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## PANEL HIGHLIGHTS:

### COLLABORATORS

Director **Ken Kwapis**, composer **Cliff Eidelman** and Grammy-winning producer/music supervisor **Danny Bramson**, who worked together on the upcoming romantic comedy "He's Just Not That Into You," will discuss the challenges and rewards of collaborating on films. Kwapis and Eidelman also collaborated on "The Sisterhood of the Traveling Pants," "Sexual Life" and "The Beautician and the Beast."

### SPEAKERS:



**DANNY BRAMSON**  
Grammy-Winning  
Producer/Music Supervisor

**CLIFF IDELMAN**  
Composer

**KEN KWAPIS**  
Director

### DIRECTOR/COMPOSER LINE

A spirited conversation between filmmaker **Ridley Scott** and composer **Marc Streitenfeld** on their working relationship and the creative elements of crafting successful scores and soundtracks.

### MODERATOR:

**RANDY GRIMMETT**, Senior Vice President,  
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### SPEAKERS:

**RIDLEY SCOTT**, Director  
**MARC STREITENFELD**, Composer

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**THE BIG PAYBACK  
CAN EMI GET  
OUT OF ITS  
DEBT JAM?**

>P.7

**THE TICKET MASTER  
IRVING AZOFF  
TALKS ABOUT  
HIS NEW EMPIRE**

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BEATLES  
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>P.8

**Plus**

**Christina Aguilera  
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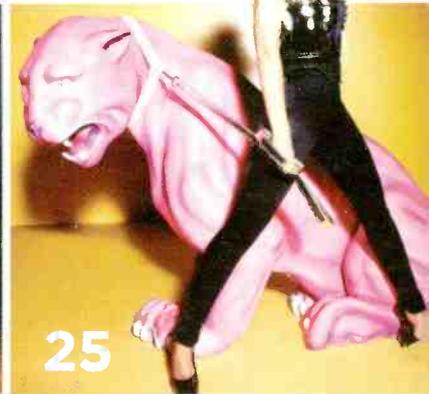
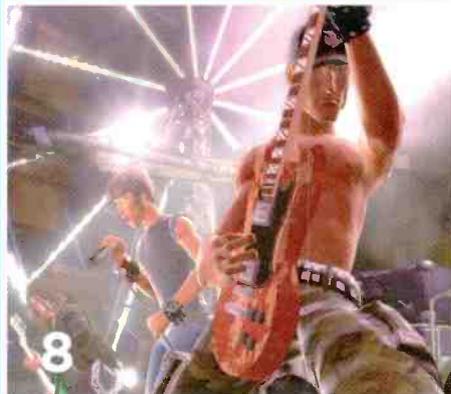
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ON THE COVER: Beyoncé photograph by Peter Lindbergh.

360 DEGREES OF BILLBOARD

## HOME FRONT

### Events

#### TOURING

Finalists for Billboard's **Touring Awards** include Widespread Panic, Jon Bon Jovi and the Philadelphia Soul Charitable Foundation, and the Allman Brothers Band. A full list and schedule are available at [billboardevents.com](http://billboardevents.com).

#### FILM & TV MUSIC

This event will feature executives, artists, music supervisors, directors and composers including Ridley Scott, Marc Streitenfeld, Danny Bramson, Cliff Eidelman and Ken Kwapis. Details at [billboardevents.com](http://billboardevents.com).

#### LATIN

Join us at the Eden Roc to celebrate the 20th anniversary of Billboard's **Latin Music Conference & Awards**, the single most important Latin music industry event. Visit [billboardevents.com](http://billboardevents.com) for details.

### Online

#### WOMEN IN MUSIC

Visit [billboard.com](http://billboard.com) and [billboard.biz](http://billboard.biz) the week of Nov. 3 to watch highlights from the Women in Music breakfast, including exclusive interviews with honorees Ciara, Deborah Harry and Colbie Caillat.

# Happy Birthday?

**THE DMCA, or U.S. Digital Millennium Copyright Act, outlined protections for intellectual property in the emerging digital economy. While it sought to balance the interests of rights holders, consumers and new online businesses, the DMCA has been the subject of heated debate ever since it was signed into law Oct. 28, 1998. Two experts weigh in on its legacy.**

## A VITAL COMPROMISE

BY MITCH GLAZIER

In 1998, Congress had two goals: encourage creators to unleash their content online while calming Internet service providers that feared a stream of copyright litigation.

The result was the DMCA, which allowed creators to protect their works online from hackers who didn't want to pay and established a notice-and-takedown process to protect against copyright infringement while granting immunity to legitimate ISPs and interactive services.

The DMCA achieved its goals. For example, prior to the DMCA, film studios refused to release content on the Internet or in advanced digital form. The DMCA allowed for the release of the DVD format, giving consumers a new, more functional platform that resulted in an economic boost for both the consumer electronics and motion picture industries.

Apple created iTunes—a new way for consumers to take their music with them and only pay for the songs they want. Search engines like Google were launched, as were user-generated content sites like YouTube and MySpace and subscription services like Rhapsody. Tech startups now had the certainty that they could deploy broadband services with clarity about their responsibilities.

Ironically, the Consumer Electronics Assn. and others who benefited greatly from the DMCA now say they regret supporting it. Why? Because it doesn't allow free, unpaid access to works that can be copied using their devices.

They purposefully confuse fair use with free access. Fair use is the ability to copy a work without permission after paying for it or otherwise gaining legal access to it. You can't break into a bookstore and steal a book to make a fair use copy. You must buy the book or receive it as a gift before you can make fair use copies. The DMCA contemplated this practice and established a process at the Library of Congress to determine whether fair use is adversely affected and to make appropriate exceptions. The process works. Consumers have access to more works than ever.

The DMCA has been good for consumers, creators, ISPs, technology companies and device makers. It's not perfect, but like most compromises, it was necessary—and worth it.



GLAZIER



VON LOHMANN

Mitch Glazier is RIAA executive VP of government and industry relations.

## A FLAWED BET

BY FRED VON LOHMANN

By passing the DMCA, Congress made two policy bets.

First, it bet that digital rights management (DRM) technologies would be the key to digital content delivery. Second, it bet that reducing copyright uncertainty for Internet service providers and interactive services would encourage investment in the online economy.

Only one of those bets paid off.

Let's start with the loser. The DMCA's "anti-circumvention" provisions prohibit tampering with DRM or distributing tools that enable tampering. By putting the force of law behind DRM systems, Congress backed a losing horse. The use of DRM, whether in DVDs or iTunes downloads or Blu-ray discs, has been a total failure at stopping digital copyright infringement. In fact, DRM has been counterproductive, giving otherwise legitimate customers a reason to turn to unauthorized peer-to-peer downloads over purchases laden with usage restrictions. Far from enabling new business models, DRM has been a barrier for online retailers trying to compete with free services, saddling them with an inferior product.

The DMCA's circumvention ban has also interfered with fair use, free speech and competition. After all, all four major labels now offer DRM-free downloads to many online retailers—but not to Apple's iTunes store. Obviously, this decision has more to do with influencing the competitive landscape than preventing infringement.

The other bet paid off. The DMCA's so-called "safe harbor" provisions protect ISPs from copyright infringement liability based on what their users are up to, so long as they quickly remove material identified as infringing. These provisions created enough legal certainty for companies like Yahoo, Google, eBay, YouTube and MySpace to thrive and helped ensure that they got their start in the United States, rather than in Europe or Asia.

But copyright owners have been working hard in cases like Viacom v. YouTube to erode these safe harbors. And while the safe harbors protect intermediaries like Google, they have not adequately protected the free speech interests of Internet users.

Here's hoping that DRM continues its slow death, while the safe harbor provisions keep a door open for the Internet's disruptive innovators.

Fred von Lohmann is a senior staff attorney with the Electronic Frontier Foundation.

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### FOR THE RECORD

In the Women in Music special feature in the Nov. 1 issue, Jody Gerson's title should have been listed as co-president of Sony/ATV Music Publishing.



**SOMETHING NEW**  
Beatles enter 'Rock Band'/'Guitar Hero' fray



**GETTING GIGS**  
Tips on how to find a booking agent



**OPEN UP**  
Mobile music apps point the way forward



**SELDOM IS HEARD**  
Indies struggle for more radio airtime



**AT YOUR SERVICE**  
BMG Rights Management launches

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**>>> SONY BMG LOSES \$57M IN Q2**

Sony BMG Music Entertainment lost \$57 million on sales of \$762 million for the three-month period ended Sept. 30. Those numbers are down from the \$8 million net income loss posted in the corresponding period in the prior year when sales totaled \$851 million. The latter represents a 10.5% decline in sales. Before taxes, Sony BMG lost \$45 million in the second quarter, compared with \$8 million in income in the second quarter of the prior year.

**>>> REAL-NETWORKS POSTS \$4.5M LOSS**

RealNetworks posted a net loss of \$4.5 million on revenue of \$152 million in its third quarter that ended Sept. 30. The loss is comparable to the same quarter last year, when it had a net income of \$4.3 million. The company also reported a 10% year-over-year growth in music revenue to \$41.6 million. RealNetworks doesn't break down subscriber figures for Rhapsody versus its other music services, but says the subscriber total for all of them is 2 million, with 125,000 added in the third quarter.

**>>> EMI, WMG SIGN UP FOR UNLIMITED MP3 PACKAGE**

EMI Music and Warner Music Group have signed on for an all-you-can-eat download service run by U.K.-based Datz.com, which will provide access to unlimited music in MP3 format for £99.99 (\$164.45) per year. The service will allow fans to keep the music when the year is up.

# UP FRONT

**LABELS** BY ED CHRISTMAN

## THE BIG PAYBACK

Just How Debt-Strapped Is EMI?

Terra Firma's blunt assessment of EMI Group's financial woes in late October (billboard.biz, Oct. 24) startled even veteran music industry watchers with its revelation that the company had posted a pro forma loss of £757 million (\$1.5 billion) during the year ended March 31, widening from a loss of £287 million (\$572.6 million) in the prior year.

But of more urgent importance is what the report by Terra Firma investment vehicle Maltby Capital said about EMI's ability to soldier on. And an examination of the numbers suggests tough challenges ahead.

To complete its August 2007 takeover of EMI Group, Terra Firma borrowed £2.7 billion (\$5.4 billion) from Citigroup. And the Citigroup debt facilities contained a financial covenant requiring the company to maintain a certain debt-to-earnings ratio, the exact terms of which Terra Firma doesn't reveal in its October report.

But the report does note that a breach in the covenant can be cured by an equity injection, raising questions about whether Terra Firma may have to put more cash into the company to meet that covenant. And that, in turn, suggests that the British private equity fund may need to consider asset sales to meet its obligations.

But Terra Firma said in the

report that EMI will see significant operating improvements in its financial results for the six months ended Sept. 30. And an EMI spokesman said that the company has sufficient cash to meet its debt obligation and to fund operations.

"Any suggestion of any difficulty in the [EMI] debt structure is schoolboy silliness and is not worthy of sensible comment," he said.

Citigroup representatives couldn't immediately be reached for comment.

Terra Firma injected £1.5 billion (\$2.9 billion) in equity into EMI at the time of the acquisition, but it has since converted £1.1 billion (\$2.1 billion) of that into debt carrying an 8% interest rate, which is being accrued, not paid. Such shareholder debt is not typically included in bank debt covenants.

According to the Terra Firma report, EMI posted adjusted annual earnings before interest, taxes, depreciation and amortization (EBITDA) of £164 million (\$327.2 million) in the year ended March 31. The report says EMI has already realized between £85 million (\$169.6 million) and £100 million (\$199.5 million) in annualized savings in the year ended March 31 as part of an ongoing £200 million (\$399 million) cost-saving restructuring at the

company, adding that not all of the £85 million-£100 million would flow through to its bottom line until June 2009.

If a generous assumption supposed that £100 million in already realized savings reaches the bottom line in the current fiscal year, that would leave EMI with £264 million (\$425.3 million) in EBITDA in the current fiscal year.

While that would appear to be enough to meet the £241 million (\$480.8 million) in projected interest payments due on its bank debt this year, it doesn't take into account any further restructuring charges required to reach its £200 million cost-savings target, nor does it take into account artist advances, which in the last fiscal year totaled £177 million (\$353.1 million).

EMI wants to reduce the amount spent on artist advances as part of its plan to cut A&R costs, but it's doubtful it could cut those costs deeply and still compete to sign artists.

Still, with £450 million (\$897.8 million) in cash on hand at the end of March, plus £218 million (\$434.9 million) in availability from its senior bank facility, it should be able to meet capital requirements



in the current fiscal year.

The bigger question is whether EMI will be able to meet its undisclosed financial covenant test. In the last fiscal year, EMI's debt-to-EBITDA ratio was 16.4. In its current fiscal year, if EMI's EBITDA reaches £264 million, it would reflect a 10.2 multiple, and if it reaches its goal of £200 million in cost savings this year, it would reflect a 7.4 multiple.

Financial sources suggest that a typical requirement of this type of covenant would be a four- to six-times-multiple of EBITDA. But they add that EMI's covenant is probably more lenient given the high multiple that EMI had at the time of the Terra Firma takeover.

By comparison, Warner Music Group had a debt-to-EBITDA ratio of 4.9 in the year ended Sept. 30, 2007, which reflected EBITDA of \$461 million and \$2.3 billion in debt.

In the current year, Warner is on track to exceed last year's EBITDA, which would further reduce its multiple.

In an apparent effort to raise cash, EMI had attempted to shop some of its recorded-music genre assets but pulled them off the block earlier this year without explanation, according to sources familiar with the situation. The EMI spokesman declined to comment.

Did EMI's efforts to find buyers for some of its label assets have anything to do with meeting its financial covenant with Citigroup? And if so, why were those assets subsequently withdrawn from the market?

If EMI doesn't meet its financial covenants, it remains possible that Citigroup could grant a waiver on the required equity injection and in exchange could raise interest rates on the outstanding bank debt.

GAMING BY ANTONY BRUNO

## Battle Of The Brands

MTV Vs. Activision: Game On!

Now that "Rock Band" publisher MTV Networks just scored the Beatles catalog for a new videogame announced days after the Oct. 26 release of Activision's "Guitar Hero World Tour," the stage is set for another battle of the bands between the two music-based game franchises.

MTV already has a "Rock Band" release featuring AC/DC, and Activision has a "Guitar Hero" game with Aerosmith and another in the works for Metallica. But the Beatles catalog is the biggest "get" in the game world, and both MTV and Activision spent the better part of a year courting Apple Corps, Sony/ATV Music Publishing and EMI Music Group, the trifecta holding the various rights to the Beatles catalog. MTV ultimately won, thanks to a combination of past innovation and music business cred.

"MTV was clearly the innovator in offering a full-band experience," Apple Corps CEO Jeff Jones said on the conference call unveiling the partnership.

And while none involved would discuss the specific terms of the deal, sources hinted that MTV showed more flexibility than Activision, whose CEO, Bobby Kotick, has said that the music industry should be paying for the opportunity to have music included in "Guitar Hero."

"It was presented as if they were doing the music business a favor," Sony/ATV CEO Martin Bandier says. "It's true you can choose other types of music, and somewhere along the line someone's going to do it for free for the exposure... When it comes to the Beatles, the leverage changes. We're very happy with the terms of our arrangement with MTV."

But while the Beatles will certainly give a boost to MTV's music games business, none of the Fab Four's songs will be available for download on the existing "Rock Band" franchise. And it's the battle between "Rock Band 2"—introduced Sept. 14—and "Guitar Hero World Tour" that will define the competition this holiday season.

For "World Tour," the more popular "Guitar Hero" franchise added several "Rock Band"-like innovations: drums, vocals and new songs for sale by download every week. Content will be available as three-song "Track Packs" as well as singles.



**'You're going to see us be much more aggressive about releasing more songs than we did with "Guitar Hero III.'** —KAI HUANG, RED OCTANE



Game theory: THE ALL-AMERICAN REJECTS perform at Best Buy's 'Guitar Hero World Tour' launch event.

That's good news for labels and music publishers, which have seen "Rock Band" quickly become a valuable music distribution platform. So far, the "Guitar Hero" franchise has made only 66 songs available for download, compared with the 280 from "Rock Band."

Until now, Activision's "Guitar Hero" strategy was more about selling games, either with rapidly developed sequels or such artist-specific expansion packs as

"Guitar Hero: Aerosmith."

That's changing. "We are approaching downloadable content differently," says Kai Huang, founder/president of Activision's "Guitar Hero" subsidiary Red Octane. "You're going to see us be much more aggressive about releasing more songs that we did with 'Guitar Hero III.'"

At the same time, MTV is looking to sell more games, including a title based on an AC/DC live DVD that's available exclusively at Wal-Mart. Right now, the installed base of "Rock Band" lags far behind that of "Guitar Hero," and last year "Rock Band" sold 4 million units compared with 11.8 million of "Guitar Hero," according to numbers provided by both companies, in part because MTV had

some supply problems.

Looking ahead, Wedbush Securities gaming analyst Michael Pachter expects the full bundle of "Rock Band 2" and "Guitar Hero World Tour"—including the guitar, drums and microphone controllers—to sell about 3 million units each by next spring. He predicts that another 1.5 million existing "Rock Band" owners will pick up the sequel alone—sans new controllers—while another 8 million "Guitar Hero" fans would do the same.

As Activision concentrates on downloadable songs, MTV will try to sell more games. And now that MTV has set the stage for round three in this fight next year, the music business will be watching closely.

### >>> YOUNG PULLS SHOW IN SUPPORT OF STRIKERS

Neil Young's Oct. 30 concert at the Los Angeles Forum was canceled at the request of the artist. Striking workers at the indoor arena are engaged in a contract dispute with the building's owner, Faithful Central Bible Church. Young elected to cancel the performance rather than cross what the International Alliance of Theatrical Stage Employees told his representatives would be a picket line at his show. Young and his wife are honorary lifetime members of the IATSE. The date will be rescheduled for sometime in 2009. Ticket holders can obtain refunds at points of purchase.

### >>> EMUSIC CUTS STAFF

The sagging economy continues to weigh heavily on the digital music space, with eMusic now laying off 10% of its work force. The Wall Street Journal reports the company cited the financial crisis in its decision, saying referrals from retail partners that are especially feeling the pinch will be affected. eMusic chairman Danny Stein told the Journal that he expects to see overall growth, but at a slower rate, and hinted the service may lower subscription rates in response.

### >>> THEWB.COM TO DEBUT 'ROCKVILLE' IN '09

TheWB.com will debut music-centered Internet series "Rockville, CA" in 2009 from "Gossip Girl" creator Josh Schwartz and Chop Shop Music Supervision owner Alexandra Patsavas. Each webisode will focus on a band performing at Rockville, a fictional music club. Music from the web series will be available for streaming and download from theWB.com; the site also will host videos and behind-the-scenes content. Among the bands slated to appear are Phantom Planet, Earlimart and the Kooks.

## HOME FRONT

360 DEGREES OF BILLBOARD

### RUSSIA TAKES CENTER STAGE AT MIDEM 2009

The 2009 MIDEM international music market will open Jan. 18 in Cannes with a day of programming dedicated to the Russian music industry. The program is being organized in conjunction with Billboard Russia.

The day's events will include panel discussions about opportunities in the Russian market and conclude with performances by Russian artists at MIDEM's opening-night party.

"It's very important for the Russian industry to show that it is ready for more international cooperation," Billboard Russia editorial director Ilya Buts says.

The program will address developments in digital music, recent and proposed changes in Russian laws

governing online licensing and copyrights, and other issues. Participants will include Anton Grishin, CEO of Russian indie Megaliner Records; Style Records CEO Oleg Lobov; and officials from Russian authors' collecting society RAO.

The opening-night party at Cannes' Palais des Festivals will feature performances by such Russian pop artists as Sergey (Style Records) and Valeriya (NOX Music).

Russian industry execs "are now in a position where they really want to explain what the Russian market is and how to do business with them," MIDEM director Dominique Leguern says, adding that the program "will give some really practical information on how to penetrate the Russian market."



LEGUERN



BUTS

MIDEM organizers say the number of Russian attendees at the music market has risen by about 70% during the last two years.

According to IFPI's "Recording Industry in Numbers 2008" yearbook, piracy remains a serious problem in Russia, but sales of digital music, driven primarily by mobile music offerings, have been rising sharply.

Thanks to new regulations to combat piracy and foster growth, Russia has become a key emerging market for the music industry, Buts says.

"There are labels that have been around for a while now, the majors are represented in Russia, there are publishing companies and collecting societies and digital platforms, and mobile is a big thing," Buts says.

DIGITAL BY ANTONY BRUNO

# Tunes On The Go

Are 'Off-Deck' Downloads On Deck To Break Big?

Ever since wireless carriers began selling full-track song downloads about two years ago, record labels have been waiting for the mythical "hockey stick"—the surge in sales that would turn growth from flat to vertical.

So far, MultiMedia Intelligence estimates that U.S. sales of mobile, full-track downloads totaled just \$69 million in 2007. But the emergence of new "off-deck," non-carrier-based download services could finally nudge the mobile download market toward its potential.

On Oct. 28, Thumbplay—the leading U.S. off-deck content provider, with a 30% market share—unveiled a beta-test version of a full-track download service with songs from EMI Music and Universal Music Group and indie music aggregators the Orchard and iNgrooves.

That follows the May launch of Dada Entertainment's off-deck service, which initially featured only Sony BMG titles but later added songs from UMG in early October. (Dada is a joint venture between the Italian Web/mobile services provider Dada and Sony BMG.) Both Thumbplay and Dada allow customers to download digital rights management-free MP3s to cell phones and computers under a subscription plan.

Off-deck vendors usually cut deals to deliver their

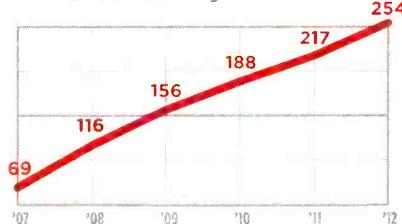
content over a wireless carrier's network and place their charges on a customer's monthly cell phone bill. While common overseas, this model is only beginning to take hold in the United States, most notably in ringtone sales. Off-deck vendors accounted for nearly 30% of U.S. ringtone sales in 2007, according to MultiMedia Intelligence. In addition, the research firm estimates off-deck sales of full songs totaled about 22% of U.S. mobile full-track sales last year, mostly through direct-to-consumer offers from labels and downloads from European services.

Verizon Wireless and other wireless carriers with their own music services can target subscribers directly with promotions and bundled content and services. But off-deck providers have their own advantage: They reach a broader range of customers on multiple carriers.

Thumbplay has been especially aggressive in marketing its services, and it has secured partnerships with music services like AOL Music and Clear Channel Radio, which feature Thumbplay ringtone-purchase links online. Eventually, Thumbplay plans to add links on these sites that will let consumers

**TAKE ME HIGHER**  
Projected U.S. sales of mobile full-track downloads (Millions)

SOURCE: MultiMedia Intelligence



Thumbplay's growing ambitions. Traasdahl notes that the number of Thumbplay customers using MP3-enabled phones jumped fivefold in the past 18 months.

Since off-deck services are more easily integrated into the Internet than others, executives consider them an important part of the digital music landscape of the future.

"You have a higher impact off-deck in the long term if you're able to establish a full-track download song market," MultiMedia Intelligence president Mark Kirstein says. "In an off-deck context, you can use any marketing channel and level the playing field relative to traditional broadband music services."

See related story, "Apping the Future," on page 14.

download full tracks.

"We have a unique distribution channel," Thumbplay CEO Are Traasdahl says. "It will just help get the product to the consumer. The phone will not be the primary spot where they discover music."

The company's move into full-track downloads represents a significant step in

## DEMONSTRATE YOUR DRAWING POWER

Don't bother shopping for a booking agent until you have a proven history of selling tickets.

"Wanting to play more shows is not the reason" to seek an agent, says Larry Webman, an agent at Paradigm Talent Agency. "The reason is that your career is growing and you can't handle it anymore. . . . No booking agent wants to sign a band that's at square one."

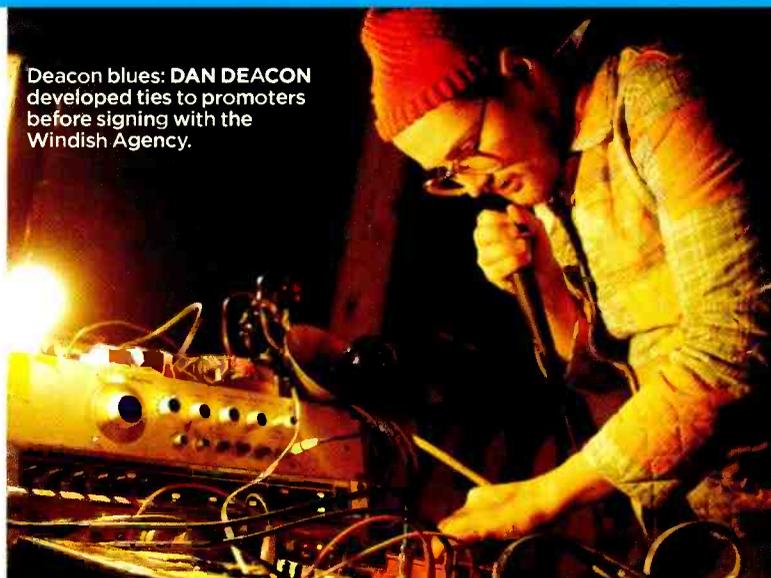
Webman recently signed the Denver-based rock act Meese after hearing from the band's manager that it was getting local radio play and selling up to 700 concert tickets in the market. Meese, which plans to release its debut album on Atlantic in 2009, had toured throughout the Midwest and could draw crowds in surrounding cities as well, he says.

## BOOK IT YOURSELF

Booking agents "respect and appreciate" artists who've booked their own shows or tours, Windish Agency president Tom Windish says, citing Dan Deacon, Girl Talk and No Age as clients that developed ties to promoters and talent buyers before getting signed.

Self-booking experience is attractive to agents because "at least one person in the band understands the intricacies of the deal" and "the different steps they have to take to move into bigger venues," Windish says.

Calling and e-mailing club talent buyers for possible gig openings also helps build new relationships.



Deacon blues: **DAN DEACON** developed ties to promoters before signing with the Windish Agency.

**TOURING** BY MITCHELL PETERS

# ROAD RUNNERS

Five Tips On How To Get A Booking Agent

Finding a booking agent who believes in your music is the first step in building a successful touring career.

But at a time when record sales are plunging and more artists are turning to the road to make up for lost revenue, busy agents are being more discerning than ever about which new acts to represent.

Here are some tips on how to increase your chances of getting picked up by an agency.

## DON'T BE A PEST

If Billions Corp. president David "Boche" Viccelli tells an act he'll listen to its album, he means it. "But e-mailing me every day or two, saying, 'Hey, did you listen to it yet?' is a bad idea," he says. "One thing that doesn't work is pestering."

And keep your press kits brief. "If you're sending something in the mail, it has to be really concise: one page with something about the band, the music and contact info," Webman says, adding that an industry referral doesn't hurt either.

## HIRE A GOOD PUBLICIST

Not only will a well-connected publicist help generate press coverage for upcoming shows, but a glowing review in an influential publication has been known to fuel bidding wars for an act among booking agents.

"It can be as little as a glowing Pitchfork review that starts the process," Viccelli says. "Sometimes we'll accelerate the rate at which we debate and converse about an artist, because if we don't, another agent will have them locked up in a week."

Heavy press leads to higher turnouts at concerts, which is ultimately what an agent looks for in a potential client, Windish says. "If there is a publicist, there's a lot better chance of that kind of stuff happening."

## MAKE FRIENDS ON THE ROAD

You never know when a band you've previously shared the bill with will hit it big. Therefore, it's best to keep good ties with other touring acts.

About two years ago, former Ground Control Touring client the Yeah Yeah Yeahs tipped the Brooklyn-based boutique agency off to opening act Grand Ole Opry. Ground Control agent Andrew Colvin says the Yeah Yeah Yeahs called the band "amazing" and suggested checking them out. "So we did and ended up signing them."

Viccelli adds that securing a support slot on a Billions client's tour is "almost a referral from that client."

## >>> KARAOKE CABS SET TO INVADE CITIES

Starting in November, consumer electronics brand Memorex will outfit cabs in San Francisco and Chicago with karaoke systems and encourage riders to sing in exchange for a free trip. It's part of an advertising campaign by Colorado-based ad agency TDA Advertising & Design to promote Memorex's SingStand, a full-sized microphone, stand and speakers that allow users to sing along with music.

## >>> WAL-MART RELAUNCHES DIGITAL MUSIC STORE

Wal-Mart has relaunched its struggling digital music store, which will feature digital rights management-free music at lower prices than what iTunes charges for songs. The standard per-track price is 94 cents, but the store includes a variable pricing model that offers the top 25 most popular tracks for 74 cents each. The online service also integrates several new social networking features, allowing users to display their purchased albums on their Facebook or MySpace pages.

## >>> ZAC TO ATLANTIC

Atlanta-based country act Zac Brown Band has signed with Atlantic. The group's album, "The Foundation," will be released Nov. 18 on Atlantic/Home Grown/Big Picture. The first single, "Chicken Fried," is No. 6 on Billboard's Hot Country Songs chart and No. 36 on the Billboard Hot 100. It has sold 161,000 digital downloads. The song also appeared on the group's 2004 album, "Home Grown."

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, Ann Donahue, Kamau High, Ken Tucker and Ray Waddell.

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# Motown Singer Levi Stubbs, 72

Four Tops lead singer Levi Stubbs Jr., one of the most powerful voices in Motown's storied history, died Oct. 17 at his home in Detroit after a long series of illnesses—including cancer and a stroke—that forced him to stop performing in 2000. He was 72.

Stubbs' death leaves Abdul "Duke" Fakir as the Tops' only living member from the original quartet, which formed in 1954 as the Four Aims and signed with Motown nine years later. Laurence Payton died in 1997, and Renaldo "Obie" Benson died in 2005. Fakir continues to lead a version of the Tops that includes Payton's son Roquel, former Temptations member Theo Peoples and Motown veteran Ronnie McNeir.



THE FOUR TOPS in 1964; clockwise, from top left: ABDUL 'DUKE' FAKIR, LAURENCE PAYTON, RENALDO 'OBIE' BENSON and LEVI STUBBS.

Peoples and Motown veteran Ronnie McNeir.

"He could do anything with his voice," Fakir says. "He could take you anywhere with it. He could take you to a love scene. He could take you dancing. He could take a great old standard and make you feel like you're right there in that song."

Stubbs—born Levi Stubbs in Detroit—gave voice to such enduring hits as "Baby I Need Your Loving," "I Can't Help Myself (Sugar Pie, Honey Bunch)," "Reach Out I'll Be There" and "Bernadette." The Tops have sold more than 50 million records and racked up 45 chart hits for the Motown, ABC Dunhill, Arista and Casablanca labels. The group was inducted into the Rock and Roll Hall of Fame in 1990.

Stubbs also provided the voice of Audrey II, the man-eating plant in the film version of the musical "Little Shop of Horrors" in 1986 and of Mother Brain in the 1989 animated TV series "Captain N: The Game Master." His last appearance with the group was at the Four Tops' 50th Anniversary Concert July 28, 2004, at Detroit's Opera House. Stubbs is survived by Clineice, his wife of 48 years, and five children.

—Gary Graff

## DEATHS

**Amos Heilicher**, 90, pioneering independent distributor who founded the Musicland chain, died Oct. 12 of pneumonia at University of Minnesota Hospitals Fairview.

Heilicher got his start in the music business in his late teens as a jukebox service distributor in Minneapolis and before long moved into the independent distribution business.

After his brother Dan left the armed services at the end of World War II, he joined Amos in the music business. By 1947, they had landed the Mercury Records account and shortly after were selling that label, Columbia and other indie imprints in the Dakotas, Iowa, Nebraska, Minnesota and the upper peninsula of Michigan.

In 1954, Amos started the label Soma, which would have hits from the Fendermen ("Mule Skinner Blues") and the Trashmen ("Surfin' Bird"). In 1955, the Heilichers started the Musicland chain and merged it with Pickwick International in 1960, and along the way they acquired a record pressing plant and studio called Kaybank.

The Heilichers headed up the Pickwick retail, wholesale, rack-

jobber and label operation, which led Amos to be cited as one of the most powerful people in the music industry in a 1970 Esquire story. Pickwick and Musicland were sold to Hartz Mountain in 1977, which in turn sold them to American Can. After leaving the music industry Amos remained an active businessman, concentrating on real estate, equipment leasing and the coin-operated machine business.

Amos is survived by his daughter, Lisa, and son, Ira. Dan died in 2005. —Ed Christman

**Harold (Hal) Sanford Kant**, 77, longtime Grateful Dead lawyer, died Oct. 19 after battling pancreatic cancer.

For more than 35 years, Kant balanced the seeming contradiction of serving as the principal lawyer/general counsel for the quintessential San Francisco rock band, even though he was a politically conservative registered Republican from New York.

Kant created and oversaw the various corporations that managed the Dead's business interests. His guiding hand is credited with preserving the band's legacy and its intellectual property, including owner-

ship of studio masters and publishing rights, a rare feat in the early days of rock'n'roll. Kant's influence was such that Jerry Garcia and the band emblazoned his Grateful Dead business cards with the title "Czar."

Born July 29, 1931, in the New York borough of Queens, Kant grew up in the Bronx. He earned his undergraduate degree at the University of Washington and a master's degree in psychology from Pennsylvania State University before graduating with honors from Harvard University Law School. After law school, he clerked for Judge William Orr of the U.S. Court of Appeals for the Ninth Circuit in San Francisco.

Kant married Sheila MacLurg in 1955, with whom he had sons Garth, Anthony and Jonas. After Kant and MacLurg divorced in 1976, he married Margaret H. Jesse later that year.

Kant is survived by Jesse, his three sons, his sisters Charlotte Silverman and Thelma Sameth, his stepchildren Cameron Cassidy Sloane and Sean Cassidy, and six grandchildren. Donations in his honor may be made to the Tower Cancer Research Foundation in Los Angeles. —EC

## 6 QUESTIONS

with LINDA COHEN  
by KATIE HASTY

Film director Peter Sollett says he chose Linda Cohen as music supervisor of his movie "Nick & Norah's Infinite Playlist" because "Linda can make a playlist for everyone."

Indeed, she has. Cohen placed jazz tunes behind the curmudgeonly musings of Harvey Pekar in "American Splendor," chose Radiohead's Jonny Greenwood to compose the score for "There Will Be Blood," assembled a smorgasbord of mid-'90s rock acts for the Kurt Cobain documentary "About a Son" and recruited talent like Emmylou Harris and Willie Nelson to interpret Jesse Harris songs in "The Hottest State."

So far, Cohen has worked on the soundtracks to more than five dozen movies. With the recent box-office success of "Nick & Norah's Infinite Playlist" (released Oct. 3) plus a spate of more music-centric efforts ahead (look for "Bandstand" in 2009), Cohen's love of music and talent for matching songs to scenes show no sign of stagnation.

### 1 How did you get into this job?

Long ago, I worked in film development as a reader. But I also loved seeing bands. I started producing a music video for one band that I ended up managing and thought, "Well, this is one way to marry my interests." I got the opportunity to move to New York, where a friend was working on the movie "Chutney Popcorn." So I pooled my knowledge about publishing and licensing and had a go of it. The film ended up getting a lot bigger, and then I started having these indie projects come my way.

### 2 Is it necessary to have a background in filmmaking to do what you do?

Not at all. You need love, passion and knowledge of music. It's just helpful to know what happens before the start of filming, what happens to the script during and what happens to your budget and time toward the end. That's why I think choosing songs for commercials is really different too—I hear it's pretty painstaking because all of [the] time and budget are at their most extreme. What could be similar is that part of my job is to never fall too much in love with a song

or an artist until it's a done deal. It happens in every film, where at the end of the day, you have to find something else that works in the place of something you thought would be no problem.

### 3 Do you do a lot of research for each film you work on?

That's the real fun of this job. I never professed to know everything in music, just some things. So take, for instance, "Amelia" [set for release in 2009], where the bulk of your soundtrack is popular songs from 1927 to 1937. I did a movie on the boxer Joe Lewis, set in the 1930s. "Evening" was interesting music from the '50s. "About a Son" had no Nirvana in it, so we made careful selections of songs and bands that influenced [Cobain].

### 4 How was the soundtrack to "Nick & Norah" a different project for you?

It was a dream project really, because I could put so much in there. It started out with only 15 songs in the script, but we ended up putting 36 in. We wanted to be authentic, to have cool, hip New York bands that are hot at this particular moment in time. We got new songs out of artists like Vampire Weekend, and we got to in-

troduce new music that's not known in the mainstream to the mainstream.

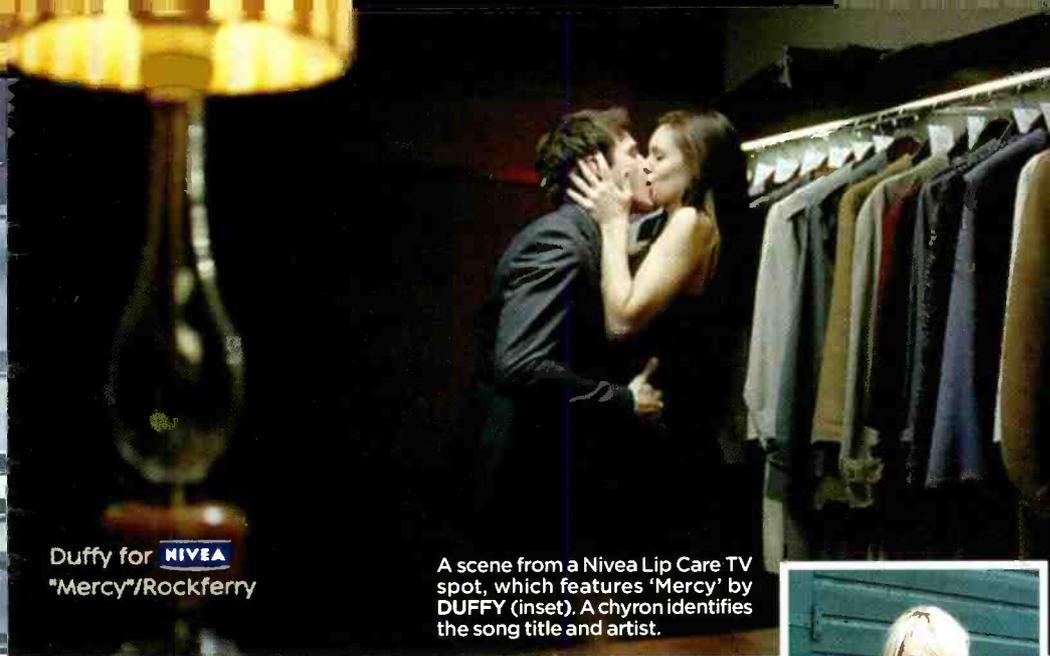
### 5 For "There Will Be Blood," you commissioned Jonny Greenwood to compose the Academy Award-winning score. How did that happen?

[Director] Paul Thomas Anderson already had Jonny in mind and once Jonny was on, it was a great experience. There was already such an acute vision for sound in the film, so I was just running back and forth between the two, overseeing it all, setting up the recording studio and the budget and helping to produce that vision. That's a big part of the job. You're the producer in a lot of ways.

### 6 Do you also serve in an A&R role?

I see myself in that A&R capacity in that I'm introducing and exposing audiences to music they might be into. For "Nick & Norah," certainly, I'm very obviously presenting a time and place and soundtrack directly to a mass public. It's different from a label because there's bands in that movie major labels would never take a chance on—there's so much money at stake. The movie acts, then, as the discovery tool. ...





Duffy for NIVEA  
"Mercy"/Rockferry

A scene from a Nivea Lip Care TV spot, which features 'Mercy' by DUFFY (inset). A chyron identifies the song title and artist.



# Searching For A Sound

Nivea Defines Brand Image With Island Def Jam

Nivea is sounding a lot like a sultry R&B singer these days, thanks to several advertising campaigns that use music by Island Def Jam (IDJ) artists.

And if a maker of skin and beauty care products is willing to experiment, there are probably many other brands that would be receptive to a similar arrangement.

Skin care commercials focus on the flawless complexion of the person featured in the spot. Any music heard is rarely identified, as is the case with the majority of ads seen on TV. By using only IDJ music in the vast majority of its ads, Nivea differentiates itself from its competitors, such as Clinique and L'Oréal, which don't rely on a single source of music to create a unified sound.

For the past year and a half, Nivea has put music from new and established artists on the IDJ roster in its spots. Each of the songs is identified with a chyron and the artists are often used in marketing and promotional events for Nivea.

"We understand that unless you have the artist in a spot, you need to have some sort of identifier for people," IDJ strategic marketing VP Jeff Straughn says. "The exploratory game is cool on some level, but it doesn't have nearly the impact of identifying the artist and song."

Straughn and Nicolas Maurer, marketing VP for Nivea parent Beiersdorf AG, decided to strike up a partnership after attending a Kanye West concert together last year in Las Vegas. Nivea and IDJ describe their relationship as a casual one, noting that they don't have a contract stipulating how many songs Nivea will use in its ads. For IDJ, the informal arrangement gives it several ways of promoting artists in national commercials that run on network and cable TV, without having to dip into its promotional budget.

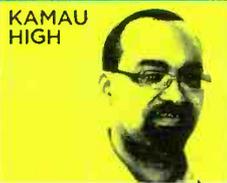
Artists who have benefited from the exposure include Duffy, Chrisette Michele and Janet Jackson, whose music has been featured in more than just TV ads. Michele performed a brief Nivea-sponsored set in February in New York's Times Square, and Duffy

was seen applying Nivea lip gloss in a brief videoclip that CBS showed before its broadcast of her performance at Conde Nast's Fashion Rocks event during New York's Fashion Week in September.

Beiersdorf and IDJ are planning more collaborations in the coming year but remain coy about which artists will be involved. "Beyond TV, there are going to be some pretty big events that artists would have involvement in," Straughn says. "There probably could be some retail applications that come out."

## With The Brand

KAMAU HIGH



One reason for continuing to work together is that the ads, which are created by ad agency Omnicom's TBWA\Chiat\Day New York office, appear to be helping sales. At the end of July, before the recent financial market meltdown, Beiersdorf executive board member Markus Pinger told reporters that the company expected Nivea's U.S. revenue to grow 12%-18% in 2008, thanks to the impact of its recent ad campaigns.

The United States is a test market for Nivea's integration of music into its ad campaigns. Maurer says Beiersdorf will apply its strategy of using a single label for its advertising music to the other territories it operates in, noting that it is open to working with other labels besides IDJ.

"We are not in the music business, and Def Jam is not in the cosmetics business," Maurer says. "But because we are positioning the Nivea brand all over the world with a strong tie to emotion and because music is emotional, it is the perfect fit."

The value of having an artist's new music heard in a TV ad gives IDJ's promotional teams added leverage when they push that artist's music to radio, Straughn says.

"That's a story they can then take to radio partners to show that there's momentum behind the artist," he says. "As [IDJ chairman] L.A. Reid likes to say, 'If we don't raise the bar, there won't be a bar to raise.'"

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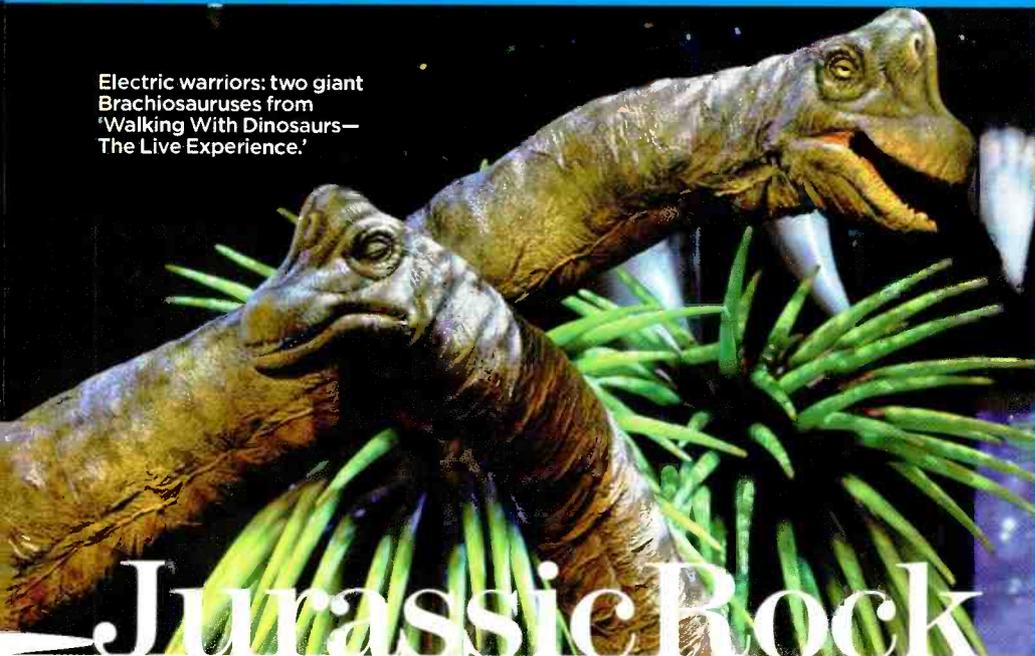
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Electric warriors: two giant Brachiosauruses from "Walking With Dinosaurs—The Live Experience."



## 'Walking With Dinosaurs' Takes Creative Content Award

Well-conceived live entertainment other than concerts and sports is hard to find, particularly the kind that can fill an arena.

That might explain why dinosaurs are among the biggest names in touring during the past two years.

That's dinosaurs as in Ankylosaurus, Stegosaurus, Allosaurus, Brachiosaurus and, of course, Tyrannosaurus Rex.

They've been—quite literally—rocking audiences in "Walking With Dinosaurs—The Live Experience."

The show is a highly creative production in look, sound, feel and presentation. And with \$40 million in grosses and more than 821,000 tickets sold since the show first hit North America last year, according to Billboard Boxscore, it's also clear the public still digs dinos. It is for this creativity and box-office muscle that "Walking With Dinosaurs" will receive the Creative Content Award at the 2008 Billboard Touring Conference Nov. 20 in New York.

This award goes to a first-time touring production that provides entertainment that is unique and commercially viable. The only previous winner of the Creative Content Award was Cirque du Soleil's "Delirium" in 2006, produced by Cirque and Live Nation.

After "Walking With Dinosaurs" played 10 sold-out weeks in Australia in early 2007, veteran U2 and Rolling Stones production guru Jake Berry was hired as the production director of the North American tour, which has drawn kudos from arena managers since it began.

"We sold every single ticket for every single show," Spokane (Wash.) Arena executive director Kevin Twohig says. "It is a spectacular event with spectacular demand."

Based on the BBC documentary series that first aired in 1999 in the United Kingdom and subsequently came to North America through the Discovery Channel, the tour is produced by Bruce MacTaggart of Immersion Edutainment with ArenaNetwork. The massive, Stones-esque production involves 27 53-foot tractor-trailers and 65 crew members, including lighting technicians, engineers, puppeteers, actors, sound people and carpenters. The dinosaurs themselves are technical wonders, the largest of

them maneuvered by high-tech puppeteers and hidden "drivers" so that they not only walk among patrons, but react to their screams with a fierce stare and a thunderous roar. There are 15 dinosaurs in all with 10 species represented, including a mother and daughter T-Rex.

The show is theatrical in its presentation, with lighting from John Raymond. The set designer is Peter England, known for ballets and operas. Berry calls "Walking With Dinosaurs" "Broadrock," entertainment he considers a mix of the theatrical aesthetics of Broadway and the excitement of rock'n'roll.

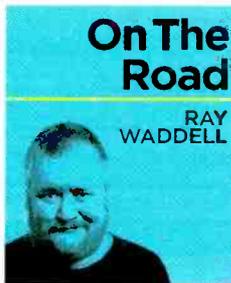
ArenaNetwork is a consortium of venues with the purpose of helping arenas and arena theaters bring in more quality content. ArenaNetwork president Brad Parsons says this show works because of its "wow" factor. "If you don't have some kind of 'wow' factor, you've got a problem, because that's the way you sustain an audience," he says. "They've done a very good job at doing that and also in being educational."

Still, marketing such a unique tour is not without its challenges. "If you talked to any one of our marketing departments in the venues, they would tell you it's an extraordinary work project—but it's a good work project," Parsons says. "It was well-received by the schools and by the community and in the end it was a happy ending, but this is not a

show where you can just put it on sale and sell lots of tickets and be happy. Frankly, I think it's harder than anything I've ever worked on, and I've been doing this for 32 years."

Hard, maybe, but the market is broad and the appeal enduring. Once kids outgrow Barney the Dinosaur, they're pretty much fair game for these fiercer-looking dinos for the rest of their lives, as Madison Square Garden marketing VP Liana Farnham discovered.

"I came onboard at MSG just as our team was launching a unique press event with the baby T-Rex and one of the raptors outside the Garden—truly a spectacle," she says. "As a member of our target demographic—mom of a 5-year-old—I felt this was the perfect opportunity to help leverage all of our assets for such a unique attraction. And as marketers, we learned the audience for ["Walking With Dinosaurs"] was all ages, and that the magic of dinosaurs will never be extinct."



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# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$11,106,227 \$249.50/\$85	<b>SAN FRANCISCO'S OUTSIDE LANDS MUSIC AND ARTS FESTIVAL</b> Golden Gate Park, San Francisco, Aug. 22-24	130,070 180,000 three days	Another Planet Entertainment
2	\$3,613,343 (\$2,462,378) \$44.02/\$33.02	<b>MILK INC.</b> Sportpaleis, Antwerp, Belgium, Sept. 26-27, Oct. 3, 10, 17-18	94,085 94,645 six shows	PSE Belgium
3	\$2,382,678 \$250.50/\$65.50	<b>LUIS MIGUEL</b> Nokia Theatre L.A. Live, Los Angeles, Sept. 26-28	19,153 three sellouts	Goldenvoice/AEG Live
4	\$1,942,320 (\$2,807,795 Australian) \$137.66/\$68.48	<b>STEVIE WONDER</b> Acer Arena, Sydney, Oct. 22-23	19,889 23,604 two shows	Live Nation, Dainty Consolidated Entertainment
5	\$1,673,620 \$65	<b>DAVE MATTHEWS BAND, SHARON JONES &amp; THE DAP-KINGS</b> Hearst Greek Theatre, Berkeley, Calif., Sept. 5-7	25,500 three sellouts	Another Planet Entertainment
6	\$1,088,820 \$150/\$55	<b>MARCO ANTONIO SOLÍS</b> Nokia Theatre L.A. Live, Los Angeles, Oct. 17-18	11,866 two sellouts	Goldenvoice/AEG Live, Villarom
7	\$1,077,265 \$130/\$70	<b>SANTANA, SALVADOR SANTANA BAND</b> Nokia Theatre L.A. Live, Los Angeles, Oct. 2-3	11,515 13,160 two shows	Goldenvoice/AEG Live
8	\$1,042,480 \$65/\$49.75	<b>RASCAL FLATTS, TAYLOR SWIFT</b> Xcel Energy Center, St. Paul, Oct. 10	16,235 sellout	Live Nation
9	\$1,039,537 (\$751,708) \$69.15/\$49.78	<b>COLDPLAY</b> Sportpaleis, Antwerp, Belgium, Oct. 4	16,774 sellout	Live Nation
10	\$1,018,028 (\$698,169) \$100.61/\$56.87	<b>QUEEN + PAUL RODGERS</b> Sportpaleis, Antwerp, Belgium, Sept. 23	13,043 15,719	Aja Concerts
11	\$997,895 \$110/\$90/\$65/ \$55	<b>JOURNEY, HEART, CHEAP TRICK</b> Greek Theatre, Los Angeles, Sept. 28, 30	10,522 two sellouts	Nederlander Concerts
12	\$983,818 \$70/\$49.75	<b>RASCAL FLATTS, TAYLOR SWIFT</b> Qwest Center, Omaha, Neb., Oct. 11	14,069 sellout	Live Nation
13	\$959,800 (\$664,281) \$65.02/\$56.35	<b>BRYAN ADAMS</b> Sportpaleis, Antwerp, Belgium, Sept. 30	15,204 15,827	Live Nation
14	\$846,147 \$72/\$55	<b>RASCAL FLATTS, TAYLOR SWIFT</b> Thompson-Boling Arena, Knoxville, Tenn., Oct. 24	11,951 sellout	Live Nation
15	\$760,297 \$72.50/\$52.25	<b>RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBBLEY</b> Sommet Center, Nashville, Oct. 17	11,287 sellout	Live Nation
16	\$673,145 \$70/\$48	<b>RASCAL FLATTS, TAYLOR SWIFT</b> Colonial Life Arena, Columbia, S.C., Oct. 23	11,495 sellout	Live Nation
17	\$660,198 (\$1,053,708 Australian) \$171.97/\$61.91	<b>EROS RAMAZZOTTI, JOE AVATI</b> Acer Arena, Sydney, Oct. 25	7,156 8,898	Andrew McManus Presents
18	\$656,395 \$95/\$45	<b>LUIS MIGUEL</b> El Paso County Coliseum, El Paso, Texas, Oct. 4-5	9,393 two sellouts	Live Nation, Stardate Concerts, in-house
19	\$629,598 \$131/\$81/\$61/\$31	<b>JOURNEY, CHEAP TRICK</b> Cricket Wireless Pavilion, Phoenix, Oct. 3	12,792 13,156	Live Nation
20	\$609,387 \$335.51/\$17	<b>ENRIQUE IGLESIAS, AVENTURA</b> Izod Center, East Rutherford, N.J., Oct. 5	8,593 10,411	Live Nation, Latin Entertainment
21	\$564,473 \$155/\$59.50	<b>KISS, ZO2</b> Harveys Outdoor Arena, Lake Tahoe, Nev., Aug. 30	5,715 sellout	Another Planet Entertainment
22	\$543,311 \$49.50/\$35.50	<b>KATHY GRIFFIN</b> Orpheum Theatre, Minneapolis, Oct. 3, 5-7	11,577 12,768 five shows	Hennepin Theatre Trust
23	\$537,265 \$70/\$55	<b>RASCAL FLATTS, TAYLOR SWIFT</b> Resch Center, Green Bay, Wis., Oct. 9	7,533 sellout	Live Nation
24	\$515,657 \$91.94/\$75.50/ \$71.94/\$55.50	<b>METALLICA, DOWN, THE SWORD</b> Wells Fargo Arena, Des Moines, Iowa, Oct. 26	8,380 sellout	Jam Productions
25	\$506,269 \$68.50/\$39.50	<b>AMERICAN IDOLS LIVE</b> Arena at Harbor Yard, Bridgeport, Conn., Sept. 6	8,184 sellout	AEG Live
26	\$506,073 (\$6,762,970 pesos) \$82.31/\$11.22	<b>JUANES</b> Auditorio Nacional, Mexico City, Oct. 23-24	18,103 19,004 two shows	CIE
27	\$505,908 \$79.50/\$49.50	<b>MICHAEL BUBLÉ, NATURALLY 7</b> RBC Center, Raleigh, N.C., Oct. 3	7,206 sellout	Beaver Productions
28	\$502,361 \$128/\$58	<b>ENRIQUE IGLESIAS, AVENTURA</b> Patriot Center, Fairfax, Va., Oct. 3	7,524 8,244	Live Nation, Latin Entertainment, Cardenas Marketing Network
29	\$499,674 \$85/\$49.50	<b>MICHAEL BUBLÉ</b> Convention Center, Fort Worth, Texas, Oct. 11	6,750 7,200	Beaver Productions
30	\$492,883 \$125.50/\$49.50	<b>ALAN JACKSON, LEE ANN WOMACK</b> Harveys Outdoor Arena, Lake Tahoe, Nev., Aug. 15	5,084 5,500	Another Planet Entertainment
31	\$491,433 (\$341,793) \$57.51	<b>TIËSTO</b> Sportpaleis, Antwerp, Belgium, Sept. 19	7,713 7,750	Darcon
32	\$483,430 \$70/\$50	<b>BRAD PAISLEY, JEWEL, CHUCK WICKS</b> Mohegan Sun Arena, Uncasville, Conn., Sept. 26	7,411 sellout	Live Nation
33	\$482,508 \$125.50/\$39.50	<b>STEELY DAN, JOE DEFRANCESCO</b> Hearst Greek Theatre, Berkeley, Calif., July 26	6,568 sellout	Another Planet Entertainment
34	\$479,889 \$54.25/\$25	<b>BRAD PAISLEY, JEWEL, CHUCK WICKS</b> Cruzan Amphitheatre, West Palm Beach, Fla., Sept. 20	14,903 19,188	Live Nation
35	\$476,959 \$68.50/\$39.50	<b>AMERICAN IDOLS LIVE</b> Wachovia Arena, Wilkes-Barre, Pa., Sept. 8	7,722 8,587	AEG Live

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JOAN MARCUS

Auditorio Nacional

# Populist Appeal

Mexico's Auditorio Nacional Thrives In Its Sixth Decade

There's often a line between high art and mass appeal. But Mexico City's Auditorio Nacional straddles both sides of the fence.

Its capacity to do so—to let the most popular acts successfully coexist with the most elite under a single roof—has been key in making Auditorio Nacional one of the most consistently successful venues of its size in the world.

In 2007, Auditorio won Billboard's touring award for top venue (with capacities of 10,000 seats or less). It had 270 shows with an attendance of 1.8 million in 2007 and was occupied for 309 days of the year, according to Billboard Boxscore.

The venue celebrated its annual Lunas del Auditorio awards Oct. 29, honoring winners in 19 categories ranging from pop and grupero music to ballet, jazz and blues. The awards are given to artists who have performed the best live shows during the past year in more than 100 sites in Mexico. The winners are determined by a group of 300 music industry figures and by the public, underscoring Auditorio's vision of the audience as a discerning entity.

"It's gone from being a venue for live shows to becoming a center for art and culture because it is very aware of the population's needs," CEO **Maria Cristina**



**Garcia Cepeda** says. "It's a pluralistic, inclusive venue. We have no quotas to fill."

The 10,000-seat Auditorio was founded in 1952 and underwent a massive renovation in 2001. An impressive, contemporary structure that sits in the middle of Mexico City, it features a vast, 70,000-square-foot lobby that accommodates rotating art and photo exhibits, movies and other events.

Although the Mexican government owns Auditorio, it doesn't fund the building's operations, so it must make money on every show, Garcia Cepeda says.

"We rent the facilities to promoters, we charge a percentage over the gross ticket revenue, and we also charge for the service we provide different productions, like sound," she says. "Not only are we profitable, but we give some of those profits back to the government by contributing to festivals and events."

Auditorio does take money from corporate sponsors that display signs and banners in its lobby, but it doesn't have any plans to sign a naming-rights deal.

"It would lose its national character," Garcia Cepeda says. "This is the National Auditorium. We are very proud of our name."

Shows range from **Bob Dylan, New Kids on the Block** and the Bolshoi Ballet to **Luis Miguel, Alejandro Fernandez** and **El Tri**, with roughly half of the acts coming from Mexico.

Smaller acts can use a new 500-seat venue adjacent to Auditorio called the Lunario. In addition, Auditorio works mostly with promoters instead of booking acts directly. This protects the facility economically as it gets a rental fee as opposed to assuming the risk alone.

The trick, of course, is attracting audiences to all kinds of shows.

Auditorio demystifies high culture by making it accessible, mounting free events in its cavernous lobby and pricing the most expensive seat so it never costs more than five times as much as the cheapest one.

"We believe we fill a social mission because different social classes and ideologies share the same space and time," Garcia Cepeda says. "People of all economic means can go to the same show. And every show has the same production quality."

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## Latin Notas

LEILA COBO



## EN BREVE

COMPOSER/PRODUCER SILVA DIES

Composer, producer and marketing and promotion veteran Luis Silva, one of the most enduring—and endearing—names in Latin music, died of a heart attack Oct. 22 in Texas. Silva, 65, was an active and tireless advocate for Latin music, able to tackle the promotion of Tejano, pop and regional Mexican acts with equal passion and results. He also was a successful songwriter who was inducted into ASCAP's Premios A La Musica Latina Hall of Fame in 2007 and has 177 songs registered with the society. Silva's music was recorded by a broad range of acts, many hailing from Texas. Silva spoke Oct. 7 at Billboard's Regional Mexican Music Summit, where he served on a panel on online marketing. He was the longtime marketing director at indie powerhouse Freddie Records before leaving to start his own independent marketing and promotion firm, One Man Show, in 2004. Undaunted by the changes in the marketplace, Silva remained a staunch optimist who evolved with the times. "I am deeply saddened by the loss of a true and loyal friend," entertainment attorney Anthony Lopez says. "Luis has left footprints that will last forever through his songs."

—Leila Cobo

YANKEE BOWS COLOGNE

Reggaeton star Daddy Yankee is launching his own cologne, DY, which will be distributed exclusively in Macy's stores beginning this month. DY, which was developed by Givaudan Fragrances, is being marketed and distributed via an agreement with Falic Fashion Group, which in turn is owned by Duty Free Americas, owner and operator of more than 100 duty-free stores in airports and at border crossings. DY's launch will be supported by a multimedia ad campaign that includes billboards, print media and TV, as well as billing on the giant Panasonic screen in New York's Times Square. —LC

# OUT IN THE STREET

Latin Grammy Parties Gain Traction With Sponsors, Artists

Since their start in 2003 as a series of South Florida gatherings, the annual Latin Grammy Street Parties have become a magnet for fans, sponsors and high-profile talent alike.

Combined attendance was expected to reach an estimated 120,000-150,000 this year, up from 40,000-50,000 in the event's inaugural year, according to the Latin Recording Academy and Eventus, which organize the events.

This year's street parties were held on successive Sundays from late September through late October in Los Angeles; Dallas; Chicago; Union City, N.J.; and Hialeah, Fla. The events were sponsored by McDonald's, Sears, Verizon Wireless, State Farm Insurance and Gibson Musical Instruments.

Since taking the parties national in 2004, "we've probably had about 100% sponsorship growth," Eventus CEO Nelson Albareda says, adding that in-kind services such as media partnerships and Gibson tour buses have also added value. However, as the events have grown, "we've also had about 100% ex-

Fans take in a performance at the Latin Grammy Street Party Oct. 5 at Chicago's Plaza Garibaldi.



pense growth," Albareda says.

Like the Latin Grammys telecast, the parties have benefited greatly from exposure on media partner Univision. Local Univision radio and TV spots, in addition to online coverage and e-mail blasts from Univision.com, have helped get the word out. "Univision is our promotional [partner] as well as sales partner, so we jointly prospect sponsors," Albareda says.

Also important are media partnerships with the main Spanish-language publications in each market, as well as street teams that blanket restaurants and community centers with fliers leading up to the event.

Although the parties feature many local and developing artists, Don

Omar, K-Paz de la Sierra and Gilberto Santa Rosa—already top acts in each of their genres—all played the parties this year, not because they're lucrative gigs, but because of the heavy media exposure.

That's a big change from the parties' first year, when organizers had to persuade performers to take a chance on an untested event, Latin Recording Academy president Gabriel Abaroa says. Yet he adds that even those early parties drew the support of salsa stars Willy Chirino and Willie Colon. When the parties started to take off, "labels and artists began to pitch," Abaroa says. If a nominee is invited to perform, all nominees in his and her category are invited so as not to affect the voting process.

"These key markets are now established," Albareda says. "As sponsorship grows, we'll continue to roll it out in other markets."

—Ayala Ben-Yehuda

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DIGITAL BY ANTONY BRUNO

## Apping The Future

Open Mobile Platforms Show The Way Forward

A billion.

That's the number of cellular phones sold worldwide annually, according to the Gartner Group. And the opportunity to reach this massive audience is what convinced the music industry that mobile would be the digital platform of the future.

Only it turns out that it's not about reaching the most phones, but the right ones. Rather than trying to target all mobile handsets, or even all of those connected to the Internet, the music industry would be better off focusing on the phones that matter most—open handsets that let developers make the programs they want to make and users play with the programs they want to use.

Take the iPhone. When Apple introduced the device, it also offered developers tools designed to help them create applications for it. After meeting Apple's approval, the resulting programs were then added to iTunes' App Store, where users could download them. During an Oct. 21 conference call to discuss its fourth-quarter earnings, Apple disclosed that iPhone users had downloaded more than 200 million applications from the store, both free and paid, since its July 11 launch.

The iPhone and the App Store represent a major departure from the traditional way of reaching mobile users, which was to court wireless operators with a new application, jump through hoops to prove

it meets their technical specifications, hammer out a revenue-sharing deal and then create dozens of versions of the same app for other devices running on other networks.

This old model resulted in a poorly organized mishmash of overpriced applications that receive little promotion, causing many digital music services to simply avoid the mobile market altogether. Meanwhile, those services that did dive into mobile found that consumers largely ignored them.

But the App Store heralded a new age of openness in the development and distribution of mobile applications. The new G1 phone from T-Mobile is powered by Google's open Android technology, which provides developers and customers a similar freedom of choice. BlackBerry creator Research In Motion plans to offer its own app storefront as well.

And the digital music industry is responding. In addition to the many music applications created for the iPhone, Amazon, MySpace, imeem and music ID service Shazam all have applications available for the G1. This is the first time Amazon and imeem have developed a mobile music solution.

"We were very reluctant to build anything in mobile because of how difficult the on-deck/off-deck conversation is," imeem founder/CEO Dalton Caldwell says, referring to the tension between carrier-based ("on-deck")



Phones like Apple's iPhone (left) and the new G1 from T-Mobile—which runs on Google's Android software—let developers and users customize their music applications.

and non-carrier-based ("off-deck") services. Android "makes it a lot easier and lowers the execution risk and the amount of capital needed."

Caldwell says developing and launching the G1 app took only a few months. Doing so under the traditional carrier model could have taken years.

But what's truly shocking is how the use of applications distributed through open platforms like the App Store dwarf that of similar apps created for other mobile operators despite targeting a significantly smaller audience.

Take Pandora. It has a version of its customizable Internet radio service available on 18 phones on the Sprint network and on another 16 with AT&T. But according to Pandora founder Tim Westergren, in just two days the iPhone version of the application surpassed the traffic generated in a year from those other phones combined. And while the Sprint and AT&T versions of Pandora had virtually no impact on the service's overall growth, the iPhone app doubled the number of new users it gets per day from 20,000 to 40,000 and makes up 10% of its streaming activity.

Clear Channel Radio had a similar experience. In March 2007, the company began airing live broadcasts over mobile phones through an agreement with mobile music provider mSpot, which has about 1 million paid sub-

scribers using 65 types of phones over four operators in the United States and Canada, including Sprint. While Clear Channel declined to provide specific figures from that deal, a source says traffic to date is not yet "meaningful" enough to notice.

Now consider its iPhone app, which provides access to the Internet streams of 10 local radio stations. In less than a month, more than 200,000 people downloaded the app, more than 25% of whom use it every day, leading to a 4%-6% increase in the total Internet streams of available stations.

Of course, iPhone apps are free, while the carrier-offered versions carry a monthly fee of between \$3 and \$9. They also benefit from the iPhone's slick interface, tech-savvy users and Wi-Fi connectivity.

But with 6.9 million iPhones sold worldwide, the addressable market for iPhone apps is less than 1% of the total number of mobile phones sold per year. The G1 will likely command even less. So given these results, the question is: What benefit is there in spending more time, money and frustration developing an application that can work on a billion phones but that no one uses when it is cheaper, easier and quicker to develop one for a few million that will generate immediate results?

### CLEAR AS DAY

Yes, it's another MP3 player... but first looks can be deceiving. The Freestyle Audio portable digital music player is a water-proof, shockproof device aimed at the "active" lifestyle crowd. But what's interesting about it is not its storage capacity, battery life or Bluetooth capabilities. Rather, it's the display. Conventional LED screens can be hard to read in direct sunlight and can fritz out completely if submerged in water. But the Freestyle features an "electronic ink" display based on Qualcomm's mirasol technology. It works by reflecting light in a manner that causes specific wavelengths to interfere with each other to create color—like how the flapping of a butterfly's wings makes them appear to shimmer. That's a fancy way of saying that the display is easy to read in virtually any outdoor setting. Information on pricing and availability hasn't been disclosed. —AB



## BITS & BRIEFS

### ONLINE DANCE-OFF

Social networking site Bebo, now owned by America Online, has partnered with DanceJam to add a dance-focused section to the site. Under the deal, DanceJam's social network will be incorporated into the broader Bebo site, allowing users to upload videos of themselves dancing. Other users can vote on the performances, and creators of the highest-rated videos will win free passes to DanceJam live events, potential dance jobs and dance lessons from DanceJam founder MC Hammer. The deal was made possible through Bebo's Open Application Platform, which provides services and developers a set of tools allowing them to create customized extensions to the Bebo community.

44% of consumer Internet traffic worldwide and 33.6% in North America. While most of that is piracy, legitimate P2P traffic is expected to grow 10 times faster than pirated traffic in the years ahead, the research firm says, as content owners embrace the technology as a distribution channel. Other findings show that music files are traded most, while video takes up the most bandwidth.

### MOBILE ITUNES STREAMING

Mobile media service provider Didiom has introduced a beta version of an application that can stream music from users' iTunes library to their mobile phone. It's also struck licensing deals with CD Baby, Naxos and others to let users sample and download full songs to phones running the application. Songs cost 89 cents if downloaded just to the phone and \$1.39 if dual-downloaded to a phone and PC. A number of album pricing options are also available.

### P2P SURGE

Peer-to-peer Internet traffic is expected to grow by close to 400% in the next five years, according to MultiMedia Intelligence, but that doesn't mean it's all piracy. Today, P2P activity makes up

## HOT RINGMASTERS™ NOV 8 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	12	#1	WHATEVER YOU LIKE
2	2	5	11 WKS TL	LIVE YOUR LIFE
3	3	15	T.I. FEATURING RIHANNA	PAPER PLANES
4	5	8	M.I.A.	SO WHAT
5	4	14	PINK	CAN'T BELIEVE IT
6	7	16	T-PAIN FEATURING LIL WAYNE	MRS. OFFICER
7	6	11	LIL WAYNE FEATURING BOBBY VALENTINO & KIDD KIDD	MY LIFE
8	10	4	THE GAME FEATURING LIL WAYNE	RIGHT NOW (NA NA NA)
9	8	3	AKON	LOVE STORY
10	12	11	TAYLOR SWIFT	I'M YOURS
11	9	4	JASON MRAZ	SWAGGA LIKE US
12	11	3	JAY-Z & T.I. FEATURING KANYE WEST & LIL WAYNE	LOVE LOCKDOWN
13	30	2	KANYE WEST	CHOPPED 'N' SKREWED
14	14	3	T-PAIN FEATURING LUDACRIS	WOMANIZER
15	15	6	BRITNEY SPEARS	LET IT ROCK
16	13	9	KEVIN RUDDOLF FEATURING LIL WAYNE	MISS INDEPENDENT
17	18	11	NE-YO	HALLOWEEN (MOVIE THEME)
18	16	7	JOHN CARPENTER	HOT N COLD
19	17	20	KATY PERRY	ADDICTED
20	19	22	SAVING ABEL	BARTENDER SONG

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

# Left Off The Dial?

## Indies Try To Turn Up Radio Airtime

Saying that commercial radio doesn't play a lot of independent music is about as shocking as saying the Earth is round.

So when an American Assn. of Independent Music/Future of Music Coalition survey of 61 indie labels recently found that they were reporting only limited success in getting their music on commercial radio, it wasn't exactly a surprise.

Despite settlements with the FCC in the wake of the Eliot Spitzer payola investigation and a voluntary agreement that leading radio companies signed last year with AAIM promising that their stations would dedicate programming time to independent artists, the labels reported that the airwaves remain closed.

Billboard checked these anecdotes against a random sampling of playlists monitored by Nielsen BDS during the week of Oct. 16-23, looking at three stations each from the triple A, alternative, rock, dance, top 40, urban and country formats in a number of markets. While our sample was neither comprehensive nor scientific, what we found seemed to back up the experiences reported by AAIM's membership. No format spun more than a handful of indie tracks, although triple A and alternative appeared more amenable to spinning indies

stations pale in comparison with those of terrestrial stations. And it's not as though the major radio companies really have to follow through. The voluntary agreement is little more than a gentleman's agreement, without any penalties imposed for stations and owners who don't comply.

And the terms of that agreement are laughably vague: CBS, Citadel, Clear Channel and Entercom agreed to collectively air 4,200 hours of programming between 6 a.m. and midnight, which feature "the recordings of local, regional and unsigned artists affiliated with independent labels." There wasn't a deadline, nor any kind of clarification

of how the songs aired would be spread across formats. It's also worth noting that stations often relegate unsigned local and indie artists to specialty shows that typically air during nonprime listening hours.

Still, Future of Music Coalition policy director Michael Bracy says the agreement was a good first step, even if it was just a baby step. "The voluntary agreement defined the problem, which was important," he says.

Bracy is keen to push for stronger rules and enforcement next year. He acknowledges that some of the coalition's plans will depend on who wins the White House in November. He is also quick to point out that Republican presidential candidate John McCain was one of the first vocal opponents of Clear Channel's market power and has been a longtime champion of expanding community radio.

"Regardless of who wins, the first thing we need to do is engage the head of the FCC," Bracy says. "There are four major issues that we need to engage him or her on: holding the line on consolidation, expanding community radio, combating structural payola and making sure advances in HD radio benefit everyone."

Other issues on the coalition's agenda include establishing tax credits for radio stations that are sold to minority owners to encourage diversity and finally passing a bill that would lift the ban on 100-watt radio licenses in some cities.

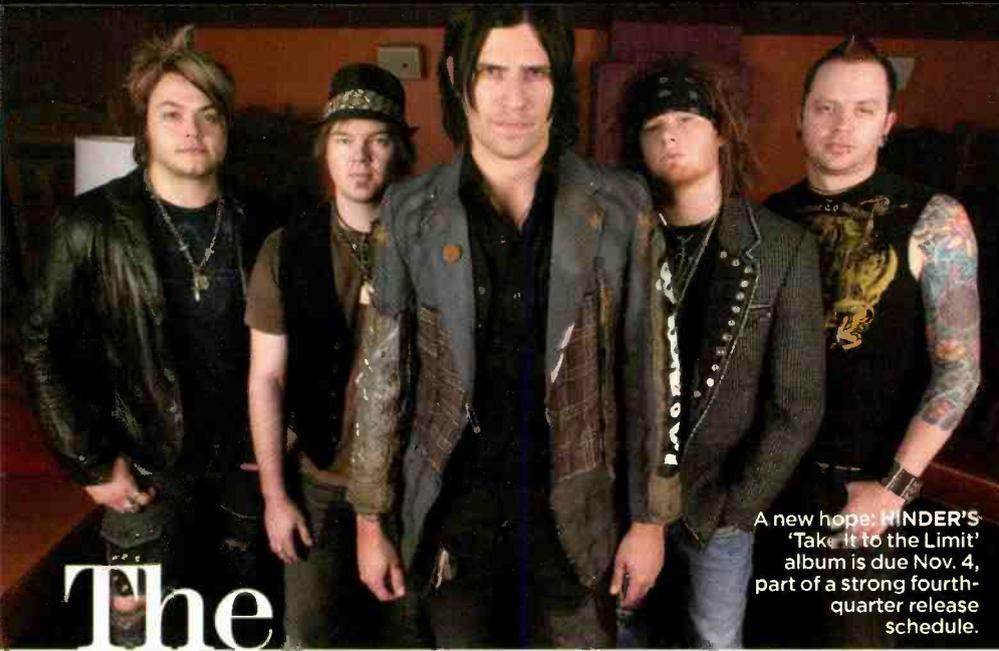
Bracy also says efforts to get more indie music on the radio should look to

local-content rules found in some countries as a potential model. For instance, the Canadian Radio-television and Telecommunications Commission requires that 35% of airplay be devoted to Canadian music.

"But beyond any laws, we want radio to heal itself," he continues. "I can guess at the reasons commercial stations don't want to play indie music, but I think we can help them see it is in their best interest to do so. Many of these stations are losing market share, and engaging their local communities could very well help them regain it."

### The Indies

CORTNEY HARDING



A new hope: HINDER'S 'Take It to the Limit' album is due Nov. 4, part of a strong fourth-quarter release schedule.

# The Downward Spiral

## Sales Trends Bleak Despite Strong Holiday Release Schedule

As album sales continue to tumble, the U.S. industry might soon blow past some unhappy milestones.

What do I mean by that? In 2006, total weekly album sales were mostly in the 9 million-unit range, while in 2007 weekly sales hovered around 8 million units. This year, through the end of August, weekly album sales are mainly in the 7 million range.

But since Aug. 21, seven out of nine weeks have seen weekly album sales in the area of 6 million. This downward trajectory suggests the industry might ring in 2009 with weekly album sales of around 5 million. Yikes!

We already know the economy in general is going against retail and that U.S. presidential elections have distracted music buyers in the past (Billboard, Sept. 13). This could prove to be a very tough holiday season. Already, I'm hearing word that buyers are cutting back on orders, in some cases by as much as 75%. I also hear that some retailers are only buying enough for a 10-day supply, while others want just-in-time inventory to live up to its word.

That's down from the industry norm of a three-week supply on initial buy-ins on new releases.

The only thing that could sink the year completely would be a weak fourth-quarter release schedule. Fortunately, amid all the other bad news, retailers says the labels are delivering a strong one.

It starts slowly on Election Day (Nov. 4), when the only major release will be Hinder's "Take It to the Limit." But the following week, Nov. 11 will bring albums from **T-Pain**, **David Archuleta** and **Taylor Swift**, as well as the 29th installment in the "Now That's What I Call Music!" franchise. The week after that has a nice balance of new albums from **Nickelback**, **Beyoncé**, **David Cook**, **Mudvayne**, **Ghostface Killah** and **Dido**. The last week in November will feature releases from **Kanye West**, **Ludacris**, **E-40**, **the Killers** and, in a Best Buy exclusive, **Guns N' Roses**.

A hip-hop-dominated December kicks off the first week of the month with albums from **Scarface** and **Akon**, and, for the pop lovers, **Britney Spears**. The second week will be an old-fashioned sales shootout among **Jay-Z**, **50**

**Cent**, **Musiq**, **Busta Rhymes** and **Common**, all delivering albums on the same day, along with **Fall Out Boy**. The following week will feature new releases from **Plies**, **Keyshia Cole**, **UGK**, **Bow Wow** and the **All-American Rejects**.

The caveat, of course, is that some of these albums could get pushed back. One of this year's most anticipated releases—the new record from **U2**—has already been delayed until next year. **Dr. Dre** and **Eminem** were also rumored to have albums due out by year's end, but now it sounds like only Eminem is a possibility.

But here's where things will get interesting during the holidays. Retailers are paring back orders against a robust release schedule. That means if something takes off and outperforms expectations, stores will begin running out of some popular titles, with merchants scrambling to chase CDs, something that hasn't happened in a long time.

Meanwhile, developments on the catalog front could also affect holiday sales. WEA has created a new Flashback line with a \$7.98 list price, stocking it by repricing many titles from its \$11.98 line. Also, WEA is offering retailers rebates ranging from \$2 to \$5 on some 3,000 deep-catalog titles during the holidays and into the new year, including albums from **Linda Ronstadt**, **Glenn Frey**,

**Dokken**, **Teddy Pendergrass**, **Steve Morse** and **Rubén Blades**.

To encourage accounts to pass the rebates on to consumers, retailers have to provide beginning inventory on the titles as of Nov. 1 and ending inventory Feb. 28. Lower prices will be an essential inducement to get customers to part with their money this holiday selling season.

The kicker is that WEA is giving retailers time to sell off the inventory during the holiday selling season because on April 1, it will put out a list of titles that will be sold one-way, i.e., without returns, as of that date. But we'll have to stay tuned to find out the new low cost on the titles.

While WEA sees this move as a way to keep deep catalog available physically, some merchants consider it the first step in eliminating those titles in that format. It's a given that it won't be long before more deep catalog is sold one-way. The only question is, Will it be priced correctly to reflect the risk?

### Retail Track

ED CHRISTMAN



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BRACY

than top 40 or urban.

Commercial radio companies, as expected, beg to differ. "This report bears no relationship to what is actually going on at CBS Radio," VP of communications Karen Mateo says. "We have devoted a significant number of hours of airtime to indie-exclusive programming, including launching online and [high-definition] radio stations devoted to local artists, and continue to foster relationships with independents and provide them access to our radio stations. This is a commitment we take seriously and are proud of our efforts in this area."

CBS' efforts are laudable. But the listening audiences for individual Internet and HD radio

**.biz** For 24/7 indies news and analysis, see [billboard.biz/indies](http://billboard.biz/indies).



BMG Rights Management's catalog includes recordings by **THE SCORPIONS** and German pop singer **NENA** (inset).

GLOBAL BY WOLFGANG SPAHR

# STARTING OVER

## Bertelsmann Launches Music Rights Management Unit

HAMBURG—Four years ago, Bertelsmann Music Group became half of Sony BMG, a record company whose combined global market share should have challenged the might of Universal Music Group.

In mid-October, German media giant Bertelsmann AG unveiled a new music company with far more modest ambitions.

Bertelsmann announced the launch of Berlin-based BMG Rights Management Oct. 14, 10 weeks after the conglomerate sold its 50% stake in the Sony BMG joint venture to Sony Corp. The new company will begin operations in January, part of its parent's greater focus on service businesses.

Bertelsmann sources say the company is initially expected to generate annual sales of €50 million (\$64 million) by exploiting and marketing music rights from European acts across the continent.

"We see bright prospects for business devoted to managing and exploiting such rights," Bertelsmann CFO Thomas Rabe says.

Former BMG Music Publishing Germany CEO Hartwig Masuch will head the new company. Masuch describes his role as "creating an attractive package of services for creative people and copyright holders."

Sources say BMG will set up a publishing arm in May 2009 to sign writers and buy catalogs. (Bertelsmann sold BMG Music Publishing to Universal parent Vivendi in September 2006.) However, BMG will initially only exploit master recording rights for material cherry-picked from the Sony BMG catalog.

Individual artists' deals vary, but they will be broadly subject to the same duration and territory conditions that applied at Sony BMG. BMG Rights Management's 30-person staff in Berlin, Amsterdam, Madrid, Paris, Milan and London will exploit the recordings through synch licensing deals with advertisers, film studios, broadcasters and digital media companies. The actual recordings will be distributed by Sony.

BMG Rights Management will start with a repertoire of only 8,000 tracks from about 200 artists, which raises questions about how eager media outlets will be to license music from the company, says London-based analyst Patrick Yau of Canaccord Adams.

"Although in principle they seem to be moving in the right di-

rection, you have to look at the underlying quality of the catalog and ask, 'Are they really going to be able to leverage this into the really attractive areas of synchronization?'" Yau says.

Bertelsmann has not yet disclosed all the names of the artists involved, but Billboard has learned that they include the Scorpions, Paolo Conte, Sylvie Vartan, Nena, Yves Montand, Gilbert Becaud and Mecano.

"The computer games industry is bigger than Hollywood these days, so that would be a natural market to develop," Yau says. "However, games developers tend to demand music that's a bit more up to date than, say, a 30-year-old Scorpions track."

Despite such misgivings, Scorpions manager Peter F. Amend says the band is "anticipating very good service" in terms of transparency and accounting accuracy for the three mid-'70s albums now with BMG.

Amend is also enthused by the appointment of Masuch, who he says "had been focusing on the interests of artists and authors for

the past 20 years" during his tenure at BMG Music Publishing.

But others remain skeptical. Heinz Cannibol, managing director of independent label 105 Music (Annett Louisan, Ina Müller), says the model may well benefit veteran acts with deep catalog to be mined, "but it remains to be seen whether it will be able to attract new [up-and-coming] acts."

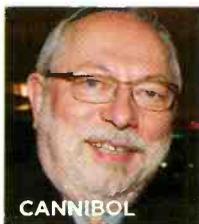
Although BMG has global rights to the recordings, sources confirm its operations will initially be confined to Europe.

"It sounds as though Europe might be a bit of an experiment," Yau says. "If it does well, roll it out on a global scale. Then add to the content through acquisition—and start signing up writers for publishing. That would be the sensible thing to do."

Additional reporting by Tom Ferguson in London.



MASUCH



CANNIBOL



## STILL STANDING BMG Japan Forges On

BMG may be re-emerging in Europe, but in Japan it never went away.

In the rest of the world, Sony Music and BMG became one company in 2004, but they remained separate entities in Japan. Even now, the BMG offices in Tokyo's trendy Aoyama district, surrounded by boutiques and nightclubs, stand alone as the last vestige of the once-mighty BMG empire.

While fully owned by Sony Music Entertainment Japan, BMG Japan remains operationally separate. Although BMG Japan president Daniel DiCicco was replaced Oct. 20 by Sony insider Mamoru

Sakuma, a Sony representative insists BMG Japan "will remain independent in terms of being a company."

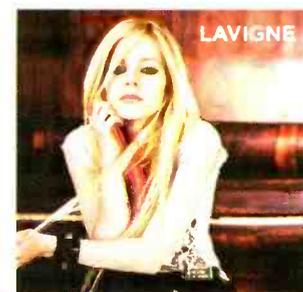
SMEJ, with its main offices in the comparatively down-at-the-heel Ichigaya district, operates several other subsidiaries as stand-alone labels, including Ki/oon and Defstar Records. BMG Japan's stand-alone status reflects its success in recent years in maintaining robust international repertoire

sales while enhancing sales of established Japanese artists.

Avril Lavigne was Japan's highest-selling international artist last year, while sales of local singer/songwriter

Kazumasa Oda's compilation "Jiko Best" climbed toward the 3 million-unit mark, according to the label. Japanese chart-toppers like Misia, Shikao Suga and Seamo also call BMG home.

—Rob Schwartz



LAVIGNE

GLOBAL BY ANDRE PAINE

# Tuned Out

## Channel 4 Drops Digital Radio

Bad news may be the norm in these days of economic gloom, but U.K. TV broadcaster Channel 4's decision to drop its digital radio plans still came as a shock to the country's commercial radio sector.

Channel 4 chief executive Andy Duncan said the decision was made "reluctantly" because of a downturn in advertising revenue. Three stations had been planned, including music and entertainment station E4 Radio.

The decision is "very significant," Enders Analysis broadcasting analyst Grant Goddard says, "because the radio sector was expecting new brands would be launched that would help drive people to purchase DAB radios."

DAB—digital audio broadcasting—was supposed to be the future of U.K. radio, offering greater choice and better audio quality. Since the 1999 launch of the technology, the BBC has backed it with DAB-only services including modern rock station BBC 6 Music and urban station 1Xtra.

But commercial radio has lagged behind, meaning many of the United Kingdom's 7.6 mil-

lion sets are used to listen to existing FM stations in digital. Stumbling blocks include a lack of full nationwide coverage, low penetration of the expensive sets into cars and the high cost of transmitting on DAB.

"You can pay over £1 million [\$1.6 million] per annum for carriage but we can't attract the advertising revenues to cover those expenses," Goddard says.

"I was horrified by the figures when I first got involved," DAB station Planet Rock owner Malcolm Bluemel says. "But we negotiated quite a competitive deal." His is the single DAB-only commercial station on the Digital One national multiplex—the term applied to the bundles of frequencies auctioned off to would-be DAB operators; other commercial DAB stations such as the Hits are available on regional multiplexes.

Planet Rock, which has hosts including Alice Cooper, posted a 16% year-on-year audience increase to 663,000 listeners according to audience research organization RAJAR. "The crucial thing is keeping focused on the content," Bluemel says.

Radio days: Channel 4's decision to drop its digital audio broadcasting plans is a setback for the market.



The music industry has reacted positively to DAB stations. "When I started [in 2002], 6 Music had just started and that's gone from strength to strength," says Columbia Records radio promoter Bryn Williams, whose acts include AC/DC and the Ting Tings. "With Channel 4 out of the marketplace it's going to be less competitive, but the digital platform is perfect for radio."

Duncan told the government's Culture, Media and Sport select committee Oct. 21 that Channel 4's partners in the 4 Digital consortium for the second commercial DAB multiplex "did not want to launch" digital stations in the current climate.

That would have left Channel 4 with a 55% share of a multiplex with a 12-year license but without a full range of stations.

Channel 4 and the remaining shareholders—Bauer Radio, BSKyB, Carphone Warehouse Group, UBC Media and UTV Radio—did not respond to requests for comment.

Andrew Harrison, chief executive of commercial radio trade organization RadioCentre, says the remaining partners are discussing "how they might take the multiplex forward. The issue is around timing and services in the current economic climate."

The BBC has funding in place to continue backing DAB, while the U.K. government has tasked communications, technology and broadcasting minister Lord Carter to come up with a strategy for the format as part of a report into "Digital Britain" due in spring 2009.

U.K. DAB ownership is up 32% year on year, but the format still accounts for only 11.3% of listening, according to RAJAR. So the commercial sector and the BBC will unite this Christmas for a BBC-developed promotional campaign for DAB sets and stations, airing on BBC and commercial channels. "It's a bit of a first," Harrison says of the collaboration, "so it's quite exciting." ◆◆◆



**'I was horrified by the figures when I first got involved but we negotiated quite a competitive deal.'**

—MALCOLM BLUEMEL, PLANET ROCK

## GLOBAL NEWSLINE

### >>> KANYE, ESTELLE ADDED TO MTV AWARDS

Kanye West and U.K. urban artist Estelle have been added to the lineup of performers at the MTV Europe Music Awards Nov. 6 at the Liverpool (England) Echo Arena. West will perform for the first time at the ceremony, and Estelle and West will perform single "American Boy." Other performers include Pink, Duffy, the Killers, Take That, Kid Rock and Beyoncé. The awards show, hosted by Katy Perry, will be broadcast live across Europe and sponsored by Esprit, Sony Ericsson and Dell. Winners are determined by popular vote. "Last

year we had over 70 million votes by the end of it and we're well on the way to beating that," executive producer Richard Godfrey says. "We get more votes than the [European Union] manages to get for the European elections." A live webcast of the show will be hosted by celebrity blogger Perez Hilton. — *Andre Paine*

### >>> RECORD REVENUE AT APRA/AMCOS

Annual revenue at the Australasian Performing Right Assn. and its sister organization the Australasian Mechanical Copyright Owners' Society has topped \$200 million Australian (\$123 million) for the first time. Solid gains in broadcast, pay TV, digital, concerts and general public performance markets helped drive combined revenue to \$203.7 million Australian (\$125 million) in the fiscal year ended June 30, up 7.4% from the previous year. APRA accounted for more than \$178 million Australian (\$109 million) of the total, up 11.1% from 2007. APRA saw gains in almost all its license fields; the biggest revenue generator was TV broadcasting. — *Lars Brandle*



### >>> CREATIVE INDUSTRIES CONFAB IN '09

The U.K. government has announced that it will hold a Creativity & Business International Network conference (C&binet) Oct. 26-28, 2009, in Hertfordshire, England. Culture secretary Andy Burnham said in a statement that the government's aim is to make the event "the Davos [World Economic Forum] for creative businesses," such as media, entertainment and technology companies. Universal Music Group International chairman/CEO Lucian Grainge has been appointed to a panel of industry executives that will set the confab's agenda. — *AP*

### >>> DESTRA SELLS CENTRAL STATION IMPRINT

Australian digital media/entertainment company Destra has sold specialist dance imprint Central Station Records to the label's Sydney-based GM Jamie Raeburn. Central Station's 11-strong staff is expected to remain intact. The buyout price wasn't disclosed, but Destra paid \$14 million Australian (\$9.8 million) when it bought the label in 2006. The label started in 1986 and scored regular Australian hits with club tracks licensed from abroad and such local artists as Dannii Minogue and Christian Alexandra. In April,

Destra was acquired by regional TV operator Prime Media, which announced two months later that it was shedding its entertainment assets. — *Christie Eliezer*

### >>> ISLAND HITS 50

Island Records will mark its 50th anniversary in May 2009 with a weeklong series of live shows at London's 2,000-capacity Shepherds Bush Empire. The Island 50 Live concerts will feature acts from the label's past and present in a program overseen by founder Chris Blackwell. Details of the acts that will perform haven't yet been released. Blackwell founded the Island label in 1959 in Kingston, Jamaica, and moved to London in the early '60s. He sold Island to PolyGram in 1989 and it is now part of Universal Music Group. An early champion of Jamaican ska and rock-steady styles, the label went on to sign Bob Marley and U2. Other Island acts have included Cat Stevens, Traffic, Free, Tom Waits, Roxy Music, Robert Palmer and the B-52s. More recently, the label has signed such U.K. acts as Amy Winehouse, Sugababes, Keane, the Feeling and Portishead. — *AP*

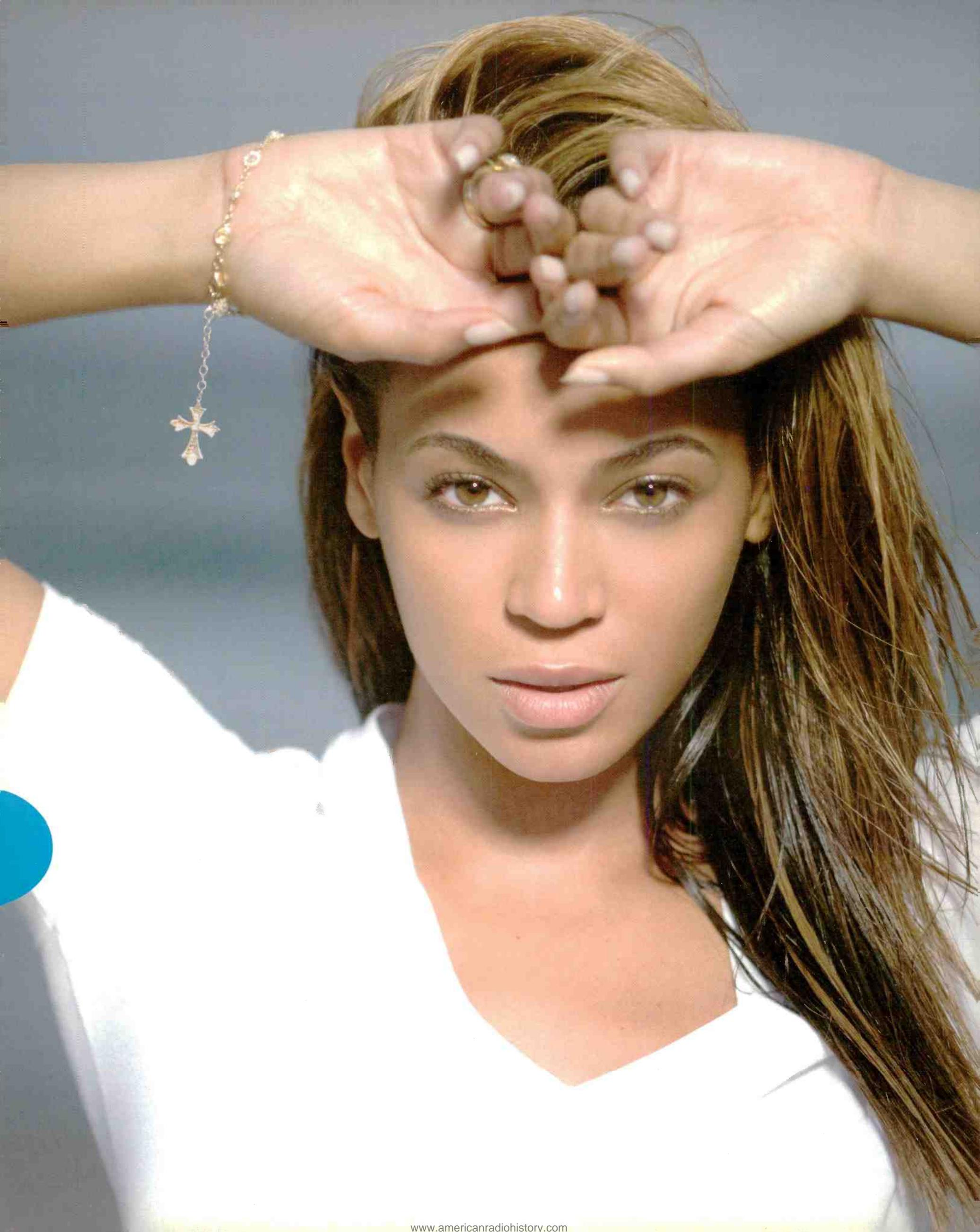
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# worker



With A Double-Album, A World Tour, Starring Roles In Two Movies  
And Several Ad Campaigns In The Works, The Heat Is On For **Beyoncé**

by **hillary crosley**  
photograph by **peter lindbergh**



## On a brisk

March day in Rahway, N.J., Beyoncé and Adrien Brody are filming a crucial scene for their upcoming movie "Cadillac Records." The set is an old Ukranian social club that has been converted into a 1950s production studio, complete with vintage instruments and cream, perforated walls. Musicians, dressed in porkpie hats and carrying rusted saxophones, mill around the room atop a grey and rose pink tiled floor. ■ Dressed in an off-the-shoulder blue brocade dress, teal earrings, long black eyelashes and a frosted blonde wig, Beyoncé is channeling the fiery Etta James. Brody is playing Chess Records founder Leonard Chess in the film based on the '50s blues label that released such greats as James and Muddy Waters. ■ Beyoncé, as James, is about to perform "I'd Rather Go Blind" with her band when Brody, as Chess, interrupts. Rumor has it that Chess and James had a romantic relationship that never flowered because of circumstance, and Brody and Beyoncé are doing a good job of depicting that sexual tension.

"So you're working on things behind my back?" asks Brody, dressed in a slim black suit and slicked-back hair. "What happened to trust in me?"

"I know what you been doing," Beyoncé drawls while leaning over a piano. The band pretends not to hear their conversation. "I hear you selling the company."

"That's word on the street?" asks Brody, hands on hips.

"You know Etta got them streets covered," Beyoncé says, smiling and leaning into him. Looking into his eyes, Beyoncé slinks a bit closer than conventional personal space allows but Brody doesn't move. "You know you gon' be missing out."

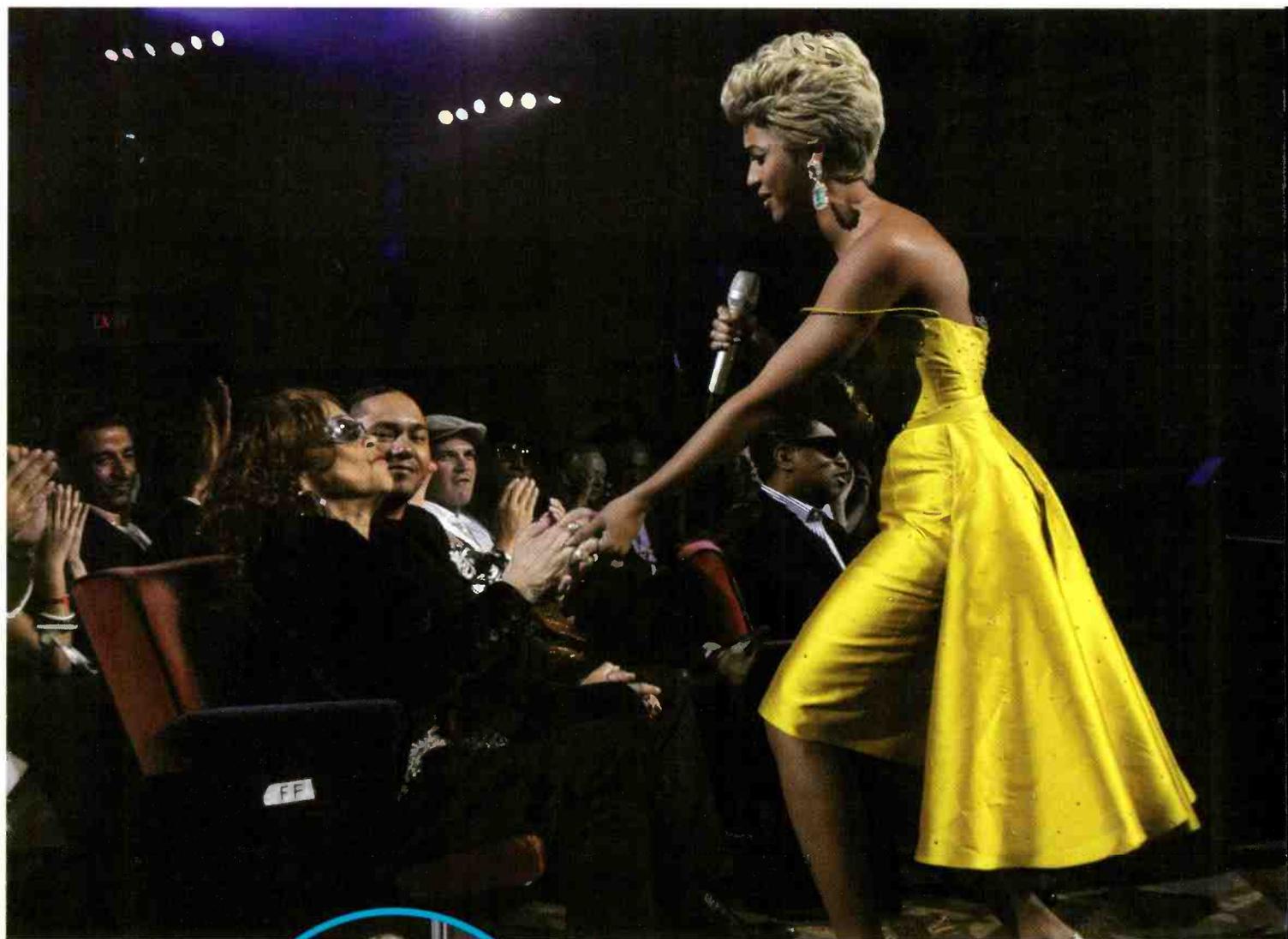
"You think I don't know that?" Brody says.

"So this mean this is gonna be the last time I sing for you?" Beyoncé asks sweetly.

"Make it good," he quips.

"Baby—ain't nothing better," she replies, sauntering off with a stilted pace indicative of heroin use. Beyoncé then launches into the tune, a song about a woman proclaiming that she'd rather give up her sight than her man. It's a poignant moment signifying that their professional—and private—relationship is over.

"Cadillac Records" hits theaters Dec. 5, two weeks after Beyoncé's double-album "I Am . . . Sasha Fierce" from Music World/Columbia Records hits shelves Nov. 18. It will be the singer's third solo album and the first since she adopted a bit of James' classic flair. "Doing 'Cadillac Records,' I realized that Etta James was so unapologetic, bold and strong that playing her was a big risk for me," Beyoncé says. "It gave me the confidence and the push to challenge myself a little more with my music."



### ICON IN THE WORKS

It's a good time for Beyoncé to be brave. On "I Am . . . Sasha Fierce," the singer capitalizes on her established R&B fan base while stretching her pop music wings with radio-friendly tracks that she describes as "timeless."

"I think we'll sell 750,000 to 1 million copies [in the] first week," says Music World head Mathew Knowles, Beyoncé's father and manager. "I know that's ambitious with the declining market, but Beyoncé is so focused on transitioning from pop star to icon that we're paying attention to every single detail."

It's a weighty word, icon—but Beyoncé is laying the groundwork to expand beyond being a commonplace superstar. Besides the album and the film, she's preparing a world tour, a new international Web site and an integrated House of Deréon clothing campaign.

Standard and deluxe versions of the album will reach stores Nov. 18. The standard disc with 11 songs will be priced at \$9.99 at retailers like Wal-Mart—Knowles says Beyoncé wants to meet her fans halfway with a version of the CD priced for less than \$10—and the deluxe edition will range from \$12.99 to \$14.99 and include five additional songs along with the videos for the set's first two singles, the guitar-led "If I Were a Boy" and the bouncy "Single Ladies (Put a Ring on It)."

Wal-Mart and iTunes began album presale programs Oct. 21. As soon as fans placed orders, they could receive one of Beyoncé's first two singles. iTunes gave its customers "If I Were a Boy" while Wal-Mart doled out "Single Ladies." "If I Were a Boy" has sold 190,000 dig-

Above: BEYONCÉ (right) reaches out to ETTA JAMES during a tribute at the Fashion Rocks event in September at New York's Radio City Music Hall. Inset: Beyoncé as James, on the set of the upcoming movie 'Cadillac Records.'

ital singles to-date, according to Nielsen SoundScan while "Single Ladies" is only available through Wal-Mart pre-order.

Knowles says that his team has coordinated 30 presale arrangements with brick-and-mortar and digital retailers like Best Buy, and that each retailer will have its own exclusive content from the approximately 75 songs Beyoncé recorded during her three-month stint in the studio.

"I want to be an icon," Beyoncé says. "That's why this is a double-album. One side has songs that are more mainstream and another has my more traditional R&B songs for my fans who've been there the whole time. Some of it sounds like Barbra Streisand, Karen Carpenter and the Beatles around the 1970s."

The singer worked with everyone from the Neptunes to Danjahandz and after recording around 75 tracks, she chose 16. In the end, the two CDs, "I Am . . ." and "Sasha Fierce," couldn't be more different. The "I Am . . ." tracks collectively sound airy and primed for top 40 radio. The songs—like "Halo," which is likely the second single from "I Am . . ."—cover relatable themes like finding strength in one's significant other. Such songwriters as Toby Gad, Amanda Ghost and Kenneth "Babyface" Edmonds deliver solid, well-written mainstream tracks.

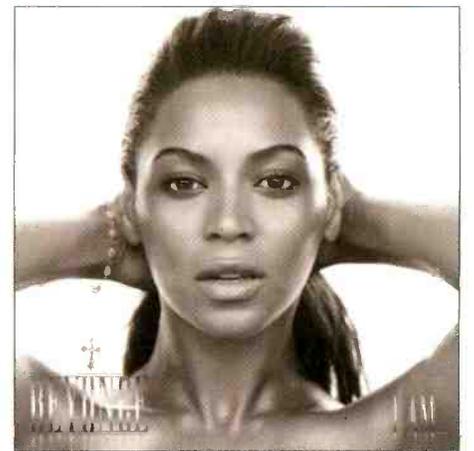
"Sasha Fierce," by contrast, unabashedly reaches back to Beyoncé's roots in sassy R&B and even plucks production from Lil Wayne's beat miners Jim Jonsin and Bangladesh, who produced the rapper's "Lollipop" and "A Milli," respectively. "Diva" sports Bangladesh's staccato

drums as Beyoncé explains that a "diva is a female version of a hustler." For "Video Phone," Knowles says the song may foreshadow an endorsement deal with an undisclosed device manufacturer in 2009.

"I took my time making this record and recorded for a couple of months, three songs a day," Beyoncé says at the end of the recording process, during a warm October afternoon in New York's Soho Grand Hotel penthouse. Sporting a white shirt, stylish cropped black jacket with black jeans and heeled boots, the singer sits comfortably with a half-finished bottle of apple juice by her side on a couch.

In April Beyoncé and Jay-Z wed in a secret ceremony in New York. Neither confirmed their marriage until recently and now, Beyoncé says that her husband will not appear on "I Am . . . Sasha Fierce." "I have no collaborations on this

BEYONCÉ'S new double-album 'I Am . . . Sasha Fierce' is split into radio-friendly ballads and sassy, beat-heavy R&B.



record," she says.

Beyoncé says it took some time to settle on her new sound, which she describes as a mix of "electronic, dance, hip-hop and R&B." Now it's up to Knowles and Columbia VP of product and strategic marketing Quincy Jackson to pitch her artistry to the public. Jackson says her team is drawing its inspiration from blockbuster international product launches like those used for the "Harry Potter" franchise. "Those books are worldwide releases, and that's how I look at this project," Jackson says. "Beyoncé is an extraordinary artist and it's something that we're releasing globally, with a worldwide tour that begins next March through November."

According to Knowles, Beyoncé's tour will begin in "Canada, then go to Europe in April, then back to the U.S. for the summer. She will also be going to Mexico and South America for the first time. Then from Latin America to Las Vegas, then Japan, and then she'll end the tour in Australia. It will be 110 dates over a 12-month period."

On Oct. 7, Columbia rolled out its campaign by releasing "If I Were a Boy" and "Single Ladies" to radio. " 'If I Were a Boy' is probably the best record that she's ever done," Knowles says. " 'Check on It' used to be her best as [a] soloist, then 'Irreplaceable' and now 'If I Were a Boy.' "

"We didn't go for adds, we just released 'Boy' to [rhythmic WQHT (Hot 97) New York] and 'Ring' to [top 40 WHTZ (Z100) New York]," he continues. "We got a great response. By the next day over 100 stations had added the songs."

#### EXPOSING 'SASHA' TO THE PUBLIC

During release week, Beyoncé is aiming to appear on a slew of talk shows, including "The Oprah Winfrey Show" and "Saturday Night Live" with specific dates to be announced. In addition, she is in talks to pay tribute to one of her idols, Streisand, Dec. 7 at the Kennedy Center Honors. "I'm so excited," Beyoncé says. "Last time I

**'Doing "Cadillac Records," I realized that Etta James was so unapologetic, bold and strong that playing her was a big risk for me. It gave me the confidence and the push to challenge myself a little more with my music.'**

—BEYONCÉ

honored Tina Turner and that led to a great duet, so who knows. My favorite Streisand song is probably 'Memory.' "

Beyoncé will maintain her endorsement deals with L'Oréal cosmetics and Armani's Diamonds perfume, which sponsored her last tour, the Beyoncé Experience. Deréon recently introduced its fall fashion line, with a new print campaign featuring the singer. The clothing line includes mobile hang-tags—square tags that are fastened to each Deréon piece—that have Beyoncé's picture and a phone number that fans can text to discover exclusive information about the new album.

On Oct. 10, Columbia began an online campaign with a promotional Web site, Whois-sashafierce.com, advertised by banners on sites like Bossip and Gawker. Fans could call or text their guesses on who Sasha Fierce is; when Beyoncé reveals herself at a later date, the winner will be presented with a special message from the artist and a prize pack valued at \$500.

Columbia senior director of digital marketing Kathy Baker says that the singer's international site, Beyonceonline.com, will be translated into multiple languages and should be ready by Nov. 14.

"We have offers from Yahoo, AOL, Clear Chan-

nel and MySpace, but her schedule is tight," Baker says. "Hopefully, we can get one or two [online performances] in."

At press time, Beyoncé had wrapped an AOL Sessions performance, which will air Nov. 18 and will premiere on the U.K.-focused social networking site Bebo as an international platform. Baker says that when Columbia released "If I Were a Boy" and "Single Ladies" Oct. 7 on Clear Channel's Web site, the songs were streamed 4,000 times in four days and debuted at No. 1 on the site's on-demand chart.

Beyoncé's two new videos debuted on MySpace, AOL's welcome screen and Yahoo Entertainment, and Baker says Columbia is planning an online listening session.

The release of "I Am . . . Sasha Fierce" is bolstered by the Dec. 2 debut of the "Cadillac Records" soundtrack on Sony BMG; it includes Beyoncé's rendition of James' signature song "At Last."

"Our campaigns aren't just focused on her music," Baker says. "With 'Cadillac Records' coming in December and the soundtrack on Dec. 2, we'll be working with the film company to make sure everything will be tight."

Andrea Nelson Meigs, Beyoncé's motion picture agent at ICM, says the singer is not only fo-

cused on becoming a better actress with "Cadillac Records"—she had an acting coach on set during filming—but a savvy businesswoman.

"Beyoncé [executive-produced] this film and was very involved in working with the director, Darnell Martin," says Nelson Meigs, who admits that she still has to convince some Hollywood executives of her client's ability and pervasive-ness. "Some executives are not aware of musical artists and their huge, international appeal, which is the fun part of my job, since I get a chance to educate them. In the future, I see her producing more, doing a Broadway production and perhaps directing a film or two."

Following "Cadillac Records," Beyoncé will star in the Screen Gems thriller "Obsessed," which hits theaters in February 2009. She is cast as the wife of a man—played by Idris Elba of "The Wire"—who's stalked by his co-worker.

Still, it's her performance in "Cadillac Records" that most impresses Beyoncé's camp. "People will be most surprised that the glamorous Beyoncé allowed herself to be seen in the desperate straits that Etta went through, including her heroin addiction," says Sony BMG Music Entertainment chairman Andrew Lack, who produced "Cadillac Records" with Sony BMG Films executive VP Sophia Sondervan. "That's a Beyoncé I don't think anyone's seen yet."

Even the singer jokes that some people at Columbia weren't ready for her growth as an actress in the movie and wondered aloud if her depiction of James' substance-abuse struggles was appropriate.

"They're like, 'I'm not sure if people need to see you with a needle in your arm around the time of your record's release,'" Beyoncé recalls. "But, I'm obviously playing a character and I felt that story needed to be told. It gave me an opportunity to challenge myself and show, even myself, what I can do as an actor. I've never been so proud of something I've done." ♦♦♦

## single lady

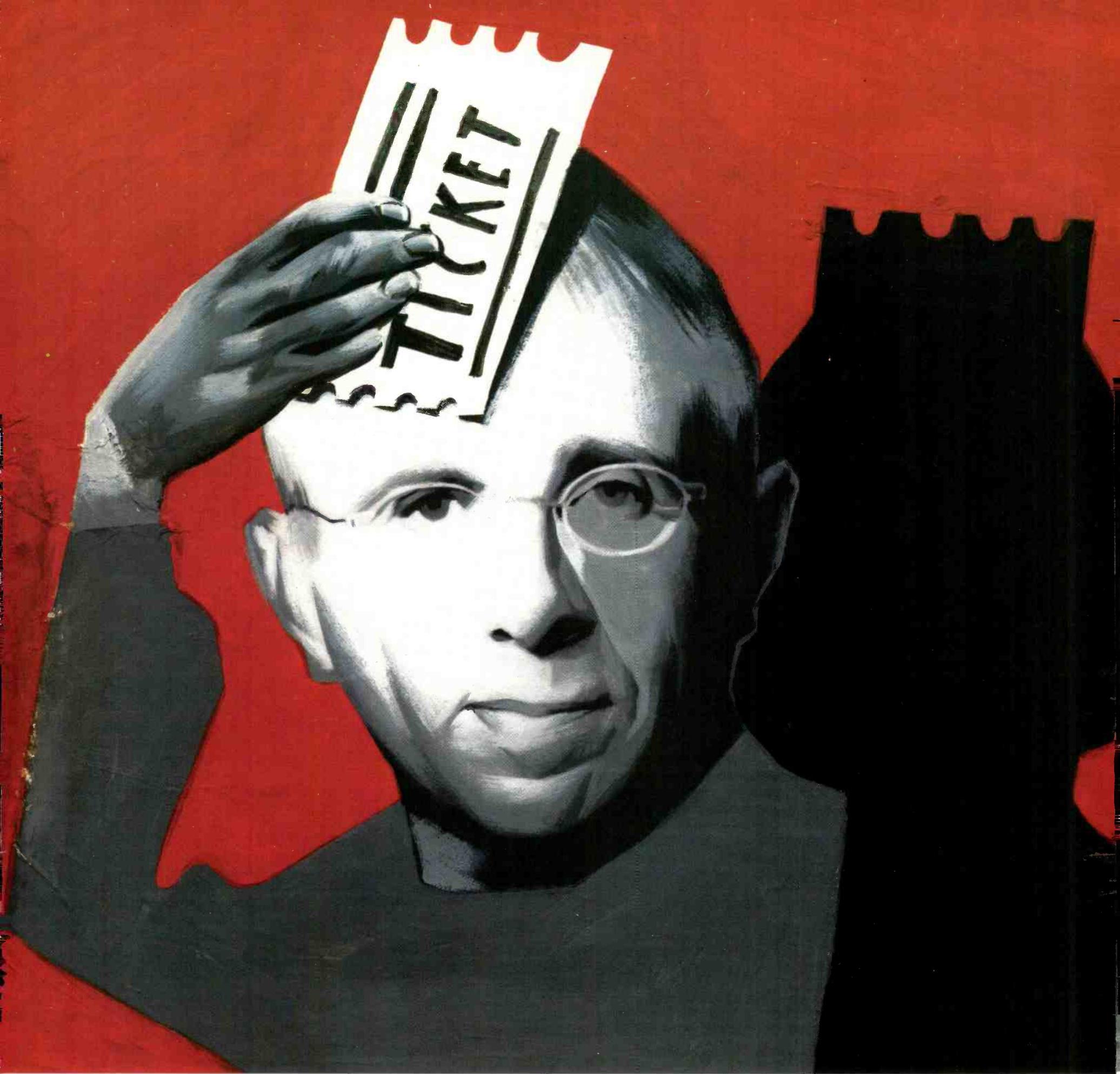
With two albums debuting at No. 1 and four singles peaking in the top spot on the Billboard Hot 100, Beyoncé's new double-album could display some fierce chart action.

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"03 Bonnie & Clyde" (Jay-Z featuring Beyoncé Knowles)	56	10/26/2002	4	12/28/2002	23	Roc-A-Fella/Def Jam/IDJMG
"Crazy in Love" (featuring Jay-Z)	58	5/24/2003	1 (8)	7/12/2003	27	Columbia
"Baby Boy" (featuring Sean Paul)	57	8/16/2003	1 (9)	10/4/2003	29	Columbia
"Me, Myself and I"	78	11/15/2003	4	2/21/2004	24	Columbia
"Naughty Girl"	68	3/27/2004	3	6/5/2004	22	Columbia
"Dangerously in Love"	76	9/18/2004	57	10/2/2004	20	Columbia
"Check on It" (featuring Slim Thug)	72	11/19/2005	1 (5)	2/4/2006	28	Columbia
"Deja Vu" (featuring Jay-Z)	44	7/1/2006	4	8/12/2006	17	Music World/Columbia
"Ring the Alarm"	12	9/23/2006	11	9/30/2006	14	Music World/Columbia
"Irreplaceable"	87	11/4/2006	1 (10)	12/16/2006	30	Columbia
"Upgrade U" (featuring Jay-Z)	92	11/18/2006	59	12/23/2006	18	Columbia
"Listen"	95	1/6/2007	61	2/3/2007	12	Music World/Columbia
"Beautiful Liar" (Beyoncé & Shakira)	94	3/31/2007	3	4/7/2007	18	Music World/Columbia
"Get Me Bodied"	98	5/26/2007	68	8/4/2007	18	Music World/Columbia
"Until the End of Time" (Justin Timberlake Duet With Beyoncé)	98	7/14/2007	17	12/15/2007	25	Jive/Zomba
"Love in This Club Part II" (Usher featuring Beyoncé & Lil Wayne)	79	5/10/2008	18	5/31/2008	14	LaFace/Zomba
"If I Were a Boy"	100	10/25/2008	3*	11/8/2008*	3*	Music World/Columbia
"Single Ladies (Put a Ring on It)"	72	11/1/2008	56*	11/8/2008*	2*	Music World/Columbia

SOURCE: The Billboard Hot 100 through the Nov. 8 chart \*Still charting as of Nov. 8 chart



SOURCE: The Billboard 200 through the Nov. 1 chart Sales through the week ending Oct. 19.



# TICKET MASTER OF

**DURING THE COURSE** of 48 hours last week, mega-manager Irving Azoff, Ticketmaster chairman Barry Diller and a team of attorneys and business people worked almost around the clock to hammer out the details of a Ticketmaster-Front Line merger that could change the entire music business. ¶ Azoff and Diller have been friends since the '70s, but Ticketmaster Entertainment president Sean Moriarty says that a deeper relationship with Azoff's Front Line Management "is something we've always been excited about as a potential deal." This particular transaction—which calls for Ticketmaster to acquire a controlling interest in Front Line and install Azoff as CEO of the combined company—"happened slowly and then suddenly," Moriarty says. "When Irving Azoff and Barry Diller set their minds to an opportunity it can happen pretty darn quickly."

Along with fellow veteran manager Howard Kaufman, Azoff built Front Line into an industry powerhouse by acquiring and partnering with about a dozen other management firms in the course of the last three years. The various divisions of the company now include 80 managers who represent 200 acts, including the Eagles, Guns N' Roses, Christina Aguilera, Van Halen, Aerosmith, Steely Dan, Fleetwood Mac, Jimmy Buffett, Kid Rock and Neil Diamond. Ticketmaster, which spun off from parent company IAC in August, already owned a stake in Front Line that Diller's company had bought in 2005. But it will get its controlling share in the company by paying \$123 million for the part that Warner Music Group (WMG) bought for \$118 million in 2004.

Although many music executives declined to speak about the new Ticketmaster on the record—and their reluctance is a testament to its power—the new company's sheer scale alone will change the music business. And at a time when the industry is still searching for new ways to monetize music, Ticketmaster has a plan from one of the business' master planners.

Most immediately, Ticketmaster's move will put it in a better position to compete for ticketing contracts against Live Nation, the other large, publicly held company in the concert business. But the deal also marks

a major step in Ticketmaster's evolution from a ticketing services and distribution business to a diversified, multifaceted entertainment company. As Azoff says (see Q&A, page 24), it's significant that the company plans to change its name to Ticketmaster Entertainment, as it could affect almost every way that consumers experience live and recorded music.

"If you start with the premise that this business is about fans buying products from artists," Azoff says, "that's what this company is about: serving artists and serving fans."

Indeed, fans will be superserved. Front Line has already proved that it can release albums without the help of a traditional label, as it did with the Eagles and Journey. Ticketmaster's investments in companies like the direct-to-fan Web site Echo and the music-oriented social networking site iLike give it other ways to reach fans. And Madison Square Garden Entertainment, with its far-flung menu of venue and media properties, already owned part of WMG's stake in Front Line. All these assets mean that Ticketmaster can now reach music consumers before and after they purchase a ticket—or even if they don't buy one at all.

"The notion of combining this distribution, this audience and this technology with Front Line is an incredible opportunity for us to take that platform and really extend it in a meaningful way for artists and fans," Moriarty says. "It's going to be a company that is about connecting artists and fans, about marketing, about using technology in creative ways to help fans learn more about music, to help artists reach more fans than they could otherwise reach."

That reach will be an invaluable resource. Ticketmaster's Web site has 23 million unique users per month, the company says, and it knows who buys tickets, what music they like and other information most marketers can only dream of. That data has huge value—not only to artists, but to potential sponsors and others. That's one of the reasons why Live Nation opted not to renew its deal with Ticketmaster when it expires at the end of this year: It wants that data for itself.

Ticket transactions are the keys to the kingdom. "We fundamentally believe that the best way we can run our business and serve our clients is by building out this platform, which is about marketing and creativity and commerce and content, in a way that connects today's artists with today's fans," Moriarty says. "If we're successful in the execution, then we'll certainly do well by any competitive measure."

The measures of success will change. "Ticketmaster has always prided themselves on creating value for the building and the promoter," says Jim Guerinot, president of Rebel Waltz, which manages Nine Inch Nails and No Doubt. "Now they've got a guy in there who is saying, 'Uh uh, we've got to create value for the artist and the fan.' That's really a sea change in thinking."

Creating that value means Ticketmaster will need to take database marketing further than other companies. "Ticketmaster is going to have to go beyond say-

ing, 'We've got you buying a ticket, now we're going to upsell the living shit out of you.' That can only go so far," Guerinot says. "They're going to have to cleverly find a way to say, 'What else can we do for the artist as well as the fan? Can we create a one-stop music shopping experience for everybody who wants everything?'"

The notion of a one-stop music shop seems to assume that record companies won't always be necessary for every artist. Azoff is a big believer in retail exclusives, and he thinks that such projects have even more potential with the resources of Ticketmaster Entertainment behind them. This fall, Christina Aguilera has an exclusive release with Target (see story, page 25) and Guns N' Roses has an exclusive with Best Buy. Azoff has already hinted that Fleetwood Mac could go directly to Wal-Mart with its next release.

Tour plans for Aguilera and GNR have yet to be announced. When they do sell tickets, though, they'll be able to create a list of buyers to whom they can market music, merchandise and other services. They'll also be able to control the secondary market in a way that will allow artists to participate financially. The big-box retailers can generate interest in new releases, while exclusive digital content can keep artist profiles high as tours progress.

As Azoff challenges the labels, Ticketmaster will need to continue to do what it has always done: sell tickets and market concerts for all venues and artists, not just those managed by Front Line. In doing so, it will compete directly with Live Nation, which will launch its own ticketing service next year. Live Nation also beat Ticketmaster into the merch business, acquiring the leader in online fulfillment, MusicToday, in 2006. Since the company has long-term multirights deals in place with U2, Madonna and others, it will now compete with Ticketmaster in other ways as well. Live Nation declined to comment on the Ticketmaster deal.

Ultimately, Ticketmaster will have to convince its clients and the music business at large that it has built a better mousetrap. Azoff stresses that Front Line managers will retain their autonomy and there will be "no company policies" regarding any individual client deals with promoters, labels, venues or ticketers.

"Any business in today's world is really predicated on the value you can create for the folks that you serve," Moriarty says. "And I would say that today this new company is better equipped than ever to serve our clients."

So far, the stock market has been skeptical: Ticketmaster's stock was hammered last week, as was Live Nation's. "The market is obviously concerned with the decline in discretionary spending in this severe economic downturn and the subsequent effect on concert ticket sales," says Randy Phillips, CEO of the global promotion company AEG Live. "This is reflected in both Live Nation's and Ticketmaster's declining share price."

But Phillips is a believer. "The greatest compliment I can give Irving in his new role," he says, "is that I am putting my money where my mouth is by buying a ton of Ticketmaster stock." ■■■

# THE UNIVERSE

**IRVING AZOFF'S  
NEW COMPANY  
IS ON THE FRONT  
LINE OF THE  
MUSIC BUSINESS**

**BY RAY WADDELL  
ILLUSTRATION  
BY THOMAS FUCHS**

# IRVING AZOFF

TICKETMASTER  
ENTERTAINMENT  
CEO

The artist manager extraordinaire—now head of the ticketing giant—talks about his plans for the concert business, his ideas for retail exclusives and the future of the music industry.

BY RAY WADDELL

**What's the biggest misconception people have about the Ticketmaster/Front Line deal?**

The biggest misconception about this deal is that Ticketmaster in the future will be what it was in the past. The new name of the company is Ticketmaster Entertainment, and it's a platform for us to build a lot of other things. The fortunes of this company aren't going to rise and fall just on the ticketing business. We're going to build the ability for people to distribute their music.

**Will the fundamental Ticketmaster model—contracting with buildings to sell tickets and making revenue from service charges—stay in place?**

Of course. We have four core businesses. We have that business, we have the secondary ticketing business, we have the management business and, most importantly, we have the artist-to-fan experience—that's the artist-centric way of artists being able to reach their fans directly. The artists can use the tools we have to tie together their recorded music, their ticketing and their merchandise. The part of Ticketmaster that so excited me was that they're building out this pipeline to reach the 144 million people a year who buy tickets.

**You're talking about the database of ticket buyers?**

This is an untapped area. I don't know how many people Amazon or eBay talk to—I should find out, and I will, but I'm new to this job—but we talk to 144 million people who actually spend money. This isn't just a free site that people come to, this isn't just traffic, these are people with credit cards who buy. A lot of my clients want to give the music away with their tickets. I have one client who said to me, "I love to make new music, but I hate to play two or three new songs and have people get up and go to the bathroom. I want to give my music away to the people who buy tickets so they'll know the new songs when we play them. If they've spent \$60 or \$80 or \$100 to buy a ticket and if I give them the music as part of that, I bet they'll bother to listen to it."

**What's been the reaction to the deal from Front Line managers and clients?**

Most of my clients are over the moon at the thought that there's another way to consider distributing their

music and merchandise and downloads along with their tickets. It's a natural marriage. Everyone wants to reach the fan. The fan who's buying tickets is the fan who's spending money, not the fan who's stealing music online. Ticketmaster, as a company that talks to those fans, should be a pot of gold for artists to tap into.

Managers make decisions based on what's best for our artists at that particular time. There are no company policies, nobody's going to lean on any manager to do any deal for any artist—whether it involves a record company or Wal-Mart or Live Nation or AEG or anybody else. Those decisions are sacred. Anyone who knows the process knows that that's how those deals are done. And that's how those deals will always be done.

**So Ticketmaster will serve the artists more than the artists will serve Ticketmaster?**

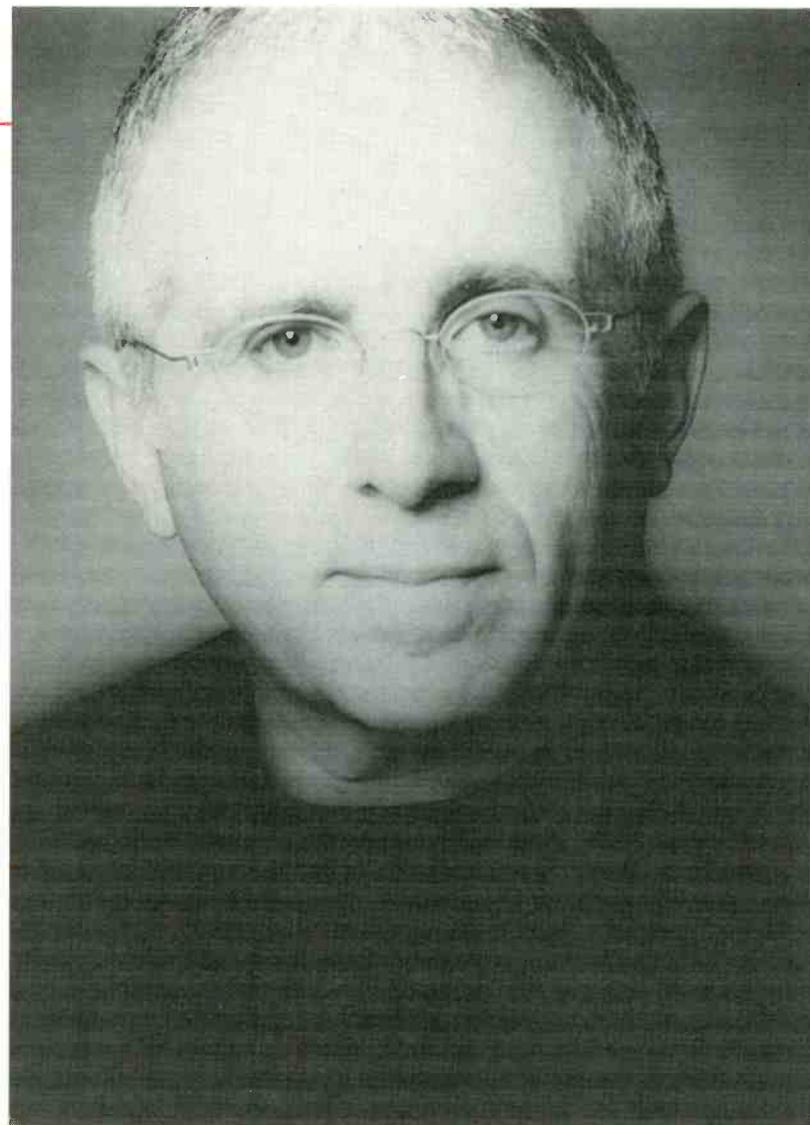
Ticketmaster will serve any artist, not just Front Line artists. We're going to be a neutral operation that anyone can use. It's going to help the buildings as well. I look around and I wonder why we have to have eBay as a place where fans congregate to buy tickets. Ticketmaster is a natural place to do that.

**If you're providing some of these services to artists, do they still need record companies?**

A record company in most scenarios these days is a bank and a radio promotion and marketing machine. Some artists should have that, especially in urban, country and pop music. If you want a label, you should have one; if you don't want a label, you shouldn't. We're firm believers in our direct-to-retail model and Ticketmaster's going to be a great complement to the direct-to-retail programs we're doing. I can't wait for the next one of our artists who has a direct-to-retail deal and a tour going on the same time an album's being released, because I think we can really maximize that.

**You've also just made Front Line public in a roundabout way.**

There was no desire to take Front Line public. There was a desire to find a way for managers and our artists and the rest of the people in the business to become consistent with what the Internet has created. This is just an adjustment to what consumers are telling us they want. They're buying tickets, but they're not really buying music as readily as they should or could. Coupling music with tickets should



be great. I see great possibilities of doing things with all the promoters, with iTunes, Amazon, Wal-Mart, Best Buy, Target.

**In a tough credit market, this deal could also help fund acquisitions.**

There are going to be things that we should acquire and there's tremendous growth potential overseas. The door is open for like-minded managers who want to be part of Front Line. That's the first thing we're going to do. That said, we're a public company that makes a considerable amount of money every year and has to plow it back into the business.

**Is the missing piece of this puzzle concert promotion?**

I don't know if we'd get directly into concert promotion, but we might look at helping promoters fund events that are good for our buildings and good for acts, if necessary. I think that Live Nation and AEG both do a pretty good job of getting everybody out there working.

**Ticketmaster and Live Nation are now actively competing for arena contracts. Does the Front Line acquisition give Ticketmaster new leverage?**

I certainly hope so. If Live Nation's pitch to a primary ticketing source is, "We're going to bring shows to your building and we have an unproven system," Ticketmaster can come in and say, "We have a proven system and obviously we're involved in shows that may come to you through Live Nation or AEG or anybody else." But there's plenty of touring for everybody, and we think we're going to do an incredible job of keeping our clients in the buildings and a terrific job of ticketing. Secondary ticketing is a big potential revenue source that's really just getting started for artists. And when artists make money, Ticketmaster makes money. We like that.

'IF YOU WANT A LABEL, YOU SHOULD HAVE ONE; IF YOU DON'T WANT A LABEL, YOU SHOULDN'T.'



**THE LADY KILLER**  
Why women flock to Blake Shelton



**SAMMY SAYS**  
Hagar on aging, new album, side project



**THEY'RE BAAAACK**  
Radio welcomes new Guns N' Roses single



**ON HIS OWN**  
Richard Marx offers indie online bonanza



**GROOVE THANG**  
Inside Robbie Williams' surprise dance hit

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# MUSIC

POP BY MARIEL CONCEPCION

## BETTER WITH TIME

Aguilera Reinvents Old Hits On New Collection

From exposing her erotic side on her 2002 "Stripped" album to emulating pinup dolls in videos like "Candy Man" and "Ain't No Other Man" on "Back to Basics" in 2006, Christina Aguilera is all about reinventing herself.

Now, with the Nov. 11 release of "Keeps Getting Better: A Decade of Hits," which will be sold exclusively in Target, the 27-year-old singer is reinventing some old hits.

The album includes new versions of "Genie in a Bottle" and "Beautiful," titled "Genie 2.0" and "You Are What You Are (Beautiful)," respectively, plus the new songs "Keeps Getting Better" and "Dynamite." Staples such as "Dirty," "Come On Over" and "Hurt" also appear.

Produced by longtime collaborator Linda Perry, the new and remixed tracks all feature "futuristic sounds with beats driven more toward dance music," Aguilera says. "This time around, I'm playing with this superhero element based on the fact that fans have grown up with me since I was 17 and have continually supported my changes throughout the years."

"Keeps Getting Better" is already selling well online. It sold 144,000 copies in its debut frame the week of Oct. 5 and is at 331,000 in four weeks. A Peter Berg-directed video premiered Oct. 27 on iLike and the music social networking site's Facebook application, making Aguilera the first major artist to use iLike for a video premiere.

The album—which follows recent Target exclusives with John Legend, Carrie Underwood and the Jonas Brothers—will come in standard and deluxe editions, the latter including a DVD with videos for all the tracks on the album. A slew of animated TV commercials sponsored by Target will begin airing next month, according to RCA senior VP of marketing Scott Seviour. The album cover will also be printed on every Target receipt during release week, and when buyers call Target stores nationwide, they will hear a prerecorded greeting from Aguilera. Fans who pre-order from Target.com will receive "Keeps Getting Better" as a free download, and those who buy the album will also get a free ringtone for the song.

"I can't even believe what I was able to call it—time really flies," she says. "I constantly change my image. I'm a very visual artist and am constantly trying something new. Luckily, from what I can tell from reading letters and conversing with them when on tour, my fans love and are always open to my love for change. It's a really gratifying moment for me and such an opportunity to be free and let go."

Beyond marking Aguilera's first decade in the business,



AGUILERA

"Keeps Getting Better" serves as a sneak preview for the artist's next studio album, which she says will arrive in summer 2009 and will be mostly produced by Perry.

"With my last album, I had music that was very '20s, '30s and '40s, and was very detailed and part of a very specific genre and sound," she says. "But with this new album, I wanted to go in a completely opposite direction—a very futuristic, robotic sound and computer-sounding vocals. I'm experimenting with my voice in ways I've never done before, almost like a technical, computer-generated sound, which is different for me because I'm the type of vocalist that just belts. I'm always inspired by new things because I get bored."

"The album is very pop and very upbeat, and it's inspired by [Andy] Warhol and the late-'60s scene," says Seviour, who adds that Aguilera has been in the studio as often as she can, considering she became a mother in January. "Once you hear the new material you'll have a very clear idea what the direction of it is."

Aguilera is planning to tour next year. Her last outing in 2006-07 was promoted by AEG Live and grossed \$48 million, drawing 607,568 fans to 63 shows, according to Billboard Boxscore.

In addition, Aguilera—who recently introduced her first state-side fragrance, Inspire—is already working on a new perfume slated to hit stores next year. "There are a few more things in the works," she says, "But those are surprises."

>>>COMMON GROUND

Common has announced Dec. 9 as the new release date for his Geffen album "Universal Mind Control." The set was first expected in July. Two songs—the title track and "Announcement," both of which feature Pharrell Williams—have already been released. "Punch Drunk Love" now features Kanye West, while "Everywhere," which was formerly called "Runaway" and set to include Santogold, now sports a dreamy, layered chorus, sans Santogold, over a guitar riff similar to Pat Benatar's "Love Is a Battlefield."

>>>MORE MILEY

Miley Cyrus' "Breakout" will be expanded with a DVD for its "platinum edition" reissue Nov. 18 via Hollywood. The CD includes two bonus songs: "Hovering," featuring Cyrus' brother Trace (who performs in Metro Station), and "Somebody." The DVD rounds up the video and "making-of" segment for "7 Things"; live performances of "7 Things," "Breakout," "Fly on the Wall," "Driveway," "Simple Song" and "See You Again" taped at Capitol's Los Angeles studio; and interviews with Cyrus.

>>>YOU LOOK MARVELOUS!

Mos Def will release his Downtown debut, "The Ecstatic," Feb. 9. Billboard.com has learned. The first single, "Life in Marvelous Times," will hit iTunes as an exclusive Nov. 4. The veteran rapper's last album, "Tru3 Magic," barely made a ripple upon its late-2006 release via Geffen and has sold just 93,000 copies in the United States, according to Nielsen SoundScan.

>>>CITY SLANG

Bow Wow returns to the spotlight in December with a new album. "New Jack City Part II" is due Dec. 16 via Columbia and is led by the single "Marco Polo" featuring Soulja Boy. Other tracks include the Jermaine Dupri-produced "Sunshine," a video for which is coming in early November, and "Big Girls," which is circulating virally.

Reporting by Jonathan Cohen and Hillary Crosley.

COUNTRY BY CHUCK EDDY

# LADIES' CHOICE

Shelton Starts A Female-Friendly Fire

Not long ago, fans would come to Blake Shelton concerts to hear pure country music. But this year—most recently on a mini-tour he completed with girlfriend Miranda Lambert—that's changed. Now, he says fans "also want to hear some jokes and wisecracks." And he's been happy to oblige.

Audience demographics are shifting, too. As Warner Bros. Nashville prepares the Nov. 18 release of Shelton's fifth album, "Startin' Fires," the singer's newest fans are skewing younger, label executive VP Bill Bennett says, and the crowd probably runs about 70% female—up from maybe 60% last year. "I would say we are marketing him to women," marketing director Kelli Cashiola says. Fan stats for Shelton's Web site, she says, suggest the label is reaching its target.

Several factors have coincided to affect the change. First, there's the way Shelton presents himself. "He has this personality, a sense of humor, and he has this great look—like a matinee idol," Bennett says. But only recently has that image taken center stage. In the last year or two, Shelton has begun wearing his cowboy

hat less and his hair shorter, he's ramped up his Web presence with goofy YouTube vignettes such as a countdown of New Year's resolutions, he's introduced himself to millions of reality TV viewers as a judge on "Nashville Star" and a contestant on "Clash of the Choirs," and he topped Hot Country Songs this summer with a cover of Michael Bublé's AC hit "Home"—a song which, initially, wasn't even on a proper Shelton album.

The association with Lambert has helped shape Shelton in fans' minds as well—even if it was her simultaneously released "Crazy Ex-Girlfriend" that kept his 2007 album "Pure B.S." out of the No. 1 country spot, and even though, Shelton says, "musically she and I don't see eye to eye." He's the obsessive sort of traditional country fanatic who'll "spend \$300 a week at Ernest Tubb Record Shop" when he's in Nashville. And where Lambert swears by Ashlee Simpson, Shelton would usually rather listen to John Conlee. "Startin' Fires" concludes with the pair dueting on a spare waltz about teen



SHELTON

deflowering called "Bare Skin Rug," with crickets chirping in the background.

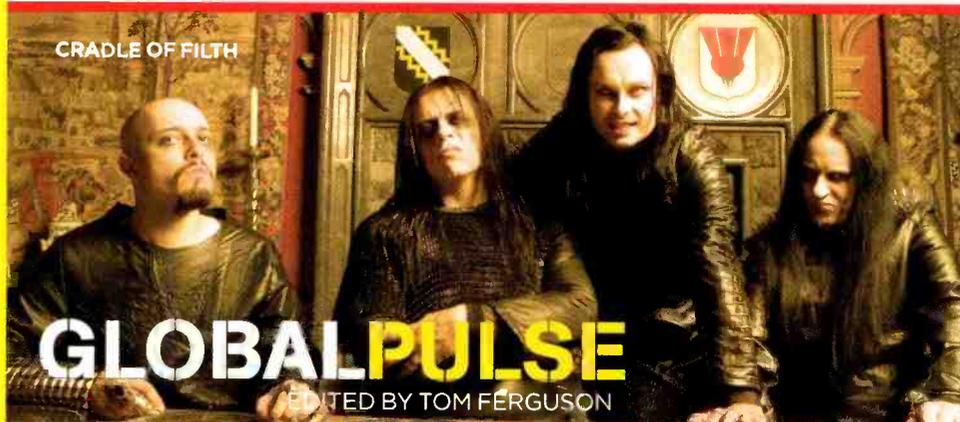
At slightly less than 400,000, Shelton's prior album, "Pure BS," was his weakest seller to date, according to Nielsen SoundScan. His self-titled 2001 debut and "Blake Shelton's Barn & Grill" from 2004 have both sold well more than 750,000. But after two underperforming singles started convincing Warner Bros. that "Pure BS" was a lost cause, Shelton scored big with "Home"—a song first pitched to him by Bennett, then later, by coincidence, loaded onto his iPod by Lambert.

"Home" was released first on a Wal-Mart-exclusive "Collectors' Edition" EP, targeted to new fans who'd discovered Shelton through the song itself and his TV appearances; an expanded edition of "Pure BS," featuring "Home" and bonus tracks, followed. "From that point on," Bennett says, "what was driving our vision, our marketing plan, was momentum."

To keep himself in the spotlight, Shelton says the plan was "to take this moment and go into a whole new project." So when the autumn single "She Wouldn't Be Gone" clicked with radio—it's No. 21 on Hot Country Songs—"Startin' Fires" was moved up from early 2009. Cashiola says the label opted to try to capitalize on holiday sales rather than gamble that fans might have gift cards after Christmas.

Shelton calls "Startin' Fires" his "most autobiographical album." A couple of years ago he moved back from Nashville, "because it's way too big for me," to his native Oklahoma; after four albums done mainly with Bobby Braddock, the new set is Shelton's first produced by Warner Bros. senior VP of A&R Scott Hendricks, a fellow FFA-reared Okie. And Shelton says he's excited now "to be singing about tractors, about deer on the timberline." The hilarious back-to-the-land opener, "Green," might be the first country number ever to mention carbon emissions. And tracks like "Country Strong" and "Home Sweet Home" have more small-town soil beneath their fingernails.

But several songs also show the singer maturing into a more romantic side. Shelton, Bennett and Cashiola all mention the smoldering "I'll Just Hold On" as a possible single, and "This Is Gonna Take All Night" is downright erotic. Partly, Shelton says, this is just a result of choosing material that puts more emphasis on his vocals. Until he went top 10 country with "Goodbye Time" in 2005, "I was always the story-song guy," Shelton says. "But now it's about singing it, and delivering it and selling the passion." ◆◆◆



CRADLE OF FILTH

## GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>FILTHY TALES

Suffolk, England-based metal act Cradle of Filth chose a Halloween-worthy subject for eighth studio album "Godspeed on the Devil's Thunder" (Roadrunner), released during the week of the holiday.

The concept album is based upon the fall from grace of 15th-century French nobleman—and serial killer—Gilles de Rais. "It's a dark fairytale," frontman Dani Filth says. "The subject matter is extreme, and the lyrics, music and artwork are all combined to enhance the cinematic feel of it."

"Godspeed on the Devil's Thunder" appeared Oct. 27 in Europe and Oct. 28 in the United States. It is the follow-

up to 2006's "Thornography," which peaked at No. 46 on the Official Charts Co. list.

The album is also available in a deluxe edition with a disc of bonus material. "The good thing is it's coming out at the same time as the 'proper' album," Filth says. "In the past we've been criticized by our fans for putting out a special edition months after, as they've felt they had to buy the second one as well."

Cradle of Filth launches a European tour booked through Heltter Skeltter Nov. 30 in Northampton, England; it ends Dec. 20 in Osnabruck, Germany. U.S. shows through Artist Group International follow Jan. 15-Feb. 28. The band's publishing is through Peer Music, O/B/O It-

self and Cradle of Filth Music. —Nichola Browne

>>>INDONESIAN ANTHEM

Leading Indonesian rock band Slank is spending most of November on a 12-date U.S. club tour promoting its first English-language album, "Anthem for the Broken-Hearted."

The Indonesian media has variously compared Slank's Western sound to Bon Jovi, the Rolling Stones and the Who. The band is also noted for its anti-establishment lyrics, and the album's title refers to the tribulations of living in a third-world country where political abuse and corruption are rampant.

According to drummer Bim-

bim, "We want to bring our 'peace virus' to the world. We believe with music we can change the world, and in English we can get wider attention."

"Anthem for the Broken-Hearted," Slank's 15th album, appeared Sept. 30 in Indonesia and the United States. The U.S. release was through Gold Label; in Indonesia, Slank is signed to the independent MRI label, licensed to various indies across Asia.

The current tour, running through Nov. 20 and organized by New Jersey-based Mazur PR, is Slank's third U.S. visit. According to local authors' body Pappri, the band's career sales since its 1991 debut total 15 million albums in Indonesia, where it regularly plays stadium shows.

The new album was recorded in California and produced by U.S. rock guitarist Blues Saraceno. Slank is self-published. —Christie Leo

>>>ENGLISH LESSONS

British alt-rock band Fightstar is the first act on Search & Destroy Records, a new label launched by London-based management company Raw Power (Gallows, Bullet for My Valentine) in con-

junction with Brussels-based distributor/label group PIAS.

Fightstar's first single for the label, "English Way," gets a U.K. digital and CD release Nov. 3, with the band's third album due in March 2009.

Raw Power director Craig Jennings says total U.K. sales of Fightstar's previous albums, "Grand Unification" (2006, Island/Universal) and "One Day Son, This Will All Be Yours" (2007, Institute Recordings/Gut Records), stand at approximately 80,000 units. "For the last three, four years," he says, "we've all been building the band, and we now feel that we're ready to take it in our own hands."

Jennings adds that he is looking to license the forthcoming album for the United States in the new year. Once a deal is in place, he wants the band to tour stateside heavily in summer 2009, with shows booked through the Agency Group. London-based Heltter Skeltter handles the act's live work in the United Kingdom, where support dates with alt-rock act Feeder (Oct. 20-Nov. 5) will be followed by headline dates through Nov. 18. The band is published by Notting Hill Music Group. —Richard Smirke

Enjoy exclusive performances, interviews, music and more from dozens of Underground artists at [billboard.com/underground](http://billboard.com/underground).

## TODD ALSUP

Todd Alsup called Billboard Underground from a busy convention center in Lancaster, Pa., where he was performing and networking with the National Assn. of Campus Activities in the hopes of future bookings.

The college audience seems a natural fit for Alsup for a number of reasons. For one, he spends much of his time with that age group as a professor in music theory at New York University. For another, his single "Good Fight," culled from his premiere EP "Facts and Figures," is picking up steam at college radio, having garnered spins at 25 stations.

Alsup's buoyant attitude and bright, high-energy music could hit a home run with new, young fans. "I've been a ham since I was a kid," the 30-year-old songwriter says with a laugh. The New York-based pianist recently became a Yamaha-endorsed artist and was one of eight up-and-coming talents selected this year to perform a showcase for the Songwriters Hall of Fame.

In addition to gaining attention from college radio, Alsup has performed songs on Sirius Satellite Radio and on Mitch Albom's radio show on WJR in his hometown of Detroit. With a style on par with Gavin DeGraw or OneRepublic, Alsup's music could find a place on the radio with any number of pop-oriented stations. "Pop and soul and R&B don't have to be mutually exclusive," he says.

With a full-length album on track for release in early 2009, Alsup has benefited from an auspicious relationship with MajorWho media, an investor-backed artist development company that has been working promotions, radio and marketing. He recorded "Facts and Figures" at MajorWho sister studio Threshold Music. He will share the stage with S-Curve artist Diane Birch Nov. 17 at Rockwood Music Hall in New York.

Contact: James Walsh, manager, [majorthreshold@gmail.com](mailto:majorthreshold@gmail.com)



VIDEO: Watch an exclusive performance and interview with Todd Alsup at [billboard.com/toddalsup](http://billboard.com/toddalsup).

## CATCHING UP WITH UNDERGROUND ALUMNI

Deer Tick (Aug. 16, 2008) signed with Partisan Records, which will reissue "War Elephant" Nov. 11. . . William Fitzsimmons (Feb. 9,



## LUZ RIOS

Independent pop artist Luz Rios has all the ingredients of success: great pipes, songwriting chops, an experienced management and promotion team and the endorsement of Joan Sebastian, a lion in the Latin music world.

Rios is releasing her fourth album, "Aire," Nov. 18 via her own LCR Records with distribution from Select-O-Hits. The Mexican native attended high school in Ontario, Calif., where she's currently based. She has spent the last 11 years playing local gigs, radio festivals and county fairs; she almost signed to key Latin indie Balboa Records several years back and is now managed by former Balboa national director of promotions Frank White.

White played Rios' demo for Sebastian, who agreed to a duet on the title track (the first time Sebastian has recorded a composition by someone else, according to White) and an invitation to open for the regional Mexican star on tour next year.

"It was a dream come true," Rios says. "He understands my taste for music. I don't like just one style."

To that end, Rios has two singles on the air: pop track "No Me Da La Gana" and "Aire," the Sebastian duet. The song debuted on Billboard's Latin Pop Airplay chart before a more banda-heavy remix by top producers the Twiins went out to regional Mexican stations in major markets. That version debuts this week at No. 40 on Hot Latin Songs.

"I could just as easily write a cumbia or a ranchera," Rios says. "If you make a connection, that's where the magic happens."

—Ayala Ben-Yehuda

Contact: Frank White, manager, [frankwhite1@mac.com](mailto:frankwhite1@mac.com)

2008) signed with Brick Wall Management and released his sophomore set "The Sparrow and the Crow" Sept. 30. . . Latch Key Kid's "Streets of Gold" was featured in an episode of MTV's "The Hills" four times in October.

## LISA HANNIGAN

It took her a month, but Lisa Hannigan hand-stitched all of the lyrics to her album "Sea Sew" for its liner notes. The cover features felt dice arranged on navy knitted wool. "I feed your words through my buttonholes," she sings on swaying opener "An Ocean and a Rock." "Pin them to my fingerless gloves/Green and prone to fraying."

The patience required for the sewing and the folksiness of the lyrics help define the 27-year-old singer/songwriter, who is best-known to American audiences as the former backing singer for Irish star Damien Rice. A professional singer since age 20, Hannigan spent seven years accumulating material for "Sea Sew."

"I've always been writing, but I never performed those songs for people. I spent six years creating music with Damien and gathering more confidence," she says. "If I had had more time. . ."

Last year, she found it. In 2007, Rice and Hannigan had an abrupt parting of ways; he dismissed his backing band soon thereafter. "I don't know what spurred it. It just came to the natural end of the cycle. It was just time for it to be finished," Hannigan says.

With her hours suddenly open, she got to work arranging her guitar-based compositions and banged through

sessions for "Sea Sew" in Dublin in just two weeks. It's a lush set enhanced with strings, horn, harmonium, organ and acoustic guitar as Hannigan's breezy voice harmonizes with itself. She self-released the album in conjunction with RMG in Ireland in September and has been hunting for the right deal in the States, garnering plenty of early attention from labels. Her popularity will likely increase as she supports Jason Mraz on his national tour through the end of November. "[Mraz] saw me perform with Damien a long time ago and basically kept me on his radar until I had a solo set done. The stars aligned on this one," Hannigan says.

These American roads are by now old hat to Hannigan. While this may be her first trek with her own full band, she's performed here nationally with Rice four times before. "I'm not planning on leaning on Damien's name, but I'm well-aware that's how audiences here know me. I mean, that's what got me here," she says. "But I'm not bored yet. We're making new music and meeting new people. Plus I've stayed busy mending band members' clothes."

Contact: Bernadette Barret, manager, [ben@iht-records.com](mailto:ben@iht-records.com)

MY FIRST PROCLAMATION OF LOVE. 30th of SOME THINGS WILL NE

## 6 QUESTIONS

with **SAMMY HAGAR**  
by **JEFF VRABEL**

Like no other 61-year-olds you know, Sammy Hagar spent his birthday at his Cabo Wabo Cantina in Cabo San Lucas, Mexico, in October, performing and relaxing at a blowout party that's become an annual rite for the Red Rocker and the fans who begin lining up days before the series of free concerts he throws there with friends.

The birthday shows are a tradition, but the rest of Hagar's fall is all about the new. On Nov. 18 he'll release "Cosmic Universal Fashion" (Loud & Proud/Roadrunner), his first solo album in eight years. The project is more about social issues than his trademark tequila-fueled party rock—so much so that the leadoff video revisits the "Right Now" concept from the 1991 Van Halen video. But the album leaves room for a cover of the Beastie Boys' "(You Gotta) Fight for Your Right (To Party)." And his all-star supergroup Chickenfoot—a name he and the band are trying desperately to change, for obvious reasons—with Van Halen bassist Michael Anthony, Red Hot Chili Peppers drummer Chad Smith and guitarist Joe Satriani is planning to release its debut album early next year.

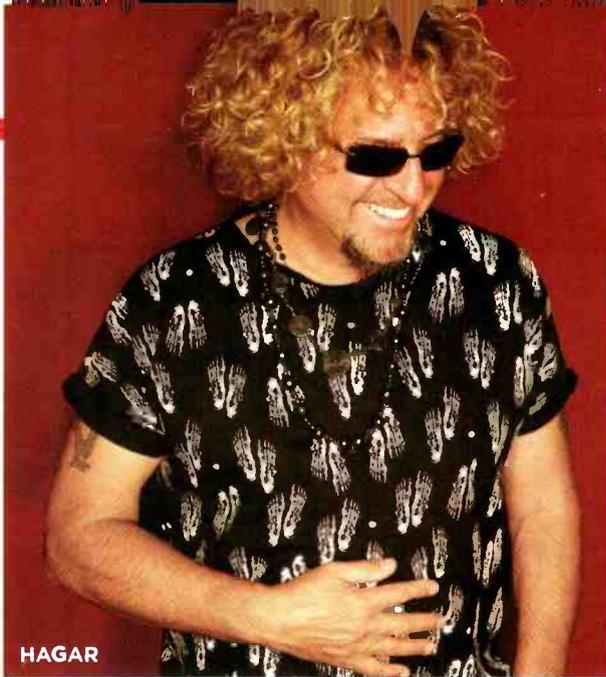
**1 A two-week birthday party in Cabo?**

It takes a while to turn old now. There are so many years to my calendar that it takes a couple weeks to flip it over. But, hey, the old blues guys did it before us; John Lee Hooker was 80-something last time I saw him perform. If blues and jazz guys can do it, why can't rock guys do it?

**2 What's the story behind the track "Cosmic Universal Fashion"?**

I was looking for management a few years back, and I had a meeting with Miles Copeland in Cabo. And I said to him, "If you were my manager, what would you think I should do?" He said, "I think you should be more political, make more statements, become a more outspoken

artist." I've never been that. Being an activist for me was "I Can't Drive 55." That was my rebel yell. So he got me thinking: "I am older, more mature. How many times can I keep writing rock'n'roll car songs?" With "Right Now" I tried to do it in Van Halen a little bit, but I got pushback from those guys at the time. So Miles brought me this song. I based the album around



HAGAR

the idea of, "I think I need to make some more statements."

**3 Do you find that sort of material difficult to write?**

I'm extremely fast with writing concepts. The only load is figuring out what direction I want to go in. Once that's decided, it's always done within an hour or two. I'm a lucky man. I'm not tortured or tormented by my music. I have such a great life that inspiration is all over it: beautiful places, beautiful wife, beautiful family. I'm inspired by my environment. The only thing I'm disappointed with is the state of the world right now.

**4 Is that disappointment what triggered the return to the "Right Now" video idea?**

Exactly. There's a crisis right now. We're at a huge crossroads in ecology, economics, the war. So much has changed and so much has not. It's just raising your hand up and saying, "Hey, is everyone aware of this?" That's my responsibility, to slap the audience around every once in a while, and say, "Stop having so much fun!"

**5 It seems the scene now is much the same as it was when the first "Right Now" video came out.**

Obama's talking about change,

change, change, and you've got McCain, who used "Right Now" in his campaign. I've got both guys talking about my philosophy. And I'm fine with that. These guys are running for president. I'm honored to have a candidate using a phrase I wrote. How about that for a feather in the cap? I can be like, "I'm not voting for the guy, but I like it."

**6 What's next for the Chickenfoot project?**

We got in the studio and recorded eight demos in two days. The chemistry is everything in a band. The band changes one guy, sometimes the whole damn thing changes—look what happened when I joined Van Halen. But with this band, the chemistry is awesome. It's the best chemistry I've ever experienced, better than the Montrose chemistry, better than the Van Halen chemistry. We've got nine songs recorded, we're going back in December to get a couple more songs and will hopefully have a February/March release.

PHOTO: RANDY ST. NICHOLAS

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# THE BILLBOARD REVIEWS

## ALBUMS

### LATIN

#### CALLE 13

Los de Atrás Vienen Conmigo

Producer: Calle 13

Sony BMG Norte

Release Date: Oct. 27

On its sophomore album "Residente o Visitante," Puerto Rican rap duo Calle 13 veered from sophomore humor to outright perversion, an explosive combination that raised more than one eyebrow. On its follow-up, the jokes remain, but they are paired with—gasp!—uplifting messages like that of the first single, "No Hay Nadie Como Tu," featuring Café Tacvba. The wickedness is tempered with more humor than morbidity, as with opener "Que Lloren," which hilariously mocks sell-out reggaeton acts and other hypocrites. Calle 13 also made a conscious effort to expand its musical boundaries, experimenting with candombe, banda (at times reminiscent of Akwid) and tropical beats that add a touch of world music to the mix. But the lyrics—irreverent, incisive and unfailingly intelligent—remain the core of an act that has set a high bar for what Latin rap can aspire to.—LC

### ELECTRONIC

#### DEADMAU5

Random Album Title

Producer: Deadmau5

Ultra

Release Date: Oct. 28

Context is everything. If you've been following electronic dance music, Deadmau5's sonically rich and dramatically arranged beats will sound familiar, very much like the progressive house pouring out of the United Kingdom at the beginning of the decade. But for the genre's young fans, Deadmau5—aka upstate New York bedroom producer-turned-touring sensation Joel Zimmerman—is something new, an artist born from their ranks who resembles them more closely than the old guard of overpaid Europe-based superstars. His debut long-player is mostly made up of material previously released via DJ download site Beatport.com, collected in a more consumer-focused format. And while the music is primarily instrumental and best-suited to big clubs and their giant subwoofers, tracks like "Faxing Berlin" and "Some Kind of Blue" have an epic scope, making the case that the universal heartbeat might just be a kick drum.—KM

### ROCK

#### TRAVIS

Ode to J Smith

Producer: Emery Dobyns

Red Telephone Box/Fonata

Release Date: Nov. 4

To the "less is more" adage, add the idea that quicker is better—particularly in the case of Travis' sixth album. The British quartet

#### PINK

Funhouse

Producer: Pink

LaFace/Zomba

Release Date: Oct. 28

Producers, songwriters, collaborators:

A big-name artist always involves a lot of cooks in the musical kitchen—and the more pop you listen to, the more obvious their individual ingredients become. But the beauty of Pink—and the reason why she might very well be the world's most real-deal pop star—is that her own broth is strong enough to overwhelm all other seasoning. On her confident fifth album, the multiplatinum hitmaker attacks her recent divorce in all styles: as a punk-rock kiss-off ("So What"), a country-rock anthem ("Mean") and a bleeding-heart plea in "Please Don't Leave Me," her prettiest song to date. There's also a companion piece to 2001 mega-hit "Get the Party Started" ("Bad Influence") and a collaboration with No Doubt's Tony Kanal ("Funhouse") that pairs rough subject matter with his boogie-oogie bass.—KM



wrote the exceptional "Ode to J Smith" in just five weeks and recorded it in two. Not surprisingly, its 11 songs bristle with an urgency that more closely resembles (but rocks harder than) Travis' 1997 debut "Good Feeling" than 2007's sumptuously crafted "The Boy With No Name," with a decidedly up-tempo countenance and plenty of room for lead guitarist Andy Dunlop's riffs, solos and fills. The album's concept, about the last day in the life of the titular J Smith, is more impressionistic than narrative, with frontman Fran Healy wringing out a few philosophical nuggets atop the power chord-led rock groove of "Chinese Blues," the kinetic bounce of "Long Way Down," the trippy thump of "Get Up" and the Coldplay-style drama of "Quite Free."—GG

#### LITTLE JOY

Little Joy

Producer: Noah Georgeson

Rough Trade

Release Date: Nov. 4

A new Los Angeles-based trio featuring Strokes drummer Fabrizio Moretti, Little Joy plays a laid-back brand of indie pop that reflects the outfit's easygoing West Coast environment in the same way that the Strokes' caffeinated jangle depicts the hustle-and-bus-

tle of Manhattan. Moretti's bandmates here are his girlfriend Binki Shapiro and Rodrigo Amarante of Brazilian group Los Hermanos, whom Moretti befriended when the Strokes and Los Hermanos played a Portuguese festival together. In the studio with producer Noah Georgeson the three traded off instruments, and that evidently established an appealingly freewheeling vibe heard throughout "Little Joy." Nothing on the album is as catchy or as memorable as the Strokes' sharpest material, but several cuts sport a sweet Latin lilt, which helps distinguish the music from work by any number of similarly situated acts.—MW

### HIP-HOP

#### THE STREETS

Everything Is Borrowed

Producer: Mike Skinner

Vice

Release Date: Oct. 7

"Just when I discover the meaning of life they change it," Mike Skinner raps with typically uneasy, endearing coordination on his fourth album's opening title track, but those aren't the gutter scribbles of the desperately hungover—they're a swelling carpe diem with a soaring hook (as soaring as you can get via Skinner's keyboard-in-the-bedroom-closet vibe, anyway). Skinner

has spent the few albums since his grand debut "Original Pirate Material" getting progressively more thoughtful, melodic and predictable, and where "Everything Is Borrowed" might lack the hair-singeing novelty of his debut (or its story-time follow-up "A Grand Don't Come for Free"), there's still plenty to keep things interesting: "Heaven for the Weather" is positively jaunty, "I Love You More (Than You Like Me)" is rather sweet, and Skinner's dancing wordplay hits the beats on the gently meandering "On the Flip of a Coin" just right.—JV

#### ROOTS MANUVA

Slime and Reason

Producer: Roots Manuva

Big Dada

Release Date: Sept. 30

Roots Manuva's proper English dialect, fierce, street-smart microphone skills and undying love for dub-reggae are part of a unique sound that has inspired everyone from Dizzee Rascal to These New Puritans. Flexing a bit of the angry lyrical edge he boasted on 2005's "Angry Deep," Roots digs into "fickle DJs," nontalent rappers, Trustafarians and "bourgeois hippies" who "wanna fight my flow," as he proclaims on the track "2 Much 2 Soon," which also sports the priceless couplet,

"I came from this, I got to do better/My pen is my sword, my pen is my Beretta." The ragga-muffin styles of his 2001 rap classic "Run Come Save Me" are also back in prevalence on the two-step dancehall flair of "Do Nah Bodda Mi" and the ska-like riddims of "Well Alright."—RH

#### ASTRONAUTALIS

Pomegranate

Producers: John Congleton,

Chris Godbey

Eyeball Records

Release Date: Sept. 23

Jacksonville, Fla., is Skynyrnd country first and foremost, but it's also produced Astronautalis, easily the city's best Chris Martin-resembling avant-garde white battle MC who has rhymed about visiting doughnut shops with Tupac and his aspirations to be "the Van Morrison of this rap shit." Astronautalis dribbles out syrupy, folksy monologues over dreamily melodic beats that couldn't be further from traditional hip-hop if he was actually a Van Zant. His third record, "Pomegranate," is full of minimalist epics like "Secrets of the Undersea Bell" that would be way closer to indie rock if it wasn't for the splashy sounds being uncorked behind Astronautalis' often hypnotic drone (augmented by producer Congleton, late of Modest Mouse and

#### BRAD PAISLEY

Play

Producer: Frank Rogers

Arista Nashville

Release Date: Nov. 4

Brad Paisley's mostly instrumental

new set, which chronicles his self-described "love affair with the guitar," is both outstanding and diverse. The first single, "Start a Band," with Keith Urban is catchy but just scratches the surface of the project, which includes appearances by the late Buck Owens, B.B. King, Steve Wariner, Vince Gill and Albert Lee. While songs like "Let the Good Times Roll" (with King) and "Playing With Fire" transport listeners to a smoky bar, the nostalgic "Turf's Up" is an impressive tribute to the surf instrumentals of early rock'n'roll. "Come On In," a duet with Owens, is a pleasant find and fitting tribute. Based on a demo Owens recorded before his death, Paisley's song brings an old friend back to life with the utmost respect.—KT



#### HINDER

Take It to the Limit

Producer: Brian Howes

Universal Republic

Release Date: Nov. 4

Hinder achieved multiplatinum suc-

cess with 2006 debut "Extreme Behavior," thanks to the pop-metal hit "Lips of an Angel," and follow-up "Take It to the Limit" still rocks like it's 1988. Overdosing on huge hooks, raucous harmonies and proficient fretwork, alpha-male rockers like "Use Me" or "Heaven Sent" would make Ratt or Poison proud, while the rowdy "Up All Night" updates Def Leppard's anthem "Pour Some Sugar on Me." Having mastered every Jack Daniels-fueled riff in the book, Hinder explores the dark side of fame on "Loaded and Alone," while the slick "Without You," one of several sincere power ballads, comes with a twist (girl leaves guy, guy feels great). Deliciously decadent, "Take It to the Limit" has even more melodic power than its predecessor, delivering tons of guilty pleasures that sound fresh and familiar and strangely exciting.—SP



# THE BILLBOARD REVIEWS

## SINGLES

Polyphonic Spree). A surprisingly strong, melodic curio from one of the last places you might look for it.—JV

### WORLD

#### SOL Y CANTO

**Cada día un regalo**

**Producers:** Brian Amador, Nando Michelin

*MusicAmador*

**Release Date:** Nov. 4

★ Sol y Canto is Rosi and Brian Amador, backed by a group of extraordinary players, including Nando Michelin (piano), Jorge Roeder (contrabass) and Bernardo Monk (saxophone, flute). The act's sound is acoustic and Latin roots-oriented. Its taste is elemental, and the results are unfailingly inspiring. The Amadors and their cohorts bring a tremendous virtuosity to their music—cue up “La Llorona” (The Weeping Woman) and listen to Rosi Amador sing. Her interpretation of this classic folk tune is wonderfully evocative. The magic continues with another elegant arrangement and Rosi Amador's angelic voice in “Hasta la Luna”—a song Brian Amador wrote for his daughters. In a more up-tempo groove, note the act's persuasive take on the Cuban bolero/cha cha cha number “Obsesión.”—PVV

### JAZZ

#### THE MILES DAVIS ALL-STARS

**Broadcast Sessions 1958-59**

**Producer:** none listed

*Acrobat Music*

**Release Date:** Oct. 21

★ As the album title states, these unreleased tracks were originally recorded during radio and TV appearances in the late '50s. Players working with Miles

Davis on these dates included John Coltrane, Cannonball Adderley, Bill Evans, Gerry Mulligan, Red Garland, Paul Chambers and Philly Joe Jones. The disc features 10 songs, including two stellar versions of “Bye Bye Blackbird,” recorded within six months of each other. Other highlights include a 14-minute rendition of “Bag's Groove” essentially made up of one startling solo after another and a relatively brief take on Thelonious Monk's “Straight No Chaser” that includes an amazing bowed bass solo by Chambers. While the audio quality on a few tracks is thin, these are significant recordings from a pivotal time in Davis' career.—PVV

### CHRISTIAN

#### ANDREW PETERSON

**Resurrection Letters, Vol. II**

**Producers:** Ben Shive, Andy Gullahorn

*Centricity Records*

**Release Date:** Oct. 21

▶ Andrew Peterson has always been one of Christian music's most literate singer/songwriters, and his first album for Centricity Records is filled with the kind of soul-stirring, thought-provoking songs that fans have come to expect. The project opens with the warm, inviting “All Things New,” setting the tone for this collection, which explores the theme of resurrection and renewal. “Invisible God” is a unique worship song that celebrates all the ways in which God's majesty is displayed, while “Love Is a Good Thing” is a fiddle-laced, country-flavored number about the complexities of love.—DEP

### R&B/HIP-HOP

#### JAZMINE SULLIVAN

**Bust Your Windows (4:23)**

**Producer:** Salaam Remi

**Writers:** J. Sullivan, S. Remi, D. Way

**Publishers:** various

*J Records*

▶ Philly newcomer Jazmine Sullivan is the first female in two years to top Billboard's Hot R&B/Hip-Hop Songs chart with a debut—“Need U Bad”—not to mention No. 1 R&B album “Fearless.” Theatrical yet believable, the 21-year-old follows with the midtempo “Bust Your Windows,” emoting one of the most challenging vocals from a female R&B artist this year. And boy, she nails it: Sullivan's husky voice floats effortlessly over an eerie underlining violin score, originating from a sample of producer Salaam Remi's composition “Bad Man Waltz.” With two Billboard Hot 100 singles on the charts (and climbing), the prime-time drama that is Sullivan's music deserves to have a second season picked up. She's on fire and set to become one of the heralded new acts of the year.—MM

#### SEAL

**A Change Is Gonna Come**

**(3:55)**

**Producer:** David Foster

**Writer:** S. Cooke

**Publisher:** ABKCO, BMI Warner Bros.

▶ Any time Seal decides to offer new material is a homecoming for fans of majestic, cultured melodies. How about the fact that “Crazy” became his first top 10, egads, 18 years ago? Seventh studio album “Soul,” due Nov. 11, is a study in soul classics, led by first single “A Change Is Gonna Come,” a No. 9 hit from Sam Cooke following his death in December 1964—and among 29 top 40 hits he charted between 1957 and 1965. At the time, the song became an anthem for the civil rights movement; obviously its message before the 2008 presidential election is relevant. Production from David Foster is decidedly retro, brimming with silken strings, cast as an ultimate should-be James Bond theme. Seal, as ever, is smooth as velvet, passionate and as fa-

miliar as a next door neighbor. As stimulating as his return, “Change” is befitting a full moon, red wine and sighful glance at a lover. Seal is simply incapable of conjuring anything less.—CT

### ROCK

#### COLDPLAY FEATURING JAY-Z

**Lost+ (3:43)**

**Producers:** Coldplay, Brian Eno, Markus Dravs

**Writers:** G. Berryman, J. Buckland, W. Champion, C. Martin, S. Carter

**Publisher:** not listed

*Parlophone/Capitol*

▶ The best thing about a collaboration between Coldplay's Chris Martin and Jay-Z (see “Beach Chair” from the latter's 2006 set “Kingdom Come”) is that the artists remain themselves. Neither compromises style to suit the other, and that makes for interesting records. Musically, “Lost+” is gloomy instrumentation with a series of drums and claps that perfectly fits the lyrical content of the song and makes the transition from Martin's singing to Jay's rapping seem effortless.

#### GUNS N' ROSES

**Chinese Democracy (4:41)**

**Producers:** Axl Rose, Caram Costanzo

**Writers:** A. Rose, J. Freese

**Publisher:** not listed

*Black Frog/Geffen*

Against all odds, Axl Rose is at last releasing “Chinese Democracy,” the first album of new Guns N' Roses material since 1991 (it will be an exclusive at Best Buy). The opening track is a hard-rocking cyberpunk drama, complete with an action-movie intro, neurotic multitrack vocals and plenty of spaced-out guitar solos (Buckethead?) designed to make up for Slash's absence. Over an industrial riff with shades of the Scorpions' “Rock You Like a Hurricane,” Axl wails about “Real time visionaries sitting in a Chinese stew”—and he must be the first rock star to name-check “Falun Gong” and “masturbation” in the same song. This is not a typical radio hit, as it's not built around an obvious melody or hook like so many Guns N' Roses classics. But that hasn't hindered massive early airplay at several rock formats (see story, page 31), and fans are clearly responding favorably to their first (authorized) taste of new GNR music in nearly a decade.—SP



Each delivers introspective lyrics about the penalty of achievement and how perception can become reality. Both men have conquered their respective musical genres and

now take a moment to share what they've learned about life in the limelight. Jay-Z says it best: “Success is like suicide/If you succeed, prepare to be crucified.”—SR

#### KEANE

**The Lovers Are Losing (5:04)**

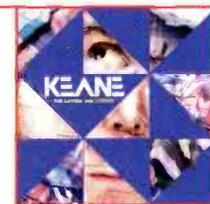
**Producer:** Keane

**Writers:** T. Rice-Oxley, T. Chaplin, R. Hughes

**Publisher:** Universal Island

*Interscope*

▶ British pop/rock act Keane has topped album charts at home three out of three times, including new “Perfect Symmetry”—while delivering nine top 40 hits. Sadly, while the trio persistently sells out live shows in America, radio has yet to get with the program; the band's only solid airplay hit here is 2003's top five “Somewhere Only We Know” at adult top 40. “Symmetry,” released Oct. 14 in the States, arrived at No. 7, further proving popularity, despite the airplay disconnect. First single “The Lovers Are Losing” typifies the trio's piano-based pop/rock signature, offering a madcap melody; adhesive chorus; clean, timeless production; and ever-accessible vocals from Tom Chaplin, who expresses Tim Rice-Oxley's smart lyric about fading infatuation: “We cling to love like a skidding car clings to a corner/I try to hold onto what we are, the more I squeeze the quicker we alter.” What will it take to propel Keane to mainstream fame—a track on “Grey's Anatomy”? While Coldplay, the Killers, Radiohead, even Hinder have an easy go at radio, is Keane's music over the head of the average programmer? The public is already wiser, embracing the group despite radio's abstinence. And FM wonders why fewer tune in anymore?—CT



### IN THIS MOMENT

**Forever (3:51)**

**Producer:** Kevin “the Wolf” Churko

**Writer:** In This Moment

**Publisher:** Element Music

*Century Media*

▶ In This Moment shifts a few degrees away from its metalcore foundation on sophomore album “The Dream,” opting to dress its enjoyable melodies with a mass-appeal production courtesy of Kevin Churko. Lead track “Forever” presents a band that's been a quick study in the studio when it comes to learning how to sound like a seasoned pro. The raw, tenacious feel that graced debut “Beautiful Tragedy” has been smoothed over, with the guitar solo restrained until a whirlwind flourish at the song's end and singer Maria Bring's robust screams shunned altogether. The song is tightly sewn, going for maximum punch by shifting gears with every 16-count. It's insistent, confident and satisfying—but could have been a bit less pandering.—CLT

## LEGEND & CREDITS

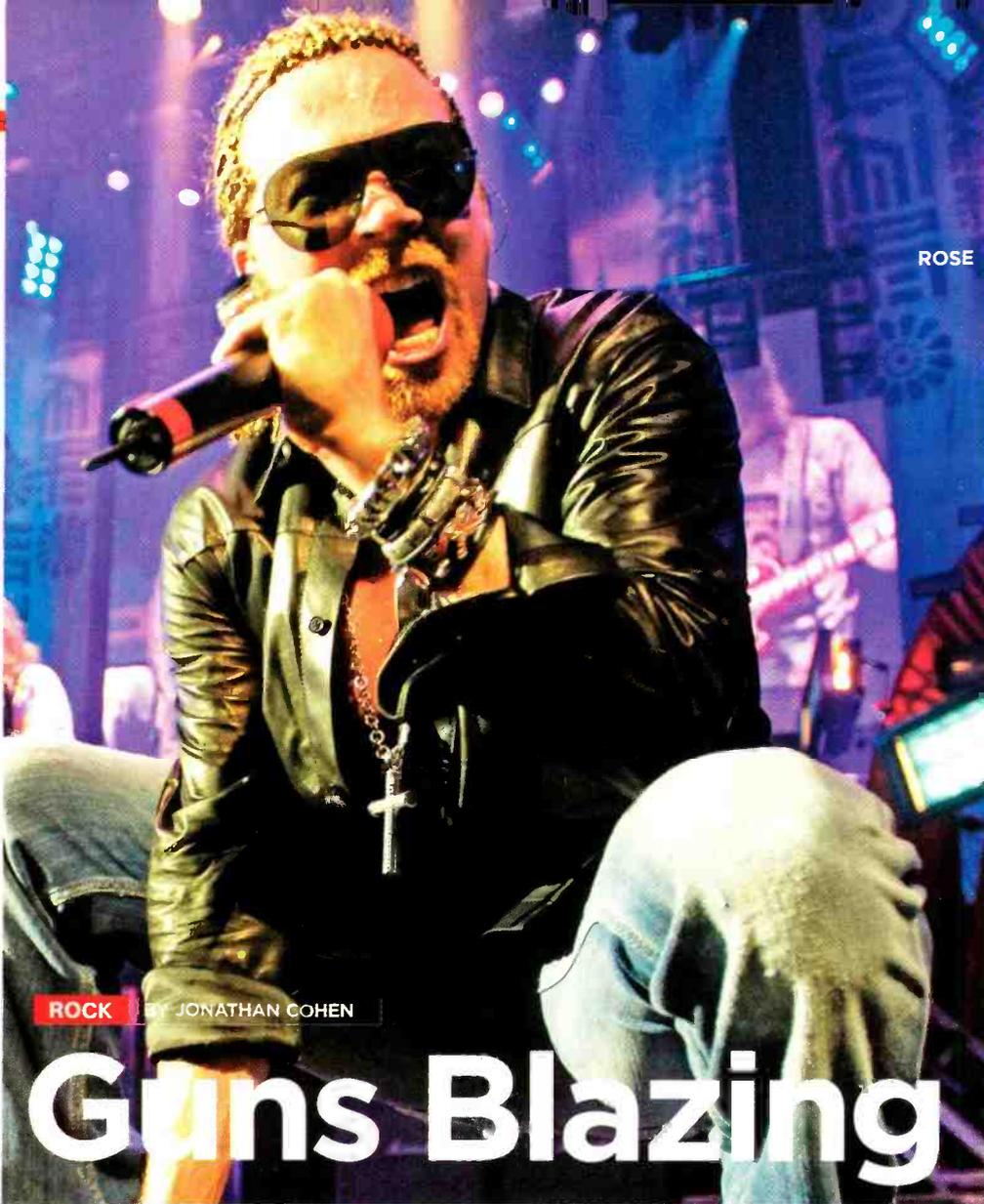
EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

**CONTRIBUTORS:** Leila Cobo, Gary Graff, Ron Hart, Kerri Mason, Michael Menachem, Sven Philipp, Deborah Evans Price, Shad Reed, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Jeff Vrabel, Mikael Wood

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

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

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



ROSE

ROCK BY JONATHAN COHEN

# Guns Blazing

## 'Chinese Democracy' Has Strong First Week At Radio

It's not exactly a case of love at first listen, but radio has responded enthusiastically to "Chinese Democracy," the first new Guns N' Roses song in nine years. The track debuts this week at No. 12 on Billboard's Mainstream Rock chart, garnering 1,031 spins at the active rock and rock formats. (Inter-scope did not service it to nonrock formats.)

"Chinese Democracy" is expected to reach the chart's top 10 next week, even if some of the stations that played it more than 30 times during its debut week (WILL Chicago, WAAF Boston, KXXR Minneapolis) begin to back off. The album from which the song takes its name is due Nov. 23 exclusively in Best Buy stores.

"Was it worth the near decades of waiting? No. Would anything have been?" WJJO Madison, Wis., PD Randy Hawke asks. "I do like the song though.

I think had it come out in the early '90s it may have been groundbreaking. Now it has more of a retro, Rob Zombie feel to it. That is a core sound of 'JJO though, so the fit is good. As for the audience, they want to hear it. Everyone wants to hear it. They have been waiting and have truly never stopped liking any of the original Guns guys."

Several stations actually played a leaked version of "Chinese Democracy" during the past 18 months. (All but three of the upcoming album's 14 songs have either leaked or been played live.)

And because GNR hasn't released a studio album of original material since 1991, programmers expected getting negative calls that said, "That's all?" WRAT Monmouth-Ocean, N.J., PD Carl Craft says. "But the vast majority are positive. And even amongst those who aren't too impressed, they seem open-minded about possibly needing to hear it a few times to let it grow on them and are still interested in hearing more from the full album when it's released. There's excitement on the phones about this record."

To augment the release of "Chinese Democracy," Interscope will reissue "Appetite for Destruction" on vinyl Dec. 9. The label has already made the new single available as a mastertone and a ringback.

Sales of GNR's back catalog have remained robust despite the lack of new music. The group sold 536,000 albums in 2008, with a 2004 "Greatest Hits" package accounting for 371,000 of the total, according to Nielsen SoundScan.

That doesn't mean some at radio aren't taking a cautious approach after such a long GNR dry spell.

"A number of GNR catalog titles test well but it's not a forgone conclusion this song makes it beyond the starting gate," WMMR Philadelphia PD Bill Weston says. "We'll expose the song on-air for a week and closely monitor listener reaction to determine further spins. The release of the record... is an event, but in Philly there is much resentment towards Axl Rose, due to his famous no-show concert. The long gestation period along with the fits and starts of leaked songs over the years do not help in setting up the song."

Additional reporting by Mike Boyle.



SLIM

## FLYING SOLO

Marvin "Slim" Scandrick says "So Fly," his first single as a solo artist, is a far cry from his stint with R&B quartet 112. And that's exactly how he wants it.

"This song is so unorthodox from what people would think the first Slim record would be," the singer/songwriter says. "But in trying to make the transition from group to solo, you have to find your own niche and style. So I found up-and-coming Orlando [Fla.] producers Oddz N Endz to help me come up with something fresh. I walked the fine line of staying current—and it's working."

Indeed it is. Having peaked thus far at No. 8, "So Fly" featuring Yung Joc is No. 10 on Billboard's Hot R&B/Hip-Hop Songs chart this week. The midtempo, feel-good song is the lead single from Slim's album, "Love's Crazy." It's due Nov. 18 through a joint venture between Slim's M3 Productions imprint and Asylum Records.

With a guest list that includes Faith Evans, Big Boi, Fabolous and Ryan Leslie (who also produced second single "Good Lovin'"), the album sports production by the Trackmasters, Sean Garrett and Midnight Black. While the stylistic melding of R&B and hip-hop on Slim's solo outing may be different, the subject matter—love—remains a holdover from his 112 days. The Atlanta quartet rose to national fame beginning in 1996 with such crossover hits as "Only You," "Cupid," "I'll Be Missing You" (with Evans and Puff Daddy), "It's Over Now" and "Peaches & Cream."

"There are a lot of songs on this album where you don't have to do the talking," Slim says. "If you just press and play a song for your significant other, he or she will get the idea."

Just three years ago, Slim's idea was to live on his investments and leave the music business completely. But after some soul-searching, entreaties from fans and colleagues, and collaborations with "Australian Idol" finalists and other artists, Slim got his "music swag" back.

"What I'm trying to do with this album is show people that R&B artists can definitely brand, promote and build themselves in the independent field just like hip-hop artists," he says. "And there's more money to be made. I own my masters and I'm the CEO in charge. It's the best of both worlds."

—Gail Mitchell, with additional reporting by Mariel Concepcion

## 'NIGHT' MOVES

Seven months after the release of her debut Columbia album, "19," U.K. singer Adele has finally cracked the top 20 of the Billboard 200, thanks in large part to an Oct. 18 performance on "Saturday Night Live." The audience, many of whom tuned in to watch Alaska governor and Republican vice presidential candidate Sarah Palin's guest appearance, responded enthusiastically to Adele's performance, and her sales more than doubled from the previous week. For the week ending Oct. 26, "19" sold 25,000 copies in the United States, according to Nielsen SoundScan. The record has sold 180,000 copies to date.

"This is a slow and steady campaign that all led up to this amazing opportunity," Columbia VP of marketing Doneen Lombardi says.

Adele has a much higher profile at home, where "19" has sold 415,000 copies, according to the Official Charts Co. Stateside, Lombardi points to consistent support from VH1 and NPR as two of the key drivers behind the artist's success. "We are also still strong at hot AC radio with 'Chasing Pavements,'" she says of a track that debuts this week at No. 82 on the Billboard Hot 100. "We started working the track to them in the spring and it is still doing well. We are also working 'Right As Rain' to triple A, and in some markets, she can be heard on three different formats."

Columbia has also benefited from repeat airings of performances taped months ago for Yahoo and AOL. "The chatter around her is really positive," Lombardi says.

Adele's audience has been overwhelmingly online-oriented of late. In the wake of "Saturday Night Live," 18,000 of the 25,000 sales for "19" were digital. "People responded with a sense of immediacy after the

show," Lombardi says. "We saw people go online as soon as the show was over and get the record."

More TV is on the horizon: Adele will play "The Tonight Show With Jay

Leno" and "The Late, Late Show With Craig Ferguson" next month and "Jimmy Kimmel Live!" in December. A North American tour begins in mid-January. —Cortney Harding



ADELE'S 'Saturday Night Live' performance sent digital sales skyrocketing.

ROSE: GEORGE CHIN; ADELE: DANA EDELSON/NBC PHOTO: SLIM: DREXINA NELSON

POP BY CHUCK TAYLOR

# Marx-ism

Singer Seizes The Means Of Production, Distribution

Thirty million albums sold worldwide, the 2004 song of the year Grammy Award for Luther Vandross' "Dance With My Father" and the writer of 13 No. 1 Billboard hits and 40 top 40 singles—both his own and for such acts as 'N Sync, Josh Groban, SheDaisy, Kenny Rogers and Keith Urban.

What does Richard Marx have to prove? The short answer: nothing, but that doesn't mean the singer/songwriter/producer doesn't still have plenty to say. After a solo career on EMI/Capitol that drove such No. 1 solo hits as "Hold Onto the Nights," "Satisfied" and "Right Here Waiting," Marx abandoned the major-label system in 2000, forming his own label, Signal 21, with Blood, Sweat & Tears drummer Bobby Colomby. In 2004, he returned to EMI with "My Own Best Enemy," which garnered the top 20 adult top 40 single "When You're Gone" and AC hit "Ready to Fly."

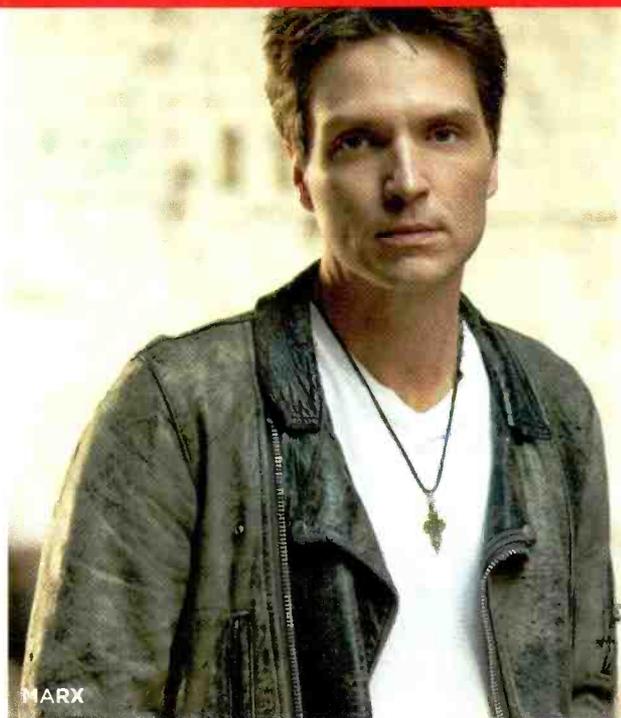
But like many well-established artists, Marx turned to his own resources with the online-only release in May of "Duo"—an acoustic collaboration with Vertical Horizon's Matt Scannell—sold exclusively through RichardMarx.com. On Oct. 31, he will issue two albums: "Emotional Remains" and "Sundown."

Self-peddling his wares, Marx says, "is all an unknown to me at this point. I'm blessed to have a

robust career as a writer and producer for other artists, but I still write songs all the time that I'd love to sing myself. I don't presume for a second that success as an artist will just come rushing back, but I also don't feel like giving that part of me up. Since I don't need money from a record company, I can record and release whatever I want, whenever I want."

"Emotional Remains" is a straight-ahead singer/songwriter record, leaning toward guitar-based modern rock. It features "Through My Veins," among his most emotionally charged rock ballads to date. "While I was recording the album, I wrote a couple of songs that didn't really fit; they were vibier, sexier songs that needed a different vocal and production approach. So I thought, 'Screw it, I'll do two albums,'" Marx says. "Sundown" features a duet with Toni Braxton that he wrote, "Suddenly," as well as "And I Love Her," a live-in-the-studio recording with Vince Gill.

Fans can purchase either or both CDs at once or create their own 12-song disc, culling tracks from the two. "I thought that was a novel idea in 2008," says Marx, who will support the projects with touring and such promotion as Sirius XM Satellite Radio's weekly interview show "Artist



MARX

Confidential." iTunes and physical releases are planned, in time.

"It's a learning curve, but my Web site has always been surprisingly well-visited, and I'm working with Echo Music, which has a solid understanding of not only what's working for artists online now but in the future," he says.

Marx is writing and producing with country artist George Canyon and Tubes frontman Fee Waybill and writing with Chad Kroeger, Trey Bruce, Gary Harrison and Kara DioGuardi. He intends to continue his prolific ways with more releases in 2009, including another collaboration with Scannell, this time plugged in.

"I still wake up so happy to be a musician and especially a songwriter," Marx says. "I'm deeply grateful for my past success, but I'd be lying if I said I was fine with that being my epitaph. I just find myself with a constant desire to creatively kick some more ass."

## HOME IS WHERE THE CLUB'S AT

Robbie Williams has yet another dance hit on his hands, with yet another collaboration with the Pet Shop Boys from his 2006 album "Rudebox" (Chrysalis/EMI).

"We're the Pet Shop Boys," as remixed by producer Ralphie Rosario, is the top debut at No. 42 on Billboard's Hot Dance Club Play chart this week, following 2007's "She's Madonna," which peaked at No. 12. Another "Rudebox" album cut, "Lovelight," peaked at No. 8 in May.

Why the spate of dance/club releases from Williams, from a 2-year-old album not even released on CD stateside?

"We thought it was interesting for him to kind of re-lay a foundation, but it's not a significant move forward in terms of us focusing entirely on North America," EMI U.K. & Ireland senior VP of marketing Mark Terry says. "It was just something he wanted to do. We felt happy to support [him], and it's become a really successful club record. What we do after that, I'm not sure yet."

But Brad LeBeau, whose company Pro Motion serviced all three tracks to DJs and commissioned the remixes, sees a growing affinity between Williams and the American nightclubber. "Robbie is one of the world's biggest pop acts whose aggressive and progressive image—like him dressing in drag for the 'She's Madonna' video—has clearly helped legitimize his American presence amongst the club culture demographic," he says.

Indeed, many tracks on "Rudebox" were produced by names that dance music followers would quickly recognize, like Soul Mekanik, William Orbit, Joey Negro and Mark Ronson. The album has sold 6,700 digital copies in the United States, according to Nielsen SoundScan.

"We're the Pet Shop Boys" has already lived many lives. The track was originally written and recorded as a bootleg by New York electro artist—and Pet Shop Boys fan—My Robot Friend. The Pet Shop Boys then recorded and released it as B-side to the single "Miracles" in 2003 and rerecorded it with Williams for "Rudebox" three years later.

An alternate remix by up-and-coming trance DJ/producer Sander Van Doorn—considered by many to be the next Tiësto—is circulating overseas under the title "Close My Eyes" and making its way stateside.

Meanwhile, Williams is working on material for a new album.

—Kerri Mason

## LEADER OF THE PACK

Enrique Iglesias has widened his lead as the artist with the most No. 1s on Billboard's Hot Latin Songs chart. With the ascent of "Lloro Por Ti" to the top spot this week, Iglesias' new total comes to 19 chart-toppers. He had already led with 18 No. 1s, followed by Luis Miguel (16), Gloria Estefan (14) and Ricky Martin (10).

"I know a lot of companies say you cannot only depend on radio nowadays, but I still believe radio is the best instrument you have to sell records," Iglesias told Billboard earlier this year.

Written by Iglesias and Descemer Bueno, "Lloro Por Ti" is one of two new tracks on Iglesias' Spanish-language hits compilation, "95/08," on Universal Music Latino. The set has sold 210,000 copies in the United States and Puerto Rico since its March release, according to Nielsen SoundScan. In addition to pop stations, "Lloro Por Ti" is getting a boost from Latin rhythm and tropical radio. Iglesias recently wrapped a tour with red-hot urban bachata act Aventura. —Ayala Ben-Yehuda, with additional reporting by Leila Cobo



IGLESIAS



WILLIAMS

IGLESIAS: ALAN SILFEN; ROBBIE WILLIAMS: EMI/UK

# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



### 'MUSICAL' NOTES

>> The "High School Musical 3: Senior Year" soundtrack starts at No. 2 on the Billboard 200 with 297,000. The Disney franchise's cumulative album sales total—counting the three soundtracks and their assorted spinoffs—now stands at 9.2 million.

### REGGAE RULES

>> Matisyahu nabs his fourth straight No. 1 on Top Reggae Albums with "Shattered," tying him with Shaggy for the fourth-most chart-toppers on the 14-year-old list. Only Bob Marley (10), Beenie Man and UB40 (both with six) have more.



### SOUNDS GOOD

>> Mary Mary's "The Sound" gives the duo a new chart high on the Billboard 200 (No. 7) and Top R&B/Hip-Hop Albums (No. 2). It is also the act's fourth consecutive regular studio set to debut at No. 1 on Top Christian Albums.

## AC/DC + Wal-Mart = Powerful Combination

Let there be rock.

One look at the charts today reminds us of the power of a legendary band and how the right kind of promotion can generate seriously high-voltage sales.

Of course, that band is AC/DC, which bulldozes its way to No. 1 on the Billboard 200 as "Black Ice" sells 784,000.

The album was sold exclusively through Wal-Mart, Sam's Club and the band's official Web site. The deal offered AC/DC an enormous amount of dedicated floor space inside every Wal-Mart store, where the band's T-shirts and merchandise mingled with the group's entire catalog of albums in an elaborate store-within-a-store display.

No offense to AC/DC, but it's safe to assume that without the sort of heavy-duty promo that Wal-Mart was able to give the band and "Black Ice," the album would not have racked up 784,000 in its first week. The album's cool number even beats out the first week of Wal-Mart's last big-name exclusive set: the Eagles' "Long Road out of Eden." That began with 711,000 a year ago.

"Ice" is only AC/DC's second chart-topper and its first to debut in the



penthouse. The act's previous No. 1 came in early 1982 with "For Those About to Rock We Salute You."

Since Nielsen SoundScan began tracking data in 1991, AC/DC has released just three studio sets, including "Ice." To compare, 1995's "Ballbreaker" began at No. 4 with 113,000 while 2000's "Stiff Upper Lip" started at No. 7 with 130,000. The combined cumulative sales of the latter two titles stand at 2.1 million.

I know what you're thinking. When looking at those rather unexciting num-

bers for the band's last two releases, the average person was probably—pardon the pun—"Thunderstruck" by the new album's debut.

However, some may forget that this is the band that, according to the RIAA, owns the fifth-highest certified album of all time in the United States—"Back in Black," which is certified at 22 million in sales. Additionally, AC/DC is the 10th-biggest-selling act of all time in the States, with 69 million albums sold. (Figure that number will only increase in the coming months as

"Black Ice" continues to fly off shelves.)

Not to mention how, despite a lack of new studio material in eight years, AC/DC has racked up a sturdy 5 million in catalog sales since the beginning of 2005. And that number doesn't account for this recent week's worth of frenzied activity.

Speaking of catalog action, AC/DC claims a record-setting five out of the top six slots on the Top Pop Catalog chart this week. The band has an additional four titles at Nos. 13, 19, 23 and 41. The

only other acts to place nine or more titles concurrently on Pop Catalog are the Beatles and Frank Sinatra.

The 784,000-unit start for "Black Ice" is by far the band's best sales week since SoundScan set up shop. It's also the second-best sales frame of the year—after Lil Wayne's 1 million debut with "Tha Carter III"—and the biggest week for a rock act since November 2004, when U2's "How to Dismantle an Atomic Bomb" opened at No. 1 with 840,000.

Since 2005, there have been only four weeks where an album sold more than "Black Ice" did last week—and all of them came courtesy of hip-hop artists. There's "Tha Carter III," Kanye West's "Graduation" (957,000 in 2007) and "Late Registration" (860,000 in 2005), and 50 Cent's "The Massacre" (1.1 million in 2005).

**SCHOOL'S IN:** Though the "High School Musical 3: Senior Year" soundtrack settles for No. 2 on the Billboard 200 with 297,000, it is the best debut sales week for a theatrical film soundtrack since November 2005, when "Get Rich or Die Tryin'" started at No. 2 with 317,000.

### Over The Counter

KEITH CAULFIELD



## CHART BEAT

>> Carrie Underwood collects her seventh No. 1 on Hot Country Songs with "Just a Dream" (19/Arista). The American Idol has amassed her seven chart-toppers in three years and five months, counting from her debut in June 2005 to this week. That's the second-fastest time for a solo female artist to have seven No. 1s in the chart's 64-year history. The only woman to earn her seventh No. 1 in a shorter period is Tammy Wynette, whose "The Ways to Love a Man" achieved pole position just two years, 10 months and two weeks after she made her chart debut in December 1966.

>> Musical "Billy Elliot" is in previews on Broadway, which brings the British cast album filled with Elton John-penned songs back to Top Cast Albums after a hiatus of two years and seven months.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).

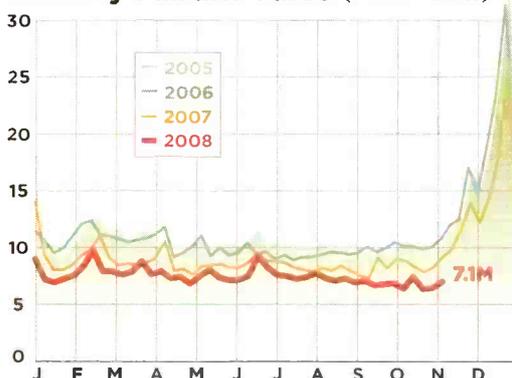
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,078,000	1,143,000	17,988,000
Last Week	6,537,000	1,173,000	18,286,000
Change	8.3%	-2.6%	-1.6%
This Week Last Year	8,345,000	962,000	14,449,000
Change	-15.2%	18.8%	24.5%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2007	2008	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	370,870,000	325,406,000	-12.3%
Digital Tracks	671,241,000	969,038,000	29.5%
Store Singles	1,865,000	1,390,000	-25.5%
Total	1,043,976,000	1,195,834,000	14.5%
Albums w/TEA*	437,994,100	412,309,800	-5.9%

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

### ALBUM SALES



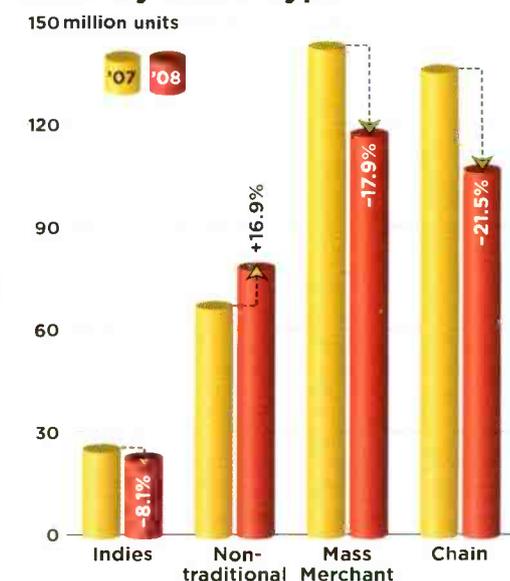
### SALES BY ALBUM FORMAT

CD	330,078,000	271,828,000	-17.6%
Digital	39,710,000	52,038,000	31.0%
Cassette	247,000	71,000	-71.3%
Other	835,000	1,469,000	75.9%

For week ending Oct. 26, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

### Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	<b>AC/DC</b>	Black Ice		1
2	NEW	1	<b>SOUNDTRACK</b>	High School Musical 3: Senior Year		2
3	2	1	<b>T.I.</b>	Paper Trail		1
4	1	2	<b>KENNY CHESNEY</b>	Lucky Old Sun		1
5	4	2	<b>METALLICA</b>	Death Magnetic		1
6	6	7	<b>KID ROCK</b>	Rock N Roll Jesus		2
7	NEW	1	<b>MARY MARY</b>	The Sound		7
8	8	8	<b>NE-YO</b>	Year Of The Gentleman		2
9	5	4	<b>JENNIFER HUDSON</b>	Jennifer Hudson		4
10	12	13	<b>LIL WAYNE</b>	Tha Carter III		2
11	46	129	<b>GREATEST GAINER ADELE</b>			19
12	17	17	<b>RIHANNA</b>	Good Girl Gone Bad		2
13	15	16	<b>JONAS BROTHERS</b>	A Little Bit Longer		1
14	21	26	<b>JASON MRAZ</b>	We Sing. We Dance. We Steal Things.		3
15	14	15	<b>YOUNG JEEZY</b>	The Recession		1
16	10	10	<b>JAMES TAYLOR</b>	Covers		4
17	3	2	<b>RAY LAMONTAGNE</b>	Gossip In The Grain		3
18	NEW	1	<b>HANK WILLIAMS III</b>	Damn Right Rebel Proud		18
19	18	20	<b>SUGARLAND</b>	Love On The Inside		1
20	16	14	<b>JAZMINE SULLIVAN</b>	Fearless		4
21	22	23	<b>KATY PERRY</b>	One Of The Boys		9
22	23	31	<b>COLDPLAY</b>	Viva La Vida or Death And All His Friends		1
23	NEW	1	<b>LEE ANN WOMACK</b>	Call Me Crazy		23
24	20	22	<b>LEONA LEWIS</b>	Spirit		1
25	24	21	<b>THE GAME</b>	LAX		2
26	11	12	<b>ROBIN THICKE</b>	Something Else		3
27	32	29	<b>KINGS OF LEON</b>	Only By The Night		5
28	26	25	<b>SOUNDTRACK</b>	Mamma Mia!		1
29	31	39	<b>TAYLOR SWIFT</b>	Taylor Swift		3
30	29	28	<b>SLIPKNOT</b>	All Hope Is Gone		1
31	33	37	<b>VARIOUS ARTISTS</b>	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31
32	28	27	<b>DARIUS RUCKER</b>	Learn To Live		5
33	39	36	<b>VARIOUS ARTISTS</b>	Nightmare Revisited		31
34	9	2	<b>LUCINDA WILLIAMS</b>	Little Honey		2
35	NEW	1	<b>ESCAPE THE FATE</b>	This War Is Ours		35
36	19	3	<b>RISE AGAINST</b>	Appeal To Reason		3
37	58	62	<b>PACE SETTER CARRIE UNDERWOOD</b>	Carnival Ride		2
38	NEW	1	<b>OF MONTREAL</b>	Skeletal Lamping		38
39	NEW	1	<b>CRAIG MORGAN</b>	That's Why		39
40	30	11	<b>SARAH MCLACHLAN</b>	Closer: The Best Of Sarah McLachlan		13
41	NEW	1	<b>BRETT DENNEN</b>	Hope For The Hopeless		41
42	38	35	<b>MILEY CYRUS</b>	Breakout		1
43	25	9	<b>TIM MCGRAW</b>	Greatest Hits 3		4
44	37	19	<b>MARCO ANTONIO SOLIS</b>	No Molestar		19
45	NEW	1	<b>LABELLE</b>	Back To Now		45
46	34	24	<b>DEMI LOVATO</b>	Don't Forget		2
47	27	6	<b>BOB DYLAN</b>	The Bootleg Series Vol. 8: Tell Tale Signs: Rare And Unreleased 1989-2006		6
48	7	2	<b>KEANE</b>	Perfect Symmetry		7
49	43	46	<b>VARIOUS ARTISTS</b>	NOW 28		2
50	53	63	<b>FAITH HILL</b>	Joy To The World		50



This set continues its climb with a 9% jump. The singer played "Ellen DeGeneres" Oct. 22, and single "I'm Yours" rises 13-10 on the Billboard Hot 100 with that list's top digital gain (up 24%).



Rock band earns its first album on the Billboard 200, posting its best sales week with 13,000. The act's last album peaked at No. 12 on Top Heatseekers.

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The album rebounds with the chart's largest percentage gain (44%) after it was reissued at Wal-Mart last week with a bonus disc of Christmas tunes.



The album, which starts with 12,000, came in seven configurations, including versions packaged with either a T-shirt, tote bag or paper lantern.



The \$7.99 sale tags at Best Buy help this album (up 25%) as well as the title at No. 68 (up 12%). Additionally, a \$6.99 price at Circuit City for No. 152 pushes it to a 12% increase.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	59	56	<b>CASTING CROWNS</b>	Peace On Earth		51
52	44	38	<b>NEW KIDS ON THE BLOCK</b>	The Block		3
53	47	48	<b>SOUNDTRACK</b>	Camp Rock		3
54	49	51	<b>VARIOUS ARTISTS</b>	NOW That's What I Call Country		7
55	13	2	<b>BILLY CURRINGTON</b>	Little Bit Of Everything		13
56	57	52	<b>DUFFY</b>	Rockferry		4
57	63	65	<b>SAVING ABEL</b>	Saving Abel		53
58	62	60	<b>DISTURBED</b>	Indestructible		1
59	40	34	<b>KELLIE PICKLER</b>	Kellie Pickler		7
60	66	69	<b>JAMEY JOHNSON</b>	That Lonesome Song		28
61	71	61	<b>JOURNEY</b>	Revelation		5
62	42	30	<b>THE PUSSYCAT DOLLS</b>	Doll Domination		4
63	55	55	<b>STAINED</b>	The Illusion Of Progress		3
64	41	2	<b>YO-YO MA</b>	Yo-Yo Ma & Friends: Songs Of Joy & Peace		41
65	NEW	1	<b>GRUPO MONTEZ DE DURANGO</b>	Nosotros Somos		65
66	56	41	<b>BUCKCHERRY</b>	Black Butterfly		7
67	NEW	1	<b>KINDRED THE FAMILY SOUL</b>	The Arrival		67
68	85	81	<b>HOLLYWOOD UNDEAD</b>	Swan Songs		22
69	36	5	<b>OASIS</b>	Dig Out Your Soul		5
70	51	43	<b>JOE</b>	Joe Thomas, New Man		4
71	103	119	<b>APOCALYPTICA</b>	Worlds Collide		59
72	54	58	<b>M.I.A.</b>	Kala		18
73	35	2	<b>INGRID MICHAELSON</b>	Be OK		35
74	72	76	<b>3 DOORS DOWN</b>	3 Doors Down		1
75	84	87	<b>MGMT</b>	Oracular Spectacular		60
76	70	59	<b>ERIC BENET</b>	Love & Life		11
77	76	78	<b>THEORY OF A DEADMAN</b>	Scars & Souvenirs		28
78	61	2	<b>ELVIS PRESLEY</b>	Christmas Duets		61
79	73	74	<b>GEORGE STRAIT</b>	Troubadour		3
80	75	72	<b>JONAS BROTHERS</b>	Jonas Brothers		5
81	80	85	<b>DAUGHTRY</b>	Daughtry		4
82	77	66	<b>CHRIS TOMLIN</b>	Hello Love		6
83	88	96	<b>LADY ANTEBELLUM</b>	Lady Antebellum		28
84	105	114	<b>NATASHA BEDINGFIELD</b>	Pocketful Of Sunshine		3
85	97	94	<b>LINKIN PARK</b>	Minutes To Midnight		2
86	92	98	<b>USHER</b>	Here I Stand		1
87	67	45	<b>NELLY</b>	Brass Knuckles		6
88	91	89	<b>TOBY KEITH</b>	35 Biggest Hits		25
89	NEW	1	<b>CALLE 13</b>	Los De Atras Vienen Conmigo		89
90	65	40	<b>JACK'S MANNEQUIN</b>	The Glass Passenger		4
91	104	116	<b>ALAN JACKSON</b>	Good Time		34
92	64	18	<b>SENSES FAIL</b>	Life Is Not A Waiting Room		18
93	87	80	<b>HEIDI NEWFIELD</b>	What Am I Waiting For		10
94	83	67	<b>TV ON THE RADIO</b>	Dear Science		12
95	99	106	<b>SHINEDOWN</b>	The Sound Of Madness		18
96	86	75	<b>FLEET FOXES</b>	Fleet Foxes		67
97	89	79	<b>RAPHAEL SAADIQ</b>	The Way I See It		19
98	NEW	1	<b>DISCIPLE</b>	Southern Hospitality		98
99	45	2	<b>UNEARTH</b>	The March		45
100	96	84	<b>ALL THAT REMAINS</b>	Overcome		16

### THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	74	APOCALYPTICA	71	MICHAEL BUBLE	106
30HITS	197	AVENGED SEVENFOLD	163	BUCKCHERRY	66
AC/DC	1	BUILDING 429	161	COLDPLAY	22
ADAM LAMBERT	111	DAVID NAY	117	NATALIE COLE	183
ADAM LAMBERT	111	DEMI LOVATO	46	BILLY CURRINGTON	55
ADAM LAMBERT	111	DEMI LOVATO	46	MILEY CYRUS	42
ADAM LAMBERT	111	DISTURBED	58	DJ KHALED	126
ADAM LAMBERT	111	DUFFY	182	THE DOORS	182
ADAM LAMBERT	111	DUFFY	182	DUFFY	56
ADAM LAMBERT	111	BOB DYLAN	47	BOB DYLAN	47
ADAM LAMBERT	111	ERIC BENET	76	DADDY YANKEE	138
ADAM LAMBERT	111	GARTH BROOKS	104	DAUGHTRY	81
ADAM LAMBERT	111	GARTH BROOKS	104	CHRIS BROWN	81
ADAM LAMBERT	111	JACKSON BROWNE	140	CHRIS BROWN	81
ADAM LAMBERT	111	JACKSON BROWNE	140	DEATH CAB FOR CUTIE	165
ADAM LAMBERT	111	JACKSON BROWNE	140	CELTC THUNDER	155

THE CHEETAH GIRLS	109	BRETT DENNEN	41	EAGLES	133
KENNY CHESNEY	4	DEVIN THE DUDE	184	ESCAPE THE FATE	35
BLUE CHAIR	184	NEIL DIAMOND	198	ESTELLE	157
WANNED BROS	508732	DISCIPLE	98	VICENTE FERNANDEZ	177
WANNED BROS	508732	DJ KHALED	126	FIVE FINGER DEATH PUNCH	146
WANNED BROS	508732	DUFFY	182	FLEET FOXES	96
WANNED BROS	508732	DUFFY	182	FLOPOTS	189
WANNED BROS	508732	DUFFY	182	BEN FOLDS	110
WANNED BROS	508732	DUFFY	182	LUIS FONSI	173
WANNED BROS	508732	DUFFY	182	FAITH HILL	50
WANNED BROS	508732	DUFFY	182	HOLLYWOOD UNDEAD	68
WANNED BROS	508732	DUFFY	182	JENNIFER HUDSON	9
WANNED BROS	508732	DUFFY	182	WAYLON JENNINGS & THE 357'S	142
WANNED BROS	508732	DUFFY	182	JOE	70
WANNED BROS	508732	DUFFY	182	JACK JOHNSON	108
WANNED BROS	508732	DUFFY	182	JAMEY JOHNSON	60
WANNED BROS	508732	DUFFY	182	JONAS BROTHERS	13
WANNED BROS	508732	DUFFY	182	JOURNEY	51
WANNED BROS	508732	DUFFY	182	ALAN JACKSON	91
WANNED BROS	508732	DUFFY	182	JACK'S MANNEQUIN	90
WANNED BROS	508732	DUFFY	182	ALICIA KEYS	136
WANNED BROS	508732	DUFFY	182	KID ROCK	6
WANNED BROS	508732	DUFFY	182	KIDZ BOP KIDS	132
WANNED BROS	508732	DUFFY	182	KINDRED THE FAMILY	148
WANNED BROS	508732	DUFFY	182	JENNY LEWIS	148
WANNED BROS	508732	DUFFY	182	LEONA LEWIS	24
WANNED BROS	508732	DUFFY	182	LIFEHOUSE	154
WANNED BROS	508732	DUFFY	182	LIL ROB	101
WANNED BROS	508732	DUFFY	182	LIL WAYNE	10
WANNED BROS	508732	DUFFY	182	LINKIN PARK	85
WANNED BROS	508732	DUFFY	182	LITTLE BIG TOWN	112
WANNED BROS	508732	DUFFY	182	DEMI LOVATO	46
WANNED BROS	508732	DUFFY	182	RAY LAMONTAGNE	17
WANNED BROS	508732	DUFFY	182	LEICRAE	158
WANNED BROS	508732	DUFFY	182	LED ZEPPELIN	118
WANNED BROS	508732	DUFFY	182	MADONNA	156
WANNED BROS	508732	DUFFY	182	MANNHEIM	148
WANNED BROS	508732	DUFFY	182	MARODIN 5	153
WANNED BROS	508732	DUFFY	182	MARY MARY	141
WANNED BROS	508732	DUFFY	182	RICHIE MCDONALD	170
WANNED BROS	508732	DUFFY	182	TIM MCGRAW	43
WANNED BROS	508732	DUFFY	182	SARAH MCLACHLAN	40

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	NEW	1	LIL ROB UPSTAIRS 1045 (13.98)	1218 Part II		101
102	69	83	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		10
103	109	97	REHAB UNIVERSAL REPUBLIC 01155/UMRG (10.98)	Graffiti The World		90
104	113	118	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits		5
105	116	107	SECONDHAND SERENADE GLASSNOTE 405244/EAST WEST (15.98) ⊕	A Twist In My Story		44
106	98	115	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
107	117	110	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		1
108	101	90	JACK JOHNSON BRUSHFIRE 010580* UMRG (13.98)	Sleep Through The Static		1
109	107	91	THE CHEETAH GIRLS WALT DISNEY 002046 (18.98)	One World (Soundtrack)		13
110	81	54	BEN FOLDS EPIC 09849* SONY MUSIC (15.98) ⊕	Way To Normal		1
111	79	50	ANBERLIN UNIVERSAL REPUBLIC 011710*/UMRG (10.98)	New Surrender		13
112	52	13	LITTLE BIG TOWN CAPITOL NASHVILLE 27864 (18.98)	A Place To Land		24
113	NEW	1	HECTOR "EL FATHER" VI 011959/MACHETE (13.98)	Juicio Final		113
114	108	88	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		1
115	111	186	TOKIO HOTEL CHERRYTREE/INTERSCOPE 011127/IGA (9.98)	Scream		39
6	93	71	JESSICA SIMPSON EPIC/COLUMBIA (NASHVILLE) 21746/SBN (15.98) ⊕	Do You Know		4
117	124	108	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		1
118	139	125	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Mothership		2
119	60	44	SOUNDTRACK ATLANTIC 516007*/COLUMBIA PICTURES/AG (18.98)	Nick & Norah's Infinite Playlist		44
120	90	70	TINA TURNER CAPITOL 37422 (18.98)	Tina!		61
121	NEW	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1220 EX (7.98)	A Candlelight Christmas		121
122	50	127	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		1
123	136	139	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good		2
124	74	32	PRETENDERS SHANGRI-LA 101009* (18.98)	Break Up The Concrete		32
125	110	95	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		28
126	78	77	DJ KHALED WE THE BEST/TERROR SQUAD 4564/KOCH (17.89)	We Global		1
127	114	109	JORDIN SPARKS 19 JIVE 18752/ZOMBA (18.98)	Jordin Sparks		10
128	NEW	1	ANDREW PETERSON CENTRICITY 1067/WORD-CURB (15.98)	The Resurrection Letters: Volume II		128
129	123	111	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		1
130	126	105	LOS PIKADIENTES DE CABORCA SONY BMG NORTE 36197 (12.98)	Vamonos Pa' Rio		52
131	131	131	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		1
132	121	103	KIDZ BOP KIDS RAZOR & TIE 89181 (18.98)	Kidz Bop 14		14
133	160	161	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		7
134	122	101	NEW KIDS ON THE BLOCK COLUMBIA/LEGACY 30562/SONY BMG (17.98) ⊕	Greatest Hits		22
135	NEW	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1231 (14.98)	Christmasville		135
136	118	121	ALICIA KEYS WBKJ 11513* RMS (18.98) ⊕	As I Am		3
137	137	132	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!		15
138	140	141	DADDY YANKEE EL CARTEL 080020/MACHETE (10.98)	Talento De Barrio (Soundtrack)		13
139	197	2	AMY GRANT SPARROW 13781 (17.98)	The Christmas Collections		139
140	94	68	JACKSON BROWNE INSIDE 80923* (16.98)	Time The Conqueror		20
141	132	138	JOHN MAYER COLUMBIA 22665*/SONY MUSIC (19.98) ⊕	Where The Light Is: John Mayer Live In Los Angeles		1
142	NEW	1	WAYLON JENNINGS & THE 357'S BLACK COUNTRY ROCK 514*/MAGRANT (13.98)	Waylon Forever		142
143	143	146	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend		1
144	129	130	METRO STATION RED INK 10521/COLUMBIA (12.98)	Metro Station		39
145	134	175	SOUNDTRACK SONY MUSIC SOUNDTRAX/COLUMBIA 87796/SONY MUSIC (16.98)	August Rush		33
146	142	142	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist		107
147	106	64	TRIVIUM ROADRUNNER 617985 (17.98) ⊕	Shogun		23
148	119	82	JENNY LEWIS WARNER BROS. 508668* (13.98)	Acid Tongue		24
149	151	120	THE OFFSPRING COLUMBIA 02908*/SONY MUSIC (18.98)	Rise And Fall, Rage And Grace		10
150	164	149	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		2

The titles at Nos. 121 and 135 become the ensemble's 22nd and 23rd charting albums on the Billboard 200. They also rank at Nos. 8 and 9 on Top Holiday Albums.

The 25-song album collects highlights from the first three "Now Christmas" sets along with newer tracks from Colbie Caillat (pictured) and Carrie Underwood.

186  
Wanna bet the rush at Wal-Mart for the new AC/DC album also helped this Wal-Mart exclusive as well? It's up 18%.

As his album re-enters with a 7% increase, his single "Come On Get Higher" claims the longest climb to the top 10 on Adult Top 40 this year (23 weeks) as it rises to No. 9.

The icon's album returns to the chart for the first time in two months despite actually being down in sales this week (by a tiny 3%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	148	165	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1
152	183	124	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real		1
153	135	151	MAROON 5 A&M/OCTONE 008917/IGA (18.98) ⊕	It Won't Be Soon Before Long		2
154	159	168	LIFEHOUSE GEPHEN 009153/IGA (13.98)	Who We Are		1
155	128	102	CELTIC THUNDER CELTIC THUNDER 011606/DECCA (18.98)	Act Two		61
156	149	153	MADONNA WARNER BROS. 421372* (18.98)	Hard Candy		1
157	167	104	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine		38
158	127	92	LECRAE REACH 9807/INFINITY (13.98)	Rebel		60
159	141	133	WEEZER DGC/INTERSCOPE 011135*/IGA (13.98)	Weezer		4
160	158	177	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		22
161	NEW	1	BUILDING 429 INO/COLUMBIA 34325/SONY MUSIC (13.98)	Building 429		161
162	155	152	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD) ⊕	Beautiful Eyes (EP)		9
163	174	185	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold		4
164	NEW	1	SKILLET ARDENT/INO LAVA/ATLANTIC 512252/AG (18.98 CD/DVD) ⊕	Comatose Comes Alive		164
165	168	156	DEATH CAB FOR CUTIE BARSUK/ATLANTIC 452796*/AG (18.98)	Narrow Stairs		1
166	102	33	TESLA TESLA ELECTRIC CO. 007 (16.98)	Forever More		33
167	154	134	VARIOUS ARTISTS FONDVISA 353715/UNIVERSAL LATINO (13.98)	Idolos: De Mexico Para El Mundo		77
168	144	123	UNDEROATH SOLID STATE 88842*/TOOTH & NAIL (13.98) ⊕	Lost In The Sound Of Separation		8
169	162	113	CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits		113
170	169	188	JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (18.98)	Continuum		2
171	166	170	O.A.R. EVERFINE/ATLANTIC 511179/AG (18.98)	All Sides		13
172	184	182	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) ⊕	95/08		18
173	150	99	LUIS FONSI UNIVERSAL LATINO 011810 (10.98) ⊕	Palabras Del Silencio		15
174	175	160	BRANDON HEATH REUNION 10127 (13.98)	What If We		73
175	145	117	SOUNDTRACK NEW LINE 39114 (18.98)	Sex And The City		2
176	RE-ENTRY	10	GAVIN ROSSDALE INTERSCOPE 010882/IGA (13.98)	Wanderlust		33
177	182	193	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) ⊕	Para Siempre		38
178	146	122	MITCH HEDBERG COMEDY CENTRAL 0063 (13.98)	Do You Believe In Gosh?		18
179	163	143	ICE CUBE LENCH MOB 34635 (18.98)	Raw Footage		6
180	NEW	1	VARIOUS ARTISTS UNIVERSAL/SONY BMG 011941/UME (18.98)	The Essential NOW That's What I Call Christmas		180
181	130	126	RICHIE MCDONALD LUCID 119186 (13.98)	I Turn To You		126
182	RE-ENTRY	5	THE DOORS DMC/ELEKTRA 360060/RHINO (11.98)	The Future Starts Here: The Essential Doors Hits		182
183	185	137	NATALIE COLE DMI/ATCO 512320*/RHINO (18.98)	Still Unforgettable		18
184	112	47	DEVIN THE DUDE CINEMATIC 83000/RAZOR & TIE (18.98)	Landing Gear		47
185	170	176	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) ⊕	Greatest Hits		11
186	RE-ENTRY	3	VARIOUS ARTISTS THRIVE 90787 EX (12.98)	Rock Heroes		50
187	153	178	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
188	133	86	AMON AMARTH METAL BLADE 14693* (15.98 CD/DVD) ⊕	Twilight Of The Thunder God		50
189	180	169	FLOBOTS UNIVERSAL REPUBLIC 001258*/UMRG (13.98)	Fight With Tools		15
190	192	45	SOUNDTRACK FOX 82986/RAZOR & TIE (16.98)	Alvin And The Chipmunks		5
191	RE-ENTRY	9	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 22817/SBN (18.98)	Back When I Knew It All		28
192	196	190	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580*/SONY MUSIC (11.98) ⊕	Last 2 Walk		1
193	173	159	NAS DEF JAM/COLUMBIA 011505*/JDM/JMG (13.98)	Untitled		1
194	161	128	THEIEVRY CORPORATION ESL 140 (16.98)	Radio Retaliation		36
195	147	53	RACHAEL YAMAGATA WARNER BROS. 512764* (15.98)	Elephants... Teeth Sinking Into Heart		53
196	RE-ENTRY	4	MATT NATHANSON ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope		60
197	RE-ENTRY	4	3OH!3 PHOTO FINISH 511181 (13.98)	Want		89
198	RE-ENTRY	18	NEIL DIAMOND COLUMBIA 15465/SONY MUSIC (15.98)	Home Before Dark		1
199	82	2	SANTANA COLUMBIA/ARISTA 10204/SONY BMG (19.98) ⊕	Multi Dimensional Warrior		82
200	152	167	OLD CROW MEDICINE SHOW NETWERK 30812* (17.98)	Tennessee Pusher		50

METALLICA	5	OASIS	69	KELLIE PICKLER	59	RASCAL FLATTS	123	MARVIN SAPP	125	JORDIN SPARKS	127	HIGH SCHOOL MUSICAL 3: SENIOR YEAR	2	THIEVRY CORPORATION	194	UNDEROATH	168	CHRISTMAS	180	AND HITS	31	
METRO STATION	144	THE OFFSPRING	149	LOS PIKADIENTES DE CABORCA	130	REHAB	103	SAVING ABEL	57	GEORGE STRAIT	63	MAMA MIA!	28	THIRD DAY	114	CARRIE UNDERWOOD	37	IDOLS: DE MEXICO PARA EL MUNDO	167	WEEZER	159	
MGMT.	75	OF MONTREAL	38	REHAB	103	RIHANNA	12	SECONDHAND SERENADE	105	NICK & NORAH'S INFINITE PLAYLIST	119	THREE 6 MAFIA	192	UNEARH	39	EL MUNDO	167	NIGHTMARE REVISITED	33	HANK WILLIAMS III	18	
M.I.A.	72	OLD CROW MEDICINE SHOW	200	ROBERT PLANT / ALISON KRAUSS	122	RIHANNA	12	SEETHER	101	JAZMINE SULLIVAN	20	TI	3	KEITH URBAN	185	NOW 28	49	NOW THAT'S WHAT I CALL COUNTRY	54	LUCINDA WILLIAMS	34	
INGRID MICHAELSON	73	BRAD PAISLEY	151	PLIES	152	RIHANNA	12	SENSES FAIL	92	TAYLOR SWIFT	29, 162	SEX AND THE CITY	175	USHER	86	ROCK HEROES	186	THE YEAR'S TOP CHRISTIAN ARTISTS	195	LEE ANN WOMACK	23	
GRUPO MONTEZ DE DURANGO	65	PARAMORE	137	THE BLOCK	52, 134	ELVIS PRESLEY	78	SHINEDOWN	95	ALVIN AND THE CHIPMUNKS	190	JAMES TAYLOR	16	VARIOUS ARTISTS THE ESSENTIAL NOW	180	THE YEAR'S TOP CHRISTIAN ARTISTS	195	YOUNG JEEZY	15			
MONTGOMERY GENTRY	191	KATY PERRY	21	HE-YO	13	PRETENDERS	124	JESSICA SIMPSON	116	CHIPMUNKS	190	THE JESSELTA	166									
CRAIG MORGAN	39, 169	ANDREW PETERSON	128			THE PUSSYCAT DOLLS	62	FRANK SINATRA	107	AUGUST RUSH	145	THEORY OF A DEADMAN	77									
JASON MRAZ	14							SKILLET	164	CAMP ROCK	53	ROBIN THICKE	26									

TOP POP CATALOG™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT.
1	1	850	<b>AC/DC</b> BACK IN BLACK EPIC/LEGACY 80207*/SONY BMG (17.98) Ⓢ	◆
2	3	17	<b>JOSH GROBAN</b> NOEL 143/REPRISE 231548/WARNER BROS. (18.98) Ⓢ	4
3	22	28	<b>AC/DC</b> HIGH VOLTAGE EPIC/LEGACY 80201*/SONY BMG (11.98)	3
4	20	96	<b>AC/DC</b> HIGHWAY TO HELL EPIC/LEGACY 80206*/SONY BMG (13.98)	7
5	32	63	<b>AC/DC</b> DIRTY DEEDS DONE DIRTY CHEAP EPIC/LEGACY 80202*/SONY BMG (11.98)	6
6	37	229	<b>AC/DC</b> LIVE EPIC/LEGACY 80214/SONY BMG (17.98)	3
7	11	101	<b>THIRD DAY</b> CHRISTMAS OFFERINGS ESSENTIAL 10828 (17.98)	◆
8	4	46	<b>VARIOUS ARTISTS</b> I CAN ONLY IMAGINE: PLATINUM EDITION IND 20228/TIME LIFE (19.98)	◆
9	2	781	<b>JOURNEY</b> JOURNEY'S GREATEST HITS COLUMBIA/LEGACY 85889/SONY BMG (18.98/12.98) Ⓢ	◆
10	6	160	<b>NICKELBACK</b> ALL THE RIGHT REASONS ROADRUNNER 618300 (18.98) Ⓢ	7
11	5	457	<b>ABBA</b> GOLD — GREATEST HITS POLAR/POLYDOR 517007/UMG (18.98/12.98)	6
12	12	18	<b>KIDZ BOP KIDS</b> KIDZ BOP HALLOWEEN RAZOR & TIE 89190 (13.98)	◆
13	11	101	<b>AC/DC</b> FOR THOSE ABOUT TO ROCK WE SALUTE YOU EPIC/LEGACY 80208*/SONY BMG (11.98)	4
14	7	83	<b>MICHAEL JACKSON</b> NUMBER ONES M.J./EPIC 88998/SONY MUSIC (18.98/12.98)	◆
15	9	183	<b>ORIGINAL BROADWAY CAST RECORDING</b> WICKED DECCA BROADWAY 001682/DECCA (18.98)	◆
16	6	103	<b>SUGARLAND</b> ENJOY THE RIDE MERCURY NASHVILLE 007411/UMGN (13.98)	2
17	15	864	<b>METALLICA</b> METALLICA ELEKTRA 61113*/AG (18.98)	◆
18	17	240	<b>GUNS N' ROSES</b> GREATEST HITS GEFEN 001714/IGA (16.98)	4
19	11	101	<b>AC/DC</b> LIVE: SPECIAL COLLECTOR'S EDITION EPIC/LEGACY 80215*/SONY BMG (23.98 EQ CD)	2
20	13	967	<b>BOB MARLEY AND THE WAILERS</b> LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/9.98) Ⓢ	◆
21	40	95	<b>THE BEATLES</b> LOVE APPLE 79808*/CAPITOL (18.98) Ⓢ	◆
22	14	194	<b>MICHAEL BUBLE</b> IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓢ	3
23	11	181	<b>AC/DC</b> IF YOU WANT BLOOD YOU'VE GOT IT EPIC/LEGACY 80205/SONY BMG (11.98)	◆
24	11	181	<b>JOHNNY CASH</b> JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA 65955/SONY BMG (11.98/7.98)	3
25	10	154	<b>CARRIE UNDERWOOD</b> SOME HEARTS ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	7
26	11	101	<b>JOHN ST. JOHN</b> SOUNDS OF HORROR MADACY SPECIAL PRODUCTS 51354/MADACY (7.98)	◆
27	25	94	<b>PINK</b> I'M NOT DEAD LAFACE 80320/ZOMBA (18.98) Ⓢ	◆
28	18	91	<b>ORIGINAL BROADWAY CAST RECORDING</b> JERSEY BOYS RHINO 73271 (18.98)	◆
29	11	101	<b>AEROSMITH</b> BIG ONES GEFEN 424716/UMG (13.98)	4
30	16	16	<b>LUTHER VANDROSS</b> THE ULTIMATE LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/SONY MUSIC/RMG (18.98)	◆
31	19	16	<b>AEROSMITH</b> DEVILS GOT A NEW DISGUISE: THE VERY BEST OF AEROSMITH GEFEN/COLUMBIA 00867/SONY MUSIC (18.98)	◆
32	11	101	<b>THE BEATLES</b> 1 APPLE 29325/CAPITOL (18.98/12.98)	◆
33	24	726	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> GREATEST HITS CAPITOL 30334 (18.98)	8
34	29	1630	<b>PINK FLOYD</b> DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
35	23	124	<b>THREE DAYS GRACE</b> ONE - X LIVE 83504/ZOMBA (18.98)	◆
36	11	101	<b>THE 101 STRINGS ORCHESTRA</b> HALLOWEEN MADACY SPECIAL PRODUCTS 52906/MADACY (13.98 CD/OVD) Ⓢ	◆
37	31	132	<b>BUCKCHERRY</b> 15 ELEVEN SEVEN 00001/ATLANTIC (13.98)	◆
38	39	754	<b>QUEEN</b> GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
39	38	55	<b>BOSTON</b> GREATEST HITS EPIC/LEGACY 67622/SONY MUSIC (11.98)	2
40	27	610	<b>CREEDENCE CLEARWATER REVIVAL</b> CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	8
41	11	101	<b>AC/DC</b> THE RAZORS EDGE EPIC/LEGACY 80213*/SONY BMG (11.98)	5
42	21	279	<b>KENNY CHESNEY</b> GREATEST HITS BNA 67976/SBN (18.98/12.98)	4
43	30	167	<b>CREED</b> GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓢ	◆
44	34	85	<b>AMY WINEHOUSE</b> BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG (13.98)	2
45	33	215	<b>ELVIS PRESLEY</b> ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	4
46	49	202	<b>JOHNNY CASH</b> 16 BIGGEST HITS COLUMBIA/LEGACY 69739*/SONY BMG (11.98/7.98)	2
47	11	101	<b>MICHAEL JACKSON</b> THRILLER 25 EPIC/LEGACY 17986*/SONY BMG (19.98)	◆
48	35	251	<b>EVANESCENCE</b> FALLEN WIND-UP 13063 (18.98)	7
49	11	101	<b>LYNYRD SKYNYRD</b> THE BEST OF LYNYRD SKYNYRD: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MCA 11941/UMG (11.98/9.98)	◆
50	42	335	<b>LINKIN PARK</b> [HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆

Aerosmith's "Big Ones" has a big week thanks to a \$1.99 sale tag at Amazon's MP3 store last week. The set debuts on Top Digital Albums at No. 13 and re-enters Top Pop Catalog at No. 29 with 4,000—its best sales week since December 2002. Of the set's slightly more than 3,000-unit gain, 99% of it was downloads.



TOP DIGITAL™					
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 2007 RANKING	CERT.
1	1	1	<b>SOUNDTRACK</b> High School Musical 3: Senior Year WALT DISNEY Ⓢ	2	◆
2	6	9	<b>ADELE</b> XL/COLUMBIA /SONY MUSIC	11	◆
3	1	2	<b>RAY LAMONTAGNE</b> Gossip In The Grain RCA	17	◆
4	4	1	<b>T.I.</b> GRAND HUSTLE/ATLANTIC /AG Ⓢ	3	◆
5	2	1	<b>KENNY CHESNEY</b> BLUE CHAIR/BNA /SBN	4	◆
6	NEW	1	<b>BRETT DENNEN</b> DOWNTOWN /DUALTONE	41	◆
7	9	1	<b>KINGS OF LEON</b> RCA/RMG	27	◆
8	13	1	<b>JASON MRAZ</b> We Sing. We Dance. We Steal Things. ATLANTIC /AG	14	◆
9	NEW	1	<b>OF MONTREAL</b> POLYVINYL	38	◆
10	12	1	<b>COLDPLAY</b> Viva La Vida or Death And All His Friends CAPITOL	22	◆
11	10	1	<b>METALLICA</b> WARNER BROS.	5	◆
12	3	2	<b>KEANE</b> INTERSCOPE /IGA Ⓢ	48	◆
13	NEW	1	<b>AEROSMITH</b> GEFFEN /UMG	◆	◆
14	NEW	1	<b>ESCAPE THE FATE</b> EPITAPH	35	◆
15	11	6	<b>NE-YO</b> DEF JAM /DJMG	8	◆
16	5	2	<b>INGRID MICHAELSON</b> CABIN 24 /ORIGINAL SIGNAL	73	◆
17	NEW	1	<b>MARY MARY</b> MY BLOCK/COLUMBIA /SONY MUSIC Ⓢ	7	◆
18	8	3	<b>RISE AGAINST</b> DGC/INTERSCOPE /IGA	36	◆
19	NEW	1	<b>HANK WILLIAMS III</b> CURB	18	◆
20	17	12	<b>MGMT</b> COLUMBIA /SONY MUSIC	75	◆
21	19	20	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN /UMRG	10	◆
22	22	14	<b>KATY PERRY</b> CAPITOL	21	◆
23	7	2	<b>LUCINDA WILLIAMS</b> LOST HIGHWAY	34	◆
24	NEW	1	<b>RIHANNA</b> SRP/DEF JAM /DJMG	12	◆
25	NEW	1	<b>LEE ANN WOMACK</b> MCA NASHVILLE /UMGN	23	◆

TOP INTERNET™					
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 2007 RANKING	CERT.
1	NEW	1	<b>AC/DC</b> COLUMBIA 33829 EX/SONY MUSIC	Black Ice	1
2	NEW	1	<b>SOUNDTRACK</b> High School Musical 3: Senior Year WALT DISNEY 002714 Ⓢ	2	◆
3	8	1	<b>KENNY CHESNEY</b> BLUE CHAIR/BNA 34553/SBN	Lucky Old Sun	4
4	5	11	<b>JONAS BROTHERS</b> HOLLYWOOD 001944 Ⓢ	A Little Bit Longer	13
5	1	1	<b>LUCINDA WILLIAMS</b> LOST HIGHWAY 011434*	Little Honey	34
6	4	3	<b>BOB DYLAN</b> The Bootleg Series Vol. 8: Tell Tale Signs: Rare And Unreleased 1969-2006 COLUMBIA/LEGACY 35795/SONY BMG	47	◆
7	7	1	<b>METALLICA</b> WARNER BROS. 508732*	Death Magnetic	5
8	6	4	<b>JAMES TAYLOR</b> HEAR 30829/CONCORD	Covers	16
9	NEW	1	<b>OF MONTREAL</b> POLYVINYL 160*	Skeletal Lamping	38
10	NEW	1	<b>HANK WILLIAMS III</b> CURB 79027*	Damn Right Rebel Proud	18
11	2	2	<b>RAY LAMONTAGNE</b> RCA 32670*	Gossip In The Grain	17
12	NEW	1	<b>CELINE DION</b> COLUMBIA 35413/SONY MUSIC	My Love: Essential Collection	—
13	15	4	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 512267*/AG Ⓢ	Paper Trail	3
14	4	2	<b>YO-YO MA</b> Yo-Yo Ma & Friends: Songs Of Joy & Peace SONY CLASSICAL 24414/SONY BMG MASTERWORKS Ⓢ	—	—
15	13	3	<b>SARAH MCLACHLAN</b> Closer: The Best Of Sarah McLachlan ARISTA 30263/RMG	—	—
16	25	18	<b>COLDPLAY</b> CAPITOL 16886*	Viva La Vida or Death And All His Friends	22
17	NEW	1	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 65955/SONY BMG	Johnny Cash At Folsom Prison	—
18	11	2	<b>KEANE</b> INTERSCOPE 012105/IGA Ⓢ	Perfect Symmetry	48
19	22	22	<b>KID ROCK</b> TOP DOG/ATLANTIC 290556*/AG	Rock N Roll Jesus	6
20	NEW	1	<b>ADELE</b> XL/COLUMBIA 31859*/SONY MUSIC	—	—
21	18	2	<b>UNEARTH</b> METAL BLADE 14692*	The March	99
22	NEW	1	<b>JASON MRAZ</b> ATLANTIC 448508*/AG	We Sing. We Dance. We Steal Things.	14
23	20	4	<b>JENNIFER HUDSON</b> ARISTA 06303/RMG Ⓢ	Jennifer Hudson	9
24	23	4	<b>AMON AMARTH</b> METAL BLADE 14693* Ⓢ	Twilight Of The Thunder God	188
25	21	6	<b>VARIOUS ARTISTS</b> NEW WEST 6140	The Imus Ranch Record	—

MAINSTREAM ROCK SONGS™ FROM: <b>.biz</b>			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	<b>#1 THE DAY THAT NEVER COMES</b> METALLICA (WARNER BROS.)
2	2	9	<b>ROCK N ROLL TRAIN</b> AC/DC (COLUMBIA)
3	3	22	<b>BAD GIRLFRIEND</b> THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
4	5	18	<b>I DON'T CARE</b> APOCALYPTICA FEATURING ADAM GONTIER (20-20/JIVE/ZOMBA)
5	1	1	<b>INDESTRUCTIBLE</b> DISTURBED (REPRISE)
6	4	16	<b>USE ME</b> HINDER (UNIVERSAL REPUBLIC)
7	8	8	<b>SECOND CHANCE</b> SHINEDOWN (ATLANTIC)
8	10	5	<b>DO WHAT YOU DO</b> MUDVAYNE (EPIC)
9	9	4	<b>GOTTA BE SOMEBODY</b> NICKELBACK (ROADRUNNER/RRP)
10	12	10	<b>BREAKDOWN</b> SEETHER (WIND-UP)
11	7	18	<b>BELIEVE</b> STAIN'D (FLIP/ATLANTIC)
12	1	1	<b>CHINESE DEMOCRACY</b> GUNS N' ROSES (GEFFEN/INTERSCOPE)
13	11	18	<b>PSYCHOSOCIAL</b> SLIPKNOT (ROADRUNNER/RRP)
14	14	38	<b>ADDICTED</b> SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
15	15	1	<b>LIVIN' ON BORROWED TIME</b> PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)

TOP REGGAE ALBUMS™ FROM: <b>.biz</b>			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	<b>#1 SHATTERED (EP)</b> MATSUYAHU (JOOB/OR/EPIC/SONY MUSIC)
2	1	4	<b>GREATEST HITS</b> UB40 (VIRGIN)
3	19	19	<b>REGGAE GOLD 2008</b> VARIOUS ARTISTS (VP)
4	1	1	<b>I CAN FEEL YOUR PAIN</b> GYPTIAN (VP)
5	69	69	<b>COLLIE BUDDZ</b> COLLIE BUDDZ (COLUMBIA/SONY MUSIC)
6	1	1	<b>RETROSPECTIVE</b> LUCKY DUBE (RYKODISC)
7	1	1	<b>AMPLIFY</b> JOHN BROWN'S BODY (EASY STAR)
8	23	23	<b>CAS HALEY</b> CAS HALEY (CARTEL)
9	29	29	<b>COURAGE TO GROW</b> REBELION (HILL KID/REBELION)
10	7	57	<b>RADIO</b> KY-MANI MARLEY (GHETTO YOUTHS/VOX/REALITY/AAO)
11	1	1	<b>BEST OF SHAGGY: THE BOOMBASTIC COLLECTION</b> SHAGGY (HIP-O/GEFFEN/UMG)
12	16	16	<b>THE JOURNEY: THE VERY BEST OF SIZZLA</b> SIZZLA (GREENSLEEVES/VP)
13	35	35	<b>NOTHING TO HIDE</b> REBEL SOULJAHZ (GO ALOHA)
14	10	23	<b>SOCA GOLD 2008</b> VARIOUS ARTISTS (VP)
15	15	5	<b>JAH IS REAL</b> BURNING SPEAR (BURNING)

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### BETWEEN THE BULLETS

## ANIMAL KINGDOM

The Eagles fly to No. 20 on the Adult Contemporary chart with "What Do I Do With My Heart," the band's eighth consecutive top 20 hit. The last group to notch that many was Backstreet Boys, who scored 11 straight top 20 singles between 1997 and 2005.

Meanwhile, the Beatles debut at No. 2 on Top Music Video Sales with "All Together Now." The Best Buy-exclusive DVD documents the making of the Beatles-inspired Cirque du Soleil show "Love." It's the band's eighth top 10 on the tally. On Top Pop Catalog, the "Love" album zips 40-21 with 4,000 (an increase of 38%).

—Keith Caulfield

TOP POP CATALOG: Reflects 18-month-old titles or older. The Billboard 200 and Top Pop Catalog Albums charts are based on data collected by Nielsen SoundScan. TOP DIGITAL: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. CATALOG TITLES: A weekly spotlight on charts updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. BEATLES: CIRCQUE APPRECIATION PARTNERSHIP

**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> <b>WHATEVER YOU LIKE</b>	T.I. (GRAND Hustle/ATLANTIC)
2	2	11	<b>MISS INDEPENDENT</b>	NE-YO (DEF JAM/IDJMG)
3	4	5	<b>LIVE YOUR LIFE</b>	T.I. FEAT. RIHANNA (DEF JAM GRAND Hustle/IDJMG/ATLANTIC)
4	3	13	<b>CAN'T BELIEVE IT</b>	T-PAIN FEAT. LIL WAYNE (KONVIC/T NAPPY BOY/JIVE/ZOMBA)
5	6	9	<b>SO WHAT</b>	PINK (LA FACE/ZOMBA)
6	7	13	<b>BETTER IN TIME</b>	LEONA LEWIS (SYCO/JRMG)
7	5	17	<b>DISTURBIA</b>	RIHANNA (SRP DEF JAM/IDJMG)
8	10	8	<b>HOT N COLD</b>	KATY PERRY (CAPITOL)
9	9	10	<b>MRS. OFFICER</b>	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
10	8	26	<b>CLOSER</b>	NE-YO (DEF JAM/IDJMG)
11	11	15	<b>SPOTLIGHT</b>	JENNIFER HUDSON (ARISTA/RMG)
12	15	8	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)
13	19	10	<b>MY LIFE</b>	THE GAME FEAT. LIL WAYNE (Geffen/Interscope)
14	34	3	<b>IF I WERE A BOY</b>	BEYONCÉ (MUSIC WORLD/COLUMBIA)
15	13	19	<b>ALL SUMMER LONG</b>	KID ROCK (TOP DOG/ATLANTIC)
16	26	5	<b>LOVE LOCKDOWN</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
17	16	21	<b>GOT MONEY</b>	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
18	14	24	<b>FOREVER</b>	CHRIS BROWN (JIVE/ZOMBA)
19	18	17	<b>NEED U BAD</b>	JAZMINE SULLIVAN (JRMG)
20	24	12	<b>JUST A DREAM</b>	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
21	17	15	<b>ONE STEP AT A TIME</b>	JORDIN SPARKS (19/JIVE/ZOMBA)
22	21	20	<b>VIVA LA VIDA</b>	COLDPLAY (CAPITOL)
23	37	4	<b>RIGHT NOW (NA NA NA)</b>	AKON (SRC/UNIVERSAL MOTOWN)
24	12	11	<b>PAPER PLANES</b>	M.I.A. (XL/INTERSCOPE)
25	31	7	<b>LET IT ROCK</b>	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	20	14	<b>SHE NEVER CRIED IN FRONT OF ME</b>	TOBY KEITH (SHOW DOG NASHVILLE)
27	40	3	<b>SINGLE LADIES (PUT A RING ON IT)</b>	BEYONCÉ (MUSIC WORLD/COLUMBIA)
28	30	6	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE)
29	29	7	<b>SWAGGA LIKE US</b>	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)
30	25	34	<b>BLEEDING LOVE</b>	LEONA LEWIS (SYCO/JRMG)
31	22	12	<b>EVERYBODY WANTS TO GO TO HEAVEN</b>	KENNY CHESNEY WITH THE WAILERS (BLUE CHAIR/BNA)
32	38	5	<b>WOMANIZER</b>	BRITNEY SPEARS (JIVE/ZOMBA)
33	28	12	<b>SO FLY</b>	SLIM FEAT. YUNG JOC (M3/ASYLUM)
34	23	24	<b>DANGEROUS</b>	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
35	43	3	<b>GOTTA BE SOMEBODY</b>	NICKELBACK (ROADRUNNER/RRP)
36	39	6	<b>ADDICTED</b>	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
37	27	14	<b>FALL FOR YOU</b>	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
38	33	8	<b>LET IT GO</b>	TIM MCGRAW (CORB)
39	44	4	<b>CHICKEN FRIED</b>	ZAC BROWN BAND (HOME GROWN ATLANTIC/BIG PICTURE)
40	32	16	<b>DON'T THINK I DON'T THINK ABOUT IT</b>	DARIUS RUCKER (CAPITOL NASHVILLE)
41	41	9	<b>CRUSH</b>	DAVID ARCHULETA (19/JIVE/ZOMBA)
42	51	3	<b>BUST YOUR WINDOWS</b>	JAZMINE SULLIVAN (JRMG)
43	35	16	<b>AMERICAN BOY</b>	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
44	49	6	<b>ROLL WITH ME</b>	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)
45	46	5	<b>KEEPS GETTIN' BETTER</b>	CHRISTINA AGUILERA (RCA/RMG)
46	48	5	<b>ALREADY GONE</b>	SUGARLAND (MERCURY NASHVILLE)
47	36	10	<b>WHAT ABOUT NOW</b>	DAUGHTER (RCA/RMG)
48	42	15	<b>IN THE AYER</b>	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
49	47	16	<b>WAITIN' ON A WOMAN</b>	BRAD PAISLEY (ARISTA NASHVILLE)
50	50	10	<b>LOVE REMAINS THE SAME</b>	GAVIN ROSSDALE (INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	54	4	<b>GREEN LIGHT</b>	JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.D./COLUMBIA)
52	53	4	<b>HERE</b>	RASCAL FLATS (LYRIC STREET)
53	55	5	<b>KRAZY</b>	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)
54	52	16	<b>DO YOU BELIEVE ME NOW</b>	JIMMY WAYNE (VALDORY)
55	57	4	<b>START A BAND</b>	BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE)
56	45	9	<b>WHAT THEM GIRLS LIKE</b>	LUDACRIS CD STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)
57	60	4	<b>I'LL WALK</b>	BUCKY COVINGTON (LYRIC STREET)
58	56	10	<b>COUNTRY MAN</b>	LUKE BRYAN (CAPITOL NASHVILLE)
59	62	6	<b>SHATTERED (TURN THE CAR AROUND)</b>	O.A.R. (EVERFINE/ATLANTIC/RRP)
60	59	5	<b>RIGHT HERE (DEPARTED)</b>	BRANDY (KOCH/EPIC)
61	63	2	<b>LOVE REMEBERS</b>	CRAIG MORGAN (BNA)
62	65	4	<b>T-SHIRT</b>	SHONTELE (SRP SRC/UNIVERSAL MOTOWN)
63	-	1	<b>LLORO POR TI</b>	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
64	58	25	<b>SHAKE IT</b>	METRO STATION (COLUMBIA)
65	69	8	<b>SUPERWOMAN</b>	ALICIA KEYS (MCA/JRMG)
66	70	2	<b>IN COLOR</b>	JAMEY JOHNSON (MERCURY)
67	-	1	<b>POP CHAMPAGNE</b>	JAY-J & RON BRUNO FEAT. JAZZ SANDRINA (THEY HYPNOSERS, MOTOWN/COLUMBIA/KOCH)
68	71	2	<b>LOOKIN' FOR A GOOD TIME</b>	LADY ANTEBELLUM (CAPITOL NASHVILLE)
69	64	9	<b>NO ME DOY POR VENCIDO</b>	LUIS FONSI (UNIVERSAL LATINO)
70	67	6	<b>ALL I EVER WANTED</b>	CHUCK WICKS (RCA NASHVILLE)
71	-	1	<b>DON'T</b>	BILLY CURRINGTON (MERCURY)
72	-	1	<b>COUNTRY BOY</b>	ALAN JACKSON (ARISTA NASHVILLE)
73	72	3	<b>PARA SIEMPRE</b>	VICENTE FERNANDEZ (SONY BMG NORTE)
74	68	21	<b>I STILL MISS YOU</b>	KEITH ANDERSON (COLUMBIA NASHVILLE)
75	-	1	<b>CHOPPED 'N' SKREWED</b>	T-PAIN FEAT. LUDACRIS (KONVIC/T NAPPY BOY/JIVE/ZOMBA)

1,287 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.

**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.

- GREATEST GAINER** Where included, this award indicates the title with the chart's largest unit increase.
- PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

**PRICING/CONFIGURATION/AVAILABILITY**  
 CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. **CD/DVD** after price indicates CD/DVD combo only available. **D** 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.

- GREATEST GAINER** Where included, this award indicates the title with the chart's largest airplay increase.

**RECURRENT RULES**  
 Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

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

**HITPREDICTOR**  
 ☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

**HOT DANCE CLUB PLAY**  
 Compiled from a national sample of reports from club DJs.  
 ● Titles with the greatest club play increase over the previous week.

**POWER PICK** This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

**AWARD CERT. LEVELS**

**ALBUM CHARTS**  
 ● RIAA gold certification for net shipment of 500,000 units (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (4x). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum).

**SINGLES CHARTS**  
 ● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 units (Gold).

**MUSIC VIDEO SALES CHARTS**  
 ● RIAA gold certification for net shipment of 25,000 units for video singles. RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

**DVD SALES/VHS SALES/VIDEO RENTALS**  
 ● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	<b>#1</b> <b>IF I WERE A BOY</b>	BEYONCÉ (MUSIC WORLD/COLUMBIA)
2	1	3	<b>WOMANIZER</b>	BRITNEY SPEARS (JIVE ZOMBA)
3	2	4	<b>LIVE YOUR LIFE</b>	T.I. FEAT. RIHANNA (DEF JAM GRAND Hustle/IDJMG/ATLANTIC)
4	7	9	<b>LET IT ROCK</b>	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
5	6	14	<b>HOT N COLD</b>	KATY PERRY (CAPITOL)
6	4	10	<b>WHATEVER YOU LIKE</b>	T.I. (GRAND Hustle/ATLANTIC)
7	5	10	<b>SO WHAT</b>	PINK (LA FACE/ZOMBA)
8	8	6	<b>LOVE LOCKDOWN</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
9	12	28	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)
10	9	7	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE)
11	10	19	<b>DISTURBIA</b>	RIHANNA (SRP DEF JAM/IDJMG)
12	13	5	<b>RIGHT NOW (NA NA NA)</b>	AKON (SRC/UNIVERSAL MOTOWN)
13	11	4	<b>GOTTA BE SOMEBODY</b>	NICKELBACK (ROADRUNNER/RRP)
14	14	23	<b>PAPER PLANES</b>	M.I.A. (XL/INTERSCOPE)
15	3	2	<b>FEARLESS</b>	TAYLOR SWIFT (BIG MACHINE)
16	16	11	<b>CRUSH</b>	DAVID ARCHULETA (19/JIVE/ZOMBA)
17	20	9	<b>MISS INDEPENDENT</b>	NE-YO (DEF JAM/IDJMG)
18	17	17	<b>BETTER IN TIME</b>	LEONA LEWIS (SYCO/JRMG)
19	19	13	<b>CAN'T BELIEVE IT</b>	T-PAIN FEAT. LIL WAYNE (KONVIC/T NAPPY BOY/JIVE/ZOMBA)
20	18	4	<b>KEEPS GETTIN' BETTER</b>	CHRISTINA AGUILERA (RCA/RMG)
21	21	20	<b>FALL FOR YOU</b>	SECONDHAND SERENADE (GLASSNOTE/ILG)
22	27	15	<b>ADDICTED</b>	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
23	25	5	<b>KRAZY</b>	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)
24	15	2	<b>FREEZE</b>	T-PAIN FEAT. CHRIS BROWN (NAPPY BOY/KONVIC/T NAPPY BOY/JIVE/ZOMBA)
25	22	19	<b>IN THE AYER</b>	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	31	25	<b>VIVA LA VIDA</b>	COLDPLAY (CAPITOL)
27	29	8	<b>T-SHIRT</b>	SHONTELE (SRP/SRC/UNIVERSAL MOTOWN/UNIVERSAL)
28	26	12	<b>MY LIFE</b>	THE GAME FEAT. LIL WAYNE (Geffen/Interscope)
29	35	8	<b>MRS. OFFICER</b>	LIL WAYNE FEAT. BOBBY VALENTO & KIDD ADO (CASH MONEY/UNIVERSAL MOTOWN)
30	34	9	<b>WHAT THEM GIRLS LIKE</b>	LUDACRIS CD STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)
31	24	6	<b>ALL SUMMER LONG</b>	THE ROCK HEROES (BIG EYE)
32	28	22	<b>GOT MONEY</b>	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
33	39	6	<b>CHICKEN FRIED</b>	ZAC BROWN BAND (ROAD/LIVE NATION)
34	56	8	<b>LOVEBUG</b>	JONAS BROTHERS (HOLLYWOOD)
35	-	3	<b>LIGHT ON</b>	DAVID COOK (19/RCA/RMG)
36	-	2	<b>NOW OR NEVER</b>	HIGH SCHOOL MUSICAL 3 CAST (WALT DISNEY)
37	46	15	<b>JUST DANCE</b>	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)
38	32	18	<b>ONE STEP AT A TIME</b>	JORDIN SPARKS (19/JIVE/ZOMBA)
39	33	24	<b>AMERICAN BOY</b>	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
40	38	17	<b>SWING</b>	SAVAGE FEAT. SOULJA BOY TELLEME (DAWN RAID/UNIVERSAL REPUBLIC)
41	36	7	<b>SWAGGA LIKE US</b>	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)
42	30	27	<b>CLOSER</b>	NE-YO (DEF JAM/IDJMG)
43	42	16	<b>LOVE REMAINS THE SAME</b>	GAVIN ROSSDALE (INTERSCOPE)
44	44	12	<b>SHATTERED (TURN THE CAR AROUND)</b>	O.A.R. (EVERFINE/ATLANTIC/RRP)
45	40	25	<b>I KISSED A GIRL</b>	KATY PERRY (CAPITOL)
46	43	27	<b>FOREVER</b>	CHRIS BROWN (JIVE/ZOMBA)
47	37	3	<b>I'M SO PAID</b>	AKON FEAT. LIL WAYNE (SRC/UNIVERSAL MOTOWN)
48	47	18	<b>BARTENDER SONG</b>	REHAB (UNIVERSAL REPUBLIC)
49	50	21	<b>PUT ON</b>	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
50	45	30	<b>SHAKE IT</b>	METRO STATION (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	-	1	<b>CHASING PAVEMENTS</b>	ADELE (XL/COLUMBIA)
52	41	4	<b>HUMAN</b>	THE KILLERS (ISLAND/IDJMG)
53	48	5	<b>ANGEL</b>	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
54	54	7	<b>GREEN LIGHT</b>	JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.D./COLUMBIA)
55	-	1	<b>CAN I HAVE THIS DANCE</b>	ZAC EFRON & VANESSA HUDGENS (WALT DISNEY)
56	-	2	<b>BRUISES</b>	CHAIRLIFT (KANINE)
57	23	2	<b>GET UP</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
58	49	22	<b>WHEN I GROW UP</b>	THE PUSSYCAT DOLLS (INTERSCOPE)
59	-	1	<b>CUDDY BUDDY</b>	MIKE JONES FEAT. TREY SONGZ & TWISTA (ICE AGE/ASYLUM)
60	55	23	<b>DANGEROUS</b>	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN)
61	-	1	<b>DONT TRUST ME</b>	3OH3 (PHOTO FINISH/ATLANTIC)
62	58	9	<b>COME ON GET HIGHER</b>	MATT NATHANSON (VANGUARD)
63	-	1	<b>BOYS ARE BACK</b>	ZAC EFRON & CORBIN BLEU (WALT DISNEY)
64	57	27		

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> SO WHAT	PINK (LAFACE/ZOMBA)
2	2	14	HOT N COLD	KATY PERRY (CAPITOL)
3	3	10	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
4	6	25	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)
5	5	5	WOMANIZER	BRITNEY SPEARS (JIVE/ZOMBA)
6	4	21	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)
7	8	13	LET IT ROCK	KEVIN RUDDIF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
8	39	3	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)
9	9	4	<b>66/ AIRPLAY</b> LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)
10	12	30	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
11	7	28	CLOSER	NE-YO (DEF JAM/DJMG)
12	11	27	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
13	10	23	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)
14	19	9	MISS INDEPENDENT	NE-YO (DEF JAM/DJMG)
15	13	27	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
16	15	13	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)
17	14	8	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)
18	24	5	RIGHT NOW (NA NA NA)	AKON (SRC/UNIVERSAL MOTOWN)
19	22	17	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
20	16	21	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
21	26	6	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
22	23	4	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
23	21	25	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
24	20	28	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
25	17	20	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
26	27	12	T-SHIRT	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
27	25	31	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
28	30	13	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA)
29	28	33	SHAKE IT	METRO STATION (COLUMBIA)
30	29	7	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
31	34	25	VIVA LA VIDA	COLDPLAY (CAPITOL)
32	31	10	IT'S OVER	JESSE MCCARTNEY (HOLLYWOOD)
33	33	22	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
34	38	22	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
35	37	10	ANGEL	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
36	36	22	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
37	42	5	KRAZY	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTISTS/THE ORCHARD)
38	47	9	LOVEBUG	JONAS BROTHERS (HOLLYWOOD)
39	32	18	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
40	35	26	I KISSED A GIRL	KATY PERRY (CAPITOL)
41	54	20	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
42	18	2	FEARLESS	TAYLOR SWIFT (BIG MACHINE)
43	43	18	SWING	SAVAGE FEAT. SOULJA BOY TELLEM (UNIVERSAL REPUBLIC)
44	45	15	SHATTERED (TURN THE CAR AROUND)	D.A.R. (EVERFINE/ATLANTIC/RRP)
45	44	37	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
46	46	52	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
47	40	32	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)
48	52	7	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KIDD (CASH MONEY/UNIVERSAL MOTOWN)
49	64	4	<b>GREATEST GAINER/DIGITAL</b> LIGHT ON	DAVID COOK (19/RCA/RMG)
50	50	12	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)

Nashville rock quintet Framing Hanley enters the Pop 100 at No. 85 with "Lollipop"—yes, a cover of Lil Wayne's multiformat rap smash. The band's guitar-infused version sells 7,000 downloads and also starts on Modern Rock at No. 40.



Tracy Chapman returns to the Triple A tally (accessible at billboard.biz/charts) after three years with "Sing for You" at No. 28. The cut previews "Our Bright Future," the Grammy Award-winning artist's eighth studio album, due Nov. 11.



MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	<b>#1</b> SO WHAT	PINK (LAFACE/ZOMBA)	☆
2	2	9	HOT N COLD	KATY PERRY (CAPITOL)	☆
3	4	15	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)	☆
4	5	7	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	☆
5	3	19	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)	☆
6	6	18	CLOSER	NE-YO (DEF JAM/DJMG)	☆
7	7	20	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)	☆
8	9	10	LET IT ROCK	KEVIN RUDDIF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	☆
9	14	7	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
10	8	18	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
11	11	11	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	☆
12	12	7	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)	☆
13	13	11	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	☆
14	16	4	WOMANIZER	BRITNEY SPEARS (JIVE/ZOMBA)	☆
15	10	26	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
16	21	5	MISS INDEPENDENT	NE-YO (DEF JAM/DJMG)	☆
17	15	21	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
18	19	10	T-SHIRT	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)	☆
19	26	2	<b>GREATEST GAINER</b> IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
20	23	4	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
21	30	2	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)	☆
22	17	17	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)	☆
23	24	8	IT'S OVER	JESSE MCCARTNEY (HOLLYWOOD)	☆
24	28	4	RIGHT NOW (NA NA NA)	AKON (SRC/UNIVERSAL MOTOWN)	☆
25	25	10	ANGEL	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	31	<b>#1</b> I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
2	2	27	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
3	4	18	SHATTERED (TURN THE CAR AROUND)	D.A.R. (EVERFINE/ATLANTIC/RRP)	☆
4	3	18	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
5	6	10	<b>GREATEST GAINER</b> SO WHAT	PINK (LAFACE/ZOMBA)	☆
6	5	22	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
7	8	15	BROKEN	LIFHOUSE (GEFFEN/INTERSCOPE)	☆
8	10	4	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
9	11	23	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
10	7	27	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	☆
11	12	11	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)	☆
12	9	32	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
13	15	5	HOT N COLD	KATY PERRY (CAPITOL)	☆
14	13	28	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
15	14	13	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
16	17	7	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)	☆
17	19	16	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)	☆
18	18	24	RISE ABOVE THIS	SEETHER (WIND-UP)	☆
19	16	19	SHAKE IT	METRO STATION (COLUMBIA)	☆
20	22	9	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)	☆
21	24	9	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	☆
22	21	13	BEATING MY HEART	JOH MCCLAUGHLIN (ISLAND/DJMG)	☆
23	23	15	WE DON'T HAVE TO LOOK BACK NOW	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	☆
24	30	4	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	☆
25	28	5	LET ME BE MYSELF	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	<b>#1</b> THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
2	2	29	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)	☆
3	3	19	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
4	4	42	LOVE SONG	SARA BAREILLES (EPIC)	☆
5	6	15	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
6	5	34	SAY	JOHN MAYER (AWARE/COLUMBIA)	☆
7	7	35	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
8	8	52	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
9	10	26	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
10	9	25	AFTER ALL THESE YEARS	JOURNEY (NORJOTA)	☆
11	11	29	WHATEVER IT TAKES	LIFHOUSE (GEFFEN/INTERSCOPE)	☆
12	13	12	<b>GREATEST GAINER</b> I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
13	12	25	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
14	14	11	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	☆
15	15	31	WON'T GO HOME WITHOUT YOU	MARON 5 (A&M/OCTONE/INTERSCOPE)	☆
16	16	18	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	☆
17	17	10	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)	☆
18	18	9	UNCONDITIONAL	SIMON COLLINS (RAZOR & TIE)	☆
19	19	4	MY LOVE	CELINE DION (COLUMBIA)	☆
20	21	7	WHAT DO I DO WITH MY HEART	EAGLES (ERC)	☆
21	20	20	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
22	22	6	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
23	25	4	IT'S GROWING	JAMES TAYLOR (HEAR/CMG)	☆
24	23	6	U WANT ME 2	SARAH MCCLACHLAN (ARISTA/RMG)	☆
25	24	13	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)	☆

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	<b>#1</b> YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	☆
2	2	16	TROUBLEMAKER	WEezer (Geffen/InterScope)	☆
3	3	10	RE-EDUCATION (THROUGH LABOR)	RISE AGAINST (JG/INTERSCOPE)	☆
4	4	17	I DON'T CARE	APUCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/ZOMBA)	☆
5	5	10	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	☆
6	6	5	HUMAN	THE KILLERS (ISLAND/DJMG)	☆
7	8	10	THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)	☆
8	7	18	BELIEVE	STAINED (FLIP/ATLANTIC)	☆
9	9	19	BAD GIRLFRIEND	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	☆
10	10	4	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
11	14	9	CATH...	DEATH CAB FOR CUTIE (ATLANTIC)	☆
12	20	4	G.L.O.W.	THE SMASHING PUMPKINS (MARTHA'S MUSIC)	☆
13	12	10	THE SHOCK OF THE LIGHTNING	OASIS (BIG BROTHER/REPRISE)	☆
14	18	6	BREAKDOWN	SEETHER (WIND-UP)	☆
15	11	30	LET IT DIE	FOD FIGHTERS (ROSWELL/RCA/RMG)	☆
16	16	32	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	☆
17	19	31	THE FIRE	DISTURBED (REPRISE)	☆
18	24	6	SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
19	13	26	I'M NOT OVER	CAROLINA LIAR (ATLANTIC)	☆
20	21	9	RICOCHET	SHINY TOY BUNS (UNIVERSAL MOTOWN)	☆
21	22	7	LOST!	COLDPLAY (CAPITOL)	☆
22	23	7	I DON'T CARE	FALL OUT BOY (ISLAND/DJMG)	☆
23	17	13	LEAVE OUT ALL THE REST	LINKIN PARK (WARNER BROS.)	☆
24	27	3	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	☆
25	33	2	LOVE HURTS	INCUBUS (IMMORTAL/EPIC)	☆

POP 100: The most popular songs, according to mainstream top 40 airplay, as measured by Nielsen SoundScan. Data is compiled by Nielsen SoundScan. For more information on the chart, visit www.billboard.com. AIRPLAY: The most popular songs, according to airplay, as measured by Nielsen BDS. For more information on the chart, visit www.billboard.com. MODERN ROCK: The most popular songs, according to modern rock airplay, as measured by Nielsen SoundScan. For more information on the chart, visit www.billboard.com. All charts are compiled by Nielsen SoundScan, Inc. All rights reserved.

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	3	16	<b>#1</b> JUST A DREAM M. BRIGHT (S. MCEWAN, H. LINDSEY, G. SAMPSON)	Carrie Underwood 19/ARISTA/ARISTA NASHVILLE	1	1
2	1	2	1	SHE NEVER CRIED IN FRONT OF ME T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE	1	1
3	4	7	1	LOVE STORY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	3	3
4	2	1	1	EVERYBODY WANTS TO GO TO HEAVEN B. CANNON, K. CHESENEY (J. COLLINS, M. DODSON)	Kenny Chesney With The Wailers BLUE CHAIR/BNA	1	1
5	6	6	1	LET IT GO B. GALLIMORE, T. MCGRAW, D. SMITH (W. C. L. THE... Y.O.T.)	Tim McGraw CURB	5	5
6	7	11	19	<b>GREATEST GAINER</b> CHICKEN FRIED K. STEGALL, Z. BROWN (Z. BROWN, W. OURRETTE)	Zac Brown Band HOME GROWN/ATLANTIC/BIG PICTURE	6	6
7	5	4	1	DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker ARISTA NASHVILLE	1	1
8	9	10	1	ROLL WITH ME B. CHANCEY (C. DANIELS, T. KARLAS)	Montgomery Gentry COLUMBIA	8	8
9	8	9	1	ALREADY GONE B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY	8	8
10	13	13	1	START A BAND F. ROGERS (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Brad Paisley Duet With Keith Urban ARISTA NASHVILLE	10	10
11	12	14	1	HERE D. HUFF/RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET	11	11
12	15	16	1	I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)	Bucky Covington LYRIC STREET	12	12
13	11	12	1	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE	10	10
14	16	18	1	LOVE REMEMBERS P. DODDSON, C. MORGAN (C. MORGAN, P. DODDSON)	Craig Morgan BNA	14	14
15	10	8	1	WAITIN' ON A WOMAN F. ROGERS (D. SAMPSON, W. VARBLE)	Brad Paisley ARISTA NASHVILLE	1	1
16	17	19	1	IN COLOR THE KENT HAROLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)	Jamey Johnson MERCURY	16	16
17	18	20	1	LOOKIN' FOR A GOOD TIME V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum CAPITOL NASHVILLE	17	17
18	19	22	1	DON'T C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)	Billy Currington MERCURY	18	18
19	20	28	5	<b>AIR POWER</b> COUNTRY BOY K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	19	19
20	25	29	1	FEEL THAT FIRE B. BEAVERS, D. BENTLEY (B. WARREN, B. WARREN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	20	20
21	21	25	1	SHE WOULDN'T BE GONE S. HENRICKS (C. BATTEN, J. ADAN)	Blake Shelton WARNER BROS. WRN	21	21
22	22	23	1	ANYTHING GOES M. WRIGHT, C. AUDRECH, III (B. LONG, J. W. WIGGINS)	Randy Houser UNIVERSAL SOUTH	22	22
23	24	24	1	SOUNDS SO GOOD B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE	23	23
24	26	26	1	MUDDY WATER F. ROGERS (M. CRISWELL, R. HUCKABY)	Trace Adkins CAPITOL NASHVILLE	24	24
25	27	27	1	LET ME D. HUFF (M. BEESON, D. ORTON)	Pat Green BNA	25	25



Underwood's "Carnival Ride" is the first album by a solo female to yield four No. 1s since Shania Twain's "The Woman in Me" did so in 1996 (see Chart Beat, page 33).



Atlantic signs band as indie single swipes Greatest Gainer for second straight week (up 2.8 million impressions).



"That Don't Make Me a Bad Guy" will open next issue on Top Country Albums, as second single gets Hot Shot Debut.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	30	1	DON'T THINK I CAN'T LOVE YOU J. RITCHEY (J. OWEN, K. MARVEL, J. RITCHEY)	Jake Owen RCA	26	26
27	29	31	1	I WOULD M. WRIGHT, P. VASSAR (P. VASSAR)	Phil Vassar UNIVERSAL SOUTH	27	27
28	30	33	1	LAST CALL T. BROWN (S. MCANALLY, E. ENDERLIN)	Lee Ann Womack MCA NASHVILLE	28	28
29	34	40	1	COWGIRLS DON'T CRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE	29	29
30	32	34	1	15 MINUTES OF SHAME B. JAMES (K. ARCHER, C. KOESEL, J. WEAVER)	Kristy Lee Cook 19/ARISTA NASHVILLE	30	30
31	33	35	1	EVERYTHING IS FINE F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE	31	31
32	37	38	1	THAT'S A MAN J. STOVER (E. M. HILL, S. D. JONES, M. D. SANDERS)	Jack Ingram BIG MACHINE	32	32
33	31	32	1	FINE LINE W. KIRKPATRICK, K. FAIRCHILD, K. SCHALPMAN, P. SWETT, J. WESTBROOK (W. KIRKPATRICK, K. FAIRCHILD, K. SCHALPMAN, P. SWETT, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE	31	31
34	35	36	1	SOMEBODY SAID A PRAYER M. BRIGHT (N. THOMASHER, C. WISEMAN)	Billy Ray Cyrus WALT DISNEY LYRIC STREET	34	34
35	36	37	1	MORE LIKE HER F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert COLUMBIA	35	35
36	39	45	1	SHE'S SO CALIFORNIA M. WRIGHT, G. ALLAN (G. ALLAN, J. RANDALL, J. HANNA)	Gary Allan MCA NASHVILLE	36	36
37	44	52	1	I WILL J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)	Jimmy Wayne VALORY	37	37
38	38	39	1	ALWAYS THE LOVE SONGS M. WRUCKE (D. L. MURPHY, G. DUCAS)	Eli Young Band REPUBLIC UNIVERSAL SOUTH	38	38
39	40	41	1	UNBELIEVABLE (ANN MARIE) B. JAMES (J. GRACIN)	Josh Gracin LYRIC STREET	39	39
40	45	-	1	IT WON'T BE LIKE THIS FOR LONG F. ROGERS (D. RUCKER, C. DUBOIS, A. GORLEY)	Darius Rucker CAPITOL NASHVILLE	40	40
41	42	43	1	CHEATER, CHEATER C. JACKSON (R. L. FEEK, J. MARTIN, K. OSMUNSON, W. VARBLE)	Joey & Rory VANGUARD/SUGAR HILL/NINE NORTH	41	41
42	43	44	1	LIKE I NEVER BROKE HER HEART J. RICH, S. PENNINGTON (S. LAWSON, M. D. JENKINS, J. HARDING)	Randy Owen BROKEN BOW	42	42
43	41	42	1	BACK THAT THING UP J. STOVER (J. STOVER, R. HOLLISER)	Justin Moore VALORY	41	41
44	47	51	1	MY HALLELUJAH SONG D. MALLDY (C. WISEMAN, S. MCEWAN)	Julianne Hough MERCURY	44	44
45	46	47	1	TEQUILA ON ICE J. BROWN, K. GRANT (M. DODSON, R. RUTHERFORD)	Darryl Worley STROUBAVARIOUS	45	45
46	50	57	1	SOMEBODY NEEDS A HUG J. STEELE (K. ANDERSON, B. DIPIERO, D. L. MURPHY)	Keith Anderson COLUMBIA	46	46
47	51	53	1	FOREVER J. M. MONTGOMERY, B. GALLIMORE (J. T. SLATER)	John Michael Montgomery STRINGTOWN	47	47
48	49	48	1	REMEMBER THAT J. SHANKS, B. JAMES (R. PROCTOR, V. SHAW)	Jessica Simpson EPIC/COLUMBIA	48	48
49	HOT SHOT DEBUT	1	1	GOD LOVE HER T. KEITH (T. KEITH, V. MCGEE)	Toby Keith SHOW DOG NASHVILLE	49	49
50	52	54	1	HOW 'BOUT YOU DON'T B. BEAVERS (S. NIELSON, V. MCGEE, J. STOVER)	The Lost Trailers BNA	50	50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	<b>#1</b> KENNY CHESNEY BLUE CHAIR/BNA 34553/SBN (18.98)	Lucky Old Sun	1	1
2	HOT SHOT DEBUT	1	1	HANK WILLIAMS III CURB 79027 (18.98)	Damn Right Rebel Proud	2	2
3	3	2	14	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside	1	1
4	NEW	1	1	LEE ANN WOMACK MCA NASHVILLE 006025/UMGN (13.98)	Call Me Crazy	4	4
5	6	5	10	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift	3	1
6	5	3	1	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
7	12	8	53	<b>GREATEST GAINER</b> CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)	Carnival Ride	2	1
8	NEW	1	1	CRAIG MORGAN BNA 31308/SBN (18.98)	That's Why	8	8
9	4	1	1	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3	1	1
10	11	9	1	FAITH HILL WARNER BROS. 511500/WRN (18.98)	Joy To The World	6	6
11	8	6	9	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country	1	1
12	2	-	1	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	2	2
13	7	4	1	KELLIE PICKLER 19/BNA 22811/SBN (18.98)	Kellie Pickler	1	1
14	14	10	1	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song	6	6
15	13	-	1	ELVIS PRESLEY RCA 35479/SBN (17.98)	Christmas Duets	13	13
16	16	12	1	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	1
17	18	16	1	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
18	19	15	1	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1
19	21	18	1	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time	1	1
20	17	13	1	HEIDI NEWFIELD CURB 79067 (18.98)	What Am I Waiting For	2	2
21	15	14	1	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1
22	22	19	1	GARTH BROOKS PEARL 213 (25.98 CD DVD)	The Ultimate Hits	5	1
23	10	-	1	LITTLE BIG TOWN CAPITOL NASHVILLE 27864 (18.98)	A Place To Land	10	10
24	20	11	1	JESSICA SIMPSON EPIC/COLUMBIA 21746/SBN (15.98)	Do You Know	1	1
25	9	21	1	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075 (18.98)	Raising Sand	2	2



This album is Williams' highest debut and biggest one-week sum (20,000), topping his first-week take with "Straight to Hell" (14,000) in 2006.



Womack's sixth studio set bows with 17,000 copies, as lead single steps 30-28 on Hot Country Songs.



The singer's fourth set of new songs is his second top 10 bow (12,000 copies). "My Kind of Livin'" opened at No. 7 in 2005.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	22	1	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good	2	1
27	32	25	1	EAGLES ERC 4500 (14.98)	Long Road Out Of Eden	7	1
28	NEW	1	1	WAYLON JENNINGS & THE 357'S BLACK COUNTRY ROCK 514/VAGRANT (13.98)	Waylon Forever	28	28
29	26	23	1	MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend	1	1
30	27	26	1	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	1	1
31	31	29	1	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	3	3
32	30	24	1	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD DVD)	Beautiful Eyes (EP)	1	1
33	33	17	1	CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits	16	16
34	24	20	1	RICHIE MCDONALD LUCID 119186 (13.98)	I Turn To You	19	19
35	34	28	1	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98)	Greatest Hits	4	4
36	29	30	1	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates	1	1
37	38	37	1	MONTGOMERY GENTRY COLUMBIA 22817/SBN (18.98)	Back When I Knew It All	3	3
38	28	27	1	OLD CROW MEDICINE SHOW NETTWERK 30812 (17.98)	Tennessee Pusher	7	7
39	36	31	1	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now	4	4
40	41	41	1	ALAN JACKSON LEGACY ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits	22	22
41	37	38	1	JAMES OTTO RAYBOW/WARNER BROS. 49907/WRN (13.98)	Sunset Man	2	2
42	39	36	1	PATTY LOVELESS SAGUARD ROAD 19560 (18.98)	Sleepless Nights	13	13
43	43	40	1	LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me	2	2
44	35	-	1	JOHN MICHAEL MONTGOMERY STRINGTOWN 00200 (14.98)	Time Flies	35	35
45	44	39	1	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	1	1
46	45	45	1	BLAKE SHELTON WARNER BROS. 44488/WRN (18.98)	Pure BS	2	2
47	40	33	1	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous	5	5
48	50	42	1	JEWEL VALORY JK 0100 (18.98)	Perfectly Clear	1	1
49	42	32	1	RANDY ROGERS BAND MERCURY 011419/UMGN (13.98)	Randy Rogers Band	3	3
50	46	34	1	RANDY TRAVIS WARNER BROS. 43254/WRN (13.98)	Around The Bend	3	3

HOT COUNTRY SONGS: 100 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower, based on the number of stations that play a song, is weighted by audience. See Chart Legend for rules and explanations. All charts © 2008 Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include T.I. Paper Trail, MARY MARY The Sound, JENNIFER HUDSON Jennifer Hudson, NE-YO Year Of The Gentleman, JAZMINE SULLIVAN Fearless, YOUNG JEEZY The Recession, KINDRED THE FAMILY SOUL The Arrival, LIL WAYNE Tha Carter III, LABELLE Back To Now, ROBIN THICKE Something Else, THE GAME LAX, RIHANNA Good Girl Gone Bad, ERIC BENET Love & Life, JOE Joe Thomas, New Man, RAPHAEL SAADIQ The Way I See It, LIL ROB 1218 Part II, MARVIN SAPP Thirsty, Usher Definition Of Real, DEVIN THE DUDE Landing Gear, DJ KHALED We Global, NELLY Brass Knuckles, ESTELLE Shine, 2 KRAYZE 2 Krayze, ICE CUBE Raw Footage.



This title is the first top 10 for the husband-wife duo from Philadelphia. Their debut set peaked at No. 29 in 2003 while sophomore effort two years later entered and peaked at No. 15.

The reunited funk divas have their first Nielsen-era top 10 and third overall since forming as Patti LaBelle & the Blue Belles in 1962.



Priced at \$8.99 at Circuit City, the British songbird's album earns the Pacesetter award with the third-best gain since its debut (up 31%).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include NAS Untitled, SOLANGE Sol-Angel & The Hadley St. Dreams, KEYSHIA COLE Just Like You, Z-RO Crack, ALICIA KEYS As I Am, CHRIS BROWN Exclusive, LL COOL J Exit 13, JUS BLEEZY HOSTED BY DJ KHALED Jus Bleezy Presents: Go Hard Or Go Home: The Mixtape, LLOYD Lessons In Love, MARY J. BLIGE Growing Pains, NOEL GOURDIN After My Time, DAVID BANNER The Greatest Story Ever Told, THREE 6 MAFIA Last 2 Walk, JOE Greatest Hits, MAYSA Metamorphosis, MINT CONDITION E-Life, ASHANTI The Declaration, DEVIN THE DUDE Hi Life, BIG KUNTRY KING My Turn To Eat, RICK ROSS Trilla, WAYNE BRADY A Long Time Coming, KENNY LATTIMORE Timeless, BUN-B II Trill, TRAE Beginning, LYFE JENNINGS Lyfe Change.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include MISS INDEPENDENT, MRS. OFFICER, CAN'T BELIEVE IT, WHATEVER YOU LIKE, LIVE YOUR LIFE, SPOTLIGHT, SO FLY, BUST YOUR WINDOWS, SINGLE LADIES (PUT A RING ON IT), NEED U BAD, MY LIFE, GREEN LIGHT, SWAGGA LIKE US, WHAT THEM GIRLS LIKE, LOVE LOCKDOWN, GOT MONEY, DID YOU WRONG, RIGHT HERE (DEPARTED), CHOPPED 'N' SKREWED, PLEASE EXCUSE MY HANDS, RIDE, WHEN IT HURTS, PLAYA CARDZ RIGHT, TRADING PLACES, GO GIRL.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include SPOTLIGHT, MAGIC, YOU'RE THE ONLY ONE, NEED U BAD, NOTHING LEFT TO SAY, SUPERWOMAN, HEAVEN SENT, THE RIVER, HERE I STAND, NEVER WOULD HAVE MADE IT, THE SWEETEST LOVE, GET UP, IFULEAVE, E.R. (EMERGENCY ROOM), MISS INDEPENDENT, LOVE THAT GIRL, ORDINARY, COOL, WHEN IT HURTS, GREEN LIGHT, THE HUNGER, WILL I EVER, RIGHT HERE (DEPARTED), BRANDY, DID YOU EVER LOVE ME, DEBORAH COX, HOUSE OF LOVE.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include WHATEVER YOU LIKE, CAN'T BELIEVE IT, MRS. OFFICER, MISS INDEPENDENT, LIVE YOUR LIFE, MY LIFE, PAPER PLANES, DISTURBIA, LOVE LOCKDOWN, RIGHT NOW (NA NA NA), KRAZY, CLOSER, GOT MONEY, SO FLY, WHAT THEM GIRLS LIKE, SWAGGA LIKE US, BODY ON ME, BETTER IN TIME, FOREVER, IF I WERE A BOY, SWING, GREEN LIGHT, LET IT ROCK, CUDDY BUDDY, SINGLE LADIES (PUT A RING ON IT).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include WHATEVER YOU LIKE, GREATEST LIVE YOUR LIFE, MRS. OFFICER, MY LIFE, SWAGGA LIKE US, GOT MONEY, PAPER PLANES, WHAT THEM GIRLS LIKE, PUT ON, POP CHAMPAGNE, KRAZY, BODY ON ME, MR. CARTER, GET UP, GET LIKE ME, PLEASE EXCUSE MY HANDS, DANGEROUS, THE BUSINESS, RIDE, SWING, CUDDY BUDDY, ONE MORE DRINK, BY MY SIDE, SHOW OUT, LOST.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 61 MAINSTREAM R&B/HIP-HOP, 71 ADULT R&B, 71 RHYTHMIC stations are electronically monitored 24 hours a day, 7 days a week. HOT RAP SONGS: Perfects the top rap titles at Mainstream R&B/HIP-HOP and Rhythmic radio. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	9	<b>#1</b> THE SPACE DANCE	DANNY TENAGLIA	SILVER LABEL/TOMMY BOY
2	4	11	WHAT I WANT	BOB SINCLAIR PRESENTS FIREBALL	RECORD PLANT
3	5	8	DON'T CALL ME BABY	KIEESHA TURNER	VIRGIN/CAPITOL
4	10	5	GET UP	MARY MARY MY BLOCK/COLUMBIA	
5	7	10	BREAK ME	TINA SUGANDH	RAZOR & TIE
6	12	9	THE MIDDLE OF THE DANCEFLOOR	JIPSTA ROCK/BERRY	
7	16	4	GRASS IS GREENER	DAVE AUDE FEATURING SISELY TREASURE	AUDACIOUS
8	3	10	FROZEN	TAMI CHYHN FEAT. AKON KONVICT/SRC/UNIVERSAL MOTOWN	
9	14	8	A BEAUTIFUL LIFE	JODY WATLEY	AVITONE
10	6	10	BOSSY	LINDSAY LOHAN	UNIVERSAL MOTOWN
11	15	6	I CAN'T GET NO SLEEP 2008	INDIA ANGEL EYES	
12	1	12	CAN YOU FEEL THAT SOUND	GEORGIE PORGIE	MUSIC PLANT
13	11	13	AND I TRY	BIMBO JONES	SILVER LABEL/TOMMY BOY
14	26	3	REACH OUT	HILARY DUFF	HOLLYWOOD
15	20	7	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000	HOME SCHOOL G.O.O.D./COLUMBIA
16	19	7	COBRA STYLE	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	
17	25	4	THE GREATEST	MICHELLE WILLIAMS	MUSIC WORLO/COLUMBIA
18	8	10	SNEAKERNIGHT	VANESSA HUGGINS	HOLLYWOOD
19	22	6	ENERGY	KERI HILSON	MOSLEY/ZONE 4/INTERSCOPE
20	13	11	CALL MY NAME	MORGAN PAGE FEATURING TYLER JAMES	NET TWERK
21	23	6	UNDERLYING FEELING	SYLVIA TOSUN	SEA TO SUN
22	34	2	<b>POWER PICK</b> RIGHT HERE (DEPARTED)	BRANDY	KOCH/EPIC
23	27	6	FOUND A MIRACLE	LOVELESS FEATURING AMANDA WILSON	GROOVE FACTORY
24	31	4	WORKED UP	BRIAN ANTHONY SOGNI	
25	9	12	ANGEL	NATASHA BEDINGFIELD	PHONOGENIC/EPIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
26	18	7	HEAVEN CAN WAIT	LOV'DREAMS FEATURING ELISA RODRIGUEZ	TC	
27	36	2	TWISTED (GOT ME GOIN' ROUND)	ULTRA NATE	SILVER LABEL/TOMMY BOY	
28	42	2	MAGIC TOUCH	ROBIN THICKE FEAT. MARY J. BLIGE	STAR TRAK/INTERSCOPE	
29	21	14	CRASH AND BURN	NADIA ALI SMILE	IN BED	
30	24	14	ESPAÑA CANI	CHARO	UNIVERSAL WAVE	
31	40	3	JUST ANOTHER DAY	TIFFANY DAUMAN		
32	37	1	JULIET OF THE SPIRITS	THE B-52S	ASTRALWERKS/CAPITOL	
33	43	3	STUCK TO YOU	NIKKA COSTA	GOFUNKYOURSELF/STAX/CMG	
34	32	8	TOUCH ME	BINGO PLAYERS VS. CHOCOLATE PUMA	STRICTLY RHYTHM	
35	45	3	ADIOS BARCELONA	ALYSON PM	MEDIA	
36	48	2	GOOD TIME	CELEDA	FEROOSH	
37	17	14	YOU TURNED THE TABLES	ROBIN EILEVEN	CHICAGO	
38	28	14	I LOVE TO MOVE IN HERE	MOBY MUTE		
39	38	8	I SHOULDA BEEN BLOND	JENN FREDERICK	DAUMAN	
40	29	13	BLACK AND GOLD	SAM SPARRO	MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC	
41	41	10	SAVE ME	RIDD CARROLL & EDDIE AMADOR FEAT. RONNIE SUMRALL	DANCE MUSIC LABEL COM/CAPILO	
42	NEW	42	<b>HOT SHOT DEBUT</b> WE'RE THE PET SHOP BOYS	ROBBIE WILLIAMS	WITH PET SHOP BOYS	CAPITOL
43	50	2	KUNG FU ME	TWISTED DEE	HAMMER	
44	33	11	MISS YOU	AMUKA (DOT) JOY		
45	NEW	45	<b>NEW</b> CHARIOTS OF FIRE	BWO	SHELL	
46	39	14	SHUT UP AND LET ME GO	THE TING TINGS	COLUMBIA	
47	NEW	47	<b>NEW</b> SANDCASTLE DISCO	MELANIE MUSIC	WORLD GEFEN/INTERSCOPE	
48	46	1	FOR WHAT IT'S WORTH	SIR IVAN PEACEMAN		
49	30	12	WORKED UP	KED NOZARI	KESIDE	
50	35	11	UNITY	JOHN RIZZO FEAT. LISA HUNT & WANDA HOUSTON	DI	

## TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	62	<b>#1</b> M.I.A.	KALA	KL/INTERSCOPE 009659*/JGA
2	2	58	METRO STATION	METRO STATION	RED INK 10521/COLUMBIA
3	3	5	THIEVERY CORPORATION	RADIO RETALIATION	ESL 140
4	5	16	3OH!3	WANT PHOTO FINISH	511181
5	NEW	5	<b>NEW</b> THE RIDDLER & CATO K	ULTRA 2009	ULTRA 1842
6	4	12	STRYKER	TOTAL DANCE 2008: VOL. 2	THRIVEDANCE 90789/THRIVE
7	NEW	7	<b>NEW</b> DJ SKRIBBLE	THRIVEMIX	THRIVEDANCE 90798/THRIVE
8	NEW	8	<b>NEW</b> DJ MARK FARINA	MUSHROOM JAZZ SIX	OM 315
9	6	3	ARMIN VAN BUUREN	A STATE OF TRANCE 2008	ARMADA 1839/ULTRA
10	8	26	SANTOGOLD	SANTOGOLD LIZARD KING	70034*/DOWNTOWN
11	10	20	DJ SKRIBBLE	TOTAL CLUB HITS	THRIVEDANCE 90784/THRIVE
12	9	5	VIC LATINO	VIC LATINO PRESENTS: ULTRA MIX	ULTRA 1784
13	3	3	THE STREETS	EVERYTHING IS BORROWED	SOSEVEN/PURE GROOVE/LOOK ON 80003/VICE
14	NEW	14	<b>NEW</b> ELECTRIC SIX	FLASHY	METROPOLIS 559*
15	NEW	15	<b>NEW</b> VARIOUS ARTISTS	MINISTRY OF SOUND: ANNUAL	MINISTRY OF SOUND 10
16	11	39	HANNAH MONTANA	HANNAH MONTANA 2: NINE STOP DANCE PARTY	WALT DISNEY 001106
17	13	13	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA 1636
18	12	14	NINE INCH NAILS	THE SLIP	THE NULL CORPORATION 27*
19	16	42	DJ SKRIBBLE	TOTAL DANCE 2008	THRIVEDANCE 90780/THRIVE
20	18	8	VARIOUS ARTISTS	SUNDOWN MUSIC FOR UNWINDING	EM SPECIAL MARKETS 19973
21	14	32	GNARLS BARKLEY	THE ODD COUPLE	DOWNTOWN/ATLANTIC 450236*/AG
22	17	20	TIESTO	IN SEARCH OF SUISSE	7 SONG BIRD 11/BLACK HOLE
23	RE-ENTRY	23	<b>RE-ENTRY</b> CRYSTAL CASTLES	CRYSTAL CASTLES LIES	200962/LAST GANG
24	15	29	NINE INCH NAILS	HOSTS I-IV	THE NULL CORPORATION 26*
25	20	68	JUSTICE	CROSS	ED BANGER/BECAUSE 224892/VICE

## HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	3	20	<b>#1</b> EVERY WORD	ERCOLA & DANIELLA	NERVOUS	
2	1	19	MOVE FOR ME	KASKADEE & DEADMAUS	ULTRA	
3	2	14	DISTURBIA	RIHANNA SRP/DEF JAM/DJMG		
4	12	2	SO WHAT	PINK	LAFACE/ZOMBA	
5	4	25	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS	STREAMLINE/NOVA/IVE/CHERRYTREE/INTERSCOPE	
6	7	7	HOT 'N' COLD	KATY PERRY	CAPITOL	
7	5	14	YOU MAKE ME FEEL	ANNAGRACE	ROBBINS	
8	8	5	FEEL YOUR LOVE	KIM SOZZI	ULTRA	
9	6	13	INTO THE NIGHTLIFE	CYNDI LAUPER	EPIC	
10	9	9	FADED	CASCADA	ROBBINS	
11	13	73	AMERICAN BOY	ESTELLE FEAT. KANYE WEST	HOME SCHOOL/ATLANTIC	
12	16	6	BEHIND	FLANDERS	ULTRA	
13	10	52	LET ME THINK ABOUT IT	IDA CORR VS. PEDRO LE GRAND	MINISTRY OF SOUND	
14	15	12	ANOTHER LOVE	THE MAC PROJECT	FEATURING THERESE HED KANDI	
15	11	9	ANGEL	NATASHA BEDINGFIELD	PHONOGENIC/EPIC	
16	21	2	WOMANIZER	BRITNEY SPEARS	JIVE/ZOMBA	
17	19	10	FROZEN	TAMI CHYHN FEAT. AKON	KONVICT/SRC/UNIVERSAL MOTOWN	
18	20	17	THE LONGEST ROAD	MORGAN PAGE	FEATURING LISSIE	NETTWERK
19	NEW	19	<b>NEW</b> REACH OUT	HILARY DUFF	HOLLYWOOD	
20	18	15	HEARTBROKEN	TZ FEATURING JODIE AYSHA	NEXT PLATEAU	
21	21	2	MEDICINE	KIM LEONI	ROBBINS	
22	14	5	SQUEEZE ME	KRAAK & SMAAK	FEATURING BEN WESTBEECH	ULTRA
23	RE-ENTRY	23	<b>RE-ENTRY</b> FOREVER	CHRIS BROWN	JIVE/ZOMBA	
24	24	2	75, BRAZIL STREET	PAT-RICH VS. NICOLA PASANO	ULTRA	
25	NEW	25	<b>NEW</b> T-SHIRT	SHONTELLE SRP/SRC/UNIVERSAL MOTOWN		

## TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	78	<b>#1</b> MICHAEL BUBLE	CALL ME	RESPONSIBLE 143/REPRISE 100313/WARNER BROS.
2	3	6	NATALIE COLE	STILL UNFORGETTABLE	DMI/ATCO 512320*/RHINO
3	4	2	TONY BENNETT FEAT. THE COUNT BASIE BIG BAND	A SWINGIN' CHRISTMAS	RP/M/COLUMBIA 32250/SONY MUSIC
4	1	3	VARIOUS ARTISTS	GOLDEN AGE OF SOUL	UNIVERSAL SPECIAL MARKETS 011519
5	16	16	WILLIE NELSON WYNTON MARSALIS	TWO MEN WITH THE BLUES	BLUE NOTE 04454*/BLG
6	6	57	CHRIS BOTTI	ITALIA	COLUMBIA 07606/SONY MUSIC
7	9	9	MELODY GARDOT	WORNISOME HEART	VERVE 010468/VG
8	7	58	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE 009412/VG
9	5	5	MCCOY TYNER WITH RON CARTER AND JACK DEJOHETTE	GIANTS	MCCOY TYNER 4537/HALF NOTE
10	10	10	MICHAEL FEINSTEIN	THE SINATRA PROJECT	CONCORD 30819
11	15	5	GORDON GOODWIN'S BIG PHAT BAND	ACT YOUR AGE	IMMERGENT 81147
12	NEW	12	<b>NEW</b> NAT KING COLE	NBC SOUNDS OF THE SEASON	THE HOLIDAY COLLECTION EM SPECIAL MARKETS 30054
13	17	5	KENNY GARRETT	SKETCHES OF MO. LIVE AT THE INDIAN	MACK AVENUE 1042
14	19	11	HERB ALPERT & THE TIJUANA BRASS	COLLECTOR'S EDITION	SHOUT! FACTORY 53733/MADACY
15	18	18	STEVE TYRELL	BACK TO BACHARACH	NEW DESIGN 5070/KOCH

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	5	<b>#1</b> FOURPLAY	ENERGY HEADS UP	3146
2	1	2	MAYSA	MELANODRAPHOSIS	SHANACHIE 5167
3	3	5	DAVE KOZ	GREATEST HITS	CAPITOL 34163
4	4	38	KENNY G	RHYTHM & ROMANCE	STARBUCKS 30670/CONCORD
5	5	11	DAVID SANBORN	HERE & GO	DECCA 011152
6	NEW	6	<b>NEW</b> JAZZANOVA	OF ALL THE THINGS	VERVE 012090/VG
7	6	4	TAKE 6	THE STANDARD	HEADS UP 3142
8	8	24	ESPERANZA SPALDING	ESPERANZA	HEADS UP 3140
9	11	57	HERBIE HANCOCK	RIVER: THE JOHN LETTERS	VERVE 009791/VG
10	10	11	S.M.V.	THUNDER	HEADS UP 3163
11	11	11	JEFF LORBER	HEARD THAT	PEAK 30724/CONCORD
12	13	21	WAYMAN TISDALE	REBOUND	RENEZVOUS 5139
13	17	38	PAUL HARCADISTE	HARCADISTE 5 TRIPPIN' N' RHYTHM 24	
14	14	2	AL JARREAU	CHRISTMAS	RHINO 512527
15	9	4	MEDESKI MARTIN & WOOD	RADIOLARIANS	I INDIRECTO 04

## SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	15	<b>#1</b> LIFE IN THE FAST LANE	DAVE KOZ	CAPITOL
2	2	24	GOIN' ALL OUT	ERIC DARIUS	BLUE NOTE/CAPITOL
3	3	19	MARIMBA	PAUL HARCADISTE	TRIPPIN' N' RHYTHM
4	4	16	SWEET SUNDAYS	TIM BOWMAN	TRIPPIN' N' RHYTHM
5	5	28	DRIFTIN'	EARL KLUGH	KOCH
6	8	17	LA DOLCE VITA	WARREN HILL	EVOLUTION/KOCH
7	11	9	<b>GREATEST GAINER</b> RELIGIFY	EUGE	GROOVE NARRADA JAZZ/CAPITOL
8	6	38	POP'S COOL GROOVE	NORMAN BROWN	PEAK/CMG
9	7	7	FALLIN' FOR YOU	THE SAX PACK	SHANACHIE
10	9	29	THROWIN' IT DOWN	WAYMAN TISDALE	RENEZVOUS
11	13	16	TANGO	KENNY G	STARBUCKS/CONCORD/CMG
12	12	21	FARTHER UP THE ROAD	RICK HUCKNALL	SIMPLYRED COM ATCO/RHINO
13	10	31	ALWAYS REMEMBER	BRIAN CULBERTSON	GRP/VERVE
14	18	16	OUT OF A DREAM	NAJEE	HEADS UP
15	14	32	CAFE MOCHA	JESSE COOK	COACH HOUSE/KOCH

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	2	8	<b>#1</b> JOSHUA BELL	ACADEMY OF ST. MARTIN IN THE FIELDS	WALDEE THE FOUR SEASONS	SONY CLASSICAL 10230/SONY DIGITAL MASTERWORKS
2	1	3	ANNE-SOPHIE MUTTER	NEW WORLD	CONTEMPORARY	
3	4	6	RENÉE FLEMING	MUNCHINGER	PHILHARMONIE ORCHESTRA (THELEMAN)	
4	7	7	LANG LANG	VIENNA PHILHARMONIC ORCHESTRA (MEHTA)	CHOPIN: THE PIANO CONCERTOS	
5	20	20	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT	MUSIC FOR THE SOUL	
6	6	4	ANDRÁS SCHIFF	LIVE IN VIENNA	DENON 17695/SLG	
7	7	8	VARIOUS ARTISTS	SUNDAY	MUSIC VOLUME FOUR	
8	18	15	GUSTAVO DUDAMEL	AMON BOLA	YOUTH ORCHESTRA OF VENEZUELA	
9	NEW	9	<b>NEW</b> EROICA TRIO	DESSA	WINDMILL	
10	8	2	JOHN BATTER	THE CAMBRIDGE SINGERS	FARHAM	
11	4	4	ANDRÁS SCHIFF	BEETHOVEN: THE PIANO SONATAS	VOLUME 10	
12	13	2	ALISON BALSOM	THE DEUTSCHE KAMMERPHILHARMONIE BREMEN	HAYDN/HUMMEL	
13	12	3	ANDRÁS SCHIFF	BEETHOVEN: THE PIANO SONATAS	VOLUME 10	
14	RE-ENTRY	14	<b>RE-ENTRY</b> ANDRÁS SCHIFF	BEETHOVEN: THE PIANO SONATAS	VOLUME 10	
15	11	38	LANG LANG	THE MAGIC OF LAPO LANG	DG 010774/UNIVERSAL CLASSICS GROUP	

## TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	2	<b>#1</b> YO		

BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) OCTOBER 29, 2008
1	88	MAYONAKA NO SHADOW BOY HEY! SAY! JUMP J
2	42	SOU NEW LOVE NEW WORLD MASAHARU HUKUYAMA UNIVERSAL
3	15	SHIAWASE NI NAROU MIHIMARU GT UNIVERSAL
4	6	THE MAN WHO CAN'T BE MOVED THE SCRIPT BMG
5	23	DOLL SCANDAL EPIC/LEGACY
6	13	PROMISE MICHU SONY
7	21	ROCK & ROLL ERIC HUTCHINSON WARNER
8	35	TOKI NO ASHIOTO KOBUKURO WARNER
9	39	GREEN LIGHT JOHN LEGEND FT. ANDRE 3000 SONY
10	2	CONTINUE SEAMO BMG

SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) OCTOBER 26, 2008
1	NEW	THE PROMISE GIRLS ALOUD POLYDOR
2	1	SO WHAT PINK LAFACE/ZOMBA
3	NEW	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS
4	4	SEX ON FIRE KINGS OF LEON RCA
5	30	WIRE TO WIRE RAZORLIGHT VERTIGO
6	5	UP THE SATURDAYS POLYDOR
7	26	HOT 'N COLD KATY PERRY CAPITOL
8	11	LOVE LOCKDOWN KANYE WEST ROC-A-FELLA/DEF JAM
9	9	RAINDROPS (ENCORE UNE FOIS) SASHI FT. STUNT HARD2BEAT
10	2	THE WINNERS SONG GERALDINE POLYDOR

SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 26, 2008
1	4	ALLEIN, ALLEIN POLARKREIS 18 DOMESTIC ROCK/URBAN
2	1	SO WHAT PINK LAFACE/ZOMBA
3	2	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
4	5	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGROOVE
5	3	I KISSED A GIRL KATY PERRY CAPITOL
6	7	DISTURBIA RIHANNA SRP/DEF JAM
7	8	THROUGH THE EYES OF A CHILD REAMONN ISLAND
8	6	SWEET ABOUT ME GABRIELLA CILMI ISLAND
9	NEW	WUNDERVOLL - SEI BELLISSIMA GIOVANNI STARWATCH
10	NEW	HAUS AM SEE PETER FOX WARNER

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 8, 2008
1	NEW	THE PROMISE GIRLS ALOUD POLYDOR
2	1	SO WHAT PINK LAFACE/ZOMBA
3	12	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC/KONTOR
4	2	SEX ON FIRE KINGS OF LEON RCA
5	NEW	HOT N COLD KATY PERRY CAPITOL
6	3	I KISSED A GIRL KATY PERRY CAPITOL
7	4	DISTURBIA RIHANNA SRP/DEF JAM
8	10	LOVE LOCKDOWN KANYE WEST ROC-A-FELLA/DEF JAM
9	NEW	WIRE TO WIRE RAZORLIGHT VERTIGO
10	5	UP THE SATURDAYS POLYDOR
11	9	MISS INDEPENDENT NE-YO DEF JAM
12	8	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE
13	13	RAINDROPS (ENCORE UNE FOIS) SASHI FT. STUNT TOK-AP/HARD2BEAT/ZEBRALUTION
14	18	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
15	17	SPOTLIGHT JENNIFER HUDSON ARISTA
16	15	SWEET ABOUT ME GABRIELLA CILMI ISLAND
17	14	VIVA LA VIDA COLDFPLAY PARLOPHONE
18	20	GIRLS SUGARBABES ISLAND
19	19	ANOTHER WAY TO DIE JACK WHITE & ALICIA KEYS THIRD MAN/J
20	NEW	ALLEIN ALLEIN POLARKREIS 18 VS. NEPHEW MOTOR/UNIVERSAL

EURO SINGLES SALES		
THIS WEEK	LAST WEEK	OCTOBER 29, 2008
1	1	SO WHAT PINK LAFACE/ZOMBA
2	6	DISTURBIA RIHANNA SRP/DEF JAM
3	7	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
4	11	INFINITY 2008 GURU JOSH PROJECT DECONSTRUCTION/BIGCITYBEATS/INTERGALACTIC
5	2	I KISSED A GIRL KATY PERRY CAPITOL
6	4	BEGGIN MADCON BONNIER/BONNIER AMIGO
7	3	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE
8	NEW	THE PROMISE GIRLS ALOUD POLYDOR
9	5	SWEET ABOUT ME GABRIELLA CILMI ISLAND
10	17	ALLEIN, ALLEIN POLARKREIS 18 DOMESTIC ROCK/URBAN
11	12	SEX ON FIRE KINGS OF LEON RCA
12	8	VIVA LA VIDA COLDFPLAY PARLOPHONE
13	91	WIRE TO WIRE RAZORLIGHT VERTIGO
14	19	JUST DANCE LADY GAGA FT. COLBY O'DONIS STREAMLINE/KONJUNE/INTERSCOPE
15	18	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC

SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) OCTOBER 26, 2008
1	1	BEGGIN MADCON BONNIER/BONNIER AMIGO
2	NEW	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
3	NEW	DISTURBIA RIHANNA SRP/DEF JAM
4	2	WHEN I GROW UP THE PUSSYCAT DOLLS A&M/INTERSCOPE
5	3	CEST DANS LA JOIE MOKOBE EPIC/LEGACY
6	5	LOVE IS WICKED BRICK & LACE GEFLEN
7	6	LEFT & RIGHT KIDONIK HEBEN
8	NEW	CHANTE STAR ACADEMY 8 MERCURY
9	4	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
10	NEW	DILLY DALLY HAKIMAKLI M6 INTERACTIONS

BIL. BOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) NOVEMBER 8, 2008
1	1	WOMANIZER BRITNEY SPEARS JIVE/SONY BMG
2	3	HOT N COLD KATY PERRY CAPITOL/EMI
3	2	SO WHAT PINK LAFACE/SONY BMG
4	60	IF I WERE A BOY BEYONCE MUSIC WORLD COLUMBIA/SONY BMG
5	5	LET IT ROCK KEVIN RUDOLF FT. LL WYNE CASH/MONEY/UNIVERSAL REPUBLIC/UNIVERSAL
6	4	GOTTA BE SOMEBODY NICKELBACK EMI
7	6	DISTURBIA RIHANNA SRP/DEF JAM/UNIVERSAL
8	7	JUST DANCE LADY GAGA FT. COLBY O'DONIS/STREAMLINE/KONJUNE/INTERSCOPE/UNIVERSAL
9	8	VIVA LA VIDA COLDFPLAY PARLOPHONE/EMI
10	13	LIVE YOUR LIFE T.I. SPROFF JAW/GARD HUSTLE/ATLANTIC/UNIVERSAL WARNER

SINGLES		
THIS WEEK	LAST WEEK	(ARIA) OCTOBER 26, 2008
1	1	SEX ON FIRE KINGS OF LEON RCA
2	2	SO WHAT PINK LAFACE/ZOMBA
3	5	RUNNING BACK JESSICA MAUBOY SONY BMG
4	60	HOT N COLD KATY PERRY CAPITOL
5	3	JUST DANCE LADY GAGA FT. COLBY O'DONIS INTERSCOPE
6	4	I'M YOURS JASON MRAZ ATLANTIC
7	7	WOMANIZER BRITNEY SPEARS JIVE/ZOMBA
8	12	THAT'S NOT MY NAME THE TING TINGS SONY BMG
9	9	ELECTRIC FEEL MGMT COLUMBIA
10	8	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC

EURO DIGITAL SONGS SPOTLIGHT		
DENMARK		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 8, 2008
1	1	KOMMER IGEN NIK & JAY EMI
2	6	WOMANIZER BRITNEY SPEARS JIVE/ZOMBA
3	5	ALLEIN, ALENE POLARKREIS 18 VS. NEPHEW MOTOR/UNIVERSAL
4	4	DISTURBIA RIHANNA SRP/DEF JAM
5	3	SO WHAT PINK LAFACE/ZOMBA
6	2	I KISSED A GIRL KATY PERRY CAPITOL
7	10	KEGLE SYS BIERRE 93.0/UNIVERSAL
8	NEW	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
9	9	JUST DANCE LADY GAGA FT. COLBY O'DONIS/STREAMLINE/KONJUNE/INTERSCOPE
10	8	SWEET ABOUT ME GABRIELLA CILMI ISLAND

EURO ALBUMS		
THIS WEEK	LAST WEEK	OCTOBER 29, 2008
1	68	AC/DC BLACK ICE COLUMBIA
2	1	METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL
3	7	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
4	3	OASIS DIG OUT YOUR SOUL BIG BROTHER
5	5	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
6	NEW	KAISER CHIEFS OFF WITH THEIR HEADS B-UNIQUE/POLYDOR
7	6	KINGS OF LEON ONLY BY THE NIGHT RCA
8	2	KEANE PERFECT SYMMETRY ISLAND
9	NEW	ANNETT LOUISAN TEILZEITIPPE 105
10	9	DUFFY ROCKFERRY A&M
11	10	ROSENSTOLZ DIE SUCHE GEHT WEITER ISLAND
12	8	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL
13	NEW	LEON JACKSON RIGHT NOW SYCO
14	NEW	SOUNDTRACK HIGH SCHOOL MUSICAL 3 SENIOR YEAR WALT DISNEY
15	15	BENABAR INFREQUENTABLE JIVE/EPIC

DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) OCTOBER 26, 2008
1	NEW	NOVEMBRE GIUSY FERRERI SONY BMG
2	1	ALLA MIA ETA TIZIANO FERRO CAPITOL
3	2	I KISSED A GIRL KATY PERRY CAPITOL
4	5	SOLO UN VOLO ORNELLA VANDINI/EROS RAMAZZOTTI SONY BMG
5	25	IL CIELO HA UNO PORTA SOLA ANTONACCI BIAGIO SONY BMG
6	3	NON TI SCORDAR MAI DI ME GIUSY FERRERI SONY BMG
7	4	VIVA LA VIDA COLDFPLAY PARLOPHONE
8	8	BEGGIN MADCON BONNIER/BONNIER AMIGO
9	15	WOW (UNA STAR COSI' VERA) LUCA BUTERA BLU & BLU
10	9	SWEET ABOUT ME GABRIELLA CILMI ISLAND

SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) OCTOBER 29, 2008
1	NEW	LEMON POP COOPER ELEFANT
2	1	BE MINE HOLIDAY PACK CAST OF HIGH SCHOOL MUSICAL EMI
3	2	PUEDES CONTAR CONMIGO MAGO DE OZ DRO
4	4	THE PERFECT BOY THE CURE UNIVERSAL
5	NEW	DAMELA SI REMIXES ANAMOR BIG MOON
6	3	HYPNAGOGIC STATES THE CURE FICTION/GEFFEN
7	8	SOL LOGUILLO DRO
8	5	AMOR Y LUJO MONICA NARANJO SONY BMG
9	10	GIVE IT 2 ME MADDNNA WARNER BROS.
10	6	THE ONLY ONE THE CURE FICTION/GEFFEN

ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) OCTOBER 26, 2008
1	1	METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL
2	4	EDITH MARQUEZ PASIONES DE CABARET UNIVERSAL
3	2	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL
4	5	ALEXANDER ACHA VOY WARNER
5	3	JONAS BROTHERS A LITTLE BIT LONGER HOLLYWOOD/EMI
6	8	MARCO ANTONIO SOLIS UNA NOCHE EN MADRID FONOVISA
7	6	JULIETA VENEGAS MTV UNPLUGGED SONY BMG
8	7	HIGH SCHOOL MUSICAL ELL DESAFIO SONY BMG
9	12	VARIOUS ARTISTS THE ANNUAL COMPILATION 2008 MAS
10	10	JUAN GABRIEL LO ESCENCIAL SONY BMG

Girls Aloud earn their fourth No. 1 and 19th consecutive top 10 hit on the U.K. Singles chart as "The Promise" debuts atop the tally.

SINGLES		
THIS WEEK	LAST WEEK	(GLF) OCTOBER 24, 2008
1	2	A MILLION CANDLES BURNING MARTIN STENMARCK HEARTBEATS
2	5	BREATHING YOUR LOVE DARIN FT. KAT DELUNA EPIC/LEGACY
3	1	WOMANIZER BRITNEY SPEARS JIVE ZOMBA
4	3	I KISSED A GIRL KATY PERRY CAPITOL
5	4	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	AC/DC BLACK ICE COLUMBIA
2	1	THORLEIFS FORALSKADE MARIANN
3	6	BO KASPER ORKESTER 8 RCA
4	4	AGNETHA FNLSKOG MY VERY BEST COLUMBIA
5	2	CHRISTER SJOGREN MITT SKONA SEXTIOTAL MARIANN

SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) OCTOBER 24, 2008
1	2	SO WHAT PINK LAFACE/ZOMBA
2	1	ABOUT YOU NOW SAW DOCTORS SHAMTOWN
3	3	SEX ON FIRE KINGS OF LEON RCA
4	NEW	THE PROMISE GIRLS ALOUD POLYDOR
5	NEW	FORGIVE ME LEONA LEWIS SYCO

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	AC/DC BLACK ICE COLUMBIA
2	1	KINGS OF LEON ONLY BY THE NIGHT RCA
3	3	BOYZONE BACK AGAIN...NO MATTER WHAT POLYDOR
4	2	OASIS DIG OUT YOUR SOUL BIG BROTHER
5	5	THE SCRIPT SCRIPT PHONOGENIC/RCA

SINGLES		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) OCTOBER 29, 2008
1	2	EVERYTHING P-MONEY FT. VINCE HARDER DIRTY/MGMT/DRMNZ
2	1	WHATEVER YOU LIKE T.I. ATLANTIC
3	3	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
4	4	SEX ON FIRE KINGS OF LEON RCA
5	7	LIVE YOUR LIFE T.I. FT. RIHANNA WARNER

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	AC/DC BLACK ICE COLUMBIA
2	1	KINGS OF LEON ONLY BY THE NIGHT RCA
3	2	MILEY CYRUS BREAKOUT HOLLYWOOD/EMI
4	5	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL
5	3	METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL

SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) OCTOBER 24, 2008
1	4	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGROOVE
2	5	SWEET ABOUT ME GABRIELLA CILMI ISLAND
3	1	IK HOU D'R ZO VAN GERARD JDLING NRGY
4	15	MOJITO SONG ROBERT ABIGAL SOUNDZ GOOD
5	6	VIVA LA VIDA COLDFPLAY PARLOPHONE

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	FRANS BAUER & MARIANNE WEBER FRANS & MARIANNE ROCKET
2	NEW	ILSE DE LANGE INCREDIBLE UNIVERSAL
3	NEW	AC/DC BLACK ICE COLUMBIA
4	1	MARCO BORSATO WIT LICHT TEG
5	2	BLOF OKTOBER EMI

EURO RADIO AIRPLAY		
THIS WEEK	LAST WEEK	OCTOBER 29, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	DISTURBIA RIHANNA SRP/DEF JAM
3	3	SO WHAT PINK LAFACE/ZOMBA
4	4	VIVA LA VIDA COLDFPLAY PARLOPHONE
5	6	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
6	5	SWEET ABOUT ME GABRIELLA CILMI ISLAND
7	7	BEGGIN MADCON BONNIER/BONNIER AMIGO
8	8	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
9	11	I'M YOURS JASON MRAZ ATLANTIC
10	9	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE
11	14	CLOSER NE-YO ROC-A-FELLA/DEF JAM
12	17	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGROOVE
13	31	IF I WERE A BOY BEYONCE SONY BMG
14	12	THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC/RCA
15	15	TOI + MOI GREGOIRE MY MAJOR COMPANY

Hits of the World is compiled at Billboard/mediabase. U.K. Singles, Euro Digital Songs, Euro Digital Songs Spotlight, Euro Digital Songs, Euro Albums, Euro Singles Sales, Euro Radio Airplay, and Album Sales charts respectively, of 20 European countries. EURO RADIO AIRPLAY: Compiled from 17 European countries as monitored and tabulated by Nielsen Music Control.

15 MINUTES OF SHAME (Purple Cape, BMJ/Mar Bob ASCAP/Music Of Stage Three, BMV/Songs Of Common, BM), WM, CS 30

**A** ABOUT A BITCH (Not Listed) RBH 100 ADDICTED (Primary Wave, ASCAP/Saving Abel, ASCAP/Cruz You Publishing, ASCAP/Siddco, BM/Meaux Mercy, BM/EMI/CMG, BM), HL H100 26, POP 19

AIN'T I... (Austin Designee, ASCAP/Grand Hustle Publishing, ASCAP/WB Music, ASCAP/Crown Club Publishing, BM/Warner-Tamerlane Publishing, BM/Taylor My Heart Publishing, ASCAP/Trethi Clemens, ASCAP/Dega Rig-lys Publishing, ASCAP), WBM, RBH 69

AIRE (LBC Records Music And Publishing, BM/Horse Shoe, BM), LT 40

ALL I EVER WANTED (Universal Music - MGB Songs, ASCAP/Dirty Water Dog Music, ASCAP/Universal Music Corporation, ASCAP/Lanark Village Tunes, ASCAP/Cienega Music Corporation, ASCAP/Jazz Your Azz Tunes, ASCAP), HL/WBM, H100 98

ALL SUMMER LONG (RJR Publishing, BM/Gae, BM/Warner-Tamerlane Publishing, BM/Universal Music Corporation, ASCAP/Songs Of Universal, BM/EMI Long-itude, BM/Leadstreet Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BM), HL/WBM, H100 44

ALL SUMMER LONG (RJR Publishing, BM/Gae, BM/Warner-Tamerlane Publishing, BM/Universal Music Corporation, ASCAP/Songs Of Universal, BM/EMI Long-itude, BM/Leadstreet Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BM), HL/WBM, H100 44

ALREADY GONE (Jimmie Nettles, ASCAP/EMI Blackwood, BM/Universal Music, ASCAP/Stage Three, BM/Bobby's Song And Salva, BM/Stage Three Music, BM), HL, CS 9, H100 59

ALWAYS THE LOVE SONGS (Oid Desperados, ASCAP/N2D, ASCAP/Pure Blue, BM), CS 38

AMERICAN BOY (will.i.am Music, BM/Cherry River, BM/Chrysalis Songs, BM/Please Gimme My Publish- ing, BM/EMI Blackwood, BM/Tennant Music, BM/Spier Music, BM/John Legend Publishing, BM/Copyright Control, CLM/HL H100 35, POP 24

EL AMOR EN CARRO (Arpa, BM), LT 26

AMOR INMORTAL (Sony/ATV Discos, ASCAP/Broadspan Music, ASCAP), LT 15

ANGEL (Rodney Jerkins Productions, BM/EMI Blackwood, BM/Rico Love Is Still A Rapper, SESAC/Foray Music, SESAC/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Cstyle Ink Music Publishing, ASCAP/Side That Music, ASCAP), HL, H100 67, POP 35

ANGELS ON THE MOON (Thinning Ivory Music, ASCAP/Savannah Music Publishing, ASCAP), POP 69

ANYTHING GOES (Pacific Wind, SESAC/Melodies Of Life, SESAC), CS 29

ARAB MONIE (Ztanz Music, BM/Brow, BM/Nothing Hill Music, BM), RBH 73

ARDE EL CIELO (WB Music, ASCAP), LT 50

**B** BABY (EMI April, ASCAP/L Cool J, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), WBM, RBH 85

BACK THAT THING UP (Songs Of Windswept Pacific, BM/Universal Music - Z Tunes, ASCAP/Hits And Smashes Music, ASCAP/2820 Music, BM/Thats How I Roll, ASCAP), CS 43

BAD GIRLFRIEND (Warner-Tamerlane Publishing, BM/Topnotch Songs, BM/Team Togue Publishing, SOCAN/Blinky Publishing, SOCAN/An April Fool Pub- lishing, SOCAN/Friday Cat Publishing, SOCAN), WBM, H100 64

BARTENOSER (Delusional Music, BM/Destiny Train Music, BM/Betty Suga Pump, ASCAP), WBM, H100 74

BE BAZUCAZO (Arpa, BM), LT 36

BEEP (Anna Jean's Baby Boy Music, ASCAP/Tight Work, BM/Granny Man Publishing, BM/Robby Publishing, ASCAP), RBH 62

BELIEVE (Greenland, ASCAP/n nobody, ASCAP/EMI April, ASCAP/M Blue Car, ASCAP/rmpjuy, ASCAP/WB Music, ASCAP), HL/WBM, POP 78

BETTER IN TIME (Jonathan Rorem Music, BM/Sony/ATV Songs, BM/Gods Cryst, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 13, POP 4, RBH 90

BIRO WALD (Not Listed) RBH 78

BLEEDING LOVE (Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jambou- lion Music, ASCAP), H100 41, POP 45

BOOY ON ME (Jackie Frost, BM/Universal Music - MGB Songs, ASCAP/Pano Music, ASCAP/Byeall Music, ASCAP/Sony/ATV Harmony, ASCAP), HL/WBM, H100 60, RBH 92

BROKEN (Lason Wade Music, BM/State One Music America, BM/SMGL IWRD), H100 95

BROTHERS (Magic Mustang, BM/Oven Music, BM), CS 58

BURN UP (Jonas Brothers Publishing, BM/Sony/ATV Songs, BM), HL, POP 70

THE BUSINESS (Draw First Publishing, ASCAP/I Want Mine Publishing, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, POP 87, RBH 50

BUST IT OPEN (Wilbert Marin Publishing, ASCAP/Vi- roadway Publishing, ASCAP/Its Only About Us, ASCAP/Emu T, Tabassu Publishing, ASCAP), RBH 61

BUST YOUR WINDOWS (Nappy Puddy, ASCAP/Univer- sal Music - Z Tunes, ASCAP/Selam Remi Music, ASCAP/EMI April, ASCAP/Souja Boy Tell'em Music, BM/Croomstacular Music, BM/Element 9 Hip Hop, BM/Takin' Care Of Business, BM), HL/WBM, H100 58, RBH 9

BY MY SIDE (Jaz'Wons Publishing, ASCAP/Justin Corbis Publishing, ASCAP/EMI April, ASCAP/Fred Hudson Music, BM/Warner-Tamerlane Publishing, BM/Universal Music - Z Songs, BM/Pein in the Ground Publishing, ASCAP/Jobete Music, ASCAP), HL/WBM, RBH 63

**C** CAN I HAVE THIS DANCE (Walt Disney Music Compa- ny, ASCAP), H100 100

CAN'T BELIEVE IT (Nappy Puddy Music, BM/Universal Music - Z Songs, BM/Ahmad Tajz Music, ASCAP/War- ner-Tamerlane Publishing, BM/Young Money Publishing, BM), HL/WBM, H100 11, POP 28, RBH 4

CHASING PAVEMENTS (Universal Music Corporation, ASCAP), HL/WBM, H100 82

CHEATED ON ME (G. DeGraw Music, BM/Warner-Tame- rlane Publishing, BM), WBM, POP 77

CHEATER, CHEATER (Slate One Songs America, ASCAP/A Sing And A Prayer, ASCAP/Pulus Guild, BM/SMGL IWRD), WBM, CS 41

CHEMICAL REACTION (Chaz Records, BM), RBH 60

CHICKEN FRIED (A M Music, BM/Warner-Tame- rlane Publishing, BM/Heart Above Your Head, BM), CS 6, H100 31

CHOPPED 'N' SKREWED (Universal Music - Z Songs, BM/NappyPub Music, BM/Ludacris Worldwide Publish- ing, ASCAP/EMI April, ASCAP/Ahmad Tajz Music, ASCAP), HL/WBM, H100 77, RBH 19

CHICO MINUTOS (Sony/ATV Rhythm, SESAC/Excellen- dric Songs, SESAC/La Venus Music, ASCAP), LT 11

CLICK MY FINGERS (Not Listed) RBH 94

CLOSER (Universal Music - Z Tunes, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP), HL/WBM, H100 18, POP 11

COME ON GET HIGHER (Stage Three Songs, ASCAP/I- luv My Music, BM), H100 23, POP 65

COME OVER (Chrysalis Songs, BM/John Legend Pub- lishing, BM/Cherry River, BM/Black Chiny Music, ASCAP/San Fan Music, ASCAP/Vibe Publishing, ASCAP/Dirty Rock, PFRS/EMI April, ASCAP), CLM/HL, RBH 76

COMFORTABLE (Young Money Publishing, BM/War- ner-Tamerlane Publishing, BM/Please Gimme My Publish- ing, BM/EMI Blackwood, BM/FAZE 2 Music, BM/Songs Of Universal, BM), HL/WBM, RBH 98

COO DUELE (Sony/ATV Discos, ASCAP), LT 6

COOKE JAR (Epicentric Caesar Music, ASCAP/EMI April,

ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP/NappyPub Music, BM/Universal Music - Z Songs, BM/Songs Of Universal, BM), HL/WBM, POP 80

COOL (Tappy Whyte's Music, BM/Songs Of Universal, BM/Musly Atrc, BM/EMI Blackwood, BM/Ramon Montemayor Music, ASCAP), HL/WBM, RBH 59

CORONA AND LIME (Suretone Primary Wave Music, BM), POP 100

COUNTRY BOY (EMI April, ASCAP/In-Angels Music, ASCAP), HL, CS 19

COUNTRY MAN (Planet Peanut, BM/Murrah Music Cor- poration, BM/EMI April, ASCAP/Songlighter Music, ASCAP), CS 12, RBH 83

COWGIRLS DON'T CRY (Sony/ATV Tree, BM/Showbilly Music, BM/Tun Me On Music, BM/Still Working For The Man Music, BM/ICG, BM), CS 29

CRAZY WORLD (Young Jeze Music Inc., BM/Cathead Biscuit Music, BM), RBH 79

CRUSH (Right Bank Music, ASCAP/Lily Makes Music, ASCAP/Zig Zag Publishing, BM/EMI Blackwood, BM/Rodriguez Music, ASCAP/Arthouse Entertainment, ASCAP/Bug Music, ASCAP), HL/WBM, H100 20, POP 16

CUDDY BUDDY (Mike Jones, BM/Aprils Boy Muiz, BM/Warner-Tamerlane Publishing, BM/Slaying High Music, ASCAP/Rondor, ASCAP), WBM, H100 76, POP 64, HL/WBM, RBH 34

CULPABLE O NOCENTE (Universal Music - MGB Songs, ASCAP), LT 20

**D** DAME TU AMOR (Not Listed) LT 5 DANGEROUS (Chrysalis Music Publishing, ASCAP/One Man Music, ASCAP/Byeall Music, ASCAP/Sony/ATV Harmony, ASCAP/C. Bahamonde, SOCAN/V. Sales, ASCAP), HL, H100 39, POP 23

THE DAY THAT NEVER COMES (Creeping Death, ASCAP), H100 92

DEAD AND GONE (Crown Club Publishing, BM/War- ner-Tamerlane Publishing, BM/Tennant Music, ASCAP/Un- iversal Music - Z Tunes, ASCAP/Chealop's Sons Music ASCAP/EMI April, ASCAP), HL/WBM, POP 79

DEJAME VACIO (Not Listed) LT 28

DID YOU WRONG (EMI April, ASCAP/Laumar Music, BM), HL, H100 97, RBH 20

DIME TO (Publishing, BM), LT 12

DISTURBIA (B-Unk Songs, ASCAP/Songs Of Univer- sal Music/Culture Beyond Lr Experience Publishing, BM/MS Lynn Publishing, ASCAP/Universal Music Cor- poration, ASCAP/Lst Vocalz, BM), HL/WBM, H100 9, POP 6

DOIT (Sony/ATV Tree, BM/Beavertime Tunes, BM/Crossword Updown, ASCAP), HL, CS 16, H100 89

DO NOT THINK I CANT LOVE YOU (Universal Music - Careers, BM/Shilake Mak, BM/Marvel Man, BM/Songs Of Windswept Pacific, BM/Vibe Room, BM/BJP, BM), HL/WBM, CS 26

DO NOT THINK I DONT THINK ABOUT IT (Cadaiz Pub- lishing, ASCAP/MXC Music, ASCAP/Still Working For The Woman, ASCAP/IG Alliance, ASCAP), CS 7, H100 46

DO THE RICKY BOBBY (Many Kids Publishing, ASCAP), RBH 74

DO YOU BELIEVE ME NOW (Sony/ATV Tree, BM/Song For My Good Girl, BM/Totally Whinghous Music, BM/State One Copyrights America, SESAC/FSMD), IWRD/The Bigger They Are, SESAC/S. Songs, SESAC), HL/WBM, H100 73

**E** ENERGY (S.M.Y. ASCAP/Sony/ATV Harmony, ASCAP/Rico Love Is Still A Rapper, SESAC/Foray Music, SESAC/Breakthrough Creations, ASCAP/EMI April, ASCAP/Wayne Wilkins Music, BM), HL, POP 88, RBH 54

EN UN SOLO OIA (Premium Latin, ASCAP), LT 36

E.R. (EMERGENCY ROOM) (LaShawn Daniels Produc- ions, ASCAP/EMI April, ASCAP/Talored 4J Music, BM/Copyright Control), HL, RBH 53

ESPERO (Not Listed) LT 24

ESTO ES LO QUE SOY (Not Listed) LT 30

EVERYBODY WANTS TO GO TO HEAVEN (HoPe-N- Cal, BM/Cal IV Entertainment, BM/Seay Tractor Music, BM/Back To Black Songs, BM/Songs That Sell, BM), CS 4, H100 44

EVERYTHING IS FINE (Bream Buster, ASCAP/Univer- sal Music Corporation, ASCAP), HL/WBM, CS 31

**F** FAOEO (Almo Music, ASCAP/R Nevil Music, ASCAP/EMI April, ASCAP/EMI Music Publishing, AUSE/Seven Peaks Music, ASCAP/Walt Disney Music Company, ASCAP), HL, RBH 73

FALL FOR YOU (John Vesely Publishing, BM/Sony/ATV Songs, BM), HL/WBM, H100 25, POP 12

FEARLESS (Sony/ATV Tree, BM/Taylor Swift Music, BM/Sony/ATV Timber, ASCAP/Hiloboro Valley, SESAC/Raylene Music, ASCAP/BJP Administration, ASCAP), HL, H100 38, POP 42

FEEL THAT FIRE (Slystone, BM/Bucky And Clyde, BM/Home With The Armadillo, BM/Vib'g White Tracks, ASCAP), WBM, CS 20, H100 93

FINE LINE (Warner-Tamerlane Publishing, BM/Sel The Cow, BM/Tower One, BM), WBM, CS 33

FLY ON THE WALL (Tondolea Lane Music Publishing, BM/Seven Summits, BM/Armstrong Songs, ASCAP/Downtown, ASCAP/EMI Becca Al Lupo, BM/Devin Karagolu, GEMA), POP 94

FOREVER (English Ivy, BM/State One Music America, BM/SMGL IWRD), CS 47

FOREVER (Songs Of Universal, BM/Culture Beyond Lr Experience Publishing, BM/Universal Music Corporation, ASCAP/Robert Allen Designee, ASCAP/Dide 78 Publishing, SESAC), HL/WBM, H100 28, POP 15

FREEZE (NappyPub Music, BM/Universal Music - Z Songs, BM/Songs Of Universal, BM/Culture Beyond Lr Experience Publishing, BM), HL/WBM, H100 53, POP 52

FUTURE LOVE (Write 2 Live, ASCAP/Kobalt Music Pub- lishing, ASCAP/The Cashah Kid, BM/Beluga Heights Music, BM/Sony/ATV Songs, BM), HL, POP 90

**G** GET UP (50 Cent Music, ASCAP/Universal Music Corp- oration, ASCAP/Scott Storm Music, ASCAP/TVI Music, ASCAP), HL/WBM, H100 62, POP 63, RBH 40

GET UP (Wet Ink Red Music, ASCAP/EMI April, ASCAP/Thats Plum Song, ASCAP/Its A Time Jyme, ASCAP/E Duz It, BM/Invng, BM/Underdog East Songs, BM), HL, RBH 32

GIVES YOU HELL (Smeltis Like Phys Ed, ASCAP), POP 67

GOOD LOVE HER (Franklin Road, BM/Reservoir 416, ASCAP), HL/WBM, H100 23, POP 33, RBH 14

GO GIRL (Universal Music Corporation, ASCAP/Royalty Rights, ASCAP/Universal Music - Z Songs, BM/NappyPub Music, BM/Ahmad Tajz Music, ASCAP), HL/WBM, POP 89, RBH 47

GO HARD (DJ Khaled, BM/Notting Hill Music, BM/Please Gimme My Publishing, BM/EMI Blackwood, BM/Cherry River, BM/Black Chiny Music - Z Songs, BM/Trac-N-Field Entertainment, ASCAP/Notting Date Songs, BM), WBM, RBH 80

GOOD GOOD (Shanah Cymone Music, ASCAP/EMI April, ASCAP/Slack A.D. Music, ASCAP/Universal Music Corporation, ASCAP/Porkiettoles, ASCAP), HL/WBM, RBH 50

GOT A LITTLE CRAZY (Mami's Dream, ASCAP/WB Music, ASCAP/Music Of Windswept Pacific, BM/Bug Dog, ASCAP), WBM, CS 53

GOT MONEY (Young Money Publishing, BM/Warner-Tamerlane Publishing, BM/NappyPub Music, BM/Univer- sal Music - Z Songs, BM/Play N Skillz Music, ASCAP/Skizz For Skillz And Play Music, ASCAP/EMI April, ASCAP), HL/WBM, H100 23, POP 33, RBH 14

GOTTA BE SOMEBODY (Warner-Tamerlane Publishing, BM/Arm Your Dillo, SOCAN/Zero G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 19, POP 22

GREEN LIGHT (John Legend Publishing, BM/Cherry River, BM/H-Rated Music, SOCAN/We Dont Play Even When We Be Played, ASCAP/Chrysalis Music Publish- ing, ASCAP/In Thee Face Music Publishing, ASCAP/Fin Greenal Publishing Designee, BM/Bughouse, ASCAP/Bug Music, ASCAP), CLM/HL, H100 47, POP 62, RBH 13

**H** HASTA EL DIA DE HOY (Maximo Aguirre, BM/Pacific Latin, ASCAP), LT 8

HEARTLESS (Not Listed) RBH 82

HEAVEN SENT (She Wrote II, ASCAP/Universal Music - MGB Songs, ASCAP/Vibe Publishing, ASCAP/Lez Pro- duction, ASCAP), HL/WBM, RBH 15

HERE (Jeffrey Steele, BM/BJP Administration, ASCAP/V2, ASCAP/Sony/ATV Tunes, ASCAP), HL, CS 11, H100 78

HERE I AM (4 Blunts Lt At Once, ASCAP/First N Gold, BM/Young Drumma, ASCAP/Jackie Frost, ASCAP/Univer- sal Music - MGB Songs, ASCAP/Honest Ave Music, ASCAP), HL/WBM, RBH 48

HERE I STAND (IRV Music, ASCAP/EMI April, ASCAP/Universal Music Corporation, ASCAP/Lil Vidal Music, ASCAP/Mardea Music, ASCAP/Albick Produc- tions, ASCAP/A And L Music, ASCAP/Dirt Dre Music, ASCAP/RMG Songs, ASCAP/My Soulmate Songs, ASCAP), HL/WBM, RBH 34

HOT N' COLD (When Im Rich) You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kazzy Money Publishing, ASCAP/Marotone AB, STIM/Kobalt Music Publishing, ASCAP), WBM, H100 6, POP 2

HOUSES OF LOVE (Family Soul Music, ASCAP/Albick Productions, ASCAP/My Soulmate Songs, ASCAP), RBH 85

HOW ABOUT YOU DONT (EMI Blackwood, BM/Greiffy Stokes Nielson Publishing, BM/Middle Child 2, BM/Gig Loud Bucks, BM/Universal Music - Z Tunes, ASCAP/Hits And Smashes Music, ASCAP/2820 Music, BM/Thats How I Roll, ASCAP), HL/WBM, CS 50

HUMAN (Universal, PolyGram International, ASCAP), CS 3, H100 66, POP 3

THE HUNGER (Demontes Music Publishing, BM/Anda B Music, BM/Songs Of Universal PolyGram Interna- tional, BM), HL/WBM, RBH 51

**I** I DECIDED (The Waters Of Nazareth, BM/EMI Blackwood, BM/EMI April, ASCAP/Solange MW, ASCAP), HL, RBH 76

I DONT CARE (Harmageddon Publishing, SOCAN/Univer- sal Music Canada, SOCAN/Sludge Factory Music, SOCAN/EMI Blackwood, BM/Marotone AB, STIM/Kobalt Music Publishing, ASCAP), HL, H100 96

I DONT CARE (Beytall Music, BM/Chicago X Soft- core, BM/Great Honey Music, BM/WB Music, ASCAP), HL/WBM, H100 88, POP 54

IF I WERE A BOY (Cherry Lane, ASCAP/Iedela Music, ASCAP/Gad Songs, ASCAP/BC Jean, BM), CLM, H100 3, POP 8, RBH 38

IULIENE (Retragrammation Music, ASCAP/Univer- sal Music Corporation, ASCAP/Kazzy Money Publish- ing, ASCAP/HC 1030 Publishing, ASCAP), HL/WBM, RBH 24

I HATE THIS PART (Sony/ATV Tunes, ASCAP/Copyright Control/Cuthtar Publishing, BM/Warner-Tamerlane Publishing, BM), HL/WBM, POP 74

I KISSED A GIRL (When Im Rich) You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kazzy Money Publishing, ASCAP/Marotone AB, STIM/Kobalt Music Publishing, ASCAP/EMI April, ASCAP/WB Music Publishing UK, SESAC/EMI, ASCAP), HL/WBM, POP 40

ILL WALK (Southcastle Songs, ASCAP/Bwilsongs, ASCAP/A Dog Named Kiti Publishing, ASCAP/Carol Vincent & Associates, BM), CS 12, H100 90

IM MAD (Beytall Music, BM/Chicago X Soft-core, ASCAP/Sephia Trill Publishing Inc., BM/Warner-Tamerlane Publishing, BM), HL/WBM, H100 65, POP 59, RBH 81

IM YOURS (Goo Eyed, ASCAP), H100 10, POP 10

IN COLOR (EMI Blackwood, BM/Big Gashed Hittes, BM/Neu Songs Of Sea Gayle, BM/Noats Lite Boat, BM/Egerton Music Publishing, BM/Lucky Thumb, BM), CS 16, H100 81

IN MY ARMS INSTEAD (Warner-Tamerlane Publish- ing, BM/Lonely Motel, BM/WB M. Music, SESAC), WBM, CS 2, H100 44

INDIVIDUAL (Warner-Tamerlane Publishing, BM), LT 17

IN THE AYER (E-Class Publishing, ASCAP/EMI) On Sun- day Music, ASCAP/Sony/ATV Music, BM/Will Music, BM/Cherry River, BM/Music Specialists, BM), CLM/HL, H100 32, POP 20

IT'S OVER (Ezeke International Music, BM/Hico Music, BM/Jahnae Joints, SESAC/Universal Music Corporation, ASCAP/Boolliggers Stop, ASCAP/Christopher Mathew, BM/Cherry River, ASCAP), H100 70, POP 32

IT WONT BE LIKE THIS FOR LONG (Sony/ATV Har- mony, ASCAP/New Sea Gayle, ASCAP/EMI April, ASCAP/Songs Of Universal Music, ASCAP/Pano Music Of Windswept Pacific, HL, CS 40

I WILL (Totally Whinghous Music, BM/Big Loud Bucks, BM/IA Sing And A Prayer, ASCAP/SMG, IWRD/State One Songs America, ASCAP), WBM, CS 17

I WOULD (Phyvester Music, ASCAP), CS 27

**J** JOCKIN' JAY-Z (Not Listed) RBH 77

JUST A DREAM (Birds With Eggs Music, BM/EMI Blackwood, BM/Raylene Music, ASCAP/BJP Administration, ASCAP/Songs Of Universal Music, ASCAP/No Such Music, SOCAN/Music Of Windswept, ASCAP), HL/WBM, CS 1, H100 34

JUST DANCE (Certified Blueberry, BM/Sony/ATV Songs, BM/Byeall Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 49, POP 41

JUST FINE (Mary L Bridge, ASCAP/Universal Music Cor- poration, ASCAP/Songs Of Peer, BM/March 9th Publish- ing, ASCAP/Bunba Gee Music, BM/WB Music, ASCAP/2082 Music Publishing, ASCAP), HL/WBM, RBH 46

JUST STAND UP! (Songs Of Universal, BM/FAZE 2 Music, BM/Will McCold Entertainment, SESAC), HL/WBM, POP 82, RBH 89

**K** KEEPS GETTIN' BETTER (Xina Music, BM/Universal Music - Careers, BM/Stuck In The Throat, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 29, POP 17

KRAZY (The Sarlam Group, SIAE/Acid Sun, SIAE/Marim- bero Music Publishing, ASCAP/Universal Music - Careers, BM/LL Jizell Music Publishing, BM), HL/WBM, H100 33, LT 42, POP 37

**L** LA CUMBIA DEL RIO (Gypsymbx) LT 4

LAST CALL (Crazy Water, SIAE/Acid Sun, SIAE/Marim- bero Music Publishing, ASCAP/Universal Music Cor- poration, ASCAP/World House Of Hits, ASCAP), HL, RBH 47

LEAVE OUT ALL THE REST (Universal Music - Z Songs, BM/Chesler Music, BM/EMI Blackwood, BM/Nonis- cious Agreement, BM/Rig Bourdon, BM/Kenji Kobayashi, BM/Pancakey Cakes, BM), WBM, POP 76

LEAVIN' (Holy Coron Music, ASCAP/Songs Of Peer, MGB Songs, ASCAP/Movie JB Songs, BM/Sony Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, POP 72

LET IT GO (Universal Music - Careers, BM/varsville, BM/Universal Music, BM/TomDouglasMusic, BM), HL/WBM, CS 5, H100 61

LET IT ROCK (Lion Are Publishing, BM/Warner-Tame- rlane Publishing, BM/Young Money Publishing, BM/Money Mack Music, ASCAP), WBM, H100 7, POP 46

LET ME (Springfield, ASCAP/Bug Music, ASCAP/Danzhi, ASCAP/Universal Music Corporation, ASCAP/Debut, ASCAP/Spanador Music, BM/Slellar Songs, ASCAP), HL, RBH 43

LET ME SHOW YOU (Alexand Music, BM/LaRon Jr's

Music, ASCAP/Universal Music Corporation, ASCAP/Bone Beats Publishing, SESAC/Lota-Te Music, ASCAP/Strang Poke Publishing, SESAC/1- 8Teen Music, BM/Building 2 Music, BM/Warner-Tame- rlane Publishing, BM), HL/WBM, RBH 95

LIGHT ON (Disappearing One Music, ASCAP/High Buck Publishing, BM/EMI Blackwood, BM), HL, H100 60, POP 46

LIKE I NEVER BROKE HER HEART (Muzik Mafta, ASCAP/De Write Music, ASCAP/IT Harding Music, BM/Songs Of Troback, BM/Music Of Combustion, BM/Reyd Up Music, BM/Songs Of Windswept Pacific, BM), CS 42

THE LITTLE THINGS (Cocomane Music, BM/Dancing Music, ASCAP/INAFI Music, ASCAP), WBM, POP 99

LIVE YOUR LIFE (Warner-Tamerlane Publishing, BM/N.O.C., ASCAP/F O B ASCAP/Adorable Music, Inc., ASCAP/EMI April, ASCAP/Justin Combs Publishing, ASCAP), HL/WBM, H100 2, POP 9, RBH 7

LLAMADO DE EMERGENCIA (Not Listed) LT 21

LEI VAM EN TU VIAJE (SECA, BM), LT 27

LORD LOVED (Arpa, BM), LT 16

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**RECORD COMPANIES:** EMI Music promotes **Paul Kahn** to CFO for its North American region. He was senior VP of finance.

Universal Music Group Nashville elevates **Van Haze** to VP of national promotion at MCA Nashville and appoints **Bruce Shindler** VP of field promotion. Haze was director of Southeast promotion at Mercury, and Shindler was VP of national promotion at Mercury.

EMI appoints **Morvan Boury** VP of marketing services and digital business development for Europe, the Middle East and Africa. He was VP of strategy and development at EMI France.

Universal Music Group International appoints **Romain Delnaud** director of operations for commercial affairs. He was manager.



**PUBLISHING:** EMI Music Publishing promotes **Carlos Hudgins** to creative director. He was associate manager.

BMI names **Brooke Morrow** director of international for writer/publisher relations. She was senior VP of international/creative at EMI Music Publishing.

German collecting society GEMA names **Joachim Harbich** marketing director. He was managing director at Capitol in Cologne.

**RETAIL:** U.K. retailer Woolworths taps **Robert McDonald** as group CFO. He was group finance director at Punch Taverns.

Source Interlink names **Greg Mays** chairman/CEO. He was chairman/CEO of Wild Oats Markets.

**MEDIA:** MTV Networks International appoints **Gideon Bierer** executive VP of digital media international. He was senior VP of digital media.

Bilingual cable network mun2 names **Alex Alonso** VP of marketing. He was VP of multicultural at Carat.

Univision and Katz Radio Group name **Chris Munoz** executive VP/GM of Univision Radio National Sales. He was senior VP overseeing network radio revenue.

**RELATED FIELDS:** Copyright Exchange taps **Richard Orga** as VP of business development. He founded Alexhan Music Publishing, a co-venture with Warner/Chappell Nashville.

The Country Music Assn. elects AEG Live senior VP **Steve Moore** as president. He succeeds Lyric Street/Carolwood Records president **Randy Goodman**.

—Edited by Mitchell Peters



### ASCAP LONDON AWARDS

ASCAP honored the top writer and publisher members of the PRS—the United Kingdom's Performing Right Society—at a ceremony held Oct. 15 at the Grosvenor House Hotel in London. The dinner and awards presentation honored those writer and publisher members of the PRS whose repertory included the most-performed works in the United States in 2007. The evening's winners included Dido, songwriter of the year for "Thank You" and "White Flag," Corinne Bailey Rae, song of the year for "Put Your Records On," written by John Beck and Steve Chrisanthou and published by Good Groove Songs; EMI Music Publishing U.K., publisher of the year; Kate Nash, ASCAP Vanguard Award recipient for debut album "Made of Brick"; and the Kooks, ASCAP College Award recipient for debut album "Inside In/Inside Out." Ashford & Simpson performed at the awards ceremony.

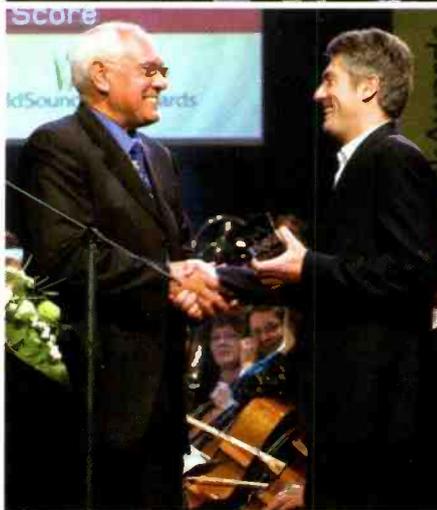
PHOTOS: COURTESY OF SYLVAN MASON/SYLVANMASON.COM

**ABOVE LEFT:** EMI Music Publishing U.K. deputy managing director **William Booth**, left, who collected his company's award, with ASCAP senior VP of international **Roger Greenaway**.

**ABOVE RIGHT:** From left: Good Groove Songs co-founder **Gary Davies**, MCPS-PRS Alliance joint chairman **Tom Bradley**, **John Beck**, **Steve Chrisanthou**, Good Groove Songs co-founder **Mark Davies** and ASCAP senior VP of international **Roger Greenaway**.

**BELOW LEFT:** From left: **George Martin**, **Valerie Simpson**; Martin's wife, **Judy**; and **Nickolas Ashford**.

**BELOW RIGHT:** From left: Warner/Chappell Music U.K. managing director **Richard Manners**, who collected the songwriter of the year award on behalf of Dido; PRS managing director of membership and operations **Joanne Prowse**; and ASCAP senior VP of international **Roger Greenaway**.



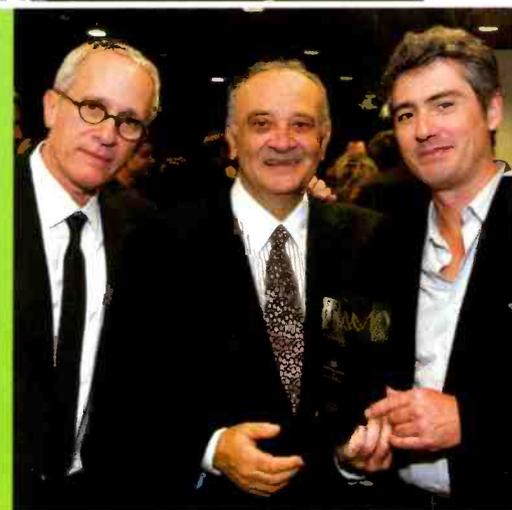
### EIGHTH ANNUAL WORLD SOUNDTRACK AWARDS

The Ghent International Film Festival finished with the World Soundtrack Academy's eighth annual World Soundtrack Awards, held Oct. 18 in Ghent, Belgium. James Newton Howard received the award for film composer of the year for his work in "Charlie Wilson's War," "Michael Clayton" and "I Am Legend." Dario Marianelli took home the award for best original score for "Atonement," while Marc Streitenfeld was the academy's new discovery with his score for "American Gangster." Angelo Badalamenti was also honored with a Lifetime Achievement Award, given to him by Marianne Faithfull.

PHOTOS: COURTESY OF LUK MONSAERT

**LEFT:** Golden Globe-nominated composer **Trevor Jones**, left, presents Academy Award winner **Dario Marianelli** with his best original score award.

**RIGHT:** From left: **James Newton Howard**, **Angelo Badalamenti** and **Dario Marianelli**.



## GOODWORKS

### JON B SINGS FOR STUDENTS

Just hours before performing songs from his new album, "Helpless Romantic," Oct. 27 at the Thurgood Marshall Scholarship dinner in New York, R&B singer Jon B reflected on the importance of the organization, which has awarded more than \$68 million in student scholarships during its 20-year history.

"It's a pretty exceptional fund and they've made a lot of great things happen for a lot of kids," Jon B says. "It's always a pleasure for me to give back to the community, which has supported me throughout my entire career. The least I can do is show my interest in such a positive thing for kids."

This year's dinner, held at the Sheraton New York Metropolitan Ballroom, drew 2,500 people and raised \$3.9 million, according to an event representative. Proceeds from the fundraiser will benefit the United Negro College Fund.

—Mitchell Peters

### INSIDE TRACK

## THE SONG MAY NOT REMAIN THE SAME

Who needs Robert Plant? Not the other surviving members of Led Zeppelin, who are ready to pull the trigger on a tour with a new singer if Plant refuses to join in. **Track** hears that the frontman first in line for the gig is Myles Kennedy, who has most recently led the rock outfit Alter Bridge. Kennedy has rehearsed with Zeppelin guitarist Jimmy Page, bassist John Paul Jones and drummer Jason Bonham on several occasions, according to sources in the know. In a recent BBC interview, Jones confirmed the band was planning to tour but didn't refer to Kennedy by name.

Although he was onboard for a one-off reunion in December 2007 in Lon-

don, Plant has steadfastly refused to hit the road with Zeppelin. In late September, he issued a statement saying he has "no intention whatsoever of touring with anyone for at least the next two years," and also wished Page, Jones and Bonham "nothing but success with any future projects."

If things move forward, the biggest question would be what to call the group. Would Zeppelin fans stand for it if the original name was used despite Plant's absence?

There may be one unintended side effect should Kennedy bolt Alter Bridge, which has released an album each for Wind-Up and Universal. That band fea-

tures the non-singing members of Creed, who split with frontman Scott Stapp in 2004. But sources indicate there would be big bucks in a Creed reunion tour and that the band may rise again.



Billboard senior R&B correspondent **Gail Mitchell**, left, sits down with **Ciara** for a Q&A.



**Colbie Caillat** performs "Bubbly" during the breakfast, following a presentation by Gibson Guitar to Caillat of a Sheryl Crow signature model Gibson acoustic guitar.



Icon Award honoree **Deborah Harry** with Billboard editorial director **Bill Werde**.

More than 100 attendees celebrated Billboard's honorees at the Women in Music breakfast.



## WOMEN IN MUSIC

Billboard hosted its third annual Women in Music breakfast Oct. 24 at the St. Regis in New York. This exclusive event, sponsored by Damiani, the USO and Gibson Guitar, was attended by more than 100 music industry professionals to celebrate their success and coincided with the publication of Billboard's Women in Music Power Players list. Billboard also honored Ciara with its Woman of the Year Award, Deborah Harry with the Icon Award and Colbie Caillat with the Rising Star Award. PHOTOS: COURTESY OF RICK GILBERT/SKYHOOKENTERTAINMENT.NET EXCEPT WHERE NOTED

From left: Billboard editorial director **Bill Werde**, Atlantic Records chairman **Craig Kallman**, Atlantic Records president **Julie Greenwald** and Lyor Cohen, Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas and United Kingdom.



Warner Music Group chairman/CEO **Edgar Bronfman Jr.** PHOTO: COURTESY OF JOE CORRIGAN/GETTY IMAGES ENTERTAINMENT

From left: **Colbie Caillat**, **Deborah Harry**, **Ciara** and Billboard publisher **Howard Appelbaum**.



Damiani USA president/CEO **Antonio Pavan** presented 18 carat white gold diamond earrings from Damiani's Insight Collection to the Woman of the Year, Icon Award and Rising Star Award honorees. Here, Pavan and Ciara pose with the jewelry.



Celebrity Entertainment USO director of recruiting **Bernie Rone** with **Colbie Caillat**.



Warner Music Group executive VP **Kevin Liles** with BET Networks chairman/CEO **Debra Lee**.



ABOVE: From left: Target Stores senior buyer **Sue Peterson**, Sony/ATV Music Publishing co-president **Jody Gerson**, Sony BMG Music Entertainment executive VP of business affairs/general counsel **Julie Swidler**, Sony BMG Entertainment executive VP of sales **Jennifer Schaidler**, Atlantic Records president **Julie Greenwald**, Atlantic Records executive VP **Andrea Ganis**, BET Networks chairman/CEO **Debra Lee**, AIM chairman/CEO and Worldwide Independent Network president **Alison Wenham**, RED Distribution executive VP/GM **Lynn Hazan-DeVaul** and Billboard editorial director **Bill Werde**.

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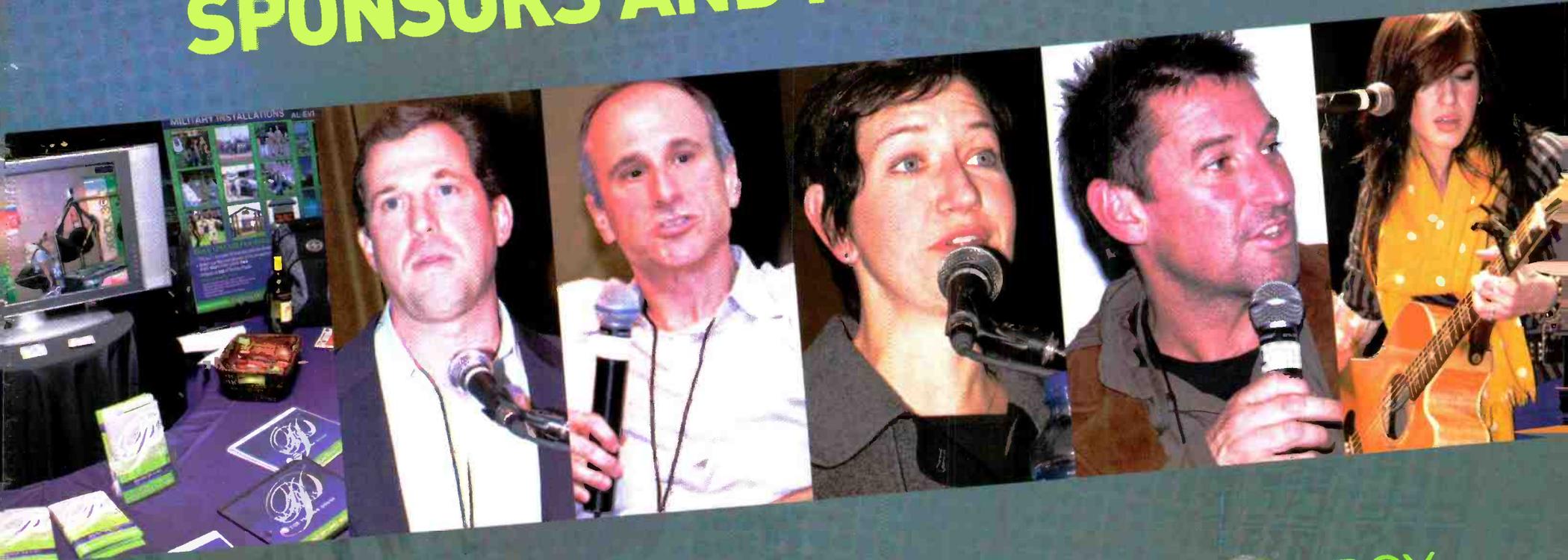
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