END	LINKIN PARK	WARNER BROS.
14	14	20	NUMB	LINKIN PARK	WARNER BROS.
15	15	20	WHAT I'VE DONE	LINKIN PARK	WARNER BROS.

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
HOT 'GOSSIP'



Ray LaMontagne's "Gossip in the Grain" opens at No. 3 on the Billboard 200 with 60,000—the singer/songwriter's highest-charting album and best sales week.

The set, his third, also

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
2	2	10	MISS INDEPENDENT	NE-YO (DEF JAM/DJMG)
3	3	12	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (KONVIC/NAPPY BOY/JIVE/ZOMBA)
4	9	4	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)
5	4	16	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)
6	6	8	SO WHAT	PINK (LAFACE/ZOMBA)
7	8	12	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)
8	5	25	CLOSER	NE-YO (DEF JAM/DJMG)
9	7	9	MRS. OFFICER	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
10	10	7	HOT N COLD	KATY PERRY (CAPITOL)
11	14	14	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)
12	11	10	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
13	12	18	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
14	13	23	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
15	20	7	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
16	16	20	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
17	15	14	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)
18	17	16	NEED U BAD	JAZMINE SULLIVAN (J/RMG)
19	21	9	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
20	23	13	SHE NEVER CRIED IN FRONT OF ME	TOBY KEITH (SHOW DOG NASHVILLE)
21	18	19	VIVA LA VIDA	COLDPLAY (CAPITOL)
22	22	11	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY WITH THE WAILERS (BLUE CHAIR/UNA)
23	19	23	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
24	26	11	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
25	24	33	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	31	4	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
27	27	13	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/IG/ATLANTIC)
28	30	11	SO FLY	SLIM FEAT. YUNG JOC (M3/ASYLUM)
29	36	6	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/DJMG)
30	37	5	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
31	34	6	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
32	29	15	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)
33	38	7	LET IT GO	TIM MCGRAW (CURB)
34	60	2	IF I WERE A BOY	BEYONCE (MUSIC WORLD COLUMBIA)
35	28	15	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
36	32	9	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
37	47	3	RIGHT NOW (NA NA NA)	AKON (SRC/UNIVERSAL MOTOWN)
38	45	4	WOMANIZER	BRITNEY SPEARS (JIVE/ZOMBA)
39	42	5	ADDICTED	SAVING ABEL (SKIDDCC/VIRGIN/CAPITOL)
40	69	2	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
41	39	8	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)
42	35	14	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
43	48	2	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
44	49	3	CHICKEN FRIED	ZAC BROWN BAND (ROAR/LIVE NATION)
45	40	8	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/DJMG)
46	44	4	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)
47	41	15	WAITIN' ON A WOMAN	BRAD PAISLEY (ARISTA NASHVILLE)
48	51	4	ALREADY GONE	SUGARLAND (MERCURY NASHVILLE)
49	54	5	ROLL WITH ME	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
50	46	9	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	61	2	BUST YOUR WINDOWS	JAZMINE SULLIVAN (J/RMG)
52	43	15	DO YOU BELIEVE ME NOW	JIMMY WAYNE (VALORY)
53	57	3	HERE	RASCAL FLATTS (LYRIC STREET)
54	56	3	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.O.D./COLUMBIA)
55	53	4	KRAZY	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)
56	58	9	COUNTRY MAN	LUKE BRYAN (CAPITOL NASHVILLE)
57	62	3	START A BAND	BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE)
58	50	24	SHAKE IT	METRO STATION (COLUMBIA)
59	59	4	RIGHT HERE (DEPARTED)	BRANDY (KOCH/EPIC)
60	74	3	I'LL WALK	BUCKY COVINGTON (LYRIC STREET)
61	52	21	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/DJMG)
62	65	5	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)
63	-	1	LOVE REMEMBERS	CRAIG MORGAN (BNA)
64	68	8	NO ME DOY POR VENCIDO	LUIS FONSI (UNIVERSAL LATINO)
65	73	3	T-SHIRT	SHONTELLE (SRC/UNIVERSAL MOTOWN)
66	55	9	BODY ON ME	NELLY FEAT. ASHANTI & AKON (DEF RYTY/UNIVERSAL MOTOWN)
67	70	5	ALL I EVER WANTED	CHUCK WICKS (RCA NASHVILLE)
68	66	20	I STILL MISS YOU	KEITH ANDERSON (COLUMBIA (NASHVILLE))
69	67	7	SUPERWOMAN	ALICIA KEYS (MCA/JRMG)
70	-	1	IN COLOR	JAMEY JOHNSON (MERCURY)
71	-	1	LOOKIN' FOR A GOOD TIME	LADY ANTEBELLUM (CAPITOL NASHVILLE)
72	-	2	PARA SIEMPRE	VICENTE FERNANDEZ (SONY BMG NORTE)
73	72	17	MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)
74	-	23	NEVER WOULD HAVE MADE IT	MARVIN SAPP (EVERETT/ARISTA)
75	-	17	YOU LOOK GOOD IN MY SHIRT	KEITH URBAN (CAPITOL NASHVILLE)

1,283 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	2	#1 WOMANIZER	BRITNEY SPEARS (JIVE/ZOMBA)	
2	2	3	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)	
3	-	1	FEARLESS	TAYLOR SWIFT (BIG MACHINE)	
4	3	9	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	
5	4	9	SO WHAT	PINK (LAFACE/ZOMBA)	
6	6	13	HOT N COLD	KATY PERRY (CAPITOL)	
7	5	8	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
8	7	5	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
9	9	6	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
10	11	18	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)	
11	8	3	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	
12	13	27	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
13	14	4	RIGHT NOW (NA NA NA)	AKON (SRC/UNIVERSAL MOTOWN)	
14	12	22	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
15	-	1	FREEZE	T-PAIN FEAT. CHRIS BROWN (NAPPY BOY/KONVIC/JIVE/ZOMBA)	
16	15	10	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	
17	16	16	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)	
18	10	3	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)	
19	18	12	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (KONVIC/NAPPY BOY/JIVE/ZOMBA)	
20	23	8	MISS INDEPENDENT	NE-YO (DEF JAM/DJMG)	
21	21	19	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/IG)	
22	20	18	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)	
23	-	1	GET UP	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
24	22	5	ALL SUMMER LONG	THE ROCK HERODES (BIG EYE)	
25	19	4	KRAZY	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	24	11	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	
27	32	14	ADDICTED	SAVING ABEL (SKIDDCC/VIRGIN/CAPITOL)	
28	27	21	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
29	31	7	T-SHIRT	SHONTELLE (SRC/UNIVERSAL MOTOWN)	
30	33	26	CLOSER	NE-YO (DEF JAM/DJMG)	
31	30	24	VIVA LA VIDA	COLDPLAY (CAPITOL)	
32	26	17	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	
33	25	23	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
34	42	8	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/DJMG)	
35	35	7	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KIDD (CASH MONEY/UNIVERSAL MOTOWN)	
36	29	6	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/DJMG)	
37	17	2	I'M SO PAID	AKON FEAT. LIL WAYNE (SRC/UNIVERSAL MOTOWN)	
38	38	16	SWING	SAVAGE FEAT. SONJIA BOY TELLEH (DAWNI/RAD/UNIVERSAL REPUBLIC)	
39	44	5	CHICKEN FRIED	ZAC BROWN BAND (ROAR/LIVE NATION)	
40	36	24	I KISSED A GIRL	KATY PERRY (CAPITOL)	
41	28	3	HUMAN	THE KILLERS (ISLAND/DJMG)	
42	34	15	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	
43	37	26	FOREVER	CHRIS BROWN (JIVE ZOMBA)	
44	45	11	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	
45	39	29	SHAKE IT	METRO STATION (COLUMBIA)	
46	47	14	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
47	46	17	BARTENDER SONG	REHAB (UNIVERSAL REPUBLIC)	
48	53	4	ANGEL	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
49	41	21	WHEN I GROW UP	THE PUSSEYCAT DOLLS (INTERSCOPE)	
50	50	20	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/DJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	BE OK	INGRID MICHAELSON (CABIN 24/ORIGINAL SOUND/RED)	
52	-	1	YOU ARE THE BEST THING	RAY LA MONTAGNE (RCA/RED)	
53	-	1	WHAT A CATCH, DONNIE	FALL OUT BOY (ISLAND/DJMG)	
54	55	6	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.O.D./COLUMBIA)	
55	48	22	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN)	
56	61	7	LOVEBUG	JONAS BROTHERS (HOLLYWOOD)	
57	51	26	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
58	54	8	COME ON GET HIGHER	MATT NATHANSON (VANGUARD)	
59	57	9	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)	
60	71	2	IT'S OVER	JESSE MCCARTNEY (HOLLYWOOD)	
61	49	3	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)	
62	52	6	I DON'T CARE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
63	65	35	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)	
64	59	9	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)	
65	66	31	LOLLIPOP	LIL WAYNE FEAT. STACIE MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
66	62	3	BAD GIRLFRIEND	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
67	-	1	TIME TO PRETEND	MGMT (COLUMBIA)	
68	63	12	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)	
69	73	7	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	
70	58	3	WITHOUT YOU	HINDER (UNIVERSAL REPUBLIC)	
71	-	1	UNDISPUTED	LUDACRIS CO-STARRING FLO RY "MONEY" MAYHEATHER (DTP/DEF JAM/DJMG)	
72	74	35	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
73	-	1	YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	
74	69	16	OUT HERE GRINDIN	DJ KHALED (TERROR SQUAD/KOCH)	
75	75	26	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	

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** GG Where included, this award indicates the title with the chart's largest unit increase.
- PAGE SETTER** PS Where included, this award indicates the title with the chart's biggest percentage growth.
- HOT SEEKER GRADUATE** HS Indicates album entered top 100 of The Billboard 200 and has been removed from Hotseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. * CD/DVD combo available. † indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
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** GG 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).

CONFIGURATIONS
Ⓜ CD single available. Ⓜ Digital Download available. Ⓜ DVD single available. Ⓜ Vinyl Maxi-Single available. Ⓜ Vinyl single available. Ⓜ CD Maxi-Single available. Configurations are not included on all singles charts.

NOV 1 2008 MUSIC VIDEO

POP/ROCK

TOP MUSIC VIDEOS™			
THIS WEEK	LAST WEEK	TITLE	Principal Performers
WEEKS ON CHART		LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	CERT.
1	1	#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	3	LIVE FROM TEXAS EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top
3	4	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles
4	6	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722727 (19.98 DVD)	John Mayer
5	NEW	INVALUABLE DARKNESS NUCLEAR BLAST/EMM MUSIC VIDEO 12133 (29.98 DVD/CD)	Dimmu Borgir
6	11	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion
7	10	SCENES YOU KNOW BY HEART: THE DVD MAILBOAT 2503 EX (9.98 DVD)	Jimmy Buffett
8	NEW	BIG & RICH'S SUPER GALACTIC FAN PAK 2 WARNER BROS. NASHVILLE/WARNER MUSIC VISION 511829 (18.98 DVD/CD)	Big & Rich
2	3	CHAOS IN MOTION 2007-2008 ROADRUNNER VIDEO/WARNER MUSIC VISION 109249 (24.98 DVD)	Dream Theater
5	146	LIVE AT RED ROCKS ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001098109 (19.98 DVD)	U2
13	142	FAMILY JEWELS EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (19.98 DVD)	AC/DC
12	8	EN VIVO DESDE LA PLAZA DE TOROS "MONUMENTAL DE MORELIA" COLUMBIA/UNIVERSAL MUSIC & VIDEO DIST. 653642 (14.98 DVD)	Tierra Calí
13	18	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyoncé
14	12	CELTIC THUNDER: THE SHOW CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder
16	9	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
16	15	PARA SIEMPRE SONY BMG NORTE/SONY BMG VIDEO 728708 (14.98 DVD)	Vicente Fernandez
17	14	JESUS KINGDOM/FONTANA DISTRIBUTION 1016 (17.98 DVD)	Shekinah Glory Ministry
18	231	NUMBER ONES EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson
19	9	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
20	19	INDESCRIBABLE SIXSTEPS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD)	Louie Giglio
21	23	ORAL FIXATION TOUR EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira
22	17	UNA NOCHE EN MADRID FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 353259 (11.98 DVD)	Marco Antonio Solís
23	4	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations
24	38	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY BMG VIDEO 56963 (14.98 DVD)	AC/DC
25	NEW	GREATEST HITS LIVE RHINO HOME VIDEO/WARNER HOME VIDEO 512351 (14.98 DVD)	War

HOT VIDEOCLIPS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
WEEKS ON CHART			
1	2	#1 WATCH OVER YOU ALTER BRIDGE/UNIVERSAL REPUBLIC	ALTER BRIDGE
2	NEW	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	BEYONCE
3	NEW	BACKYARD NATASHA BEDINGFIELD PHONOGENIC/EPIC	NATASHA BEDINGFIELD
4	3	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)	LUDACRIS
11	4	BROKEN LIFEHOUSE (Geffen/Interscope)	LIFEHOUSE
6	NEW	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA	BEYONCE
10	7	SO WHAT PINK (LAFACE/ZOMBA)	PINK
18	3	ANGEL NATASHA BEDINGFIELD PHONOGENIC/EPIC	NATASHA BEDINGFIELD
1	2	GO GIRL CIARA FEATURING T-PAIN LAFACE/ZOMBA	CIARA
10	15	DON'T YOU KNOW YOU'RE BEAUTIFUL KELLIE PICKLER 19/BNA	KELLIE PICKLER
NEW	NEW	OFFICIAL GIRL CASSIE FEAT. LIL WAYNE (NEXT SELECTION/BAD BOY/ATLANTIC)	CASSIE
12	16	BETTER IN TIME LEONA LEWIS (SYCO/JRMG)	LEONA LEWIS
13	20	YOU LOOK GOOD IN MY SHIRT KEITH URBAN CAPITOL NASHVILLE	KEITH URBAN
NEW	NEW	ROCK N ROLL TRAIN AC/DC COLUMBIA	AC/DC
14	8	TROUBADOUR GEORGE STRAIT MCA NASHVILLE	GEORGE STRAIT
16	5	RIDE ACE HOOD FEAT. TREY SONGZ WE THE BEST/DEF JAM/IDJMG	ACE HOOD
17	19	EVERYBODY WANTS TO GO TO HEAVEN KENNY CHESNEY WITH THE WAILERS BLUE CHAIR/BNA	KENNY CHESNEY
18	24	I'M YOURS JASON MRAZ ATLANTIC/RRP	JASON MRAZ
19	6	RIGHT HERE (DEPARTED) BRANDY KOCH/EPIC	BRANDY
20	17	DON'T THINK I DON'T THINK ABOUT IT DARIUS RUCKER CAPITOL NASHVILLE	DARIUS RUCKER
21	RE-ENTRY	WHAT ABOUT NOW DAUGHTRY RCA/RMG	DAUGHTRY
22	22	LOVE STORY TAYLOR SWIFT BIG MACHINE	TAYLOR SWIFT
23	RE-ENTRY	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 HOME SCHOOL/G.O.O.D./COLUMBIA	JOHN LEGEND
24	12	JUST A DREAM CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE	CARRIE UNDERWOOD
25	NEW	SHE WOULDN'T BE GONE BLAKE SHELTON WARNER BROS. (NASHVILLE)/WRN	BLAKE SHELTON

VIDEO MONITOR™			
THIS WEEK	ARTIST	TITLE	
BET			
1	BEYONCE	SINGLE LADIES (PUT A RING ON IT)	
2	CIARA FEAT. T-PAIN	GO GIRL	
3	BRANDY	RIGHT HERE (DEPARTED)	
4	BEYONCE	IF I WERE A BOY	
5	CASSIE FEAT. LIL WAYNE	OFFICIAL GIRL	
6	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT	WHAT THEM GIRLS LIKE	
7	NEVILLE BROTHERS	WAY DOWN IN THE HOLE	
8	PLEASURE P.	DID YOU WRONG	
9	ACE HOOD FEAT. TREY SONGZ	RIDE	
10	T.I.	WHATEVER YOU LIKE	
GAC			
1	KENNY CHESNEY	GOT A LITTLE CRAZY	
2	KENNY CHESNEY W/THE WAILERS	EVERYBODY WANTS TO GO TO HEAVEN	
3	TRACE ADKINS	MUDDY WATER	
4	MONTGOMERY GENTRY	ROLL WITH ME	
5	GEORGE STRAIT	TROUBADOUR	
6	KELLIE PICKLER	DON'T YOU KNOW YOU'RE BEAUTIFUL	
7	CARRIE UNDERWOOD	JUST A DREAM	
8	DARIUS RUCKER	DON'T THINK I DON'T THINK ABOUT IT	
9	TAYLOR SWIFT	LOVE STORY	
10	BRAD PAISLEY	WAITIN' ON A WOMAN	
MuchMusic Canada			
1	FALL OUT BOY	I DON'T CARE	
2	T.I.	WHATEVER YOU LIKE	
3	PINK	SO WHAT	
4	MOBILE	THE KILLER	
5	KEVIN RUDOLF FEAT. LIL WAYNE	LET IT ROCK	
6	RIHANNA	DISTURBIA	
7	T-PAIN FEAT. LIL WAYNE	CAN'T BELIEVE IT	
8	SHAD	THE OLD PRINCE STILL LIVES AT HOME	
9	LIGHTS	DRIVE MY SOUL	
10	BRITNEY SPEARS	WOMANIZER	

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
WEEKS ON CHART			
1	1	#1 SO WHAT PINK (LAFACE/ZOMBA)	PINK
2	5	HOT N COLD KATY PERRY (CAPITOL)	KATY PERRY
3	2	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)	RIHANNA
4	3	BETTER IN TIME LEONA LEWIS (SYCO/JRMG)	LEONA LEWIS
5	6	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	T.I.
6	4	CLOSER NE-YO (DEF JAM/IDJMG)	NE-YO
7	7	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)	SECONDHAND SERENADE
8	6	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA)	JORDIN SPARKS
9	11	LET IT ROCK KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	KEVIN RUDOLF
10	9	FOREVER CHRIS BROWN (JIVE/ZOMBA)	CHRIS BROWN
11	14	ADDICTED SAVING ABEL (SKIDDDO/VIRGIN/CAPITOL)	SAVING ABEL
12	16	KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG)	CHRISTINA AGUILERA
13	15	CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA)	DAVID ARCHULETA
14	18	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	JASON MRAZ
15	10	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	KARDINAL OFFISHALL
16	19	WOMANIZER BRITNEY SPEARS (JIVE/ZOMBA)	BRITNEY SPEARS
17	12	IN THE AYER FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)	FLO RIDA
18	17	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)	JESSE MCCARTNEY
19	21	T-SHIRT SHONTELLE (SRC/UNIVERSAL MOTOWN)	SHONTELLE
20	13	PAPER PLANES M.I.A. (XL/INTERSCOPE)	M.I.A.
21	25	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	NE-YO
22	20	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)	DAUGHTRY
23	26	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	NICKELBACK
24	22	IT'S OVER JESSE MCCARTNEY (HOLLYWOOD)	JESSE MCCARTNEY
25	24	ANGEL NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	NATASHA BEDINGFIELD

ADULT TOP 40™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
WEEKS ON CHART			
1	1	#1 I'M YOURS JASON MRAZ (ATLANTIC/RRP)	JASON MRAZ
2	2	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)	GAVIN ROSSDALE
3	3	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)	DAUGHTRY
4	5	SHATTERED (TURN THE CAR AROUND) D.A.R. (EVERFINE/ATLANTIC/RRP)	D.A.R.
5	4	VIVA LA VIDA COLDFPLAY (CAPITOL)	COLDFPLAY
6	6	SO WHAT PINK (LAFACE/ZOMBA)	PINK
7	7	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)	KID ROCK
8	9	BROKEN LIFEHOUSE (Geffen/Interscope)	LIFEHOUSE
9	14	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)	3 DOORS DOWN
10	14	GREATEST GAINER GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	NICKELBACK
11	11	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)	MATT NATHANSON
12	12	BETTER IN TIME LEONA LEWIS (SYCO/JRMG)	LEONA LEWIS
13	10	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	NATASHA BEDINGFIELD
14	15	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA)	JORDIN SPARKS
15	18	HOT N COLD KATY PERRY (CAPITOL)	KATY PERRY
16	16	SHAKE IT METRO STATION (COLUMBIA)	METRO STATION
17	21	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)	SECONDHAND SERENADE
18	19	RISE ABOVE THIS SEETHER (WIND-UP)	SEETHER
19	20	CHASING PAVEMENTS ADELE (XL/COLUMBIA)	ADELE
20	17	THE LITTLE THINGS COLBIE CAILLAT (UNIVERSAL REPUBLIC)	COLBIE CAILLAT
21	24	BEATING MY HEART JON MCLAUGHLIN (ISLAND/IDJMG)	JON MCLAUGHLIN
22	26	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)	RIHANNA
23	22	WE DON'T HAVE TO LOOK BACK NOW PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	PUDDLE OF MUDD
24	25	CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA)	DAVID ARCHULETA
25	23	IN THIS LIFE DELTA GOODREM (MERCURY/DECCA)	DELTA GOODREM

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
WEEKS ON CHART			
1	1	#1 THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)	DAVID COOK
2	2	BLEEDING LOVE LEONA LEWIS (SYCO/JRMG)	LEONA LEWIS
3	3	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	NATASHA BEDINGFIELD
4	4	LOVE SONG SARA BAREILLES (EPIC)	SARA BAREILLES
5	33	SAY JOHN MAYER (AWARE/COLUMBIA)	JOHN MAYER
6	6	VIVA LA VIDA COLDFPLAY (CAPITOL)	COLDFPLAY
7	7	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)	DAUGHTRY
8	51	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	TIMBALAND
9	24	AFTER ALL THESE YEARS JOURNEY (HOMOTA)	JOURNEY
10	10	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	COLBIE CAILLAT
11	11	WHATEVER IT TAKES LIFEHOUSE (Geffen/Interscope)	LIFEHOUSE
12	24	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	JORDIN SPARKS
13	13	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	JASON MRAZ
14	16	GREATEST GAINER CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA)	DAVID ARCHULETA
15	14	WON'T GO HOME WITHOUT YOU MARDON 5 (A&M/OCTONE/INTERSCOPE)	MARDON 5
16	15	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)	KID ROCK
17	18	WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)	MISSY HIGGINS
18	17	UNCONDITIONAL SIMON COLLINS (RAZOR & TIE)	SIMON COLLINS
19	20	MY LOVE CELINE DION (COLUMBIA)	CELINE DION
20	19	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)	ONEREPUBLIC
21	21	WHAT DO I DO WITH MY HEART EAGLES (ERC)	EAGLES
22	25	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)	DAUGHTRY
23	22	U WANT ME 2 SARAH MCCLACHLAN (ARISTA/RMG)	SARAH MCCLACHLAN
24	23	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	RIHANNA
25	26	IT'S GROWING JAMES SPARKS (HEAR/CMG)	JAMES SPARKS

MODERN ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
WEEKS ON CHART			
1	1	#1 YOU'RE GONNA GO FAR, KID THE OFFSPRING (COLUMBIA)	THE OFFSPRING
2	2	TROUBLEMAKER WEEZER (DGC/INTERSCOPE)	WEEZER
3	4	RE-EDUCATION (THROUGH LABOR) RISE AGAINST (DGC/INTERSCOPE)	RISE AGAINST
4	3	I DON'T CARE APOCALYPTICA FEAT. ADAM GONTIER (20/20/JIVE/ZOMBA)	APOCALYPTICA
5	8	SEX ON FIRE KINGS OF LEON (RCA/RMG)	KINGS OF LEON
6	6	HUMAN THE KILLERS (ISLAND/IDJMG)	THE KILLERS
7	5	BELIEVE STAINED (FLIP/ATLANTIC)	STAINED
8	7	THE DAY THAT NEVER COMES METALLICA (WARNER BROS.)	METALLICA
9	9	BAD GIRLFRIEND THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	THEORY OF A DEADMAN
10	15	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	NICKELBACK
11	12	LET IT DIE FOO FIGHTERS (ROSWELL/RCA/RMG)	FOO FIGHTERS
12	13	THE SHOCK OF THE LIGHTNING OASIS (BIG BROTHER/REPRISE)	OASIS
13	10	I'M NOT OVER CAROLINA LIAR (ATLANTIC)	CAROLINA LIAR
14	19	CATH... DEATH CAB FOR CUTIE (ATLANTIC)	DEATH CAB FOR CUTIE
15	14	VIVA LA VIDA COLDFPLAY (CAPITOL)	COLDFPLAY
16	16	ADDICTED SAVING ABEL (SKIDDDO/VIRGIN/CAPITOL)	SAVING ABEL
17	11	LEAVE OUT YOUR BEST LINKIN PARK (WARNER BROS.)	LINKIN PARK
18	10	BREAKDOWN SEETHER (WIND-UP)	SEETHER
19	17	INSIDE THE FIRE DISTURBED (REPRISE)	DISTURBED
20	27	G.L.O.W. THE SMASHING PUMPKINS (MARTHA'S MUSIC)	THE SMASHING PUMPKINS
21	21	RICOCHE SHINY TOY GUNS (UNIVERSAL MOTOWN)	SHINY TOY GUNS
22	22	LOST! COLDFPLAY (CAPITOL)	COLDFPLAY
23	23	I DON'T CARE FALL OUT BOY (ISLAND/IDJMG)	FALL OUT BOY
24	25	SECOND CHANCE SHINEDOWN (ATLANTIC)	SHINEDOWN
25	29	ROCK N ROLL TRAIN AC/DC (COLUMBIA)	AC/DC

TOP MUSIC VIDEOS: The top selling retail-available music videos, as compiled by Nielsen SoundScan. HOT VIDEOCLIPS: Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. VIDEO MONITOR: Rotating playlists from 12 channels. 130 MAINSTREAM TOP 40, 104 ADULT CONTEMPORARY, 85 ADULT TOP 40, 70 MODERN ROCK stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	CERT.	PEAK POSITION
1	2	3	17	#1 SHE NEVER CRIED IN FRONT OF ME T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		1
2	1	1	14	EVERYBODY WANTS TO GO TO HEAVEN B. CANNON, K. CHESNEY (J. COLLINS, M. DODSON)	Kenny Chesney With The Waiters BLUE CHAIR/BNA		1
3	3	4	15	JUST A DREAM M. BRIGHT (S. MCEWAN, H. LINDSEY, G. SAMPSON)	Carrie Underwood 19/ARISTA/ARISTA NASHVILLE		3
4	7	9	9	LOVE STORY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		4
5	4	2	27	DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE		1
6	6	8	14	LET IT GO B. GALLIMORE, T. MCGRAW, D. SMITH (W. C. LUTHER, A. MAYO, T. DOUGLAS)	Tim McGraw CURB		6
7	11	19	18	GREATEST GAINER CHICKEN FRIED K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band LIVE NATION		7
8	9	11	11	ALREADY GONE B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		8
9	10	12	19	ROLL WITH ME B. CHANCEY (C. DANIELS, T. KARLAS)	Montgomery Gentry COLUMBIA		9
10	8	6	14	WAITIN' ON A WOMAN F. ROGERS (D. SAMPSON, W. VARBLE)	Brad Paisley ARISTA NASHVILLE		1
11	12	13	33	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE		10
12	14	18	14	HERE D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET		12
13	13	16	16	START A BAND F. ROGERS (D. DAVIDSON, A. GDRLEY, K. LOVELACE)	Brad Paisley Duet With Keith Urban ARISTA NASHVILLE		13
14	15	14	27	ALL I EVER WANTED M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON)	Chuck Wicks RCA		14
15	16	17	28	I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)	Bucky Covington LYRIC STREET		15
16	18	20	14	LOVE REMEBERS P. O'DONNELL, C. MORGAN (C. MORGAN, R. O'DONNELL)	Craig Morgan BNA		16
17	19	21	23	IN COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, L. O'TO)	Jamey Johnson MERCURY		17
18	20	22	18	LOOKIN' FOR A GOOD TIME V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum CAPITOL NASHVILLE		18
19	22	30	14	AIR POWER DON'T C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)	Billy Currington MERCURY		19
20	28	34	11	COUNTRY BOY K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		20
21	25	32	11	SHE WOULDN'T BE GONE S. HENDRICKS (C. BATTEN, J. ADAN)	Blake Shelton WARNER BROS. WRN		21
22	23	27	22	ANYTHING GOES M. WRIGHT, C. AUDRETT, III (B. LONG, J. W. WIGGINS)	Randy Houser UNIVERSAL SOUTH		22
23	21	25	22	DON'T YOU KNOW YOU'RE BEAUTIFUL C. LINDSEY (C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler 19 BNA		21
24	24	29	23	SOUNDS SO GOOD B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		24
25	29	35	11	FEEL THAT FIRE B. BEAVERS, D. BENTLEY (B. WARREN, B. WARREN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		25



Keith's 17th No. 1 is his first in a year and 14th this decade. He has the most chart-toppers in the '00s, followed by Tim McGraw and Kenny Chesney (12 each).



Band is the eighth act, and third duo or group, to crack the top 10 for the first time in 2008. By this same time last year, four solo artists and one duo had done so.



Second single from Rucker's "Learn to Live" takes Hot Shot Debut, as former chart-topping lead single dips to No. 5.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	CERT.	PEAK POSITION
26	26	31	11	MUDDY WATER F. ROGERS (M. CRISWELL, R. HUCKABY)	Trace Adkins CAPITOL NASHVILLE		26
27	27	33	14	LET ME D. HUFF (M. BEESON, D. ORTON)	Pat Green BNA		27
28	30	38	10	DON'T THINK I CAN'T LOVE YOU RITCHEY (J. OWEN, K. MARVEL, J. RITCHEY)	Jake Owen RCA		28
29	31	36	14	I WOULD M. WRIGHT, P. VASSAR (P. VASSAR)	Phil Vassar UNIVERSAL SOUTH		29
30	33	41	10	LAST CALL T. BROWN (S. MCGANALLY, E. ENDERLIN)	Lee Ann Womack MCA NASHVILLE		30
31	32	37	10	FINE LINE W. KIRKPATRICK, K. FARCHILD, K. SCHALPMAN, P. SWEEET, J. WESTBROOK (W. KIRKPATRICK, K. FARCHILD, K. SCHALPMAN, P. SWEEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE		31
32	34	40	12	15 MINUTES OF SHAME B. JAMES (K. ARCHER, C. KOESEL, J. WEAVER)	Kristy Lee Cook 19/ARISTA NASHVILLE		32
33	35	42	12	EVERYTHING IS FINE F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE		33
34	40	-	1	COWGIRLS DON'T CRY T. BROWN, R. DUNN, B. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		34
35	36	39	11	SOMEBODY SAID A PRAYER M. BRIGHT (N. THRASHER, C. WISEMAN)	Billy Ray Cyrus WALT DISNEY/LYRIC STREET		35
36	37	43	9	MORE LIKE HER F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert COLUMBIA		36
37	38	47	9	THAT'S A MAN J. STOVER (E. M. HILL, S. D. JONES, M. D. SANDERS)	Jack Ingram BIG MACHINE		37
38	39	46	11	ALWAYS THE LOVE SONGS M. WRUCKE (D. L. MURPHY, G. DUCAS)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH		38
39	45	-	1	SHE'S SO CALIFORNIA M. WRIGHT, G. ALLAN (G. ALLAN, J. RANDALL, J. HANNA)	Gary Allan MCA NASHVILLE		39
40	41	48	8	UNBELIEVABLE (ANN MARIE) B. JAMES (J. GRACIN)	Josh Gracin LYRIC STREET		40
41	42	45	11	BACK THAT THING UP J. STOVER (J. STOVER, R. HOUSER)	Justin Moore VALORY		41
42	43	52	6	CHEATER, CHEATER C. JACKSON (R. L. FEEK, J. MARTIN, K. OSMUNSON, W. VARBLE)	Joey & Rory VANGUARD/SUGAR HILL NINE NORTH		42
43	44	49	11	LIKE I NEVER BROKE HER HEART J. RICH, S. PENNINGTON (S. LAWSON, M. D. JENKINS, J. HARDING)	Randy Owen BROKEN BOW		43
44	52	-	2	I WILL J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)	Jimmy Wayne VALORY		44
45	NOT SHOT DEBUT	1	1	IT WON'T BE LIKE THIS FOR LONG F. ROGERS (D. RUCKER, C. DUBOIS, A. GORLEY)	Darius Rucker CAPITOL NASHVILLE		45
46	47	51	9	TEQUILA ON ICE J. BROWN, K. GRANT (M. DODSON, R. RUTHERFORD)	Darryl Worley STROUDAVARIOUS		46
47	51	-	1	MY HALLELUJAH SONG D. MALLOY (C. WISEMAN, S. MCEWAN)	Julianne Hough MERCURY		47
48	49	53	11	WHEN I SAID I WOULD J. SHANKS, M. BRIGHT (W. DUNCAN, J. M. SHANKS, G. SAMPSON)	Whitney Duncan WARNER BROS. WRN		48
49	48	55	11	REMEMBER THAT J. SHANKS, S. B. JAMES (R. PROCTOR, V. SHAW)	Jessica Simpson EPIC/COLUMBIA		48
50	57	-	1	SOMEBODY NEEDS A HUG J. STEELE (K. ANDERSON, B. DIPIERO, D. L. MURPHY)	Keith Anderson COLUMBIA		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 KENNY CHESNEY BLUE CHAIR/BNA 36726/SBN (19.98)	Lucky Old Sun		1
2	NEW	-	1	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
3	2	2	11	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside		1
4	1	-	1	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3		1
5	3	3	5	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
6	5	4	14	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		1
7	4	1	3	KELLIE PICKLER 19/BNA 22811/SBN (18.98) ⊕	Kellie Pickler		1
8	6	5	5	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		1
9	21	34	52	GREATEST GAINER ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		2
10	RE-ENTRY	-	1	LITTLE BIG TOWN CAPITOL NASHVILLE 27864 (18.98)	A Place To Land		10
11	9	6	4	FAITH HILL WARNER BROS. 511500/WRN (18.98)	Joy To The World		6
12	8	8	51	CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)	Carnival Ride		2
13	NEW	-	1	ELVIS PRESLEY RCA 35479/SBN (17.98)	Christmas Duets		13
14	10	11	11	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song		6
15	14	13	25	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
16	12	9	24	GEORGE STRAIT MCA NASHVILLE 010326/UMGN (13.98)	Troubadour		1
17	13	10	11	HEIDI NEWFIELD CURB 79087 (18.98)	What Am I Waiting For		2
18	16	14	11	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
19	15	12	24	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
20	11	7	11	JESSICA SIMPSON EPIC/COLUMBIA 21746/SBN (15.98) ⊕	Do You Know		1
21	18	18	34	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		1
22	19	17	30	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits		5
23	7	-	1	DAN EVANS EDJE EXECUTIVE 1212 (13.98)	Goin' All Out		7
24	20	19	5	RICHIE MCDONALD LUCID 1191186 (13.98)	I Turn To You		19
25	22	21	57	RASCAL FLATTS LYRIC STREET! 000384/HOLLYWOOD (18.98)	Still Feels Good		2



Currington's third set of new songs pops on at No. 2 with 25,000 copies. His last album also opened in the runner-up slot, with 54,000 units, in November 2005.



Set of newly minted duets, pairing Elvis Presley with a host of country ladies, sells 8,000 copies.



John Michael Montgomery returns to chart after four-year absence (3,000 copies). He last appeared with "Letters From Home" in May 2004.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	23	23	77	MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend		1
27	26	25	79	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1
28	27	15	4	OLD CROW MEDICINE SHOW NETTWERK 30812 (17.98)	Tennessee Pusher		7
29	30	32	59	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
30	24	24	18	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD) ⊕	Beautiful Eyes (EP)		1
31	29	28	11	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		3
32	25	22	9	EAGLES ERC 4500 (14.98)	Long Road Out Of Eden		7
33	17	16	16	CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits		16
34	28	27	34	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) ⊕	Greatest Hits		4
35	NEW	-	1	JOHN MICHAEL MONTGOMERY STRINGTOWN 00200 (14.98)	Time Flies		35
36	31	26	10	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now		4
37	38	36	11	JAMES OTTO RAYBOW/WARNER BROS. 49907/WRN (13.98)	Sunset Man		2
38	37	44	11	MONTGOMERY GENTRY COLUMBIA 22817/SBN (18.98)	Back When I Knew It All		3
39	36	33	9	PATTY LOVELESS SAGUARO ROAD 19660 (18.98)	Sleepless Nights		13
40	33	31	5	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous		5
41	41	38	43	ALAN JACKSON LEGACY ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits		22
42	32	20	4	RANDY ROGERS BAND MERCURY 011419/UMGN (13.98)	Randy Rogers Band		3
43	40	47	14	LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me		2
44	39	39	73	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless		1
45	45	46	7	BLAKE SHELTON WARNER BROS. 44488/WRN (18.98)	Pure BS		2
46	34	40	14	RANDY TRAVIS WARNER BROS. 43254/WRN (13.98) ⊕	Around The Bend		3
47	35	30	6	VARIOUS ARTISTS NEW WEST 6140 (16.98)	The Imus Ranch Record		11
48	43	35	11	KEITH ANDERSON COLUMBIA 10333/SBN (17.98)	C'MON!		3
49	47	53	7	BUCKY COVINGTON LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington		1
50	42	37	20	JEWEL VALORY JK 0100 (18.98)	Perfectly Clear		1

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	#1 T.I. GRAND HUSTLE/ATLANTIC (18.98) ⊕	Paper Trail	1	1
2	2	4	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson	2	2
3	4	5	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman	1	3
4	5	4	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless	1	4
5	6	8	YOUNG JEEZY CTE/DEF JAM 011536*/DJMG (13.98)	The Recession	1	5
6	3	3	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else	1	6
7	7	20	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	2	7
8	9	8	THE GAME Geffen 011465*/IGA (13.98)	LAX	1	8
9	10	7	JOE 563 00003/KEOAR (17.98)	Joe Thomas. New Man	1	9
10	12	10	ERIC BENET FRIDAY/REPRISE 511399*/WARNER BROS. (18.98)	Love & Life	2	10
11	13	14	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad	2	11
12	HOT SHOT DEBUT	1	JOE JIVE 37024/ZOMBA (18.98)	Greatest Hits	12	12
13	NEW	1	MAYSA SHANACHIE 5167 (18.98)	Metamorphosis	13	13
14	16	12	DJ KHALED WE THE BEST/TERROR SQUAD 4564/KOCH (17.89)	We Global	1	14
15	15	5	RAPHAEL SAADIO COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It	1	15
16	17	17	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	1	16
17	18	2	DEVIN THE DUDE CINEMATIC 83000/RAZOR & TIE (18.98)	Landing Gear	1	17
18	14	1	NELLY DERRTY/UNIVERSAL 010150/UMRG (13.98)	Brass Knuckles	1	18
19	21	25	USHER LAFACE 23368/ZOMBA (18.98)	Here I Stand	1	19
20	24	23	ICE CUBE LENCH MOB 34635 (18.98)	Raw Footage	1	20
21	18	21	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real	1	21
22	31	39	GREATEST GAINER ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	3	1
23	19	18	Z-RO J PRINCE/KOTG 515829/RAP-A-LOT 4 LIFE (17.98)	Crack	1	22
24	25	26	NAS DEF JAM/COLUMBIA 011505*/DJMG (13.98)	Untitled	1	23
25	20	13	BIG KUNTRY KING GRAND HUSTLE/ATLANTIC 514113/AG (18.98)	My Turn To Eat	1	24



Album sells another 23,000 units on the Billboard 200 (No. 17) this week for a total 1.9 million. Her two previous albums account for 1.8 million sales combined.

13 The Baltimore native celebrates her third album in as many years and the highest debut of her six solo albums.



Helped by Best Buy's \$9.99 price tag, the album claims its first Greatest Gainer honor since March (up 20%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	33	33	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	1	1
27	27	26	SOLANGE MUSIC WORLD/GEFFEN 011785/IGA (12.98)	Sol-Angel & The Hadley St. Dreams	3	3
28	26	50	2 KRAYZE ENNUIE 7337 (12.98)	2 Krayze	26	26
29	11	2	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 01473/SONY MUSIC (12.98)	Unexpected	11	11
30	34	31	LLOYD YOUNG-GOLOIE/THE INC./UNIVERSAL MOTOWN 011517/UMRG (13.98)	Lessons In Love	1	30
31	30	64	WAYNE BRADY PEAK 23066/CONCORD (18.98)	A Long Time Coming	30	31
32	23	16	LL COOL J DEF JAM 011503*/DJMG (13.98)	Exit 13	1	32
33	28	34	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	1	33
34	22	30	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine	1	34
35	32	29	DAVID BANNER B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN 009956/UMRG (13.98)	The Greatest Story Ever Told	3	35
36	32	13	NOEL GOURDIN EPIC 80645/SONY MUSIC (17.98)	After My Time	4	36
37	50	4	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJMG (13.98)	Trilla	1	37
38	46	5	MARY J. BLIGE Matriarch/Geffen 010313*/IGA (13.98) ⊕	Growing Pains	1	38
39	49	67	MINT CONDITION CAGED BIRD 3636/IMAGE (18.98)	E-Life	1	39
40	44	41	B.G. & CHOPPER CITY BOYZ CHOPPER CITY/ASYLUM (18.98)	Life In The Concrete Jungle	12	40
41	29	2	DEVIN THE DUDE J PRINCE/RAP-A-LOT 4 LIFE 516158/RAP-A-LOT (17.98)	Hi Life	29	41
42	42	43	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration	1	42
43	48	44	TERRENCE HOWARD GENTRY/COLUMBIA 09596/SONY MUSIC (15.98)	Shine Through It	1	43
44	41	42	KENNY LATTIMORE VERVE 011500/VE (13.98)	Timeless	1	44
45	39	36	DAY26 BAD BOY 444540/AG (18.98)	DAY26	1	45
46	NEW	1	TRAE J PRINCE/RAP-A-LOT 4 LIFE/RAP-A-LOT 515828/ASYLUM (17.98)	Beginning	46	46
47	37	48	THREE 6 MAFIA HYPNOTIZ MINDS/COLUMBIA 88580*/SONY MUSIC (11.98) ⊕	Last 2 Walk	1	47
48	55	22	VARIOUS ARTISTS WORD-CURB/VERITY 27619/EMI GOSPEL (10.98)	WOW Gospel Essentials: All-Time Favorites	1	48
49	51	54	MARIAH CAREY ISLAND 010272*/DJMG (13.98)	E=MC2	1	49
50	35	20	MURS WARNER BROS. 176828* (13.98) ⊕	Murs For President	1	50

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	13	#1 CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	T.I.	(GRAND HUSTLE/ATLANTIC)	☆
2	2	13	WHATEVER YOU LIKE T.I.	(GRAND HUSTLE/ATLANTIC)		☆
3	10	10	MRS. OFFICER LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KIDD (CASH MONEY/UNIVERSAL MOTOWN)			☆
4	10	10	MISS INDEPENDENT NE-YO (DEF JAM/DJMG)			☆
5	17	17	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)			☆
6	4	4	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)			☆
7	21	21	NEED U BAD JAZMINE SULLIVAN (J/RMG)			☆
8	17	17	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)			☆
9	13	4	BUST YOUR WINDOWS JAZMINE SULLIVAN (J/RMG)			☆
10	8	8	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)			☆
11	11	9	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/DJMG)			☆
12	10	20	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)			☆
13	37	2	GREATEST GAINER SINGLE LADIES (PUT A RING ON IT) BEYONCÉ (MUSIC WORLD/COLUMBIA)			☆
14	14	8	RIGHT HERE (DEPARTED) BRANDY (KOCH/EPIC)			☆
15	12	18	PLEASE EXCUSE MY HANDS PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)			☆
16	9	6	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.O.D./COLUMBIA)			☆
17	16	17	DID YOU WRONG PLEASURE P. (BLUESTAR/ATLANTIC)			☆
18	6	5	SWAGGA LIKE US JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/DJMG)			☆
19	15	22	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/DJMG)			☆
20	25	3	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)			☆
21	23	3	RIDE ACE HOOD FEAT. TREY SONGZ (WE THE BEST/DEF JAM/DJMG)			☆
22	7	6	GO GIRL CIARA FEAT. T-PAIN (LAFACE/ZOMBA)			☆
23	30	3	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (NAPPY BOY/KONVICT/JIVE/ZOMBA)			☆
24	18	15	GOOD GOOD ASHANTI (THE INC./UNIVERSAL MOTOWN)			☆
25	29	9	WHEN IT HURTS AVANT (CAPITOL)			☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	19	#1 SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)			☆
2	2	19	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)			☆
3	7	7	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)			☆
4	7	9	NEED U BAD JAZMINE SULLIVAN (J/RMG)			☆
5	4	23	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)			☆
6	12	12	SUPERWOMAN ALICIA KEYS (MBK/J/RMG)			☆
7	14	14	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)			☆
8	34	34	THE RIVER NOEL GOURDIN (EPIC)			☆
9	12	9	HERE I STAND USHER (LAFACE/ZOMBA)			☆
10	44	44	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)			☆
11	11	14	E.R. (EMERGENCY ROOM) JOE (563 KEDAR)			☆
12	14	12	GET UP MARY MARY (COLUMBIA)			☆
13	15	5	GREATEST GAINER THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE)			☆
14	16	9	MISS INDEPENDENT NE-YO (DEF JAM/DJMG)			☆
15	20	10	ORDINARY WAYNE BRADY (PEAK/CMG)			☆
16	23	3	IFULEAVE MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)			☆
17	7	6	LOVE THAT GIRL RAPHAEL SAADIO (COLUMBIA)			☆
18	7	7	THE HUNGER ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)			☆
19	6	6	COOL ANTHONY HAMILTON FEAT. DAVID BANNER (MISTERS MUSIC/SO SO DEF/ZOMBA)			☆
20	8	8	WILL I EVER LYFE JENNINGS (COLUMBIA)			☆
21	11	11	RIGHT HERE (DEPARTED) BRANDY (KOCH/EPIC)			☆
22	26	26	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.O.D./COLUMBIA)			☆
23	24	24	WHEN IT HURTS AVANT (CAPITOL)			☆
24	27	27	DID YOU EVER LOVE ME DEBORAH COX (DECO/IMAGE)			☆
25	28	28	ONE LOVE NOEL GOURDIN (EPIC)			☆

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	11	#1 WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)			☆
2	2	12	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)			☆
3	4	8	MISS INDEPENDENT NE-YO (DEF JAM/DJMG)			☆
4	5	7	MRS. OFFICER LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KIDD (CASH MONEY/UNIVERSAL MOTOWN)			☆
5	3	8	PAPER PLANES M.I.A. (XL/INTERSCOPE)			☆
6	9	9	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)			☆
7	10	4	GREATEST GAINER LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)			☆
8	15	15	DISTURBIA RIHANNA (SRP/DEF JAM/DJMG)			☆
9	12	12	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)			☆
10	14	5	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)			☆
11	7	7	KRAZY PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)			☆
12	11	27	CLOSER NE-YO (DEF JAM/DJMG)			☆
13	15	4	RIGHT NOW (NA NA NA) AKON (SRC/UNIVERSAL MOTOWN)			☆
14	9	18	BODY ON ME NELLY FEAT. ASHANTI & AKON (DERRTY/UNIVERSAL MOTOWN)			☆
15	17	13	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)			☆
16	12	23	FOREVER CHRIS BROWN (JIVE/ZOMBA)			☆
17	19	8	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/DJMG)			☆
18	15	26	DAVID BANNER KARDINAL OFFISHALL FEAT. AKON (KONVICT/GEFFEN/INTERSCOPE)			☆
19	21	9	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)			☆
20	23	5	SWAGGA LIKE US JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/DJMG)			☆
21	18	16	SWING SAVAGE FEAT. SOULJA BOY TELL'EM (UNIVERSAL REPUBLIC)			☆
22	24	20	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/DJMG)			☆
23	26	6	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.O.D./COLUMBIA)			☆
24	18	15	IF I WERE A BOY BEYONCÉ (MUSIC WORLD/COLUMBIA)			☆
25	28	28	LET IT ROCK KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)			☆

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	13	#1 WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)			☆
2	2	12	MRS. OFFICER LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KIDD (CASH MONEY/UNIVERSAL MOTOWN)			☆
3	3	5	GREATEST GAINER LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)			☆
4	5	12	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)			☆
5	4	12	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)			☆
6	7	8	SWAGGA LIKE US JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/DJMG)			☆
7	6	8	PAPER PLANES M.I.A. (XL/INTERSCOPE)			☆
8	8	8	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/DJMG)			☆
9	9	8	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/DJMG)			☆
10	10	17	BODY ON ME NEL			

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	2	11	#1 CAN YOU FEEL THAT SOUND	GEORGIE PORGIE MUSIC PLANT
2	4	8	THE SPACE DANCE	DANNY TENAGLIA SILVER LABEL/TOMMY BOY
3	3	9	FROZEN	TAMI CHYNN FEAT. AKON KONVICT/SRC/UNIVERSAL MOTOWN
4	5	10	WHAT I WANT	FIREBALL RECORD PLANT
5	7	7	DON'T CALL ME BABY	KREESHA TURNER VIRGIN/CAPITOL
6	1	9	BOSSY	LINDSAY LOHAN UNIVERSAL MOTOWN
7	11	9	BREAK ME	TINA SUGANOH RAZOR & TIE
8	10	9	SNEAKERNIGHT	VANESSA HUGHENS HOLLYWOOD
9	6	6	ANGEL	NATASHA BEDINGFIELD PHONOGENIC/EPIC
10	16	4	GET UP	MARY MARY MY BLOCK/COLUMBIA
11	7	7	AND I TRY	BIMBO JONES SILVER LABEL/TOMMY BOY
12	13	8	THE MIDDLE OF THE DANCEFLOOR	JIPSTA ROCKBERRY
13	8	10	CALL MY NAME	MORGAN PAGE FEATURING TYLER JAMES NETTWERK
14	14	7	A BEAUTIFUL LIFE	JODY WATLEY AVITONE
15	15	5	I CAN'T GET NO SLEEP 2008	INDIA ANGEL EYES
16	21	3	GRASS IS GREENER	DAVE AUDE FEATURING SISELY TREASURE AUDACIOUS
17	1	13	YOU TURNED THE TABLES	ROBIN ELEVEN CHICAGO
18	19	6	HEAVEN CAN WAIT	LUVNDRUMS FEATURING ELISA RODRIGUEZ TC
19	13	6	COBRA STYLE	ROBYN KONICHIWA CHERRYTREE/INTERSCOPE
20	25	6	GREEN LIGHT	JOHN LEGEND FEATURING ANDRE 3000 HOME SCHOOL/G.O.O.D./COLUMBIA
21	16	3	CRASH AND BURN	NADIA ALI SMILE IN BED
22	26	5	ENERGY	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE
23	27	5	UNDERLYING FEELING	SYLVIA TOSUN SEA TO SUN
24	20	13	ESPANA CANI	CHARO UNIVERSAL WAVE
25	32	3	THE GREATEST	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
26	37	2	POWER PICK REACH OUT	HILARY DUFF HOLLYWOOD
27	29	5	FOUND A MIRACLE	LOVELESS FEATURING AMANDA WILSON GROOVE FACTORY
28	12	13	I LOVE TO MOVE IN HERE	MOBY MUTE
29	22	12	BLACK AND GOLD	SAM SPARRO MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC
30	30	11	REWIND	KEO NOZARI KESIDE
31	36	3	WORKED UP	BRIAN ANTHONY SOGNI
32	28	7	TOUCH ME	BINGO PLAYERS VS. CHOCOLATE PUMA STRICTLY RHYTHM
33	33	10	MISS YOU	AMUKA (DOUT) JOY
34	HOT SHOT DEBUT		RIGHT HERE (DEPARTED)	BRANDY KOCH/EPIC
35	34	10	UNITY	JOHN RIZZO FEATURING LISA HUNT & WANDA HOUSTON D1
36	NEW		TWISTED (GOT ME GOIN' ROUND)	ULTRA NATE SILVER LABEL/TOMMY BOY
37	39	3	JULIET OF THE SPIRITS	THE B-52S ASTRALWERKS/CAPITOL
38	31	7	I SHOULDA BEEN BLOND	JENN FREDERICK DAUMAN
39	24	13	SHUT UP AND LET ME GO	THE TING TINGS COLUMBIA
40	42	2	JUST ANOTHER DAY	TIFFANY DAUMAN
41	38	9	SAVE ME	ROD CARPILLO & EDDIE AMADOR FEAT. RONNIE SUMRALL DANCEMUSIC/COM.CAPRILLO
42	HOT SHOT		MAGIC TOUCH	ROBIN THICKE FEAT. MARY J. BLIGE STAR TRAK/INTERSCOPE
43	48	2	STUCK TO YOU	NIKKI COSTA @DUNKYOURSELF/STAX/CMG
44	35	12	DISTURBIA	RIHANNA SRP/DEF JAM/IDJMG
45	47	2	ADIOS BARCELONA	ALYSON PM MEDIA
46	NEW		FOR WHAT IT'S WORTH	SIR IVAN PEACEMAN
47	46	4	NO SECRETS	SUPANOVA D1
48	HOT SHOT		GOOD TIME	CELEDA FEROSH
49	41	4	LIFE	JOSHUA KLIPP 3X3
50	HOT SHOT		KUNG FU ME	TWISTED DEE HAMMER

TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#1 VARIOUS ARTISTS	WOW HITS 2008	
2	4	2	CASTING CROWNS	PEACE ON EARTH BEACH STREET/REUNION 10129/PROVIDENT-INTEGRITY	
3	HOT SHOT DEBUT		HASTE THE DAY	DREAMER SOLID STATE S665/EMI CMG	
4	5	7	CHRIS TOMLIN	HELLO HOVE SIX STEPS/SPARROW 2359/EMI CMG	
5	1	3	ANBERLIN	NEW SURRENDER UNIVERSAL REPUBLIC 011710*/EMI CMG	
6	12		THIRD DAY	REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY	
7	4		LECRAE	REBEL REACH 98070/INFINITY	
8	9	4	RICHIE MCDONALD	I TURN TO YOU LUCID 1191186	
9	7		UNDEROATH	LOST IN THE SOUND OF SEPARATION SOLID STATE/TOOTH & NAIL 842*/EMI CMG	
10	60		CASTING CROWNS	THE ALTAR AND THE DOOR LIVE BEACH STREET/REUNION 10112/PROVIDENT-INTEGRITY	
11	11		BRANDON HEATH	WHAT IF WE REUNION 10127/PROVIDENT-INTEGRITY	
12	2	2	JON MCLAUGHLIN	OK NOW ISLAND 011612/EMI CMG	
13	42	3	GREATEST GAINER AMY GRANT	THE CHRISTMAS COLLECTIONS SPARROW 3781/EMI CMG	
14	14	147	FLYLEAF	FLYLEAF A&M/OCTONE 650005/EMI CMG	
15	12	4	LINCOLN BREWSTER	TODAY IS THE DAY INTEGRITY 4458/PROVIDENT-INTEGRITY	
16	NEW		MANNHEIM STEAMROLLER	A CANDLELIGHT CHRISTMAS AMERICAN GRAMOPHONE 1220 EX	
17	9		CASTING CROWNS	THE ALTAR AND THE DOOR LIVE BEACH STREET/REUNION 10130/PROVIDENT-INTEGRITY	
18	20	11	HILLSONG	THIS IS OUR GOD INTEGRITY 4438/PROVIDENT-INTEGRITY	
19	36		NATALIE GRANT	RELENTLESS CURB 79025/WORD-CURB	
20	13	5	33MILES	ONE LIFE INO 4484/PROVIDENT-INTEGRITY	
21	NEW		KEITH & KRISTYN GETTY	IN CHRIST ALONE GETTY MUSIC 90573	
22	35	22	VARIOUS ARTISTS	TOP 25 PRaise SONGS 2008 EDITION MFR/AVI/COGNITAN 71855/WORD-CURB	
23	18	29	CECE WINANS	THY KINGDOM COME PRAISESPRINGS GOSPEL/EMI GOSPEL 4966/EMI GOSPEL	
24	32	52	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG	
25	28	106	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	

HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	1	19	#1 GIVE ME YOUR EYES	BRANDON HEATH REUNION/PLG
2	3	18	JESUS MESSIAH	CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG
3	5	20	YOU REIGN	MERCYME INO
4	4	19	WHAT LIFE WOULD BE LIKE	BIG DADDY WEAVE FERVENT/WORD-CURB
5	5	14	GREATEST GAINER LOSE MY SOUL	TORTIAC FEAT. NEW FRANKLIN & MANASSA FOREFRONT/EMI CMG
6	6	14	HERE I AM	DOWNHERE CENTRICITY
7	7	31	MIGHTY TO SAVE	LAURA STORY INO
8	8	10	BY YOUR SIDE	TENTH AVENUE NORTH REUNION/PLG
9	10	12	SLOW FADE	CASTING CROWNS BEACH STREET/REUNION/PLG
10	11	10	YOURS	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
11	14	6	THERE WILL BE A DAY	JEREMY CAMP BEGET/TOOTH & NAIL
12	12	13	ONE LIFE TO LOVE	33MILES INO
13	3		CALL MY NAME	THIRD DAY ESSENTIAL/PLG
14	13	16	TODAY IS THE DAY	LINCOLN BREWSTER INTEGRITY
15	15		REVELATION	THIRD DAY ESSENTIAL/PLG
16	16	18	SOUND OF YOUR NAME	ABOVE THE GOLDEN STATE SPARROW/EMI CMG
17	18	9	A NEW HALLELUJAH	MICHAEL W. SMITH REUNION/PLG
18	17	13	SHADOWFEET	BROOKE FRASER WOOD AND BONE
19	20		HOPE NOW	ADISON ROAD INO
20	21	8	WONDER OF THE WORLD	RUSH OF FOOLS MIDAS
21	22	4	END OF ME	BUILDING 429 INO
22	24	9	WHATEVER YOU'RE DOING (SOMETHING HEAVENLY)	SANCTUS REAL SPARROW/EMI CMG
23	23	7	BRITNEY	BEBO NORMAN BEC/TOOTH & NAIL
24	25	2	YOU INVITE ME IN	MEROETH ANDREWS WORD-CURB
25	3		STREETS OF GOLD	NEEDTOBREATHE ATLANTIC/WORD-CURB

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	61	#1 M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
2	3	57	METRO STATION	METRO STATION RED INK 10521/COLUMBIA	
3	2	4	THIEVERY CORPORATION	HADIO RETALIATION ESL 140	
4	6	11	STRYKER	TOTAL DANCE 2008 VOL. 2 THRIVEDANCE 90789/THRIVE	
5	7	5	30H13	WANT PHOTO FINISH 511181	
6	5	2	ARMIN VAN BUUREN	A STATE OF TRANCE 2008 ARMADA 1839/ULTRA	
7	4	2	THE STREETS	EVERYTHING IS BORROWED SPOKE/SINE PURE GROOVE/LOCKED ON 8008/VICE	
8	6	25	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN	
9	9	4	VIC LATINO	VIC LATINO PRESENTS: ULTRA MIX ULTRA 1784	
10	10	19	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE	
11	12	38	HANNAH MONTANA	HANNAH MONTANA 2: NON STOP DANCE PARTY WALT DISNEY 001106	
12	11	13	NINE INCH NAILS	THE SLIP THE NULL CORPORATION 27*	
13	13	39	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
14	15	31	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG	
15	21	28	NINE INCH NAILS	GHOSTS I-V THE NULL CORPORATION 26*	
16	17	41	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
17	19	19	TIESTO	IN SEARCH OF SUNRISE 7 SONG BIRD 11/BLACK HOLE	
18	22	7	VARIOUS ARTISTS	SUNDOWN: MUSIC FOR UNWINDING EMI SPECIAL MARKETS 19873/EMISTARBUCKS	
19	25	46	DAFT PUNK	ALIVE 2007 VIRGIN 09841	
20	14	67	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
21	20	5	RATATAT	LP3 XL 353*/BEGGARS GROUP	
22	RE-ENTRY		VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON STOP DANCE PARTY WALT DISNEY 001099	
23	23	5	BREATHE CAROLINA	IT'S CLASSY NOT CLASSIC RISE 069	
24	24	5	MONKEY	JOURNEY TO THE WEST A STUDIO 13 ZOMBE FLESH GATE/SRL 385/BEGGARS GROUP	
25	RE-ENTRY		YELLE	POP-UP SOURCE ETC. 15924/CAROLINE	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	4	18	#1 MOVE FOR ME	KASKADE & DEADMAUS ULTRA
2	2	13	DISTURBIA	RIHANNA SRP/DEF JAM/IDJMG
3	3	19	EVERY WORD	ERCOLA & DANIELLA NERVOUS
4	6	24	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE
5	1	13	YOU MAKE ME FEEL	ANNAGRACE ROBBINS
6	5	12	INTO THE NIGHTLIFE	CYNDI LAUPER EPIC
7	8	6	HOT N COLD	KATY PERRY CAPITOL
8	11	4	FEEL YOUR LOVE	KIM SOZI ULTRA
9	12	8	FADED	CASCADA ROBBINS
10	10	51	LET ME THINK ABOUT IT	IDA CORR VS FEDDE LE GRAND MINISTRY OF SOUND
11	7	8	ANGEL	NATASHA BEDINGFIELD PHONOGENIC/EPIC
12	NEW		SO WHAT	PINK LAFACE ZOMBA
13	13	22	AMERICAN BOY	ESTELLE FEAT. KANYE WEST HOME SCHOOL/ATLANTIC
14	18	4	SQUEEZE ME	KRAAK & SMAAK FEATURING BEN WESTBEECH ULTRA
15	16	11	ANOTHER LOVE	THE MAC PROJECT FEATURING THERESE HED KANDI
16	14	5	BEHIND	FLANDERS ULTRA
17	17	7	PAPER PLANES	M.I.A. XL/INTERSCOPE
18	15	14	HEARTBROKEN	TJ2 FEATURING JODIE AYSHA NEXT PLATEAU
19	25	9	FROZEN	TAMI CHYNN FEAT. AKON KONVICT/SRC/UNIVERSAL MOTOWN
20	20	16	THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETTWERK
21	NEW		WOMANIZER	BRITNEY SPEARS JIVE/ZOMBA
22	21	20	SENSUAL	PHOJ/JAXX & COSI COSTI STARLET
23	NEW		MEDICINE	KIM LEONI ROBBINS
24	NEW		75, BRAZIL STREET	PAT-RICH VS. NICOLA FASANO JOLLY ROGER/HIT RECORDS
25	RE-ENTRY		TOUCH ME	BINGO PLAYERS VS. CHOCOLATE PUMA STRICTLY RHYTHM

TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / NUMBER / DISTRIBUTING LABEL	CERT.
1	2	68	#1 MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA	
2	1	3	LECRAE	REBEL REACH 98070/INFINITY	
3	HOT SHOT DEBUT		VARIOUS ARTISTS	GETTA HAVE GOSPEL & INTEREST/ZOMBA/COLUMBIA 33575/SONY MUSIC	
4	3	33	VARIOUS ARTISTS	VOICE OF THE ULTIMATE GOSPEL COLLECTION: REUNION 346 CUSTOM HAWKING GROUP 27232/IN LIFE	
5	5	56	SHEKINAH GLORY MINISTRY	JESUS UMCG 3003/KINGDOM	
6	6	7	DEITRICK HADDON	REVEALED VERITY 23471/ZOMBA	
7	7	5	VARIOUS ARTISTS	WOW GOSPEL ESSENTIALS: ALL TIME FAVORITES WORD-CURB/VERITY 27019/EMI GOSPEL	
8	4	29	CECE WINANS	THY KINGDOM COME PRAISESPRINGS GOSPEL 84966/EMI GOSPEL	
9	8	36	VARIOUS ARTISTS	WOW GOSPEL 2008 EDITION MFR/AVI/COGNITAN 71855/WORD-CURB	
10	4		TYE TRIBBETT & G.A.	STAND OUT COLUMBIA 16114/SONY MUSIC	
11	11	18	JAMES FORTUNE & FIYA	THE TRANSFORMATION BLACK SMOKE 3045/WORLDWIDE	
12	20	29	MARTHA MUNIZZI	CHANGE THE WORLD MARTHA MUNIZZI 38610	
13	12	45	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPEL CENTRIC 16772/ZOMBA	
14	13	56	TRIN-I-TEE 5:7	157 SPIRIT RISING 0402/PENDULUM WORLD	
15	19	23	REGINA BELLE	LOVE FOREVER SHINES/PENDULUM 300208500	
16	36	2	GREATEST GAINER THE WILLIAMS BROTHERS	THE JOURNEY CHRISTIAN... BLACKBERRY 1670	
17	14	3	TAKE 6	THE STANDARD HEADS UP 3142	
18	17	4	THE AMBASSADOR	THE CHOP CHOP: FROM MILK TO MEAT CROSS MOVEMENT 30035	
19	3		DAVE HOLLISTER	WITNESS PROTECTION GOSPEL CENTRIC 28731/ZOMBA	
20	16	59	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC	
21	24	4	GRITS	REITERATE REVOLUTION ART 70010/SONY MUSIC	
22	HOT SHOT		MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28087/SONY MUSIC	
23	10	2	MARVIN WINANS JR.	IMAGE OF A MAN M2 ENTERTAINMENT 8052	
24	32	1			

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN) OCTOBER 21, 2008
1	1	MARIYA TAKEUCHI EXPRESSIONS WARNER BROS.
2	NEW	9MM PARABELLUM BULLET VAMPIRE EMI
3	NEW	THE CROMAGNONS FIRE AGE (FIRST LTD VERSION) BMG
4	4	DOSHI-T 12 LOVE STORIES UNIVERSAL
5	NEW	THE PREDATORS KIRA WO MISERO (CD + DVD LTD PRESSING) TEARBRIDGE
6	NEW	EGO-WRAPPIN' BEST WRAPPIN' 1996-2008 (FIRST LTD) TONY'S FACTORY
7	2	YOKO KANNO MACROSS FRONTIER OST 2 - NYAN TRA JVC
8	NEW	DENKI GROUP YELLOW (FIRST LTD VERSION) KIDOODN
9	NEW	MILEY CYRUS BREAK OUT DELUXE EDITION (CD/DVD) AVEV TRAX
10	6	VARIOUS ARTISTS AROUND40 SONY

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) OCTOBER 19, 2008
1	NEW	KEANE PERFECT SYMMETRY ISLAND
2	1	OASIS DIG OUT YOUR SOUL BIG BROTHER
3	2	KINGS OF LEON ONLY BY THE NIGHT RCA
4	NEW	BOYZONE BACK AGAIN...NO MATTER WHAT POLYDOR
5	6	NE-YO YEAR OF THE GENTLEMAN ROC-A-FELLA/DEF JAM
6	3	WILL YOUNG LET IT GO 19/RCA
7	4	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
8	7	BETTE MIDLER THE BEST BETTE RHINO
9	5	JAMES MORRISON SONGS FOR YOU, TRUTHS FOR ME POLYDOR
10	10	DUFFY ROCKFERRY A&M

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 21, 2008
1	NEW	BUSHIDO HEAVY METAL PAYBACK ERSGUTERJU
2	1	ROSENSTOLZ DIE SUCHE GEHT WEITER ISLAND
3	2	SOEHNE MANNHEIMS VS. X. NAIDOD WETTSINGEN IN SCHWETZINGEN MTV XN-TERENTAINMENT
4	3	METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL
5	4	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
6	6	PAUL POTTS ONE CHANCE SYCO
7	5	PETER FOX STADTAFFE DOWNBEAT/WARNER
8	7	MARIO BARTH MAEINER SIND PRIMITIV, ABER GLUECKLICH! SPASSG
9	NEW	TOMTE HEUREKA GRAND HOTEL VAN CLEEF
10	NEW	KEANE PERFECT SYMMETRY ISLAND

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL) NOVEMBER 1, 2008
1	1	SO WHAT PINK LAFACE/ZOMBA
2	4	SEX ON FIRE KINGS OF LEON RCA
3	2	I KISSED A GIRL KATY PERRY CAPITOL
4	3	DISTURBIA RIHANNA SRP/DEF JAM
5	NEW	UP THE SATURDAYS POLYDOR
6	NEW	DON'T CALL THIS LOVE LEON JACKSON S
7	NEW	THE WINNERS SONG GERALDINE MCQUEEN POLYDOR
8	6	VIVA LA VIDA COLDFPLAY PARLOPHONE
9	8	MISS INDEPENDENT NE-YO DEF JAM
10	17	LOVE LOCKDOWN KANYE WEST ROC-A-FELLA/DEF JAM
11	12	TAKE BACK THE CITY SNOW PATROL FICTION/POLYDOR
12	RE	INFINITY 2008 GURU JOSH PROJECT DECONSTRUCTION/BIGDADDYBEATS/INTERSCOPE
13	NEW	RAINDROPS (ENCORE UNE FOIS) SASHI FT. STUNT TOKAP/HARD2BEAT/ZEBRULUTION
14	10	VIVA LA VIDA COLDFPLAY PARLOPHONE
15	7	SWEET ABOUT ME GABRIELLA CILMI ISLAND
16	9	BEGGIN MADCON BONNIER/BONNIER AMIGO
17	15	SPOTLIGHT JENNIFER HUDSON ARISTA
18	13	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
19	18	ANOTHER WAY TO DIE JACK WHITE & ALICIA KEYS THIRD MAN/J
20	5	GIRLS SUGARBABES ISLAND

EURO SINGLES SALES		
THIS WEEK	LAST WEEK	OCTOBER 22, 2008
1	2	SO WHAT PINK LAFACE/ZOMBA
2	1	I KISSED A GIRL KATY PERRY CAPITOL
3	3	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE
4	5	BEGGIN MADCON BONNIER/BONNIER AMIGO
5	6	SWEET ABOUT ME GABRIELLA CILMI ISLAND
6	4	DISTURBIA RIHANNA SRP/DEF JAM
7	8	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
8	7	VIVA LA VIDA COLDFPLAY PARLOPHONE
9	NEW	THE WINNERS SONG GERALDINE MCQUEEN POLYDOR
10	NEW	DON'T CALL THIS LOVE LEON JACKSON SYCO
11	14	INFINITY 2008 GURU JOSH PROJECT DECONSTRUCTION/BIGDADDYBEATS/INTERSCOPE
12	9	SEX ON FIRE KINGS OF LEON RCA
13	11	CEST DANS LA JOIE MOKOBE EPIC
14	21	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
15	49	TAKE BACK THE CITY SNOW PATROL FICTION/POLYDOR

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) OCTOBER 21, 2008
1	NEW	BENABAR INFREQUENTABLE JIVE/EPIC
2	3	JULIEN CLERC OU S'EN VONT LES AVIONS? VIRGIN
3	1	AYO GRAVITY AT LAST UNIVERSAL
4	NEW	YVES JAMAÏT JE PASSAIS PAR HASARD WAGRAM
5	6	GREGORIE TOI + MOI MY MAJOR COMPANY
6	2	VARIOUS ARTISTS RAI N'B FEVER VOL 3 ARTOP
7	7	CHRISTOPHE MAE MON PARADIS WARNER
8	11	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
9	12	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
10	8	TRYO CE QUE L'ON SEME COLUMBIA

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BOS/SOUNDCAN) NOVEMBER 1, 2008
1	3	METALLICA DEATH MAGNETIC WARNER BROS./WARNER
2	2	MES AIEUX LA LIGNE ORANGE VICTOIRE/SELECT
3	4	SARAH MCLACHLAN CLOSER: THE BEST SARAH MCLACHLAN NETWERK
4	1	RISE AGAINST APPEAL TO REASON DGC/INTERSCOPE/UNIVERSAL
5	6	T.I. PAPER TRAIL GRAND HUSTLE ATLANTIC/WARNER
6	NEW	MARIE-ELAINE THIBERT UN JOUR NOEL MUSICOR/SELECT
7	NEW	KEANE PERFECT SYMMETRY INTERSCOPE/UNIVERSAL
8	7	RUSSELL PETERS RED, WHITE AND BROWN LLC/WARNER
9	8	LES COWBOYS FRINGANTS L'EXPEDITION LA-TRIBU/SELECT/DEP
10	9	KID ROCK ROCK N ROLL JESUS TOP DOG ATLANTIC/WARNER

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) OCTOBER 19, 2008
1	1	KINGS OF LEON ONLY BY THE NIGHT RCA
2	2	METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL
3	4	JASON MRAZ WE SING WE DANCE WE STEAL THINGS ATLANTIC
4	NEW	AUGIE MARCH WATCH ME DISAPPEAR SONY BMG
5	6	MILEY CYRUS BREAKOUT HOLLYWOOD/UNIVERSAL
6	9	MGMT ORACULAR SPECTACULAR COLUMBIA
7	11	LADY GAGA THE FAME INTERSCOPE
8	10	THE PUSSYCAT DOLLS DOLL DOMINATION INTERSCOPE
9	3	JOSH PYKE CHIMNEY'S AFIRE IVY LEAGUE
10	8	EMPIRE OF THE SUN WALKING ON A DREAM CAPITOL

EURO DIGITAL SONGS SPOTLIGHT		
BELGIUM		
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL) NOVEMBER 1, 2008
1	1	AYO TECHNOLOGY MILOW HOMERUN/MUNICH
2	2	VIVA LA VIDA COLDFPLAY PARLOPHONE
3	4	I KISSED A GIRL KATY PERRY CAPITOL
4	3	BEGGIN MADCON BONNIER/BONNIER AMIGO
5	7	SWEET ABOUT ME GABRIELLA CILMI ISLAND
6	9	SO WHAT PINK LAFACE/ZOMBA
7	5	DISTURBIA RIHANNA SRP/DEF JAM
8	NEW	INFINITY 2008 GURU JOSH PROJECT DECONSTRUCTION/BIGDADDYBEATS/INTERSCOPE
9	6	OCTOPUSSY BAS & RAM 12 TONE/BERK
10	8	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE

EURO ALBUMS		
THIS WEEK	LAST WEEK	OCTOBER 22, 2008
1	1	METALLICA DEATH MAGNETIC VERTIGO
2	NEW	KEANE PERFECT SYMMETRY ISLAND
3	2	OASIS DIG OUT YOUR SOUL BIG BROTHER
4	NEW	BUSHIDO HEAVY METAL PAYBACK ERSGUTERJU
5	3	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
6	5	KINGS OF LEON ONLY BY THE NIGHT RCA
7	4	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
8	9	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL
9	11	DUFFY ROCKFERRY A&M
10	7	ROSENSTOLZ DIE SUCHE GEHT WEITER ISLAND
11	8	SOEHNE MANNHEIMS VS. X. NAIDOD WETTSINGEN IN SCHWETZINGEN MTV XN-TERENTAINMENT
12	6	JONAS BROTHERS A LITTLE BIT LONGER HOLLYWOOD/UNIVERSAL
13	13	SOUNDTRACK CAMP ROCK HOLLYWOOD/EMI
14	NEW	BOYZONE BACK AGAIN...NO MATTER WHAT POLYDOR
15	NEW	BENABAR INFREQUENTABLE JIVE/EPIC

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) OCTOBER 20, 2008
1	2	ALLA MIA ETA' TIZIANO FERRO CAPITOL
2	1	I KISSED A GIRL KATY PERRY CAPITOL
3	5	NON TI SCORDAR MAI DI ME GIUSY FERRARI SONY BMG
4	6	VIVA LA VIDA COLDFPLAY PARLOPHONE
5	3	SOLO UN VOLO ORNELLA VANONI/EROS RAMAZZOTTI SONY BMG
6	10	IL MIO PENSIERO LIGABUE WARNER
7	7	DON'T BELIEVE IN LOVE DIDD SONY BMG
8	25	BEGGIN MADCON BONNIER/BONNIER AMIGO
9	4	SWEET ABOUT ME GABRIELLA CILMI ISLAND
10	NEW	WOMANIZER BRITNEY SPEARS JIVE/ZOMBA

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) OCTOBER 22, 2008
1	1	BUNBURY HELVILLE DE LUXE EMI
2	4	SOUNDTRACK CAMP ROCK HOLLYWOOD
3	2	ROSA PROMESAS VALE
4	NEW	EL BARRIO LA VOZ DE ME SILENCIO TOUR SENADOR
5	5	ANDY & LUCAS CON LOS PIES EN LA TIERRA SONY BMG
6	8	AMY WINEHOUSE BACK TO BLACK ISLAND
7	7	EXTREMODOURO LA LEY INNATA DRO
8	9	MELENDI CURIOSA LA CARA DE TU PAORE CARLITO
9	3	JONAS BROTHERS A LITTLE BIT LONGER HOLLYWOOD/HOLLYWOOD
10	18	KEPA JUNKERA ETXEA WARNER BROS.

PORTUGAL		
ALBUMS		
THIS WEEK	LAST WEEK	(RIM) OCTOBER 21, 2008
1	1	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL
2	2	ABBA ABBA GOLD POLYDOR
3	9	DEOLINDA CANCAO DO LADO IPLAY
4	3	ANGELICO ANGELICO FAROL
5	NEW	KEANE PERFECT SYMMETRY ISLAND
6	NEW	ANDRE SARDET MUNDO DE CARTAO FAROL
7	6	SOUNDTRACK CAMP ROCK HOLLYWOOD/EMI
8	24	LUCY LUCY IPLAY
9	4	METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL
10	8	TONY CARREIRA BEST OF - 20 ANOS DE CANCOES ESPACIAL

Boyzone claims its seventh top 10 on the U.K. Albums chart as its new greatest-hits set enters at No. 4.



EURO RADIO AIRPLAY		
THIS WEEK	LAST WEEK	OCTOBER 22, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	DISTURBIA RIHANNA SRP/DEF JAM
3	4	SO WHAT PINK LAFACE/ZOMBA
4	3	VIVA LA VIDA COLDFPLAY PARLOPHONE
5	5	SWEET ABOUT ME GABRIELLA CILMI ISLAND
6	8	HIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
7	6	BEGGIN MADCON BONNIER/BONNIER AMIGO
8	7	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
9	11	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE
10	9	WARWICK AVENUE DUFFY A&M
11	13	I'M YOURS JASON MRAZ ATLANTIC
12	12	THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC/RCA
13	16	PJANOOC ERIC PRYDZ PRYDA/SPINNINI
14	10	CLOSER NE-YO ROC-A-FELLA/DEF JAM
15	52	TOI + MOI GREGORIE MY MAJOR COMPANY

NETHERLANDS		
SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) OCTOBER 17, 2008
1	1	IK HOU D'R ZO VAN GERARD JOLING NRGY
2	4	SHOW ME LOVE ROBIN S CHAMPION
3	2	ALS IK MET JOU OP WOLKEN ZWEEF FRANS BAUER & MARIANNE WEBER MERCURY
4	3	INFINITY 2008 GURU JOSH PROJECT DECONSTRUCTION/BIGDADDYBEATS/INTERSCOPE
5	5	SWEET ABOUT ME GABRIELLA CILMI ISLAND

ALBUMS		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) OCTOBER 17, 2008
1	2	MARCO BORSATO WIT LICHT TEG
2	1	BLOF OKTOBER EMI
3	NEW	KEANE PERFECT SYMMETRY ISLAND
4	NEW	3JS DE KAMERS VAN M'N HART ARTIST & COMPANY
5	NEW	JANINE JANSEN TCHAIKOVSKY DECCA

AUSTRIA		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) OCTOBER 20, 2008
1	2	SO WHAT PINK LAFACE/ZOMBA
2	1	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
3	4	LASSE REDN DIE AERZTE HOT ACTION
4	3	I KISSED A GIRL KATY PERRY CAPITOL
5	6	DISTURBIA RIHANNA SRP/DEF JAM

ALBUMS		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) OCTOBER 20, 2008
1	1	CISTERCIAN MONKS OF STIFT HEILIGENKREUZ CHANT: MUSIC FOR PARADISE UNIVERSAL
2	NEW	BUSHIDO HEAVY METAL PAYBACK ERSGUTERJU
3	2	METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL
4	4	ROSENSTOLZ DIE SUCHE GEHT WEITER ISLAND
5	5	SEMINO ROSSI EINMAL JA - IMMER JA KOECH/EPIC

NORWAY		
SINGLES		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) OCTOBER 21, 2008
1	4	WOMANIZER BRITNEY SPEARS JIVE/ZOMBA
2	1	HUMAN THE KILLERS ISLAND
3	NEW	LIAR MADCON BONNIER/BONNIER AMIGO
4	2	I KISSED A GIRL KATY PERRY CAPITOL
5	3	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN

ALBUMS		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) OCTOBER 21, 2008
1	NEW	MARIT LARSEN THE CHASE EMI
2	1	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL
3	2	METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL
4	3	NORDSTOGA ODD PILGRIM SONY
5	6	KARPE DIEM FIRE VEGGER BONNIER

DENMARK		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) OCTOBER 21, 2008
1	1	KOMMER IGEN NIK & JAY EMI
2	2	I KISSED A GIRL KATY PERRY CAPITOL
3	4	SO WHAT PINK LAFACE/ZOMBA
4	3	ALLENE, ALENE POLARKREIS 18 VS NEPHEW MOTOR/UNIVERSAL
5	6	WOMANIZER BRITNEY SPEARS JIVE/ZOMBA

ALBUMS		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) OCTOBER 21, 2008
1	NEW	KIM LARSEN GLEMMEBGEN FOR BORN EMI
2	1	VARIOUS ARTISTS DNK M.G.P. 2008: DETT ER BARE NOGET, VI LEGGE UNIVERSAL
3	NEW	HEIDI! AUDIO BALLERINA UNIVERSAL
4	2	TINA DICKOW A BEGINNING A DETOUR AN OPEN ENDING A LARMNBO
5	3	METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL

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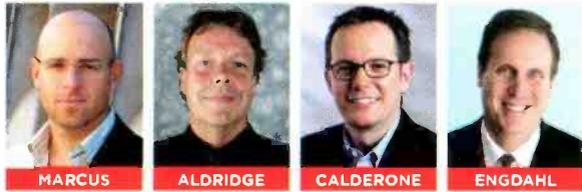
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RECORD COMPANIES: Warner Bros. Records names **David Marcus** senior VP of strategic initiatives. He was senior VP of music at Ticketmaster.

Sony BMG Music Entertainment taps **David Levin** as senior VP/business manager of sales. He was VP of digital sales and new sales initiatives for global digital business at Sony BMG.



PUBLISHING: Warner/Chappell Music appoints **Jason Boyarski** senior VP/GM in New York. He was VP of business affairs at Universal Music Publishing Group.

BMI names **Simon Aldridge** senior executive of writer/publisher relations in Europe. He was head of A&R at Sony/ATV Music Publishing in London.

TOURING: Comedy Central Live Entertainment names **Mitch Fried** senior VP. He was senior VP of promotion marketing at Comedy Central.

MEDIA: MTV Networks Music and Logo Group promotes **Tom Calderone** to president of VH1. He was executive VP/GM.

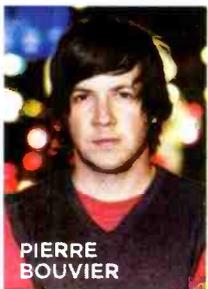
RELATED FIELDS: The Recording Academy appoints **Rick Engdahl** VP of information technology. He previously served in the same role at Sega Entertainment.

—Edited by Mitchell Peters

GOODWORKS

SIMPLE PLAN DONATES SONG PROCEEDS TO CANCER CHARITIES

When Simple Plan singer Pierre Bouvier discovered in 2006 that his 28-year-old brother, Jay, was diagnosed with non-Hodgkin lymphoma, the artist turned to songwriting as a method of therapy. "It hit me hard," Bouvier says. "There was a chance that he might not make it."



PIERRE BOUVIER

At the time, Simple Plan was writing material for its third self-titled album. And while Bouvier's brother was undergoing chemotherapy, the Canadian rock outfit continued to work on the set, which was released earlier this year on Lava/Atlantic.

From those difficult songwriting sessions came "Save You," a track that expresses "how helpless I felt

and how difficult it was to see someone you care about go through something like that," Bouvier says.

Now, as a way to celebrate the recovery of Bouvier's brother, the Simple Plan Foundation is donating net proceeds from digital downloads of "Save You" to various cancer-focused charities. The donation period began Oct. 14 and continues through the end of January. Fan feedback on "Save You" has been positive. During meet-and-greets at concerts, "there's always somebody that comes up to me and says, 'This song really helped me out, because someone in my family went through the same thing.'" Bouvier says. "People really appreciate it."

"Save You," which appears on Simple Plan's self-titled album, sold 7,000 downloads in the week ending Oct. 19, according to Nielsen SoundScan. The donation effort is a partnership involving Simple Plan, iTunes, Lava/Atlantic and publisher Warner/Chappell Music.

Since launching the Simple Plan Foundation more than two years ago, the organization has raised about \$300,000 for various organizations around Montreal, according to Bouvier.

—Mitchell Peters

BACKBEAT



2008 ASCAP COUNTRY AWARDS

ASCAP held its 46th annual Country Music Awards Oct. 13 at the Ryman Auditorium in Nashville, honoring the genre's top songwriters and music publishers. Hosted by ASCAP CEO John LoFrumento and senior VP Connie Bradley, the event kicked off with a performance by the Steel Drivers. ASCAP writers of the past year's top five most-performed songs then treated the crowd with their own special renditions of their hits. Dierks Bentley, Rod Janzen and special guests the Grascals performed "Free & Easy (Down the Road I Go)"; Rachel Thibodeau and special guest (and co-writer) Luke Bryan performed "Good Directions"; Dave Turnbull performed "Lucky Man"; Chris Wallen performed "Don't Blink," with his wife, Camille, on bass and Jeff Gilkenson on cello; and Dave Berg and Rivers Rutherford performed "These Are My People."

Reba McEntire received ASCAP's Golden Note Award for her career achievements after being honored with renditions of her hits by

Brooks & Dunn, LeAnn Rimes and Kelly Clarkson. Other award winners included Berg (who was named ASCAP songwriter of the year), Alan Jackson (songwriter artist of the year), Thibodeau (country song of the year for "Good Directions"), EMI Music Publishing (publisher of the year) and Great American Country (which picked up ASCAP's Partners in Music Award). PHOTOS: COURTESY OF KAY WILLIAMS

- 1 From left: ASCAP CEO John LoFrumento, Rachel Thibodeau, Dave Berg and ASCAP senior VP Connie Bradley.
- 2 From left: Reba McEntire, Brad Paisley, Kellie Pickler and ASCAP CEO John LoFrumento on the red carpet.
- 3 ASCAP Golden Note Award honoree Reba McEntire.
- 4 From left: EMI Music Publishing manager of A&R Josh Van Valkenburg, VP of A&R Ben Vaughn, executive VP/CFO Leo Corbett, executive VP/GM Gary Overton, senior adviser of A&R Glenn Middleworth and senior director of A&R Tom Luteran.



INSIDE TRACK

SLASH AND BURN

A solo album or the third Velvet Revolver album—or possibly both—are on Slash's docket for 2009. The guitarist tells *Track* he's "at the very tail end of the demo phase" for the solo project, which he hopes to start recording early next year. He began creating material during Velvet Revolver's last tour and says that while it will have references to his work with that band and Guns N' Roses, "there's really no particular direction. I just wanted to take a little bit of a break from all the politics and the democracy that is a band and just sort of do my own thing for a little bit. There will be a lot of stuff I don't have the freedom to do in a band situation."

Slash plans to use different singers for each of the album's songs but isn't divulging who's on the list yet. "They're all sort of well-

known singers," he says. "It's sort of like how I go play on a lot of other people's records, so other people will just play on this one."

Slash cautions that the solo album could be interrupted if Velvet Revolver finds a replacement for vocalist Scott Weiland in the near future. The group has turned down offers to conduct the search via a reality TV show—"There's such a huge lack of integrity in that process"—but is considering a variety of possibilities, including some established singers whose interest has surprised the band.

"There's been a couple that might have been interesting," Slash says, "but with any of those 'name' people . . . it's really hard to make something sound original if you've got somebody people are so familiar with hearing somewhere else."



SLASH

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