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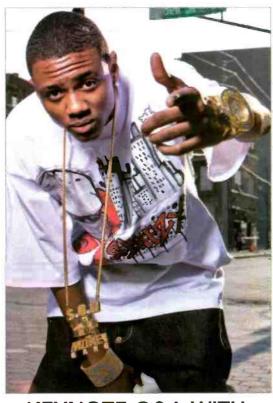
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KEYNOTE Q&A WITH SOULJA BOY

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OPINON EDITORIALS COMMENTARY LETTERS

A Taxing Proposition Artists May Have To Pay For The Sins Of Enron

BY JAY COOPER and BORBY ROSENBLOUM

Enron executives have little in common with musicians. But an obscure tax provision may visit the sins of the former on the latter.

In 2004, Congress added Section 409A to the tax code in response to the Enron executives who were perceived to have played fast and loose with deferred compensation arrangements. So, you sensibly ask, "What has this got to do with the music business?

Among its numerous provisions, Section 409A severely penalizes any "service provider" (which potentially includes recording artists, songwriters, composers, producers and others) who receives deferred compensation (including royalties or possibly advances) earlier than required by a contractual fixed payment schedule. The idea was to prevent the abuses at Enron that allowed executives to accelerate their deferred compensation before the company went bankrupt.

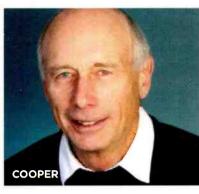
In the process, Congress ran into the law of unintended consequences. The rules of Section 409A apply not only to agreements with corporate executives, but also to contracts between artists and labels, publishers or other companies if those contracts create deferred (e.g., royalty or advance) arrangements. Although the law became effective in 2005, there has been a transitional period until IRS rules could be finalized. That ends Dec. 31-in less than a month.

So let's say an artist or songwriter seeks to receive a royalty or advance earlier than the date provided in the contract. If the payment as originally structured was subject to Section 409A, the artist receiving the accelerated payment could be subjected to a substantial penalty—current taxation on the payment, plus an additional tax of 20% plus interest on the amount of the payment and on any unpaid "deferred compensation" under the contract.

There is an exception from Section

FOR THE RECORD

- A Nov. 8 story about EMI Group's debt obligations should have stated that the company's earnings before interest, taxes. depreciation and amortization in the current fiscal year take into account artist advances.
- A Nov. 15 story about the quarterly Top 10 Publisher Airplay chart should have noted that Kobalt Music Group has a share of Kid Rock's "All Summer Long." The story should have also stated that Kobalt's market share in the third quarter was 4.43%.



409A for compensation paid to "independent contractors." Under a "safe harbor" in the IRS rules, if the artist receives less than 70% of his or her income from his or her "trade or business" from a single "service recipient," the artist will qualify as an independent contractor. But since the IRS has not defined "trade or business," this exception poses some interesting questions for recording artists and songwriters. If an artist receives 50% of his or her income from the label and the other 50% from another entity for touring and merchandise, he or she should be below the 70% limit—unless the IRS defines each of these activities as a separate trade or business.

There is also little guidance on the meaning of "service recipient." The IRS defines a service recipient as "the person for whom the services are performed and with respect to whom the legally binding right to compensation arises." With 360 deals becoming common, artists may soon be paid by a single corporation for all of their activities. That means that the independent contractor safe harbor may

Congress probably did not intend for Section 409A to affect musicians, and a simple clarification by the IRS could ad-



dress many of these problems. But the IRS has stated that it will not issue any rulings on Section 409A, and attorneys and business managers representing music creators should err on the side of caution in the absence of guidance to the contrary.

Meanwhile, the Recording Academy and Recording Artists' Coalition are working on resolving the issue in Washington, D.C. Ideally, the IRS will agree to provide a clearer definition of "trade or business" for artists or perhaps offer guidance relating to independent contractors that includes artists in the designation. Without IRS action, the organizations will take this issue to Congress.

Until there are answers to how Section 409A applies to artists, we urge our colleagues in the music business to become experts in this provision. Contracts need to be reviewed carefully and structured so as not to violate any of these rules to avoid having artists paying for the mistakes of Enron.

Jay Cooper is counsel for the Recording Artists' Coalition. Bobby Rosenbloum is deputy general counsel for the Recording Academy. They are both shareholders in the entertainment practice at Greenberg Traurig.

FEEDBACK

REGULATION IS RIGHT

It was great to see an opinion column discuss the Latin market (Billboard, Nov. 15). Leila Cobo's article mentioned the critical issues that affect the development of Latin America not only in music but in many other areas. Unfortunately, societies in Latin America are "cash-based," making cell phones almost the only alternative payment option.

Besides the tax incentive for music, Uruguay has a tax incentive for software development. This is one of the reasons that it has seen an impressive growth of the software industry, with professionals in the industry being paid some of the highest salaries

As we have recently rediscovered in the United States, regulation is always important and regulation that allows the private sector to grow and gives opportunity to new business models should be a priority for Latin American governments.

> Diego Prusky Principal, In-Style St. Louis

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>>>LAYOFFS HIT VIACOM, MTV

Viacom unveiled plans to cut 850 jobs, or 7% of its work force, across its operations. The company says it will suspend senior level management salary increases for 2009 and take write-downs on programming and other assets, though it didn't provide details on the write-downs. Viacom-owned MTV was to deliver details of the cuts to its department heads Dec. 4, according to multiple reports. though specifics weren't available at

>ULTRA **FEST UNVEILS** LINEUP

press time.

DJ Tiësto, Carl Cox, Bloc Party, Deadmau5, the Ting Tings, Cut Copy and Crystal Castles, among others, will perform as part of the 2009 Ultra Music Festival, to be held March 27-29 at Bicentennial Park in Miami. The event will take place in conjunction with the 24th annual Winter Music Conference. Two-day passes for Ultra are available through its Web site for \$99.95, and a two-day VIP pass runs \$350.

>>>HFA SIGNS RECIPROCAL DEALS

The Harry Fox Agency has entered reciprocal agreements-one with the Russian Authors Society and one with the Southern Africa Music Rights Organization—for the licensing and collection of music copyright royalties in each other's territories. The agreement with the RAO covers the **United States, Puerto** Rico and the Russian Federation, The SAMRO deal is for the States, Puerto Rico and the Republic of South Africa.



SANTA HOLD

Music retailers bank on late Xmas



Deutsch partners with L.A. Indie artist



LESS IS MORE Buckcherry/Avenged Sevenfold extends tour



WOOLIES' WOES U.K. retail chain, distributor collapse

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'BAND' ON THE RUN

Rock Band' boss talks gaming



E-GAMESHOW

Can The Grammy Nomination Special Draw More Buyers Than Viewers?

This year's transformation of the annual Grammy Awards nominations announcement into a full-blown prime-time TV special could help provide a badly needed boost in sales at a difficult time for the music industry.

But the Dec. 3 "Grammy Nominations Concert Live!" telecast on CBS fell short of being a ratings winner. The one-hour show finished fourth in its 9 p.m. time slot, averaging 7 million viewers, behind NBC's "Life" with 8.1 million, Fox's "Secret Millionaire" with 8.1 million and ABC's "Private Practice" with 7.8 million, according to Nielsen Media Research.

The audience for the nominations special was also less than half the disappointing average viewership of 17.2 million for the 50th annual Grammy Awards in February.

And even though it featured live performances by Taylor Swift, Christina Aguilera, Mariah Carey, Foo Fighters and John Mayer, the show also failed to resonate strongly with younger viewers, finishing third among those ages 18-34.

Still, the extra exposure could yet provide additional strength to the sales boost that Grammy nominees, especially those with multiple nods, usually enjoy leading up to the awards show

two months later.

Speaking from the red carpet before the concert, Recording Academy chairman Neil Portnow called the untested concept of a televised nominations show "the Wild Wild West," but one that could give the music business a much desired lift in the fourth quarter.

"It's very important to always try to raise the bar of what you're doing," Portnow said, noting that unlike the Academy Award or Emmy nominations, "we have the unique ability to make a concert out of it."

Was he looking for a certain ratings share to judge the night's success, given the poor ratings of the Grammys telecast earlier this year?

"I don't view this as an evaluation that could be simply codified by ratings numbers," Portnow said, attributing poor ratings last year to lowered TV viewership overall because of the writers' strike.

Portnow said after the nominations show that he wasn't disappointed by its fourth-place finish, given that it was the first time the event has been telecast.

Already on track to have the best-selling album of 2008, Lil Wayne led the field with eight nominations, including nods for album of the year and best

rap album for "Tha Carter III," best rap song for "Lollipop" and best rap/sung collaboration for "Got Money" featuring T-Pain.

Other leading nominees are Coldplay, which earned seven nominations, and Jay-Z, Ne-Yo and Kanye West, who each earned six. Ne-Yo's "Year of the Gentleman" scored an album of the year nomination, while his single "Closer" was honored with a nod for best male pop vocal performance, signaling the R&B vocalist's emergence as a mainstream star.

The Recording Academy has often been criticized for its middle-of-the-road inclinations, such as when it awarded album of the year honors to Steely Dan's "Two Against Nature" in 2001 over Eminem's "The Marshall Mathers LP." But in recent years, Grammy honorees have appeared more in synch with critical tastes, and that's certainly the case this year. Well-received favorites dominate album of the year nominees, including Radiohead's "In Rainbows" and Robert Plant & Alison Krauss' "Raising Sand," while tastemaking Brits M.I.A. and Adele were recognized for record of the year. The latter category was a near-sweep for the United Kingdom, with Coldplay, Leona Lewis and Plant (with Krauss) also receiving nods.

The nominations (billboard .biz, Dec. 3) had their share of surprises. Multiple Grammy-winner Carev's album "E=MC2" failed to garner any nominations. Then there was the return of '90s hiphop hitmaker Heavy D, who received a best

reggae album nod for "Vibes," his first new release in nearly a decade.

And Paul McCartney was nominated for best male pop vocal performance and best solo rock vocal performance for two tracks from "Amoeba's Secret," a vinyl-only four-track live EP of a June 27, 2007, in-store appearance at Amoeba Records in Hollywood. Total sales: 6,000 units, according to Nielsen SoundScan.

The nominations also provided a bittersweet Cinderella story. The late R&B singer Linda Jones, who was best-known for her 1967 hit "Hypnotized," was nominated with her daughter Terry Jones and Helen Bruner



for best traditional R&B vocal performance for "Baby I Know." The elder Jones, who was nicknamed "the Empress of Soul," died in 1972 at the age of 27 before receiving the widespread recognition that many felt she had deserved. "Baby I Know" was part of a posthumous album of all new material titled "Soul Talkin" " that was released in September (billboard.biz, Oct. 7).

Reporting by Ayala Ben-Yehuda, Keith Caulfield, Jonathan Cohen, Ann Donahue, Louis Hau and Gail Mitchell.



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>MYSPACE **DELIVERS VIDEO** TO MOBILES

MySpace made videoclips from its members' pages available for viewing on mobile devices including the BlackBerry Bold, Palm Centro, Motorola Q9, LG Voyager, Nokia N95 and Samsung Instinct. Members are able to watch videos on their home pages and their friends' pages, as well as professionally produced video from outlets like TMZ, the celebrity news and gossip Web site owned by Time Warner; the National Hockey League: satirical newspaper the Onion and others. The free service will be supported by advertising.

>>>BRITNEY TO **TOUR IN 2009**

Britney Spears will embark on her first arena tour in five years next spring. The Circus Starring Britney Spears jaunt is set for 27 dates and begins March 3 in New Orleans, with support from the Pussycat Dolls. Atlanta, Miami, Boston, Las Vegas and Los Angeles are among the stops. Spears will start rehearsals next month with longtime choreographer Wade Robson, In addition to the North American dates, which run through April 28 in Chicago. Spears will play London's O2 Arena June 3-4.

>>>AMAZON'S U.K. MP3 STORE **GOES LIVE**

The long-anticipated Amazon.co.uk MP3 service has finally arrived. The service boasts 3 million digital rights management-free tracks from all four majors and leading independent labels. through licensing deals with the Orchard and the **Independent Online** Distribution Alliance. Indie-label groups Beggars and Concord have also signed with the service. Prices undercut iTunes, with tracks starting at 59 pence (87 cents) and albums at £3 (\$4,43). The standard iTunes price of a track in the United Kingdom is 79 pence (\$1.17).

UPFRONT

BY ED CHRISTMAN

DREAMING OF A LATE CHRISTMAS

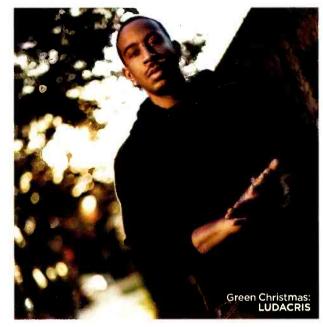
Retailers Hope For Holiday Cheer After Weak Post-Thanksgiving Sales

What used to be a seasonal retail lament may emerge as a fervently desired holiday wish: After weak sales during the Black Friday weekend, music merchants say they are hoping that the holiday selling season will be saved by a "late" Christmas.

Rob Perkins, president of the Marietta, Ga.-based retail chain Value Music, is among those who anticipate belated yuletide blessings, something that he says the calendar plays into this year.

Christmas falls on a Thursday, instead of a Tuesday like last year. The additional two shopping days that week suggests "there will be an enormous last week where retail will recover some of the decline," Perkins says.

It's a scenario that industry insiders hope will salvage what is shaping up to be a disappointing holiday season. While merchants report that sales on Black Friday were fair, they say that sales during the rest of the post-Thanksgiving weekend declined dramatically from the same period last year, reporting that comparable-store sales



declined anywhere from 5% to 21%. They also note that sales remained weak immediately following the holiday weekend.

"I hear traffic was high, but overall purchasing wasn't because shoppers were cherrypicking the deals," one senior distribution executive says.

Nielsen SoundScan data shows that the slide in recorded-music sales during the last two weeks of November was somewhat worse than the decline recorded year to date. (Thanksgiving was in the last week of November this year. but in the third week of November 2007.) Album sales during the two weeks ending Nov. 30 fell 17.4% from a year earlier to 21.7 million units, compared with a 13.6% year-to-date decline in album sales to 370 million units.

Current album sales—those sales accumulated in the first 18 months of an album's availability, or longer if an album remains in the top half of the Billboard 200-were down 15%, while catalog sales were down 21.5% for the last two weeks of November.

While merchants reported poor performances from hit albums, sales of the top 10 titles on the Billboard 200 were actually up 9.7% in the last two weeks of November from a year earlier. Meanwhile, the overall Billboard 200 suffered a 9% decline during the same period.

The top three titles during Thanksgiving week were Kanve West's "808s & Heartbreak." which scanned 450,000 units; Taylor Swift's "Fearless," which scanned 267,000; Guns N' Roses' "Chinese Democracy," which came in with 261,000 units as a physical exclusive at Best Buy: Beyoncé's "I Am . . . Sasha Fierce," which sold 257,000; and Ludacris' "Theater of the Mind," which scanned 213,000

After two straight years of strong Christmas sales, seasonal music is not in favor this year. Total sales for the Billboard seasonal sales chart were down 36.7% during the last two weeks of November from a year earlier, with the 100-place chart generating total sales of 2.2 million units this year, down from 3.4 million last year.

Some merchants are reporting that seasonal album sales are down as much as 50%. One wholesaler says that he has already begun to return Christmas product because he feels he will have little chance of selling it, marking a break from the customary practice of returning Christmas product after the new year.

The decline comes amid a dearth of big Christmas album debuts, which generally drive volume for the overall category. Certainly no new Christmas titles emerged to match the performance of Josh Groban's 2007 album "Noel." which was the top seller during Thanksgiving week last year with 405,000 units. While Enva's "Winter Came" topped the seasonal chart in its first two weeks, it fell to third in the last week of November, allowing "Noel" to reclaim the top spot.

Looking at downloads, sales of digital tracks climbed 17.5% during the last two weeks of November from a year earlier, cooling off from the 28.3% growth pace recorded during the same period last year. But digital album sales surged 46.7%, outperforming the 31.3% growth the category has achieved so far this year.

INTERNET BY ANTONY BRUNO

Streaming Ahead

CBS Radio Extends Its Online Reach

While other Internet radio providers are frantically trying to stay afloat in the wake of higher music royalty fees, CBS Radio is using the situation to solidify its standing within the format.

After essentially taking over AOL's Web radio operations earlier this year, CBS Radio has struck a similar deal to power Yahoo Music's Launchcast Internet radio service starting in early 2009. CBS Radio will handle advertising sales for Launcheast's 150 stations, as it already does for AOL's 200 stations. The company has 150 online simulcast and Webonly stations of its own and is a CBS Corp. sibling of streaming music site Last.fm.

Driving CBS Radio's momentum in Internet radio is the growing pressure on webcasters to monetize their traffic more effectively. In particular, the U.S. Copyright Royalty Board's decision last year to sharply increase the performance royalties paid by Internet radio operators has forced such services to ease their resistance to audio ads, which are likelier to reach listeners than display ads (Billboard, Nov. 22).

But portal sites like Yahoo and AOL are geared more toward national ad sales than the local focus typical of radio ads, another factor pushing them toward partnerships with CBS Radio, one of the largest U.S. terrestrial radio broadcasters.

"Advertisers want to reach specific metro areas that are relevant to their products and services," Yahoo Music head Michael Spiegelman says. "Yahoo is really oriented to sell nationally. That translates well into video and display advertising, but not as well into audio ads."

Launchcast doesn't have a dedicated ad sales team. By contrast, CBS Radio has a sales staff of thousands dedicated to local markets around the country. And that staff now has more than 500 Internet radio channels to sell inventory on, many of which overlap in major metro areas, al-

lowing advertisers to buy one ad that will run on CBS, Yahoo and AOL stations simultaneously

CBS Radio's deals with Yahoo and AOL have greatly extended its online reach. In October, the most recent period for which data is available, CBS'

Web properties had 3.95 million unique visitors, and Launchcast had 2.87 million. AOL exceeded both with 3.99 million, according to comScore Media Metrix.

CBS doesn't rely on music alone to drive its ad sales. Unlike AOI and Yahoo. CBS Radio carries several stations dedicated to news, sports and talk radio. In fact, sports-oriented WFAN (660 AM) New York is its highest-rated Internet radio feed, according to David Goodman, president of digital media and integrated marketing for CBS Radio.

"We're now the second-largest streaming media company in the world after YouTube," Goodman says, citing CBS Radio's pre-Yahoo 3.6 billion streams per month to YouTube's 12.9 billion. "We have the ability to leverage that entire audience, or slice and dice it in a number of different ways, to give an advertiser the best solution for their needs.

CBS Radio's agreement to handle online radio ad sales for both longtime portal rivals could raise eyebrows, given the persistent merger speculation surrounding the two companies.

The consolidation of three of the top Internet radio entities into one ad network could prove appealing for advertisers keen on reaching an aggregated online listening audience. That, in turn, could keep the participating parties from scaling back their music programmingsomething other online radio outfits are considering to save costs. But the downside is that playlists could become homogenized, as has happened at terrestrial radio in the wake of consolidation. CBS Radio insists it will leave music programming decisions to its partners.

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BY KATIE HASTY

Commercial **Alternative**

Deutsch Delves Into Band Marketing With L.A. Indie Artist

At first glance, an indie rock band and a prominent advertising agency might

But Los Angeles country-rock act Miss Derringer and ad firm Deutsch have joined hands in an unusual strategic partnership under which the agency will help in the launch and marketing of the band's forthcoming album, "Winter Hill."

and online store for Miss Derringer and assist in the design of the CD packaging and related merchandise and promotional materials. Perhaps most important, the agency will also pitch Miss Derringer's music for placement in ads for its clients, a roster that includes big consumer brands like IKEA,

Sony PlayStation and Saturn.

For the band, the partnership opens doors to potentially lucrative revenue streams and the marketing savvy of a leading player on Madison Avenue. For Deutsch, working with Miss Derringer gives it a chance to demonstrate to potential ad clients that it has the expertise they need to reach younger demographics.

Big clients "want to see that we have a proven track record with youth culture," Deutsch New York chief creative officer Peter Nicholson says, "When we support and develop an act like Miss Derringer . . . that's a genuine mark for our street-level credibility."

Deutsch VP/account director Tim Rivera pitched the idea of a partnership to the unsigned Miss Derringer and its manager David Bason earlier this year. While the group isn't signed to a label, it has released two albums on its own, supported Blondie on tour, appeared on the cover of L.A. Weekly and had one of its songs featured last year in an episode of the CBS comedy 'How I Met Your Mother.'

Rivera says Miss Derringer fits the profile of the type of music act that Deutsch is interested in working with-"bands who already know who they are, where they want to go" and appear to be on the verge of breaking out to a larger audience, he says.

"They understand what they need in order to get more exposure as a band without a record deal," Rivera says. "You don't need to be on the radio. You need eyeballs; quicker, faster word-of-mouth. We're not music experts. We're not the radio or a label. [But] we know audiences and the media landscape."

Bason, a former Roadrunner Records A&R director who describes Miss Derringer as a "goth-country-art-noir band," says the group is interested in reaching nonexclusive licensing deals and partnerships with the right brands.

Rivera is "a music guy, and he pitched

the company like an A&R person does," Bason says. "The fit had to be right."

Working directly with an ad agency wouldn't work for just any act, says Bason, who also manages Razor & Tie rock band Semi Precious Weapons. He says it's important for the act in question to own its own masters and publishing. That enables it to enter into any number of nonexclusive agreements and everyone can walk away with bigger percentages.

"For a band like ours, synchs are the only way that anyone makes money,"

Deutsch will earn a percentage of each successful revenue stream it has a role in securing, whether it be a synch deal or album and merch sales. The two sides declined to reveal the exact terms of the deal.

The firm's partnership with Miss Derringer isn't the first time it has dabbled in this sort of scheme. In 2006, Deutsch offered Australian rock act Sick Puppies free labor on its CD packaging, logo, merchandise design, Web site and My-Space page design for the album 'Dressed Up for Life" (Billboard, March 24, 2007). Deutsch farmed out the project to students at New York's Fashion Institute of Technology and the band chose a winner out of six submissions.

Sick Puppies "had some basic brand elements and were basically like, 'What else can you do with this?" " Deutsch's Nicholson says. "As a trial study, it was a great way to be exposed to this kind of band, its brand and its audience."

With that experience under its belt. Deutsch began approaching more bands and, according to Rivera, has worked loosely with "two or three" other artists, including one "bigger name" that ultimately walked away.

"An association with an ad agency is something that some groups just aren't comfortable with." Nicholson says. "Some artists just want to make art. They don't want to look at themselves as a business property."

>>>FLEETWOOD MAC RETURNING TO THE ROAD Fleetwood Mac will embark on its first tour in

five years next spring, beginning March 1 in Pittsburgh. Tickets for the Live Nation-produced Unleashed tour go on sale Dec. 15. So far, 16 dates are on tap through March 26 in Toronto, but the trek is expected to run through the summer. Core members Lindsev Buckingham, Stevie Nicks, John McVie and Mick Fleetwood are all

>>>MEXICAN **AUTHORITIES NIGHTCLUBS**

Nearly a dozen Mexico City nightclubs were raided by police last month, according to IFPI, for playing music without authorization from rights holders. Acting on tips from Mexican music licensing agency Somexfon, police and representatives of the Mexican attorney general's office carried out the raids between Nov. 7 and Nov. 21. The raids targeted nightclub owners and DJs who played pirated CDs with violation notices.

>>>BONNAROO **SETS DATES FOR 2009**

The eighth Bonnaroo Music and Arts Festival will be held June 11-14, 2009, on its usual site in Manchester, Tenn., an hour southeast of Nashville. A lineup announcement is expected early next year. Last month, Bonnaroo won the top festival honor at the Billboard Touring Awards for the fourth time. The event's 2008 lineup featured Metallica, Pearl Jam, My Morning Jacket and Widespread Panic, among many others.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Jonathan Cohen, Andre Paine, Mitchell Peters, Reuters, Georg Szalai and Chris M. Walsh.



analysis on your mobile device, go to: mobile.billboard.biz.

Deutsch will construct a new Web site seem to make for odd bedfellows.



DIGITAL BY KAMAU HIGH

Tap Dancing

Popular iPhone Gaming App Moves Into Multi-Artist Editions

You've played the iPhone app. Now get the soundtrack.

EMI Music has become the first major label to line up multiple artists for an edition of Tapulous' popular iPhone game application Tap Tap Revenge.

The new version of the rhythm game, called Tap Tap Dance, features songs by five EMI acts-Moby, the Chemical Brothers, Digitalism, Daft Punk and Base-

ment Jaxx—as well as independent acts Justice, Junkie XL, Soul Magic Orchestra and Morgan Page.

Tapulous will release all 10 tracks included in the game by the end of the year as a digital soundtrack that will be available exclusively through iTunes.

The Palo Alto, Calif., app developer is also in talks with other major labels and expects to launch another application with

multiple artists early next year, Tapulous CEO Bart Decrem says.

"We are close to having a formula that the artists, labels, publishers and Apple are all happy

After Apple gets its 30% cut of Tap Tap Dance's \$4.99 sale price, that would leave about \$3.50 to be divvied up among Tapulous and the other parties.

> The original Tap Tap Revenge, which is free, was the iTunes App Store's most popular game download of 2008

> Despite the involvement of EMI Music, the label says it will leave promotion of Tap Tap Dance to the artists involved, according to Cynthia Sexton, EMI Music executive VP of global brand partnership, licensing and synchronization. "We're talking to them about ways of letting their fan base

> > www.americanradiohistory.com

know through existing social networks," she says.

While EMI's planned digital soundtrack for Tap Tap Dance would be a first for Tapulous, the company is also positioning the growing Tap Tap franchise itself as a way for fans to hear new music. Every Thursday, Tap Tap provides game users free song downloads and exclusive remixes from wellknown acts, including Katy Perry, Kaiser Chiefs and Lady Antebellum

Christmas With Weezer, another new edition of the Tap Tap game, includes covers of six classic Christmas songs including "Hark the Herald Angels Sing" and "Silent Night."

In an announcement on the band's Web site. Weezer said the tracks were "recorded exclusively for this game and are not available anywhere else."

TOURING BY MITCHELL PETERS

MUMBAI MOURNS

Fallout From Terror Attacks For India's Live Biz

At a time when some international recording artists are looking to include India in their Asian touring itineraries, the late November terrorist attacks in Mumbai could have a damaging impact on the country's emerging live entertainment business.

While India's touring market remains relatively small and is hampered by inadequate infrastructure, a growing number of Western recording stars have performed there in recent years, including Beyoncé, 50 Cent, Wyclef Jean, the Rolling Stones, Shakira, Aerosmith, Lionel Richie and Iron Maiden.

"The tragic events in Mumbai will have a huge impact on the decision of artists touring in India in general," Agency Group CEO Neil Warnock says. "This is such a shame, as we have seen the touring business in India becoming more viable over the last several years."

One immediate casualty of the attacks was the Dec. 7 Live Earth India concert, which organizers canceled after gunmen killed 171 people during a three-day siege at two hotels and other landmarks in Mumbai, India's entertainment and financial cap-



ital. Live Earth India was to be held at Mumbai's 20,000-capacity Andheri Sports Complex featuring Bon Jovi, Roger Waters, Will.i.am of the Black Eyed Peas, Bollywood actor Abhishek Bachchan and others.

Large concerts in India are typically held in stadiums, with the top markets being Mumbai and Bangalore. Since many shows are held outdoors, the recent terror attacks could raise the question of crowd control and safety.

"They don't have arenas like we have, where you can control the ingress and egress," AEG Live CEO Randy Phillips says. "The question is the confidence level that you have in the [security company] you're hiring, and whether they can do the job and secure the site."

Warnock says he hopes the Indian government will introduce new security measures at concert venues, noting that such steps would "reassure not only the local people but also the international touring community that coming back to India can be achieved in a safe and secure way."

India has about four primary concert promotion companies and a number of up-and-coming promoters trying to tap into the business, according to a booking agent at a international talent firm who asked to remain anonymous.

"Agents and managers will take a step back and want to work with those who have a more proven track record, which unfortunately, in my opinion, may hurt some of the younger guys who are starting to do a good job," the agent says. "But we want



Live nation: 50 CENT, BEYONCÉ, and SHAKIRA (from left) were among the artists who toured Mumbai in 2007.

to be careful who we're working with."

While safety is a concern, touring acts shouldn't rule out the country, the agent says. Artist fees to perform in India are comparable to other markets in Asia, but since promoters can't charge high ticket prices, most concerts in the country are sponsored, he says. As such, acts can see additional dollars from endorsement opportunities, albeit offset in part by high entertainment taxes.

"They're starting to sell albums in India more than they used to, so there's a new awareness of Western artists," the agent says, noting that A-list acts sell between 10,000 and 30,000 tickets per show. "If you start closing your eyes to opportunities in the outside world, you're going to cut yourself off."

Amita Sarkar, head of the entertainment division at the Federation of Indian Chambers of Commerce and Industry in New Delhi, says she believes India's touring business will recover quickly, buoyed by a growing middle class interested in new entertainment options.

"It is still an emerging sector within the overall context," she says. "But of course, it has huge potential."

AEG's Phillips agrees that the Indian market holds promise. "Time has a way of healing all wounds and changing people's perspective on things," he says. "As a company, we wouldn't mind

Additional reporting by Andre Paine in London.

opening up a market that is potentially that big."



Music doesn't account for a large portion of Hot Topic's overall business. In fact, CEO Betsy McLaughlin says, music CDs and DVDs are only "a single-digit part of what we sell."

Still, the teen apparel and lifestyle retailer has made judicious use of marketing partnerships with record labels and film studios to drive traffic to its stores—and, yes, to sell the occasional CD.

In October, Hot Topic expanded its music retail operations with the launch of a new digital storefront called Shockhound.com, which sells music downloads and licensed merchandise and incorporates social-networking features throughout the site.

In an interview, McLaughlin talks about Hot Topic's approach to music retailing.

Some retailers have announced plans to cut back on the amount of floor space devoted to music. Is Hot Topic planning a similar move?

No. We are experiencing double-digit increases in [sales of] CDs. We have more market share because so many of the record stores are going out of business. Last summer we repositioned the inventory to be about small

bands. We want only 20-25 of the [albums] we sell to be really big bands and the rest to be small, regional bands, the kinds of bands people want to support and are willing to pay for a CD.

Wal-Mart, Best Buy and Target continue to score exclusive album releases for big-name artists. Does Hot Topic have any interest in vying



for album exclusives as well?

It depends. They are paying a lot of money to secure those album releases. We are more interested in small and medium artists than in paying millions in upfront money to larger artists.

Not Topic worked closely with Atlantic and Summit Entertainment to promote the "Twilight" soundtrack, with themed window displays and even a line of "Twilight" apparel. How didthat deal come about?

We have a license business as well as a music business. Whether it's "The Dark Knight" or "The Nightmare Before Christmas" or "Iron Man" or the upcoming "Punisher: War Zone" and "Watchmen," we have this history of doing licensed properties.

Summit, which has the rights to the movie, was looking for a retail partner and they approached us. At the time we had no idea Paramore was going to do the title track. As the soundtrack came together we started to realize a good portion of the music in it was applicable to Hot Topic. When the soundtrack was released we were a natural place to put it.

When we placed our order, Atlantic may have been a bit shocked. We actually took our numbers up after we saw presales. We had more people show up for "Twilight" listening parties and presales than we had ever before. Our initial order was for 15,000 units. Then it went to 30,000 and finally up to 50,000.

What will be the next "Twilight"? I don't know. We're still working on "Twilight" and they have maybe three more movies. Harry Potter will be interesting. "Twilight" is one of those licenses that comes along once a decade.

6 Why start another Web site devoted to selling music and merchandise? The initial plan was to incorporate the digital music piece into hottopic.com. As we started to scope it out, we realized how much opportunity there was for not just rock but other genres. At the time we started planning the site [about a year ago] there were sites selling only music or only with editorial [content]. There weren't many socialmedia sites combining merch with music. We have 3 million tracks in all genres. No longer are teens just interested in only one genre of music. They're not just listening to rock but their father's rock or jazz because it's an inspiration to their favorite artist.

Who is the Shockhound consumer? I ask because on the Top Artists page recently, the No. 1 pick was Pink and No. 2 was Dean Martin.
One of the things we're seeing is we're getting a wide variety of customers. Less than 50% of people's profiles on Shockhound say that rock is their favorite genre. It spreads out to pop, hip-hop, electronica and jazz. I'm not sure how Dean Martin got up there. Pink doesn't surprise me, and country artists have made it to the top five. I'm hoping Tom Jones will hit the top five.

Alan Gordon, 64

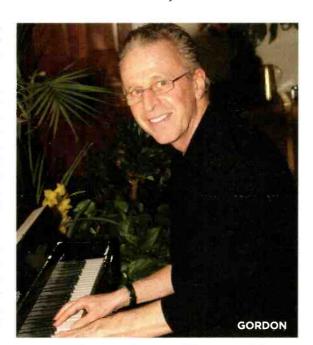
Alan Gordon, 64, who co-wrote the Turtles' "Happy Together," Three Dog Night's "Celebrate" and other hits, died Nov. 22 of cancer at his home in Scottsdale, Ariz.

Spanning the length of his career, the Natick, Mass., native wrote songs that went on to be performed by an eclectic mix of top musical acts, including Bobby Darin, the Righteous Brothers, Barbra Streisand, Alice Cooper, Joe Walsh and

He remained perhaps bestknown for the hits he co-wrote for the Turtles with longtime collaborator Garry Bonner, including the 1967 No. 1 "Happy Together," as well as the top 20 hits "She'd Rather Be With Me," "You Know What I Mean" and "She's Mv Girl."

"We in the music business were so lucky to know such a person, a real man of such joy and greatness," Bonner said in a statement.

"He was a wonderful guy," says Charles Koppelman, Gordon's longtime music pub-



lisher. "Both Alan and his songs will live forever in everyone's hearts and minds."

Gordon is survived by his wife. Annette: his son, Christian; his daughter-in-law, Giovanna; and his grandson, Joshua.

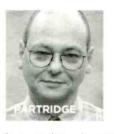
-Jaclyn Albert

DEATHS

Rob Partridge, 60, the veteran music publicist who helped persuade Island Records to sign U2, died Nov. 26 in London following a lengthy battle with cancer.

Partridge was the founder/owner of London-based music PR and artist management company Coalition Group.

A hugely popular and respected figure within the U.K. music business, Partridge began his industry career as a journalist for the British trade publication Music Week



before joining the now-defunct weekly music magazine Melody Maker in the mid-'70s.

He became the head of press at Island in 1977, joining the company's board as media director four years

later. In that role, Partridge was responsible for a roster that included Bob Marley & the Wailers, with whom he worked until Marley's death in 1981. Partridge subsequently handled press for the Bob Marley Estate until 1997.

Other acts with whom he worked closely at Island included U2, Grace Jones, Kid Creole & the Coconuts, Run-D.M.C., N.W.A, Lee "Scratch" Perry, Robert Palmer, Steve Winwood, the B-52s and Tom Waits.

"Rob Partridge was the first person in the British music industry to sing our praises," U2 frontman Bono said in a statement on the band's Web site. "He not only had an eye for talent, he was a nurturer.

Partridge exited Island in 1990 to launch the PR agency Partridge & Storey with his business partner Neil Storey in early 1991. The company became Coalition PR when Storey departed in 1996. Current acts on its roster include Waits, Marianne Faithfull, Amadou &

Miriam, Manu Chao, Billy Bragg, the Charlatans and Daniel Lanois. The company has also enjoyed lengthy relationships with retailer HMV and the Mercury Music Prize.

In 1999, Partridge launched Coalition Management, which has a client list that includes the Music, the Streets, the Zutons, the View, Bloc Party, Embrace and Fionn Regan.

Partridge is survived by his wife, Tina.

-Tom Ferguson

Danny Yarbrough, 64, the former head of Sony Music Distribution, died in his sleep Nov. 3 in Savannah, Ga.

Yarbrough was known for his business acumen and for playing a leading role in helping modernize the music industry's sales and distribution practices.

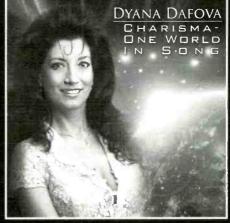
He joined CBS Records in 1965 as a sales representative in the company's Southeast branch in Atlanta. In 1975, he was named field sales manager for the New York branch and a year later became branch manager of that complex. In 1979, he was appointed branch manager of the company's Southwest office in Dallas and then moved back to New York in 1987 as VP of sales for Columbia Records. In 1989, he returned to distribution as senior VP of sales and distribution.

Yarbrough was named president of Sony Music Distribution in May 1994 and became chairman in 1998, replacing Paul Smith. After leaving Sony in 2003, he joined Musicland, staying there for a year before becoming an industry consultant.

Yarbrough is survived by his wife, Mary Ellen. Remembrance donations may be made in his name to the Bethesda Home for Boys at 9520 Ferguson Ave., Savannah, GA 31406 and the T.I. Martell Foundation, 555 Madison Ave. Third Floor, New York, NY 10022.

-Ed Christman

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"WORLD CLASS ACT, HER TRUE
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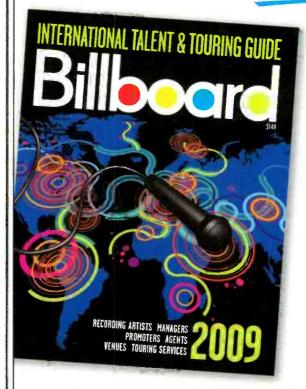
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Happy Holidays?

Indie Retailers Believe Thev'll Survive The Season

By all rights, indie record store owners should be chasing Prozac with shots of gin.

After all, analysts were predicting that Nov. 28 would be the Blackest Friday of them all (Billboard, Dec. 6).

True, the numbers weren't good. But some of the retailers I spoke to are cautiously optimistic.

Part of this may be due to the fact that indies traditionally see stronger sales closer to Christmas. "Black Friday has not been a big dynamic here," says Todd Robinson, president of the Indianapolis store Luna. "For us, it is closer to the holiday—when

The Indies

people start getting their lists together and stock at chain locations starts to dwindle—that we get super busy."

"Our biggest sales will come the week before Christmas," adds Jim McGuinn, owner of Hot Poop in Walla Walla, Wash,

Let's hope he's right. Black Friday's numbers were bleak, to say the least. New releases from Kanye West and Guns N' Roses underperformed,

with the former moving 450,000 copies and the latter selling 261,000 units, according to Nielsen SoundScan. The overall decline was 0.7%, with 12.15 million albums sold total, down from 12.24 million for the same week last year.

But even the prospect of Christmas cheer isn't enough to soothe others

"We're hopeful, but in the end we can't be too sure," says Ruben Mendez, a buyer at Seattle's Sonic Boom Records. "New CD sales aren't what they used to be, and I don't really know what's going to be the must-have gift for this Christmas. We've



been doing well selling vinyl and record players, but now nontraditional stores are also starting to carry them."

While Mendez is worried that bigger stores take his sales, other retailers happily report seeing the opposite.

"We have more people traveling to the store now from other parts of Long Island," says Karl Groeger, owner of Looney Tunes in West Babylon, N.Y. "I've always believed that this business is about the Long Tail, and as Best Buy and Wal-Mart continue to cut space, more people are coming to us for music. We stock a lot of deep catalog and price it all at \$13.99, and people have really responded to that."

Dennis Callaci, head buyer at Mad Platter Records in Riverside, Calif., adds that he expects catalog to help keep the store open. "We don't really have the hits, but we have a great base of collectors who'll keep coming in," he says. "Even though we're located in a college town, I'm always shocked when I see a college kid coming in to buy a CD."

Other stores say that an older client base is likely to take them through the season.

"Thank God working adults don't know how to download



For the record: Sonic Boom (left) and Hot Poop

music," McGuinn says, pointing out that his biggest sellers have been Enya, Il Divo and the album "Two Men With the Blues" by Wynton

Marsalis and Willie Nelson.

Appealing to purists also seems to work for John Henderson, the head buyer at Vintage Vinyl in St. Louis. "Vinyl is showing large gains, and CD sales have been slightly up for the year. We have seen increases in overall sales every month this year," he says.

But not everyone has been this lucky, and there are a few who think their stockings will be filled with coal.

"There is some truth to the theory that CDs will die off soon, and all the indicators are bad for our business." says Rand Foster, owner of Fingerprints in Long Beach, Calif. "Unfortunately, the record industry has convinced people they shouldn't want the core product. I'm trying to stay positive, but it's not always easy."

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

FIND THE SOURCE

Leaks infiriate managers and artists, because they usually occur after an album has been delivered to the label. The culprit is often someone in the production chain who's gone rogue or an A&R rep trusting the wrong person with an advance copy. So the label needs to take every step possible to determine where the leak occurred and take action against who is responsible. "You can't unring the bell," Gartner analyst Mike McGuire says. "But if it is an internal leak, then somebody needs to be punished."

STOP THE BLEEDING

Once the leak has sprung, it's almost impossible to stop it from spreading. But targeting the top online sources of leaked material can pay dividends by at least stemming the flow long enough for the release to be distributed through legitimate channels. Make sure you've updated the audio fingerprinting of partners who use them to filter out unwanted content. Contact the MP3 bloggers with whom you have relationships. And send takedown notices or cease-and-desist letters when necessary. "The strategy is one of containment," BigChampagne CEO Eric Garland says. "Chase everybody everywhere with your legal eagles and have the Internet

DIGITAL BY ANTONY BRUNO

FIXING A HOLE

Five Tips On How To Respond To An Album Leak

When an album leaks online before it arrives in stores, it can be a real punch in the gut. New releases from Guns N' Roses, Metallica and AC/DC have all found their way onto peer-to-peer (P2P) file-sharing networks weeks before their release, proving that even the most closely guarded projects are vulnerable. But it's not the end of the world. After angrily beating your head against the wall, there are several measures you can implement to mitigate the damage. Here are five recommendations not intended for artists or managers who deliberately leak their own material.

scrubbed clean. It's got to be a coordinated, rapid response."

COMMUNICATE WITH FANS

In cases where the leaked album is not the final version, artists and labels should get the word out to fans that what's available online is not the finished product. The goal is to convince them to wait for the final, official version by promising better sound quality or other bonuses. Be specific about how the official version of the album will be different from what's been leaked and provide a firm date for the authorized release. "Make sure you're clear on when it is going to be done and give people that," McGuire says. "Managing the PR is about setting expectations."

RUSH THE RELEASE

Skip all the marketing plans and just get the album into stores or make it available through authorized channels as soon as possible. This serves two purposes: it responds to the increased demand that a leaked album creates for the final product and takes advantage of the one positive aspect of a leak—marketing. Many industry observers say that P2P is today's radio, and the buzz that a leaked track creates can often supplant the best-laid marketing plans—as long as the feedback is positive, of course. "We live in a word-of-mouth world, and the unfettered Internet is a platform for evaluation, promotion and marketing," Garland says. "It is hard for me to think of an instance where a marketing plan is more important than the immediate need to get out there with a legitimate offering." For added measure, package the authorized release with such exclusive, previously unreleased material as a new track or other bonus content to help differentiate it from the leaked version.

PRE-EMPTIVE MEASURES

One of the best ways to insulate yourself from an Internet leak is by taking action well in advance. Letting fans pre-order the album is one good solution, since it locks in sales before any potential leak. Another is building buzz by posting streaming-only singles when appropriate or taking advantage of programs like iTunes' Complete My Album feature to sell songs from an album before its release. "Establishing a transaction and an implicit social contract is one of the ways you remove incentive to find leaked material," McGuire says.

Priced To Rock

On The

Road

RAY WADDELL

Buckcherry, Avenged Sevenfold Extend Tour

Nothing screams holiday spirit like a Buckcherry/Avenged Sevenfold tour.

So here's some news to spread yuletide cheer: On the Road can reveal that these

hard rock co-headliners have decided to extend their tour with a second leg set to begin Jan. 28 in Albuquerque, N.M. Joining them on the bill will be Papa Roach and Saving Abel.

Buckcherry/Avenged had been kicking tail in secondary markets this fall, and the upcoming tour will add major markets and more secondaries.

The four-band bill is priced to sell, with tickets less than \$40.

"The idea was to take four acts that could tour alone and put them together for \$40 or less to be able to let people hear threeand-a-half hours of music and experience some up-and-coming acts," says Allen Kovac, CEO of 10th Street Entertainment, which manages Buckcherry and Papa Roach. "You're talking about a demo that seems to be 15 to 25 [years old], and their disposable income right now is a lot less than it was before."

Tickets go on sale Dec. 15, and the price tag will ensure they'll be under the Christmas trees of many a headbanger.

Kovac says the original proponents of the pricing and packaging strategy were TKO agency head Dave Kirby and TKO agent Andrew Goodfriend, who represents Buckcherry. Goodfriend also worked on the tour with Ryan Harlacher at Pinnacle Entertainment Group, which represents Avenged Sevenfold.

"As long as we keep the packages smart and the ticket prices reasonable, I think people are going to keep coming out," Goodfriend says.

The first leg of the Buckcherry/ Avenged package began in the fall, with dates "slam-dunks," according to Goodfriend. That leg, with Shinedown in the Papa Roach slot, played in the Midwest and South and wrapped Dec. 3 in Orlando, Fla. The upcoming leg will be majors and some secondaries in the Southwest, Northwest and

Midwest. "We're following the same model: keep ticket prices low, lots of underground marketing with 10th Street, keeping it tight," Goodfriend says. "We've been really careful and it has worked."

Kovac points out that fans of these acts don't wait for warm weather concerts. "We've found that rock is a 365-day sport in secondaries. tertiaries and major markets," he says. "And when you start getting into the tertiary markets, rock is still king."

Radio will be a key element in 10th Street's tour marketing, Kovac says.

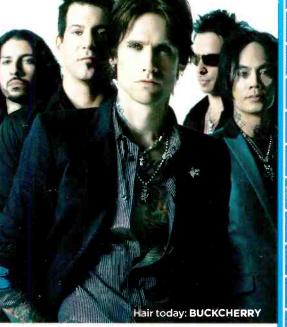
"A lot of what we're doing is making sure we have different bands on different formats," he says. "Saving Abel is focusing on AC and pop, while Avenged works alternative and Buckcherry's working active rock. And because Buckcherry has had

> some success with hot AC and pop, we're using the new track to really make sure that audience knows they're coming to town as well. Papa Roach will focus on the alternative side. It's really a fourformat tour; it's not an active rock or alternative tour."

The tour is working with Ticketmaster and venues to

keep service charges and facility fees as low as possible, Kovac says. "To make a tour like this happen it takes cooperation from the agents' and managers' and artists' perspective," he says. "If you're going to have four acts, that means less money in guarantees for each act. But if it succeeds, there's more money on the back end. I think this shows you can sit down and take a responsible guarantee without compromising the opportunity to have four acts."

Buckcherry and Avenged could have asked for higher guarantees, Kovac says, "but they wouldn't have been able to take these other acts out with them. By taking these other bands out, they will more than



make up the loss in guarantees. And when you're doing 6,000- to 10,000- [capacity venues] as opposed to 2,000, that tends to make itself up in many, many areas.

Larry Frank at Milwaukee-based Frank Productions will promote the bulk of the dates. The 10th Street team includes Josh Klemme, who handles day-to-day on Buckcherry; Brad Freiss, head of tour marketing; and Phillip Kovac, head of the 10th Street touring department. Larry Jacobson manages Avenged Sevenfold.



В	OXS	CORE con	cert Gro	sses
	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance	Promoter
1	\$6,137,030 \$350/\$55	MADONNA, PAUL OAKE	47,998	Live Nation Global Touring
2	\$5,170,100 \$350/\$55	MADONNA Minute Maid Park, Houston,	41,498	Live Nation Global Young
3	\$3,231,000	MADONNA	sellout	Live Nation Global Touring
	\$350/\$50 \$2,632,9 5 2	Boardwalk Hall, Atlantic City, N.J., Nov. 22 MADONNA	sellout	Live Nation Global Touring, Caesars Atlantic City
4	\$352/\$57	Philips Arena, Atlanta, Nov. 24	14,843 sellout	Live Nation Global Touring
5	\$2,443,078 (31,209,478 pesos) \$101,76/\$15.66	ALEJANDRO FERNAND Auditorio Nacional, Mexico City, Nov. 3, 5, 8-9, 11-12, 14	65,701 66.955 seven shows	CIE
6	\$2,395,900 \$350/\$25	MADONNA Ford Fleid, Detroit, Nov. 18	30,119 sellout	Live Nation Global Touring
7	\$2,318,530 \$350/\$55	MADONNA Wachovia Center, Philadelphia,	13,790	Live Nation Global Touring
8	\$841,979 \$75.50/\$55.50	METALLICA, DOWN, TH Jobing.com Arena, Glendale,	E SWORD	
9	\$790,483 (\$979,145 Canadian)	Ariz., Oct. 21 NEIL YOUNG, EVEREST,	seliout WILCO	Frank Productions
	\$141.28/\$36.33	Bell Centre, Montreal, Dec. 1 METALLICA, DOWN, TH	10,123 sellout	Gillett Entertainment Group, Live Nation
10	\$757,050 \$75/\$55	New Orleans Arena, New Orleans, Nov. 23	13,313 15.600	Beaver Productions
11	\$752,139 (\$929,668 Canadian) \$202,26/\$40,45	MEIL YOUNG, EVEREST, Metro Centre, Halifax, Nova Scotla, Nov. 29	10,272 sellout	Gillett Entertainment Group, Live Nation
12	\$719,720 \$47.50	WIDESPREAD PANIC Lakefront Arena, New Orleans, Oct. 31-Nov. 1	15,411	Live Nation, in-house
13	\$709,660 \$75.50/\$55.50	METALLICA, DOWN, TH	10,946	Frank Productions
14	\$656,700	Albuquerque, N.M., Oct. 23 METALLICA, DOWN, TH	The state of the s	The state of the s
15	\$75/\$55 \$479,239	Alltel Arena, North Little Rock, Ark., Nov. 22 JAMES BLUNT	11,708 13,600	Beaver Productions
	(\$559,260 Canadian) \$48,39/\$36,19 \$462,885	Bell Centre, Montreal, Nov. 28 ALAN JACKSON, TRACE	9,960 11,320 ADKINS, JAM	Gillett Entertainment Group, Live Nation
16	\$75/\$60	Citizens Business Bank Arena, Ontarlo, Calif., Nov. 23	6,889 7,243	Goldenvoice/AEG Live
17	\$445,759 \$150/\$59.50	MAXWELL, JAZMINE SU Verizon Wireless Theater, Houston, Nov. 6-7	5,749 two sellouts	Live Nation
18	\$ 436,971 (\$539,570 Canadian) \$101.23/\$60.33	SARAH BRIGHTMAN Bell Centre, Montreal, Nov. 26	5,816 6.850	Gillett Entertainment Group, Live Nation
19	\$420,371 \$175.50/\$59.50	MAXWELL, JAZMINE SU Shrine Auditorium, Los Angeles, Nov. 1	5,554 6,239	Live Nation
20	\$397,304 \$57.50/\$37.50	SO YOU THINK YOU CAN Nassau Coliseum, Uniondale,		R AEG Live
21	\$395,029	BRAD PAISLEY, JEWEL,	CHUCK WICK	
22	\$49.50/\$22.25 \$393,515	Verizon Wireless Amphitheater, Selma, Texas, Oct. 18 BOB DYLAN	9,907 19,328	Live Nation
22	(\$508,503 Canadian) \$61,52/\$35,21 \$393,397	Rexall Place, Edmonton, Alberta, Oct. 29 ANDRÉS CALAMARO	8,322 9,800	Live Nation
23	(5,133,047 pesos) \$40,44	Auditorio Nacional, Mexico City, Oct. 13	9,728 sellout	CIE
24	\$388,905 \$244.75/\$33.75	MARY J. BLIGE, ROBIN 1 Sleep Train Pavillon, Concord, Callf., Oct. 18	6,447 7,807	YOUNG Live Natlon, Bay Area Productions, Haymon Entertainment
25	\$386,890 \$250/\$50	TRUC TIEP THU HINH V- Terrace Theatre, Long Beach, Calif., Nov. 8	4,850 as 8 two shows one sellout	Asla Entertainment
26	\$383,555 \$85/\$45	SMASHING PUMPKINS United Palace, New York, Nov. 6-7	6,586 two sellouts	Live Nation, in-house
27	\$379,847 \$67/\$52/\$42	JOHN LEGEND, RAPHAE	L SAADIQ 6,606	Jam Productions
28	\$377,070 \$53.50/\$18	TRANS-SIBERIAN ORCH Colonial Life Arena, Columbia,	ESTRA 10,978	
29	\$372,412	SO YOU THINK YOU CAN	11,501 two shows N DANCE TOU	R R
	\$54.50/\$35	St. Pete Times Forum, Tampa, Fla., Nov. 17 MAXWELL, JAZMINE SU	sellout	AEG Live
30	\$365,767 \$125.50/\$39.50	Paramount Theatre, Oakland, Calif., Oct. 28-29	5,102 two sellouts	Live Nation, Bay Area Productions
31	\$364,963 (4.730,565 pesos) \$37.80	Parque Fundidora, Monterrey, Mexico, Nov. 8	15,121 25,000	OSOS CADILLACS & OTHERS CIE
32	\$364,706 \$55/\$35	CARRIE UNDERWOOD, I Citizens Business Bank Arena, Ontario, Calif., Nov. 9	LITTLE BIG TO 7,620 sellout	WN AEG Live
33	\$363,903 \$55/\$35	CARRIE UNDERWOOD, I	LITTLE BIG TO 7,585	WN AEG Live
34	\$363,073 (\$449,755 Canadian)	JAMES BLUNT	sellout	
	\$48.03/\$39.96 \$362,409	Colisée Pepsi, Quebec City, Nov. 30 SO YOU THINK YOU CAR	7,571 8,420 N DANCE TOU	Gillett Entertainment Group, Live Nation
35	\$54.50/\$37.50	Arena at Gwinnett Center, Duluth, Ga., Nov. 13	7,302 7,433	AEG Live

In A Season Where Compilations Were Expected To Rule, Front-Line Releases Take Over

Latin

LEILA COBO

Notas

November was supposed to be the month of the compilation, the greatesthits collection and the live album, with releases from Ricky Martin, Cafe Tacvba and Chayanne on offer.

Instead, the chart week ending Nov. 23-pre-Thanksgiving weekendended up being one with surprisingly good performances from front-line Latin releases.

"[Ricardo] Arjona happened," says Alberto Uribe, the head buyer of the Ritmo Latino chain, referring to Ar-

iona's No. 1 debut on Billboard's Top Latin Albums chart of "5to Piso," the Guatemalan singer/ songwriter's new album and his first on Warner.

Arjona, a top Latin artist, notched his best debut week, selling nearly 18,000 copies, according to Nielsen

SoundScan. The success was the result of a heavy marketing strategy from his new label, which aggressively discounted the album.

Beyond Arjona, we expected the week's top 20 to include one or more of the numerous compilations and live albums that came out in the past two weeks (including an Arjona collection on Sony BMG). None of these albums made it to the top 20, although sales of Juanes' 2007 studio set, "La Vida . . . Es Un Ratico," climbed 31-10 on Top Latin Albums, thanks to the Nov. 18 release of a deluxe edition featuring bonus tracks

All of this is actually good news for a Latin music marketplace that's been relatively barren this year.

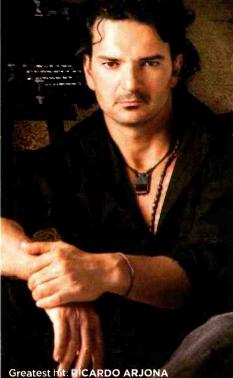
"People are saturated with compilations and live albums," Uribe says.

"People want new music. They tell us so."

This week, the charts told us so as well. With the exception of Juanes' "La Vida," every title in the top 10 of the Top Latin Albums chart was a front-line release, including brand-new albums from Pesado

("Solo Contigo," debuting at No. 4), Los Tucanes de Tijuana ("Propiedad Privada," No. 6) and Los Inquietos del Norte ("La Borrachera," No. 8).

All told, for the week ending Nov. 23, Enrique Iglesias' hits collection "95/08" was the only greatest-hits album in the top 20 at No. 11. And that



set, which had been in the top 10 for 35 weeks, was boosted by two previously unreleased tracks that have benefited from heavy radio play.

By comparison, a year ago there were 10 compilations or live albums in the top 20. The following week, on the Dec. 1 chart, there were 11 such titles in the

"I'm relying less and less on compilations, because when people want a greatest hits, they download them and make their own," Venevision VP of music Jorge Pino says. "Our audience wants fresh things. And as an independent, because I have limited catalog, I release my albums as I get them, at the best possible time."

This signals that, although late in the year, Latin labels may be once again gearing up for strong frontline efforts after a lukewarm 12 months.

OKLAHOMA OK!

If you're looking for a silver lin-

ing to this year's 20% drop in

Latin album sales, look no fur-

ther than Oklahoma? Ac-

cording to Nielsen SoundScan

figures for the week ending

Nov. 16. only three U.S. mar-

kets held stable as far as Latin

album sales this year: Tulsa.

Okla.; Oklahoma City; and

Shreveport-Texarkana (a mar-

ket that straddles the borders

among Louisiana, Arkansas

Tulsa's sales grew 4.6%

from the same week in 2007:

Oklahoma City and Shreve-

port-Texarkana each grew

Carlos Alvarez, Central U.S.

promotions rep for A.R.C. Dis-

cos, says regional Mexican con-

sumers in particular have been

migrating ever further into the

heartland in search of jobs. Ok-

lahoma "was a very vibrant Te-

jano market and on top of that

is another regional Mexican

market," Alvarez says, noting

that Oklahoma City alone is

serviced by two FM regional

Mexican stations and two

Producer Fingazz (aka John

Stary), who helped create hits

for such Latin urban artists as

major clubs.

'PANDA' CHOPS

about half a percent

and Texas).

Like Arjona, Pesado also had its biggest sales week. The group migrated to Disa after years on Warner and benefited from strong radio and TV marketing. And Los Inquietos del Norte, now released through the indie label Venemusic after years of delivering albums on its own label, also had record first-week sales.

"Quite honestly, compilations haven't sold for a while, but it's taken time

for labels to realize that," says Rafy Nieves, accounts manager for Puerto Rico-based distributor/retailer Distribuidora Nacional, Nieves specifically cites reggaetón, which thrived on compilations in years past. Now, the genre's top-selling title is "Mente Maestra," on which top duo Wisin & Yandel introduce their producer, DJ Nesty, and feature a series of guest artists.

"When people walk into our stores, they don't ask for compilations," Nieves says. "They ask, 'What's new?' "

Puerto Rican pop: YOLANDITA MONGE



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



After a five-year absence from the recording studio, Puerto Rican singer Yolandita Monge signed a deal with Univision Records and released "Demasiado Fuerte." which went on to sell 34.000 copies, according to Nielsen SoundScan, and debuted at No.1on Billboard's Latin Pop Albums chart in June 2007.

Now Monge returns with her follow-up, "Mala" (Universal Music Latino), which debuts this week at No. 3 on the Top Latin Albums chart. A pop set that includes a duet with salsa star Victor Manuelle, "Mala" has a youthful energy that belies Monge's veteran status and the title track is No. 31 on the Hot Latin Songs chart.

During a break from shooting a TV special in Puerto Rico, the Latin diva spoke about her longevity and hipness.

What's your secret to remaining relevant?

It lies in love for the profession. I think artists never stop being artists, regardless of the passing of the years. But success depends on many external factors. Artists don't retire because they want to. Many times the media loses interest because an artist is a certain age. Many get tired because this is a hard life, very removed from luxury and glamour. In my case, I'm lucky to have a partner [Carlos Mamery, president of programming for Spanish Broadcasting System in Puerto Ricol who is also in the business. I'm thankful for this second



You did quite well with vour previous album. "Demasiado Fuerte," which was more classic. This new one is far edgier and the single, "Mala,"

ing each of those stages.

has a very urban-looking video.

I couldn't release an album like "Mala" two years ago. At that point, I hadn't recorded in five years, so we needed an appetizer of sorts to release this second stage, which is "Mala." I hadn't recorded because I had been working in television and in theater-I played roles in "Pedro Navaja" and "Master Class"—and the opportunity came up to record.

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

Does your background in TV and theater affect this

"Mala" is like a great film of 10 intertwined stories where, to go to the next chapter, you have to listen to the one before and the one before to tie everything together. They're all very visual songs, and the notion is to have the listener feel like he's listening to a song and also watching a video for the first time. -Leila Coho

Lil Rob, Mr. Capon-e and Down ("Lean Like a Cholo"), will write the theme song for Dream-Works' "Kung Fu Panda 2." The producer, who has his sights set on film scoring, says the track approximates "I Like to Move It," Reel 2 Real's song that was remade for "Madagascar." The Ontario, Calif.-based producer's upcoming projects include

BROTHERLY LOVE

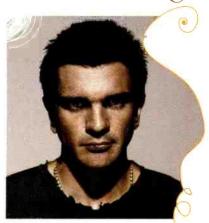
Epic teen rapper Meech.

Following a promo blitz and a 3,500-person sellout in April at Mexico City's Vive Cuervo Salon, Jonas Brothers are severely upping the ante in the city. Live Nation and Ocesa are bringing the trio to the capital's Foro Sol Dec. 20 with a show capacity of nearly 40,000. About threequarters of the tickets (ranging from about \$17 to \$134) have heen sold. Jonas Brothers' "A Little Bit Longer" album has been certified gold in Mexico (40,000 copies), according to trade group Amprofon; the trio's self-titled release is platinum (80,000).-Ayala Ben-Yehuda





FELICIDADES!
We salute our 2008 Latin Grammy winners.



Juanes

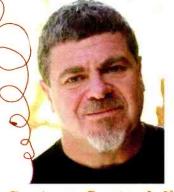
Musicares

Gloria Estefan Best Traditional Tropical Album

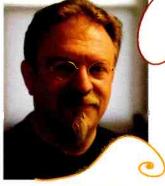
Best Tropical Song

Cafe Tacvba Best Rock Song Best Alternative Song





Gustavo Santaolalla Record of the Year Album of the Year



Anibal Kerpel Record of the Year Album of the Year



Venegas (SGAE) Best Alternative Music Album Best Long Form Music Viceo



Emilio Estefan, Jr. Best Tropical Song



Best Urban Song



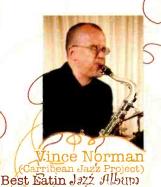
Best Rock Album By a Duo or Group





Sergio George Producer of the Year





Aberto Gaitan Best Tropical Song



Ricardo Gaitan Best Tropical Song



Los Horoscopos De Durango Best Banda Album



Best Norteño Album



Wisin Y Yandel Best Urban Music Album

UPFRONT



'X FACTOR' **STEALS XMAS**

U.K. Biz Calls For More Christmas Hits

LONDON—As the festive season approaches, the best-selling Christmas songs of the past will probably have a yuletide chart encore. But missing from the holiday revelry will be much in the way of new Christmas-themed releases from mainstream pop acts

Some of the blame rests with the enormously popular TV talent show "The X Factor," which for the fourth consecutive year will release its winner's debut single right before Christmas, effectively rendering the once-pitched battle for the season's No. 1 a one-horse race.

"The biggest artist in the world couldn't beat 'The X Factor,' " says Rupert Adams, a spokesman for bookmaker William Hill. "The stars steer clear, as it would be slightly embarrassing to be beaten by a performer that, in their view, is not a serious artist.'

The fight for the No. 1 single at Christmas has long been a major sales driver and media attention grabber in the United Kingdom, with national press, broadcasters and bookmakers alike speculating on the likely winner of the race. In years past, rock and pop stars ranging from Slade and Mud to Wham and Shakin' Stevens vied for the holiday top spot by releasing Christmas songs.

But 2008 doesn't herald any seasonal releases from their present-day counterparts,

prompting retailers and radio programmers to grumble that labels are missing out by keeping their pop heavyweights from the Christmas party.

"They may be missing a trick in not trying to make more of the opportunity the Christmas singles market still represents," says John Hirst, rock/pop manager at marketleading retailer HMV. "I sense this year that the wider public and the media would be prepared to back a song that could challenge the dominance of 'X Factor'

Although none of their respective debut sin-

missing a trick in the most of the opportunity the Christmas singles market still represents.

-JOHN HIRST, HMV

gles carried a seasonal theme, "X Factor" winners have snared the Christmas No. 1 in each of the last three years. Leon Jackson was on top last year with "When You Believe" (Syco Music), Leona Lewis reigned in

2006 with "A Moment Like This" (Syco Music), and Shayne Ward ruled in 2005 with "That's My Goal" (Syco Music).

But while the TV show appears to have a tight grip on the peak of the yuletide chart, demand for Christmas-themed singles remains strong, bringing many previous favorites back to the charts.

The Official Charts Co.'s U.K. singles chart for the Christmas week of 2007 included 10 holiday songs in the top 40, of which only the Killers' "Don't Shoot Me Santa" (Vertigo) was a new recording. The chart also contained perennial favorites "A Fairytale of New York" (Warner Bros.) by the Pogues featuring Kirsty MacColl, which became a top 10 hit for the fourth time, and Mariah Carey's "All I Want for Christmas" (Columbia), which revisited the top five a week earlier. This year, Carey and the Pogues appeared on the chart before the end

The impending festivities have at least attracted new Christmas singles from popular alternative acts. The Wombats offer "Is This

Christmas" (14th Floor) while Glasvegas lifts "Please Come Back Home" (Columbia) from a mini-album of festive songs packaged as part of a limited edition of its self-titled debut album. which arrived in September.

"I knew a bit about the Slade song "Merry Xmas Everybody" and wanted to create an alternative to that," Glasvegas singer James Allan says. Wombats singer/guitarist Matthew Murphy adds: "It's a bit cheap and cheeky to release a Christmas single, but we're bringing it back to the people."

Still, neither is likely to beat the "X Factor" victor's single, which is due after the show's Dec. 13 finale. The strongest challenger is expected to be "Once Upon a Christmas Song" (Polydor) by transsexual singer Geraldine, aka comedian Peter Kay (Billboard, Nov. 1).

Geraldine's single will raise funds for the National Society for the Prevention of Cruelty to Children. Polydor head of marketing Orla Lee describes it as "a bit of fun and a good cause—people actually want new Christ-

Terry Underhill, head of music for commercial AC radio group GMG, agrees, saying, "If a new song captures the spirit of Christmas, we would definitely play it.'

Shakin' Stevens, whose 1985 No. 1 "Merry Christmas Everyone" (Sony) reached No. 22 last year, says the industry should encourage the release of more Christmas songs.

"We have the classics," he says, "but we'd all welcome a few more."



HOLIDAYS IN SYNCH

A Guide To **U.K. Christmas** Ad Campaigns

LONDON—Yuletide cheer may be in short supply at record labels, but Christmas music still plays a big role in most U.K. retailers' TV ad campaigns.

This year some artists and stores are taking their relationship beyond

a synch deal. Rising Australian singer Gabriella Cilmi's version of Connie Francis' 1962 hit "Warm This Winter" appears in an ad for the supermarket chain the Co-operative, which is promoting the song on its Web site.

The supermarket giant Tesco has the U.K. showbiz vet Des O'-Connor as the face of its campaign. O'Connor sings "The Christmas Song," while his album "Inspired" (Buzz Records) is available exclusively in Tesco stores.

In an unusual twist, Take That

is appearing in a Marks & Spencer ad soundtracked by Macy Gray's "Winter Wonderland," while its own song "Shine" has been used in ads for rival supermarket Morrisons

But Universal Music U.K. chairman/CEO David Joseph, who helped broker the Marks & Spencer deal, says it was "a conscious decision" to not use the band's music in the ad.

"The ad is about the sentiment of Christmas, as opposed to a vehicle to promote new music," he says. "The Morrisons campaign has been running for 18 months and it's working for everyone, so we decided to continue with it."

One of the most notable synch. deals of the season was for a nonholiday song used in a TV ad for the department store chain John Lewis. The spot features a cover version of the Beatles' "From Me to You" performed by members of the John Lewis Music Society and marks the first use of a Beatles song in a U.K. campaign in five years, which is part of a recent shift in approach by the Beatles publisher Sony/ATV Music Publishing (Billboard, Dec. 15,

For those seeking a further respite from Christmas music, there's M.C. Hammer's 1990 hit "U Can't Touch This" that's been wheeled out in a tongue-in-cheek campaign for the catalog shopping company Argos.

-Jen Wilson

Additional reporting by Mark Sutherland in London.

We've seen a lot over the last 50 years. But what we really want to see is what the next 50 years hold

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GLOBAL BY ANDRE PAINE

Play On

Merry Christmas Ahead For U.K. Retailer Play.com

LONDON-At a time when the U.K. retail industry is reeling from the collapse of Woolworths (see story, page 19), online entertainment merchant Play.com is quietly anticipating its best Christmas yet.

Based on Jersey, the larger of the two main Channel Islands off of France's northern coast, Play generated the third-highest volume of Web site traffic among U.K. retailers in October, behind Amazon and shopping catalog merchant Argos, according to the measurement

Music is a key part of Play's product offerings. Counter to trends at most retailers, Play claims its CD sales are up sharply from last year. The company also launched its PlayDigital music download store this year, as well as a secondary ticketing business called Play.com Tickets in October

Confident its core home entertainment business will overcome the global decline in CD sales. Play recently implemented its largest TV ad campaign vet.

"In the current climate, people look to the Internet as a value channel," co-founder/chairman Richard Goulding says.

Play, which launched in 1998, claims to have a registered customer base of 7 million, with about 5 million unique visitors in November, Although the privately held company doesn't publish annual sales figures. Goulding projects sales will climb to about £400 million (\$617 million) for the fiscal year ending March 31, 2009. He didn't provide sales totals for the previous fiscal year.

CDs are a robust part of Play's sales mix. Although the company won't release sales data, Goulding says that "at this point, CD revenues have grown 30% year on year." That contrasts with U.K. market data from the Official Charts Co. showing an 8.7% year-todate decline in CD unit sales through Nov. 25 from the same period last year. (Value figures weren't available.) The strong sales helped boost Play's U.K. album market share, which totaled 3.2% of value

and 3.6% of units for the 52 weeks ending Oct. 12, up from full-year 2007, when its market share was 2.2% of both value and volume, according to the market research company TNS.

Play's CD prices—£8.95 (\$13.85) for most chart titles-are competitive rather than rock bottom. While mass merchants and some online retailers beat them on price. Goulding says Play prospers by pairing attractive pricing with strong customer support. Play co-founder/ CEO Simon Perrée says the company enjoys good relationships with the major labels for cooperative market-

The company has been steadily expanding its other music offerings as well. In October, PlayDigital became one of the first online U.K. music retailers to sell-digital rights management-free music downloads from all four majors. PlayDigital, which launched in February with songs from EMI Music and independent labels, now has a catalog of 3 million titles that it sells for £0.65 (\$1) per track.

"They had to do it, because Amazon U.K. [was] going to be launching [downloads] at some point," says Ben Drury, CEO of the U.K. download store 7digital. Amazon U.K. eventually launched its MP3 service Dec. 2, claiming to offer more than 3 million DRM-

Also in October, Play entered the secondary ticketing market with its launch of Play.com Tickets. In addition, Goulding says the company is mulling a move into primary ticket sales. Graham Burns, chairman of the trade body Assn. of Secondary Ticket Agents, says Play's involvement signals that "secondary ticketing has entered the mainstream."

By being based in the Channel Islands, Play enjoys the political status of a British Crown Dependency but is not legally part of the United Kingdom or the European Union. That means it can ship products priced less than £18 (\$27.80) to customers within the EU without being subject to a sales tax, which is 15% in the United Kingdom. Many other online subsidiaries of U.K. retailers now base their operations in the Channel Islands as well.

Goulding and Perrée justify their Jersey base in simple terms. "We have both lived here since we were children," Goulding says.

Additional reporting by Tom Ferguson in

PERRÉE (left) and GOULDING



GLOBAL BY LARS BRANDLE

DOWNUNDER'S DIVINGDOLLAR

Aussie Currency Plunge Stings Tour Promoters

BRISBANE, Australia—The summer festival season is heating up Down Under, but a dramatic slump in the value of the Australian dollar has promoters sweating over bookings of meted to about 64 U.S. cents at press time.

After hitting a 25-year high of 98.49 U.S. cents in mid-July, the Australian dollar plum-

GLOBALNEWSLINE

>>>EMAs BACK IN BERLIN

Berlin will host the 2009 MTV Europe Music Awards Nov. 5—the fourth time the ceremony has been staged in Germany since the inaugural EMAs took place in Berlin in 1994 and the first time a city has staged the EMAs twice. The 2009 show also marks the 20th anniversary of the fall of the Berlin Wall. It will take place alongside the city's own program of commemorative events. The awards will be broadcast from two locations: the recently opened 17,000-seat O2 World Arena operated by AEG and the Brandenburg Gate. Both will feature artist performances. The 2008 EMAs were held in Liverpool, England, and broadcast in more than 40 countries. MTV Networks International says it received a total of 100 million votes online across all categories. —Andre Paine

>U.K. MUSICIANS PRESSURE PRIME MINISTER A group of U.K. session musicians has delivered a video message to Prime Minister Gordon Brown, urging the government to support proposals to extend the copyright term for performers and record companies. The video, which can be viewed at uk.youtube.com/pplvideos, was filmed at London's Abbey Road Studios and features 28 session musicians who have recorded with acts ranging from the Beatles to Madonna. It is the latest phase in an ongoing campaign spearheaded by the collecting society Phonographic Performance Ltd. to extend the copyright term from 50 years to 95 years. The European Parliament and the European Council of Ministers are debating a proposal to extend the term. But the U.K. government has not yet backed the proposed change. —Jen Wilson

>>>UNIVERSAL OPENS DELI

Universal Music Japan is adding a sixth domestic label to its roster of Japanese imprints when Delicious Deli Records debuts Jan. 1. Delicious will be part of the company's Universal International division and will develop Japanese acts that it can market over-

That's "causing quite a lot of problems for all promoters in Australia," says Vivian Lees, co-promoter of touring festival Big Day Out, which will be held Jan. 16-Feb. 1. "Such a rapid decline has meant everyone has been caught."

Sources say negotiations over Australian tours by Paul McCartney, Neil Diamond, Green Day, Madonna and Metallica have been shelved until the financial situation settles.

Some of those acts were expected to play Sydney's 21,000-capacity Acer Arena. "We've seen a couple of tours blow out," the venue's business development manager Don Elford says. "It probably has a lot to do with the dollar."

Promoters who agreed to pay acts in U.S. dollars during the Aussie currency's ascent have been badly stung. For example, if a promoter had agreed to pay an overseas act \$9 million U.S. for an Australian tour, paying half of that upfront and the remaining \$4.5 million when the act arrives. The second payment would now cost almost \$7 million Australianrather than the \$4.6 million Australian it would have cost in mid-July. "We're all taking a battering," says Andrew McManus, managing director of Melbourne-based AMP.

The recent currency volatility follows two strong years for the Aussie live scene. Ticket revenue topped \$1.2 billion Australian (\$775 million U.S. at today's values) in 2007, up 6.1% from 2006, when revenue surged 38.8%, according to trade association Live Performance Australia, Non-classical music, musicals and theater were the top three cash-earners.

McManus wants local promoters to insist all fees are paid in Australian dollars. "That cushions the promoters and the acts share the risks," he says.

But many international touring acts demand payment in U.S. dollars and other promoterswho wish to remain anonymous—suggest their peers need to nail down currency conversions at the time of negotiation. Billboard has learned of other promoters aggressively renegotiating reduced appearance fees in exchange for larger shares of merchandising sales.

While the Australian dollar's plunge is on the minds of promoters as they prepare for the summer festival season, some expect to fare just fine

"We're lucky because we've got the weight of the festival to insulate us from that," Big Day Out co-promoter Lees says. "Only a fraction of our bands are paid in U.S. dollars."

Other fests could struggle if they lack marquee names or a "lifestyle" connection with the public, says Richard Moffat, manager of Melbourne-based music programming operation Way Over There, which represents the sold-out Falls Festival (Dec. 29-Jan. 1).

"Maybe the level of the dollar has made some people a bit too ambitious about the types of shows they put together," he says.

Other sources say established festivals are doing fine box-office business. "Bluesfest sales are exceptionally good," says Peter Noble, founder of the 17,500-capacity Byron Bay Bluesfest, which will celebrate its 20th anniversary April 9-13 with such headliners as Ben Harper and Michael Franti.

While few economists predict Australia's dollar to fly high again in the near future, many executives are optimistic the touring cycle will soon be on the upswing.

"I've got tours dropping out right now," Elford says. "But it'll only be for a minute. Then it'll be back on again."

Additional reporting by Christie Eliezer in Melbourne.

seas, identify Japanese artists outside of Japan who have the potential to reach a domestic audience and serve as a collaborative platform for Japanese and international acts. The name reflects "a wish to deliver fresh and attractive music which is created in a cross-cultural atmosphere," says Universal International managing director Kimitaka Kato, who will head the new imprint. Delicious Deli joins UMJ's domestic artist label roster of Universal J, Nayuta Wave, Universal Sigma, Far Eastern Tribe and Mile--Rob Schwartz

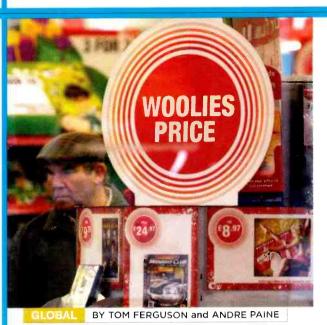
>NEW AUSTRIAN SUBSCRIPTION SERVICE

Mobile multimedia provider Hutchison 3G Austria has launched a music subscription service, MoreMusic, and an a la carte download store. The store (drei.at/music) has a catalog of more than 3.3 million audio tracks (in MP3 and WMA formats) and more than 60,000 WMA videos, with mastertones to be added soon. Content comes from all four maiors and various independent labels. Audio tracks are priced between €0.99 (\$1.28) and €1.29 (\$1.66), while video tracks are €1.99 (\$2.57). MoreMusic is available in weekly and monthly payment plans. Universal Music is the only major signed on for the subscription service, along with selected indies. The weekly cost is €2.99 (£3.86), monthly is €10 (\$12.88). Digital entertainment provider 24-7 Entertainment powers the service. Hutchison 3G Austria is a subsidiary of Hong Kong-based Hutchison Whampoa.

>>>AUSSIE VIBES FADING

Eclectic Australian label/distributor Creative Vibes is folding after nearly 15 years of operation. Founders Gordon Henderson, Peter Pasqual and Heidi Pasqual launched the Sydney-based independent label in January 1994. Early releases were jazz-related, including material from Japanese acid jazz acts Mondo Grosso and Kyoto Jazz Massive plus British "new jazz" group Down to the Bone. Creative Vibes built its licensed roster of international product while ramping up its A&R efforts to sign critically acclaimed domestic acts including Soup, Moonrock, Eon, Multiball and Jeff Dread. In a statement, the founders blamed the label's closing on competition from vertically integrated multinational companies and the recent decline in the Australian dollar. -Lars Brandle





'Circus' Games

Woolworths Woes Spark Retail Chaos

LONDON—Hot on the heels of U.S. retailers' Blackest Friday, their U.K. counterparts suffered a Blue Monday.

The collapse of mass merchant Woolworths and entertainment wholesale distributor EUK (billboard.biz, Nov. 27), both part of Woolworths Group, caused chaos on a much-anticipated sales week, with the Dec. 1 release of new albums by Take That and Britney Spears. Both companies are still operating but were placed in administration—broadly equivalent to U.S. Chapter 11 bankruptcy protection—Nov. 26.

If the short-term consequences were difficult to deal with, the long-term implications could prove even worse. In 2007, one-tenth of all albums sold in the United Kingdom were purchased at Woolworths' 820 stores, while outlets serviced by EUK accounted for 32.9% of all albums sold in the United Kingdom, according to the market research company TNS.

As music retailers opened for business Dec. 1, Spears' "Circus" (Jive/Sony BMG) and Take That's "The Circus" (Polydor/Universal) were conspicuously absent. Outlets that rely on EUK for entertainment stock include music specialist Zavvi; newsagent WH Smith; mass merchants Asda, Morrisons and Sainsbury's; and

A random Dec. 1 store check in London found that the Take That and Spears albums were missing from the racks at all EUK client stores apart from Asda. Some retailers turned to contingency plans or made other arrangements to get the albums

The following morning, the efforts had at least partly paid off, with Take That's album available at Morrisons, Sainsbury's and WH Smith. However, in Woolworths and Zavvi, both albums Winter woolies: A cold Christmas may be in store for Woolworths Group's 30,000 staffers.

were still missing. The titles finally began to arrive in Zavvi outlets later that day and the company confirmed it was "dealing direct with relevant suppliers." Zavvi also had to stop selling music, DVDs and games on its Web site and cancel some customer orders.

Despite the distribution problems, Take That still managed the biggest first-day sales of 2008, selling 133,000 copies of "The Circus" Dec. 1, according to the Official Charts Co. (see story, page 47). Spears' first-day sales of "Circus" totaled 24,288.

EUK's challenges have left record companies concerned about how to get stock into stores during the vital Christmas shopping period. One

major-label source confirms that "all routesdirect and through other wholesalers" are being investigated to provide short- and mediumterm solutions.

But retail sources suggest it is in the mass merchants' interests to see EUK remain in business. Since it launched as Record Merchandisers in 1966, EUK's role has been to simplify the supply chain for mass merchants reluctant to deal with a wide variety of suppliers. While EUK is in stasis, market-leading Tesco is the only mass merchant utilizing the one-stop option of a merchandiser to handle its entertainment supplies. Tesco was an EUK customer until March 2007, when it switched to the U.K. arm of the U.S. distribution giant Handleman. Tesco acquired Handleman's U.K. operations earlier this year.

The accounting firm Deloitte & Touche, which was appointed administrator of Woolworths and EUK, says there have been talks with several parties "interested in buying the Woolworths stores as a going concern." It also says that there is "strong interest" in EUK from "a number of prospective buyers.

Deloitte & Touche says it expects Woolworths stores will remain open past Christmas. Even if they don't, Entertainment Retailers Assn. director general Kim Bayley is confident few sales will be lost.

"If you took the worst-case scenario that there was no Woolworths anymore, the likelihood is at least half of that market, if not more, will move to other retailers," she says. "Woolworths is focused predominantly on chart-end product easily mopped up by supermarkets and specialist retailers. It will probably only be in those towns where Woolworths is the only option [for consumers] that it really does have an effect."

'If there was no Woolworths anymore, the likelihood is that at least half of that market will move to other retailers.

-KIM BAYLEY, ENTERTAINMENT RETAILERS ASSN.

DIGITAL BY ANTONY BRUNO

Umphrey's Biz Plan

Chicago Band **Uses Digital Savvv** To Goose Album Pre-Orders

After celebrating 11 years as a band, Umphrey's McGee decided it's time to take its career to the next level

The Chicago-based progressive iam band wants to take its nationwide base of loyal supporters into the mainstream and it's relying heavily on the Inauguration Day release (Jan. 20) of its upcoming album "Mantis" as the vehicle to achieve that goal. But it's the album's preorder campaign that is capturing the attention of the music industry.

Album pre-orders are certainly nothing new, and many offer an incentive to buyersa free download of the first single or access to early ticket sales for concerts. But few acts have gone to the lengths that Umphrey's McGee has.

The group has a variety of content that it's making available to anyone buying the album through the pre-order campaign, including digital singles, rare live performances, behind-the-scenes video footage and photos. But in an innovative twist, the band is not releasing it all at once. Instead it's releasing tiers of content based on how many pre-orders are sold. Each time the number of preorders reaches a certain threshold, a new tier of content is released. (There are nine tiers in all.) The idea is to engage diehard fans as evangelists who will convince their friends and family to pre-order "Mantis" so the next tier of content can become available.

So far, it's worked. According to band manager, Vincent Iwinski, Umphrey's McGee has sold more than 2,400 preorders since it launched in late October, including a \$50 deluxe package that contains a bonus DVD and vinyl copy. That may not seem like a lot to mainstream acts, but it's twice the number of preorders that the band logged for its last album, 2006's "Safety in Numbers," according to Iwinski.

Already, Umphrey's McGee has released six of the nine content tiers and had to raise the sales requirement for the remaining tiers to avoid running out of content too soon.

"We're realizing that doing things the way we've done the last few years is not going to keep people's attention," Iwinski says. "What's important to us in this day and age is to give people a reason to buy one copy of the album in return for all this free stuff '

The campaign could serve as a template for how emerging and established acts alike



can kick-start interest in a new release. But it's not as if this idea came out of nowhere. For more than a decade, Umphrey's McGee has built its fan base through the strategic use of free content and fan engagement.

The band, which plays some 120 live dates annually, sells out 4,000-capacity venues by charging a core group of eight to 15 fans in each market with the task of giving away free CDs. It then lets attendees freely tape shows; and it sells the sound board mixes for \$15 per CD after the concert or \$10 for a digital download available 72 hours after each gig. It sells upwards of 300 CDs per show and to date has moved 750,000-plus tracks online. It also has a podcast series that releases two 75-minute recordings of live material every month to more than 20 000 subscribers

The demand that this has created among fans is such that the band began holding onto certain content rather than making it available immediately. Select shows were not available for taping or post-event purchase. Umphrey's McGee also stopped performing some of its songs, particularly those to be included on "Mantis." This content combined with tracks

from early out-of-print releases and 11 years of rarely seen photos and videos, is driving the demand for the presale.

"Because we're a band that has always recorded everything, taken photos of everything, used video as much as possible and doing that for such a long time, we have a lot of stuff," Iwinski says.

What's more, Umphrey's McGee isn't frontloading all of this content into the presale. The CD will contain an electronic key that will give anyone buying it—presale or otherwise-access to a site where even more material will be released monthly for a year after the arrival of "Mantis."

The combined strategy has gotten the attention of several digital music experts, including Gartner analyst Mike McGuire, who cites the initiative as the perfect way to implement a pre-order campaign. While far betterknown acts like Radiohead and Nine Inch Nails have raised the bar for generating interest in upcoming releases, Umphrey's McGee has become an unlikely role model for a music industry still struggling with the conversion to digital distribution amid rampant piracy.

For 24/7 digital news billboard.biz/digital.

BITS & BRIEFS

UMG, MEEBO DEAL

Universal Music Group has agreed to license music videos to Meebo, a service that lets users watch the content and chat about them in real time. All videos will feature advertising, and the two companies will split the revenue. The initial acts participating in the program include Kanye West, Ludacris and the Killers. who will be featured on the Meebo home page. Those acts' Web sites will also have a Meebo widget that will let fans visiting either the artist Web site or the Meebo home page to interact with each other while watching the videos.

SUBSCRIPTION BONUS

With holiday retail sales headed for another decline and digital sales growth expected to slow as well, mobile entertainment content service Dada Entertainment is slashing prices to boost its subscriber rolls. On Black Fri-

day, the company began offering new subscribers 50 bonus downloads of music, ringtones, wallpaper or games during their first month's normal allotment of 15 downloads. Subscriptions cost \$10 per month. Dada Entertainment is a joint venture between Italian Web and mobile services company Dada and Sony BMG.

SLACKER ON SONY

The Slacker personalized Internet radio service is now available through Sony Bravia TVs. The highdefinition digital TV includes a service called the Bravia Internet Link, which provides access to a number of Internet-accessible content sites. Existing Slacker users can access their personalized stations in addition to 100-plus preprogrammed Slacker stations. The company says it will soon allow BlackBerry users to access their personalized stations

HOT RINGMASTERS HATER BILLDOGE

			2008
THIS	LAST	WEEKS ON CHT	TITLE COMPILED BY NICISCEN ORIGINAL ARTIST Mobile Scan
1	1	17	#1 WHATEVER YOU LIKE
2	2	10	LIVE YOUR LIFE TJ. FEATURING RIHANNA
3	3	7	CHOPPED 'N' SKREWED T-PAIN FEATURING LUDACRIS
4	18	16	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY
5	4	9	RIGHT NOW (NA NA NA)
6	5	8	LOVE STORY TAYLOR SWIFT
7	11	6	SINGLE LADIES (PUT A RING ON IT) BEYONCE
8	6	5	CHICKEN FRIED ZAC BROWN BAND
9	7	8	LOVE LOCKDOWN KANYE WEST
10	9	16	I'M YOURS JASDN MRAZ



T.i. celebrates a chart record 16th straight week in the pole position as "Whatever You Like" breaks a tle with Lil Wayne Featuring Static Major's "LOllipop." "Whatever" has shifted more than 1.4 million units in its 17-week chart run.

11	8	21	MRS. OFFICER LIL WAYNE FEATURING BOBBY VALENTING & KIDD KIDD
12	21	4	JUST DANCE LADY GAGA FEATURING COLBY O'DONIS
13	12	19	CAN'T BELIEVE IT T-PAIN FEATURING LIL WAYNE
14	10	6	IF I WERE A BOY BEYONCE
15	14	16	MY LIFE THE GAME FEATURING LIL WAYNE
16	13	13	SO WHAT PINK
17	19	11	LET IT ROCK KEVIN RUDOLF FEATURING LIL WAYNE
18	15	20	PAPER PLANES M.I.A.
19	16	25	ADDICTED SAVING ABEL
20	17	6	GOTTA BE SOMEBODY NICKELBACK





NOISES OFF

When it comes to iPod headphones, there are usually just two choices: either the so-so earbuds that come with the device or a pricier upgraded pair. The Whoomp Earbud Enhancers



from Hearing Components provide a third optionconvert the factory-provided earbuds into noisecanceling headphones. The Earbud Enhancers are attachments made of plastic and foam that use a technology developed through funding from the National Institutes of Health to provide a custom fit and reduce the risk of hearing loss.

The Whoomp Earbud Enhancers are available now

MTV NETWORKS SENIOR VP OF ELECTRONIC GAMES AND MUSIC Paul DeGoover

The frontman of the 'Rock Band' franchise talks about gaming's place in the music industry and why he had to practice playing 'Gimme Shelter.'

Walk into the MTV store adjacent to the network's Times Square headquarters, and you'll get an immediate sense of what's most important to the venerable music brand these days: "Rock Band 2."

There's the game system itself, related accessories, AC/DC merchandise—part of a partnership that gave "Rock Band" exclusive game rights to one of the band's live DVDs—even a demo area where customers can try out the game. In fact, the entire front half of the store is dedicated to "Rock Band 2."

And with good reason: the "Rock Band" franchise is on one hell of a roll. The original and the recently released sequel have sold close to 5 million units combined this year, according to the NPD Group. Consumers have bought and downloaded more than 26 million new songs for the franchise. And MTV just announced an exclusive deal with the Beatles to develop a game that will be released in time for the 2009 holiday season.

Within MTV, the "Rock Band" buck stops with the unassuming Paul DeGooyer. When he's not busy finalizing licensing deals for new music or demonstrating the game for music industry executives, DeGooyer strategizes about where the success of the "Rock Band" franchise can take MTV—and the music industry as a whole.

Sipping tea in a dimly lit office, clad in an untucked dress shirt and blue sneakers, De-Gooyer shared his thoughts about music gaming with Billboard.

People always say that MTV doesn't really play music anymore. How does "Rock Band" address that?

Music has migrated to become somewhat of a lifestyle accessory for many and that may have been reflected on our channel, as people were acquiring music on the Web for free. "Rock Band" is a bit of an antidote to that, and for our channels it's a great adjunct, because even if you buy your music legitimately and listen to it on your iPod, chances are you're not sharing it with people. The whole communal sitting and listening to music thing is now confined to concert experiences, which cost a lot of money. So for MTV to be involved with bringing that back into people's living rooms is fantastic.

Some acts are featured in "Rock Band" as downloadable songs. Others, like AC/DC, get their own disc, and still others, like the Beatles, get their own game. How do you decide which artist gets what treatment?

The marketplace is a great balancer, so if we don't think the market is going to support a certain type of release, we're not trying that. We do approach this in the spirit of partnership with artists and labels. If something

fails, it's not good for either of us and when you approach it that way, it really does open up the conversation. So far, we've been at a very good place in terms of striking the right balance of artists.

You know, music's not going anywhere. I'm sure there's going to be more important music released; I'm sure there was some released yesterday that's going to be classic in the future. We think that we fit into that, because if we really hold onto that approach, these games will become a legitimate long-term way for people to get into music, to discover music and to really get a deeper understanding of it. I think if we try to give our input into, "Oh, it should be this kind of product," and really kind of tweak the creative, as you see sometimes in games associated with movies, it would be bad for the category.

Where does "Rock Band" fit into an album release strategy?

Pretty much every release has a sort of windowing strategy. If you can only hear the song in "Rock Band," it's tough to have that be the first thing that comes out. You have to have something else. In the case of Mötley Crüe, it was radio, and then iTunes very soon

after. So that can work, but that's a big thing. If it's a brand-new artist, it probably makes sense to have it come out day and date. But if we like the music and we think it should be in the game, it almost doesn't matter, because we feel like we can make it work.

There's also the community aspect of "Rock Band." When you get a song that's new and you like it and want to play it with your friend who happens to be in Omaha and you're in Connecticut, they have to buy it too so you can play it together. So there's this nice built-in pass-along, and if you get the window right, there really is some leverage there.

Warner Music Group chairman/CEO Edgar Bronfman Jr. caused a bit of a stir in August when he said that labels should be paid more for providing their music to these games. What do you think about that?

I really have no comment on what he said. I will say that we have great relationships with our partners across the board that supply us content, and we continue to get great content from those partners every day.

Activision CEO Bobby Kotick said that he thought labels should pay for the privilege

These games will become a legitimate long-term way for people to get into music, to discover music and to really get a deeper understanding of it.



I have no comment, except to say that it's not a comment we would make.

What kind of integration can we expect between "Rock Band" and Rhapsody, MTV's joint venture with RealNetworks?

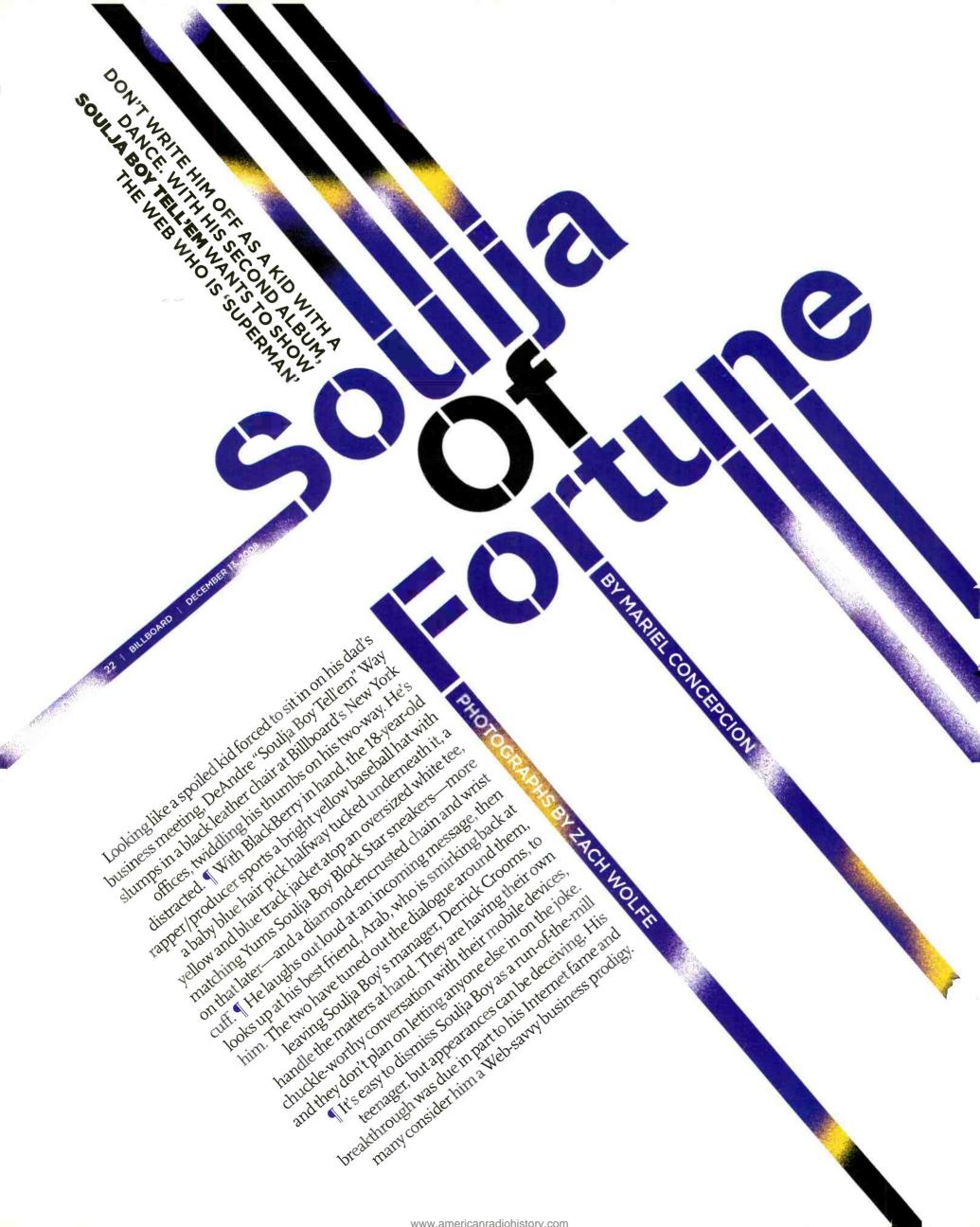
We definitely want to make sure that "Rock Band" is tied very closely to music sales and they are our partner in music sales. It's very complex, as you might imagine. We don't own the direct relationship with the consumer when we sell our downloadable content. It's distributed through Xbox Live Marketplace. We would love to have that solution, and we're working towards it. And it can cut both ways, because if you purchase a song from Rhapsody that you like, and it happens to be on "Rock Band," it would be great to make it an easy transition both ways.

Out of all the songs on "Rock Band," which do you like to play the most?

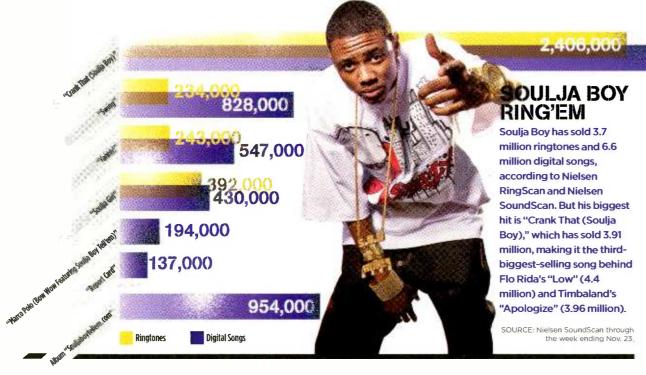
I go through phases, but I will say that my favorite song to demo was "Gimme Shelter" by the Rolling Stones, because it just sounds incredible when you got it right. Then the people I demo with were telling me that I didn't do it well enough. So I actually had to practice it. The experience of playing that song and knowing you're playing a classic rock song is irony overload. But that was my favorite irony overload.

Is there a song you don't have on "Rock Band" that you would really like?

I would like "Stairway to Heaven." I like the song "Custard Pie"; that would be cool. But just as Led Zeppelin is a tremendously important band that would be great, there's also a ton . . . you know, it's endless.







By the time Soulja Boy signed to Collipark/Interscope Records last summer, he'd already garnered an unfathomable online following from his YouTube channel and MySpace page. "I was one of the first artists to have a YouTube account, if not the first. I joined two months after the site launched," Soulja Boy says. "I faked it until I made it. I acted like I was a celebrity. I was signing autographs, taking pictures, but I had no record deal. I was living the life of a star, but I was just a regular kid then."

Soulja Boy then released "Crank That," the top-selling digital track of 2007, according to Nielsen SoundScan, which at 3.9 million digital copies sold is the third-biggest song download since such data started being tracked in 2003. He's gone on to sell 943,000 copies of his debut album, "SouljaBoyTellEm," making him one of the few artists to sell this many digital singles and also sell a decent amount of physical copies of an album. When it comes to ringtones, "Crank That" has tallied 2.4 million, according to Nielsen RingScan (see chart, above).

"He's a smart kid," Crooms says. "Change in the music industry always comes with resistance, but he handles it all very well. He understands this business more than most grown men I know."

Soulja Boy will use this savvy to promote his sophomore set, "iSouljaBoyTellEm," due Dec. 16 from Collipark/Interscope Records. Producers Mr. Collipark, Polow Da Don and Drumma Boy helmed tracks for the set, while T.I., Shawty Lo, Sean Kingston, Yo Gotti and Gucci Mane—who Soulja Boy calls his mentor—make guest appearances.

The first single, the dance-inspired "Birdwalk," is No. 47 on Billboard's Hot R&B/Hip-Hop Songs chart and has sold 10,000 downloads. "I'm just beginning to work the song—it always starts from the bottom up," Soulja Boy says about the so-far modest sales. "People didn't see the groundwork that went into 'Crank That,' they just saw the success and sales. It probably won't take as long with 'Birdwalk,' but it will still take a little time."

The accompanying video, directed by Erik White, was filmed at Morris Brown College in Atlanta—the same place where the footage for "Crank That" was shot—during a battle of the bands. Soulja Boy has participated in various battles, which consist of a competition between two bands from two different colleges, during which he performs "Birdwalk." "It takes place on Sundays and we have over 30,000 people out there at a time," he says.

Other tracks on the album include promotional single "Turn My Swag On," where Soulja Boy addresses the "haters" over double-speed drums and a heavy bassline. On "Easy" Soulja Boy calls himself "Soulja Boy Pacino" and "Soulja Boy Mandigo" with flutes in the background. Chris Brown wrote the boastful "Yamaha Mama" ("My neck taste like chocolate/Now take a lick," Soulja Boy rhymes atop piano riffs), and second single "Kiss Me Thru the Phone," featuring Sammie and produced by Jim Jonsin, has Soulja Boy rapping alongside a videogamelike beat about longing for a lover.

According to Interscope co-head of marketing Chris Clancy, the campaign is "driven by content. It's a cliché thing to say, but the truth is Soulja Boy has a presence that's interesting and funny. It just makes you want to pay attention."

Aside from constantly feeding his YouTube channel, My-Space page and official Web site souljaboytellem.com almost daily with random, day-in-the-life videos, Soulja Boy will debut a third season of Soulja Boy TV, in which he documents the making of the new album. "On season one it was me getting signed; on season two I was on tour with Chris Brown," Soulja Boy says. "I hopefully want to take this series to TV one day."

Soulja Boy launched a Let's Go Platinum in One Week campaign through his various online portals, where he's telling fans to "get ready for the album and help me go platinum," he says. "I go by the motto that it's never enough money. When I was 16, I said I wanted to become a millionaire. When I got my first million, I wanted more. Now that I've gone platinum with my first album, I want to break that in a week this time around. No one's done it since [Lil] Wayne [who did it with the "Tha Carter III" in June of this year]. If I go 100% and grind, I think it's possible."

Last month, Soulja Boy launched an animated/live-action cartoon, by the creators of Adult Swim's "Robot Chicken," on his Web site. He plays a celebrity teenager that has to go back to class and finish the school year. Soulja Boy, Arab and friend Jabar are animated characters, while the rest of the cast, including Alfonso Ribeiro—who played Carlton in "The Fresh Prince of Bel-Air" and here portrays the school principal—are actors. Soulja Boy hopes a TV network will pick up the series and is targeting Comedy Central or Cartoon Network.

On MTV, Soulja Boy has an episode of "Super Sweet 16" dubbed "My Super Swag 18," covering the celebration of his 18th birthday that took place during the summer. He hopes to branch out into acting through the William Morris Agency, and although he hasn't come across a script he's interested in—"I'm a comedic person. I want my first movie role to reflect my actual personality"—he hopes to delve further into it in 2009.

He began a promotional tour Dec. 1 that leads up to the album release, and a more extensive mid-January trek is in the works. For the latter, Soulja Boy hopes to partner with fellow rapper Bow Wow, for whom he recently produced the track "Marco Polo."

Now, about those kicks. This month Soulja Boy launched a sneaker called the Soulja Boy Block Star sneaker and a Soulja Boy clothing line with the apparel company Yums. He partnered with Yums' in-house designer Tex for the venture and also bought stock in the company.

"I was on the Chris Brown tour with Bow Wow last year, and we had a concert stop in Dallas, Texas. I brought out a local Texas act called Lil Will onstage with me, but when we were backstage I noticed they had these shoes and these hats," Soulja Boy says. "I asked them where they got it from because I wanted to get some. So, I hooked up with the owner, I told him what I wanted to do, we did a deal and after that it's been Yums ever since."

To tie the new venture into the online campaign, Interscope brand manager Brian Washington says, Soulja Boy announced a contest that lets fans film themselves doing their version of the Birdwalk dance and upload it to YouTube. The best video will be featured on Soulja Boy's MySpace page and the winner will receive a pair of Yums.

Other Soulja Boy ventures are generating revenue already. "Really, I don't depend on royalty checks to make money. Those only come but every six months," he says. "How I make most money is from shows. I get up to \$75,000 for each, and I might do up to 20 shows a month."

The second-highest income source for Soulja Boy comes from

Xcaliber a club he recently purchased on the north side of his hometown of Atlanta. "We do teen nights and 18-and-up nights," he says.

A third source is his BMI publishing deal and from his tracks for Bow Wow and Lil Vic ("Get Silly"). The smallest amount of revenue comes from his YouTube channel and his official Web site. According to Crooms, every time Soulja Boy's channel receives a view or someone leaves a comment on it, Interscope makes money, a percentage of which goes to Soulja Boy. Soulja Boy also runs ads on his Web site, which make him revenue as well.

'The thing he's accomplished and created is a whole new revenue for artists and companies," Crooms says. "Others are probably not aware of the deals being cut with YouTube, but, every time there's a view, money goes into Interscope by way of a deal cut between Universal Music Group and YouTube. Since Soulja Boy has a 360 deal with the label, they obviously get a cut, but Soulja Boy walks away with a percentage of it as well

On YouTube Soulja Boy has the third-most-watched music channel of the week with 558,283 views, the second-most-watched for the month of November with 4.4 million views and the fifth-most-watched of all time at 258 million views, after artists like Chris Brown and Britney Spears. His MySpace page has 98.2 million plays, 55.8 million views and 855,174 fans.

He's also planning on launching a videogame next year with an undisclosed game maker. That deal, Soulja Boy says, came about the same way he landed his record deal—from the Internet. "I put up a video on YouTube challenging Xbox Live players around the world. Next thing you know I got an e-mail from a videogame company—in the same way Collipark e-mailed me about signing me—offering me an opportunity to set up a videogame," he says.

Soulja Boy continues to build his music empire in other ways. In 2004, he launched his independent label, SOD Entertainment (which stands for Stacks on Deck), and recently signed a one-off deal with Universal Republic for his group Show Stoppers' first single, "Whoop Rico." Although it didn't make him the money he's accustomed to, it was an experience that he hopes will help him down the line. "I always thought of myself as being hot, but I'm not going to be hot forever," Soulja Boy says. "I wanted to test the waters with them before I released my solo artist, Arab. I want to have an artist with a No. 1 song in the country. I want to have the next big thing. I don't want the next big thing to come kill my career. I want to be the boss."

Arab, who he's known since the eighth grade, will be the first artist to follow in his footsteps with an album planned for as early as fourth-quarter 2009, yet Soulja Boy has his hesitations. "That project is tricky," he says. "He's my best friend and I want him to be ready, but I can't make him be something he doesn't want to be. I want an artist that's got passion and drive. I want to see them in the studio, on the Internet promoting themselves—but I can't force him to do something he's not ready to do."

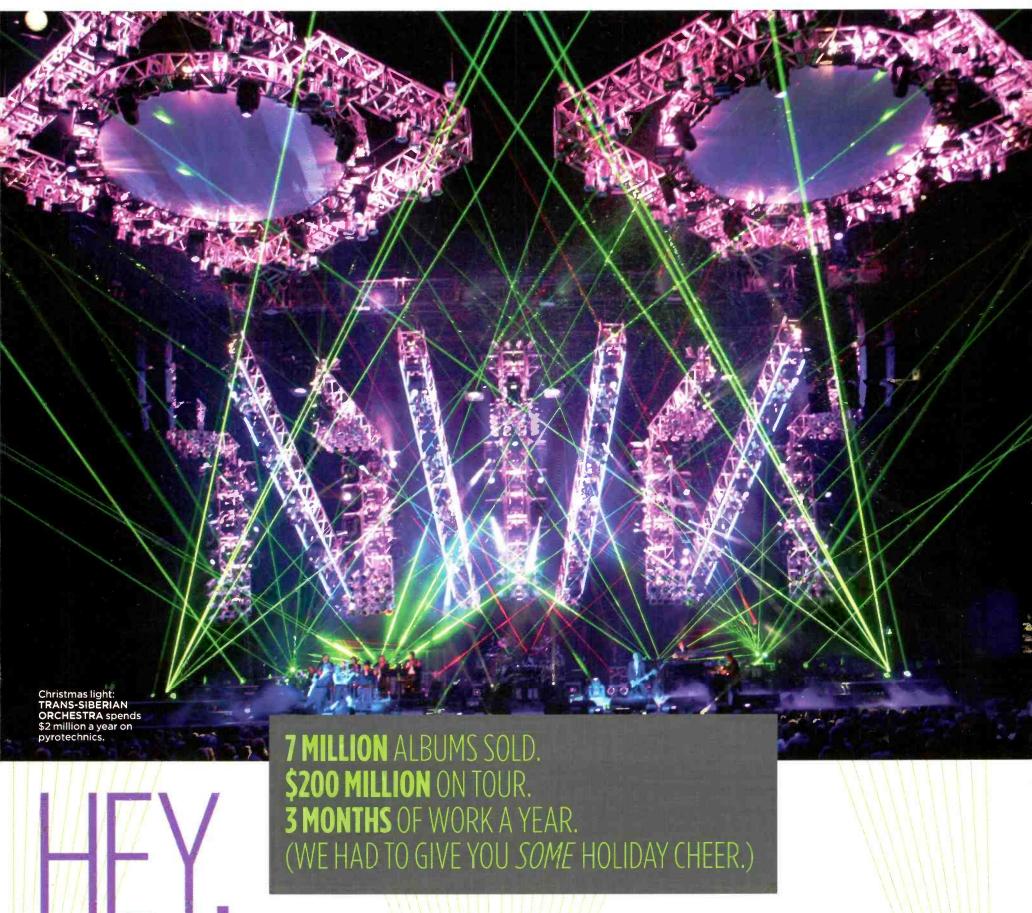
Arab isn't the only fellow Atlantan Soulja Boy hopes to help. This month, he's tapping into charity work, partnering with DJ Hit Man in December for a Toys in the Hood toy drive, where he will give away Christmas gifts to 100 families in Atlanta.

"He's kind of set the standard between what the record business should be these days," Clancy says. "The reality is for a guy that most people thought would be a one-hit wonder, he's a source for entertainment. He proved everybody wrong and has cemented himself as a natural artist."

Soulja Boy unabashedly agrees. "People know I do good business. If I endorse something or say I'm doing something, then it's getting done and it's getting done right. With great power," he says, quoting a line from the "Spider-Man" movie, "comes great responsibility."

SOULJA SPEAKS

Register for Billboard's Digital Music Live conference to hear Soulja Boy and his management team discuss the artist's groundbreaking use of the Web to launch his career. Digital Music Live—the official digital music track of the annual Consumer Electronics Show—brings together digital music industry leaders to discuss trends and share insights. For more information, go to billboardevents.com.



(WE HAD TO GIVE YOU

BY MITCHELL PETERS

It's easy to spot Trans-Siberian Orchestra musical director/guitarist Al Pitrelli backstage following the band's late-November concert at the Honda Center in Anaheim, Calif. He's the one wearing a bulky knee brace and hopping around on metal crutches.

• Earlier in the evening, Pitrelli—a seasoned guitarist who has also toured with Alice Cooper and Megadeth—had to sit down onstage to shred through the Christmas-themed symphonic rock band's nearly three-hour show. Dressed in a black coat, a white-collared shirt and black slacks, the longhaired musician was "a little overconfident" during the band's tour-opening concert Nov. 1, according to Paul O'Neill, the wizard behind the curtain of TSO's rock operas and effects-filled shows.

"He took a huge jump from stage left onto the main deck, locked his knees and tore his ACL right off," O'Neill says.

Pitrelli remembers it differently. "The true story is that I didn't want to do one of O' Neill's arrangements, so he came up and kneecapped me," he jokes.

O'Neill attempted to hire a temporary replacement guitarist, but Pitrelli wouldn't have it. "He said, 'Paul, I'll leave the tour when I'm dead,' "O'Neill says."

Pitrelli and O'Neill have been friends for 25 years. During the past decade, they've watched TSO grow from theater gigs to a reliable fixture on Billboard's yearly list of the 25 highest-grossing tours. In 2007, the act ranked 15th among Billboard's most profitable tours, grossing \$49.3 million and drawing more than 1.1 million people to 128 concerts reported to Billboard Boxscore. This year, the group will rank 12th with \$47.3 million in grosses from 120 shows.

TSO's albums have collectively sold 6.7 million copies in the United States, according to Nielsen SoundScan. The act has charted five albums on the Billboard 200, and it has racked up three top 10 sets on Top Pop Catalog, with two of those hitting No. 1 ("Christmas Eve and

TSO's albums and tours have become Christmas standards. lear Album Sales 600 200 2001 2002 2003 2004 2005 <u>2006 2007</u> **Touring Numbers** Gross Attendance Shows \$1,800,000 52,592 \$4,700,000 136.141 51 \$7,300,000 200.902 \$14,200,000 382,686

SOURCE: Touring numbers are according to Billboard Boxscore

\$21,100,000

\$25,500,000

\$49,300,000

Other Stories" and "The Lost Christmas Eve").

This success is all the more impressive considering the way TSO defies description. "The only way to describe Trans-Siberian Orchestra'is 'Phantom of the Opera' meets the Who, with Pink Floyd's light show," says lyricist/composer/producer O'Neill, who founded the group more than 10 years ago with creative partners Robert Kinkel and Jon Oliva. "This thing has grown so fast and taken off beyond our wildest expectations."

Prior to TSO, the three musicians were involved with the heavy metal group Savatage, which signed with Atlantic Records in 1983 and released such albums as "Hall of the Mountain King" and "Streets: A Rock Opera." (O'Neill wasn't an official member of Savatage, but he produced and wrote much of the music and lyrics.) It was an obscure cut from the band's 1995 album "Dead Winter Dead"—a rock opera about the Balkan War—that led to the creation of TSO.

Former Atlantic executive Jason Flom (now president of Lava Records) says that Savatage was on its last legs at the label when the band delivered "Dead Winter Dead." The group offered the set for free, Flom says, "because it was worth it to have their record out on Atlantic, in terms of their touring and European profile."

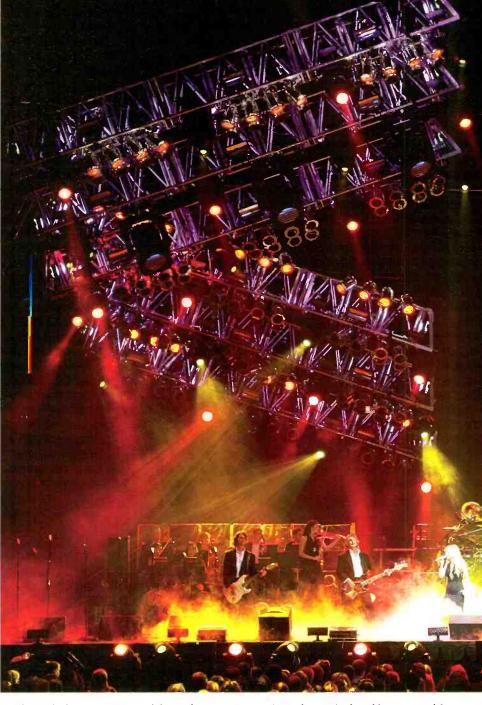
"Dead Winter Dead" didn't live long. But the band's situation changed in December 1996 when Flom received a phone call from the band's attorney, who told him that the influential radio station WPLJ New York was going to add an obscure instrumental cut from the album called "Christmas Eve (Sarajevo 12/24)." After WPLJ PD Scott Shannon read part of the album's liner notes on-air, "the phones melted down and every store in New York sold out of the record," Flom says. By January, other stations around the country had caught wind of the song, and "we had sold an additional 45,000 units," he says.

After thinking about the success of traditional Christmas act Mannheim Steamroller, Flom asked O'Neill if he would be interested in writing a whole album of symphonic rock songs about Christmas.

"People loved the song but they hated Savatage," Flom says. A couple of weeks after Flom's suggestions, O'Neill came back and said, "What do you think about the name 'Trans-Siberian Orchestra'?" Flom recalls. "I said, 'What do I know? I'm Jewish.'"

With Flom's and Atlantic's support, O'Neill and his crew began writing material for the new Christmas-themed album at the musician's New York apartment, nicknamed "the Kitchen Table" after the spot where they do all their writing.

"We just threw ideas about arrangement and concepts around, because who was going to buy the record anyway? It didn't matter," Pitrelli says. At the time, heavy metal music was dying.



Through the years, TSO's debut release, "Christmas Eve and Other Stories," has sold 2.8 million copies, according to SoundScan. "They literally took Savatage and put them in tuxedos," Flom says.

TSO's first big TV break was a 1997 booking on "The Rosie O'Donnell Show," according to Flom, who pushed hard to get the band on the then-popular talk show. "The booker wanted nothing to do with Trans-Siberian Orchestra," he says. "She liked very hip sort of stuff."

Flom went to the head of Warner Bros. Studios to get the band's music into the hands of the show's producer. After the episode aired, "they told us it was the biggest reaction to any music guest they had on the history of the show," he says.

Since then, TSO has enjoyed TV exposure on "Good Morning America," "Live With Regis and Kelly," "Today," "Late Night With Conan O'Brien," CNN and PBS, among other outlets.

Although radio and TV were key to breaking TSO, the real success came after the act built a fan base on the road, according to Adam Lind, who co-manages the group with

Kenneth Kaplan. "The band has grown like it's a big rock band in 1975," he says. "It has really gone and broken itself market by market." Lind says that some markets in which the band performs may sell 3,000 tickets, while another market may draw 13,000 people.

The band typically advertises its concerts across radio, TV, print and the Internet. But since people who hear a TSO song on the radio may not immediately realize what group they are listening to, the act's management focuses most of its advertising budget on radio spots and TV.

It's TSO's live performance, however, that wins lifelong fans. The act's over-the-top stage production features a string section, a rock band with more than 20 members, multiple vocalists, a narrator, pyrotechnics, a laser/light show and snowfall in the course of a two-hourand-45-minute show. Past concerts have featured guest vocals from Roger Daltrey, Paul Rodgers, Greg Lake and Jon Anderson.

To help keep concertgoers coming back each year, the group prices its tickets from \$20 to \$60 and never sells seats with ob-

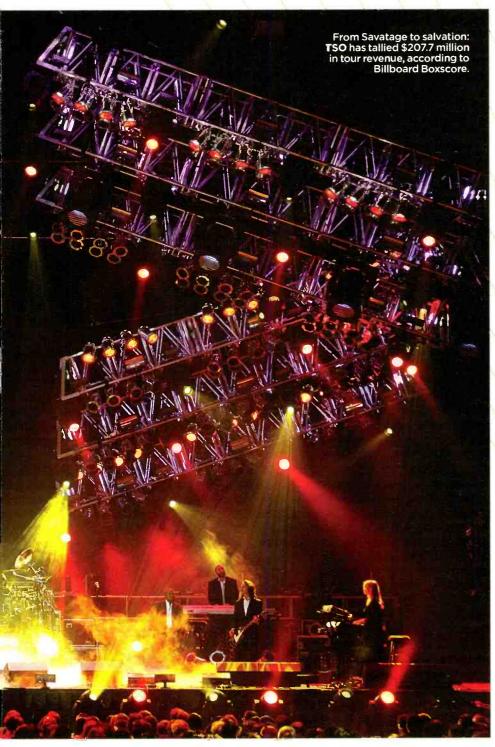
546,277

666,597

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128



structed views of the stage. Affordable pricing and great sightlines have paid off, according to Live Nation senior VP of concerts for the Midwest Michael Belkin, who estimates a 50%-60% visitor return rate for the shows his company promotes.

"You see all generations of a particular family, from the grandparents to young children," Belkin says. "And rockers appreciate the huge lights, pyro and lasers." As in years past, Live Nation will promote about 90% of the band's concert dates in 2008. Lind says.

As a strategy to cover more ground, O'Neill divides TSO into two groups splits in two during the nine-week holiday season to sometimes play a matinee and evening show. O'Neill divides his time between the touring troupes. Most of the time he's behind the scenes ensuring the operation is running smoothly. The TSO ringleader says that most of the band's annual holiday tour profits are dumped back into the following year's production to make it bigger and better. Since its first tour 10 years ago, TSO has pulled in approximately \$207.7 million from 736 shows, according to Boxscore.

-JASON FLOM

"If they were a public company their stock would be through the roof," says Marc Geiger, the band's agent at the William Morris Agency.

TSO's live show—which this year will feature more than \$2 million of pyrotechnics alone, according to O'Neill-has kept album sales on track, even though new studio material hasn't been released since 2004's "The Lost Christmas Eve," which has sold 1.6 million copies, according to SoundScan. Predecessors "The Christmas Attic" (1998) and the nonholiday set "Beethoven's Last Night" (2000) have sold 1.5 million and 511,000 copies, respectively.

The touring gets bigger and bigger, so they're playing in front of more and more people," Atlantic VP of A&R Gregg Nadel says

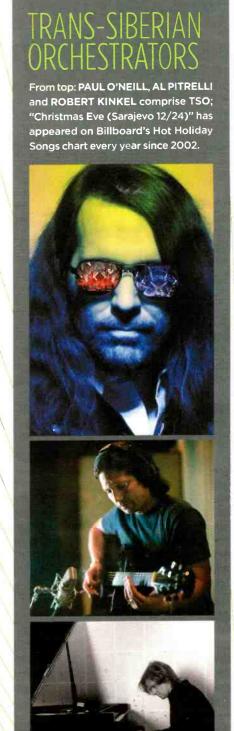
Without a new album to promote, Nadel says that a Miller Lite commercial that ran during the holiday season from 2005 to 2007, featuring the TSO song "Wizards in Winter," helped keep the group in the public eye. Along with an on screen tag that name-checked the song, "We worked ["Wizards in Winter"] to radio and it's become a hit over the last couple of years," Nadel says. According to Nielsen SoundScan, it's sold 175,000 downloads. (It was uncertain at press time whether Miller Lite would use the track again in 2008.)

In another effort to keep the act's name alive at retail, Atlantic released "10 Years of TSO" exclusively on Amazon in October. For a list price of \$69.98, the fouralbum boxed set "sold out in a matter of hours," according to Nadel, who says only 500 were available. Additionally, the band offered a free download on Amazon of the new song "Night Enchanted," which will appear on the act's forthcoming non-Christmas album "Nightcastle.

With a minimum of two studio recording sessions going simultaneously, O'Neill has been working on "Nightcastle" for several years now. He promises that "it will be out next year, no matter what . . . the argument is whether or not to make it a single CD, a double-CD or a triple-CD," he says, "but we want to keep it at a single-CD price.

O'Neill declines to reveal details about the album's storyline, but he says that "it will be half rock opera and half a regular record, with a booklet of poetry and illustrations" by artist Greg Hildebrandt. Pitrelli says "Nightcastle" would have been completed a year sooner if the album's writing team hadn't recently discovered singers Jeff Scott Soto and Tim Hockenberry.

"We couldn't have this record coming out without these guys on it," Pitrelli says, noting that many of the songs had to be rewritten for their vocal parts. "Paul is the kind of person that will take as long as is needed to



finish a record

O'Neill still plans to keep touring TSO during future holiday seasons, but he says, "The Christmas albums are done . . . for the immediate future." In 2010, after the release of "Nightcastle," the band will tour 60 theaters in North America, about 20 venues in Europe and then "fill in the rest of the world," according to Lind

"It would be a slam-dunk selloùt," Lind says. "They want to go out and play the aters in markets where they've done 20,000 people."

For the Christmas spectaculars, however, O'Neill wants it to be just that—spectacular. He has a dream of touring baseball stadiums "The reason Llove baseball stadiums is because there's no limit on the production," he says. "The fans don't care if you have a new Maserati or a new house in Tahiti. but the fans do care if there are new toys on the flight deck."

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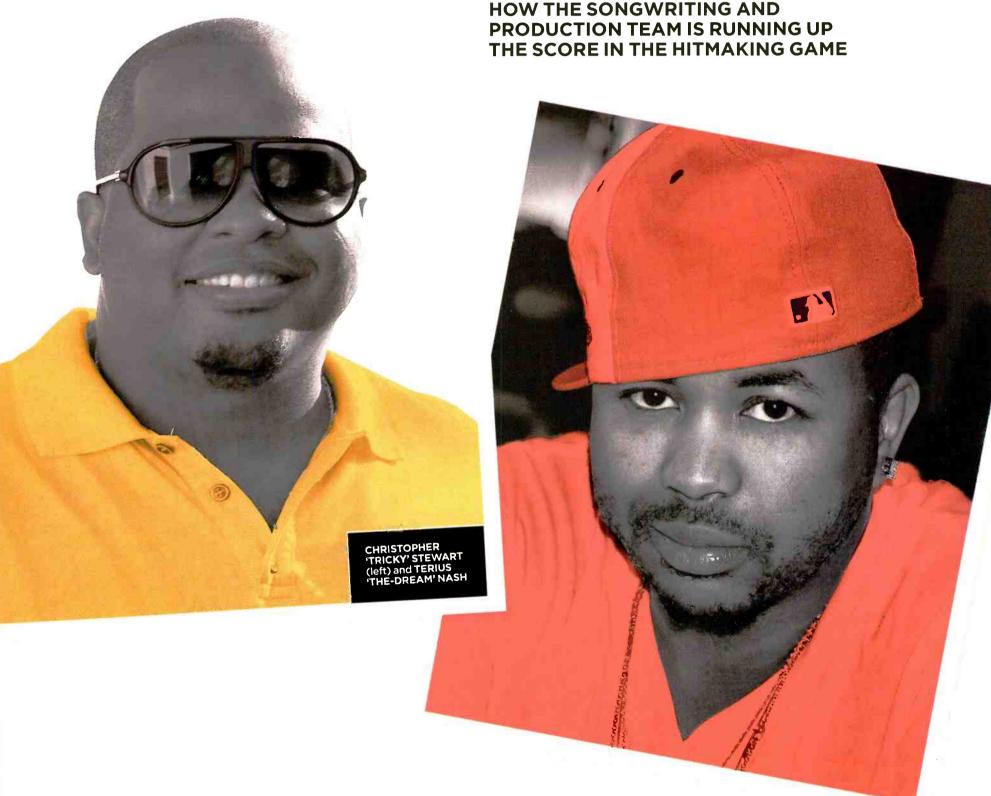


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THE SECRETS **BEHIND RED ZONE ENTERTAINMENT'S DREAM TEAM**

BY MARIEL CONCEPCION

In American football, the red zone is the distance from the 20-yard line to the goal, considered the most probable area in which an offensive team can score. To the Stewart brothers -manager Mark, 38, and music producer Christopher, 34, whose nickname is Tricky—who founded Atlanta-based Red Zone Entertainment in 1995. The name of their management/publishing company is an allegory for how close they were to "scoring."

"We named it Red Zone because we're all football fanatics," Christopher says. "It indicates we haven't scored yet, but we are in striking distance. It was a metaphor of where we felt we were in the business."

Red Zone started when the Chicago-born brothers, who had been honing their musical skills under the tutelage of eldest brother and producer Laney (Aaron Hall, K-Ci & JoJo) since 1989 in Los Angeles, left for Atlanta to start their own management and production business at the request of music mogul Antonio "L.A." Reid. "We met L.A. in 1994 through a mutual acquaintance. Our official relationship started when he signed our artist Sam Salter to LaFace," Mark says. "He flew us down and heard our music and some music by artists we were working with at the time, and he told us he wanted to do more business with us. But he wanted us to move there

to work on a day-to-day basis. We cut a deal with him that helped us build and finance our own studio, Triangle Sounds. That's what started Red Zone.

Now, after the addition in 2006 of partner and singer/songwriter Terius "the-Dream" Nash (who hyphenates his artist name due to legal issues with a group by the same name), Red Zone can say it's attained a number of musical touchdowns. Among its hits are Britney Spears' "Me Against the Music," featuring Madonna; Rihanna's "Umbrella"; J. Holiday's "Bed"; Mariah Carey's "Touch My Body"; Mary J. Blige's "Just Fine"; Jesse McCartney's

"Leavin' "; and most recently Beyoncé's "Single Ladies (Put a Ring on It)." That's not even including the upcoming projects that are in the works with Celine Dion, Laura Izibor, Jamie Foxx and Mario.

These achievements are just the latest for Red Zone, which has been building its rep since 1995. Its first signing was music producer She'kspere, who helmed the No. 1 hit song "No Scrubs" for R&B group TLC in 1999. A month later Christo-

> pher produced "Who Dat" for rapper JT Money, which reached No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart. She'kspere went on to produce portions of Destiny's Child's 1999 album "The Writing's on the Wall," which has sold 6.3 million copies in the United States, according to Nielsen SoundScan.

> Red Zone continued to produce hits, like Mya's "Case of the Ex" (which hit No. 2 on the Billboard Hot 100), and manage sought-after artists like Blu Cantrell, executive-producing her debut album, "So Blu," both released in 2001 via Interscope and Arista Records, respectively. "So Blu"

peaked at No. 8 on the Billboard 200 and spawned the No. 2 single "Hit 'Em Up Style (Oops!)."

Although they were doing well and gaining notoriety, something was still missing. "I was managing and Christopher Stew-

> art was producing and we did Pink and a bunch of other records, but it was nothing profound. Christopher Stewart was talented but something was still missing," Mark says. "We had a great life, but no one knew who we were. It paid the bills and gave us our lifestyle but we weren't known like that."

> In 2003, Mark and Christopher met then-up-and-coming singer/songwriter Nash after a common friend introduced them, but they weren't convinced he was what they were looking for. "We saw his talent, but he had another type of energy," Mark says. "Our style was different, so it took us some time to find a comfortable working relationship."

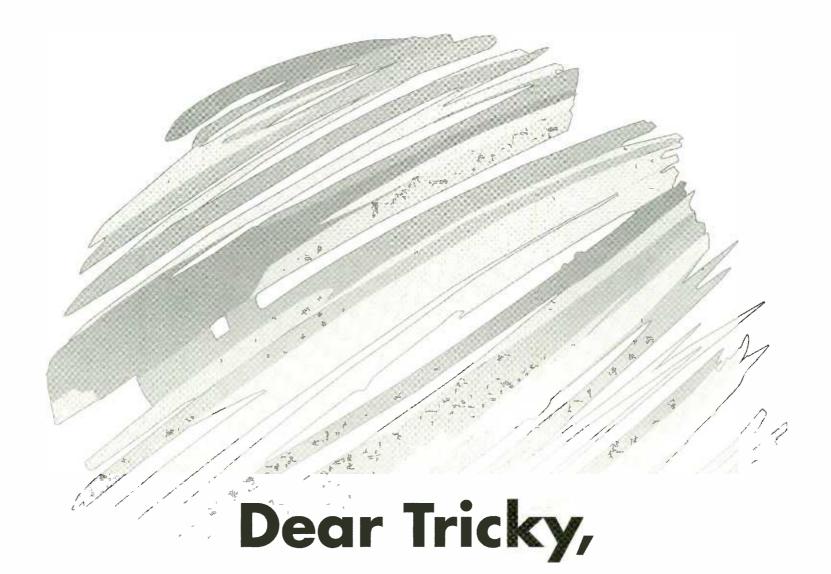
> Nash had already been trying his hand at music, first as part of an Atlanta-based singing group and then as a solo artist signed to an independent label owned by a local rapper named Raheem; he guestappeared on Raheem's song "Most Beautiful Girl" in 1999 and then wrote a remix of it that became a regional hit.

Three years later, Nash realized that even more than singing, his affinity at the time was in telling stories through music. "I kind of fell in love with being able to write a story melodically. When I was in the band **continued on >>p33**

Tricky and the-Dream as a team are 'like lightning in a bottle.

-SAM KLING, PEER MUSIC PUBLISHING





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from >>p30 we were playing someone else's music. When it was my own, I just felt this sense of control," Nash says. "I wrote what I wanted to and fell in love with that process. That's what kept me going."

Coincidentally, while Mark and Christopher contemplated whether a partnership with Nash made sense, the artist teamed with Laney Stewart on B2K's "Pandemonium!" album later that year, becoming Nash's first major artist placement. A year later, by "default," as Christopher says, he and Nash inadvertently joined forces for Spears' "Me Against the Music." "Christopher Stewart did the track for Britney and he didn't know if he liked it. So he left it behind one day, and I pulled it up, played it and wrote something to it," Nash says. "It didn't happen because he said, 'Let's write.' It happened because I stole it."

It was then that Mark and Christopher grasped the notion that who they needed to complete the team was right in front of them the entire time. "Everything clicked. When we met him and he became part of our writing relationship, that's when things went to another level," Mark says.

The synergy between Christopher and Nash as a songwriting and production team is "like lightning in a bottle," says Sam Kling, head of A&R for Peer Music Publishing, which signed Christopher in 2000. "They have the right sound and combination at the right time, and perseverance is a part of that," Kling says. "[Tricky's] been around long enough to have



their time come."

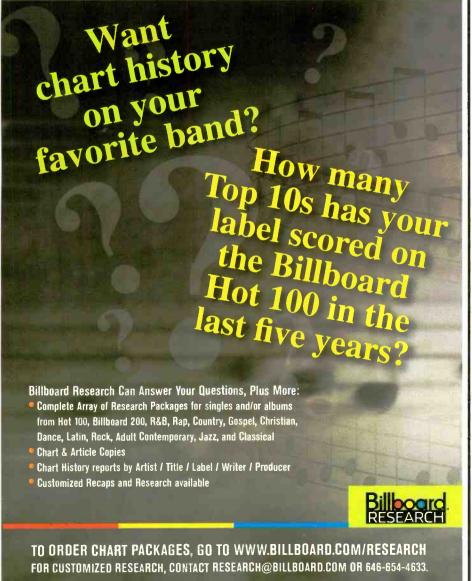
So far, Red Zone's biggest breakout hit, contrary to popular belief ("Although Britney Spears' 'Me Against the Music' was considered our crossover track because it was the first mainstream artist we worked with, it wasn't as big of a hit as we expected," Mark says), has been Rihanna's "Umbrella." But the

track was written with a different artist in mind.

"When Tricky called me and said he had a record that was crazy, my inclination was to send it to whoever would get it because there was nothing else out there that sounded like it. I knew L.A. Reid would, so I sent it to him, but I also sent it to [Warner/Chappell senior VP/head of urban music continued on >>p34









'They played me "Umbrella"

and I lost

my mind.

-CHRIS HICKS,

WARNER/CHAPPELL

MUSIC AND ATLANTIC

RECORDS

from >>p33 and Atlantic Records senior VP of urban music] Chris Hicks, who had sent it to Mary J. Blige, and she loved it," Mark says. "We had a dilemma, but it was our call. The deciding factor was that Mary wasn't going to put out another album for another year, but Rihanna was about to come out that spring and we wanted the record exposed as quickly as possible. The rest is history."

Shortly before the release of "Umbrella," Hicks signed Nash to a publishing deal with Warner/Chappell. "It was pretty instant," Hicks says about the decision. "Jazze, one of my writers, was working in the same studio and [Nash] invited me to come over and listen to some records he was doing for [R&B singer] Nivea. I listened to the records, and then they played me 'Umbrella.' I lost my mind over it.

"As a songwriter, Dream is extremely diverse," Hicks continues. "The same person that wrote 'Shawty Is a Ten' is the same person who

wrote 'Bed' and 'Umbrella.' I think his level of depth and diversity is unrivaled. He's phenomenally well-rounded."

Christopher and Nash have not only been responsible for some of the aforementioned tracks, but they also launched Red Zone label Radio Killa. As Christopher puts it, "People need a little R&R," referring to the

in-house acronym for Red Zone and Radio Killa. Started in 2004, Radio Killa houses girl group Electrik Red, which recently signed with Def Jam; R&B singer Brian J; and Nash, for whom the label released 2007 debut album "Love/Hate" through Def Jam. The album spawned hit singles like "Shawty Is a Ten" and "Falsetto," among others, and has sold 512,000 copies, according to Nielsen SoundScan.

In addition, Red Zone signed a comanagement deal with UOMO Management in 2005, which will handle all of its international business moving forward. According to UOMO chairman/CEO Camara Alford, the company's interest was sparked when it saw the partnership between Christopher and Nash come to fruition. "At any given moment a producer and

writer can have [their] finger on the pulse of where [the] listeners and public are," Alford says. "Christopher Stewart's been making hit records for a long time. Several years ago Christopher Stewart and the-Dream did 'Me Against the Music,' and it was a big record for them together. The difference is now they have been able to put together an amazing and historic run. They have their finger on the pulse of the music listeners globally."

Although in the last two years they haven't done much globally, Mark says they hope to branch out in 2009. "Right now we wish we'd

done more so far, but we've been here the past two years working on some of the biggest artists. It's hard to tell [Blige] and Beyoncé that you have to go work on some artists that Americans haven't even heard of," he says. "But our music travels, so I want to have someone that represents us [all] over the world when I

can't be there. Next year, we're looking at artists in Europe."

On the publishing side, Red Zone has Remarkable, a new publishing arm that evolved from the Peer Music-financed venture 2412 Publishing. The new venture is financed by Red Zone and administered by Universal Music Publishing and was facilitated by longtime Red Zone collaborator Monte Olson, now senior VP of A&R for Universal Music Publishing/Interscope.

"I've been a business partner and colleague of Mark and Tricky for a long time," Olson says. "I made the first big investment in Tricky, when I gave him his first publishing deal at Peer years ago. I was the guy who signed him there." Olson says he has continued with the Red Zone team as a business partner continued on >>p36

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congratulations





dear Dream, Tricky, Mark, Kuk, Judi and the entire family:

from bass to "falsetto," you have forged a creative voice that is more than "just fine" and continues "moving mountains."

it remains a pleasure working with you under your "umbrella."

with love and respect,

Aaron, Eric, Jeffrey and your extended family at the firm

myman abell fineman fox greenspan light LLP

ATTORNEYS AT LAW



TRICKY, DREAM, MARK, AND THE WHOLE REDZONE / RADIO KILLA TEAM

Congratulations on an incredible year and

thank you for making the

Studio at the Palms in Las Vegas a part of it.





T H E - D R E A M
MARY J BLIGE • USHER • CIARA
DAVE YOUNG • STERLING SIMMS
K E Y S H I A C O L E
JON MCLAUGHLIN • BEYONCE
EVE • GYM CLASS HEROES
JAMIE FOXX • CELINE DION • CASSIE
JESSE MCCARTNEY • LL COOL J
ELECTRIK RED • LIONEL RICHIE





from >>p34 and consultant because "they are a special group. They bring a lot of fresh ideas and are willing to try new things musically. They are not afraid."

Christopher's publishing contract with Peer expired in June, and Universal is one of the parties interested in picking it up. "To me, it's an absolute no-brainer to continue our association," Olson says.

Red Zone also represents other writing teams like the Movement, which comprises J.B. and Corron; the pair has worked on such hits as Lionel Richie's latest single, "Good Morning," released Nov. 3, and Pleasure P's upcoming track "Birthday Suit." There's another team, songwriter/producers Sean K. (Lionel Richie) and Kelly (Jennifer Lopez), as well as songwriter Dean, who has worked with Mya, Ciara and the Pussycat Dolls. And then there's Kuk Harrell, cousin to the Stewarts, who Mark refers to as "the secret weapon." "He produces

all the vocals as well as writes and produces. He's the silent member and a major part of what we do on a creative basis."

Moving forward, one of the major business moves that Red Zone hopes to make is branching out into TV production. In addition to Dion, Foxx, Mario and Izibor, Nash and Christopher are also working with Sting, Ciara, Jennifer Lopez and Lloyd, as well as Nash's sophomore album, "Love Vs. Money," due in February through Def Jam.

When asked what the secret to their success is, Mark says it's simple: a willingness to change. "A lot of people fall off because they don't want to change. But we make adjustments every day. Tricky and I are veterans of the game, but Dream showed us we always have to respect that young energy. He is the guy who really impacted our business. Those kinds of adjustments allow for true longevity."

SOUND ADVICE

TRICKY AND THE-DREAM OFFER THEIR TOP FIVE TIPS FOR SONGWRITING/PRODUCING SUCCESS

WRITE FOR THE LISTENER
"The business of songwriting is

"The business of songwriting is about service, so always write for others. Keep in mind what you want to hear, but remember you are a storyteller and they are the listener. Tell the story in a way that people can understand."

"Be a good listener and a great student.
Don't allow your ego to walk through an open door before your heart does, because your ego wants what it wants right now but your heart will be patient enough to wait for it and earn it."

DO YOUR HOMEWORK

"Listen to all the other great songs of history and compare them to yours. Once your song sounds like it could be on an album alongside the timeless songs, then you got it. Just don't forget how you got there."

HEALTHY COMPETITION IS GOOD COMPETITION

"Out-work the next writer. Write and produce like your mother's life depended on it."

REWARD YOURSELF

"If you've done all these things, buy something really extravagant from time to time to remind yourself of your blessings and all you've achieved. And remember, always force those who receive things from your hard work to also be a shoulder and not just a weight. Force them to help and not hurt, force them to know and obtain your knowledge, for there will be a day where your passion will outgrow you and they will understand you best and comfort you when it gets rough."

-Mariel Concepcion

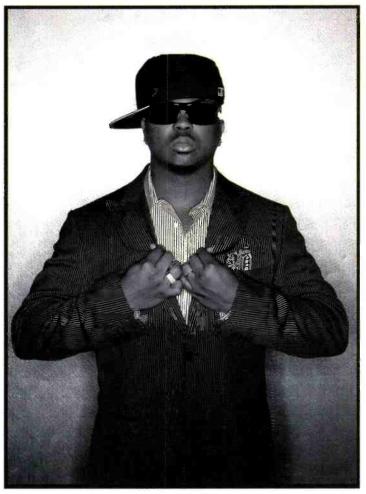
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WARNER/CHAPPELL MUSIC



SALUTES
OUR RADIO KILLA...

THE-DREAM





Radio Killa R E C O R D S



bar/bookstore Vino Libro in Atlanta, celebrating Rihanna's 'Umbrella' going Right: Tricky and the-Dream while working on 'Love vs. Money,' due in Febr

SHAWTY IS A TEN

TRICKY AND THE-DREAM'S TOP TRACKS

Christopher "Tricky" Stewart and Terius "the-Dream" Nash have collaborated on hit after hit since joining forces at Red Zone Entertainment. Here are 10 of their top tracks to date.

"ME AGAINST THE MUSIC," Britney Spears Featuring Madonna

Co-written by Terius "the-Dream" Nash and Christopher "Tricky" Stewart; produced by Christopher "Tricky" Stewart

"UMBRELLA," Rihanna

Co-written by Terius "the-Dream" Nash, Christopher "Tricky" Stewart and Kuk Harrell; produced by Christopher "Tricky" Stewart

"SUFFOCATE," J. Holiday

Co-written by Terius "the-Dream" Nash and Christopher "Tricky" Stewart; produced by Christopher "Tricky" Stewart

"JUST FINE," Mary J. Blige

Co-written by Terius "the-Dream" Nash, Christopher "Tricky" Stewart, Mary J. Blige and Jazze Pha; co-produced by Christopher "Tricky" Stewart and Jazze Pha

"TOUCH MY BODY," Mariah Carey

Co-written by Terius "the-Dream" Nash, Christopher "Tricky" Stewart and Mariah Carey; co-produced by Christopher "Tricky" Stewart and Terius "the-Dream" Nash

"LEAVIN'," Jesse McCartney

Co-written by Terius "the-Dream" Nash, Christopher "Tricky" Stewart and J.B. and Corron of the Movement; co-produced by Christopher "Tricky" Stewart and JB & Corron of the Movement

"FALSETTO," the-Dream

Co-written by Terius "the-Dream" Nash and Christopher "Tricky" Stewart; coproduced by Christopher "Tricky" Stewart and Terius "the-Dream" Nash

"I LUV YOUR GIRL," the-Dream

Co-written by Terius "the-Dream" Nash and Christopher "Tricky" Stewart; coproduced by Christopher "Tricky" Stewart and Terius "the-Dream" Nash



"MOVING MOUNTAINS," Usher

Co-written by Terius "the-Dream" Nash, Christopher "Tricky" Stewart and Kuk Harrell; co-produced by Christopher "Tricky" Stewart and Terius "the-Dream" Nash

"SINGLE LADIES (PUT A RING ON IT)." Bevoncé

Co-written by Terius "the-Dream" Nash,
Christopher "Tricky" Stewart, Kuk Harrell
and Beyoncé; co-produced by Christopher
"Tricky" Stewart and Terius "the-Dream"
Nash
—Mariel Concepcion

CONGRATULATIONS!

Your accomplishments this year are a true testimony to your pursuit of excellence.

Continue on this path and strive for nothing less.

From all of us at TSG Financial Management LLC.





SunTrust congratulates Tricky & The Dream and Red Zone Entertainment.

Our Sports and Entertainment Specialty Group applauds your remarkable accomplishments and contributions to the music industry.



Congratulations

to our favorite dynamic duo.

Tricky & Dream!

from your friends and family here at Iriangle Sound Studios!

Love,

Cynthia, B Luu,
Jason, Steve,
Bobby & Paige



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GOOD TIDINGS Indie acts get into the holiday spirit

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BOYS WILL BE BOYS Inside Take That's red-hot start in the U.K.

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Weezer frontman Cuomo raids the vaults

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RAB BY MARIEL CONCEPCION

HAMILTON'S HEIGHTS

R&B Star Gets To The 'Point'

Anthony Hamilton is best-known for chronicling heartbreak on songs like "Charlene" and "Can't Let Go." But on "The Point of It All," arriving Dec. 16 from Jive, the artist says it's time to rejoice.

Embodying the message is the first single "It's Cool" featuring David Banner, on which Hamilton sings, "You can conquer the world," over a looping, guitar-tinged beat. "It's a down-South, feel-good track with a little island thing to it," he says. "The lyrics are about day-to-day life, the struggles and trying to make things happen without a lot. But, of course, there's a happy ending."

The artist's brand of tell-it-like-it-is R&B and soul found an audience on his 2003 So So Def debut, "Comin' From Where I'm From," which has sold more than 1.3 million copies in the United States, according to Nielsen SoundScan. The follow-up, 2005's "Ain't Nobody Worryin'," has moved 639,000.

Now, Hamilton is looking at the other side of love on the pianobased, uptempo "Feel Like Falling in Love," which he describes as a combination of an Elvis Presley and James Brown track, and the title cut, a love ballad in contention to be released as a single early next year. "Be careful when listening to it," Hamilton says of the latter cut. "If you don't have kids, you might have some after this one.'

Hamilton also addresses the current economic crisis ("Souls on Fire") and the dangers of infidelity ("Please Stay With Me"). "We must not forget things can still go on in the world that affect you and even in your own relationship," he says.

Raphael Saadiq, Jack Splash, Cee Lo, Dre & Vidal, Salaam Remi, Avila Brothers and Jimmy Jam & Terry Lewis contributed production to the project, while Banner, Fatin Dantzler from Kindred the Family Soul and Hamilton's wife, Tarsha' McMillian Hamilton, make guest appearances.

And while he's enjoyed a handful of radio hits on Billboard's Hot R&B/Hip-Hop Songs chart, Hamilton's greatest promotional asset is his live show, according to Jive VP of marketing Lisa Cambridge. The artist has an average gross of \$62,211 from 24 shows reported to Billboard Boxscore since 2003.

Hamilton is already on a mostly sold-out club tour in the United States, with dates booked through Dec. 14 in Atlanta, and will play this month on "The Ellen DeGeneres Show" and "Good Morning America."

This will be followed by a stateside tour in larger venues, for which Hamilton hopes to partner with Noel Gourdin or up-andcoming artist Yazarah, who used to sing backup for Erykah Badu and Bilal

Hamilton is reinforcing the connection with his audience through a tour blog on his official Web site and MySpace page. In the meantime, Jive is working to align him with either a highHat trick: ANTHONY HAMILTON

end liquor company or a female lifestyle brand to help broaden

"I just want to make sure it's some real smart stuff that I believe in," Hamilton adds. "I'm not trying to put people in the slaughterhouse, but an occasional glass of wine or cognac won't kill you. I want to make sure it's responsible branding.

Hamilton's guest spots on recent albums have also kept him visible while his own album, which was delayed on a couple of occasions, was nearing release. He appears on Young Jeezy's new "The Recession," two songs on Al Green's "Lay It Down,"

the "Soul Men" soundtrack and, oddly enough, on songs with country artists Josh Turner and Big & Rich's John Rich.

"I love country," Hamilton says of the collaborations. "I wrote the song for Josh Turner—he's a good friend of mine—and he said he'd be honored if I duetted with him."

It all ties in with an old-school approach to music, one that seems unconcerned with deadlines or deals for the sake of making deals. "Sometimes deadlines get in the way of some really good things," Hamilton says. "That's why I didn't want to rush it. Now, it feels complete."

>>>TAKE THEM HIGHER

Creed is hammering out details for a lucrative 2009 reunion tour, sources tell Billboard, The Scott Stapp-led group, which was one of the top sellers of the past decade, has not performed since a rancorous split in June 2004, "There have been some talks, but it would be premature to comment on them at this time," a Windup representative says.

>>>REVOLVING DOOR

Velvet Revolver has cut ties with RCA Records, which released the group's two studio albums. According to the band, the move was made at its request, to allow "complete freedom to go through whatever process it would take to accomplish" replacing former frontman Scott Weiland, "The band is thankful that RCA understood the task at hand and has allowed the band to continue on their own," manager Carl Stubner says.

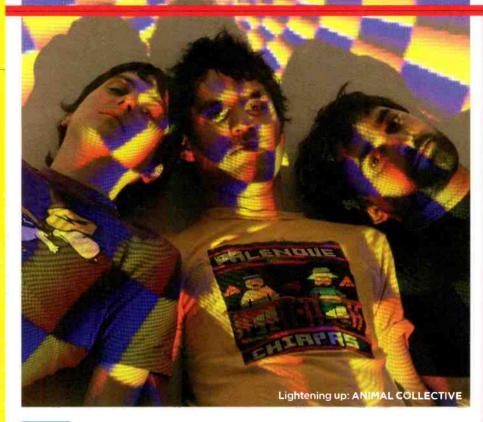
>>>RIDE THE 'CYCLONE

Neko Case will follow up 2006's "Fox Confessor Brings the Flood," the bestselling album of her career, with "Middle Cyclone," due March 3 via Anti-. The 15track collection boasts guest appearances from the Band's Garth Hudson, fellow Canadian singer/ songwriter Sarah Harmer. M. Ward and members of Case's primary band the New Pornographers, Calexico, Los Lobos, Giant Sand, the Lilys and the

>>>SO HELP

The Jesus Lizard will play its first shows in 10 years in 2009, while Touch & Go will remaster and reissue its first four studio albums. The original lineup of David Yow, Duane Denison, David Wm. Sims and Mac McNeilly will return to the stage May 9-10 at All Tomorrow's Parties' the Fans Strike Back in Minehead, England. The group will play "very limited" as-yetunannounced dates in the months to follow concluding with a November show in

Reporting by Jonathan



ROCK BY MICHAEL D. AYERS

'Post' Rock

Animal Collective Climbs The Indie Food Chain

When it burst onto the indie rock scene in 2003, Animal Collective was tagged as the leader of the budding freak-folk movement. While that descriptive has since faded, it hinted at one thing: The band likes to do things differently

That goes for everything from strange band names (Panda Bear, Avey Tare) to songs about weather to an ever-changing musical approach. Most recently, on 2007's "Strawberry Jam," Animal Collective ditched the lush, acoustic arrangements of earlier work in favor of a louder, electric guitarmeets-electronics attack.

And even though it recorded as a trio (guitarist Josh "Deakin" Dibb took a self-imposed break from band duties), the move toward a larger sound continues on "Merriweather Post Pavilion," due Jan. 20 from

"Since there are only three of us playing, especially for the live situation, it just seemed more interesting to use samplers instead of a lot of live instrumentation," Dave "Avev Tare" Portner says. "It's a lot more low-endand that was a conscious decision on our part—to make a record that was for the most part more rhythm."

The result is a heavy mix of thumping, sample-heavy psychedelia, best heard on sprawling opener "In the Flowers" and the romantic, subdued "Bluish." The album certainly sounds like the work of a band, but one not connected to a specific music scene.

That ideology has helped drive Animal Collective to the top of the indie-rock food chain in a relatively short period of time. Although few would call its music accessible, the group has sold 176,000 albums in the United States, according to Nielsen Sound-Scan, with 2005's "Feels" at 55,000 and "Strawberry Jam" at 50,000.

Instead of drawing on direct influences, Animal Collective makes albums with a connection to places in mind. "We usually try to connect to outdoor environments, and there was something about this that was harking back to the time where we would be outside, in backyards, listening to music on a boombox," Portner says. "Because that's how we really grew up and got attached to listening to music together."

Hence the new album's title, which shares its name with an amphitheater in Columbia. Md. "I had seen the most concerts there, growing up," Portner says. "But we didn't really name it after the venue. We really liked the way it sounds and that it has the word 'weather' in it. We cast a lot of the songs to different weather patterns."

Domino, which picked up the band from Fat Cat in 2007, began rolling out "Merriweather Post Pavilion" through private listening parties last month in the hopes of cultivating word-of-mouth. The label will cater to hardcore fans with the album packaging; the CD features a four-panel Softpak inside an interlocking envelope, while the double vinyl is a gatefold with printed inner sleeves.

Animal Collective will tour throughout 2009, including an appearance at the second All Tomorrow's Parties New York event in September. The group is also planning to hit the studio again to record music for an as-yet-untitled video project.

Buzz for "Merriweather Post Pavilion" got an unexpected boost when a member of like-minded band Grizzly Bear posted a leaked MP3 of the song "Brothersport" on his blog, prompting a take-down notice from content monitoring/Web policing firm Web Sheriff and a host of coverage in the blogosphere.

"The goal is to create an atmosphere where everyone from fans, record stores. radio stations and journalists all feel like they are a part of this release as early as possible," Domino U.S. label manager Kris Gillespie says. "We want the promotion and marketing to stem from that excitement."

ROCK BY KERRI MASON

Early Daze

Newcomer Late Of The Pier Finds U.S. Groove

As frontman of a hyper-kinetic, stylistically schizoid, hipsterpraised band like the United Kingdom's Late of the Pier, one might expect Sam Eastgate to be a handful to interview: distracted, maybe even intoxicated. and on a premature ego trip.

But Eastgate is the opposite of the swaggering rock star he becomes onstage and the shape-shifting voice—from Freddie Mercury to Robert Smith to Simon Le Bon-that springs from him in the studio. He's thoughtful, affable and gets to the heart of what makes Late of the Pier so different from its post-dancerock contemporaries: It has thought of everything.

"We definitely have a lot of stuff really planned out; like exactly how it's going to go," he says.

To do what the group does, it would have to. The fourpiece's sound is a high-speed, high-art mélange of melodic rock and '80s pop, with fits and starts of the disco energy that's propelled the dance-rock craze. It was able to capture it on debut album "Fantasy Black Channel" (Astralwerks, due Jan. 13), produced by electronic wunderkind Erol Alkan. The act can also reproduce it live.

While Eastgate and bandmates Ross Dawson (drums), Andrew Faley (bass) and Sam Potter (synths) focus on the music, the careful planning continues among their U.S. team, who knows what it has in a band with talent this raw

"We loved the record when we heard it. It was just so all over the place. One moment it sounded like Queen, the next moment it sounded like Gary Numan, and another moment it sounded very contemporary, like something you've never heard before," Astralwerks senior project manager Lawrence Lui says of "Fantasy Black Channel," which de-

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>VERDE GO!

Since winning the best new artist award at Spanish radio network Cadena SER's annual Premios Ondas awards in 2005. Diana Navarro has gained attention for the "copla" singing style among Spain's pop-buying public.

Copla, related to southern Spanish flamenco, dates from

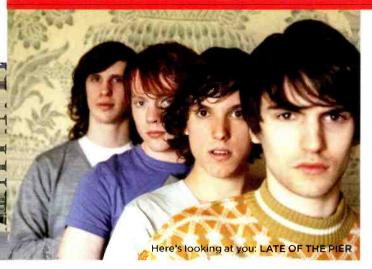
Copla star:

the 19th century. Navarro's 2005 debut for Warner Music Spain, "No Te Olvides De Mi," has sold some 200,000 units. according to the label, and gained her a Latin Grammy Award nomination that year. Her 2007 sophomore album, "24 Rosas," has sold some 90,000 units, according to Warner, while her new album "Camino Verde" settled in the higher reaches of Spain's Media Control charts following its Oct. 28 release. The album reworks copla standards made famous in the

Born in the southern city of Malaga, Navarro's strong voice reveals the clear influence of opera as well as flamenco. adding to her distinctive

take on copla. "Diana gives a modern touch traditional copla while maintaining a deep respect for the genre," says Warner Music Spain manager of international ex-





buted at No. 28 this summer on the U.K. album chart.

"The only question was whether we wanted to match their release or kind of grow it on a grass-roots level here first, take advantage of the U.K. hype and release the record a little bit later in January, and that's what we ended up doing. There were pros and cons for both, but we decided it's better to make sure this record is really, really well set up and to make it a priority on our schedule."

The Astralwerks onslaught included feeding remixes to blogs, like Emperor Machine's version of "The Bears Are Coming," a shout-sung electromarch with a balladeer bridge; securing placements on "as

many CD samplers as possible," including those distributed by magazines like Under the Radar and Vice and retail stores like Metro Park; and an all-important showcase during New York's CMJ Music Marathon, which was the act's U.S. debut

At the outset, that Oct. 22 gig at Music Hall of Williamsburg had all the makings of a disaster, starting with the lack of a sound check.

"They're like, 'OK, you've got 15 minutes,' " Eastgate says. "We all thought it was going to be the worst show possible. And then something weird happened. When we were setting up our equipment, the crowd just started coming up and talk-

ing to us at the edge of the stage. We didn't want to go back off-stage and come on again, so we started getting drinks ordered onstage. Then we just stood up and played the set. I've never seen a band do that, but I think the crowd wanted it to go well, because they'd just been talking to us. And that kind of just set everything perfectly for the whole gig."

Late of the Pier's North American booking agent, Joel Zimmerman of William Morris, says the band cannot only win over crowds-it must. "This is not a venue-specific band," he says. "It is all about the show structure and vibe. They are a band that needs to connect with the audience. If they are too far removed, at this stage it won't work. The minute they connect, they have the audience the whole show. We will have this in the front of our minds when choosing where to book shows in North America."

The band will tour the United States from March to April, "and they're going to be doing festival dates, the ones you can probably imagine, during that period," Lui says. ••••

ploitation Adriana González.

Navarro's own material is published by Warner/Chappell Spain, and her booking agency is Madrid-based Una Gira Más. Following her current theater tour of Spain that began Nov. 5, Navarro plans a February promotional trip to Mexico, where her three albums were issued Nov. 4. —Howell Llewellyn

>>>LOVE LETTERS

The songs in prolific Australian singer/songwriter Paul Kelly's 30-year career have genuinely covered the A-to-Z of life, so it was appropriate that earlier this year he took the novel approach of giving away alphabetically organized downloads each month from his Web site (paulkelly.com).

The "one-letter-a-month" downloads are of live performances from shows under the banner "A to Z," where Kelly sings 100 songs from his 30-year career in alphabetical order over four nights.

The rights to Kelly's recordings reverted to him in September, paving the way for a slate of reissues licensed to EMI as well as the Nov. 8 compilation "Songs From the South Vol. 2." The set is also available as a

double pack with its 1997 predecessor and a deluxe limited edition (2,000 copies) containing both albums, a DVD, T-shirt and other collectibles.

"The online initiative quadrupled [Kelly's] fan database, and we sold 1,000 copies of the deluxe set in just two weeks," says the artist's manager Bill Cullen of Sydneybased One Louder Entertainment. International deals are being negotiated.

Kelly's current deal with Universal Music Publishing expires at year's end. Booked by the Harbour Agency internationally and by Paradigm in North America, he will support Leonard Cohen on Australian shows in January and February, with his own headlining tour scheduled for April/May.

—Lars Brandle

>>>HIPPIE CHICK

5he's less than 5 feet tall, but Annett Louisan's big voice has been heard loud and clear in Germany since her debut album "Boheme" (105 Music/ Sony BMG) was certified double-platinum (400,000 units) in 2004.

Louisan's back with her fourth album "Teilzeithippie,"

which peaked at No. 2 on Germany's Media Control chart one week after its Oct. 16 release and remains in the top 10. The album has also charted in Austria and Switzerland.

The singer's early development as an artist was overseen by publisher peermusic's German arm in Hamburg, which created a team around her including producer Frank Ramond, who co-writes the 31-year-old's chanson-influenced pop material with fellow songwriter Matthias Hass.

Louisan's Hamburg-based manager Michael Böttcher reports growing international interest in the artist. "We get a lot of e-mails from the United States and all over Europe describing people's enthusiasm for Annett Louisan and her songs," he says. "The special atmosphere of the songs and her fascinating voice are enough to cause an international reaction, despite the fact that the albums are not on sale outside the German-speaking area."

Louisan will play 50 shows in Germany, Austria and Switzerland Jan. 21-May 15, booked through Semmel Concerts.

-Wolfgang Spahr

POP BY MICHAEL D. AYERS

Jingle Sells

Indie Acts Board The Holiday Music Train

rosie thomas

Holiday albums have usually been the domain of big stars—think Bing Crosby, Dean Martin or Josh Groban. But this year, an influx of indie artists and labels are getting into the holiday spirit, all with different goals in mind.

Artists like Aimee Mann and Sufjan Stevens have proved there's a market for a different kind of Christmas tune. Stevens' 2006 collection "Songs for Christmas" has sold 81,000 copies in the United States, according to Nielsen SoundScan, while Mann's "One More

Drifter in the Snow" from the same year has sold 39,000.

The underlying notion is that there's a youthful audience that will buy (or at least pay attention to) records that are more left-of-center than the everyday reinterpretation of a classic holiday ballad.

Longtime Stevens colleague Rosie Thomas decided to take the plunge almost on a whim this spring, calling on a handful of friends from the Seattle area to help her record "A Very Rosie Christmas." Released Nov. 4 by Nettwerk, the set's 12 tracks include Alvin & the Chipmunks' "Christmas Don't Be Late."

"I don't blame people for overlooking it," Thomas says with a laugh. "A chipmunk sung it."

Thomas is on a holidaythemed tour that she hopes to make an annual occurrence, much like Mann, who is in her third year of touring around "Drifter."

Nettwerk sees evergreen potential in "A Very Rosie Christmas," with the idea being to make "an event" out of each tour stop and draw in fans for years to come, according to

manager Mike Cochran. The Coalition of Independent Music Stores' Junketboy imprint is handling physical distribution for the album.

Meanwhile, Merge is hoping to carve out a similar niche for former Neutral Milk Hotel multi-instrumentalist Julian Koster, whose "The Singing Saw at Christmastime" recently became the 20-year-old label's first Christmas album.

For Koster, this is no mere stylistic diversion. "We've been approached by other artists to do holiday singles, but this project seemed perfect. For Julian, it's Christmas 12 months of the year," Merge publicist Christina Rentz says. "His dog is actually named Rudolph."

Indeed, following his stint on the Elephant 6 Holiday Surprise tour, which saw reclusive Neutral Milk Hotel leader Jeff Mangum make several unannounced appearances, Koster is upping the holiday ante.

Of late, he's using e-mail to solicit private homes to "carol" in and spread his quirky brand of Christmas cheer. "It would be so nice if music knocked

on my door and came to see me," he says of his rationale for staging such a trek.

Other holiday releases have the potential to inject new life into the most recent studio albums from a given artist.

When the Raveonettes released "Lust Lust Lust" in February on Vice, they planned on touring for the remainder of the year, but personal issues prevented that. Instead, the group released three digital EPs, culminating with last month's "Wishing You a Rave Christmas."

"We wanted to keep them on the radar, repositioning a record that came out in February," Vice Music GM Jamie Farkas says. "It was nice timing to have the last one hit right at the point where people are thinking of what came out this year."

On the compilation front, "I'll Stay Til After Christmas," compiled by Force Field PR owner Daniel Gill and featuring holiday songs from Blitzen Trapper, Sally Shapiro and My Brightest Diamond, was just released digitally, with 100% of proceeds going to charity.

Also on the market is a compilation from Joan Jett's Blackheart Records, an EP from Underoath drummer Aaron Gillespie's side project the Almost and the first holidaythemed albums from Mary Chapin Carpenter and Bela Fleck (Rounder).

And despite the challenges of getting their music heard amid a glut of holiday releases, most artists say the hardest part of the process was simply picking the material. "That's always the difficulty with covers—you're not pressured to do the

songwriting, but I am touchy about it, because a lot are done so well," Thomas says of the holiday canon. "Once we figured out what would work, we tried to reinvent them as a unique experience."







THE BILLBOARD REAL THE BILLBOARD REAL THE BILLBOARD REAL THE REAL

ALBUMS

BARRY MANILOW

The Greatest Hits of the **Eighties**

Producers: Barry Manilow, Clive Davis, Scott Erickson, Michael Llovd

Release Date: Nov. 24 Arista

With a Christmas sinale on the AC singles chart for the second year in a row and a fifth sold-out year of live shows beginning in Las Vegas, Barry Manilow's millennial presence continues to dazzle. Following "The Greatest Hits of the Fifties" (No. 1 debut. 2006), "Sixties" (No. 2, 2006) and "Seventies" (No. 4, 2007), "Eighties" is already off to a merry start with a No. 14 debut this week. Manilow's gleeful duet with Reba McEntire on "Islands in the Stream" proves what a master arranger/interpreter he is. taking an overtly familiar hit and recasting it honorably. The same holds true for "Right Here Waiting" and "Have I Told You Lately." Most surprising are "I Just Called to Say I Love You," now a lite rhumba, and "Never Gonna Give You Up," where Manilow busts a groove. There's a lot

of uncertainty in the world at large, but "Eighties" is one sure thing.-CT

THE ALL-AMERICAN REJECTS

When the World Comes Down

Producer: Eric Valentine Interscope

Release Date: Dec. 16

The All-American Rejects' 2005 effort "Move Along" spawned a number of radio-friendly hits that appealed to the Vans Warped tour crowd and mainstream listeners alike, "When the World Comes Down" doesn't evince much growth, proffering more of the same hooky pop/rock centered around adolescent love and heartache. Accelerated rockers like "I Wanna" and "Breakin' " are the best of this lot, while on "Gives You Hell," singer Tyson Ritter does his best Freddy Mercury before leading into a stomping, "Beverly Hills"-like chorus. Orchestral flourishes pretty up the otherwise strummy "Sunshine," and guitars are largely absent from "The Wind Blows," adding a welcomed

MAROON 5

Call and Response: The Remix Album

Producers: various A&M/Octone

Release Date: Dec. 9

Remix albums rightfully have a bad rep. Too often they're merely contract satisfiers—easy ways to give big artists something fresh on the shelves or to separate dedicated fans from more of their dough. But "Call and Response" is everything the format could and should be. The band enlisted names big and small to get deep into its two-album catalog, and judging from the thoughtfulness of the contributions, they're all pre-existing Maroon fans, Swizz Beatz uses an uncharacteristically loose and light hand on "If I Never See Your Face Again"; Mark Ronson gets Mary J. Blige to contribute a great vocal to his funky take on 'Wake Up Call"; and Pharrell Williams' "She Will Be Loved" is lo-fi and completely devoid of schmaltz or radio trickery. No one was trying to make new hits here or take their stock remix loop and carelessly plop it over an unrelated melody-they seem to just really love the songs.-KM

electro twist to the band's straightforward approach to the rest of the songs. For fans of AAR's past work, "World" is a familiar listen. but the group could benefit from a bit more outside-thebox thinking.—JM

JUSTICE

A Cross the Universe Producer: Justice

Downtown/Atlantic

Release Date: Dec. 9

Unfortunately for Justice, the act's "live" ciously on MIDI equipmentwhich was visibly unplugged. gut cheering when the faimpact. Does it upset the applecart of ethics of both DJ'ing and live performance? Absolutely. But hearing a crowd go wild for a kick drum has to do the dance community proud.-KM

MAROON 5

CHARLIE LOUVIN Sings Murder Ballads and Disaster Songs

Producer: Mark Nevers Tompkins Square

Release Date: Dec. 9

Amid daily news of tragedy and economic collapse, now is either the worst or best time to release a collection of songs about death and mayhem. But either way, this album from country legend Charlie Louvin, who began his career with his late brother Ira in the early '40s, is a welcome remembrance of traditional American folk music and its role as an ancestor of today's news cycles. Louvin's oncecrystalline voice does wear his 81 years, but it also carries deeper understanding of the heartache central to the disaster songs he first recorded decades ago, including the adapted spiritual "Wreck on the Highway," the coal-miners' lament "Dark As a Dungeon" and the tragic waltz "Mary of the Wild

Moor." The songs don't

vary greatly in rhythm or simple sing-song melody. but they are stories as much as tunes, and Louvin and his first-rate musicians are engaging storytellers indeed -FN

ILAJ

Yancey Boys Producer: Illa J Delicious Vinvl

Release Date: Nov. 4

The late James "Jay Dee/J. Dilla" Yancey was a master of hip-hop production, a man whose influence will be forever etched into the fabric of the rap game's future endeavors However, as an MC, he left much to be desired. On the other hand, his little brother is something of a natural on the mic. as demonstrated by this album on the newly revitalized Delicious Vinyl label, Using previously untouched beats that his big brother created while working on the Pharcyde's 1995 album "Labcabincalifornia," Illa J holds his own on the De La Soulsampling "R U Listenin' " as

effectively as he does sans assistance on tracks like "Showtime." The boy can sing to boot, crooning D'Angelostyle over his brother's classic grooves on "Timeless" and "Swagger." Keeping it in the family, literally, "Yancey Boys" is perhaps as fine a testament to the legacy of J. Dilla as anything that has vet to be released.-RH

WORLD

CHOPTEETH AFROFUNK BIG BAND

Chopteeth Afrofunk Big Band

Producer: Michael Shereikis Grigri Discs

Release Date: Dec. 9

This Washington, D.C., crew, assembled by bassist Robert Fox and quitarist Michael Shereikis, was initially inspired by the musical legacy of Nigerian icon Fela Kuti. The album opens with "Struggle," a thunderous bit of Afrofunk that does, indeed, invoke the Fela Kuti vibe. Further adventures in this groove include "Dog Days" and "Weigh Your Blessings," while "Herky Jerky,"

KEVIN RUDOLF

In the City

Producer: Kevin Rudolf Cash Money/Universal Republic

Release Date: Nov. 25

Kevin Rudolf is a new face in pop-



but not to those who pay attention to liner notes. The New York musician is one of producer Timbaland's resident studio aces, with playing credits on albums by Justin Timberlake, Nelly Furtado, the Black Eyed Peas and Tim himself, and that pop/rock/hip-hop cred has made him the first non-rap artist signed by Cash Money Records. "In the City" is not a musician's album, however; Rudolf is as much of a top 40 aspirant as any of the folks he's worked with, and the dozen tracks on his solo debut, on which Rudolf plays nearly everything, hew toward the hooky, tuneful and danceable. The three collaborations with rappers-including first single "Let It Rock" with Lil Wayne plus hookups with Nas ("N.Y.C.") and Rick Ross ("Welcome to the World")—are thumping, synthesizer-heavy club anthems, while "Coffee and Donuts," "She Can Get It," "Gimme a Sign" and "Livin' It Up" are brightly uptempo and, in spots, new wavey. Such mellower moments as "I Song" and "Scarred" have the pop mainstream firmly in their polished cross hairs, but it's not until the album-closing opus "Great Escape," with guitar and piano solos laced throughout its six-and-a-half minutes, that Rudolf really displays some of the chops that could ultimately separate him from the pack.-GG

COMMON

Universal Mind Control

Producers: The Neptunes, Mr. DJ G.O.O.D. Music/Geffen

Release Date: Dec. 9 Everything's wacky in Chicago

hip-hop these days: Kanye West is all mopey and contemplative, while Common has just landed on Planet Rock, "This is that new shit/It don't feel the same." goes the hook to the title track of the rapper/actor's latest, which, in its employment of the entire soundtrack from the Atari 2600 edition of "Super Breakout," sets the tone for a synthetic, sexified club record that'll bring in new fans while probably alarming old ones. As was the case with John Legend, who beamed into the club on his latest, the initial effect is jarring, even in its star's capable hands. But it also settles in nicely. "Announcement" benefits from a slinky beat that lets the MC breathe, "Make My Day" issues some California love courtesy of Cee-Lo, "Gladiator" is a great old-school brag rhyme, and the pro-Obama preacher "Changes" lets the old Common back in the door. Common's been around long enough to earn this kind of detour (even if he already took one with the trippy "Electric Circus"), and it must be frustrating having all the acclaim in the world but not all the sales. All of which makes "Universal" an interesting spin, even if it requires adjusting for those who used



CD/DVD sees release a few weeks after the blogosphere had a field day with a photo that showed it playing fero-No matter, though. The Justice live show-like any proper nightclub party-is more about communal experience through music playback, as the crowd noise on this 18-track synth blitz proves. Just listen to those kids fill the silence with a singalong during "We Are Your Friends" or bust a miliar sing-song refrain to the hit "D.A.N.C.E." first drops. Nearly every track here is from the French duo's 2007 debut "Cross," tweaked and sequenced for maximum rock concert-like

THE BILLBOARD RELIGIONS

SINGLES

bristling with heated horn solos, is a potent instrumental number. Chopteeth's reach extends beyond Afrofunk. however. "Upendo" is all about South Africa, including a lyric sung in Swahili. Malian griot Cheick Hamala Diabate joins the band on "Wili Nineh," working a song that, appropriately, praises the band members. The closer, "No Condition Is Permanent," features D.C. rapper Head-Roc in a bangin' rap-Afrofunk fusion that sounds exactly like something Fela would be into, were he alive and kicking.-PVV

TESLIM

Teslim

Producers: Kaila Flexer, Gari Hegedus

Self-released

Release Date: Dec. 9

Teslim's Kaila Flexer and Gari Hegedus are, respectively, a violinist and an instrumentalist of bewildering proficiency, including the oud, lauoto (an eight-stringed Greek lute), frame drums and viola. Together they make exquisite music, drawing inspiration from Sephardic, Greek and Turkish traditional sources. Their tunes are exotic, and their virtuosity is spellbinding, "Ajuar De Novia Glana/Timarxou Street Doio" is a medley, blending a Sephardic tune with a Hegedus original. "Stone's Throw" is a gorgeous original number by Flexer, with Hegedus on viola and guest Olov Johansson on nyckelharpa (a Swedish keyed fiddle). Another Hegedus original, "Patalouda" ("butterfly" in Greek), is a string tour-de-force, featuring Flexer on violin and Hegedus on cura saz and divan saz (Turkish stringed instruments). The album concludes with a

gentle medley, "For a 5/Karsilamás for Sara."-PVV

VITAL REISSUES

PAVEMENT

Brighten the Corners: Nicene Creedence Edition

Producer: Mitch Easter Matador

Release Date: Dec. 9

Matador's reissue campaign for the Pavement catalog continues with "Brighten the Corners." arquably the most overlooked of the band's five studio albums. It's still a bit tough to figure out why. Some would argue Pavement had already begun to fracture by 1997 (the group split two years later), while others claim "Brighten" merely suffers by comparison to its three excellent predecessors. "Slanted and Enchanted," "Crooked Rain, Crooked Rain" and "Wowee Zowee." Either way, "Brighten" rarely gets its due, which is a shame, because the singles "Stereo" and "Shady Lane" are among the band's best, and the move to a mellower sound portended a deepening stylistic breadth that was never fully realized. The bonus disc contains previously unreleased gems like a BBC Sessions recording of "Harness Your Hopes," which crackles with the band's signature angular rock; such covers as Echo & the Bunnymen's "The Killing Moon"; and alternate versions of "Brighten" tracks. A 62-page book and new vinyl pressing complete the package for the audiophiles and superfans, but the real value is in the album itself, an important piece of

the history of a seminal '90s

CRITICS' CHOICE ★: A new

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10003) or to the writers in the

(both at Billboard, 770 Broadway,

band.-LJW

RIHANNA

Rehab (4:05)

Producers: Timbaland, Justin Timberlake, Hannon

Writers: J. Timberlake, T. Moslev. H. Lane

Publisher: not listed

Def Jam

And the hits just keep coming, as Rihanna mines her now greatest-hits opus "Good Girl Gone Bad" for an amazing eighth hit single. Here, she taps Justin Timberlake to co-star in a hot video that showcases the addictive chemistry between the two sexually charged performers. While "Rehab" has always been a highlight on the album, it does sound a bit dated, 18 months after its debut. That said, there's no doubt Rihanna is spitting fire on the charts and this will be no exception, with its slinky, Timberlake-assisted background vocals and tensionfilled production, contrasting strings and guitars. Another fine entry that radio is sure to show the love. With no signs of burn yet, a word to the label: "Breaking Dishes" could break records as the next single.-CW

BRANDY

Long Distance (3:47) Producers: Bruno Mars, Philip Lawrence, James

Fauntlerov

Writers: B. Mars, P. Lawrence, R. Jerkins, J. Bhasker

Publisher: Bug/Windswept/ Music Famamanem, ASCAP; EMI Blackwood/Above the

Line, BMI

An old radio wives' tale says that a good ballad will carry an artist through the winter months-and up the charts. As such, Brandy follows her comeback single "Departed"—an affecting song about missing someone who has passed—with another slow burn about loss. But this time. her lyric details a long-distance relationship and how difficult it is to go on while her beau is away. The piano-driven track is peopered with lavered vocals from the songstress. It's refreshing to hear Brandy's voice again and equally heartwarming to see she and Rodney Jerkins reunite creatively.-HC

30H!3

Don't Trust Me (3:37)

Producers: Matt Squire, Benny Blanco

Writers: S. Foreman,

N. Motte

Publishers: Master Falcon Music/Pilot Creative/Matzah

Ball/EMI, BMI

Photo Finish/Atlantic

Boulder, Colo.-based duo 30H!3 ("three-ohthree," as in the Denver area code) put its name on the map with viral hit "Don't Trust Me" from its debut album "Want." The hip-hop/ electronica mash-up band recently broke the Billboard Hot 100 at No. 99 with this catchy tune. Matt Squire. who produced for Panic at the Disco and Boys Like Girls, applies his savvy to Nathaniel Motte's beats and MC Sean Foreman's out-ofcontrol and at times controversial rhymes. Novel in its delivery, the single has achieved top 10 iTunes video delivery and ranked among its top 10 alternative downloads, thanks to a huge following on MySpace and heavy summer touring, including Vans Warped and Bamboozle Left. The most alluring part of "Don't Trust

JAMIE FOXX FEATURING

T.I.

Just Like Me (3:26)

Producers: Tricky Stewart.

the-Dream

Writers: J. Foxx, C. Harris, T Stewart T Nash

Publisher: not listed

J Records

Three years after his surprise hit "Unpredictable," Jamie Foxx returns to the microphone for his third studio album "Intuition," due out before year's end. For the first single "Just Like Me," he enlists help from T.I. and sings about being in a relationship with a woman who has the same difficulty with monogamy that he does. But rather than expressing sadness or anger, he just comes to terms with how something they have in common is keeping them apart. Foxx's smooth vocals are complemented by a stellar instrumental, and T.I.'s rhymes are strong as usual. Although not as powerful as their first collaboration-2006's "Live in the Sky"-the song is still very good. "Just Like Me" proves that Foxx and T.I. continue to make beautiful music together.-SR

fensive lyrics of late, which should delight the politically incorrect.--MM

CHRISTMAS

BARRY MANILOW Christmas Is Just Around

the Corner

Arista/RCA

JIM BRICKMAN **FEATURING MARK** MASRI

Brickhouse Direct

Christmas Is

TAYLOR SWIFT

Me" is 3OH!3's command for

girls-among the most of-

White Horse (3:24)

Producers: Taylor Swift, Nathan

Writers: T. Swift, L. Rose

Publishers: Sony/ATV Tree/Taylor Swift, BMI; Sony/ATV Timber/Hillsboro Valley, SESAC

Big Machine Records

The second single from Taylor Swift's top-selling sophomore CD is a beautiful, understated ballad that showcases her skill with a lyric and shines a spotlight on her signature tender, heart-on-her-sleeve vocals. Musically and materially, this is the antithesis of her previous single "Love Story," with its upbeat melody and happilyever-after ending. On this poignant ballad, Swift looks at what happens when the fairytale falls apart, singing. "I'm not a princess, this ain't a fairytale/I'm not the one you'll sweep off her feet/Lead her up the stairwell." Sparse production places the focus on Swift's vocal and she makes the pain and disillusionment palpable. Her previous hits have explored the joys and disappointments of love from a decidedly youthful perspective, but this angst-ridden effort is something everyone can relate to. Heartbreak has rarely sounded as compelling-or hitworthy.-DEP

KRISTIN CHENOWITH Sing Sony Classical

JAMIE FOXX

FAITH HILL

A Baby Changes Everything

Warner Bros. Nashville

BRIAN McKNIGHT

I'll Be Home for Christmas Razor & Tie

MICHAEL FITZ

Eyes of a Child

MAGJOY

LUKE BRYAN

Run Run Rudolph Capitol

PLUMB

Silver Bells

Curb

NEIL SEDAKA

The Christmas Song Razor & Tie-

THE HIVES **FEATURING CYNDI** LAUPER

A Christmas Duel The Orchard

ELVIS PRESLEY WITH MARTINA McBRIDE

Blue Christmas

RCA

JOSH KELLEY

To Remember (Holiday Mix)

DNK/Rocket Science

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

EDITED BY JONATHAN COHEN

(ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Hillary Crosley,

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Evie Nagy, Deborah Evans Price,

Shad Reed, Chuck Taylor, Phillip Van Vleck, Jeff Vrabel, Chris

Williams, Lavinia Jones Wright

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REGEND & CREDITS

Come One, Come All

'The Circus' Comes To Town For Take That

Former boy band Take That is delivering some very grown-up sales figures.

The act—a U.K. sales phenomenon since original members Gary Barlow, Mark Owen, Jason Orange and Howard Donald re-formed in 2005—posted the biggest first-day

U.K. album sale of the year Dec. 1.

Its Polydor album "The Circus" sold 133,000 copies. according to the Official Charts Co. (OCC), beating Coldplay's "Viva La Vida or Death and All His Friends" (Parlophone) by 8,000 copies. That sale was delivered

despite the album being unavailable at many key U.K. retailers after wholesaler EUK went into administration, which is similar to U.S. Chapter 11 bankruptcy protection (see story, page 19).

"The business is in transition," says Universal Music Group International executive VP Max Hole, also president of Universal Music Asia Pacific. "But if you've got great music and great artists, you can still do quite remarkable numbers."

"There's a huge amount of love out there for the band," says Rudy Osorio, head of music at market-leading retailer HMV. "And they have such broad appeal. It makes the album the perfect family gift."

The numbers are the latest landmark achievement for the band. which smashed U.K. box-office records in October when 600,000 tickets for its 2009 stadium tour sold out in less than five hours. The group subsequently added more dates and has now sold a total of 700,000 tickets for its 14 stadium shows, kicking off June 5 at the Stadium of Light in Sunderland. The first single from the album, "Greatest Day," debuted at No. 1 on the OCC's Nov. 30 chart with sales of 70,300. It's the group's 11th No. 1, a tally topped only by the Beatles (17) and Irish boy band Westlife (14).

Universal Music U.K. chairman/CEO David Joseph signed the reformed act after working with its original incarnation at RCA (featuring Robbie Williams) before the group split in 1996. He attributes Take That's success to its desire not to just rehash its old sound.

On its previous album "Beautiful World," "the whole approach was to make them sound like they would if the band had been making records for the previous 10 years," he says. "Now they can afford to take a creative

risk knowing that they look and sound like a supergroup."

"3eautiful World" went on to outsell all of the band's previous albums in the United Kingdom, providing 2.5 million of a career sales total of 6.1 million units. However, Hole notes its "reasonably modest" performance in the rest of the world. The album hit No. 1 in Ireland and the United Kingdom, and went top 10 in Austria, Der.mark, Germany and Switzerland.

"The band are committed to giving us the time we need to get them on TV around the world," he says. "We flew a lot of media and our own people into Paris for the album launch to focus everybody's minds on how amazing Take That are live."

"The Circus" was released world-wide Dec. 1, except in France where it hits stores in February and the United States. Only the original lineup's swan song album, "Nobody Else" (Arista), received an official U.S. release, with sales of 287,000, according to Nielsen SoundScan.

"We have a lot of interest in the music from our American partners," says Joseph, who adds that a decision on a U.S. release will be made "in the next few months."

In the meantime, the band is concentrating on further boosting its U.K. sales, with a prime-time ITV1 special airing Dec. 7, following up a special edition of the same channel's "The X Factor," which featured the band's songs Nov. 29. The act also stars in mass merchant Marks & Spencer's current Christmas ad campaign (see story, page 16).

"All the key indicators are there, and we're looking at a very healthy first-week number," Joseph says. "We've got a few really great parts of the campaign to unveil in the next two weeks so it's not all front-loaded—it could lock in at No. 1 for the rest of the year."

A FINE NEST

What does it take to debut on Billboard's Top Latin Albums chart at No. 1? A little help from your friends, which in DJ Nesty's case, include reggaetón superstars Wisin & Yandel.

Nesty's "La Mente Maestra" on WY/ Machete, which is No. 2 this week, is the latest example of the "duo de la historia" giving a boost to its protégés. Through their Machete/Universal-distributed label, Wisin & Yandel have put out such compilations as "Los Vaqueros" (204,000 copies sold in the United States and Puerto Rico, according to Nielsen SoundScan) and "Los Vaqueros Wild Wild Mixes" (60,000), as well as a solo album by reggaetón singer Tony Dize (31,000). In each case, Wisin & Yandel have lent their voices, not just their names, to the projects.

In the case of Nesty (aka Ernesto F. Padilla), the Puerto Rican DJ was the main producer, an executive producer and co-writer with Wisin & Yandel on "La Mente Maestra." Other acts on the WY roster, such as Franco "El Gorila," Dize, Jayko, Gadiel and Tico "El Inmigrante," also appear on the album.

Nesty began working on albums with reggaetón's original hitmaking producers, Luny Tunes, in 2004. After several releases, including Wisin & Yandel's hit album "Pa'l Mundo," he scored credits on several hits for Calle 13, Voltio and Hector "El Father."

Wisin & Yandel manager Edgar Andino says the duo discussed the notion of a compilation album with Nesty and co-producer Victor "El Nasi" Martinez because such albums had become scarce after they were all the rage a few years ago. The final concept was an album presenting Nesty and Victor but co-produced by Wisin & Yandel, who also sing the first single, "Me Estás Tentando." The song is No. 15 on the Hot Latin Songs chart this issue.

"Fans are looking for new acts, and a Wisin & Yandel endorsement is important," Andino says. Universal Music Latino/Machete president Walter Kolm adds, "Wisin & Yandel have transcended the natural barriers of the urban market and exploded into the mainstream."

In the month after "Me Estas Tentando" became available as a single, it was purchased 9,000 times, with 2,000 ringtones. Key to the promotion, Andino says, are the slick videos

DJ NESTY

that have already been shot to support the album.
Currently in rotation is the "Tentando" video, directed by film director
Jessy Terrero. Three more videos have been shot, including one of a remix that isn't on the current album. —Ayala Ben-Yehuda

Additional reporting by Leila Cobo.



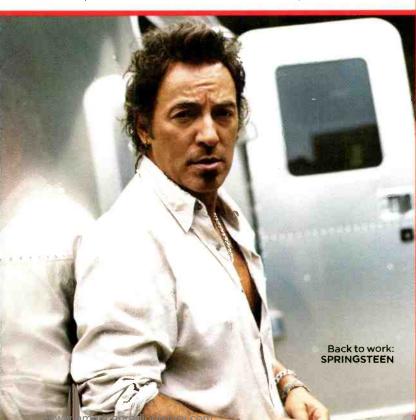
Triple A radio has been kind to Bruce Springsteen in the past decade, and the good vibes continue this week for "Working on a Dream," the first single from the Boss' Jan. 27 Columbia album of the same name. "Dream" debuts at No. 13 on Radio & Records' Triple A chart, making it only the fifth title to debut in the top 15 since the chart expanded to 30 positions in August 2006.

Springsteen is also the only artist to achieve that distinction twice; "Radio Nowhere" debuted in the same position in 2007 and eventually climbed to No. 2. Since the chart launched in 1996, Springsteen has notched five top 10s, includ-

ing a No. 1 with "The Rising."

"Dream" debuted during a Nov. 2 rally for Barack Cbama in Cleveland. Excerpts from the studio version soundtracked a package of NFL highlights that aired Nov. 16 on NBC, while the full track hit digital retailers Nov. 24. In its debut week, the song sold 8,000 copies, according to Nielsen SoundScan.

A second new track from the album, "My Lucky Day," went live Dec. 1 on Amazon and My-Space. Fresh off winning the top tour honor at the Billboard Touring Awards, Springsteen and the E Street Band will return to live duty Feb. 1 as part of the Super Bowl XLIII halftime show in Tampa, Fla. —Jonathan Cohen.





It's a cold winter morning at a Starbucks outside Nashville, and Jeremy Camp raises his voice slightly to be heard above the whirl of barista activity. It may be hard to hear him in this environment, but Camp's inusic is ringing loud and clear this week on the Billboard charts.

His new BEC Recordings set "Speaking Louder Than Before" debuts this week at No. 2 on Top Christian Albums and No. 38 on the Billboard 200, after selling 33,000 copies in the United States, according to Nielsen SoundScan.

"It's a call to action, but a call to action through love," Camp says of the

new project. "If you are a believer, you don't have to go out and be a street evangelist. We all have the opportunity to share the gospel and we should —that's what we were called to do. If you don't have much passion, well, get on your face and pray for the passion and get into the word of God. That's what I've been sharing. That's the whole concept."

Camp's desire to share his faith, combined with an amazing voice and great songwriting chops, has made him one of the Christian industry's most successful artists. Since releasing his 2002 debut album, "Stay," the Indiana native has had three albums certified

gold, won five Dove Awards—including two male vocalist of the year titles—and earned three ASCAP Christian songwriter of the year honors.

The new album marks the first time he's worked with veteran producer Brown Bannister and the first time Camp has served as co-producer. Inspiration was still striking even at the last minute: The first single "There Will Be a Day" "wasn't even supposed to be on the record because it wasn't in existence a month before we started recording," Camp says of the song, which is No. 2 on Hot Christian Songs.

Though only 30, Camp has experienced a tremendous amount of heart-

break. His first wife died of ovarian cancer just four-and-a-half months after their marriage. Now remarried and a father of two daughters, Camp's past still colors his work, especially on such songs as "Healing Hand of God," a poignant ballad about surviving tragedy with God's help.

"Speaking Louder Than Before" is accompanied by 12 video devotionals, which can be accessed via a link on the CD to a special Web site or on the DVD that comes with the expanded edition of the album.

"He is sharing thoughts behind the songs based on scripture and pulling life applications out of them," BEC Recordings GM Tyson Paoletti says. Camp adds, "I want to eventually do a study guide that [can] go along with videos to have material for youth groups."

BEC is encouraging fans to participate in the "Speak Louder" concept through a YouTube contest, where they can upload videos to the site and "speak up about whatever is on their mind." Entrants can win autographed memorabilia and meet-and-greets with Camp.

At retail, Wal-Mart has an exclusive track with its version of "Speaking Louder Than Before," while iTunes has an exclusive Christmas tune, "Christ Has Come." During street week, Camp did album-launch events in Dallas and Corona, Calif. In addition to touring the United States in 2009, he's planning a European jaunt that will take him to Ireland, Scotland, the Netherlands and Germany.



THEY'VE GOT THE TOUCH

Getting booked onto a major U.S. festival is only a dream for most developing bands. But since playing its first show last December, Austin-based rock act Electric Touch has performed at the Coachella Valley Music & Arts Festival, the Bonnaroo Music and Arts Festival, Lollapalooza, the Virgin Mobile Festival and the Austin City Limits Music Festival, among others.

Electric Touch released its self-titled debut album in late August on Justice Records, and since then the band has spent most of its time on the road "playing in front of as many people as possible" and "winning over one fan at a time," singer/guitarist Shane Lawlor says.

Along with appearances this year at South by Southwest in Austin, Electric Touch has opened for such acts as the Bravery and the Fratellis. Upcoming plans include a handful of gigs in December with Hoobastank and other club dates.

"We've played in front of two people before and we've played in front of 10,000 people before," Lawlor says. "We're always going to be the band that gives everything we've got, to our last drop of sweat on the stage."

The roadwork has helped Electric Touch land additional bookings, according to Justice Records owner Randall Jamail. "The band's name recognition is getting out there and people are starting to talk about the band more," he says. "If they can continue to perform in new markets, the sale of the record is going to continue."

Along for the ride is veteran concert promoter and Electric Touch manager Louis Messina, who is also the father of the band's guitarist Christopher Leigh and drummer Louis Messina Jr. As manager, Messina has exposed Electric Touch to some of the live entertainment business' key decision-makers, but concert promoters and talent buyers won't book a "band that they don't think is worthy of the slot," Jamail says.

Lawlor acknowledges that the elder Messina's credibility in the concert industry has helped open doors for Electric Touch, "but it's up to us to walk through those doors and give it everything we've got," he says. Messina is just as determined: "It's my last challenge in the business to break and get them to the top." —Mitchell Peters



RIVERS, DEEF

A Jermaine Dupri song about partying excessively seems a far cry from a Brian Wilson song about sweetly loving a girl. The tie that binds these polar opposites of pop music is the ever-eccentric Rivers Cuomo. As the frontman for Weezer, Cuomo has sang wistfully about time spent alone in the garage, and with the arrival of "Alone II," his second album of rare and unreleased solo tracks, it's becoming more and more obvious he spent that time recording heaps of music.

The DGC/Interscope album debuts this week at No. 2 on Billboard's Heatseekers chart with U.S. sales of 6,000, according to Nielsen SoundScan. The first volume in the series, released almost exactly a year ago, started with 14,000 and has gone on to sell 43,000.

"I knew I had a lot more recordings that I wanted to share with the world, but I wanted to wait and see how 'Alone I' was received," Cuomo says. Satisfied with the results, he delved back into the vaults. "I love the process of listening to all the old recordings and picking my favorites and going through my old journals and seeing what I was think-

ing when I was writing these songs."

About that Dupri song: The producer/mogul sent Cuomo a demo of "Can't Stop Partying," but the lyrics didn't initially jive with Cuomo's style. He tried to write his own, but "every line I came up with just sounded stupid compared with his, so I went back and changed the music and gave it some very sad chords filled with longing." The cover of Wilson's "Don't Worry Baby" follows years of study of the artist's output by Cuomo, which he says has guided his own songwriting.

Cuomo "carefully transcribed" the song's five-part harmonies "in my bedroom on my tape player. But then I added the element of the modern crunchy-guitar sound. And that's what really helped me figure out what I wanted to do as a songwriter and a performer in Weezer."

Weezer will be back on the road next spring, possibly with Oasis, in support of its 2008 self-titled release, dubbed "The Red Album." The group is also putting together its own collection of unreleased material, appropriately titled "Odds and Ends." —Lavinia Jones Wright

CE FAIR

F NOTABLE CHART ACHIEVEMENTS



AMA-ZING IMPACT

broadcast of the American Music bove)—combined with increased albums by 19 of 21 AMA performers see gains on the Billboard 200 and op Pop Catalog Album

COMEDY TIDINGS

The soundtrack to Stephen olbert's TV special "A Colbert illboard 200 and at No. 15 on Top xclusive album features John lelson, among others



BRITNEY'S BACK

come her fifth No. 1 set next week as it led Nielsen SoundScan's Freedom" looks good for the

Light Bows Greet Kanye West, Roses' Return

Think of Kanye West's "808s & Heartbreak" as the turkey in your Thanksgiving dinner. (And no, I'm not taking a poorly worded potshot.) Instead of being the 20-pound bird that some thought, it turned out to be a still-tasty 12-pound gobbler. That's not to say the album's 450,000-unit debut at No. 1 is nothing to feast on. However, many label sales and distribution executives-including some at Universal Music Group—certainly projected higher first-week sales than what it achieved

West's last album, 2007's "Grad-

nation "started with 957,000 when it bowed at No. 1. Before that, his No. 1-debuting sophomore set, "Late Registration," chalked up an 860,000-unit entry in 2005, while his premiere effort, "The College Dropout," started at No. 2 with 441,000 in 2004.

The hefty debut for "Graduation" —the biggest sales week of 2007 was perhaps helped by an overhyped showdown with 50 Cent's "Curtis," which came out the same day. Additionally, "Graduation" was armed with the radio hit "Stronger." In the week of the album's debut, it was No. 7 on the Hot 100 Airplay chart with 90.6 million in radio audience. This week "Love Lockdown," the lead track from "808s," is No. 11 with 69.3 million in audience.

GUNS NOT SO BLAZING: The longawaited new Guns N' Roses album finally arrives . . . not with an assumed gangbuster week, but rather a just-OK 261,000 at No. 3.

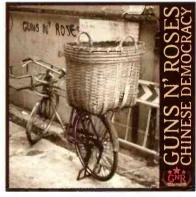
What happened? Wasn't this one of the most-anticipated and talkedabout albums of all time? Wasn't it so steeped in myth and lore that a massive debut week was all but assured?

Maybe nor

The release of AC/ DC's "Black Ice," while not a perfect comparison, comes to mind. Like Guns N' Roses. AC/DC was a band that had been off the radar for a while and opted to partner with one retailer for the release of its own

long-awaited new album. "Ice" ultimately chilled with 784,000 in its debut week—the veteran group's best sales frame since Nielsen SoundScan started in 1991.

And now we have GNR's album, coming 17 years after its last studio set of original material, in an exclusive deal with Best Buy (and iTunes). And it starts with much less.



So, why didn't GNR's number even get close to AC/DC's?

Wal-Mart gave AC/DC the red carpet treatment. The retailer made sure the album had the appearance of an event record-something every Wal-Mart shopper needed to own. If that didn't convince consumers, maybe their famed store-within-a-store dis-

With Best Buy stores' massive amount of floor space, filled with TVs and audio equipment, I expected to see and hear GNR's videos and music at the location I visited on street date. Well, that wasn't the case, but, the fixture displaying the "Chinese" CDs was absolutely unmissable. It practically blocked the entrance. Generally speaking, however, from the store locations our staffers visited during release week, Best Buy's promotion was on a different scale to what Wal-Mart

did for AC/DC.

Billboard

And I know—no one ever said Best Buy was going to stage a Wal-Martlike campaign for "Chinese Democracy." But, because of AC/DC's Wal-Mart deal, there are bound to be people making comparisons.

But beyond the retail promotion of "Chinese Democracy," what about the intangibles?

Maybe the public got tired of waiting for an album that was probably never going to live up to their expectations? Maybe fans were turned off by the ever-shifting lineup of band members? Maybe it would have sold more had the group made a promotional appearance in support of the release? Perhaps it would have started stronger had it been available to all retailers?

Or, maybe we should just take a step back, breathe and see where the album goes from here. There very well may be quite a long, healthy road ahead for "Chinese Democracy."

FOR THE RECORD: Nielsen Sound-Scan reprocessed its sales charts last week after the magazine had already been sent to press early because of the Thanksgiving holiday. Our Web sites reflected the correct chart information, and in this issue, all of the "last week" positions on the charts correspond to a title's correct ranking.

ntry Songs for the first tim most 11 years. Paired with n his "Christmas Duets album, Presley makes his 67th appearance on this tally, expanding his chart span to 53 years and five months. This is Underwood's 13th chart entry and her first with another artist since her debut single teamed her with Rascal Flatts.

who has played the Las Vegas Hilton to have a chart debut this week. Current show-stopper Barry Manilow is new at No. 14 on the Billboard 200 with "The Greatest Songs of the Eighties." This is Manilow's 34th album to chart in 34 years

every week at billboard.com/fred

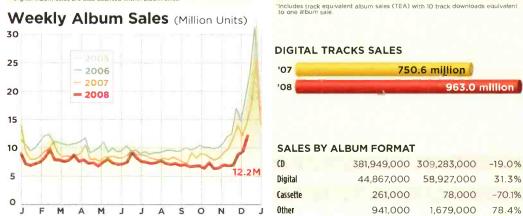
Warket Watch A Weekly National Music Sales Report

Over The

Counter

Weekly Unit Sales

This Week 12 208 000 1 717 000 20 095 000 Last Week 9,457,000 1,358,000 17,394,000 29.1% 26.4% Change 12,265,000 1,033,000 15,173,000 -0.5% 66.2%

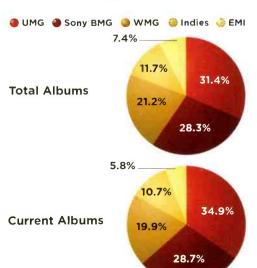


Year-To-Date

	2007	2008	CHANGE
OVERALL	UNIT SALES		
Albums	428,018,000	369,967,000	-13.6%
Digital Tracks	750,615,000	962,983,000	28.3%
Store Singles	2,015,000	1,525,000	-24.3%
Total	1,180,648,000	1,334,475,000	13.0%
Albums w/TEA*	503,079,500	466,265,300	-7.3%
Includes track equito one album sale	uvalent album sales (TEA) v	with 10 track download	s equivalent
DIGITAL TE	RACKS SALES		
'07	750	0.6 million	
'08 80 '		963.0 r	nillion
SALES BY	ALBUM FORMAT		
SALES BY	ALBUM FORMAT 381,949,000	309,283,000	-19.0%
CD	3,81,949,000	309,283,000	-19.0% 31.3% -70.1%

SoundScan

Distributors' Market Share: 11/03/08-11/30/08



WEEK 2 WEEK AGO WEEKS	ARTIST S IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT. PEAK POSITION		WEEK	WEEK WEEK 2 WEEK:	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
OT SHOT DEBUT	KANYE WEST WK ROC-A-FELLA/DEF JAM 012198/IDJMG (18.98)	808s & Heartbreak	1	The same of the sa	51	29 16		HINDER UNIVERSAL REPUBLIC 012201 '/UMRG (13.98) ⊕ Take It To Th
1 3	GREATEST TAYLOR SWIFT GAINER BIG MACHINE 0200 (18.98) ⊕	Fearless	1		52	68 41	8	VARIOUS ARTISTS WOW Hits 2009: 30 Of The Year's Top Christian Artists A
NEW 1	GUNS N' ROSES	Chinese Democracy	3	-1	53	15	2	EMI CMG. PROVIDENT-INTEGRITY 887742/WORD-CUR8 (17 98) MUDVAYNE The New
- 6	BLACK FROG/GEFFEN 012356* EX/IGA (13.98) BEYONCE	I AmSasha Fierce			54	74 60		SOUNDTRACK Cami
	MUSIC WORLD COLUMBIA 19492/SONY MUSIC (15.98)			This album, which debuts with 78.000.				WARIOUS ARTISTS
IEW 1	DTP/DEF JAM 012020 IDJMG (13.98) THE KILLERS	Theater Of The Mind	5	has Manilow cover-	55	24 53	3	HOLLYWOOD 002724 EX (6.98)
NEW	ISLAND 012197* IDJMG (13:98)	Day & Age	6	ing Rick Astley's No. 1 Billboard Hot	56	57 34	58	19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)
- 2	NICKELBACK ADADRUNNER 618028 (18 98)	Dark Horse	2	100 hit "Never	57	35 13	3	SEAL 143 515868/WARNER BROS. (18.98)
5	SOUNDTRACK SUMMIT CHOP SHOP/ATLANTIC 515923/AG (18.98)	Twilight	1	Gonna Give You Up."	58	23 9	3	CHRISTINA AGUILERA RCA 30261 EX/RMG (11 98) ⊕ Keeps Gettin' Better: A Decade
3 3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 012100/UME (18.98)	Now 29	3	υμ.	59	50 45	34	LEONA LEWIS SYCO/J 02554/RMG (18.98)
- 1 2	DAVID COOK 19 RCA 33463/RMG (18.98)	David Cook	3		60	58 52		SARAH BRIGHTMAN MANHATTAN 34123/8LG (18 98) A Winter Sym
7 6	SOUNDIDACK	chool Musical 3: Senior Year	2	22 Fe	61	53 25	5	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98) That Don't Make Me A Ba
0 6	AC/DC	Black Ice	2 1		62	47 33	a	JENNIFER HUDSON Jennifer L
	COLUMBIA 33829 EX/SONY MUSIC (14.98) IL DIVO	The Promise		15	63		麗	ARISTA 06303 RMG (18 98) ± DARIUS RUCKER Learn
- 2	SYCO COLUMBIA 39968/SONY MUSIC (18.98) ⊕ BARRY MANILOW		3	The band's album		56 40	H	CAPITOL NASHVILLE 85506 (18.98)
NEW 1	ARISTA 37161 RMG (18.98)	eatest Songs Of The Eighties	14	at No. 25 (up 127%)	64	13 -	2	CHEEKY ARISTA 30709/RMG (18 98) ⊕
NEW 1	COLDPLAY CAPITOL 65787* (9.98)	Prospekt's March (EP)	15	was reissued Nov. 23 with an EP's	65	77 76	7	AMY GRANT SPARROW 13781 (17 98) The Christmas Col
4 10 9	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) +	Paper Trail	1	worth of material,	66	89 79	69	JONAS BROTHERS HOLLYW000 000282 (18 98) +
3 24 9	FAITH HILL WARNER BROS (NASHVILLE) 511500 WRN (18.98)	Joy To The World	16	which was also offered separately	67	NEW	1	THE FIREMAN MPL 0063*/AT0 (15.98) Electric Argu
8 3	ENYA REPRISE 512383. WARNER BROS. (18.98)	And Winter Came	8	(77,000).	68	42 68	4	JULIANNE HOUGH NBC Sounds Of The Season: The Julianne Hough Holiday Collect
2 3	DAVID ARCHULETA	David Archuleta			69	61 37	35	GEORGE STRAIT Trout
11 5	19/JIVE 34752 ZOMBA (18.98) PINK	Funhouse	4	Programme .	70	64 42		YOUNG JEEZY The Page
	LAFACE 36759/ZOMBA (18.98) T-PAIN		- 6	2293	-		H	MANNIHEIM STEAMPOLLER
4 3	KON LT MAPPY BOY/JIVE 31630/ZOMBA (18.98) € KID ROCK	Thr33 Ringz	_ 4			48 72	•	AMERICAN BRAMAFHONE 1231 (14.98)
17 6	TOP DUG ATLANTIC 2905561/AG (18 98)	Rock N Roll Jesus	2	41	72	131 135	18	ERSENTIAL (UBSS (17 98)
43 1	9 MILEY CYRUS HOLLYWOOD 002129 (18 98) ₹	Breakout		The act's last con-	73	51 30	5	CELINE DION COLUMBIA 35413/50NY MUSIC (15.98) My Love: Essential Col
35	CASTING CROWNS BEACH STREET 10129 REUNION (13.98)	Peace On Earth	24	cert release, 2003's "Live in Texas,"	74	83 73	10	DEMI LOVATO HDL:17W000 802132 (18 98) Don't
28 1	JONAS BROTHERS HOLLYWOOD 001944 (18 98) +	A Little Bit Longer	1	bowed at No. 23	75	60 39	18	KINGS OF LEON RCA 32712/RMG (17.98) Only By The
36 2	001 001 111	or Death And All His Friends	2	with 89,000. This new set (31,000)	76	66 51	10	JAZMINE SULLIVAN J 32713'-RMG (15.98)
20 1	SUGARLAND	Love On The Inside		was recorded June	77	65 48	q	JAMES TAYLOR
	MERCURY NASHVILLE 011273*/UMGN (13.98) ELVIS PRESLEY		1000	29 at the Projekt				HEAR 30829 (CONCORD (18.98) LINKIN PARK Minutes To M
5 56 7	RCA NASHVILLE 35479/SBN (17.98) TAYLOR SWIFT	Christmas Duets	26	Revolution's tour stop in England.		104 90		MACHINE SHOP 44477* WARNER BROS. (18.98) ⊕ WARDLIS ARTISTS
0 21 11	BIG MACHINE 079012 (18.98) € RASCAL FLATTS	Taylor Swift	E1 6	Jiop III ziigidiidi	79	79 66		ERAD PAISLEY Winter Wond
2 15 5	LYRIC STREET 002763/HOLLYW000 (13.98)	Greatest Hits Volume 1	ghatra	67	80	62 22		ARISTA NASHVILLE 26908/SBN (18.98)
9 89 5	TONY BENNETT FEAT. THE COUNT BASIE BIG E RPM.COLUMBIA 32250/SONY MUSIC (18.98) ↔	A Swingin' Christmas	31	The duo, a side	81	34 -	2	BLAKE SHELTON WARNER BROS (NASHVILLE) 512911/WRN (18 98) Startin
NEW j	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	32	project of Paul McCartney and	82	67 32	3	VARIOUS ARTISTS The Best Of NOW That's What I Call Music! 10th Anni- UNIVERSAL EMI SONY BMG/ZOMBA 012225 UME (18.98)
6 49	HARRY CONNICK, JR. COLUMBIA 37020, SONY MUSIC (18.98) What	A Night! A Christmas Album	3,3	Youth (aka Martin	83	78 67	5	LADY GAGA STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)
3 31 7	RIHANNA SHP/JULF JAM 008968*/IOJMG (13.98)	Good Girl Gone Bad	2 2	Glover), reaches a	84	81 61	14	SLIPKNOT ROADRUNNER 617938 (18 98) + All Hope Is
3 19 1	METALLICA WANNER BROS 508732* (18.98)	Death Magnetic		Billboard chart for the first time with	85	80 71	6	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE (220 EX (7 98) A Candlelight Chr
27	YO-YO MA Yo-Yo Ma & Fr	ends: Songs Of Joy & Peace	20	its third album	86	73 47	9	ROBIN THICKE Somethin
3 12 5	SONY CLASSICAL 24414/SONY BMG MASTERWORKS (18.98) JOHN LEGEND	Evolver	3600	(17,000).		85 62	177	VARIOUS ARTISTS
	G 0 0 D COLUMBIA 13740*/SONY MUSIC (18.98) ⊕ JEREMY CAMP		00	and the same of th				DARAMORE
NEW 1	BEC 26780 (17.98) LIL WAYNE	peaking Louder Than Before	38		88	NEW	R.	FUELEO BY RAMEN 512243 (19.98) +
26 2	CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	2 1		89	187 -	22	SALLER WORD-CURB 887090/WARNER BROS. (16.98)
55 6	UNIVERSAL EMI/SUNY BMG 011941/UME (18.98)	That's What I Call Christmas	40		90	82 70	17	JAMEY JOHNSON MERCURY NASHVILLE 011237/UMGN (13.98) That Lonesome
NEW 1	LINKIN PARK MACHINE SHOP 516748/WARNER BROS. (22 98) Road To Revo	lution: Live At Milton Keynes	41	The debut album	91	84 74	29	DUFFY MERCURY 010822*/I0JMG (11.98)
IEW 1	E-40 SICK WID IT/BME REPRISE 412540/WARNER BROS. (18.98)	The Ball Street Journal	42	from the singer/	92	72 69	25	ADELE XL COLUMBIA 31859*/SONY MUSIC (15.98)
18	KENNY CHESNEY BLUE CHAIR BNA 34553 SBN (18.98)	Lucky Old Sun		guitarist starts with 11,000. The set's	93	76 77	32	SAVING ABEL SKIDDCD/JRGIN 15019/CAPITOL (12.98) Savin
38 2	KATY PERRY	One Of The Boys	• 9	lead single, "Let It	94	NEW	1	KEVIN RUDOLF
23 1	CAPITOL 04249 (12.98) NE-YO	Year Of The Gentleman		Rock," peaked at	95	36 -	2	DJ KHALED PRESENTS ACE HOOD
	DEF JAM 011410* IDJMG (13.98) ANDREA BOCELLI			No. 5 on the Billboard Hot 100 in			k	WE THE BEST/DEF JAM 011773*/JOJMG (10.98) LINKIN PARK Songe From The Haddrardun
14	SUGAR 012161 DECCA (18 98) (+	Incanto		October.	96	NEW		MACHINE SHOP 516991 EX WARNER BRDS (9.98) SCOTT WELL AND
29 2	ATLANTIC 448508* AG (18.98) ◆ We Sing.	We Dance. We Steat Things.			97	NEW	1	SOFTDRIVE 0002 NEW WEST (16.98)
44	SOUNDTRACK DEGLA 01:439 (18 98) +	Mamma Mia!			98	88 58	14	THE GAME GEFFEN 011465* IGA (13.98)
54 5	MICHAEL W. SMITH REUNION 10133 (13 98)	A New Hallelujah	49		99	87 63	6	MARY MARY MY BLOCK COLUMBIA 2-8087*/SONY MUSIC (15:98) € The
- 1	ZAC BROWN BAND ROAR BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	17		100	86 59	33	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12 98) Lady Ante
BILLE	BOARD 200 ARTIST INDEX	STEPHEN COLBERT 119	DIDO	PR CUTIE181	E	.42 THE G		JENNIFER HUDSON
Δ	12 DAVID ARCHULETA 19 BASIE BIG BAND 31 JEREMY CAMP RICARDO ARJONA 136 BEYONCE 4 CASTING CROWN	38 KEYSHIA COLE178 I IS . 24.133 HARRY CONNICK, JR33	CELINE DIDN DISTURBED DJ KHALED F	RESENTS MELISSA ETH	ERIDGE	.18 GUNS		SES 3 IL OIVO
	12 AVENGED SEVENFOLD . 165 ANDREA BOCELLI	DAVID CODK	ACE HOOD THE DOORS	95		BRAN		TÖBY KEITH
S32, 1	04 GARTH BROOKS158 KINGS			91 VICENTE FERI			HILL	

ARTIST









CERT.	PEAK		THIS	LAST WEEK 2 WEEKS	WEEKS		CERT	PEAK
•	1		151	91 166	3	VARIOUS ARTISTS Disney: Fairy Tale Holiday (EP)		9
	35	105	152	132 127	55	LED ZEPPELIN SWAN SONG 313148-/ATLANTIC (19.98) ⊕ Mothership	2	
	22	When was the last	153	140 108	3 76	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98) 5th Gear		1 3
•	22	time the legendary singer charted this	154	156 143	62	RASCAL FLATTS LYRIC STREET 000384/HOLLYW000 (18.98) Still Feels Good	2	
	105	high? It was way back in 1977, when	155	177 128	55	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕ As I Am	3	1
		"Say You'll Stay	156	113 118	15	STAIND ILIP/ATLANTIC 5:1769*/AG (18 98) The Illusion Of Progress		
		Until Tomorrow" peaked at No. 76.	157	174 170	18	VIDZ BOD VIDS		1
		peanew at No. 101	158	144 134	56	GARTH BROOKS *ARI 213 (25 98 CD (DVD) ⊕ The Ultimate Hits	5	ı
	97		159	NEW	1	YOLANDITA MONGE JINVERSAL LATINO 678764 (11.98) Mala		15
4			160	136 121	72	Coco COLBIE CAILLAT JNIVERSAL REPUBLIC 009219/JUMRG (10.98) Coco		
	111		161	RE-ENTRY	14	NEW KIDS ON THE BLOCK	ī	2
•		111	162	167 130	45	NATASHA REDINGGIELD	ī	
		Though the physical version of this set	163	133 -	2	BRIAN MCKNIGHT		13
	46	doesn't arrive until	164	143 123	28	JOURNEY Revelation	ī	
	15	Dec. 9, "Twilight" fans scooped up the	165	RE-ENTRY		AVENGED SEVENFOLD Avenged Sevenfold		
	8	digital edition,		158 146		EDANK SINATRA		k
		enabling its No. 14 bow on Top Digital	167	RE-ENTRY		REPRISE 438652/WARNER BROS. (18.98)		
	13	Albums.	\rightarrow	-	/3	GEFFEN 009153/IGA (13.98) WIND WE ARE		1
	70		168	NEW		DIVINE MILL 516814/WARNER BROS. (18.98) MARCO ANTONIO SOLIS		11
	119		169	118 86		FONOVISA 353748/UMLE (14.98) METRO STATION		Ľ
	31	22220		162 174	32	RED INK 10521/COLUMBIA (12.98)		3
•			77	RE-ENTRY	6	THE DOORS DMC/ELEKTRA 360060/RHIND {11.98} The Future Starts Here: The Essential Doors Hits		11
	26	A Nov. 23 return to	172	145 136	24	APOCALYPTICA 28-20 21580 JIVE (13 98) ⊕ Worlds Collide		5
2		the American Music	173	181 103	3	ARETHA FRANKLIN DMI.516188 EX (18.98) This Christmas		1
		Awards stage helps pump sales for this	174	NEW		POINT OF GRACE WORD-CURB 887756 WARNER BROS. (16.98) Tennessee Christmas: A Holiday Collection		1
	103	set (up 57%) and	175	NEW	1	RIVERS CUOMO DGC/INTERSCOPE D12341/IGA (13.98) Alone II: The Home Recordings		1
	69	the group's "Greatest Hits"	176	112 120	5	JOEY + RORY VANGUARO/SUGAR HILL 4050/WELK (17.98) The Life Of A Song	ī	6
•		(No. 161, up 146%)	177	RE-ENTRY	24	CTEVEN CURTIC CHARMAN		1
			178	RE-ENTRY	55	KEYSHIA COLE		
			179	RE-ENTRY	19	CONFIDENTIAL IMANI (SEFEN 009475*/IGA (13.98) TAYLOR SWIFT DE MACHINE DATA (18.98 CD/DADA) Beautiful Eyes (EP)		
		(E)	180	NEW		BARLOWGIRL Home For Christmas		1:
		1	181	RE-ENTRY	28	DEATH CAR FOR CUITE		
		149	182	RE-ENTRY		BARSUK/ATLANTIC 452796*/AG (18 98) MILEY CYRUS Hannah Montana/Miley Cyrus: Best Of Both Worlds Concert		
		Do you like Christmas albums?			10115	HOLLYWOOD 001250/WALT DISNEY (18.98 CD/DVD) ⊕	•	ı
		Everyone seems to,		171 154		WINO-UP 13127 (18.98) Finding Beauty in Negative Spaces	•	
		as this set—which boasts Katy Perry		182 129		XL/INTERSCOPE 009659*/IGA (9.98)		1
	BEAM.	(pictured)—is one	185	RE-ENTRY		WARNER BROS 421372* (18.98) VARIOUS ARTISTS	•	
	55	of 31 holiday albums on the chart		105 139		COMPASS 43735 EX (9.98)		10
	10000	this week.	187	RE-ENTRY	7	ALAN JACKSON LEGACY/ARISTA NASHVILE 12228/SONY BMG (11.98) 16 Biggest Hits		14
	73		188	NEW	1	VARIOUS ARTISTS UNIVERSAL LATING 531377 (11 98) Super 1's		18
	60		189	RE-ENTRY	31	VARIOUS ARTISTS WALT DISNEY 001099 (18 98 CD/DVD) ⊕ Radio Disney Jams 10		1
	134		190	RE-ENTRY	51	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) ⊕ Para Siempre	•	3.
	59		191	19 6 199	16	DADDY YANKEE EL CARTEL 080020/JIMLE (10.98) Talento De Barrio (Soundtrack)		1:
		M.I.A.'s "0	192	184 152	4	ALVIN AND THE CHIPMUNKS CHIPMUNK 83009/RAZOR & TIE (18.98) Undeniable		73
	143	Saya" and "Paper Planes" are fea-	193	135 195	3	MELISSA ETHERIDGE ISLAND 011475/I0JMG (13.98) A New Thought For Christmas		13
	65	tured on the	194	166 153	210	REHAB UNIVERSAL REPUBLIC 011555/UMRG (10.98) Graffiti The World		91
	D.	"Slumdog Millionaire" sound-	195	RE-ENTRY	25	MERCYME INO COLUMBIA 12573/SONY MUSIC (15.98) ⊕ All That Is Within Me		18
	10	track, which debuts	196	176 -	2	VARIOUS ARTISTS Tis The Season: Santa Baby: A Romantic Christmas UNIVERSAL SPECIAL MARKETS 43718 EX/COMPASS (9.98)		17
	1	at No. 6 on Top Flectronic Albums	197	180 -	2	CELTIC WOMAN FEATURING THE HIGH KINGS A Coltic Family Christman (FD)		18
7	11	EICERONIS MINUINS.		155 105	7	LUCINDA WILLIAMS		
	149		199			BUCKCHERRY Black Butterfly		
	6				10	RANDY TRAVIS		1
			200		144	WARNER BROS. (NASHVILLE) 43254/WRN (13.98) ⊕		
SINGE DD ST EORGI JGARI AZMIN AYLOR	GE STRA RLAND NE SULL R SWIFT	Electronic Albums. 140 A COLBERT 1 18 CHRISTMAS 11 69, 125 HIGH SCHOOL 27 SENIOR YEA 1VAN .76 MAMMA MIA! 2. 29, 179 TWILIGHT	198 199 200 L MUSICAL	155 105 137 111 RE-ENTRY THIRE TI. 3: CHRIS 11 T-PAII .48 RAND	D DAY	LUCINDA WILLIAMS LOST HIGHWAY 0.11434* (13.98) BUCKCHERRY ELEVEN SEVEN ATLANTIC 511262*/AG (18.98) RANDY TRAVIS Around The Bond	V	ND

TIM MCGRAW ...128, 146

KELLIE PICKLER ... 142
PINK .20
POINT OF GRACE .89, 174
ELVIS PRESLEY .28
THE PUSSYCAT DOLLS .135

. .87

SLIM SUATRA
SLIM SUPKNOT
MICHAEL W. SMITH .
SNOW PATROL .
MARCO ANTONIO
SOLIS
SPM .

TOP INDEPENDENT				
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	
0	HUT	SHOT BUT	#1 THE FIREMAN *** ELECTRIC ARGUMENTS MPL 0063*/ATO (15.98)	
2	2		MANNHEIM STEAMROLLER	
3	5	4	CHRISTMASVILLE AMERICAN GRAMAPHONE 1231 (14.98) GREATEST VARIOUS ARTISTS	
	-		GAINER WINTER WONDERLAND EM SPECIAL MARKETS 1196825 EXISTARBUCKS (12.98) MANNHEIM STEAMROLLER	
0	6	7	A CANDLELIGHT CHRISTMAS AMERICAN GRAMAPHONE 1220 EX (7.98)	
5	NE	W	SCOTT WEILAND HAPPY IN GALOSHES SOFTDRIVE 0002/NEW WEST (16.98)	
0	111		SOUNDTRACK A COLBERT CHRISTMAS: THE GREATEST GIFT OF ALL! COMEDY CENTRAL 0073 (13.98)	
7	4	4	JEFF DUNHAM JEFF DUNHAM'S DON'T COME HOME FOR CHRISTMAS LEVITY 5151/IMAGE (13.98)	
8	8	7	RAY LAMONTAGNE	
0	11		GOSSIP IN THE GRAIN RCA 32670* (18.98) THE STARLITE ORCHESTRA AND SINGERS	
			CHRISTMAS HOLIDAYS MADACY SPECIAL PRODUCTS 54021 EX:MADACY (13.98 CO/DVD) + SPM	
10	3	2	THE LAST CHAIR VIOLINIST DOPE HOUSE 6037 (16.98).	
W	10	56	EAGLES LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	
12	14	56	GARTH BROOKS THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕	
13	13	26	JOURNEY REVELATION NOMOTA 4506 EX (14.98 CD/DVD) ⊕	
14	15	33	APOCALYPTICA	
(B)	20	3	WORLDS COLLIDE 20-20 21580,JIVE (13.98) ⊕ ARETHA FRANKLIN	
			THIS CHRISTMAS DMI 516188 EX (18.98) VARIOUS ARTISTS	
16	7	4	TIS THE SEASON: KIOS CHRISTMAS SING-ALONG COMPASS 43735 EX (9.98)	
17	19		VARIOUS ARTISTS TIS THE SEASON: SANTA BABY: A ROMANTIC CHRISTMAS UNIVERSAL SPECIAL MARKETS 437 (8 EXCOMPASS (9.98)	
18	21	31,	SECONDHAND SERENADE A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98) ⊕	
19	24		VARIOUS ARTISTS TIS THE SEASON JANGLE BELL FOCK 15 CHRISTMAS CLASSICS FROM THE MALT SHOP UNIVERSAL SPECIAL MARRIETS 45725 EXCOMPASS (9.96)	
20	29	3	VARIOUS ARTISTS SANTA CLIUS IS COMING TO TOWN: A FAMILY CHRISTMAS EM SPECIAL MARKETS 43723 EXCOMPASS (9.98)	
8	34	44	VAMPIRE WEEKEND	
			VAMPIRE WEEKENO XL 318*/BEGGARS GROUP (11.98) VARIOUS ARTISTS	
22	26	3	TIS THE SEASON: CELTIC CHRISTMAS COMPASS 43733 EX (9.98) VARIOUS ARTISTS	
23	30	3	WHITE CHRISTMAS. A TRADITIONAL CHRISTMAS. VOLUME 1 UNIVERSAL SPECIAL MARKETS 012141 EXCOMPASS (9.98)	
24	36	26	FLEET FOXES FLEET FOXES SUB POP 777* (13.98)	
25	28	3	VARIOUS ARTISTS TIS THE SEASON, A SOFT ROCK CHRISTMAS, 15 CHRISTMAS CLASSICS SONY BING CUSTOM MARKETING GROUP 43722 EXCOMPASS (9.98).	
26	37	2	VARIOUS ARTISTS AMESOME BUS CHRISTMAS: HOULDAY PARTY STARTER SONY BING CUSTOM MARKETING GROUP 38503 EXCOMPASS (9.98)	
27	41	49	RADIOHEAD	
28	9	2	IN RAINBOWS TBD 21622*/ATO (13.98) BRING ME THE HORIZON	
			SUICIDE SEASON VISIBLE NOISE 87006/EPITAPH (13.98) DJ KHALED	
29	25		WE GLOBAL WE THE BEST/TERROR SQUAD 4564/KOCH (17.89) VARIOUS ARTISTS	
30	32	3	TIS THE SEASON: CHRISTMAS PIANO COMPASS 43730 EX (9.98)	
31	33	7	INGRID MICHAELSON BE OK CABIN 24 10 DRIGINAL SIGNAL (9.98)	
32	NE	W	SOUNDTRACK PUNISHER: WAR ZONE MARVEL 20022/LIONSGATE (18.98)	
33	23		JUANITA BYNUM POUR MY LOVE ON YOU FLOW 9338 (17.98)	
34	HE	W	SUPERSUCKERS	
35	35	28	GET IT TOGETHER MID-FI 0012/REDEYE () THE TING TINGS	
			WE STARTED NOTHING COLUMBIA 28925* (12.98) VARIOUS ARTISTS	
36	43	2	TIS THE SEASON: A COUNTRY CHRISTMAS. 15 CHRISTMAS CLASSICS UNVERSAL SPECIAL MARKETS 43726 EXCOMPASS (9.98). JOE	
37	22	10	JOE THOMAS, NEW MAN 563 00003/KEOAR (17.98)	
38	40	2	VARIOUS ARTISTS 18 THE SEASON A PRUSE & WORSHIP CHRISTMAS A SPIRITUAL CHRISTMAS SONY BING CLISTOM MARKETING GROUP 45717 EXCOMPASS (\$190).	
39	-	wier	MOTLEY CRUE SAINTS OF LOS ANGELES MOTLEY 240 * /ELEVEN SEVEN (16.98) ⊕	
40		anji	FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)	
41)		****	SIXX: A.M.	
42			THE RUBYZ	
			THE RUBYZ ADVOCATE 56812 (12.98) ABK	
43	100		MUDFACE PSYCHOPATHIC 4800 (9.98)	
44	42	2	VARIOUS ARTISTS TIS THE SEASON: PEACEFUL CHRISTMAS COMPASS 43731 EX (9.98)	
45	12	2	BELLE AND SEBASTIAN THE BBC SESSIONS MATADOR 845* (14.98)	
46	49	8	CRAIG MORGAN GREATEST HITS BROKEN BOW 7737 (12.98)	
47	RE-E	UTRY	SHE & HIM	
48	RE-E	NTRY	VARIOUS ARTISTS	
			ROCK HEROES THRIVE 90787 EX (12 98) VARIOUS ARTISTS	
49	27		THE IMUS RANCH RECORD NEW WEST 6140 (16.98)	
50	HE	W	JEFF BECK PERFORMING THIS WEEKLIVE AT RONNIE SCOTTS EAGLE 01502/FONTANA (13.98)	

The Killers' "Day & Age" starts at No. 2 on Top Digital Albums with
77,000—nearly 40% of the album's overall first-week total. On the
Billboard 200, it arrives at No. 6 with 193,000. The band also finds
itself at No. 10 on Digital Albums with its first effort, "Hot Fuss," after
the Apple iTunes Store discounted the release last week.



THIS	LAST	WEEKS ON CHT		BB 200
0	NI	EW	# KANYE WEST 808s & Heartbreak	1
2	H	EW.	THE KILLERS Day & Age ISLAND /IDJMG	6
3	N	EW	COLDPLAY Prospekt's March (EP) CAPITOL	15
0	N	EW	GUNS N' ROSES Chinese Democracy BLACK FROG GEFFEN 012356* EX/IGA	3
6	4	4	SOUNDTRACK Twilight SUMMITICHOP SHOP/ATLANTIC /AG	8
6	N	EW	LUDACRIS Theater Of The Mind	5
7	5	ď	TAYLOR SWIFT Fearless	2
8	2	2	BEYONCE I Am. Sasha Fierce	4
0	RE-E	NTRY	KANYE WEST RDC-A-FELLA/DEF JAM /IDJMG	_
10	RE-E	NTRY	THE KILLERS Hot Fuss	
11	3		NICKELBACK Dark Horse	7
12	21	24	COLDPLAY Viva La Vida or Death And All His Friends	26
13	1	2	DAVID COOK 19 RCA RMG David Cook	10
14	N	EW	CARTER BURWELL Twilight (The Score) ATLANTIC 98732 AG	111
15	NI	EW	SOUNDTRACK COMEDY CENTRAL A Colbert Christmas: The Greatest Gift Of All!	119
18	13	5	PINK Funhouse	20
17	8	1	ENYA And Winter Came REPRISE /WARNER BROS.	18
18	RE-E	NTRY	MICHAEL BUBLE Let It Snow! (EP) 143/REPRISE / WARNER BROS.	-
19	NI	EW	HARRY CONNICK, JR. What A Night! A Christmas Album COLUMBIA /SONY MUSIC	33
20	NI	EW	FAITH HILL WARNER BROS (NASHVILLE) /WRN Joy To The World	17
2	RE-E	NTRY	VINCE GUARALDI TRIO A Charlie Brown Christmas (Soundtrack) FANTASY /CONCORD	-
22	82-1	a sr	JASON MRAZ We Sing. We Dance. We Steal Things. ATLANTIC /AG ⊕	47
23			TRACE ADKINS X: Ten CAPITOL NASHVILLE	32
24	18	9	T.1. Paper Trail GRAND HUSTLE/ATLANTIC /AG ⊕	16
25	N	EW	JEREMY CAMP Speaking Louder Than Before	38

(T	OP INTERNET		
THIS	LAST	WEEKS ON CHT	ARTIST Title	BB 200 RANKING	- Caro
0	г		#1 GUNS N' ROSES Chinese Democracy	3	
2	1	2	IL DIVO The Promise SYCO/COLUMBIA 39968/SONY MUSIC ⊕	13	i
3	4	3	ENYA REPRISE 512383/WARNER BROS. And Winter Came	18	I
4	100		THE KILLERS Day & Age ISLANO 012197*/IDJMG	6	0
5			BARRY MANILOW The Greatest Songs Of The Eighties ARISTA 37161 RMG	14	Ì
6	5	3	TAYLOR SWIFT Fearless BIG MACHINE 0200 →	2	i
7	2	H	DAVID COOK 19 RCA 33463 RMG	10	ì
8	9	4	SOUNDTRACK SUMMIT CHOP SHOP/ATLANTIC 515923/AG Twilight	8	
9	3	2	NICKELBACK ROADRUNNER 618028 Dark Horse	7	
10	10	6	SOUNDTRACK WALT DISNEY 002714 ⊕ High School Musical 3: Senior Year	11	
11	8		BEYONCE I AmSasha Fierce MUSIC WORLD/COLUMBIA 19492/SONY MUSIC	4	
12	NI	W	KANYE WEST ROC-A-FELLA/DEF JAM 012198/IDJMG 808s & Heartbreak	1	
13	17		JOSH GROBAN NOe! 143/REPRISE 231548/WARNER BROS. ⊕	;-	2
14	N	W	PARAMORE The Final Riot! FUELED BY RAMEN 512243 ⊕	88	Ī
15	13	3	DAVID ARCHULETA David Archuleta 19/JIVE 34752/ZOMBA	19	
16	NI	W	TONY BENNETT FEAT. THE COUNT BASIE BIG BAND A Swingin' Christmas RPM/COLUMBIA 32250/SONY MUSIC ⊕	31	
17	23		IL DIVO The Christmas Collection SYCO/COLUMBIA 97715/SONY MUSIC	:-	
18	25	3	VARIOUS ARTISTS Now 29 UNIVERSAL/EMI/SONY BMG/ZOMBA 012100/UME	9	
19	15	3	ANDREA BOCELLI Incanto SUGAR 012161 DECCA ⊕	46	
20	N	W	COLDPLAY Prospekt's March (EP) CAPITOL 65787*	15	
21	12	4	JEFF DUNHAM Jeff Dunham's Don't Come Home For Christmas LEVITY 5151/IMAGE	126	
22	18	5	PINK Funhouse LAFACE 36759/ZOMBA	20	
23	RE-E	HTRY	YO-YO MA Yo-Yo Ma & Friends: Songs Of Joy & Peace SONY CLASSICAL 24414 SONY BMG MASTERWORKS €	3 6	
24	RE-E	NTRY	FAITH HILL JOY To The World WARNER BROS. (NASHVILLE) 551150/WRN	17	
25	7	2	DIDO Safe Trip Home	64	

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	6	43	#1 ALL I WANT FOR CHRISTMAS IS YOU NARIAH CAREY (COLUMBIA/LEGACY)
2	1	44	ROCKIN' AROUND THE CHRISTMAS TREE BRENDA LEE (MCA/UME)
3	4	46	A HOLLY JOLLY CHRISTMAS BURL IVES (MCA SPECIAL PRODUCTS/UME)
4	3	43	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) NAT KING COLE (CAPITOL)
0	5	43	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMA JOHNNY MATHIS (COLUMBIA/LEGACY)
6	7	35	JINGLE BELL ROCK OARYL HALL JOHN DATES (RCA/LEGACY)
0	2	46	IT'S THE MOST WONDERFUL TIME OF THE YEAR ANDY WILLIAMS (COLUMBIA/LEGACY)
0	8	43	HAPPY XMAS (WAR IS OVER) JOHN LENNON & YOKO ONO (CAPITOL)
0	11	40	FELIZ NAVIDAD JOSE FELICIAND (RCA/LEGACY)
10	10	43	WHITE CHRISTMAS BING CROSBY (MCA/UME)
0	12	43	JINGLE BELL ROCK BOBBY HELMS (DECCA/MCA/UME)
12	13	44	RUDOLPH THE RED-NOSED REINDEER GENE AUTRY (COLUMBIA/LEGACY)
13	16	37	PLEASE COME HOME FOR CHRISTMAS EAGLES (ASYLUM:ELEKTRA)
14	9	26	O HOLY NIGHT JOSH GROBAN (143/REPRISE)
1	14	17	SLEIGH RIDE LERDY ANDERSON (DECCA/UME)

A II IKE I IRDADIES

C		M	OST ADDED FROM: DIZ
THIS	LAST	WEEKS ON CHT	TITLE LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER)
1	3	11	LOVE LOCKDOWN I WK KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
2	8	4	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
3	12	2	HUMAN THE KILLERS (ISLAND/IDJMG)
4	6	2	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)
5	1	7	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)
6	4	9	LIVE YOUR LIFE T.I. FEATURING RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
	5	8	WOMANIZER BRITNEY SPEARS (JIVE/ZOMBA)
8	2	14	HOT N COLD KATY PERRY (CAPITOL)
	-	1	WINTER WONDERLAND TONY BENNETT (RPM/COLUMBIA/SONY MUSIC)
10	9	8	RIGHT NOW (NA NA NA) AKON (SRC/UNIVERSAL MOTOWN)
11	10	4	DECODE PARAMORE (FUELEO BY RAMEN/CHOP SHOP/WARNER)
12	-	1	A DUSTLAND FAIRYTALE THE KILLERS (ISLAND/IDJMG)
13		1	LOSING TOUCH THE KILLERS (ISLAND/IDJMG)
14	11	1	SPACEMAN THE KILLERS (ISLAND/IDJMG)
15	artests.	1	JOYRIDE THE KILLERS (ISLAND/IDJMG)



More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS

MERRY MARIAH



Mariah Carey receives an early present, as "All I Want for Christmas Is You" ascends to its first week atop Hot Holiday Songs after appearing on the chart each year since the list's 2001 launch.

Though Carey's 1994 nugget is easily the youngest Christmas classic ever to lead the tally, a look at this week's full 30-position chart (viewable at billboard.biz/ charts) reveals a fairly even decade-by-decade sample of holiday fare, with a spike in titles from the '80s (seven songs) and '70s (six). The '40s, '50s, '60s and '90s each contribute four songs, while, perhaps understandably, just one track makes the list from the 2000s: "O Holy Night" by Josh Groban. —Gary Trust

BDS

F			
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	10	# LIVE YOUR LIFE 3 WKS T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
2	2	18	WHATEVER YOU LIKE T.I. (GRAND HUSTLEIATLANTIC)
3	3	16	MISS INDEPENDENT NE-YO (OEF JAM/IDJMG)
0	6	8	SINGLE LADIES (PUT A RING ON IT) BEYDNCE (MUSIC WORLD/COLUMBIA)
6	4	13	HOT N COLD KATY PERRY (CAPITOL)
6	5	14	SO WHAT PINK (LAFAGE ZOMBA)
7	9	8	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)
0	8	13	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
9	10	15	MRS. OFFICER LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
10	7	18	CAN'T BELIEVE IT T-PAIN FEAT, LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA)
0	11	10	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
12	13	9	RIGHT NOW (NA NA NA) AKON (SRC/UNIVERSAL MOTOWN)
13	14	10	WOMANIZER BRITNEY SPEARS (JIVE/ZOMBA)
14	16	12	LET IT ROCK KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
15	12	18	BETTER IN TIME LEONA LEWIS (SYCO U RMG)
16	20	5	JUST DANCE LADY GALDA FEAT COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	15	11	LOVE STORY TAYLOR SWIFT (BIG MACHINE)
18	19	8	BUST YOUR WINDOWS JAZMINE SULLIVAN (J/RMG)
19	23	9	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G D.O.O /CDLUMBIA)
20	18	22	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG).
21	17	20	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)
22	29	6	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/ZOMBA)
23	21	9	CHICKEN FRIED ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
24	24	11	ADDICTED SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	22	31	CLOSER NE-YO (DEF JAM/IDJMG)
27	27	11	ROLL WITH ME MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
28	26	8	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNERIRRP)
29	31	4	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IOJMG)
30	25	13	LET IT GO TIM MCGRAW (CURB)
31	30	12	SWAGGA LIKE US JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/10.JMG)
32	32	9	HERE RASCAL FLATTS (LYRIC STREET)
33	43	3	HEARTLESS KANYE WEST (ROCIA FELLA/DEF JAM/IDJMG)
34	34	10	ALREADY GONE SUGARLAND (MERCURY NASHVILLE)
35	36	29	FOREVER Chris Brown (JIVE/ZOMBA)
36	38	4	TRADING PLACES USHER (LAFACE ZOMBA)
37	40	15	LOVE REMAINS THE SAME GAVIN ROSSOALE (INTERSCOPE)
38	3 9	9	START A BAND BRAO PAISLEY OUET WITH KEITH URBAN (ARISTA NASHVILLE)
39	37	17	JUST A DREAM CARRIE UNOERWOOD (19/ARISTA/ARISTA NASHVILLE)
40	35	22	NEED U BAD JAZMINE SULLIVAN (J/RMG)
40	47	6	COUNTRY BOY ALAN JACKSON (ARISTA NASHVILLE)
42	33	25	VIVA LA VIDA COLDPLAY (CAPITOL)
43	45	26	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL
44	50	6	DON'T BILLY CURRINGTON (MERCURY)
45	46	7	LOVE REMEMBERS CRAIG MORGAN (BNA)
46	51	5	FEEL THAT FIRE DIERKS BENTLEY (CAPITOL NASHVILLE)
47	53	7	IN COLOR JAMEY JOHNSON (MERCURY)
48	41	19	FALL FOR YOU SECONDHAND SERENADE (GLASSNDTE/ILG/ATLANTIC)
49	49	11	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP)
50	66	3	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
3	59	3	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)
52	55	7	LOOKIN' FOR A GOOD TIME LADY ANTEBELLUM (CAPITOL NASHVILLE)
53	42	14	CRUSH DAVIO ARCHULETA (19 JIVE/ZOMBA)
54	52	17	EVERYBODY WANTS TO GO TO HEAVEN KENNY CHESNEY WITH THE WAILERS (BLUE CHAIR/BNA)
55	60	5	SHE WOULDN'T BE GONE BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
56	57	17	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)
57	54	4	IFULEAVE MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)
58	48	15	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
59	69	3	REHAB RIHANNA (SRP DEF JAM/IDJMG)
60	74	2	COWGIRLS DON'T CRY BRODKS & DUNN FEAT. REBA MCENTIRE (ARISTA NASHVILLE)
61	62	10	RIGHT HERE (DEPARTED) BRANDY (KOCH EPIC)
62	-	1	GOD LOVE HER TOBY KEITH (SHOW DOG NASHVILLE)
63	58	21	DO YOU BELIEVE ME NOW JIMMY WAYNE (VALORY)
64	68	5	GET UP 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
65	-	1	SWEET THING KEITH URBAN (CAPITOL NASHVILLE)
66	-	1	DOWN THE ROAD KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/BNA)
67	65	15	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)
68	56	9	T-SHIRT SHONTELLE (SRP SRC/UNIVERSAL MOTOWN)
69	75	3	ANYTHING GOES RANDY HOUSER (UNIVERSAL SOUTH)
70	73	3	WHEN IT HURTS AVANT (CAPILOL)
7	-	1	LIGHT ON DAVID CODK (19/RCA/RMG)
72	67	13	NO ME DOY POR VENCIDO LUIS FONSI (UNIVERSAL LATINO)
73	61	10	KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG)
74		1	I'M SO PAID AKDN FEAT. LIL WAYNE (SRC/UNIVERSAL MOTOWN)
75	-	1	THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE)

HOT DIGITAL SONGS

28 6 POP CHAMPAGNE

V	ノ	ان	OI DIGITAL SON	9
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT
0	1	2	SINGLE LADIES (PUT A RING ON IT) 2 WKS BEYONCE (MUSIC WORLD/COLUMBIA)	
2	4	20	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
3	2	6	IF I WERE A BOY BEYONCE (MUSIC WORLD COLUMBIA)	•
0	14	2	YOU FOUND ME THE FRAY (EPIC)	
6	3	9	LIVE YOUR LIFE THE FEAT RIHANNA (DIEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	
6	7	19	HOT N COLD KATY PERRY (CAPITOL)	-
7	10	12	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
8	_	1	SEE YOU IN MY NIGHTMARES KANYE WEST FEAT. LIL WAYNE (ROC-A-FELLA/OEF JAM/IDJMG)	
9	9	8	WOMANIZER BRITNEY SPEARS (JIVE/ZOMBA)	
10	8	10	RIGHT NOW (NA NA NA) AKON (SRC UNIVERSAL MOTOWN)	
11	6	14	LET IT ROCK KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/JUNIVERSAL REPUBLIC)	
12	5	11	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/IDEF JAM/IOJMG)	
13	11	15	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	
1	12	15	SO WHAT PINK (LAFACE/ZOMBA)	
1	13	33	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	
16	15	4	HEARTLESS KANYE WEST (ROC-A-FELLA DEF JAM/IDJMG)	
17	16	9	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	
18	18	24	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)	
1	23	4	DECODE PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	
20	25	3	REHAB RIHANNA (SRP/DEF JAM/IDJMG)	
2	21	11	CHICKEN FRIED ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
22	19	16	CRUSH DAVIO ARCHULETA (19/JIVE/ZOMBA)	1.600
23	24	14	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	

24 27 3 WHITE HORSE 33 30 VIVA LA VIDA COLDPLAY (CAPITOL)

TRIS	WEER	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	3	22	20	ADDICTED SAVING ABEL (SKIDOCO/VIRGIN/CAPITOL)	•
2	•	28	4	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	
28	3	20	9	KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG)	
29)	56	23	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY (COLUMBIA)	•
30	5	=	2	SOBER PINK (LAFACE/ZOMBA)	
31)	37	13	T-SHIRT SHONTELLE (SRP. SRC/UNIVERSAL MOTOWN/UNIVERSAL)	
32)	40	17	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE ATLANTIC/RRP)	
33)	30	13	MRS. OFFICER LIL WAYNE FEAT, BOBBY VALENTING & KIDO KIDO (CASH: MONEY/UNIVERSAL MOTOWN)	
34)	70	2	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/OEF JAM/IDJMG)	
3:)	-	1	LAST OF A DYING BREED LUDACRIS CO-STARRING LIL WAYNE (DTP/DEF JAM/10JMG)	
36	;	29	22	BETTER IN TIME LEONA LEWIS (SYCO J RMG)	
37	7	32	28	PAPER PLANES M.I.A. (X.C./INTERSCOPE)	
38)	46	9	HUMAN THE KILLERS (ISLAND/IDJMG)	
39	•	35	22	SWING SAVAGE FEAT. SOULJA BOY TELL'EM (DAWN RAID/UNIVERSAL REPUBLIC)	
40)	41	25	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG)	
41		34	18	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY 30Y/JIVE/ZOMBA)	
42	2	36	10	KRAZY PITBULL FEAT LIL JON (MR 305/FAMOUS ARTIST/THE ORCHARD)	
43	3	38	12	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	
4)		1	AMAZING KANYE WEST FEAT. YOUNG JEEZY (ROC-A-FELLA/DEF JAM/IDJMG)	
45	•	-	1	UNTOUCHED THE VERONICAS (ENGINEROOM/SIRE/REPRISE)	
46		50	24	IN THE AYER FLO RIDA FEAT. WILL.LAM (POE BOY/ATLANTIC)	
47	,	43	3	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
48	3	17	2	I'D COME FOR YOU NICKELBACK (ROADRUNNER/RRP)	
48	3	44	11	ALL SUMMER LONG THE ROCK HEROES (BIG EYE)	
50)	52	13	LOVEBUG JONAS BROTHERS (HOLLYWOOD)	

THIS	LAST	REEKS N CHT	TITLE	DEAT.
61	63	32	FOREVER	O
52	42	12	CHRIS BROWN (JIVE/ZOMBA) SWAGGA LIKE US JAY-2 & T.L. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM//DJ/MG)	
53	60	32	CLOSER NE-YO (DEF JAM/IDJMG)	
54	55	30	I KISSED A GIRL KATY PERRY (CAPITOL)	2
55	47	3	CHINESE DEMOCRACY GUNS N' ROSES (BLACK FROG/GEFFEN/INTERSCOPE)	
56	-	3	LOST! COLOPLAY (CAPITOL)	
9	61	12	I DON'T CARE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
58	49	17	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	
59	54	14	COME ON GET HIGHER MATT NATHANSON (VANGUARD)	
60	62	2	POP CHAMPAGNE JIM JONES & RON BROWZ (ETHER BOYJURIVERSAL MOTOWAYCOLUMBIAXOCH)	
61	74	35	SHAKE IT METRO STATION (COLUMBIA) I HATE THIS PART	100 9
62	-	1	THE PUSSYCAT DOLLS (INTERSCOPE) SEX ON FIRE	
63	45	4	KINGS OF LEON (RCA/RMG) JUST A DREAM	
64	48	15	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE) CHRISTMAS EVE (SARAJEVO 12/24)	
65	-	14	TRANS-SIBERIAN ORCHESTRA (LAVA/ATLANTIC) LOVE REMAINS THE SAME	
66	58	7	GAVIN ROSSDALE (INTERSCOPE) LIGHT ON	
68	59	27	DAVID CODK (19/RCA/RMG) GOT MONEY	
69	66	23	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN) BARTENDER SONG	
70		2	REHAB (UNIVERSAL REPUBLIC) LEAVE OUT ALL THE REST	
71	67	5	DON'T TRUST ME 30HI3 (PHOTO FINISH ATLANTIC)	
72	71	6	YOU'RE GONNA GO FAR, KID THE OFFSPRING (COLUMBIA)	
73	69	5	RIGHT HERE (DEPARTED) BRANDY (KOCH/EPIC)	
74	26	3	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)	
75	-	13	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (OTP/DEF JAM/1DJMG)	

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres. Albums with the greatest sales gains this week.

Where included, this award indicates the title with the chart's largest unit increase.

Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEENER Indicates album entered top 100 of The Billboard 200 GRADUATE and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

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. Will DualDisc available, eric CD/DVD combo available. *indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

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

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 buillet or if they rank below

No. 10 and post a third consecutive week of audience decline,
regardless of total chart weeks. Songs are removed from Hot Latin
Songs if they have been on the chart for more than 20 weeks and
rank below No. 20. Songs on Latin Airplay charts are removed
after 20 weeks if they rank below No. 20 in both audience and
detections. Descending songs are removed from Adult
Contemporary if they have been on the chart for more than 20
weeks and rank below No. 15, if they have been on the chart for
more than 26 weeks and rank below No. 10, or if they have been
on the chart for more than 52 weeks and rank below No. 5.
Descending songs are removed from the Adult Top 40, Adult R&B,
Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and
Smooth Jazz Songs charts if they have been on for more than 20
weeks and rank below No. 15 (No. 20 for Mainstream Top 40,
Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

CONFIGURATIONS

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

HITPREDICTOR

It 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.

HOT DANCE CLUB PLAY mpiled from a national sample or reports from del ____ Titles with the greatest club play increase over the previous week

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

AWARD CERT. LEVELS

ALBUM CHARTS

■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). □ Certification of 400,000 units (Multi-Platino).

INGLES CHARIS
RIAA certification for 500,000 paid downloads (Gold).
RIAA certification for 1 million paid downloads (Platinum).
umeral within platinum symbol indicates song's multiplatinum level.
RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

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

DVD SALES/VHS SALES/VIDEO RENTALS

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. ■ RRAA 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.

MUSIC VIDEO

WEEK	LAST	WEEKS ON CHT	TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	rear
1	- Ni	Wil	SNAKES AND ARROWS 1WK ROUNDER/UNIVERSAL MUSIC & VIDEO DIST. 431124 (24.98 D	NO) Rush	
#	4	3	CERTIFIABLE A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001194450 E (24.98 DV	D) The Police	
	5	12	NO BULL: LIVE FROM THE PLAZA DE TOROS COLUMBIA/LEGACY/SONY BMG VIDEO 29888 EX (12.98 DVO)	S LAS VENTAS: MADRID, SPAIN AC/DC	5
•	2	3	LOVE, PAIN & THE WHOLE CRAZY WORLD T	OUR - LIVE Keith Urban	
£	21	6	ALL TOGETHER NOW APPLE/CAPITOL/EMM MUSIC VIDEO 17067 (24.98 DVD)	The Beatles/Cirque du Soleil	Ì
	9	5	THE RED PIANO REDLINE ENTERTAINMENT 75023 EX (24.98 CD/DVD)	Elton John	
7		•	INDESTRUCTIBLE IN GERMANY REPRISE MUSIC VIDEO WARNER MUSIC VISION 516826 EX (9.98 DVD)	Disturbed	Ī
5	1	2	THE WHO AT KILBURN 1977 IMAGE ENTERTAINMENT 5145 (24.98 DVD)	The Who	T
	6	181	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO WARNER MUSIC VISION 70423 (29 98 DVD)	Eagles Eagles	30
10	1	養	HATCHET ATTACKS: LIVE FROM RED ROCK! PSYCHOPATHIC VIDEO/RED DISTRIBUTION 4606 (16.98 DVD)	S Various Artists	Ī
11	3	2	LIVE AT WEMBLEY STADIUM RCA/SONY BMG VIDEO 735575 (19.98 DVD)	Foo Fighters	ī
12	11	23	LIVE FROM TEXAS EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	Ē
13	14	7	GOOD GIRL GONE BAD LIVE DEF JAM HOME VIDEO UNIVERSAL MUSIC & VIDEO DIST. 001136109 (Rihanna Rihanna	Ī
14	12	54	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14 98 DVD)	Beyonce	3
15	16	12	A CHRISTMAS CELEBRATION: LIVE FROM D MANHATIAN EMM MUSIC WIDEO 02809 (19 98 DVD)	UBLIN Celtic Woman	ì
16	10	26	THE GHOSTS OF CHRISTMAS EVE LAWAMANER MUSIC VISION 53127 (14.98 CD.DVD)	Trans-Siberian Orchestra	E
17	20	51	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO SONY BMG VIDEO 73716 (21.98 DVD)	Celine Dion	6
18	15	5	DREAM ON: LIVE FROM CHICAGO SPRING HOUSE VIDEO EMM MUSIC VIDEO 44821 (19.98 DVD)	Ernie Haase & Signature Sound	
19	7	4	THE COMPLETE MASTER WORKS 2 EPIC MUSIC VIDEO SONY =MG VIDEO 708453 (19.98 DVD)	Tenacious D	
20	17	22	WHERE THE LIGHT IS: JOHN MAYER LIVE IN	LOS ANGELES John Mayer	
21	34	2	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722727 (19.98 DVD) CHRISTMAS OFFERINGS: LIVE IN CONCERT ESSENTIAL VIDEO/SONY BMG VIDEO 10881 (12.98 DVD)	Third Day	
22	RE-E	KTRY	TOGETHER SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44782 (17.98 DVD)	Gaither Vocal Band And Ernie Haase & Signature Sound	
23	RE-E	HTRY	LIVE AT THE PALACE	Three Days Grace	635
24	19	5	JIVE ZOMBA VIDEO/SONY BMG VIDEO 735346 (16.98 DVD)	Chayanne	
25	13	3	SONY BMG NORTE/SONY BMG VIDEO 738921 (17.98 DVD) IF ALL GOES WRONG	The Smashing Pumpkins	-

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		No.	
S X	ma		TITLE
WEE	LAST	SEA	ARTIST (IMPRINT / PROMDTION LABEL)
1	15	7	SHATTERED (TURN THE CAR AROUND) O.A.R. EVERFINE/ATLANTIC/RRP
2	6	5	WOMANIZER BRITNEY SPEARS JIVE/ZOMBA
	5	12	LOVE STORY TAYLOR SWIFT BIG MACHINE
	20	3	POP CHAMPAGNE "M JONES & RON BROWZ FEAT JUELZ SANTANA ETHER BOY/JUNNERSAL MOTOWN/COLUMBIA/KOCH
		6	LIVE YOUR LIFE T.I. FEAT. RIHANNA DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC
6	1	3	GET UP 50 CENT SHADY/AFTERMATH/INTERSCOPE
7	:4:	7	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
8	13	6	KEEPS GETTIN' BETTER CHRISTINA AGUILERA RCA/RMG
9	11	4	ROLL ON KID ROCK TOP DDG/ATLANTIC
10	RE-E	NTRY	HOT N COLD KATY PERRY CAPITOL
11	RE-ENTRY		SO WHAT PINK LAFACE/ZOMBA REHAB
12	NEW		RIHANNA SRP/DEF JAM/IDJMG WATCH OVER YOU
13	RE-ENTRY		ALTER BRIDGE UNIVERSAL REPUBLIC BROKEN
14	RE-ENTRY		LIFEHOUSE GEFFEN/INTERSCOPE HUMAN
15	NE		THE KILLERS ISLAND/IDJMG
16	RE-EI		JASON MRAZ ATLANTIC/RRP
18	NE		DAVID COOK 19/RCA/RMG START A BAND
19	RE-E		BRAO PAISLEY DUET WITH KEITH URBAN ARISTA NASHVILLE EVERYBODY WANTS TO GO TO HEAVEN
20	12	2	MRS. OFFICER
21	NE	w	LIL WAYNE FEAT BORBY VALENTING & KIDD KIDD CASH MONIEYUNIVERSAL MOTOWN GIVES YOU HELL THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/INTERSCOPE
22	HE	w	GO HARD DI KHALED FEAT. KANYE WEST & T-PAIN WE THE BEST/TERROR SQUAD/KOCH
23	RE-E	NTRY	MUDDY WATER TRACE ADKINS CAPITOL NASHVILLE
24	8	2	I DON'T CARE FALL OUT BOY ISLAND/IDJMG
25	NE	w	I'M SO PAID AKON FEATURING LIL WAYNE SRC/UNIVERSAL MOTOWN
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KC	HI COMMAND TO THE REAL PROPERTY.
CE	VIDEO MONITOR
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THIS	ARTIST TITLE
V	H1
	A Par
1	O.A.R., SHATTERED (TURN THE CAR AROUND)
2	KATY PERRY, HOT N COLD
3	PINK. SO WHAT
4	ALTER BRIDGE. WATCH OVER YOU
5	JASON MRAZ, I'M YOURS
6	KILLERS, HUMAN
7	LIFEHOUSE, BROKEN
8	KID ROCK, ROLL ON
9	RIHANNA, REHAB
10	DAVID COOK, LIGHT ON
	(QV())
U	MT CMT
1	TRACE ADKINS, MUDDY WATER
2	TAYLOR SWIFT, LOVE STORY
3	BRAD PAISLEY DUET WITH KEITH URBAN, START A BAND
4	KENNY CHESNEY W/THE WAILERS, EVERYBODY WANTS TO GO TO HEAVEN
5	LADY ANTEBELLUM, LOOKIN FOR A GOOD TIME
6	TOBY KEITH, GOD LOVE HER
7	KELLIE PICKLER, DON'T YOU KNOW YOU'RE BEAUTIFUL
9	BROOKS & DUNN FEAT. REBA MCENTIRE, COWGIRLS DON'T CRY JOEY + RORY, CHEATER CHEATER
10	SUGARLAND. ALREADY GONE
Fit	JSE fuse
1	THE KILLERS, HUMAN
2	PARAMORE, DECODE
3	THE OFFSPRING, YOU'RE GONNA GO FAR, KID
4	WEEZER, TROUBLEMAKER
5	BEYONCE, SINGLE LADIES (PUT A RING ON IT)
6	KEVIN RUDOLF FEAT. LIL WAYNE, LET IT ROCK
7	RISE AGAINST, RE-EDUCATION (THROUGH LABOR)
8	NE-YO, MISS INDEPENDENT
9	BRITNEY SPEARS, WOMANIZER
10	BEYONCE, IF I WERE A BOY
NO STATE	

POP/ROCK TITLE ARTIST (IMPRINT / PROMOTION LABEL) HOT N COLD SWIS KANT PERRY (CAPITOL) 仚 2 15 SO WHAT PINK (LAFACE/ZOMBA) 山 12 I'M YOURS JASON MRAZ (ATLANTIC/RRP) 5 7 GG LIVE YOUR LIFE TA RHANNA (DEF JAMORARO + TA FRAT RHANNA (DEF JAMORARO + 山 山 WOMANIZER BRITNEY SPEARS LIVE 山 LET IT ROCK ADDICTED SAVING ABEL (SKIDDOO IF I WERE A BOY BEYONCE (MUSIC WORLD COLUMBIA) 10 10 MISS INDEPENDENT NE-YO (DEF JAM/IDJMG) 12 9 RIGHT NOW (NA NA NA) AKON (SRC/UNIVERSAL MOTOWN) 位 GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP) 山 BETTER IN TIME LEONA LEWIS (SYCO/J/RMG 山 LOVE LOCKDOWN KANYE WEST (RDC-A-FELLA/D DISTURBIA 仚 T-SHIRT SHONTELLE (S LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) 18 25 FALL FOR YOU SECONOHAND SERNADE (GLASSNOTE/ILG/ATLANTIC) 19 23 CLOSER NE-YO (DEF JAM/IDJMG) 22 14 LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE) 山 REHAB RIHANNA (SRP/DEF JAM/ID 山 23 5 26 6 RIGHT HERE (DEPARTED) 20 12 KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG) 山

CRUSH

25	21	16	CRUSH DAVIO ARCHULETA (19/JIVE/ZOMBA)	中
6			AND THE RESERVE OF THE PERSON NAMED IN	7
A		Al	DULT TOP 40"	
		lere.		E
HIS	AST	WEEKS IN CH	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	REDI
0	1	36	#1 I'M YOURS	廿
2	2		9 WKS JASON MRAZ (ATLANTIC/RRP) SO WHAT	1
À CONTRACTOR OF THE PARTY OF TH		15	PINK (LAFACE/ZOMBA) SHATTERED (TURN THE CAR AROUND)	Û
3	3	.23	O.A.R. (EVERFINE/ATLANTIC/RRP)	山
4	5	10	HOT N COLD KATY PERRY (CAPITOL)	位
5		9	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	位
6	8	16	BETTER IN TIME	
7	6	32	LOVE REMAINS THE SAME	廿
5.24	7	20	GAVIN ROSSDALE (INTERSCOPE) BROKEN	E.
8			LIFEHOUSE (GEFFEN/INTERSCOPE) WHAT ABOUT NOW	Û
9	2	23	DAUGHTRY (RCA/RMG)	
10	10	27	VIVA LA VIDA COLOPLAY (CAPITOL)	血
31	11	28	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)	ů
12	13	9	ADDICTED	
13	14	7	SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) LIGHT ON	ů
			DAVID COOK (19/RCA/RMG) FALL FOR YOU	Jest 1
14	12	12	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC) CRUSH	
0	15	14	DAVIO ARCHULETA (19/JIVE/ZOMBA)	
16	17	10	LET ME BE MYSELF 3 DOORS DOWN (UNIVERSAL REPUBLIC)	命
17	16	21	CHASING PAVEMENTS ADELE (XL/COLUMBIA)	
18	19	18	BEATING MY HEART JON MCLAUGHLIN (ISLAND/IDJMG)	our direct
19		1	GREATEST YOU FOUND ME	廿
20	18	18	ONE STEP AT A TIME	M
			JORDIN SPARKS (19/JIVE/ZOMBA) DISTURBIA	
U	20	4	RIHANNA (SRP/DEF JAM/IDJMG)	血
22	21	5	HUMAN THE KILLERS (ISLAND/IOJMG)	nini i
0	22	6	LET IT ROCK KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
24	23	6	KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG)	山
25	26	4	LOVERS IN JAPAN	•
	Jane H		COLDPLAY (CAPITOL)	

0		AI	DULT	
一件		CC	ONTEMPORARY	
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
1	1	28	THE TIME OF MY LIFE 11 WKS DAVID COOK (19/RCA/RMG)	山
2	2	20	VIVA LA VIDA CDLDPLAY (CAPITOL)	
0.	6	17	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	仚
4	3	24	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC, EPIC)	
VI	4	34	BLEEDING LOVE LEONA LEWIS (SYCOLU) RMG)	8
6	5	47	LOVE SONG SARA BAREILLES (EPIC)	₩
7	8	40	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)	
8	7	39	SAY JOHN MAYER (AWARE/COLUMBIA)	
9	19	3	A BABY CHANGES EVERYTHING FAITH HILL (WARNER BROS. (NASHVILLE), WARNER BROS.)	仚
10	11	16	CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA)	
11	12	(P)	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)	曲
12	13	7	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)	廿
##	16	12	WHAT DO I DO WITH MY HEART	山
14	-	1	HARK! THE HERALD ANGELS SING CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE/RMG)	
15	20	6	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)	
16	15	14	UNCONDITIONAL SIMON COLLINS (RAZOR & TIE)	
17		1	THE 12 DAYS OF CHRISTMAS STRAIGHT NO CHASER (ALLANTIC)	
18	14	15	WHERE I STOOD MISSY HIGGINS (ELEVEN / REPRISE)	か
19	-	1	1'LL BE HOME FOR CHRISTMAS BRIAN MCKNIGHT (RAZOR & TIE)	
20	17	6	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	血
21	22	4	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP)	100
22	27	8	ORDINARY WAYNE BRADY (PEAK/CMG)	700
23	18	9	MY LOVE CELINE DION (COLUMBIA)	
2		1	CHRISTMAS IS JIM BRICKMAN FEAT. MARK MASRI (BRICKHOUSE DIRECT)	
25	30	2	CHRISTMAS IS JUST AROUND THE CORNER BARRY MANILOW (ARISTA/RMG)	
	A	A STATE OF	Parisi - Paris Da (Villo I v Unito)	No. of Lot

22	4	O.A.R. (EVERFINE/ATLANTIC/RRP)	
27	8	ORDINARY WAYNE BRADY (PEAK/CMG)	700
18	9	MY LOVE	
		CHRISTMAS IS	
-	1	JIM BRICKMAN FEAT. MARK MASRI (BRICKHOUSE DIRECT)	
30	2	BARRY MANILOW (ARISTA/RMG)	
100	- 1000	and the second	
- 4	M	ODERN ROCK"	
ST	CHT	TITLE	PREDICT
1	19	11 WKS THE OFFSPRING (COLUMBIA)	山
2	15	SEX ON FIRE KINGS OF LEON (RCA/RMG)	位
3	22	I DON'T CARE	廿
4	15	RE-EDUCATION (THROUGH LABOR)	th
5	1†	SHINEDOWN (ATLANTIC)	位
6	7	INCUBUS (IMMORTAL/EPIC)	山
9	8	DECODE	山
7	21	TROUBLEMAKER	1
			ш
טו	11	SEETHER (WIND-UP)	
8	10	THE KILLERS (ISLAND/IDJMG)	位
11	14	CATH DEATH CAR FOR CUTIE (ATLANTIC)	
12	12	LOST!	山
12	24	BAD GIRLFRIEND	
		THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
14	9	THE SMASHING PUMPKINS (MARTHA'S MUSIC)	
18	9	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)	位
17	35	LET IT DIE FOO FIGHTERS (BOSWELL/RCA/BMG)	位
15	15	THE DAY THAT NEVER COMES	1
		DO WHAT YOU DO	
		MUOVAYNE (EPIC)	位
16	37	SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)	
20	8	INDESTRUCTIBLE OISTURBEO (REPRISE)	位
21	8	18 DAYS	
	7	UNDEAD	か
		HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE) SOMETIME AROUND MIDNIGHT	
26	17	THE AIRBORNE TOXIC EVENT MAJORDOMO/SHOUT! FACTORY)	山
22	12	FALL DUT BOY (ISLAND/IDJMG)	位
25	11	ROCK N ROLL TRAIN AC/OC (COLUMBIA)	山
	18 - 30 1 2 3 4 5 6 9 7 10 8 11 12 13 14 18 17 15 19 16 20 21 24 26 22	27 8 18 9 - 1 30 2 - 1 30 2 - 1 19 2 15 3 22 4 15 5 17 6 7 9 8 7 21 10 11 8 10 11 14 12 12 13 24 14 9 18 9 17 35 15 15 19 9 16 37 20 8 21 8 24 7 26 17 22 12	27 8 MY LOVE CHRISTMAS IS JIM BRICKMAN FEAT MARK MASRI (BRICKHOUSE DIRECT) 30 2 CHRISTMAS IS JIM BRICKMAN FEAT MARK MASRI (BRICKHOUSE DIRECT) 30 2 CHRISTMAS IS JUST AROUND THE CORNER BARRY MANILOW (ARISTA/RMG) MODERN ROCK ARTIST (IMPRINT / PROMOTION LABEL) 1 19 TANKS THE OFFSPRING (COLUMBIA) 2 15 SEX ON FIRE APOCALYPTICA FEAT ADAM GONTIER (20-20/JIVE/ZOMBA) 4 15 RE-EDUCATION (THROUGH LABOR) RISE AGAINST (IDOCINTERSCOPE) 5 11 SECOND CHANCE SHINEDOWN (ALLANTIC) 6 7 LOVE HURTS INCUBUS IMMORTAL/EPIC) 9 8 PEACHOUNA THE SULERS (ISLAND/IDJMG) 7 21 TROUBLE MAKER WEEZER (DGC, INITERSCOPE) 10 11 BREAKDOWN SEETHER (WIND-UP) 8 10 HUMAN THE KILLERS (ISLAND/IDJMG) 11 14 CATH DEATH CAB FOR CUTIE (ATLANTIC) 12 LOST! COLUPLAY (CAPITOL) 13 24 BAD GIRL-FRIEND THEOMY (CAPITOL) 14 9 G.L.O.W. THE SMASHING PUMPKINS (MARTHA'S MUSIC) 15 FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC) 17 35 LET IT DIE FOO FIGHTERS (ROSWELL/RCA/RMG) 15 15 METALLICA (WARNER BROS.) 19 9 DO WHAT YOU DO MUDVAYNE (EPIC) 16 37 SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) 18 18 DAYS SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) 20 8 INDESTRUCTIBLE 01STURED (REPRISE) 21 18 DAYS SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) 21 IDON'T CARE FALL OUT BOLL TERSCOPE)

HOT COUNTRY SONGS

100							
THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.	PEAK
1	1	2	24	#1 CHICKEN FRIED 2WKS K.STEGALL.Z.BROWN (Z.BROWN, W.DURRETTE)	Zac Brown Band • HOME GROWN/ATLANTIC BIG PICTURE		1
2	2	4		LET IT GO B.GALLIMORE.T.MCGRAW.D SMITH (W.C LUTHER, A. MAYO.T.DOUGLAS)	Tim McGraw © CURB		2
3	4	3	11	ROLL WITH ME B CHANCEY (C DANIELS,T.KARLAS)	Montgomery Gentry ● COLUMBIA		3
4	5	6		HERE D HUFERASCAL FLATTS (J.STEELE.S.ROBSDN)	Rascal Flatts • LYRIC STREET		4
5	6	5		ALREADY GONE B GALLIMORE K.BUSH, J. NETTLES (J. O.NETTLES, K. BUSH, B. PINSON)	Sugarland • MERCURY		5
6	3	1		LOVE STORY N CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE		1
7	7	8	12	START A BAND FROGERS (D DAVIDSON.A.GORLEY,K.LOVELACE) Brad	Paisley Duet With Keith Urban • ARISTA NASHVILLE		7
8	11	15		DON'T C CHAMBERLAIN.B CURRINGTON (J.BEAVERS.J.SINGLETON).	Billy Currington ● MERCURY		8
9	9	9	30	LOVE REMEMBERS PO'DONNELL, C.MORGAN (C.MORGAN.PO'DONNELL)	Craig Morgan • BNA		9
10	12	14		COUNTRY BOY K.STEGALL (A JACKSON)	Alan Jackson ● ARISTA NASHVILLE		10
0	10	12	11	FEEL THAT FIRE B.BEAVERS.D BENTLEY (B. WARREN.B. WARREN.B. BEAVERS.D. BENTLEY)	Dierks Bentley O CAPITOL NASHVILLE		10
12	14	11		IN COLOR THE KENT HARDLEY PLAYBOYS (J.JOHNSON,L.T.MILLER,J.OTTO)	Jamey Johnson ⊙ MERCURY		11
13	13	13		LOOKIN' FOR A GOOD TIME V.SHAW.PWORLEY (D HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum ⊙ CAPITOL NASHVILLE		13
14	15	17		SHE WOULDN'T BE GONE S.HENDRICKS (C.BATTEN, J.ADAN)	Blake Shelton • WARNER BROS / WRN		14
15	17	19	8	GREATEST COWGIRLS DON'T CRY Brooks & T.BROWN.R.DUNN.K.BROOKS (R.DUNN.T.MCBRIDE)	Dunn Featuring Reba McEntire •• ARISTA NASHVILLE		15
10	18	21		GOD LOVE HER T.KEITH (T.KEITH.V.MCGEHE)	Toby Keith o show dog nashville		16
17	20	25	4	AIR SWEET THING POWER D.HUFF.M.POWELL (K.URBAN,M.POWELL)	Keith Urban © CAPITOL NASHVILLE		17
18	19	24		DOWN THE ROAD B. CANNON, K. CHESNEY (M. MCANALLY) Kenn	y Chesney With Mac McAnally • BLUE CHAIR/BNA		18
19	16	18		ANYTHING GOES M.WRIGHT, C. AUGRETCH, III (B.LONG, J.W.WIGGINS)	Randy Houser O UNIVERSAL SOUTH		110
20	21	20	25	AIR LET ME POWER D.HUFF (M.BEESON, D. ORTON)	Pat Green • BNA		20
21	24	33		RIVER OF LOVE TBROWN.G.STRAIT (S.CAMP.B.BURNETTE, D.MORGAN)	George Strait • MCA NASHVILLE		21
22	2 2	23		MUDDY WATER FROGERS (M CRISWELL.R HUCKABY)	Trace Adkins O CAPITOL NASHVILLE		22
23	25	27		DON'T THINK I CAN'T LOVE YOU J RITCHEY (J.OWEN,K.MARVEL,J.RITCHEY)	Jake Owen © RCA		23
24	26	26		LAST CALL T.BROWN (S.MCANALLY,E ENDERLIN)	Lee Ann Womack • MCA NASHVILLE		24
25	27	31	T	IT WON'T BE LIKE THIS FOR LONG F.ROGERS (D.RUCKER, C.DUBOIS, A.GORLEY)	Darius Rucker ◆ CAPITOL NASHVILLE		25



Currington's sixth top 10 and his first since "Good Directions" logged 13 weeks at that level in spring 2007. which included three weeks at No. 1.



Up 1.4 million impressions, the third single from "Good Time" (No. 22 on Top Country Albums) is Jackson's 49th top 10.



The duo's collaboration with McEntire swipes the Greatest Gainer nod (up 3.2 million impressions) in its eighth chart week.

	8	KS	mt.				NO.
THIS	LAST	2 WEE	WEEK ON CH	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT.	POSITION
26	29	30		THAT'S A MAN J.STOVER (E.M. HILL.S.D.JDNES.M.D. SANDERS)	Jack Ingram • BIG MACHINE		26
27	30	29		EVERYTHING IS FINE F.ROGERS (J TURNER)	Josh Turner • MCA NASHVILLE		27
28	28	28		I WOULD	Phil Vassar		26.
			4	M WRIGHT.PVASSAR (P.VASSAR)	UNIVERSAL SOUTH Martina McBride		100
29	33	37		D.HUFF,M.MCBRIDE (A.DORFF,C.A.ROBBINS,M.DAVEY)	RCA		29
30	31	32		15 MINUTES OF SHAME B.JAMES (K.ARCHER, C.KOESEL, J.WEAVER)	Kristy Lee Cook 19 ARISTA NASHVILLE		28
31	32	35		I WILL J.WEST.D PAHANISH (D.PAHANISH,R L.FEEK)	Jimmy Wayne ● VALORY		31
32	35	36		MORE LIKE HER FLIDDELL M WRUCKE (M LAMBERT)	Miranda Lambert ● COLUMBIA		32,
33	34	34		SHE'S SO CALIFORNIA M WRIGHT G ALLAN (G ALLAN J RANDALL, J.HANNA)	Gary Allan ⊙ MCA NASHVILLE		31
34	37	38		ALWAYS THE LOVE SONGS M WRUCKE (D.L MURPHY:G OUCAS)	Eli Young Band ⊙ REPUBLIC/UNIVERSAL SDUTH		34
35	36	39		CHEATER CHEATER C.JACKSON (R L FEEK.J.MARTIN.K.OSMUNSON.W.VARBLE)	Joey + Rory • VANGUARD/SUGAR HILL/NINE NORTH		35
36	41	57		IT'S AMERICA THEWITT RATKINS (A.PETRAGLIA, B. JAMES)	Rodney Atkins		36
37		SHOT	1	WHITE HORSE N.CHAPMAN, T.SWIFT (T.SWIFT, L.ROSE)	Taylor Swift BIG MACHINE		37
38	39	43	8	HOW BOUT YOU DON'T B.BEAVERS (S NIELSON,V.MCGEHE, J. STOVER)	The Lost Trailers ⊙ BNA		38
39	51	-		SHE'S COUNTRY M.KNOX (D.MYRICK, B.TATUM)	Jason Aldean • BROKEN BOW		39
40	42	44		FOREVER J.M.MDNTGOMERY.B.GALLIMORE (J.T.SLATER)	John Michael Montgomery • STRINGTOWN		40
41	40	40		UNBELIEVABLE (ANN MARIE) B JAMES (J.GRACIN)	Josh Gracin Urric Street		36
42	43	49		SPACE S.BUXTON (S.BUXTON.C.CANNON.L.WHITE)	Sarah Buxton LYRIC STREET		42
43	47	-		WHAT IF IT ALL GOES RIGHT J.RICH (S SMITH_THANCHEROFF,T.HYLER)	Melissa Lawson • Warner Bros./wrn		43
44	50	51		BROTHERS M ROVEY (D BRODY)	Dean Brody BROKEN BOW		44
45	×	EW		JINGLE BELL ROCK D. HUFF.RASCAL FLATTS (J.BEAL.J.BOOTHE)	Rascai Flatts • Lyric Street		45
46	49	60		BELONGS TO YOU T GENTRY J LEO (D BERG R RUTHERFORD, T. SHAPIRD)	Emerson Drive • MIDAS/VALORY		46
47	44	47		REMEMBER THAT J.SHANRS.B JAMES (R.PROCTOR V.SHAW)	Jessica Simpson © EPIC/COLLUMBIA		44
48	46	53		CRY CRY ('TIL THE SUN SHINES) T.BROWN (H LINDSEY.A MAYO.C LINDSEY.M GREEN)	Heidi Newfield O CURB		46
49	45	45		TEQUILA ON ICE J.BROWN,K.GRANTT (M DODSON.R RUTHERFORD)	Darryl Worley • Stroudavarious		44
50	60	-	E	WHERE I'M FROM D GEHMAN (P.DAVIS.J.LEATHERS)	Jason Michael Carroll ARISTA NASHVILLE		50

TOP COUNTRY ALBUMS

THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK
0	1	1	3	#1 GREATEST TAYLOR SWIFT 3WKS GAINER BIG MACHINE 0200 (18.98) ®	Fearless		1
2	2	7		FAITH HILL WARNER BROS. 511500/WRN (18.98)	Joy To The World		2
3	6	4		SUGARLAND MERCURY 011273*/UMGN (13.98)	Love On The Inside		1
4	5	12		ELVIS PRESLEY RCA 35479/SBN (17.98)	Christmas Duets		4
6	9	5	110	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	1
6	4	2		RASCAL FLATTS LYRIC STREET 002763/HOLLYWOOD (13.98)	Greatest Hits Volume 1		2
7	HUT	SHUT BUT	1	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten		7
0	8	3	571	KENNY CHESNEY BLUE CHAIR/BNA 34553/SBN (18 98)	Lucky Old Sun	, and conception	1.
9	3	-		ZAC BROWN BAND	The Foundation		3
10	13	9		ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98) CARRIE UNDERWOOD	Carnival Ride	2	1
11	11	8		19/ARISTA ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98) TOBY KEITH	That Don't Make Me A Bad Guy		1
12	12	11		DARIUS RUCKER	Learn To Live		1
13	10	15		JULIANNE HOUGH NBC Sounds Of The Season: 1	he Julianne Hough Holiday Collection (EP)		10
14		10		GEORGE STRAIT	Troubadour	•	1
15	15	6		BRAD PAISLEY	Play		1
16	7			BLAKE SHELTON	Startin' Fires		7
177	17	14		WARNER BROS. 512911/WRN (18.98) VARIOUS ARTISTS	NOW That's What I Call Country		
TB.				CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.9) JAMEY JOHNSON	3) .		
	16	16		MERCURY 011237/UMGN (13 98) LADY ANTEBELLUM	That Lonesome Song		6
19	18	13		CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
20	32	25		CAPITOL NASHVILLE 76927 (18.98)	rican Man: Greatest Hits Volume II	•	3
21	19	38	M	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
22	23	18		ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time	•	1
23	22	33		GEORGE STRAIT MCA NASHVILLE 011920/UMGN (13.98)	Classic Christmas		22
24	20	20		TIM MCGRAW CURB 79118 (11 98)	Greatest Hits 3		1



Black Friday shopping and an American Music Awards win spike "Fearless" by 50,000 copies, earning it double Greatest Gainer roses (No. 2 on the Billboard 200).



Adkins' 10th chart straight top 10 box (37,000 copies). Two of those sets



Pacesetter award (up 170%) after singing the nation anthem Nov. 29 or CBS to kick off the Auburn-Alabama football game.

Kellie Pickler

CERT.	Title	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	WEEKS ON CHT	2 WEEKS AGO	LAST	WEEK
	Greatest Hits: Limited Edition	TIM MCGRAW CURB 79086 (14.98)		19	26	26
	35 Biggest Hits	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)		22	28	27
7	Long Road Out Of Eden	EAGLES ERC 4500 EX (14 98)	21	23	27	28
•	Crazy Ex-Girlfriend	MIRANDA LAMBERT COLUMBIA 78932 SBN (18.98)		21	29	29
	5th Gear	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	76	24	30	30
2	Still Feels Good	RASCAL FLATTS LYRIC STREET 000384/HOLLYW00D (18.98)		29	33	3
5	The Ultimate Hits	GARTH BROOKS PEARL 213 (25 98 CD/DVD) ⊕	35	27	31	32
	The Life Of A Song	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)		26	24	33
	B <mark>e</mark> autiful Eyes (EP)	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD) ⊕	an	28	38	34
	16 Biggest Hits	ALAN JACKSON LEGACY ARISTA NASHVILLE 12228/SDNY BMG (11.98)		43	43	35
	Around The Bend	RANDY TRAVIS WARNER BROS 43254/WRN (13,98) ⊕	20	62	59	36
•	Greatest Hits	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) €	UL.	31	34	37
	Anne Murray's Christmas Album	ANNE MURRAY STRAIGHTWAY 27642 (13.98)	ō	40	36	38
	Anything Goes	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	đ	-	21	39
	Little Bit Of Everything	BILLY CURRINGTON MERCURY 009550 UMGN (13.98)	V	32	35	40
	Just Who I Am: Poets & Pirates	KENNY CHESNEY BNA 11457/SBN (18 98)		37	41	4
	Back When I Knew It All	MONTGOMERY GENTRY COLUMBIA 22817 SBN (18.98)	25	42	44	42
	Greatest Hits	PACE SARA EVANS SETTER RCA 08770/SBN (18.98)	60	73	74	43
	D o Y ou Know	JESSICA SIMPSON EPIC COLUMBIA 21746/SBN (15.98) +1	112	45	48	44
	Raising Sand	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)		35	42	45
	Country Christmas: 15 Christmas Classics		2	57	51	46
	Damn Right Rebel Proud	HANK WILLIAMS III CURB 79027* (18.98)		34	39	47
	The Hits	FAITH HILL WARNER BROS. 44230/WRN (18.98) ⊕	40	NTRY	RE-EX	48
	What Am I Waiting For	HEIDI NEWFIELD CURB 79087 (18.98)		39	47	49
	16 Biggest Hits	DOLLY PARTON RCA/LEGACY 13481 SONY BMG (11.98)	50	64	62	50

KELLIE PICKLER

25 25 17

TOP R&B/HIP-HOP ALBUMS ARTIST MISER DISTRIBUTING LABEL (PRICE) Theater Of The Mind MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.9 I Am...Sasha Fierce 3 2 Paper Trail VI. RAND HUSTLE/ATLANTIC 512267*/AG (18.98) @ 2 1 3 Thr33 Ringz The Ball Street Journal 6 3 Evolver LIL WAYNE 11 10 Tha Carter III 2 Year Of The Gentleman JAZMINE SULLIVAN 10 8 Fearless JENNIFER HUDSON 7 6 10 Jennifer Hudson 2 YOUNG JEEZY 10 8 The Recession RIHANNA Good Girl Gone Bad ROBIN THICKE 14 1/2 9 Something Else DJ KHALED PRESENTS ACE HOOD 5 -Gutta SEAL 13 4 Soul 16 17 4 Love's Crazy JAHEIM 18 Classic Jaheim Vol. 1



Journal" halts E-40's streak of consecutive top fiv debuts at eight. Hi previous set, "My **Ghetto Report** Card," bowed at No. 1 in 2006.

18 Now signed to Atlantic, the croon er's hits package is compiled from his label Warner Bros



benefit from Black Friday excitement Keyshia Cole (pictured), moves 33-24 (up 74%), Chris Brown goes 35-26 (up 86%), and Mariah Carey glides 55-35 (up 105%).

The Sound

Here | Stand

Just Like You

Love & Life

The Renaissance

The Last Chair Violinist

LAX

C D	9	Title	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	AGO WEEKS	WEEK	LAST	THIS
	9	Exclusive	56 CHRIS BROWN JIVE 12049/Z0MBA (18.98) ⊕	24 56	2	35	26
	9	The Promise	3 DEBORAH COX DEC0 5209/IMAGE (18.98)	14 3	9 14	19	27
P	3	I'll Be Home For Christmas	5 BRIAN MCKNIGHT RAZOR & TIE 83011 (18.98)	56 5	56	31	28
		We Global	11 DJ KHALED WE THE BEST/TERROR SQUAD 4564/KOCH (17.89)	26. 11) 25	29
D	y	Thirsty	54 MARVIN SAPP VERITY 09433/ZOMBA (17.98)	20 54	20	30	30
	1	Joe Thomas, New Man	10 JOE 563 00003/KEDAR (17 98)	18 10	11	28	31
	t	The Way I See It	11 RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	19 11	7 15	27	32
Ï	7	A Long Time Coming	11 WAYNE BRADY PEAK 23066/CONCORO (18.98)	22 11	7 2	37	33
	S	Growing Pains	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	42 70	42	44	34
	2	E=MC2	33 MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	45 33	5 45	55	35
]	1	As I Am	55 ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	55)	40	36
	2	Christmas In The City 2	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 012247 EX/UME (6.98)	35	2 3	42	37
	3	Sol-Angel & The Hadley St. Dreams	14 SOLANGE MUSIC WORLD/GEFFEN 011785/IGA (12.98)	14	4 -	34	38
Ī	9	2 Krayze	10 2 KRAYZE ENNUYE 7337 (12.98)	10	3 =	43	39
	1	The Declaration	26 ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	67 26	3 67	3	40
	7	Loved By Few Hated By Many	2 LIL' KEKE TF/UNIVERSAL MOTOWN 012328/UMRG (13 98)	2	2 ~	22	41
	9	Shine	31 ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	32 31	3 3	38	42
)	A Philly Soul Christmas (EP)	MUSIQ SOULCHILD ATLANTIC/RHIND CUSTOM PRODUCTS 5129930/RHINO (6.98)	61 5	9 6	29	43
	8	Brass Knuckles	11 NELLY DERRTY/UNIVERSAL 010150/UMRG (13.98)	11	9	39	44
ě	1	Untitled	20 NAS DEF JAM/CDLUMBIA 011505*/IDJMG (13.98)	26 20			45
		Definition Of Real	25 PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	29 25	5 25	36	46
	1	From A Boy To A Man	1 SAN QUINN DEAL OONE 00287/SMC (15.98)	W 1	NEW	N	47
	8	It's Christmas	7 LEDISI VERVE FORECAST 011796/VG (13.98)	44 7	3 4	28	48
		T.R.O.Y.	2 PASTOR TROY MADD SOCIETY 7333 (15.98)	2	6	26	49
		2econd Season	4 UNK BIG 00MP 5098/KDCH (17.98)	28 4	9 21	49	50

M M/			AINSTREAM B/HIP-HOP	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	PREDICT
1	1	8	SINGLE LADIES (PUT A RING ON IT) 2 WKS BEYONCE (MUSIC WORLD/CQLUMBIA)	廿
2	2	10	LIVE YOUR LIFE ILIFEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DUMG/ATLANTIC)	山
		10	BUST YOUR WINDOWS JAZMINE SULLIVAN (J/RMG)	立
4	8	9	GREATEST CHOPPED 'N' SKREWED GAINER T-PARK FEAT, LUDACRIS (NOMICTARAPPY BOYLING/ZOMBA)	廿
5	4	19	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	山
*		16	MISS INDEPENDENT NE-YO (OEF JAM/IDJMG)	廿
2		16	MRS. OFFICER LIL WAYNE FEAT. BOBBY WALENTING & KIDD KIDD KICASH MONEYLINWERSAL MOTOWN)	か
8	9	12	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	廿
		9	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA)	仚
10	13	13	TRADING PLACES USHER (LAFACE/ZOMBA)	曲
11		7	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT 2PAC (AMARIUMAN/GEFFEN/INTERSCOPE)	曲
12	20		POP CHAMPAGNE Jun Jones & RON BROWZ (ETHER BOYJUNIVERSAL MOTOWWCOLLWBIAKOCH)	
13	12	11	SWAGGA LIKE US JAY-Z & T.I. FEAT. KANYE WEST & I.I. WAYNE (ROC-A-FELLA/DEF JAMIDJANG)	办
14	15	7	GET UP 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
		23	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	由
16	16	6	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)	仚
17	17	5	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	並
18	22	5	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)	
19	21	15	WHEN IT HURTS AVANT (CAPITOL)	如
20	18	23	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)	
21	3		IFULEAVE MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)	血
22	24	3	JUST LIKE ME JAMIE FOXX FEAT. T.I. (J/RMG)	か
23	32	3	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)	血
24	26	6	BEEP BOBBY VALENTING FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)	d
25	27	13	RIDE ACE HOOD FEAT. TREY SONGZ (WE THE BEST/DEF JAM/IDJMG)	山

MARY MARY

THE GAME

HOUSE 6037 (16.98)

ERIC BENET FRIDAY/REPRISE 511399/WARNER BROS. (18.98)

KEYSHIA COLE

USHER

SPM

16

20 17 13

21 20 17

24 33 25

25 21

18 11

22 14

ADULT R&B ADULT R&B TITLE ARTIST IMPRINT/ PROMOTION LABEL 1 1 15 ARTIST IMPRINT/ PROMOTION LABEL 1 1 15 ARTIST IMPRINT/ PROMOTION LABEL 1 1 15 ARTIST IMPRINT/ PROMOTION LABEL 2 4 11 THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE) 3	(0)			
### 15 ### 15 ### 15 ### 16 ###	A		A.	JULI R&B
### 15 ### 15 ### 15 ### 16 ###	97.2			
10	THIS	CAST	WEEKS ON CHT	
1	0	1	15	
MUSIC SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC) 2 25 SPOTLICHT JENNIFER RIUDSON (ARISTA/RMG) 5 6 20 NOTHING LEFT TO SAY MINT CORDITION (CAGED BIRD/IMAGE) 6 5 15 NOTHING LEFT TO SAY MINT CORDITION (CAGED BIRD/IMAGE) 31 YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.) 29 HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE) 12 WHEN IT HURTS AVANT (CAPITOL) 10 18 SUPERWOMAN ALICIA KEYS (MBR. JIRMG) 1 25 ROBIN THICKE (STAR TRAK/INTERSCOPE) 1 25 ROBIN THICKE (STAR TRAK/INTERSCOPE) 1 10 10 MASUN SAPP (VEHITYZOMBA) 1 1 15 15 NEYOR (DEPLOYMBA) 1 10 40 THERE GOES MY BABY CHARLIE WILSON (JIVE/ZOMBA) 10 40 THE RIVER NOEL GOURDIN (EPIC) 10 40 THE RIVER NOEL GOURDIN (EPIC) 10 40 THE RIVER NOEL GOURDIN (EPIC) 11 18 12 LOVE THAT GIRL RAPHAEL SANGU (COLUMBIA) 17 18 12 LOVE THAT GIRL RAPHAEL SANGU (COLUMBIA) 19 13 18 GRET UP MARY MARY (MN BLOCK/COLUMBIA) 10 GREEN LIGHT JOHN LIGHT OF COLUMBIA) 10 GREEN LIGHT JOHN LIGHT OF COLUMBIA) 11 12 GREEN LIGHT JOHN LIGHT OF COLUMBIA) 12 ATLAST BEYONICE (MUSIC WORLD/COLUMBIA) 24 26 7 FROM MY HEART TO YOURS LAURA ZUBOR (ATLANTIC) 27 A FEW REASONS	2	4	11	
1	3	3	0:	
10 10 12 12 13 14 15 15 15 15 16 16 12 17 16 16 16 12 17 18 12 18 18 19 19 19 18 18 19 19	1/2	2	25	
3 15	5	6	20	
29	6	5	15	JAZMINE SULLIVAN (J/RMG)
12 WHEN IT HURTS AVANT (CAPITOL)			31	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
12			29	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
14 50	9		12	AVANT (CAPITOL)
1	10		18	ALICIA KEYS (MBK/J/RMG)
1	22	14	50	MARVIN SAPP (VERITY/ZOMBA)
CHARLE WILSON (JIVE/ZOMBA) CHARLE WILSON		1	25	ROBIN THICKE (STAR TRAK/INTERSCOPE)
10	13	17		CHARLIE WILSON (JIVE/ZOMBA)
NOEL GOURDIN (EPIC) 16	14	15	15	NE-YO (DEF JAM/IOJMG)
10	18	10	40	NOEL GOURDIN (EPIC)
18 12 RAPHAEL SAADIQ (COLUMBIA)	16	16	12	ANTHONY HAMILTON FEAT DAVID BANNER (MISTER'S MUSIC/SO SO DEF/ZOMBA)
18	17	18	12	RAPHAEL SAADIQ (COLUMBIA)
13 18 MARY MARY (MY BLOCK/COLUMBIA)	18	50	13	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
10		13	18	MARY MARY (MY BLOCK/COLUMBIA)
WAYNE BRADY (PEAK/CMG)	20	CH.	10	JOHN LEGENO FEAT. ANDRE 3000 (G 0.0.D./COLUMBIA)
DEBORAH COX (DECO/IMAGE)	31		16	WAYNE BRADY (PEAK/CMG)
	22	.3	13	DEBORAH COX (DECO/IMAGE)
LAURA IZIBOR (ATLANTIC) A FEW REASONS		25		BEYONCE (MUSIC WORLD/COLUMBIA)
	I SUST		7	LAURA IZIBOR (ATLANTIC)
	25	27		

WEEK	CAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	HIT
0	1	10	#1 LIVE YOUR LIFE 3 WKS TI FEAT, RIHARNIA (DEF MANGRAND HUSTLEHDUNGATLANTIC)	t
×	2	17	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	10
3	3	14	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	10
4	5	10	RIGHT NOW (NA NA NA) AKON (SRC/UNIVERSAL MDTOWN)	û
5	4	13	MRS. OFFICER LIL WAYNE FEAT, BOBBY VALENTIND & KIDD KIDD (CASH MONEYLUNYERSAL MOTOWN)	t
		18	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA)	T
ž.	7	11	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	t
8	8	7	IF I WERE A BOY BEYDNCE (MUSIC WORLD/COLUMBIA)	
9	9	7	GREATEST SINGLE LADIES (PUT A RING ON IT) GAINER BEYONCE (MUSIC WORLD/COLUMBIA)	th
10	10	5	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)	位
11	15	4	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	由
19		15	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	10
13		12	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.O./COLUMBIA)	n
14	16		POP CHAMPAGNE MU JONES & ROH BROWZ FEAT, JUBEZ SANTAMA (ETHER BOYLUNKERSAL INCTONNOCULINRIANOCH	t
	12	1	DISTURBIA RIHANNA (SRP/DEF JAM/10JMG)	t
	13	11	SWAGGA LIKE US JAY-Z & TL FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF_JAM/DJ/MG)	th
17	22	8	JUST DANCE LADY GAGA FEAT COLBY DOONS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
18	19	28	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
19	20	33	CLOSER NE-YO (DEF JAM/IOJMG)	D
20	17	15	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)	
21	25	3	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	t
22	25	4	BUST YOUR WINDOWS JAZMINE SULLIVAN (J/RMG)	1
23	31	2	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/ZOMBA)	û
24	26	6	I'M SO PAID AKON FEAT. LIL WAYNE (SRC/UNIVERSAL MOTOWN)	
25	29	5	HOT N COLD KATY PERRY (CAPITOL)	

		40	OT RAP SONGS™
A			TRAI SONGS
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	11	#1 LIVE YOUR LIFE 3WKS TI, FEAT RIHANNA (DEF JAM/GRAND HUSTLE/DJAM/G/ATLANTIC)
2	2	19	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)
41	3	18	MRS. OFFICER LIL WAYNE FEAT, BOBBY VALENTING & KIDD KIDD (CASH MONEY/LINIVERSAL MOTON
4	4	9	POP CHAMPAGNE JINI JONES & FON BROWZ FEAT, JULEZ SANTANA (ETHER BOYALIMATERAL, MOTOWAYCOLUMBIANDO)
5	1		ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/OEF JAM/IDJMG)
6	5	14	SWAGGA LIKE US JAYZ & TI, FEAT, KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/DJM/C
7	8	3	GREATEST HEARTLESS GAINER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG
8	10	5	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC
30):	9	28	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
900	1	18	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
11		170	GET UP 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
12		5	ARAB MONEY BUSTA RHYMES (UNIVERSAL MOTOWN)
1/3	2	14	PAPER PLANES M.I.A. (XL/INTERSCOPE)
14		9	RIDE ACE HDOD FEAT. TREY SONGZ (WE THE BEST/DEF JAM/IDJMG
15	15	30	PUT ON YOUNG JEEZY FEAT, KANYE WEST (CTE/DEF JAM/IDJMG)
16	17	34	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (BLG. FAC.E./SRCUNIVERSAL MOTOWN)
17	20	4	MY PRESIDENT YOUNG JEEZY FEAT. NAS (CTE/DEF JAM/IOJMG)
18	22	5	LOST GORILLA ZOE FEAT. LIL WAYNE (BLOCK/BAD BOY SOUTH/ATLANT
19	10	7	BY MY SIDE JADAKISS FEAT. NE-YO (DEF JAM/IDJMG)
20	18	11	KRAZY PITBULL FEAT, LE JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)
21	23	15	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJIN/IG
22	19	6	SHOW OUT UNK (BIG DOMP/KOCH)
23		32	DANGEROUS KARDINAL OFFISHALL FEAT, AKON (KONLIVE/GEFFEN/INTERSCOPE)
24	25	2	BIRD WALK SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
25	24		BUST IT OPEN LIL WIL (RUDEBWOY/UNAUTHORIZEO/ASYLUM)

Billboard DANCE

SALES DATA COMPILED BY

HOT DANCE CLUB PLAY

23.			
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	2	7	RIGHT HERE (DEPARTED)
2	4	9	THE GREATEST MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA
3	6	6	SANDCASTLE DISCO SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
4	5	12	GREEN LIGHT JOHN LEGEND FEATURING ANDRE 3000 G.O.O.D./COLUMBIA
5	8	7	MAGIC TOUCH ROBIN THICKE FEAT. MARY J. BLIGE STAR TRAK/INTERSCOPE
6	7	11	UNDERLYING FEELING SYLVIA TOSUN SEA TO SUN
7	9	7	TWISTED (GOT ME GOIN' ROUND) ULTRA NATE SILVER LABEL/TOMMY BOY
(8)	10	5	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
9	12	9	WORKED UP BRIAN ANTHONY SOGNI
10	3	11	I CAN'T GET NO SLEEP 2008 INDIA ANGEL EYES
11	1	8	REACH OUT HILARY OUFF HOLLYWOOD
12	14	9	JULIET OF THE SPIRITS THE B-528 ASTRALWERKS/CAPITOL
1 3	.01	9	GRASS IS GREENER DAVE AUDE FEATURING SISELY TREASURE AUDICIOUS
14	16	7	GOOD TIME CELEDA FEROSH
15	17	8	STUCK TO YOU NIKKA COSTA GOFUNKYOURSELE!/STAX/CMG
16	18	6	WE'RE THE PET SHOP BOYS ROBBIE WILLIAMS WITH PET SHOP BOYS CAPITOL
17	20	5	WOMANIZER BRITNEY SPEARS JIVE/ZOMBA
18	15	13	DON'T CALL ME BABY KREESHA TURNER VIRGIN/CAPITOL
19	19	13	A BEAUTIFUL LIFE JODY WATLEY AVITONE
20	35	2	MILES AWAY MADONNA WARNER BROS
21	21	12	COBRA STYLE ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
22	13	10	GET UP MARY MARY MY BLOCK/COLUMBIA
23	22	11	ENERGY KERI HILSON MOSLEY/ZONE 4/INTERSCOPE
24	30	4	SO WHAT PINK LAFACE/ZOMBA
25	25	5	WANNA BE BEAUTIFUL

THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
26	26	5	A TINY SHOE JIMMY ROBINSON J MUSIC
27	39	2	POWER PICK THE KILLERS ISLAND/IDJMG
28	29	5	JOYFUL SOUND DEBBY HOLIDAY NEBULA 9
29	32	5	SINGLE NEW KIDS ON THE BLOCK & NE-YO INTERSCOPE
30	3		EAT YOU UP BOA SM
31	28	7	KUNG FU ME TWISTEO DEE HAMMER
32	33	5	HOT N COLD KATY PERRY CAPITOL
33	HOT DEI	SMOT But	FAME (THE GAME) DONNA SUMMER BURGUNDY
34	34	8	JUST ANOTHER DAY TIFFANY DAUMAN
35	40	4	C'MON Y'ALL Salme Dahlstrom Kontainer
36	41	4	ELECTRIC UNIVERSE JACINTA CHUNKY
37	42	3	SWEAT ERIN STEVENSON DAUMAN
38	NE	W	KEEPS GETTIN' BETTER CHRISTINA AGUILERA RCA/RMG
39	46	2	WHAT I CANNOT CHANGE LEANN RIMES CURB
40	27	11	FOUND A MIRACLE LOVELESS FEATURING AMANOA WILSON GROOVE FACTORY
41	43	4	GOT MONEY JONATHAN DAVIS FIRM
42	45	3	ROCK N ROLL TRAIN AC/DC COLUMBIA
43	50	2	OOH YEAH MOBY MUTE
44	31	14	THE SPACE DANCE DANNY TENAGLIA SILVER LABEL/TOMMY BOY
45	38	8	ADIOS BARCELONA ALYSON PM MEDIA
46	48	T	YOU BELONG HERCULES AND LOVE AFFAIR MUTE
47	24	14	THE MIDDLE OF THE DANCEFLOOR JIPSTA ROCKBERRY
48	28	4	BREAK ME TINA SUGANDH RAZOR & TIE
49	44	34	CAN'T STOP QUENTIN HARRIS STRICTLY RHYTHM
50	NE	w	THAT'S NOT MY NAME

			DP ELECTRONIC LBUMS	
	4	اذ	EDUMS	
THIS	LAST	WEEKS ON CHT		EMT.
(1)	1	5	# LADY GAGA 5 VINKS THE FAME STREAMLINE/COLLINE/CHERRYTREE/INTERSOOPE DI 1805*/IGA	
2	2	63	METRO STATION	
الثا	۷.	03	METRO STATION RED INK 10521/COLUMBIA	ġ.
3	3	67	M.I.A. KALA XL/INTERSCOPE 009659*/IGA	
4	4	21	30H!3 WANT PHOTO FINISH 511181	
5	6	44	HANNAH MONTANA HANNAH RIDINTANA 2: NON-STOP DARCE PARTY WALT DISNEY 001106	
6	NI	EW	SOUNDTRACK SLUMDOG MILLIONAIRE INTERSCOPE 001250202/IGA	
7	7	31	SANTOGOLD SANTOGOLD LIZARD KING 70034*/00WNTOWN	
	5	10	THIEVERY CORPORATION RADIO RETALIATION ESL 140	
9	8	17	STRYKER TOTAL DANCE 2008: VOL. 2 THRIVEDANCE 90789/THRIVE	
10	9	6	THE RIDDLER & CATO K ULTRA.2009 ULTRA 1842	
11	15	37	GNARLS BARKLEY THE ODD COUPLE DOWNTDWN/ATLANTIC 450236*/AG	
12	NEW		JUSTICE A CROSS THE UNIVERSE ATLANTIC 517056/AG	
13	13	45	VARIOUS ARTISTS ULTRA.DANCE 09 ULTRA 1636	
14	16	10	VIC LATINO VIC LATINO PRESENTS: ULTRA.MIX ULTRA 1784	
	12	6	DJ SKRIBBLE THRIVEMIX5 THRIVEDANCE 90798/THRIVE	
16	17	43	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001089	
17	14	25	DJ SKRIBBLE	
18	NE	W	FUSION BODY	
19	11	8	STRAWBERRY COUGH SOMUCHSOUL 8718 ARMIN VAN BUUREN	
20	10	19	A STATE OF TRANCE 2008 ARMADA 1839/ULTRA NINE INCH NAILS	
			THE SLIP THE NULL CORPORATION 27 °⊕ RATATAT	
21	RE-E	NTRY	LP3 XL 353*/BEGGARS GROUP	
22	ne-è	вінт	MOBY LAST NIGHT MUTE 9383*	
23	1.9	34	NINE INCH NAILS GHOSTS I-IV THE NULL CORPORATION 26*	
04	10	70	JUSTICE	

25 21 49 DAFT PUNK ALIVE 2007 VIRGIN 09841/CAPITOL

See Charts Legend for **HOT DANCE CLUB PLAY** and **TOP ELECTRONIC ALBUMS** rules and explanations. **HOT DANCE AIRPLAY**: 7 dance stations are electronically monitored 24 hours a day, 7 days a week See Charts Legend for **TOP CARPSTIAN ACT SOND**: 4 **FOR GOSPEL LABUMS** and an and explanations. **HOT WISTIAN ACT SOND**: 4 **FOR GOSPEL AND ACT SOND**: 5 and 44 stations respectively, are electronically monitored 24 hours a day, 7 days a week See Charts Legend for rules and explanations. All charts © 2008 Nielsen Bussel Models, Inc. and Nielsen SoundScan, Inc. All rights reserved.

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	2	11	# BEHIND TWK FLANDERS ULTRA
2	1	7	SO WHAT PINK LAFACE/ZOMBA
3	4		WOMANIZER BRITNEY SPEARS JIVE/ZOMBA
	3	25	EVERY WORD ERCOLA FEATURING DANIELLA NÉRVOUS
	5	30	JUST DANCE LADY GAGA FEAT, COLBY O'DONIS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	7	12	HOT N COLD KATY PERRY CAPITOL
7	R)	ı	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLDICOLUMBIA
	6	10	FEEL YOUR LOVE KIM SOZZI ULTRA
9	1977		REACH OUT HILARY DUFF HOLLYWOOD
10	19	-2	GREEN LIGHT JOHN LEGEND FEATURING ANDRE 3000 G.O.O.D./COLUMBIA
11	14	5	IMAGINATION JES ULTRA
	9	7	MEDICINE KIM LEONI ROBBINS
13	13	14	FADED CASCAOA ROBBINS
14	12	19	YOU MAKE ME FEEL ANNAGRACE ROBBINS
15	NE	W	MILES AWAY MADONNA WARNER BROS.
16	23		ME AND MYSELF BENDJ FEATURING SUSHY NERVOUS
17	16	17	ANOTHER LOVE THE MAC PROJECT FEATURING THERESE HED KANDI
18	18	2	MAGIC ROBIN THICKE STAR TRAK/INTERSCOPE
19	20	4	MISS INDEPENDENT NE-YO DEF JAM/IDJMG
20	21	19	DISTURBIA RIHANNA SRP/DEF JAM/IOJMG
21	#1		ALL WE NEED DA GROOVE DOCTORS SOLTRENZ
22	10	3	OUT OF MY MIND LASGO ROBBINS
23	15	4	LOVE LOCKDOWN KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
24	22	5	THE ONE SHARAM FEATURING DANIEL BEOINGFIELD ULTRA
25	11	18	INTO THE NIGHTLIFE

		AL	LBUMS"	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	8	GREATEST CASTING CROWNS GAINER	
2	HOT DE	SHOT BUT	JEREMY CAMP SPEAKING LOUDER THAN BEFORE SEC 6780/EMI-CMG	
3	3	5	MICHAEL W. SMITH A NEW HALLELWAH REUNION 10:133/PROVIDENT-INTEGRITY	
4	2		VARIOUS ARTISTS WON HTS TO THE SET OF CHISTIN ARTISTS AND HTS BALD DUGFFOOLD OF THE SET OF COMMEDICATES OF THE SET OF THE	
66	4	4	AMY GRANT THE CHRISTMAS COLLECTION SPARROW 3781/EMI CMG	
6	7	18	THIRD DAY REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY	
7	5	7	MANNHEIM STEAMROLLER A CANDLELIGHT CHRISTMAS AMERICAN GRAMAPHONE 1220 EX	
8	10	57	POINT OF GRACE HOW YOU LIVE WORD-CURB 887090	
(9)	6		MARY MARY THE SOUND MY BLOCKINTEGRITY COLUMBIA 4433* PROVIDENT-INTEGRITY **THE SOUND MY BLOCKINTEGRITY COLUMBIA 4433* PROVIDENT **THE SOUND MY BLOCKINTEGRITY COLUMBIA 4433* PROVIDENT **THE SOUND MY BLOCKINTEGRITY COLUMBIA 4433* PROVIDENT **THE SOUND MY BLOCKINTEGRITY COLUMBIA A 4433* PROVIDEN	
10	9	13	CHRIS TOMLIN HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG	
0	8	66	CASTING CROWNS THE ALTAR AND THE DOOR BEACH STREET/RELINION 10117/PROVIDENT-INTEGRITY	
12	12	15	BRANDON HEATH WHAT IF WE MONOMODE REU ION 10127/PROVIDENT-INTEGRITY	
13	13	5	POINT OF GRACE TENNESSEE CHRISTMAS: A HOLDAY COLLECTION WORD-CURB 887756	
94	29	58	STEVEN CURTIS CHAPMAN THIS MOMENT SPARROW 6393/EMI CMG	
15	18	7	BARLOWGIRL HOME FOR CHRISTMAS FERVENT 887685/WORD-CURB	
16	33	54	MERCYME ALL THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT **ONE TO THE THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDEN	
17	25		NICOLE C. MULLEN A DREAM TO BELIEVE IN VOLUME 2 WORD-CURB 887441	
18	38	17	PURENRG HERE WE GO AGAIN FERVENT 887321/WORD-CURB	
19	20		SARA GROVES O HOLY NIGHT SPONGE/NO/COLUMBIA 84521/PROVIDENT-NTEGRITY	
20	14	153	FLYLEAF FLYLEAF A&M/OCTONE 650005/EMI CMG ⊕	
21	16	6	GA!THER VOCAL BAND CHRISTMAS GATHER VOCAL BAND STYLE GATHER MUSIC GROUP 2765/EM CMG	
22	28	15	CASTING CROWNS THE ALTAR AND THE DOOR LIVE BEACH STREET/REJINON 10131/FROWDENT-WIEGSREY®	
23	ĵ.		VARIOUS ARTISTS TO BE SECTION AND THE LOCAL THE SPECIAL PROPERTY OF THE SECTION O	
24	15	4	SWITCHFOOT THE BEST YET CREDENTIAL/COLUMBIA/LEGACY 5843/EMI CMG ①	
25	31	22	RELIENT K THE BIRD AND THE BEE SIDES GOTEE 70009/WORD-CURB	

	THIS	LAST	WEEKS ON CHI	TITLE ARTIST IMPRINT / PROMOTION LABEL
	1	1	25	GIVE ME YOUR EYES 11 WKS BRANDON HEATH MONOMODE/REUNION/PLG
	*	2	20	LOSE MY SOUL TOBYMAC FEAT. KIRK FRANKLIN & MANDISA FOREFRONT/EMI CMG
	3	3	16	BY YOUR SIDE TENTH AVENUE NORTH REUNION/PLG
		6	12	THERE WILL BE A DAY JEREMY CAMP BEC/TOOTH & NAIL
			24	JESUS MESSIAH CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
	6	5	25	WHAT LIFE WOULD BE LIKE BIG DAODY WEAVE FERVENT/WORD-CURB
	2		11	REVELATION THIRD DAY ESSENTIAL/PLG
	*	8	26	YOU REIGN MERCYME INO
		9	18	SLOW FADE CASTING CROWNS BEACH STREET/REUNION/PLG
	39	11	16	YOURS STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
	11	10		HERE I AM OOWNHERE CENTRICITY
	12	12	37	MIGHTY TO SAVE
Н	13	13	19	ONE LIFE TO LOVE 33MILES INO
	14	14	22	TODAY IS THE DAY LINCOLN BREWSTER INTEGRITY
	13	16	15	A NEW HALLELUJAH MICHAEL W. SMITH WITH THE AFRICAN CHILDREN'S CHOIR REUNION/PLG
	16	15	11	HOPE NOW ADDISON RDAD INO
	22	17	10	END OF ME BUILDING 429 INO
	18	18	19	SHADOWFEET BROOKE FRASER WOOD AND BONE
	19	20	5	OUR HOPE ENDURES NATALIE GRANT CURB
	20	19	6	SAVIOR, PLEASE JOSH WILSON SPARROW/EMI CMG
	#2	21	8	YOU INVITE ME IN MEREDITH ANDREWS WORD-CURB
	22	22	14	WONDER OF THE WORLD RUSH OF FOOLS MIDAS
	23	23	5	I WISH POINT OF GRACE WORD-CURB
	24		1	GREATEST CHEARD THE BELLS ON CHRISTMAS DAY CASTING CROWNS BEACH STREET/RELIMON/PLG
	25	24	15	WHATEVER YOU'RE DOING (SOMETHING HEAVENLY SANCTUS REAL SPARROW/EMI CMG

	4	<u> </u>	DSPEL ALBUMS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING CASEL	40.00
1	1	7	MARY MARY 6 WKS THE SOUND MY BLOCKCOLLINEIA 20087*/SONY MUSIC **	
2	4	74	GREATEST MARVIN SAPP GAINER THIRSTY VERITY 09433/ZOMBA	•
3	2	4	HEZEKIAH WALKER & LFC SOULED OUT VERITY 23487/ZOMBA	
	3	.3	JUANITA BYNUM POUR MY LOVE ON YOU FLOW 9338	San San
ę	6	9	LECRAE REBEL REACH 98070/INFINITY	
6	5	5	KURT CARR & THE KURT CARR SINGERS JUST THE BEGINNING KCG 29753/ZOMBA	
1	12	39	VARIOUS ARTISTS	
(3)	8	7	VARIOUS ARTISTS GOTTA HAVE GOSPEL! 8 INTE	
9	10	12	VARIOUS ARTISTS WOW GOSPEL 2008 WORD-CURB/EMI CMG/VERITY 19290/ZOMBA	Ï
10	9	11	VARIOUS ARTISTS WOW GOSPEL ESSENTIALS: ALL-TIME FAVORITES WORD-CURBLYERTY 27819/EM GOSPEL	
0	+	62	SHEKINAH GLORY MINISTRY JESUS UMCG 3003/KINGDOM	
12	22	45	THE BROOKLYN TABERNACLE CHOIR I'LL SAY YES INTEGRITY/COLUMBIA 21732/SONY MUSIC	
13		13	DEITRICK HADDON REVEALED TYSCOT/VERITY 23471/ZOMBA	
14	7	5	KIERRA SHEARD BOLD RIGHT LIFE EMI GOSPEL 03103	
1b	15	30	TYE TRIBBETT & G.A. STAND OUT COLLIMBIA 16114/SONY MUSIC	
16	14	5	BISHOP PAUL S. MORTON PRESENTS THE: FGBCFMC CRY YOUR LAST TEAR TEHILLAH 7209/LIGHT	
0	3/4:	51	KIRK FRANKLIN THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA	
18	16	35	CECE WINANS THY KINGDOM COME PURESPRINGS GOSPEL 84966/EMI GOSPEL	
19	20	62	TRIN-I-TEE 5:7 157 SPIRIT RISING 0402/MUSIC WORLD	
20	19	29	REGINA BELLE LOVE FOREVER SHINES PENDULUM 300208500	
21	18	4	MICAH STAMPLEY RANSOMED INTERFACE 8091	
22	21	35	MARTHA MUNIZZI CHANGE THE WORLD MARTHA MUNIZZI 38610 ⊕	
23	25	17	DAVE HOLLISTER WITNESS PROTECTION GOSPO CENTRIC 28731/ZOMBA	
24	25	24	JAMES FORTUNE & FIYA THE TRANSFORMATION BLACK SMOKE 3045/WORLDWIDE	
25	30	65	ISRAEL & NEW BREED	

A		GC	SPEL SONGS"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	42	I TRUST YOU JAMES FORTUNE & FLYA BLACK SMOKE WORLDWIDE
0	2	15	GET UP MARY MARY MY BLOCK/COLUMBIA
(3)	3	25	COVER ME 21:03 WITH FRED HAMMOND, SMOKLE NORFUL & J MOSS PAJAM/GOSPO CENTRIC/ZOM
4	5	47	MY NAME IS VICTORY JONATHAN NELSON FEAT. PURPOSE INTEGRITY
5	4	30	ALWAYS JASON CHAMPION BROOKS/EMI GOSPEL
(8)	8	33	LORD PREPARE ME THE WEST ANGELES COGIC MASS CHOIR EMI GOSPEL
7	6	52	WORK IT OUT TROY SNEED PRESENTS BONAFIDE PRAISERS EMTRO GOSP
8	7	32	JESUS KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC/ZOMBA
19	12	10	SOULED OUT HEZEKIAH WALKER & LFC VERITY/ZOMBA
10		19	I LIFT MY HANDS ARKAHSAS GOSPEL MASS CHOIR T/EMTRO GOSPEL
(1)	13	22	I AM A WITNESS PASTOR GREGG PATRICK & THE BRIDGE PROJECT CROSSOVER/TYSCOT
0	14	5	PEACE AND FAVOR REST ON US KURT CARR & THE KURT CARR SINGERS KCG/ZOMBA
13	16	17	PRAISE HIM NOW KIERRA SHEARD EMI GOSPEL
1	15	23	NO LOOKING BACK
15	17	13	GREATEST JOY GAINER NIYOKI 02G-EXECUTIVE
16	22	6	FRIEND OF MINE THE MURRILLS QUIET WATER/VERITY/ZOMBA
	20	9	OH HOW PRECIOUS KATHY TAYLOR AND FAVOR KATCO/TYSCOT
18	18	18	STRIVING DAVE HOLLISTER GOSPO CENTRIC/ZOMBA
19	21	+	GOD'S GOT IT JIMMY HICKS & THE VOICES OF INTEGRITY BLACK SMOKE-WORLDWID
20	19	6	I CALL ON JESUS REGINA BELLE PENDULUM
21	23	11	I'M ALIVE DEITRICK HADDON VERITY/ZOMBA ©
22	14	9	YES WE CAN VIP MASS CHOIR FEAT. PASTOR JOHN P. KEE & LOWELL PYE TYSCOT/VERTY/ZO
23	26	18	DO IT! DOTTIE PEOPLES OP
24	25	23	ONE MORE CHANCE RICKY DILLARD & "NEW 6" (NEW GENERATION CHORALE) NUSPRING/EM GOSP
25	*	T.	JESUS IS LOVE HEATHER HEADLEY FEAT. SMOKIE NORFUL EMI GOSPEL

JAPAN

WEEK	LAST	(HANSHIN/SOUNDSCAN JAPAN/ PLANTECH) DECEMBER
1	NEW	MIKA NAKASHIMA VOICE (CD/DVD LTD EDITIDN) SONY
2	2	FLUMPOOL

VARIOUS ARTISTS SHOTA SHIMIZU
UMBRELLA (CDI DVD LTD EDITION) SONY NEW

VARIOUS ARTISTS STUDIO GHIBLI NO UTA TOKUMA

GUNS 'N ROSES CHINESE DEMOCRACY (LTD EDITION SHM-CO) UNIVERSAL SUM 41
THE BEST OF SUM 41: SHUKKETSU_(SHM...) UNIVERSAL BEYONCE
I AM... SASHA FIERCE (LTO PRODUCTION) SONY

(SNEP/IEDP/TITE-LIVE) DECEMBER 3, 2008

MARIYA TAKEUCHI

SEAL SOUL WARNER BROS

ROBERTO ALAGNA

CHRISTOPHE MAE

AC/DC BLACK ICE COLUMBIA

воова

ITALY

SHE SHE (FIMI/NIELSEN)

5 NEW BRITNEY SPEARS

BENABAR INFREQUENTABLE JIVE/EPIC

JOHNNY HALLYDAY
CA NE FINIRA JAMAIS WARNER

DIDO SAFE TRIP HOME CHEEKY/RCA

AL RUMS

NETHERLANDS

MANNOIA FIORELLA

26 GUNS 'N ROSES
CHINESE DEMOCRACY BLACK FROG/GEFFEN

FRANCE

#UNITED KINGDOM

LAST	(THE DFFICIAL UK CHARTS CO.)	NOVEMBER	30,
NEW	THE KILLERS	JAM	

NEW CHINESE DEMOCRACY BLACK FROG/GEFFEN NEW RHYDIAN

1 LEONA LEWIS

PRIESTS
THE PRIESTS EPIC/LEGACY STEREOPHONICS
DECADE IN THE SUN: BEST OF MERCURY/VOX POPULI KINGS OF LEON

PINK FUNHOUSE LAFACE/ZOMBA GIRLS ALOUD
OUT OF CONTROL FASCINATION/POLYDOR 5

IL DIVO THE PROMISE SYCO

GERMANY

EN SE (MEDIA CONTROL) DECEMBER 2, 2008 NEW HERBERT GRONEMEYER WAS MUSS - BEST OF CAPITO NEW GUNS 'N ROSES CHINESE DEMOCRACY BLACK FROG/GEFFEN

AC/DC BLACK ICE COLUMBIA DIE TOTEN HOSEN IN ALLER STILLE JKP

ENYA AND WINTER CAME WARNER BROS 5 SOEHNE MANNHEIMS VS. X. NAIDOO WETTSINGEN IN SCHWETZINGEN/MTV XN-TERTAINMENT

PINK Funhouse Laface/Zomba

CANADA

×	-*	(NIELSEN BDS/	
THIS	LAST	SOUNDSCAN)	DECEMBER 13, 2008
1	NEW	GUNS N' ROSI CHINESE DEMOCRACY	E S BLACK FROG/GEFFEN/UNIVERSAL
2	1	NICKELBACK DARK HORSE EMI	
3	2	IL DIVO THE PROMISE SYCO	/COLUMBIA/SONY BMG
4	NEW	KANYE WEST 808\$ & HEARTBREAK	ROC-A-FELLA/DEF JAM UNIVERSA
5	3	AC/DC BLACK ICE COLUME	HA/SONY BMG
6	NEW	THE KILLERS	UNIVERSAL

VARIOUS ARTISTS MUCH DANCE 2009/DANCE PLUS 2009 UNIVERSAL TAYLOR SWIFT
FEARLESS BIG MACHINE/UNIVERSAL

ENYA And winter came... Reprise/Warner 6 10 14 ELVIS PRESLEY
CHRISTMAS QUETS RCA NASHVILLE/SONY BMG

SPAIN

ALBUMS

(FIMI/NIELSEN)	DECEMBER 1, 2008	THIS	LAST	(PROMUSICAE/MEDIA)	DECEMBER 3, 2008	
LAURA PAUSINI PRIMAVERA IN ANTICIPO AT	LANTIC	1	1	AMAIA MONTERO AMAIA MONTERO SONY B	MG	
GIUSY FERRERI GAETANA RICORDI		2	2	IL DIVO THE PROMISE SYCO		
GUNS 'N ROSES CHINESE DEMOCRACY BLAC	K FROG/GEFFEN	3	6	AINHOA ARTETA LA VIDA UNIVERSAL/VALE		
TIZIANO FERRO ALLA MIA ETA! CAPITOL		4	4	SOUNDTRACK HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY/EMI		
NEGRAMARO SAN SIRO LIVE (2008) SUGA	5	3	LOS CHICHOS HASTA AQUI HEMOS LLEGADO UNIVERSAL			
GIORGIA SPIRITO LIBERO DISCHI DI	CIOCCOLATA	6	5	ENYA ANO WINTER CAME WARNER BROS.		
BIAGIO ANTONACC IL CIELO HA UNA PORTA SOI		7	NEW	PRIESTS THE PRIESTS EPIC		
FRANCO BATTIATO FLEURS 2 MERCURY			12	GUNS 'N ROSES CHINESE DEMOCRACY BLACK FROG/GEFFE		
ORNELLA VANONI PIU' DI ME EPIC		9	NEW	TOTE KING T.O.T.E BOA		

AUSTRIA

10 9 DIANA NAVARRO
CAMINO VERDE WARNER BROS

SINGLES SINGLES

THIS	LAST	(MEGA CHARTS BV)	NOVEMBER 28, 2008
1	1	DOCHTERS	EDC AI

1 1 DO IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA AYO TECHNOLOGY IK KAN NIET WACHTEN DIEGD & GERARD WHITE VILLA

HOT 'N' COLD KATY PERRY CAPITO ALBUM

CELINE DION

AND LOUF - HETIMATE ESSENTIAL COLLECTION COLLUMBIA ENYA AND WINTER CAME WARNER BROS MARCO BORSATO

GUNS 'N ROSES CHINESE DEMOCRACY BLACK FROG/GEFFEN NEW 2 IL DIVO

DECEMBER 1, 2008 HOT N COLD SO WHAT PINK LAFACE/ZOMBA IF I WERE A BOY BEYONCE MUSIC WORLO/COLUMBIA ANOTHER WAY TO DIE ALICIA KEYS/JACK WHITE J LIVE YOUR LIFE HERBERT GRONEMEYER WAS MUSS MUSS - BEST OF CAPITO KIDDY CONTEST KIDS KIDDY CONTEST VOL. 14. SONY BMG GUNS 'N ROSES CHINESE DEMOCRACY BLACK FROG/GEFFEN SOUNDTRACK HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY/EMI

3

WEEK 4 KATIE MELUA
THE KATIE MELUA COLLECTION DRAMATICO/SHOCK 6 4 DEOLINDA CANCAO DO LADO IPLAY 7 9 GUNS 'N ROSES CHINESE DEMOCRACY BLACK FROG/GEFFEN

NORWAY

10 NEW JUST GIRLS

SINGLES

(VERDENS GANG NORWAY) DECEMBER 2, 2008 IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA HOT N COLD KATY PERRY CAPITO ORO JASKA, BEANA THE BLACKSHEEPS MUSIC BUSINESS INFINITY 2008 Guru Josh Project BigCitybeats POKER FACE LADY GAGA INTERSCOI ALBUMS THE KILLERS
DAY & AGE ISLAND/DEF JAM GUNS 'N ROSES CHINESE DEMOCRACY BLACK FROG/GEFFEN 2

BJORN EIDSVAG JOSH GROBAN A COLLECTION REPRIS SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL

EURO DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 13. 2008 NEW GREATEST DAY HOT N COLD IF I WERE A BOY
BEYONCE MUSIC WORLD/COLUMBIA

WOMANIZER HUMAN THE KILLERS ISLAND LIVE YOUR LIFE

SO WHAT PINK LAFACE ZOMBA

THE BOY DOES NOTHING
ALESHA DIXON WARNER

LOVE LOCKDOWN KANYE WEST ROC-A-FELLA/DEF JAM

THE PROMISE
GIRLS ALDIJO FASCINATION/POLYDOR

12 HERO X FACTOR FINALISTS 2008 SYCO

SONGS SPOTLIGHT

NETHERLANDS

을 보고 (NIELSEN SDUNOSCAN DECEMBER 13, 2008 1 2 IF I WERE A BOY
BEYONCE MUSIC WORLD/COLUMBIA

EURO DIGITAL

AYO TECHNOLOGY

ANOTHER WAY TO DIE
JACK WHITE & ALICIA KEYS THIRD MAN/J

16 I HATE THIS PART
THE PUSSYCAT DOLLS INTERSCOPE

USE SOMEBODY KINGS OF LEON BCA

I KISSED A GIRL

17 SEX ON FIRE

14 DISTURBIA RIHANNA SRP/DEF JAM

RUN LEONA LEWIS SYCO NEW THE KILLERS INFINITY 2008 GURU JOSH PROJECT BIGCTYBEATS/INTERGALATIC RIGHT NOW (NA NA NA)
AKON SRC/UNIVERSAL

11

AMY MACDONALD
THIS IS THE LIFE MELODRAMATIC/VERTIGO SOUNDTRACK HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEYEN

AUSTRALIA

ALBUMS				
THIS	LAST	(ARIA) NOVEMBER 30, 2008	14	ı
1	1	PINK Funhouse Laface/Zomba	15	
2	2	KINGS OF LEON ONLY BY THE NIGHT RCA	16	
3	NEW	GUNS 'N ROSES CHINESE DEMOCRACY GEFFEN	17	
4	NEW	THE KILLERS DAY & AGE ISLAND/DEF JAM	18	
5	3	NICKELBACK DARK HORSE ROADRUNNER	19	
		AC/DC	20	

6 4 AC/DC BLACK ICE COLUMBIA

SOUNDTRACK HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY/EMI 5 IL DIVO

ENYA AND WINTER CAME WARNER 9 10 8 BEYONCE LAM., SASHA FIERCE MUSIC WORLD/GOLUMBIA

PORTUGA

7	JRIUGAL		3	MILOW HOMERUN/MUNICH
	ALBUMS	3	1	DOCHTERS MARCO BORSATO POLYDOR
WEEK	(RIM) DECEMBER 2, 2008	4	6	HUMAN THE KILLERS ISLAND
EW	TONY CARREIRA	5	4	HOT N COLD KATY PERRY CAPITOL
1	O HOMEM QUE SOU FARDL	6	NEW	MAKE YOU FEEL MY LOVE ADELE XL
3	THE PROMISE SYCO SOUNDTRACK	7	NEW	NO ONE BUT YOU B-YENTL BETER
2	MAMMA MIA! POLYDOR/UNIVERSAL ANDRE SARDET	8	5	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALATIC
8	MUNDO DE CARTAO FAROL CARLOS DO CARMO	9	NEW	LOVE LOCKDOWN KANYE WEST ROC-A-FELLA/DEF JAM
4	FA00 MAESTRO MERCURY KATIE MELUA	10	6	VIVA LA VIDA COLDPLAY PARLOPHONE

French rapper Booba goes four fo four as his new album enters the France Albums chart at No. 6. All four of his releases have read

4- DENMARK

	SINGLES					
THIS	LAST	(IFPI/NIELSEN MARKETING RESEARCH) DECEMBER 3, 200				
1	2	HOT N COLD KATY PERRY CAPITOL				
2	1	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA				
3	3	KEGLE Sys Bjerre universal				
4	10	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS				
5	4	WOMANIZER BRITNEY SPEARS JIVE/ZOMBA				
		ALBUMS				
.1	1	NIK & JAY DE STORSTE EMI				
2	2	SYS BJERRE GOR DET SELV UNIVERSAL				
3	NEW	TIM CHRISTENSEN SUPERIOR MERMAID/SONY BMG				
4	4	KIM LARSEN				

5 11 VARIOUS ARTISTS DNK MIG:P 2008: DETTER BARE NOGET, VI LEGGE UNIVERSAL

EURO SINGLES SALES

1 1 IF I WERE A BOY

2 2 INFINITY 2008
GURU JOSH PROJECT BIGCITYBEATS HOT N COLD 3 5 SO WHAT HUMAN THE KILLERS ISLANO/DEF JAM. 8 LIVE YOUR LIFE T.I. FT. RIHANNA ATLANTIC

WOMANIZER BRITNEY SPEARS JIVE/ZOMBA GREATEST DAY TAKE THAT POLYDOR

THIS IS THE LIFE
AMY MACDONALD MELODRAMATIC/VERTIGO NEW IL Y A JE T'AIME ET JE T'AIME QUENTIN MOSIMANN MERCURY 10 DISTURBIA RIHANNA SRP/DEF JAM

CA N'FINIRA JAMAIS JOHNNY HALLYDAY WARNER RIGHT NOW (NA NA NA),

ALLEIN, ALLEIN 11 I KISSED A GIRL

EURO ALBUMS

DECEMBER 3, 2008

THE KILLERS
DAY & AGE ISLAND/DEF JAM AC/DC BLACK ICE COLUMBIA ENYA AND WINTER CAME WARNER BROS.

SEAL SOUL WARNER BROS. 6 6

PINK FUNHOUSE LAFACE/ZOMBA 7 7 DIDO SAFE TRIP HOME CHEEKY/RCA

NEW HERBERT GRONEMEYER

10 SOUNDTRACK
HIGH SCHOIL MUSICAL 3: SENIOR YEAR WALT DISNEY/EMI 11 83 PRIESTS

B LEONA LEWIS 11 BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA

NEW RHYDIAN

15 NEW LINKIN PARK

EURO RADIO AIRPLAY

DECEMBER 3, 2008 1 2 IF I WERE A BOY

2 1 SO WHAT PINK LAFACE, ZOMBA WOMANIZER BRITNEY SPEARS JIVE/ZOMBA 3 4

HIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO 13 I'M YOURS INFINITY 2008 GURU JOSH PROJECT BIGGITYBEATS

HOT N COLD 7 9 8 7 HUMAN THE KILLERS ISLAND

DISTURBIA RIHANNA SRP/DEF JAM 6 I KISSED A GIRL

11 11 VIVA LA VIDA COLDPLAY PARLOP 10 SWEET ABOUT ME

12 MILES AWAY 15 LIVE YOUR LIFE

15 16 GREATEST DAY

Data for week of DECEMBER 13, 2008 | CHARTS LEGEND on Page 55

5 6

ASCAP/Darphi, ASCAP/Universal Music Corporation, ASCAP/Darphy Orton Songs, ASCAP), HL-WBM, CS 20 LIGHT ON (Disappearing One Music ASCAP/High Bucl Publishing, BM/LMI Blackwood BMI), HL -4100 60,

POP 45 **LIKE A WOMAN** (Sugar Dumplin' Songs, ASCAP/Jere Sona Music, ASCAP/FruFru Music, BMI/Jim Femino

Songs, SESAC) CS 55 LIONS, TIGERS & BEARS (Nappy Puddy, ASCAP/Uni-versal Music - Z Tunes, ASCAP/Salaam Remi Music, ASCAP/EMI April - ASCAP) HJ WBM, RBH 77

versal Music - Z Tunes, ASCAP/Salsam Renn Music, ASCAP/EM, Agril ASCAP, IL/WBM, RBH - TUNEN, RB

LLAMADO OE EMERGENCIA (Los Cangris, ASCAP) LT

LOVE REMAINS THE SAME (Mad Dog Winston, BMI/Sienna Sienna Songs, SOCAN), WBM, H100 43.

LOVE REMEMBERS (Magic Mustang BMI/Tripple Shoes, BMI/Immokatee Music BMI/Daphil Music, BMI)

ASCAP, HLMBM, PDP 67
LOVE STDRY (Taylor Swift Music, BMI/Sony/ATV Tree,
BMI), HL, CS 6, H100 12, POP 15
LOVE THAT GIRL (Ugmoe Music, ASCAP/Universal
Music Corporation, ASCAP/Jake And The Phatman
Music, ASCAP/Music Df Windswept, ASCAP), HL/WBM,
BBI 59

RBH 52

LOW (E-Class, BMI/Top Quality, BMI/Music BMI/Univerent Majeric = 7 Spaces, RMI/Spacy/ATV Trings sal Music - Z Songs, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI), HL/WBM, POP 47 LUNA (Nayo International Publishing, ASCAP/Universal Music - MGB Songs, ASCAP) LT 21

MAD (Universal Music - Z Songs, BM/Pen in The Ground Publishing, ASCAP/Song/ATV Tunes, ASCAP/EMI April, ASCAP/EMI Music Publishing Ltd., PRS/Stellar Sun Songs, ASCAP), H. L. POP 31 F. BBH 45 MAGIC (I Like Em Thicke, ASCAP/Da Gass Co., ASCAP/Haddington Music. ASCAP) RBH 36 MALA (Union Music Group. SESAC/MYS Productions.

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FEEL THAT FIRE (Stylesonic, BM/VBucky And Clyde, BM/Hone With The Armadillo, BM/Wsig White Tracks, ASCAP), MBM, CS 11, H100 Tel Music Publishing, BM/Seven Summis, BM/Martonia Songs, ASCAP/Downtown, ASCAP/II Bocca AI Lupo, BM/Devrim Racapoly, ECMAP 10P 70
FOREVER (English My, BM/Stale One Music Amenca, BM/FSMIG, IMBO/Mer, Vou And The Plano Songs, BMI), WBM, CS 40
FOREVER (Songs Of II Iniversal Inc., BM/I/Culliture Persond

BM/FSMGI, MRIO/Me. You And The Plane Songs, BMI). WBM. CS 40
PORREVER (Songs Of Universal: Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Universal Music Corporation, ASCAP/Robert Allen Designee. ASCAP/Order 78
Publishing, SESAC), HL/WBM, H100: 39. POP 24
FREEZE (Roppy-YbM Music, BM/Universal Music. - Z
Songs, BMI/Songs Of Universal. Inc., BMI/Culture
Beyond Ur Experience Publishing, BMI), HL/WBM, POP 83

GET UP (50 Cent Music, ASCAP/Universal Music Corpo-ration, ASCAP/Scott Storch Music, ASCAP/TV1 Music, ASCAP), HL/WBM, H100 64, PCP 73: RBH 25 GET UP, Welt in Red Music. ASCAP/EM 150: ASCAP/ED 150: RBM/VIIII ASCAP/ITS tea Tyrin, ASCAP/ED 150: RBM/VIIII RBH 44 GIVES YOU HELL (Smells Like Phys Ed, ASCAP/Univer-sal Music. MGS Songs, ASCAP) H100 50: PCP 48 GOD IN ME (EM) April, ASCAP/H10 50: PCP 48 (ASCAP/Tatts Plum Song, ASCAP/H15 lea Tyrine, ASCAP) BBH 72.

GOD LOVE HER (Frankin Road, SMM/Reservoir 416
BMM/KM Blackwood, BMI), HL, CS 16; H100 86
GO GRL (Universal Music Corporation, ASCAP/Rayally
Rightings, ASCAP/Songs Of Universal Inc., BMM/Petty
Gils And Big Love Songs, BMM/Liniversal Music - Z
Songs, BMM/BappyPb Musics, BMM, EMM/RB 183
GO HARD (DJ Khaled, BMM/Notting Hill Music,
BMM/Plass Girmen My Publishing, BMM/RM Blackwood,
BMM/RappyPab Music, BMM/Universal Music - Z Songs,
BMM/Rac-N-Helle Treatment, ACAP/Notting Dale
Songs, ASCAP/, HL/MBM, RBH 38
GOOD LOVINY (Nestellamment, ASCAP/Motto)
Music, ASCAP/Seps Songs, ASCAP/RM April,
ASCAP/Justin Combs Publishing, ASCAP/AM April,
ASCAP/Justin Combs Publishing, ASCAP/AM April,
ASCAP/Justin Combs Publishing, ASCAP/AMICHAM
ASCAP/JUstin Combs Publishing, ASCAP/BH ASCAP/BH 48
GOTT MONEY (Young Money Publishing, BM/Warner-

ASCAP/J. Brasco. ASCAP/No Ouestion Entertainment. ASCAP RBH 48 GOT MONEY (Young Money Publishing, BM/Warnet-Iamertane Publishing, BM/Wappy-tho Music, BM/Universal Music - Zongs, BM/Walley for Play Nskiliz, ASCAP/Skillp For Skiliz, AMC Play Musik, ASCAP/EM/Aprl, ASCAP), HLWBM, H100 48, RBH 35 GOTTA BE SOMEBODY (Warnet Famertane Publishing, BM/Warn viaor Dilos (SOCAN/Eno-G. SOCAN/Black Diesel, SOCAN/Black Ander Music, SOCAN), WBM, H100 16; POP 17 GREEN LIGHT (John Legend Publishing, BM/Cherry River, BM/R-Fated Music, ASCAP/WE Don't Play Even When We Be Payari, ASCAP/Chrysalis Music Publishing, ASCAP/Fin Greenal Habitshing Designees BM/Bughques, ASCAP/Bug Music, ASCAP/EM April.), CLM/HL, H100 26, POP 59, RBH 9

HEARTLESS (Please Gimme My Publishing, BM/EMI Blackwood, BM/Invisible, BM/Chrysalis Songs, BM/Flsie's Baby Boy Publishing, ASCAP/Jabriel Iz Myne, ASCAP, III, H100 19, POP 28; BBH 33 HEAVEN SENT (She Wrote II, ASCAP/Universal Music

MGB Songs, ASCAP/J Vibe Publishing, ASCAP/Lex Projects Publishing, ASCAP/EMI April, ASCAP), HL/WBM

HERE (Jeffrey Steele, BMI/BPJ Administration, ASCAP/V2, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM.

ASCAP/MA ASCAP/SonyAIV Unes, ASCAP, HL/WBR CS 4, H100 J (UR-IV Music, ASCAP/EMI April ASCAP/Linversal Music Corporation, ASCAP/Lil vidal Music, ASCAP/Mariae Music, ASCAP/ABlack Productions, ASCAP/A And I. Music, ASCAP/API Pro Music, ASCAP/HH/MG Songs, ASCAP/MY Soulmate Songs, ASCAP/HH/MG Songs, ASCAP/HH/MG BH 23 H10H POWERED (Not Listed) RBH 90 H01 K OLIO, (When Im Rich You'll Be My Bitch, ASCAP/Mariatione AB, STIM/Mobalt Music Publishing, ASCAP, MBM, H100 E, Publishing, ASCAP, MB

Stokes Nielson Publishing, bivity who be chind a, proyect Loud Bucks, BMI/Universal Music – Z Tunes, ASCAP/Hit And Smashes Music ASCAP/2820 Music, BMI/That's

HUMAN (Universal-PolyGram International, ASCAP), HLAWBM, H100, 49, POP, 56 THE HUNGER (Demonte's Music Publishing, BMI/India B Music, BMI/Songs Of Universal PolyGram Internation al, BMI), HL/WBM, RBH 53

I CAN'T HEAR THE MUSIC (Not Listed) RBH 95
10 COME FOR YOU (Warrier-Jame) raine Publishing,
BM/Arm Your Dillo, SOCAN/Can-6, SOCAN/Olack
Diesel, SOCAN/Black Adder Music, SOCAN/Out Di
Pocket, ASCAP/Inversal Music, CSOCAN/Out Di
Pocket, ASCAP/Inversal Music, CT Junes,
ASCAP/Imagem London Ltd, PRS/Universal Music Corporation, ASCAP, HL/WBM, HIO0 95
10 DNT CARE (Harmageddon Publishing, SOCAN/Universal Music Canada, SOCAN/Slidge Factory Music,
SOCAN/EMI Blackwood, BM/Maratione AB, STIM/Koball
Music Publishing, ASCAP/BM Blackwood (Canada)
Music LTD, SOCAN, HL, HIO0 90
10 DNT CARE (Sony/ATV Songs, BM/Chicago X Soltcore, BM/Great Honesty Music, BM/WB Music,
ASCAP), HL/WBM, HIO0 63, POP 42
IT WERE A BOY (Cherty Cana, SCAP/Ledela Music,
ASCAP/Gad Songs, ASCAP/BC Jean, BMI), CLM, HIO0
3, PDP 8, BBH 17

ASCAP/BH 165

BH 16

BH 16

B-Uneek Songs, ASCAP/Universal

Music Corporation, ASCAP/GrveMeAllMy Publishing,
ASCAP/EMI April, ASCAP/Tint Explosive Publishing,
ASCAP, RBH 65

ASCAP) RBH-65

FULEAVE (fetragrammaton Music. ASCAP/Universal Music Corporation. ASCAP-Nivrac Tyke Music. ASCAP-Micros. ASCAP-Mi PLL BE HOME FOR CHRISTMAS (Gannon & Kent.

TIL BE HUME FUR CHISIN MAS (CARNOR & Kent. ASCAP/Redmont. ASCAP) CS BU MS OP PAID (Byelal Music, ASCAP/Sory/ATV Harmony, ASCAP/Mosper) Trait Publishing, ASCAP/Warner-larner-larne Publishing, BM/Voung Money Publishing, BM/Voung Money Publishing, BM/Voung Money Publishing, BM/Voung Money Publishing, BM/Voung Goos Ped, ASCAP HUMO 10, PED HUMO 1

musus, poverciorento Music Publishing, BMI/Lucky Thumb, BMI) CS 12, H100 67

INEEO A LOVE SONG 'Songs Ol Universal, Inc., BMI/FAZE 2 Music, BMI/Will McCold Entertainment, SESAC/Booloë & DJ Songs, BMI/Warner-lamerlane Publishing, BMI/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP, HUMBH, BBH 97

INDIVIDIABLE (Warner-lamertane Publishing, BMI) LT 9

INDIVIDIABLE (Warner-lamertane Publishing, BMI) LT 9

INTHE AYER (E-Class Publishing, ASCAP/Mala On Sunday Music, ASCAP/Sony/ATV Melody, BMI/Will i am Music, BMI/Cherry River, BMI/Music Specialists, BMI/Warner-lamertane Publishing, BMI/AZP Music, BMI/Ling LT Music, BMI/Ling Mill ST Music, BMI/Ling River Riv

BM/Warner-Jameriane Publishing, BM/321 Music, BM/L CIMPHI, POP 36

I STAY IN LOVE Rive Songs, BM/Songs Of Universal, Inc., BM/WAB M. Music, SESA/CSongs in The Key Of B Flat, SESA/Choordiner South, SESA/Chory Music, SESA/Chory Music, SESA/Chory Music, SESA/Christ-ian Comtist Publishing, SESA/Co Baughters Music, SESAC, 1-H./WBM, POP 95, RBH 94

ITS AMERICA (STarky Dank, BM/Bug, BM/Songs Of Windswept Pacific, BM/VSage Three Songs, ASCAP/Brett James Cornellus, SCAP/1 CS 36

ITS OVER (Exele International Music, BM/Hitico Music, SESAC), BM/Lange Joines, SESAC) Purveysal Music Corporation, ASCAP/Bootleggers Stop, ASCAP/Christopher Mathew, BM/M-Lineck, Songs, ASCAP/Musicast-PolyGram International Junes, SESAC), HLWBM, POP 85

BMM.langae Joinis, SESAC/Universal Music Corporation, ASCAP/Bootingpers Stop, ASCAP/Christopher Mathew, BMMB-Uneek Songs, ASCAP/Universal-PolyGram International Tunes, SESAC), HUMBM. POP 85 17 WOM'T BE LIKE THIS FOR LONG (Cadaja hubiishing, ASCAP/Songs 60 Combustion Music, ASCAP/Music of Windswept, ASCAP), Hu, GS. ASCAP/Music of Windswept, ASCAP, Hu, GS. ASCAP, Hu, GS. BM/A Sing And A Prayer, ASCAP/SMM, MRO/State One Songs America, ASCAP), WBM. CS 31 WOULD (PhyWester Music, ASCAP) CS 28

JIMBLE RELL ROCK (Charrell & Co. ASCAP) CS 45 JUMPIN (OUT THE WINDOW) (Browz Music, BMI) RBH

85
JUST A OREAM (Birds With Ears Music, 8M/EMI Blackwood, 8M/Raylene Music, ASCAP/BPJ Administration,
ASCAP/Songs Of Combustion Music, ASCAP/No Such
Music, SOCAN/Music Of Windswept, ASCAP),

BM/trygeati musist, Accord Complete, HL, H100 5, POP 6

JUST FINE (Many J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs of Peer, BM/March 9th Publishing, ASCAP/Bubba Gee Music, BM/WB Music, ASCAP/2082 Music Publishing, ASCAP), HL/WBM.

RBH 42 JUST LIKE ME (March 9th Publishing, ASCAP/Songs Of Peer Lid. ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP/Crown Club Publishing, BM/Warner-Tamerlane Publishing, BMI), WBM, RBH 28

K KEEPS GETTIN' BETTER (Xtina Music, BM/Universal Music - Careers, BM/Stuck In The Throat, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 38, POP 26

ASCAP/SonlyArt values, Ascar J. In Prop 26
POP 26
KRAZY (The Satlam Group, SIAE/Acid Sun. SIAE/Marimbero Music Publishing, ASCAP/Universal Music Careers, BM/Li. Jizzel Music Publishing, BMI),
HL/WBM. H100 55, POP 52

LA CUMBIA OEL RIO (Gypsymex) LT 16 LAST CALL (Crazy Water, ASCAP/Universal Music Cor-poration, ASCAP/World House Of Hits, ASCAP), HL, CS 24 24
LAST OF A OYING BREED (Not Listed) H100 65
LEAVE OUT ALL THE REST (Universal Music - Z Songs, BMI/Ohesterchae, BMI/Big Bad Mr Hahn, BMI/Vlondis-closure Agreement, BMI/Rob Bourdon, BMI/Kling) (Kobayash, BMI/Pancakey Cakes, BMI), WBM, H100 94, non 2 en

LEAVIN Holy Coron Music, ASCAP/Universal Music-LEAVIN Holy Coron Music, ASCAP/Universal Music-MGB Songs, ASCAP/Morto IB Songs, BM/Songs Of Part Lett. ASCAP/Arear Din Putishing, ASCAP/2082 Music In Joseph Music, ASCAP/2082 LLWBM, Pop Lett. Din Lett. ASCAP/2082 LLWBM, Pop Lett. Din Let

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ODIO POR AMOR (Universal-Songs Of PolyGram, BMI) LT 10

UJALA, SERCA, BMI) LT 33

DNE MORE ORINK (Ludacrs Worldwide Publishing, ASCAP/EMI April, ASCAP/12, & Linder, BMI/Sony/ATV

Melody, BMI/Slam L Well, ASCAP/Sony/ATV Harmony, ASCAP/Sonandor Music, BMI/Slellar Sun Songs, ASCAP/Singhador Music, ASCAP/Singhador Music, ASCAP/Singhador Music, ASCAP/Crosstown Songs, ASCAP/Murlyn Songs, ASCAP/Mins Musler-Laner-laner-buildshing, BMI/SACAP/Mins Musler-Laner-laner-

BMD, HL, RBH 41

OUT HERE GRINOIN (DJ. Khaled, BMI/Notting Hill
Music, BMW4 Blaints I. if Al Once, ASCAP/Sory/ATV
Tunes, ASCAP/Frest-Held Intellariment ASCAP/Notling Dale Songs, ASCAP/Frest N Gold, BMI/WarnerJametra

PAPER PLANES (Universal Music - Z Tunes ASCAP/Hollerfronix Music, ASCAP/Mineden, ASCAP/Universal-PolyGram International, ASCAP/Imagem London Ltd , PRS), HL/WBM, H100 45.

BBH 50

PARA SIEMPRE (Warner/Chappell Mexico, SACM) LT 6

PLAYA CAROZ RIGHT (Universal Music Corporation, ASCAP/Patragrammation Music, ASCAP/Mivrac Tyke, Music, ASCAP/Patragrammation Music, ASCAP/Mivrac Tyke, Music, ASCAP/Patragrammation, ASCAP/Patragr

H100 85, RBH 15
POP CHAMPAGNE (Sally Ruth Ester Publishing, RMM/Sange Of Linuersal Inc. BMI/Browz Music

40 REHAB (Universal Music - Z Tunes, ASCAP/Tennman Tunes, ASCAP/Minin Beach, ASCAP/MB Music, ASCAP/Bine Beatz Publishing, ASCAP/Sine, ASCAP/Sine Beatz Publishing, ASCAP/Sine, ASCAP/Si

REMEMBER THAT (Circle C Songs, ASCAP/Full Circle

RIGHT HERE (DEPARTEO) (EMI Blackwood, BMI/Here's

ASUAP/Sony/ATV lanes ASCAP/Pano Music, ASCAP)-HL, H100 11, POP 11, BH 81 BW/AH Mighty Dog Music, BM/Taellin Akrasayer, BM/Punnette A Billy Music, BM/Shill Working For The Man Music, BM/ICG, BM/Little Shop Of Morgiansong, BM/Morgan Music Goup, BM), PLL SCAP 12, PART MISSING BM/PUNNET AND MISSING PROPERTY MATERIAL PROPERTY AND PR

SECONO CHANCE (Oriven By Music, BMI/EMI Black-wood, BMI/Two Of Everything Music, ASCAP/WB Music

POP 27

SE FUE MI AMOR. Primo, BMI) LT 44

SEVENTEEN FOREVER (Metro Station Music.
ASCAP/EMI April, ASCAP). HL, POP 51

SEX ON FIRE (Martina Street Music, ASCAP/Songs Of Combustion Music. ASCAP/Music Of Windowerl, ASCAP/Music ASCAP/Music, ASCAP/Music, BMI/Bug, BMI/Coffee. Tea or Me Publishing, BMI) H100

BMI/Bug, BMI/Coffee. Tea or Me Publishing, BMI) H100

SHAKE IT (Metro Station Music, ASCAP/EMI April. ASCAP), HL. POP 46 SHATTEREO (TURN THE CAR AROUNO) (Old Man ASCAP/G Watt Minsic, ASCAP/EM) April,

ASCAP: Met ASCAP Superior throughous Profitshing, ASCAP, 18th ASCA

BBH 26
SHE'S COUNTRY (SoulRide Music, BMI/BPJ, BMI/Cack-alacki Twang, BMI/Root 49 Music, BMI) CS 39
SHE'S SO CALIFORNIA (Crystal Beach, BMI/Reynsong, BMI/Wing Ya Say Music, BMI/EMI Blackwood, BMI/Jaime

ing, ASACP/EMI April, ASCAP/Sorgs 01 Peer Ltd., ASCAP/March 9th Publishing, ASCAP/2082 Music Pub-lishing, ASCAP/WB Music, ASCAP/Sony,ATV Tunes, ASCAP/Suga Wuga, BMI), HL/WBM, H100 1, POP 10,

DBH 1 SI NO TE HUBBERAS IOO (Marco, ASCAP) LT 12 SOBEAUTIFUL (Soulchild, ASCAP/Universal Music Cor-poration, ASCAP/Ia Nasa Sole, ASCAP/EM April, SOBEA 7 (BBH Solakwood, BMI/Pink Inside Publishing, BMR VBH M Music, SESAC/Danahandz Musik,

ASCAP) RBH 69 START A BAND (Big Borassa Music, BMI/Words & Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Didn1 Have To Be Music, ASCAP), HL/WBM, CS

7, H100 61 SUPERHUMAN (Sony/ATV Songs, BMI/Crow's Tree Pub-Iishing, BMI/Fauntleroy Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music Corp., ASCAP), HL, POP 79

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RECORD COMPANIES: Island Def Jam Music Group elevates Noah Sheer to VP of top 40 promotion. He was senior director of rhythm promotion.

Robbins Nashville promotes Joe Redmond to director of national promotion. He was director of promotion for the Northeast and will retain those duties.

Warner Music Latina in Miami names Miguel Garrocho director of marketing. He founded GIG Entertainment Music Group in Los Angeles.

Sony BMG International names Caron Veazey VP. She was senior VP of marketing at Island Def Jam Music Group.









PUBLISHING: Composer Nigel Westlake and J. Albert & Son CEO Tim Prescott have been elected to the respective boards of the Australasian Performing Right Assn. and sister organization the Australasian Mechanical Copyright Owners' Society.

TOURING: The Ryman Auditorium in Nashville names Sally Williams GM. She succeeds G. Scott Walden, who is leaving to pursue other ventures. Williams was senior manager of event programming and development at the Country Music Assn.

RADIO: Dial Global promotes Kareem Alexander to national account manager, Scott Deaner to senior research analyst and Nicole Leonardi to senior account coordinator. Alexander was senior marketing and research analyst, Deaner was research analyst, and Leonardi was sales associate.

-Edited by Mitchell Peters

GOODWORKS

HIP-HOP AUCTION FIGHTS DIABETES

It's safe to say that Rock the Bells founder/organizer Chang Weisberg of Guerilla Union lists reuniting Rage Against the Machine for the hip-hop festival's 2007 edition as a noteworthy accomplishment. But if a recently launched online charity auction between Guerilla Union and Hip Hop Official to raise awareness for diabetes "can help somebody [detect the disease] early . it might be better" than the reunion, he says with a laugh.

Through Dec. 15, visitors of guerillaunion.com/auction can bid on memorabilia from the 2008 Rock the Bells North American amphitheater tour, which featured such acts as A Tribe Called Quest, Nas, Mos Def, De La Soul, Rakim, Pharcyde, Santogold, Kid Sister, Cool Kids and Murs, among others.

"All the artists participated and every day we still get more new things to offer up," Weisberg says.

Proceeds from the auction will go to the American Diabetes Assn., as well as trusts set up in memory of hip-hop producer/ rapper J Dilla and former Motown president/CEO Jheryl Busby, according to Weisberg.

ARTISTS PERFORM FOR INVISIBLE CHILDREN

Members of Thrice (Dustin Kensrue), Switchfoot (Jon Foreman), Saves the Day (Chris Conley) and Sparta (Jim Ward) will perform acoustic sets Dec. 19 at the Troubadour in Los Angeles to help raise awareness for Invisible Children, a nonprofit group that provides education and economic relief to northern Uganda.

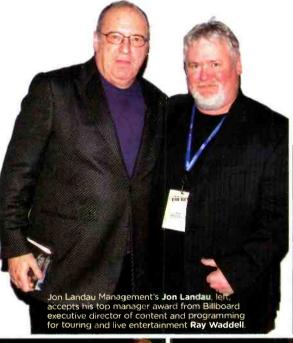
"Whenever they call or have a big event happening, I'm always really excited to support when I can," says Foreman, who is recording a new Switchfoot album in San Diego. "If music can come alongside what they're doing, it's an honor."

Tickets for the concert are available through ticketmaster -Mitchell Peters





RING CONFERENCE & AWARDS



The touring industry descended on the Billboard Touring Conference and Awards, held Nov. 19-20 at the Roosevelt Hotel in New York. The event notched record attendance in its fifth year and featured a provocative keynote from Gene Simmons, followed by a packedhouse pre-awards cocktail reception co-hosted by Arena Network and Tickets.com. It all culminated with the Billboard Touring Awards, sponsored by Wells Fargo, with the Allman Brothers Band and Widespread Panic in the house. Additional sponsors included Ticketmaster, Eventful and Alltel Arena. PHOTOS: COURTESY OF RICK GILBERT/SKYHOOK ENTERTAINMENT continued on page 66









Widespread Panic's **John Bell**, left and **John "JoJo" Hermann** accept



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Madison Square Garden Entertainment CCO **Melissa Ormond**, left, and MSGE VP **Laurie Jacoby** were on hand to receive the top arena award for the Garden and the top venue (10,000 seats or fewer) honor for Radio City Music Hall.

INSIDE TRACK

NOT ON HIS WATCH!

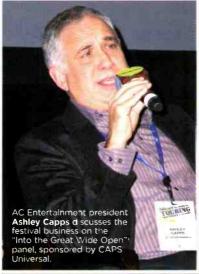
With two albums out, more than 50 songs that haven't yet been recorded and a world gone awry, Tom Morello plans to stay busy as the Nightwatchman for the foreseeable future. "It's not just going to keep going; this is my principal musical focus, as I see it, for the

remainder of my life," he tells Track. "From the earliest days of playing openmic nights at coffee-**MORELLO** houses, it was apparent to me that this music was as important to me as any music I've ever been involved in. It really encapsulates everything I want to do as an artist.

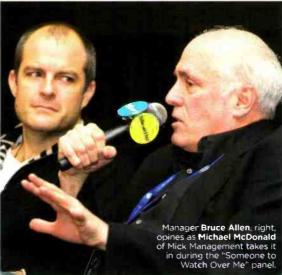
Morello insists the Nightwatchman will not let his quard down even during the term of President-elect Barack Obama-despite "eerie similarities" of "both having Kenyan fathers and white Midwestern mothers and having attended Harvard and , being devastat-

ingly handsome."

Having reunited with his former band in 2007, Morello says he's "certain there will be more Rage Against the Machine shows"—and is equally sure that there will not be another Rage album. "There are no plans for that," the guitarist says. "We've had a wonderful year-and-ahalf of playing shows, and I don't see any reason to not play more shows. The thing is there's only so many hours in the musical day, and mine are very occupied right now."











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