

SEEDS OF CHANGE BIG KENNY TURNS COUNTRY GREEN • FIT FOR ROYALTIES NMPA SCORES WINS FOR PUBLISHERS • FRIENDING MUSIC MYSPACE REBOOTS TO FOCUS ON ENTERTAINMENT • RENEWAL TIME CAN SPOTIFY AND MOG REVIVE SUBSCRIPTIONS?

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'Glee' Club:
Columbia Gets
In Tune With Fox

How The Roots
Broke New Ground
On 'Fallon'

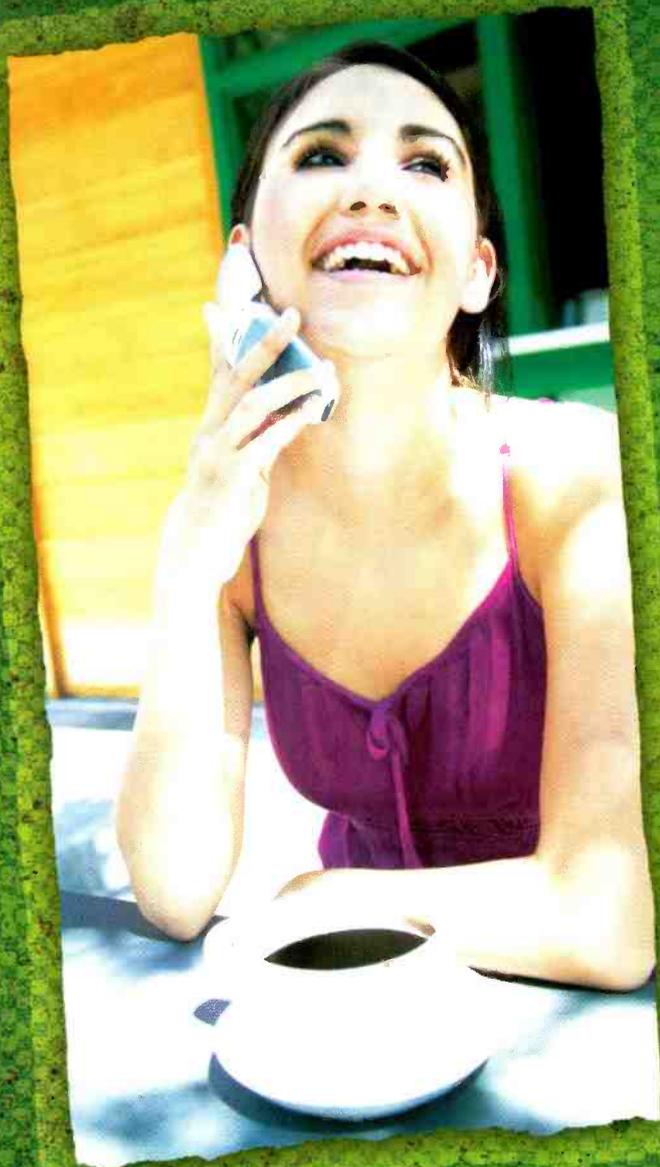
2009's Top 10
Synchs And The
Supervisors Who
Placed Them

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'NEW MOON' RISING

DEATH CAB FOR CUTIE,
Thom Yorke And Others Sink Their Teeth
Into The Year's Hottest Soundtrack

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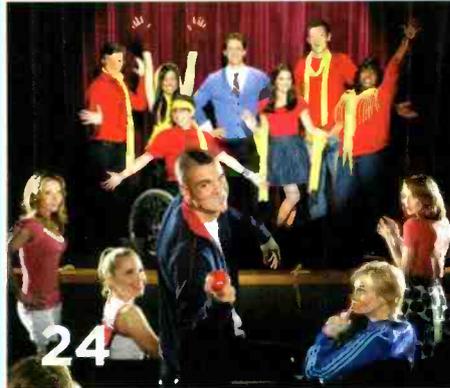
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360 DEGREES OF BILLBOARD

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Online

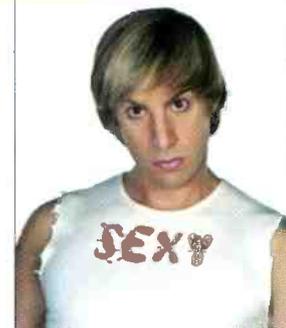
NEW BILLBOARD.COM

Check out new, exclusive content on Billboard.com, including video interviews with Rod Stewart and Alice in Chains and the chance to win a trip to New York to meet John Mayer and film a Fuse TV/Billboard.com "Daily Noise" segment.

Events

FILM & TV

This conference, set for Oct. 29-30 at the Beverly Hilton in Los Angeles, will feature keynotes by Mary J. Blige and Sacha Baron Cohen and Erran Baron Cohen. For more information, go to filmandtvmusicconference.com.



TOURING

At the Billboard Touring Conference—Nov. 4-5 in New York—Ozzy Osbourne will receive the Legend of Live honor and Kevin Lyman the Humanitarian Award. For details, go to billboardtouringconference.com.

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Appeasing Piracy

Net Neutrality Proposals Would Hinder Anti-Piracy Efforts

BY RICK CARNES

An Internet where all file transmissions are treated equally while their legality is impossible to determine will continue to be a disaster for songwriters. The Internet as it's currently configured isn't "neutral." It's a thieves' paradise.

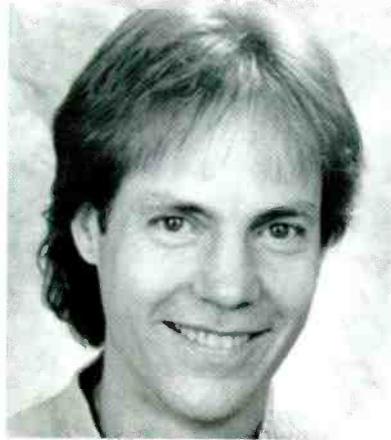
Unfortunately, this is precisely the regulatory regime proposed this week by the Federal Communications Commission in its draft rules regarding "network neutrality," the principle that Internet users should be able to surf the Web free of any restrictions imposed by their Internet service provider (ISP).

The Songwriters Guild of America read with great interest the remarks of the participants at an earlier FCC-hosted workshop on the role of online content in the broadband ecosystem. Some participants expressed their fear that unless the commission imposed "net neutrality" by law, customer privacy and speech freedoms would be compromised. This isn't only inaccurate but also represents a back-door attempt by some technology companies to enhance their competitive positions while rationalizing the theft of private property for their own benefit.

The most prominent purveyor of this line of thinking was Gigi Sohn, co-founder/president of the advocacy group Public Knowledge, who tried to equate "net neutrality" with avoiding content regulation. But in order to make such an argument, Sohn needed to downplay the rampant looting of copyrighted works on broadband networks. She did so by stating that "claims of damage to the industry were suspect" and that there wasn't sufficient data on the topic.

Nothing could be further from the truth. According to the RIAA, the value of U.S. recorded-music shipments totaled \$8.5 billion in 2008, down 18.2% from \$10.4 billion in 2007 and down 41% from \$14.3 billion in 2000. According to the U.S. Bureau of Labor Statistics, songwriter income dropped 32% between 2003 and 2006 alone. Every major music publisher I have contacted tells me they have laid off at least half, and sometimes all, of their songwriters in the 10 years since piracy began to decimate the music industry. The level of damage isn't "suspect."

The unfortunate reality of the digital world is that online piracy of music is rampant and has deeply and materially harmed the songwriter community. Yet Public Knowledge explicitly asks the



The current situation, which permits a small percentage of looters to control a vast majority of a communication network's bandwidth for the purpose of committing illegal acts, is simply unacceptable.

FCC to prevent the companies that own these private networks from addressing the problem of piracy. Sohn's free speech and privacy arguments merely seek to intellectualize highway robbery.

Sohn did say that she thought pirates "stink" and "should be thrown in jail," but this came off as lip service considering that she continues to oppose proposals to enhance criminal liability or penalties for copyright pirates. She even refuses to have the Internet service of persistent copyright infringers temporarily suspended. Instead she suggests that ISPs should "shame them" with warning letters. Songwriters be-

lieve it's foolhardy to trust the personal ethics of thieves to solve the persistent problem of illegal downloading.

Comments filed with the FCC note that more than half of the traffic on broadband networks stems from use of peer-to-peer networks by a small minority of users and that the overwhelming majority of P2P traffic represents the unlawful stealing of copyrighted works.

The current situation, which permits a small percentage of looters to control a vast majority of a communication network's bandwidth for the purpose of committing illegal acts, is simply unacceptable. Efforts to perpetuate this system, which incidentally is causing frequent and significant slowdowns in service to the law-abiding users Sohn purports to represent, is difficult to fathom.

The greatest risk of harm to consumers comes from regulatory and legislative proposals to prevent responsible ISPs from managing their networks. At the moment, the free market is the best weapon we have to combating Internet piracy. Technology created the illegal file-sharing monster, but more technology can detect and deter those practices that are illegal. In other words, we must fight technology with technology. Unfortunately, the current net neutrality regulatory proposals would smother this nascent technological counterattack against Internet piracy.

The songwriting profession right now is like a person drowning in the quicksand of digital piracy. Of those whose heads remain above the surface, many are up to their armpits. There's a chance that some new technology will be the rope thrown to us before it's too late. But companies and entrepreneurs need an economic incentive to develop those anti-piracy technologies. Regulations restricting the ability of ISPs to manage their networks would discourage the development of these vital technologies and would eliminate the last bit of hope that songwriters have to survive the digital onslaught.

Rick Carnes is president of the Songwriters Guild of America.

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Music publishers savor
royalty wins



RENEWAL NOTICE
MOG, Spotify take a
crack at subscriptions



DANCEY DANCE TIME
Nick Jr.'s 'Yo Gabba
Gabba!' hits the road



THE FIRST
How Aventura became
a Latin chart-topper



SILENCED VOICES
Bollywood singers
struggle to organize

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**>>>GOOGLE,
MAJORS TO
PARTNER**

Google is partnering with major labels to launch a new feature to make it easier for music fans to discover, sample and buy songs on the search engine, according to two people familiar with the plan. The new feature will be facilitated by start-ups iLike and LaLa, which will enable songs to be streamed on the Google page that will also feature a "buy" button to help reduce the number of steps fans must take to acquire music.

**>>>JAPANESE
SHIPMENTS
DOWN 14%**

Figures from the Recording Industry Assn. of Japan for the January to September 2009 period show a continued downturn in physical shipments of music in Japan. International repertoire also continued to slide. A total of 156.7 million audio product units were shipped during those months, down 14% from the same period in 2008. The wholesale monetary valued totaled 185.4 billion yen (\$2 billion) and represents a drop of 15% from the same period of the previous year.

**>>>CRACKER
BARREL TO
OFFER
JACKSON
COLLECTION**

Cracker Barrel Old Country Store will introduce the Alan Jackson Collection, a 40-plus-piece assortment of products created in conjunction with Jackson and available at Cracker Barrel beginning Nov. 2. The collection features clothing, food and exclusives like the CD "Songs of Love and Heartache," which will include two unreleased songs.

UP FRONT

DIGITAL BY ANTONY BRUNO

MODEL MAKEOVER

As MySpace Sharpens Its Focus On Entertainment, Music Shows The Way Forward

In an effort to recapture its momentum in online social networking, MySpace is trying to reinvent itself as a social entertainment hub.

Providing the template for these efforts? MySpace Music, parent News Corp.'s joint venture with the four major labels.

The same features that MySpace Music has been rolling out—content sharing, improved recommendation functions, usage metrics and promotional programs with labels and artists—will eventually be offered to other entertainment companies like movie studios, game publishers and TV networks.

MySpace Music will serve as a proving ground for these technologies and services before they're implemented across the broader site.

"You'll see over time that the strategic shift in MySpace that's being deployed is wholly aligned with the types of products we're launching right now," says MySpace Music president Courtney Holt. "We're working together, and this all is part of the larger vision for where MySpace is going."

The efforts come as other online music offerings continue to proliferate. Google is expected to provide details on its plans for a music search service that has the backing of the majors. And Facebook is rolling out the ability for users to "gift" MP3 downloads and streaming digital songs to their Facebook friends (Billboard.biz, Oct. 21).

MySpace CEO Owen Van Natta and chief product officer Jason Hirschhorn are looking to convert all the service's social networking tools into a platform for sharing, recommending and discussing entertainment rather than the sort of free-for-all discussion it has facilitated to date.

To get an idea of what this will mean for MySpace members, consider MySpace Music's new video hub. Members can not only search and browse videos on demand, but they will also get recommendations based on what videos their friends are watching and receive notifications when their favorite artists post new videos. The same technologies that MySpace Music built to allow this can easily transfer to other types of



Fresh face: Warner Bros. Records artist LIGHTS was the first act to benefit from MySpace Music's new introducing initiative; inset: MySpace Music president COURTNEY HOLT.



content elsewhere on MySpace.

"Social recommendations are a big deal, and we haven't done enough to expose them on the site," Holt says. "If you and I have similar tastes in music, the delta between us is of interest to both of us. Figuring out a way to expose that... is going to be a big focus for us in the future."

Of course doing so requires content, and MySpace hopes to lure the entertainment industry with programs designed to promote their work and analyze its consumption as a way of obtaining that content. Looking to MySpace Music again as an example, the new Introducing and Artist Dashboard initiatives serve as the blueprint for this effort.

The Introducing program is designed to promote five artists each quarter to the MySpace community by featuring them on the Music home page, hosting debuts of new albums and singles, adding them to featured playlists and filming special behind-the-scenes footage—all timed around prerelease and release-day activities. Canadian singer/songwriter Lights, who's signed to Warner Bros. Records, was the test subject for the new initiative, which has now expanded to include acts Sherwood, We the Kings, Kid Sister and Serena Ryder. Each of them will be the subject of a 12-week promotional push across the MySpace platform. MySpace could easily do much the same for movie premieres and videogame launches.

And the Artist Dashboard feature—which provides information on the number of streams and views for songs and artists' profiles pages, as well as information on the age, gender and location of those fans—illustrates the kind of metrics that MySpace can share with other content providers to help inform their promotional and marketing efforts.

Rolling out these features to other parts of MySpace won't simply be a matter of flicking a switch. While music is part of the MySpace DNA, it doesn't have the same history or relationships in film, TV or games. Reaching that same level of synergy with other elements of the entertainment industry will take time.

But MySpace's partners in the music industry have faith they can pull this off and welcome a service that focuses on all forms of entertainment. After all, TV shows, films and videogames all have soundtracks, and adding them to the social network may provide new opportunities to promote music.

"If they can figure out music, they can figure it all out probably," says Jeremy Welt, senior VP of new media for Warner Bros. Records. "I like the increased focus. There's a ton of things they're working on to improve music. I like the fact they're trying to get this right."

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>>> PRISA TAKES A STAKE IN V-ME

The Spanish-language media giant PRISA has purchased a 12% stake of V-me Media, the U.S.-based company that owns the Spanish-language network V-me. PRISA is a leading multimedia company with operations in 22 countries. It owns the radio networks 40 Principales, Cadena SER, Caracol Radio and W Radio, which operate throughout Latin America, Spain and the United States. V-me was launched three years ago as a partnership with public TV and now reaches nearly 80% of all Hispanic homes in the United States.

>>> BROWN PREPS FAN APPRECIATION TOUR

Chris Brown has lined up a 19-city Fan Appreciation tour that begins Nov. 14 at the House of Blues in Houston and makes stops in Los Angeles, Atlanta and Brown's hometown of Richmond, Va., before ending Dec. 13 in Philadelphia. A portion of the tour's proceeds will be donated to the nonprofit groups Best Buddies International and the Jenesse Center.

>>> USER-BASED WEB RADIO FIRM JELLI MAKES NATIONAL PUSH

Jelli, a company that merges crowdcasting with traditional radio, is hoping to take its user-controlled radio system national through a deal with Triton Media Group. As part of the agreement, Triton will syndicate two daily Jelli shows, "Top 40 Jelli" and "Rock Jelli," while Triton's digital division will allow affiliates to create customized Jelli programming. Jelli allows listeners to control what songs get aired using Web-based real-time voting, as well as the ability to pull a song off the air instantly.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Antony Bruno, Leila Cobo, Mariel Concepcion, Chris M. Walsh and Reuters.

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Battle Tested

Music Publishers Emerge Winners From Royalty Tussles

During the past year-and-a-half, as the recording industry grappled with the critical task of establishing new royalty rates for music, the negotiations were fraught with risk for the National Music Publishers' Assn.

But looking back on the resulting string of negotiated settlements and Copyright Royalty Board (CRB) rulings, it's clear that the NMPA and its president/CEO **David Israelite** have navigated these potentially treacherous waters with uncommon skill and savvy.

Along with the RIAA and the Digital Media Assn., the NMPA benefits from the historic settlement that all three groups reached in June 2008 to set royalty rates for interactive streams and tethered downloads.

But the NMPA also secured important victories in the CRB's broader ruling in October 2008 that set mechanical royalties for digital and physical music. That decision incorporated the terms of the settlement on interactive streams and tethered downloads but also set a 24-cent statutory mechanical royalty rate on master-tone ringtones and imposed a 1.5% late fee on the payment of mechanical royalties, crucial gains for music publishers that are being appealed by the RIAA.

More recently, the NMPA capitalized on the leverage it gained from the late-fee ruling to secure another big

win for music publishers, negotiating an agreement with the RIAA that will deliver publishing companies a windfall of more than \$264 million in mechanical royalty payments composed of pending and unmatched royalty money held by the four major labels (Billboard, Oct. 17).

As a result of the settlement, the labels will change business practices that have been frustrating publishers, such as withholding all song royalties on an album when the royalty split for a single song is the subject of a dispute among songwriters. Also, the major labels agreed to stop withholding an album's digital royalties when there's a dispute involving CD mechanicals for that album.

While RIAA chairman/CEO **Mitch Bainwol** downplays the late fees as a "secondary issue," music publishers are convinced that they were the main reason why the NMPA was able to get the majors to the negotiating table.

"They have had some of that money for more than 10 years," says a senior executive at an independent publishing company. "If they really wanted to pay it out, they would have figured something before now."

The changes should help ensure that labels will properly license compositions before they release CDs or digital downloads. In exchange, publishers



At the helm: NMPA president/CEO **DAVID ISRAELITE**

compensation Fund and is currently administering TARP bailout funds for the U.S. Department of the Treasury.

Some indie publishing companies have long viewed the music-licensing clearinghouse, rightly or wrongly, as being more focused on the concerns of major publishers.

"David did a tremendous job," an indie publishing executive says. "I have no doubt his intentions are right. Hiring Feinberg to oversee this is a real honest effort to give this settlement impartiality. I would lose my mind if Fox was administering this settlement."

Still, when Israelite attended a recent meeting of the Assn. of Independent Music Publishers to explain the terms of the settlement, he used the occasion to remind indie publishers that HFA played a key role in bringing it about, by providing financial support that enabled the NMPA to effectively litigate the CRB royalty hearings and secure the late-fee ruling that brought labels to the settlement table.

The only benefit NMPA is seeking for itself in setting up the settlement is requiring publishers who opt in to the settlement to join the trade group.

Given everything that the NMPA has recently accomplished for its members, Israelite is certainly justified in asking for that.

Publishers Place

ED CHRISTMAN



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

LEGAL BY AYALA BEN-YEHUDA

Dialing It Up

Recording Academy Courts Manager Support Of Performance Royalty

The Recording Academy has begun enlisting the support of artist managers in its efforts to gain passage of the Performance Rights Act, which would require U.S. terrestrial radio stations to pay artists and labels performance royalties on recordings they air.

In a Sept. 15 meeting in Santa Monica, Calif., the academy updated managers on its artist advocacy efforts.

Managers are "not exactly a group that has a forum of its own," academy president/CEO Neil Portnow says. "Not everybody was as deeply informed as you might think, so it was a good chance



Managers and partners: Attending the Recording Academy's Sept. 15 meeting on the Performance Rights Act were (from left) artist managers **DEBORAH KLEIN, PAT MAGNARELLA, RON LAFFITTE, MATHEW KNOWLES and SUSAN MARKHEIM**; Recording Academy president/CEO **NEIL PORTNOW**; and artist managers **PETER LEAK, SIMON RENSCHAW, DAN FIELD, MICHAEL LIPPMAN, IRVING AZOFF and ROB McDERMOTT**.

for everybody to get some detailed information and let them ask questions and understand where we are."

Veteran manager Simon Renschaw says the meeting made it clear that there's a global dimension to the issue: U.S. artists won't get paid radio royalties they're owed in other countries until

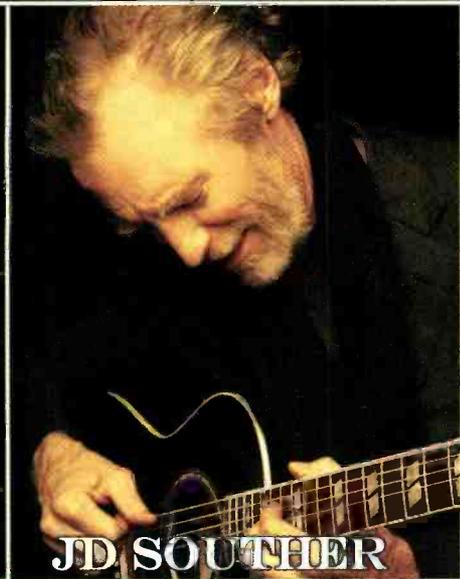
stateside radio reciprocates with payments to overseas collecting agencies. "They're holding far more money from American artists than we're holding for a lot of those international artists," Renschaw says.

By the end of this year, the academy expects either floor votes in the House

and Senate on the act or negotiations with the National Assn. of Broadcasters to shape the legislation. The Senate Judiciary Committee passed the act Oct. 15, putting a radio performance royalty law closer to passage than it's ever been in 80 years of efforts to secure such compensation.

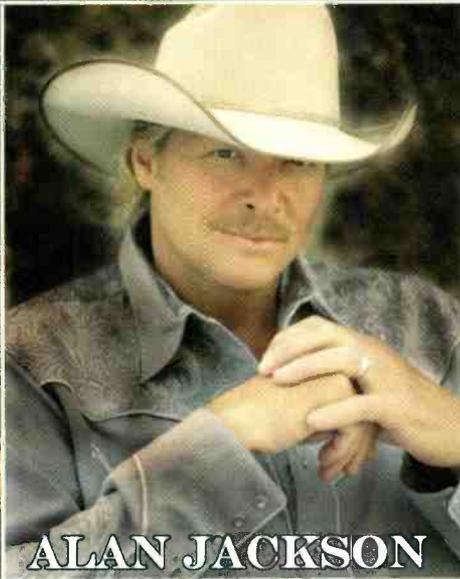
ASCAP AT THE RYMAN

CONGRATULATIONS TO OUR 2009 COUNTRY AWARD WINNERS



JD SOUTHER

**GOLDEN NOTE
AWARD**



ALAN JACKSON

**SONGWRITER/ARTIST
OF THE YEAR**



GARY OVERTON

**EMI MUSIC PUBLISHING
PUBLISHER
OF THE YEAR**



ASHLEY GORLEY

**SONGWRITER
OF THE YEAR**

SONG OF THE YEAR: "YOU'RE GONNA MISS THIS" Written by: **ASHLEY GORLEY**

Published by: **SONGS OF COMBUSTION AND BUG MUSIC / WINDSWEPT**

All I Ever Wanted

Monty Powell
Chuck Wicks
Anna Wilson
Criterion Music
Dirty Water Dog
Jazz Your Azz Tunes
Lanark Village Tunes
Universal Music Publishing

All I Want To Do

Jennifer Nettles
Jennifer Nettles Publishing

All Summer Long

Edward King
Leroy Marinell
Robert Wachtel
EMI Music Publishing
Leadsheet Land Music
Tiny Tunes
Universal Music Publishing

Already Gone

Jennifer Nettles
Jennifer Nettles Publishing

Always The Love Songs

David Lee Murphy
N2D Publishing
Old Desperadoes

Another Try

Jeremy Spillman
Chris Stapleton
Sea Gayle Music
Songs Of The Village
Son Of A Miner Songs
Universal Music Publishing

Back When I Knew It All

Trent Willmon
Lazy Blue Dog Music
Sea Gayle Music

Bob That Head

Michael Dulaney
Neil Thrasher
Gary LeVox
Circle C Songs
Major Bob Music
Song/ATV Music Publishing
S1 Songs America
Crosstown Songs

Come On Over

Victoria Banks
Rachel Proctor
Jessica Simpson
Circle C Songs
Sweet Kisses
EMI Music Publishing

Country Boy

Alan Jackson
EMI Music Publishing
Tri Angels Music

Country Man

Galen Griffin
Jason Matthews
EMI Music Publishing
Mas Village Music
Songfighter Music

Don't

Jonathan Singleton
Crosstown Songs

Don't Think I Don't Think About It

Clay Mills
Darius Rucker
Cadaja Publishing
MXC Music
Still Working For The Woman

Don't You Know You're Beautiful

Chris Lindsey
Moonscar Music

Down The Road

Mac McAnally
Beginner Music

Every Other Weekend

Connie Harrington
Platinum Plow
Warner/Chappell Music Publishing

Everything Is Fine

Josh Turner
Bream Buster Music
Universal Music Publishing

Feel That Fire

Dierks Bentley
Creature Sounds Publishing
Sony/ATV Music Publishing

Good Time

Alan Jackson
EMI Music Publishing
Tri Angels Music

Here

Stephen Robson
Sony/ATV Music Publishing

Here Comes Goodbye

Clint Lagerberg
Big Loud Shirt
Extreme Writers Group

Home

Michael Buble (SOCAN)
Warner/Chappell Music Publishing

How 'Bout You Don't

Jeremy Stover
Hits And Smashes Music
That's How I Roll Music
Universal Music Publishing

I Can Sleep When I'm Dead

Rivers Rutherford
Universal Music Publishing

I Still Miss You

Keith Anderson
Jason Sellers
EMI Music Publishing
Romeo Cowboy Music
This Is Hit
Troy D Songs

I Told You So

Randy Travis
Sometimes You Win Music

I Will

Rory Lee Feek
A Sling And A Prayer Music
S1 Songs America

I'll Walk

Lonnie Fowler
Brent Wilson
A Dog Named Kitty Publishing
Bwilsongs Music
Southcastle Songs

I'm Still A Guy

Kelley Lovelace
Brad Paisley
EMI Music Publishing
Sea Gayle Music

It Won't Be Like This For Long

Chris DuBois
Ashley Gorley
Darius Rucker
Cadaja Publishing
Bug Music/Windswept
Sea Gayle Music
Songs Of Combustion

It's America

Brett James
Brett James Cornelius Music
Stage Three Songs

Johnny And June

Deanna Bryant
Amylase Music
Tell Texas Tunes III

Just A Dream

Hillary Lindsey
Gordie Sampson (SOCAN)
Bug Music/Windswept
Raylene Music
Songs Of Combustion Music

Last Call

Erin Enderlin
Shane McAnally
Crazy Water Music
Universal Music Publishing
World House Of Hits

Last Name

Luke Laird
Hillary Lindsey
Laird Road Music
Raylene Music
Universal Music Publishing

Learning How To Bend

James LeBlanc
Matt Warren
House Of Fame Music

Let Me

Marc Beeson
Danny Orton
Danny Orton Songs
Dazahit Music
Springfish Music
Universal Music Publishing

Love Is A Beautiful Thing

Craig Wiseman
Universal Music Publishing

Marry For Money

David R. Turnbull, IV
Sea Gayle Music

Nothin' To Die For

Craig Wiseman
Big Loud Shirt

Put A Girl In It

Ben Hayslip
Get A Load Of This Music
Melissa's Money Music
Warner/Chappell Music Publishing

Relentless

James LeBlanc
John Paul White
Chief Black Cloud Music
EMI Music Publishing
House Of Fame

Roll With Me

Tommy Karlas
Year Of The Dog

Shuttin' Detroit Down

John Anderson
John Rich
J Money Music
Seminole Wind Music

Start A Band

Ashley Gorley
Kelley Lovelace
EMI Music Publishing
Bug Music/Windswept
Songs Of Combustion Music

That's A Man

Steven Dale Jones
Mark D. Sanders
Larga Vista Music
Songs Of The Sanderosa
Steven Dale Jones Music
Warner/Chappell Music Publishing

Troubadour

Monty Holmes
Ash Street Publishing
Broadus A Spivey

Trying To Stop Your Leaving

Dierks Bentley
Big White Tracks

Waitin' On A Woman

Don Sampson
Emma And Maddie Music
Sea Gayle Music

Where I'm From

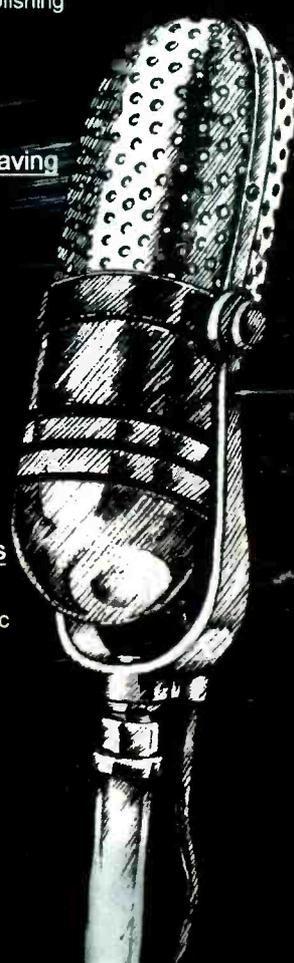
Joe Leathers
Curb Songs

You Can Let Go

Rory Lee Feek
S1 Songs America

You're Gonna Miss This

Ashley Gorley
Bug Music/Windswept
Songs Of Combustion Music



CONGRATULATIONS TO ASCAP MEMBERS:

CRAIG WISEMAN - NSAI Songwriter of the Decade 1999-2009 ~ **MARK D. SANDERS** - 2009 Nashville Songwriters Hall of Fame Inductee
DON SAMPSON - Writer of NSAI's Song of the Year "Waitin' On A Woman"

DIGITAL BY ANTONY BRUNO

Subscription Renewal

New Round Of Online Music Services Try Their Hand At A Struggling Model

How risky is the ad-supported music business? So risky that the next generation of online music services is opting to take another stab at the still-struggling monthly subscription model instead.

While the knee-jerk reaction among digital entertainment pundits is that any monthly subscription music service is doomed, the digital music landscape has changed enough in the past year to warrant new experimentation with a payment

heavily on bolstering the service's subscription-based premium tier as it eyes a U.S. launch early next year. And in the United Kingdom, the satellite TV service BSkyB has launched a \$10-per-month unlimited streaming service that includes 10 monthly downloads.

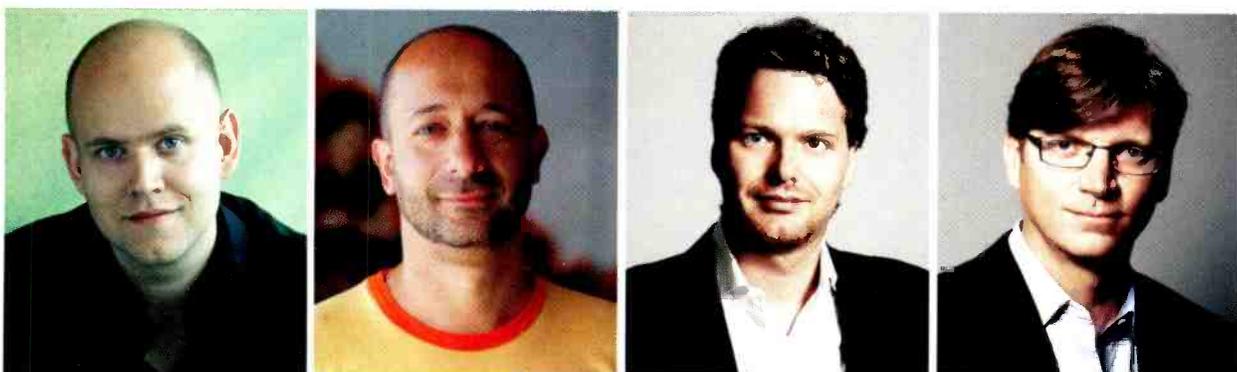
Given how the incumbent subscription services Rhapsody and Napster have struggled to break the 1 million-subscriber mark, it seems like folly to follow in their footsteps. But new subscription services like MOG,

free tracks are compatible with the iPod, it improves their ability to compete with iTunes by focusing on full-song streaming—the one element that the Apple store lacks.

Moreover, one of the most frustrating features of music subscriptions—DRM-wrapped tracks that are rendered unplayable after a subscription lapses—appears to be nearing its demise. Napster and Rhapsody struggled mightily to market plans based on tethered

marketing, technological innovation and customer relationship management, the need to quickly scale their subscriber base will remain a constant challenge.

With that in mind, it's unclear whether the \$5-per-month model proposed by MOG and Napster is actually sustainable. Industry sources say Napster, for one, doesn't plan to maintain its \$5 monthly price indefinitely. While the low price point looks appealing, history sug-



New subscribers: Spotify's DANIEL EK, MOG's DAVID HYMAN and Rdio's JANUS FRIIS and NIKLAS ZENNSTROM (from left)

model that industry executives hope will play an important role in the future.

By Thanksgiving, the music blogging site MOG, led by founder/CEO David Hyman, plans to launch a full-song streaming service, charging \$5 per month for unlimited streams and five downloads per month. Kazaa, Skype and Joost founders Niklas Zennstrom and Janus Friis are launching a music subscription startup called Rdio. Daniel Ek, co-founder/CEO of the ad-supported music streaming service Spotify, is focusing

Spotify and BSkyB are each launching their initiatives with a large installed user base to which they can market and upsell other products and services.

In addition, Napster, MOG and BSkyB include MP3 downloads free of digital rights management in plans that cost about the same as those downloads alone would cost at iTunes. By doing so, they're hoping to separate the cost of the service from the value of the music in the consumer's mind. And because those DRM-

downloads, but their Windows-based incompatibility with the iPod doomed these efforts from the start.

With the emergence of a mass market of smart-phone and Wi-Fi-enabled devices, subscription services can simply let users stream their music from their device of choice—including the iPhone—much like they stream music online. No clunky file transfer necessary.

But new subscription services still have to determine how to communicate their value to consumers who are used to owning music outright or downloading it for free from peer-to-peer networks. The newcomers also face the same licensing headaches as other music services. While labels have grown more open to innovative models, they still look for the lion's share of revenue stemming from online music. For music services shouldering the cost of mar-

gests that price alone isn't enough to draw skeptical music fans to the subscription model. The now-defunct Yahoo Music Unlimited once offered a streaming-only plan that offered roughly the same monthly rate with the purchase of an annual subscription. When it launched, the low-price plan seemed a bold move that would provide badly needed momentum to the subscription music model. It didn't.

The most promising way to expand music subscriptions to a larger market is bundling access to unlimited music with another service, such as an Internet subscription or mobile data plan. Spotify has taken a few steps toward that end in Europe, and BSkyB can bundle its service as an option for its existing satellite TV offering. The first subscription service to successfully strike that kind of deal on a mass scale could be the first to prove the potential of the model. Until then, it's all just potential.

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

BITS & BRIEFS

30 SECONDS TO MARS TWEETS WIN GUITARS

The rock band 30 Seconds to Mars has teamed with the digital marketing firm Culture Jam for a Twitter promotion with fans. Every day for 30 days, one fan who tweets a message to the band through the Culture Jam application will win a Nostalgia Series guitar from the Michael Kelly Guitar Co. Members of the band will pick each day's winner.

BULLISH MOBILE ENTERTAINMENT OUTLOOK FOR 2010

Mobile entertainment revenue worldwide is expected to grow 33% in 2010, according to a Business Confidence Index survey prepared by the Mobile Entertainment Forum and the consulting firm KPMG. That rate would mark a sharp increase from the 6% growth that last year's study predicted for 2009. The report projects that Asia and Latin America will account for most of the gains. Survey participants,

which consist primarily of executives at mobile entertainment companies, say they expect 63% of their revenue will be derived from subscription fees and one-time purchases, rather than advertising. Sales of mobile applications are expected to contribute 14% of all revenue, half of which will come from app purchases, with the other half from in-app purchases.

SHOZU LAUNCHES APP STORE

The mobile video service ShoZu has launched its own branded app store. The ShoZu app, which lets users post videos taken on their mobile phones, has been available through Apple's App Store, Nokia's OVI store and the BlackBerry App World. Now the company is selling those same apps through its own store as a direct sales channel. ShoZu says the soft launch has already generated more paid downloads than third-party app stores. It plans to support other mobile phone platforms in the near future.

HOT MASTER RINGTONES™ OCT 31 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	5	#1 FOREVER	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM
2	2	5	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS
3	4	9	PARTY IN THE U.S.A.	MILEY CYRUS
4	9	7	WHATCHA SAY	JASON DERULO
5	7	12	DOWN	JAY SEAN FEATURING LIL WAYNE
6	5	21	BIG GREEN TRACTOR	JASON ALDEAN
7	6	15	OBSESSED	MARIAH CAREY
8	3	9	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST
9	14	15	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER
10	12	12	TOES	ZAC BROWN BAND
11	17	4	NEED YOU NOW	LADY ANTEBELLUM
12	11	18	I GOTTA FEELING	THE BLACK EYED PEAS
13	13	6	PAPARAZZI	LADY GAGA
14	8	6	SUCCESSFUL	DRAKE FEATURING TREY SDNGZ & LIL WAYNE
15	21	3	FIREFLIES	OWL CITY
16	10	14	BEST I EVER HAD	DRAKE
17	16	9	WASTED	GUCCI MANE FEATURING PLIES OR OJ DA JUICEMAN
18	15	12	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH
19	19	5	DO I	LUKE BRYAN
20	35	2	MEET ME HALFWAY	THE BLACK EYED PEAS

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

John Carpenter's "Halloween (Movie Theme)" creeps into the top 10 for the first time in his third straight spooky season on this chart, as the 31-year-old classic moves 14-9.

ORIGAMI AUDIO

For the tech geek who wants all the latest gadgets but is also concerned about the impact such products have on the environment, there's OrigAudio's Fold n' Play speakers. Made from recycled paper, the one-watt speakers collapse and retake shape through prefabricated folded lines, like origami. The 3.1-inch cubes come in five designs, plus an unadorned model that lets users create their own artwork. They're compatible with any audio device with a headphone jack and don't require an external power source.

A pair of Fold n' Plays costs \$16, and six-packs are available for \$60. —AB





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Kid Rock

Yo Gabba Gabba! Live Offers A Different Spin On Family Shows

It's party time. Yo Gabba Gabba! is the latest **Michael Cohl** venture that looks like a winner.

Yo Gabba Gabba! Live: There's a Party in My City, the first live U.S. touring show for the popular Nick Jr. TV show "Yo Gabba Gabba!," is going to be a hit, as well as perhaps the newest staple in the profitable family entertainment genre.

Conceived by the animation/entertainment company Wildbrain and produced and promoted by Cohl's Miami-based S2BN Entertainment, Yo Gabba Gabba! Live put doubles on sale in New York, Chicago and Los Angeles and sold them out immediately, adding more dates in all three markets. The tour begins Nov. 14 at L.A.'s Shrine Expo Hall, then heads to New York's Beacon Theatre Nov. 21 and the Rosemont Theatre outside of Chicago Dec. 5.

Cohl is best-known as the promoter of **the Rolling Stones'** world tours since 1989, and he was a key player in orchestrating Live Nation's mega-deals with acts like **Madonna**, **U2**, **Jay-Z** and **Shakira**. Cohl resigned as chairman of Live Nation and CEO of Live Nation Artists in June 2008 and launched S2BN later that year.

Overseeing Yo Gabba Gabba! Live for S2BN is **Mike Luba**, the company's president of music and family entertainment. Luba founded the artist management/marketing firm Madison House (**String Cheese Incident**, **Drive-By Truckers**), then left to join Cohl at Live Nation Artists two years ago. When Cohl split with Live Nation, Luba followed him, eventually bringing "Yo Gabba Gabba!" to his attention.

Luba says he heard about the show from friends with children. "I have a 3-year-old who actually saw it and went totally mental," Luba says. "Then I saw it on TV and went

kind of mental."

The 2-year-old TV show, which was conceived by **Scott Schultz** and **Christian Jacobs**, stands apart from other kids' programming thanks to the surprisingly hip mix of acts it has featured, including **MGMT**, **the Roots**, **Mates of State**, **the Shins** and **the Ting Tings**.

"Christian is the front guy for **the Aquabats**, so the show has a kind of punk rock sensibility to it," Luba says. "When I first saw it I had that moment of like, 'Holy mackerel, this could be 'Sesame Street' for my generation."

Not only something that a kid really loves, but something I love for a whole different set of reasons."

Yo Gabba Gabba! Live jumps into a lucrative but competitive family entertainment field that annually fields longtime winners like **Dora the Explorer**, **Sesame Street Live**, **Clifford the Big Red Dog** and others. Luba thinks the rock sensibilities, and the expertise at S2BN, offer a different spin on the genre.

The tour will have a major video element and rock show production values, with former **Neil Young** lighting director **Mike Baldassari** designing the lighting rig. "There's a moveable portal which kind of frames it with lights, a giant LED screen which splits in two and moves around, and the rest of the time it's singalong and dance-along with what's going on onstage," Luba says. "It won't look like most kids' shows, and it won't feel like Broadway. It will feel like a party."

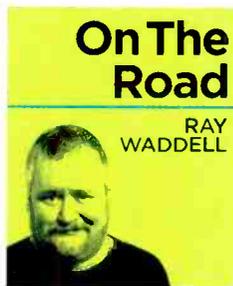
Luba says the target demographic for the tour ranges from "newborns all the way up to probably 6 or 7." That type of demo provides the opportunity to market to both kids and parents and to sell four tickets instead of two. Prices range from \$33 to \$75.

"Yo Gabba Gabba!" host DJ **Lance Rock** will be on hand for the tour, as will be the show's characters **Muno**, **Foofa**, **Brobee**, **Toodee** and **Plex**, as well as as-yet-unidentified musical guests.

"It's up to us to not only let people know the show's coming, but to educate people as to what it's all about so they know what to expect, and then to blow their minds when they get there," Luba says.

Options for touring North America in 2010 are being weighed, and the global touring opportunity for Yo Gabba Gabba! Live seems obvious, given Cohl's background as a global producer.

"The family entertainment market plays right to our strengths," Luba says. "We're glad that we found one that we all really feel passionate about and one we think has a really big run ahead of it."



On The Road
RAY WADDELL

Super music friends: The characters of 'Yo Gabba Gabba!'



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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$22,570,336 \$98/\$65/\$33	BRUCE SPRINGSTEEN & THE E STREET BAND Giants Stadium, East Rutherford, N.J., Sept. 30, Oct. 2-3, 8-9	260,668 270,388 five shows four sellouts	Live Nation
2	\$6,664,880 \$250/\$30	U2, MUSE Cowboys Stadium, Arlington, Texas, Oct. 12	70,766 sellout	Live Nation Global Touring
3	\$6,399,375 \$250/\$30	U2, MUSE Raymond James Stadium, Tampa, Fla., Oct. 9	72,688 sellout	Live Nation Global Touring
4	\$1,220,279 \$69.50/\$49.50	METALLICA, LAMB OF GOD, GOJIRA Target Center, Minneapolis, Oct. 13	18,623 sellout	Jam Productions
5	\$1,194,309 \$69.50/\$49.50	METALLICA, LAMB OF GOD, GOJIRA St. Pete Times Forum, Tampa, Fla., Oct. 3	18,341 sellout	Frank Productions, C3 Presents
6	\$1,182,818 \$69.50/\$49.50	METALLICA, LAMB OF GOD, GOJIRA BankAtlantic Center, Sunrise, Fla., Oct. 1	18,162 sellout	Frank Productions, C3 Presents
7	\$1,171,625 \$69.50/\$49.50	METALLICA, LAMB OF GOD, GOJIRA American Airlines Center, Dallas, Sept. 29	18,108 sellout	Live Nation
8	\$1,123,553 \$178/\$23	MAXWELL, COMMON, CHRISSETTE MICHELE Verizon Center, Washington, D.C., Oct. 2	13,858 sellout	Live Nation
9	\$1,105,745 \$73.50/\$53.50	METALLICA, LAMB OF GOD, GOJIRA Philips Arena, Atlanta, Oct. 4	16,771 sellout	Frank Productions
10	\$1,100,908 \$69.50/\$49.50	METALLICA, LAMB OF GOD, GOJIRA AT&T Center, San Antonio, Sept. 28	17,185 sellout	Live Nation
11	\$1,090,032 \$169/\$39	FARM AID: WILLIE NELSON & OTHERS Verizon Wireless Amphitheater, Maryland Heights, Mo., Oct. 4	20,285 sellout	Live Nation
12	\$927,231 \$150/\$20	MAXWELL, COMMON, CHRISSETTE MICHELE Philips Arena, Atlanta, Oct. 5	13,502 sellout	Live Nation, In-house
13	\$922,436 (\$982,067 Canadian) \$100.50/\$53.07	RUSSELL PETERS, JOHN PAUL Rexall Place, Edmonton, Alberta, Oct. 7	10,773 11,000	Bass Clef Entertainment
14	\$854,243 \$69.50/\$49.50	METALLICA, LAMB OF GOD, GOJIRA U.S. Bank Arena, Cincinnati, Sept. 15	13,196 sellout	Frank Productions
15	\$845,782 \$79.50/\$20	KEITH URBAN, SUGARLAND Verizon Center, Washington, D.C., Aug. 20	12,292 13,404	The Messina Group/AEG Live
16	\$835,070 \$150/\$20	MAXWELL, COMMON, CHRISSETTE MICHELE United Center, Chicago, Oct. 8	10,741 sellout	Live Nation
17	\$804,426 \$69.50/\$49.50	METALLICA, LAMB OF GOD, GOJIRA John Paul Jones Arena, Charlottesville, Va., Oct. 17	12,247 sellout	Frank Productions, Outback Concerts
18	\$788,366 (\$852,168 Canadian) \$221.11/\$45.33	ROD STEWART, THE KIN Rexall Place, Edmonton, Alberta, Aug. 10	9,364 10,973	Live Nation
19	\$753,325 \$150/\$20	MAXWELL, ROBIN THICKE, CHRISSETTE MICHELE Wachovia Spectrum, Philadelphia, Oct. 3	9,761 10,897	Live Nation, in-house
20	\$731,825 \$85/\$35	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Verizon Wireless Amphitheater, Irvine, Calif., Oct. 3	15,883 sellout	Live Nation
21	\$709,623 \$40/\$24.99	WIDESPREAD PANIC, THE ALLMAN BROTHERS BAND Verizon Wireless Amphitheater, Charlotte, N.C., Oct. 3-4	21,816 37,538 two shows	Live Nation
22	\$699,740 \$71/\$12	BLINK-182, FALL OUT BOY, ASHER ROTH Madison Square Garden, New York, Oct. 4	14,733 sellout	Live Nation
23	\$697,062 (\$761,808 Canadian) \$64.97/\$44.84	SO YOU THINK YOU CAN DANCE TOUR Air Canada Centre, Toronto, Sept. 29	12,203 12,917	AEG Live
24	\$696,563 \$59/\$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Cruzan Amphitheatre, West Palm Beach, Fla., Oct. 17	18,986 sellout	Live Nation
25	\$694,871 \$66/\$29.50	PEARL JAM, BEN HARPER & RELENTLESS7 Amphitheater in Clark County, Ridgefield, Wash., Sept. 26	15,350 17,446	Live Nation, in-house
26	\$688,735 (\$741,660 Canadian) \$116.08/\$60.36	KISS, BUCKCHERRY Bell Centre, Montreal, Oct. 1	7,908 8,986	Gillett Entertainment Group, Live Nation
27	\$686,850 \$65/\$45	DAVE MATTHEWS BAND, WILLIE NELSON Sprint Center, Kansas City, Mo., Sept. 30	11,238 12,634	Live Nation, Mammoth
28	\$683,373 \$59/\$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Cricket Wireless Amphitheatre, Chula Vista, Calif., Oct. 2	17,693 19,164	Live Nation
29	\$682,623 \$69.50/\$40.50	AMERICAN IDOLS LIVE Wachovia Center, Philadelphia, Aug. 20	11,119 13,977	AEG Live
30	\$680,508 \$79.50/\$25	KID ROCK, LYNRYD SKYNYRD, BLACK STONE CHERRY Nissan Pavillion at Stone Ridge, Bristow, Va., Aug. 1	19,956 20,500	Live Nation
31	\$680,332 \$66.50/\$6.25	BLINK-182, WEEZER, TAKING BACK SUNDAY, CHESTER FRENCH Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 25	13,930 sellout	Live Nation
32	\$678,928 \$90/\$56	BRUCE SPRINGSTEEN & THE E STREET BAND Wells Fargo Arena, Des Moines, Iowa, Sept. 21	8,451 15,448	Live Nation, in-house
33	\$678,597 \$89/\$55	DEPECHE MODE, PETER BJORN AND JOHN Red Rocks Amphitheatre, Morrison, Colo., Aug. 27	8,679 8,726	Live Nation
34	\$675,718 \$75/\$49.50	PINK, THE TING TINGS Staples Center, Los Angeles, Sept. 18	12,751 sellout	Concerts West/AEG Live
35	\$675,455 \$49.50/\$39.50/ \$20	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Qwest Center, Omaha, Neb., Aug. 9	13,892 sellout	The Messina Group/AEG Live

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HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD NAMES TOURING AWARD FINALISTS

Madonna, U2 and AC/DC are among those up for honors at the 2009 Billboard Touring Awards, which will be handed out Nov. 5 at a reception in New York.

The finalists for the top tour and top draw awards, which acknowledge the top grossing and ticket-selling tours, respectively, are U2's 360° tour, Madonna's Sticky & Sweet tour and AC/DC's Black Ice tour. The awards are based on global box-office numbers reported to Billboard Boxscore from Oct. 1, 2008, through Sept. 30, 2009.

Finalists for the top package award, which recognizes the top-grossing tour with three or more artists on the bill, are five-time winner Kenny Chesney for his Sun City Carnival tour with Miranda Lambert, Lady Antebellum, Sugarland and Montgomery Gentry; the Jonas Brothers' World Tour 2009 with Jordin Sparks, Honor Society and Wonder Girls; and Nickelback for its Dark Horse tour with Hinder, Papa Roach and Saving Abel.

The acts up for the Break-

through Award, which goes to the top-grossing act in its first decade as a national headliner, are Lil Wayne, Taylor Swift, Kings of Leon and Il Divo. Competing for the top comedy tour award are Dane Cook, Robin Williams and French & Saunders.

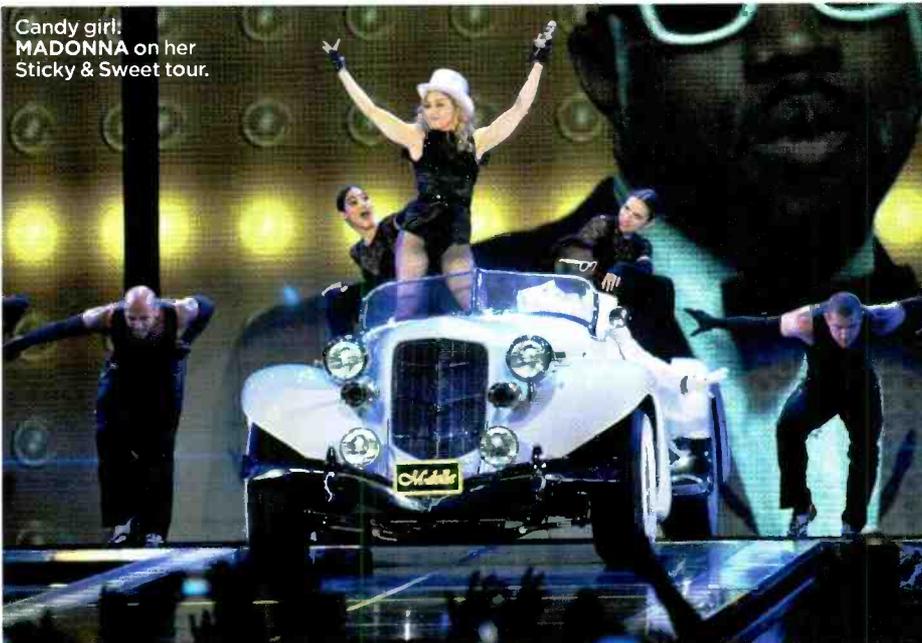
Finalists for the top boxscore award, which goes to the top-grossing single engagement for the time period, are U2 at Croke Park in Dublin, U2 at Stade de France in Paris and the Oxegen fest at Punchestown Racecourse in Naas, Ireland.

The global concert mega-promoters Live Nation and AEG Live are joined by Sao Paulo, Brazil, promoter Time 4 Fun as finalists for the top promoter award. T4F is also a finalist, with

MCD and the Australian promoter Michael Coppel Presents, in the international independent promoter division. Chicago's four-time winner Jam Productions, Austin's 2007 winner C3 Presents and Madison, Wis.-based Frank Productions are the finalists for top independent promoter, U.S.

Other than the Boxscore-related honors, the Billboard Touring Awards also include the Concert Marketing & Promotion Award and the Eventful Fans' Choice Award, both of which are determined by online voting. Additionally, Ozzy Osbourne will be named the 2009 Legend of Live and Vans Warped tour founder Kevin Lyman will receive the Humanitarian Award. For a complete list of finalists, go to billboard.biz.

The Billboard Touring Awards will wrap the sixth annual Billboard Touring Conference, set for Nov. 4-5 at the Roosevelt Hotel in New York. For more information about the conference and awards, go to billboardevents.com.



Candy girl! MADONNA on her Sticky & Sweet tour.

SACHA BARON COHEN, COMPOSER ERRAN BARON COHEN TO KEYNOTE AT FILM & TV MUSIC CONFERENCE

Sacha Baron Cohen and his brother, composer Erran Baron Cohen, will participate in a keynote panel at the Hollywood Reporter/Billboard Film & TV Music Conference Oct. 29-30 at the Beverly Hilton in Los Angeles.

The siblings will discuss their collaborations on the TV program "Da Ali G Show" and the films "Borat" and "Brüno." The former has grossed \$128.5 million in the United States, while "Brüno," which comes out on DVD Nov. 17, has grossed \$60 million, according to Box Office Mojo.

Although Sacha Baron Cohen often makes public appearances in the guise of his latest film character, he'll make a rare appearance as himself at the conference. Author/journalist Dan Kimpel will moderate the discussion, presented by ASCAP. ...

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Kings Of Bachata

Aventura Is The Latin Music Success Story Of The Year

When members of the urban bachata group **Aventura** taped a music special at the White House last week, they started to explain their music to President **Barack Obama**.

According to Aventura manager **Johnny Marines**, Obama said, "You guys act like I don't know what bachata is."

These days, even if many people still don't know what bachata is, they know Aventura, the group that's taken the traditional music of the Dominican Republic, modernized it with touches of R&B and tropical music and made it the hottest-selling Latin music today.

This week, Aventura's new album, "The Last" (Premium Latin), notches its 15th week at No. 1 on Billboard's Top Latin Albums chart (see En Breve, right) and is the top-selling Latin album of the year so far. The group recently sold out the first of three January shows at Madison Square Garden in just three hours. It also sold

out Los Angeles' Staples Center and has added a second show there.

The Aventura phenomenon—the sales, the touring, the exposure in both mainstream and Latin media—makes the group the biggest Latin success story of 2009, on par with **Daddy Yankee** in 2005.

Which begs the question: What is behind the group's success, and what can be learned from it?

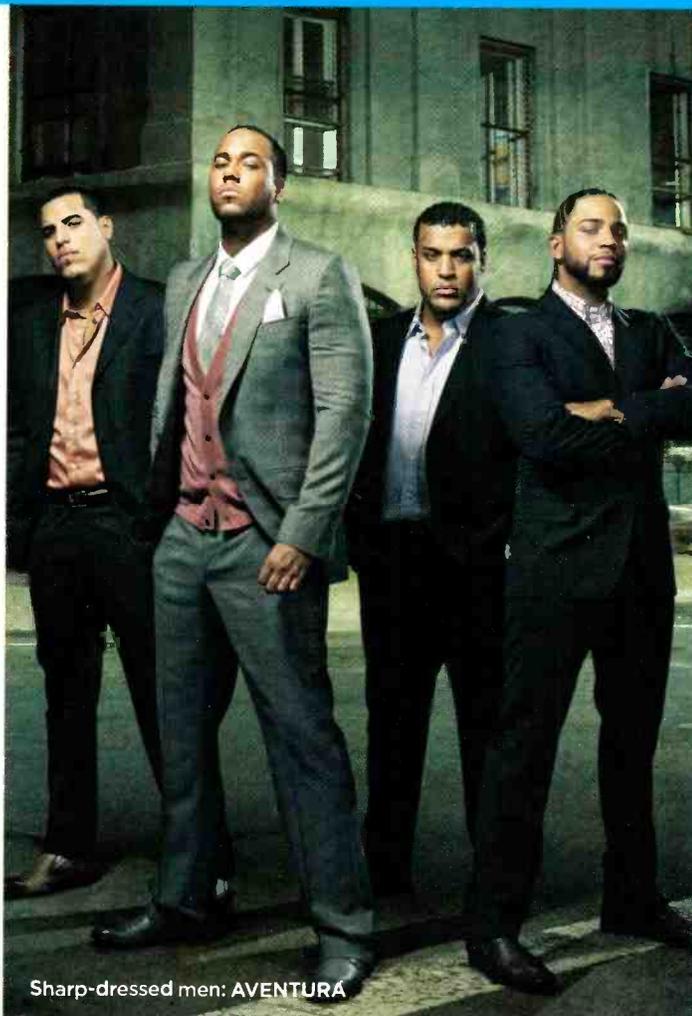
Latin Notas

LEILA COBO



Aventura has risen to prominence in the last four years, but the group has been together for more than a decade. Long signed to the indie label Pre-

mium Latin, Aventura developed the sound known as "urban bachata," which other acts have emulated without the same level of success. Early on, Aventura took the **Backstreet Boys** route to stardom, making it big in Europe first, where its hit "Obsesión" topped pop charts in 2004. Then, when Sony picked



Sharp-dressed men: AVENTURA

up the group for distribution in 2005, U.S. sales exploded.

In addition to being a hit with kids, Aventura has connected with women, who like its lyrics about love and romance, while men admire its sense of style and tailored outfits, according to **Angelo Schipilliti**, national director of live performance for SBS Entertainment, which is presenting the group in New York,

Los Angeles and Miami.

"They have charisma, they have the talent, they have something that is urban, but not that urban—they're still traditional," says **David LaPointe**, owner of LP Marketing & Promotions in Miami Beach. "They have a broader appeal and it combines traditional bachata with popper elements."

And like **Marc Anthony**,

Aventura's members hail from the Bronx, giving them a home-grown U.S. fan base, according to Sony Music Latin senior VP of commercial and sales **Guillermo Page**.

The group hasn't been shy about reaching out to new audiences, as it did when it toured last year with **Enrique Iglesias**. But Aventura has also made sure to stay close to its core fan base. For example, in 2007, after selling out Madison Square Garden the first time, the group embarked on a club tour dubbed La Gira del Pueblo (The Tour of the People) to give back to fans who'd followed it on the club circuit for years.

Even now, Aventura's arena tour, which kicks off in November, is affordably priced, with tickets beginning at \$39.

"I just think it's the combination of these four guys who were able to come together," **Marines** says, "and were able to make this music that just can't be matched." ...

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

EN BREVE

AVENTURA SHOWS STAYING POWER

With 15 weeks atop Billboard's Top Latin Albums chart, Aventura's "The Last" has had the fourth-longest run at No. 1 on the chart this decade. This places it behind only Shakira's "Fijacion Oral: Vol. 1" (17 weeks in 2005), Christina Aguilera's "Mi Reflejo" (19 weeks in 2000-01) and Daddy Yankee's "Barrio Fino" (24 weeks in 2004-05). "The Last" is also the top-selling Latin album so far this year, with 178,000 copies, according to Nielsen SoundScan. It's followed by Wisin & Yandel's "La Revolucion" (Universal Music Latino), with 152,000; Luis Fonsi's "Palabras del Silencio" (Universal Music Latino), which has sold 82,000 copies this year and 202,000 since its '08 release; Vicente Fernandez's "Para Siempre Vicente Fernandez" (Sony), with 81,000; and Tito "El Bambino" with "El Patron" (Siente/Universal), which has sold 80,000 copies.

—Leila Cobo

REGIONAL MEXICAN TOPS AT RADIO

Regional Mexican radio listeners are the most consistent in their listening habits of any music format regardless of language, according to Arbitron's Radio Today 2009 report. Although Arbitron's shift to the Portable People Meter from the diary system means that Arbitron is measuring listener exposure to twice as many radio stations per week as before, regional Mexican ranks as the top music format in terms of time spent listening. However, regional Mexican radio isn't immune to the reported drop in TSL that other formats experienced after the PPM's rollout, with regional Mexican's share of the overall radio audience dipping from 3.4% to 2.9% between spring 2007 and fall 2008.

—Ayala Ben-Yehuda

BRAND AID

Moderatto, Syntek Star In Mexican Branding Campaigns

Two new branding campaigns in Mexico—one with the rock band Moderatto and the other with the pop star Aleks Syntek—are taking the concept of product integration quite literally. And they're offering the artists and labels more than just free promotion.

To coincide with the Oct. 22 worldwide launch of Microsoft's new Windows 7 operating system, Moderatto will release its new single, "Zodiaco/W7," to radio and include it as a bonus track on its forthcoming hits EP. Listen closely, and you'll hear Windows tones (such as e-mail alerts) incorporated into the song.

"The idea is to accompany the radio promotion with everything that has to do with the promotion of Windows,"

says EMI Music Mexico marketing director Alfredo Delgadillo. "[It] gives us the opportunity to grow the exposure of the song in all its formats, physically and digitally."

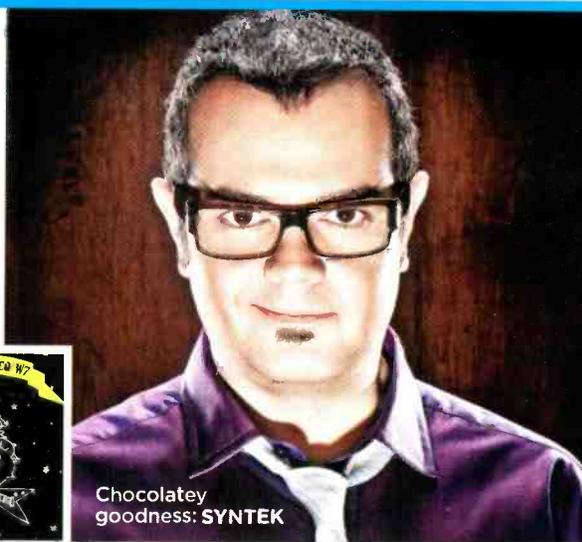
Microsoft bought 120,000 downloads of the song from EMI to give away to consumers at Windows.com.mx and will sponsor a concert by the band early next year, according to Christian Maya, director general of BIR Music Group, the agency that brokered the deal.

Moderatto's manager Federico Ponce de Leon says the deal also included money to produce the song as well as a fee for the band. Another one of his clients, Syntek recorded a song for a Ferrero Rocher chocolates holiday campaign

and taped a commercial to air from the end of October until January 2010.

Los Concorde, another act Ponce de Leon manages, licensed two new songs for a Doritos campaign in Mexico, with each song used for two months. "I'll come out with it on the album next year but two songs are already paid for," he says. "Our position is that brands need us too. A lot of people just give away the track . . . [but] my artists are of a certain level."

Even so, Ponce de Leon says, "How many [brands] can do deals like this? Few of them, and that's the reality."



Chocolatey goodness: SYNTEK



Of course, candy makers and software companies can't underwrite the entire music industry. But "there are brands for everyone," says BIR's Maya, whose 2-year-old company works with major labels and indie artists.

"There are brands like Mi-

crosoft that have a budget for a band like Moderatto," and those with less money to spend who can work with developing acts, he says. "There has to be a way for [new acts] to be heard too and a way for them to get some income."

—Ayala Ben-Yehuda

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>>>SPANISH NAME PIRATE SITES

Spain's anti-piracy umbrella group the Coalition of Creators and Content Industries has delivered a list of 200 Spanish Web sites offering links to unauthorized downloads to the country's industry ministry. That follows the government's recent creation of an inter-ministerial commission to draw up legislation to combat intellectual property violations (Billboard, Oct. 24). According to coalition president Aldo Olcese, the commission is "the first official recognition that we have a problem of grand dimensions," while the list has been forwarded "to facilitate the government's work with the greatest speed."

>>>PIAS STRIKES YOUTUBE DEAL

The Belgium-based Pan-European independent distributor/label group PIAS Entertainment Group has signed a global licensing and marketing deal with YouTube that will enable its label and artist clients to share in revenue from ads that appear wherever their repertoire is used on the service. The deal covers PIAS audio and video releases as well as user-generated content featuring repertoire owned by PIAS-distributed labels. Those labels will now also be able to ask PIAS to remove content they no longer wish to appear on YouTube.

>>>DOMINGO COLLECTS ECHO

Tenor Plácido Domingo collected a lifetime achievement award at the German record industry's 15th annual ECHO Klassik awards, held Oct. 18 at Dresden's Semperoper venue. Other key award winners included mezzo-soprano Elina Garanca, baritone Christian Gerhaher, violinist Anne-Sophie Mutter and pianist David Fray. A jury from the record industry plus selected political, cultural and media figures chose the winners. Organizers say 1.8 million viewers watched a delayed telecast by ZDF TV that evening.

Reporting by Howell Llewellyn, Andre Paine and Wolfgang Spahr.

LONDON—Kasabian is in a basement studio filming an online documentary. An hour ago, the alt-rock band was recording a session for radio and TV. Soon it will be on the radio bantering about Oasis before braving the rain for a rooftop magazine photo session.

It may seem like just another day's promo, but all this activity is taking place in one building for a single media outlet: the British music weekly NME, which hopes its multiplatform approach can maximize promotional opportunities for labels—and revive the magazine's fortunes.

"The way our target audience—primarily 15- to 24-year-olds—consume media has changed massively," says NME publishing director Paul Cheal. "Research told us our audience wanted media wherever they were, so our whole strategy revolves around multiple touch points."

NME has been on U.K. newsstands since 1952. The NME.com Web site launched in 1996, followed by NME TV in 2007 and NME Radio in 2008. Combined, the brand has a weekly reach of more than 1 million people, according to Cheal, and is now coordinating artist interviews across all platforms, offering a promotional "one-stop shop." As well as Kasabian's Oct. 7 visit, Manic Street Preachers and Doves have appeared in recent months, with Jamie T and Florence &



Leicester lads: KASABIAN outside the NME offices; inset: new NME editor KRISSE MURISON

GLOBAL BY MARK SUTHERLAND

Know Your NME

British Music Weekly Goes Multiplatform

the Machine booked for future slots.

"NME is very important for us," Kasabian frontman Tom Meighan says. "You've got to try and get as many kids into [our] music as possible and if that means Internet and video [interviews], then all well and good."

While rival U.K. music magazines Kerrang and Q also have TV/radio operations, only NME houses all its platforms in the same location—a significant advantage, according to Kevin McCabe, VP of promotions and press for EMI's Parlophone Records. McCabe recently booked the Hot Rats, featuring Gaz Coombes and Danny Goffey of Supergrass, onto multiple NME platforms.

"They've stolen a march," McCabe

says. "Multimedia is the future and the more things they can put in one building the easier it is for labels. For the right act, it's a no-brainer."

But while the brand is flourishing, the magazine's average weekly circulation during the first six months of 2009 was just 40,948, down 27.2% from the same period last year, according to the Audit Bureau of Circulations.

Cheal says the magazine remains "the heartbeat of the whole brand proposition" and its "leading profit generator." But he says "stabilizing the circulation is an immediate objective" for new editor Krissi Murison, who took over Sept. 1 after returning from a brief stint in New York as music director of Nylon. She had previously

been at NME from 2003 until February of this year.

Murison plans a design revamp in February 2010 and says immediate editorial changes include a "subtle" broadening of the magazine's scope.

"NME has to start behaving like a weekly music magazine again," she says. "Five years ago, all the most exciting music was coming from the guitar scene, but that's less the case now."

NME failed to make the top 10 in Billboard's recent Maximum Exposure survey of the United Kingdom's most successful platforms for music promotion (Billboard, Sept. 26). But Murison says the brand remains "absolutely influential," citing its early support for acts like La Roux and Florence & the Machine.

EMI's McCabe says declining circulation is an issue for marketing and promo departments, but he praises Murison's initial changes. "It's about making the print side relevant again," he says. "If she can get the feature writing right, then they've got a shot."

Murison, meanwhile, maintains that the magazine's appeal remains as strong as ever.

"If you ask bands [what they'd choose] if they could be on the cover of any magazine in the world, it's always NME," she says. "It's the one that means the most to people." ...

GLOBAL BY AHIR BHAIRAB BORTHAKUR

UNSUNG STARS

Effort To Organize Bollywood Playback Singers Stumbles

BANGALORE, India—The singers behind India's Bollywood musicals appear to have lost another chance to establish a collective voice.

In mid-September, Indian media reported the launch of Performers Syndicate Ltd., which had planned to lobby on behalf of "playback" singers to secure them royalties long denied them by the Indian entertainment industry. Playback singers provide vocals for Bollywood musical stars.

But just weeks later, PSL looks dead in the water. The initiative "has been called off due to internal differences between its members," says prominent playback singer Kunal Ganjawala, one of PSL's founders.

Ganjawala insists PSL was never a formal entity, saying that "a couple of us discussed over the phone creating a syndicate for such causes, but were yet to formally meet."

PSL CEO Shahid Rafi—the son of one of India's best-known playback singers, the late Mohammed Rafi—didn't respond to requests for comment. A prominent singer involved in the effort, who asked to remain anonymous, says press coverage portraying the PSL as fighting for performers' rights has strained his relationship with labels.

Even in piracy-ravaged India, Bollywood soundtracks sell millions of copies annually, accounting for 71% of India's \$140 million in recorded-music sales in 2008, according to the labels group the Indian Music Industry.

Except for a handful of huge stars, playback singers receive one-off recording payments from film companies, which strike their own soundtrack deals with labels.

PSL hoped to win singers royalties from record sales and payment for their recordings' public performance. At present, that performance right isn't covered by India's 1957 Copyright Act. But if introduced, such a provision could open up new revenue streams for international and Indian artists alike.

Atul Churamani, VP of the leading Indian label Saregama, insists record companies can do nothing unless the law changes. "How much is to be paid to the singers has [never] been spelled out," he says.

"We already buy the music from producers at a high cost—and selling the product is itself a challenging task in today's market," says Adarsh Gupta, CEO of another leading label, Times Music. "So sharing revenue with the singer doesn't arise."

But others disagree. Kulmeet Makkar, CEO of BIG Music & Home Entertainment, which releases Bol-

lywood soundtracks and videos, says, "Why should record labels oppose this move? If the [legal] position changes, I do not see labels having any issue with directing payment to its rightful owners."

While a 1995 amendment to the 1957 act established performers' rights to block the release of unauthorized recordings, it didn't set out any provision for paying royalties. Nevertheless, "the current setup vis-à-vis performers' rights largely has a lot to do with how business is conducted, rather than the act itself," says Ameet Dutta, a senior advocate with copyright experience at the law firm Luthra & Luthra in New Delhi.

Dutta adds that the situation reflects the lack of a strong association "that can collectively withstand the film producer/music company lobby."

PSL was the second attempt in recent years to do just that. In 2006, leading Bollywood singer Sonu Niigaam set up the Singer's Assn. of India, but internal rifts meant that project was also stillborn.

"Film producers and music companies are powerful [and] taking advantage of the situation," Niigaam says. "Whatever contract singers enter into with film producers, [they] must get their share of royalties."

There remains widespread enthusiasm for a lobbying organization. "We should have a common platform to raise our issues," says Shilpa Rao, a leading young playback singer. "And this platform should also ensure that, if we take the protest path, there should be no loss of business." ...



Raising their voices: Bollywood singers SONU NIIGAAM and SHILPA RAO (inset)

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Jonathan McHugh

The film/TV music vet says budget constraints are pushing music supervisors into new roles.



When it comes to film and TV music, Jonathan McHugh has a dream résumé. He worked on the soundtracks to “Empire Records” and “Austin Powers: International Man of Mystery.” He was the music supervisor for cult indie films like “Roger Dodger” and “Rize.” He even played a label executive in a bit part in Snoop Dogg’s 2006 film “Hood of Horror.”

In recent years, however, as “head chef” of his own company, Song Stew Entertainment, McHugh has found himself moving away from traditional film/TV music jobs. He got that cameo in “Hood of Horror,” for example, because he was also the film’s writer/producer. He also produced the 2008 film “Repo! The Genetic Opera” and the reality TV show “Battleground Earth: Ludacris vs. Tommy Lee,” which aired on Discovery’s Planet Green channel.

One reason for moving to film and TV production, he says, is adapting to the economic times. With the music industry in a slump—and film studios and TV networks putting more pressure on music budgets for major productions—expanding to new jobs is a necessity.

McHugh will speak at the Hollywood Reporter/Billboard Film and TV Music conference, held Oct. 29-30 at the Beverly Hilton in Los Angeles, about his journey from music supervisor to movie producer. In an interview, he explains why he anticipates more of his colleagues will follow in his footsteps by diversifying their skills.

Why did you branch out into writing and producing?

My mother was a novelist, my father is a wood sculptor. My brother is still, to this day, a 50-plus-year-old folk singer. So I grew up in this really creative family. As I became an executive and got out of college and got into college radio and radio syndication—always promoting other people’s things—I started writing scripts and I got a movie made [“Hood of Horror”]. It was like, all of a sudden, you realize you can do both—you have the left brain and the right brain. You can promote other people’s stuff and keep promoting your own stuff.

And this is what independent people need to do now to survive.

Look, I love music supervision, I love putting songs to pictures. But what I also love is producing, where you help create something from conception—not just the music, but the whole process. Once you’ve built up 25 years of relationships and skills, it’s really

not that hard. It’s a question of finding the gig that gets you in there. That’s why reality TV is interesting, because it moves so quickly. When you love a lot of different things, you want to keep doing them. You have to build up and have different skill sets that can bridge the gap—that’s what needs to be done in today’s world.

So how did “Battleground Earth,” your reality TV show, come together?

Leslie Greif produced [A&E’s “Gene Simmons: Family Jewels”] and he was engaged by a new green network called Planet Green to create a show. Steve Jones, who is now the show runner on the Discovery show “Pitchmen,” called me and said, “I think this would be perfect for you. We need some talent: a rocker and a rapper.” And we ended up getting Ludacris and Tommy Lee and created a series that was nine different weeks of environmental challenges across the country that their teams had to compete in. It was great because not only were you on TV, but

you were doing something good. We got letters from teachers that said, “We usually don’t do anything about TV, but we had our kids watch your show every week.” I got rid of the BMW and got a hybrid. [laughs]

Around this same time, you were working on a feature film, “Repo! The Genetic Opera.” Talk a bit about that.

That was one of the greatest and worst experiences of my life. You spend a year-and-a-half on this movie—it’s a horror movie and a musical. We got everybody from Nivek Ogre from Skinny Puppy to Sarah Brightman to Paul Sorvino to Paris Hilton. Because of Paris Hilton, we got in Time magazine and Rolling Stone. But we also got, “Well, you got Paris Hilton in your movie—your movie sucks.” The payoff is when you go see that movie now in a midnight show and people are all dressed up and screaming at the screen and talking back to the movie. It’s a new “Rocky Horror”—and “Rocky Horror” obviously stiffed when it came

out, too. You realize that you gave birth to a freaky little child, but that freaky little child may grow up to be something.

And now you’re working on an animated short film based on a Facebook app?

My friend Yair Landau ran the digital animation group [at Sony Pictures] and produced “Surf’s Up,” “Open Season” and “Cloudy With a Chance of Meatballs,” which was just a big hit. His idea was that animation was a big monster that was impossible to enter. So he hooked up with Intel and they [used] their amateur animation software Maya—we had 27 different animators all contribute through Facebook. All these people got \$500 a pop and a chance to be in an animated feature—it’s called crowd-source animation.

The idea for the short is that this guitar gets put in this used instrument store and hears the sound of a violin in the front room and falls in love and has to get to the front room—all to the tune of “Smoke on

the Water.” Yair’s like, “We need a guitar that can talk.” I said, “We need someone big: Steve Vai.” Steve said he didn’t want to do scores anymore because he didn’t like his work tweaked by directors, and I said, “This is different. No, you are the movie. You are the star . . . and I need a violin.” And he has this girl in his band, Ann Marie Calhoun—she won the My Grammy Moment [in 2008]. She’s an incredible, beautiful, wonderful spirit. We cast these two and now [the short is] opening for the Sony film “Planet 51,” which is due out at Thanksgiving.

You have another reality TV show in the works called “Crash Course to Stardom.”

That’s something we’re putting together now—we haven’t shopped it yet. The music business isn’t dead—the record business has problems—but the dream is so much alive. If you go to Guitar Center, the place is packed. It’s really a way to help people through our network of individuals that have spent a lot of time in the business.

This new band Bascom Hill, we went to see them at Summerfest in Milwaukee and they were just OK. And then we listened to their music, and I thought, “These guys are great, they really have potential.” And then you find out they’ve never been schooled—if you’re living in Racine or Milwaukee, Wis., who is going to tell you this [industry] stuff? We think it’s a viable concept—kids want to see what happens in the business.

And in a different way than “American Idol.”

Right. “American Idol” is the king of it all, but there are other people in the court still interested in seeing how the game works. . . .

“When you love a lot of different things, you want to keep doing them. You have to build up and have different skill sets.”

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Hotel Room Service/**Pitbull**/Mr. 305/Polo Grounds/J/RMG
Good Girls Go Bad/**Cobra Starship Feat. Leighton Meester**/Fueled By Ramen/Atlantic/RRP
Down/**Jay Sean Feat. Lil Wayne**/Cash Money/Universal Republic
Break Up/**Mario Feat. Gucci Mane & Sean G.**/3rd Street/J/RMG
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Universal Motown
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It's a Business Doing Pleasure with You/**Tim McGraw**/Curb
I'm in Miami Trick/**LMFAO**/Party Rock/Interscope
From My Heart to Yours/**Laura Izibor**/Atlantic
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'New Moon' Rising

'TWILIGHT' GOT TEENAGE BLOOD PUMPING. NOW ATLANTIC GOES IN FOR THE KILL WITH A SEQUEL'S SOUNDTRACK FEATURING DEATH CAB FOR CUTIE AND THOM YORKE

BY ANN DONAHUE • PHOTOGRAPH BY RYAN RUSSELL

Just in case you've been in a sight-, sound- and Twitter-deprivation tank for the past two years, here's the lowdown on the "Twilight" franchise: It's a series of four books written by Stephenie Meyer about Bella, a human girl who hearts Edward, a vampire boy. This is awkward, due to Edward's predilection for snacking on platelets, but also because high school relationships are invariably angsty and messy. • The first of the series, "Twilight," became a feature film starring bed-headed porcelain heartthrob Robert Pattinson, and made almost \$400 million last year at box offices around the world for its fledgling movie studio, Summit Entertainment. The accompanying soundtrack, featuring Paramore, Muse, Linkin Park—and a rather lovely track by Pattinson himself—sold 2.2 million copies, according to Nielsen SoundScan.

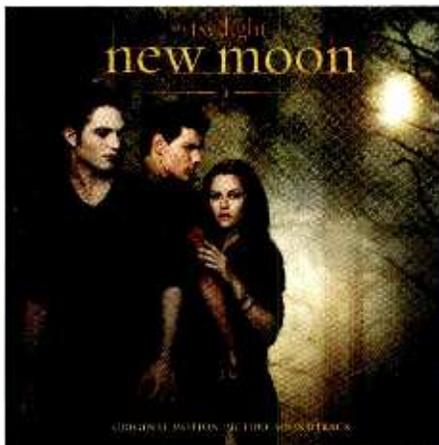
On Nov. 20, the adaptation of the second book in the series, "The Twilight Saga: New Moon," hits theaters. But more than one month before—on Oct. 16—Atlantic/Chop Shop Records released the soundtrack, bumped up from Oct. 20 after the album leaked on the Internet. In its first three days of sales, the soundtrack sold 115,000 copies, according to Nielsen SoundScan, landing it at No. 2 on the Billboard 200.

For the next three months, Atlantic wants to make the "New Moon" soundtrack inescapable. The label is teaming with teen lifestyle all-stars to promote the album: Hot Topic, MTV and MySpace. For those too old to wear black nail polish, the soundtrack also will be sold at Whole Foods, Nordstrom's, Hallmark and Hollywood Video.

But besides its omnipresence, there's a secret weapon the label is deploying for "New Moon." The soundtrack features tracks from Thom Yorke, Bon Iver & St. Vincent, Lykke Li and Sea Wolf, among others—and they're all exclusive to the album.

"We had offers from artists that were incredibly wonderful and incredibly commercial, and it would have been easy to say, 'Oh, let's go for it because we'll sell more records'—but it wouldn't have been true to the project," says Paul Katz, founder/CEO of Eye2Ear Music, which consults with Summit Entertainment on music; Katz produced the soundtrack album and has been involved since the script stage to determine where music could fit into the film.

The track list mediates the one bit of risk to the "Twilight" series: So far, the franchise owes its popularity to the capricious crushes of teenage girls. Getting "Twiards" who love virtuous vampires to buy the soundtrack is easy—but getting Radiohead fans to plunk down cash for a little bit of the "New Moon" universe will be a coup.



Vampire diaries: DEATH CAB FOR CUTIE (left); above: 'The Twilight Saga: New Moon'—Original Motion Picture Soundtrack

"Keeping it as a combination of obviously great artists—but making it interesting for people to discover—was a very carefully considered view," Katz says.

HE WOLF

As "New Moon" opens, there's a complication in the story of our star-crossed lovers: While Bella may love Edward forever and ever—eh, Edward thinks it's best to take a break. Enter boy-next-door Jacob, who—in the grand narrative tradition of mystical Native Americans—is a werewolf.

This love triangle forms the plot of "New Moon," and accordingly the soundtrack is moody and wistful, but with an undercurrent of strum und drang machismo. Each song is exclusive to the soundtrack, as-yet-unreleased, and most were written specifically for the movie, remixed or given new lyrics to fit the film's themes. "I was very inspired by the John Hughes movies of the '80s, which made me listen to indie rock bands that probably weren't meant for 13-year-olds: Yello, the Psychedelic Furs, New Order," says music supervisor Alexandra Patsavas, who also produced the album, as she did for the soundtrack to "Twilight." "Hopefully we can create a similar moment in time for 2009 teenagers."

Patsavas received coffins and Dracula pictures in her South Pasadena, Calif., office from bands trying to get her to listen to their tracks for inclusion on the "New Moon" soundtrack. "The big difference between the last album and this album is that the last album we really had to go out there and beg and plead for the first album and for this one, it was completely the reverse," Katz says.

The first single is Death Cab for Cutie's "Meet Me on the Equinox," currently No. 15 on the Alternative chart. The song debuted on MTV.com Sept. 13 in tandem with the Video Music Awards; the music video, a sepia-toned intermingling of the

band with footage from the movie, debuted Oct. 7.

"With Death Cab we felt like they were hip enough, they were cool enough, and they were musical enough and broad enough without being super commercial super pop," Katz says. "And one thing Summit is cognizant of, when we choose an artist—and they choose us, it's a mutual thing—is that we want enthusiasm."

And Death Cab is nothing if not enthusiastic about discussing the travails of Bella, Edward and Jacob (see story, page 21). It can follow in the footsteps of the singer of the "Twilight" soundtrack's first single: Paramore's Hayley Williams, who blogged relentlessly about the series on the band's Web site, posting pictures of herself holding the books and attending the movie's premiere. Her fan-girl joy caught on; the "Twilight" soundtrack significantly boosted Paramore's profile with its single from the album, "Decode," selling 927,000 copies, according to Nielsen SoundScan.

"Paramore did a fantastic job for us—and for them," Katz says. "We want somebody who will feel really good about being involved in the project and talk it up."

But the plan is to work "New Moon" like a traditional album, with several singles being released. Two contenders for the next single slot are Lykke Li's "Possibility," which is the longest musical take in the movie and played over a pivotal scene in the film as Bella pines for Edward, or the Killers' "A White Demon Love Song."

Patsavas has a longstanding relationship with Atlantic—her imprint, Chop Shop Records, is affiliated with Atlantic, and "New Moon" artist Anya Marina is signed to it—but ultimately the soundtrack's tone was a group effort. Marina, for instance, was selected by director Chris Weitz after Patsavas, looking to boost the number of female vocalists on the soundtrack, sent him a compilation CD with 15 female artists. Marina's cover of T.I.'s "Whatever You Like" won him over.

"[Patsavas] doesn't get force-fed priorities to follow because they're going to be big songs," says Livia Tortella, GM/executive VP of marketing and creative media at Atlantic. "She starts with the feeling of the film and then she creates a mood around it. I can't tell her, 'Oh, you've got to use this band because it's a priority.' I've got to give her a band that's going to fit the mood she's creating and also has a bit of a base so I can open up the film. They're about the mood, about the feeling of it, and that's really exciting because it's really creative."

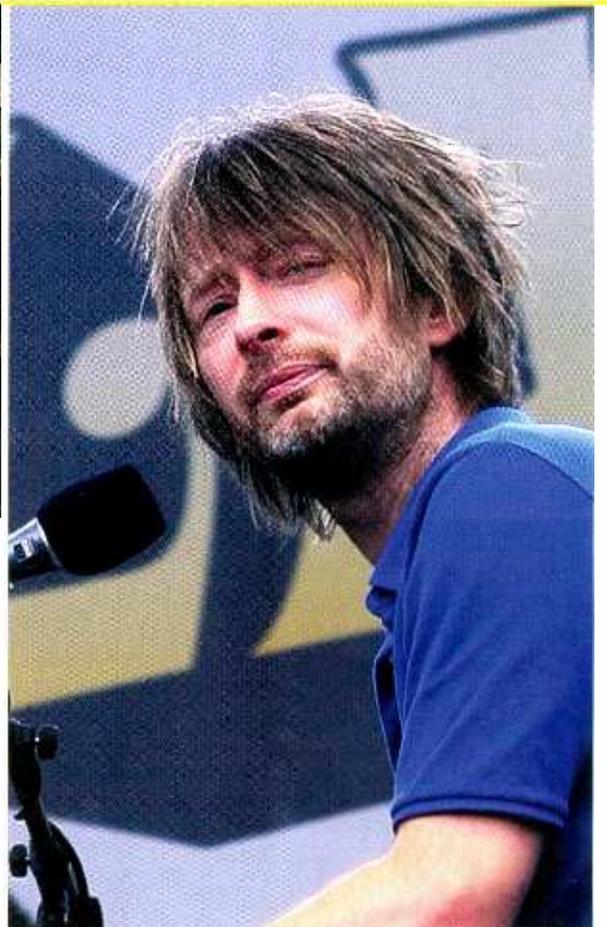
The Yorke track came about after Patsavas established the relationship by licensing the Radiohead track "15 Step" for the end credits of "Twilight." "Early on in the summer I was speaking quite a bit to [Bryce Edge, Yorke's manager] and he said Thom had something already recorded that would be appropriate for the movie," Patsavas says. "I was thrilled."

Patsavas' credentials are well-established—she's the music supervisor for "Gossip Girl" and "The OC"—but the music for the "Twilight" series also receives invaluable support from Meyer, the books' author. The fourth novel in the series, "Breaking Dawn," is dedicated to Muse, which appears on both soundtracks. "They are super important to the 'Twilight' family," Patsavas says.

Meyer writes on her blog at StephenieMeyer.com about what music she listened to while writing the novels. Her site now includes streams of her suggested songs, as well as links to purchase ringtones. "You start out with a [reading] experience that



'Moon' landing (from left): The film's KRISTEN STEWART and ROBERT PATTINSON, who play Bella and Edward; director CHRIS WEITZ and the cast on set; THOM YORKE.



people are so excited about and she's such a passionate lover of music, so it has her stamp all over it," Tortella says. "The music is like a character with a life of its own, and Stephenie gave birth to that."

Since Meyer wrote "Twilight" in 2005 and started singing the praises of Muse, the band has seen steady sales in the United States, according to Nielsen SoundScan; when the track "Supermassive Black Hole" was placed on the "Twilight" soundtrack, the band's popularity jumped. In the six months leading up to the release of "Twilight," Muse's 2006 album "Black Holes and Revelations" sold 41,000 copies, according to SoundScan. In the six months following the film's U.S. bow, the set sold 73,000—up 78.5% compared with the pre-"Twilight" week.

"Supermassive Black Hole" had already peaked on the Alternative radio airplay chart at No. 6 in September 2007. In the track's two-and-a-half years of release before the "Twilight" film's debut, it had sold 154,000 downloads. In the 11 months since the film hit screens, the track sold another 310,000.

"Some time ago, when the band was playing in Arizona, we invited [Meyer] to a show," says Muse's manager, Q Prime's Cliff Burnstein. "'Twilight' director Catherine Hardwicke wanted to use 'Supermassive' in a very long scene, with not a lot of dialogue in the foreground. We thought, 'This is fun; this is a nice woman who writes these books, she's a fan of ours, let's get involved in this.' No one was really thinking at the time, 'This is a huge opportunity.'"

The "New Moon" soundtrack features a remix of Muse's "I Belong to You" that was rerecorded to emphasize the track's guitars and takes out the French opera interlude in the original version. "[The band] loved the change they made, Chris [Weitz] was really pleased, Alex was really pleased, and at the last minute we were able to get it into the movie," Burnstein says.

The soundtrack also features a track by score composer and multiple Academy Award nominee Alexandre Desplat. (The score from "Twilight" was by Carter Burwell on Atlantic, and sold 182,000 copies, according to Nielsen SoundScan, a fantastic sales number for a score; it's the 11th-biggest-selling soundtrack of 2009. A label deal for the "New Moon" score is still pending.) Weitz asked Desplat for a sweeping, romantic score—along the lines of what Maurice Jarre did for "Doctor Zhivago."

"There is a central love theme for Bella and Edward, but Chris felt that we didn't want to put that out front because in the film Bella and Edward are separated through much of it," Desplat says. "You don't hear that theme in its full treatment until the end of the movie. For the soundtrack album it's an arrangement of that melody but just for piano."

Katz is mulling hiring a songwriter and an artist to create and record lyrics to the piece, and then release it as a single—much like the teaming of Bryan Adams, Mutt Lange and composer Michael Kamen on the 1991 film "Robin Hood: Prince of Thieves."

It all speaks to a broader theme of the soundtrack: It's more than just a souvenir of the movie—it's an album that can be worked to radio along the lines of a traditional artist release. "We see the soundtrack as an entity in its own right, which obviously you can't say about every soundtrack," he says.

YOU'RE SO VEIN

It's hard to overemphasize the impact the "Twilight" series has had on the cultural conversation. In recent days, Ryan Seacrest has been doing dramatic readings of sections of "New Moon" during his morning radio show and posting the videos of his candlelit performances on his Web site.

It makes the soundtrack a safe bet as a slam-dunk—digital sales already launched Anya Marina to No. 22 on Billboard's Heatseekers Songs chart, as her "Satellite Heart" was offered as an immediate download from the soundtrack with a pre-order from iTunes—but it also makes its success hard to replicate. "With 'Twilight' and 'New Moon,' people are buying into the whole experience," Tortella says. "They want to own it."

Of the 2.2 million copies of the "Twilight" soundtrack sold in the United States, 1.7 million were physical CDs and 521,000 were digital downloads, according to Nielsen SoundScan. (Except for the Paramore track "Decode," the tracks on the album weren't available a la carte on iTunes.) Part of the reason for the popularity of the physical format among young buyers may be the goodies that were packed into each CD—and Atlantic is repeating that strategy for "New Moon."

Each CD will contain a poster of the film's characters, and there will be different editions that contain a variety of bonus tracks of songs in the film that didn't make the album, including Lupe Fiasco's "Solar Midnite," the Magic Numbers and Amadou & Mariam's "All I Believe In" and two classical tracks.

There will be CDs available with merch—look for "New Moon" T-shirts for your gothy teen at fye this holiday season—and, for the first time, the soundtrack will be available for \$32.99 as a USB drive sculpted into the family crest of the Cullens, Edward's vampire family.

Besides placing the soundtrack in nontraditional retailers to take advantage of the holiday season, the label is unveiling a Hot Topic tour Nov. 6, with various bands from the soundtrack making appearances during a 15-market trek. Besides performances, the tour includes signings in Hot Topic and Q&A sessions in the mall where the stores are located.

"The first volume really centered a lot around Paramore," Tortella says. "This one is really about showing the depth of it and the mood of it by having a bunch of artists participate in events."

Death Cab will appear on "Jimmy Kimmel Live!" and at mtvU's Woodie Awards. In addition, the soundtrack will be promoted in onscreen advertising in movie theaters and a prime-time TV campaign during Thanksgiving weekend.

Online, MySpace is the soundtrack's key partner, debuting the soundtrack listing, Marina's single and then streaming the soundtrack in full. The film's first trailer also premiered on the site—and received 4.2 million views in the first 24 hours.

The "New Moon" soundtrack also will receive a push internationally, with Spain, France, Germany, Australia, Japan and Mexico getting bonus tracks from local artists in their native language on the soundtrack. In Mexico—where "Twilight" is known as "Crepúsculo"—the soundtrack to the first movie went to No. 5 on the Mexican albums chart and went gold, selling at least 40,000 copies, according to the Mexican labels association Amprofon.

"The fun part about having a franchise like this is it's the experience of the music and the experience of the film that really drives a lot of the ideas," Tortella says.

FANGS FOR THE MEMORIES

As for the film itself, there's more music in it than "Twilight"; it features roughly 20 cues, Weitz says. "The movie has a lot of spots for music and a lot of spots for score, and we're trying to ride a very delicate balance and not make it wall-to-wall carpeting," he says. "I think there is a threat to modern film in that there's not enough silence. And so it's very rare you actually get to hear the entire song played out." The one song that does play in full during the film, he says, is Yorke's "Hearing Damage," which underscores a fight scene.

Weitz is well-known for pushing music in his movies; he was a producer on last year's "Nick & Norah's Infinite Playlist" and he was nominated for an Oscar for best adapted screenplay for the 2002 music-intensive film "About a Boy." "He's got good musical taste and he's very into it," Katz says. "He wasn't just like he was the director out there, he was part of the team."

So to address the question fluttering in a million teenage girl hearts: Why does Pattinson not make an appearance on the second soundtrack?

The answer: He didn't want to. (Sorry, girls.) "We asked if Rob wanted to do it, but his music is kind of his private stuff in a way—as opposed to this huge public dazzle on him on the moment," Katz says. "We wanted to respect that. If he comes to us on the third one and he wants to do something, then we would obviously be delighted."

Right now Pattinson is filming "Eclipse"—the third book in the "Twilight" series—in Canada in preparation for a release in summer 2010. Katz and Patsavas are back onboard for the soundtrack album, and while a deal with a record label isn't finalized yet, Katz says, "We would like to work with Atlantic again."

The plot of "Eclipse" provides more rich sonic territory, including a vampire versus werewolf battle and lots of chaste "ragged breathing" between Bella and her supernatural boy toys. In other words, it adheres to the same formula that has sold 70 million copies of Meyer's books worldwide, according to the publisher, Hachette Book Group—an alchemy of hormones and horror that spawned films and soundtracks to feed off the stories' success.

"There's no illusion that it wasn't the 'Twilight' phenomenon that helped make it so successful," Katz says. "While the music is great, if it came out by itself, it wouldn't have the same impact at all."

Additional reporting by Jeff Bond and Keith Caulfield.

THE BILLBOARD Q&A:

Chris Walla

BY CORTNEY HARDING

Chances are, most tweens watching the video for Death Cab for Cutie's "Meet Me on the Equinox," the first single from the "New Moon" soundtrack, will fast forward right past the band to get to the scene of Robert Pattison sans shirt. But it's their loss, because they'll be missing out on one of the band's practically patented heartbroken indie rock ballads. • Guitarist Chris Walla and his bandmates (frontman Ben Gibbard, bassist Nick Harmer and drummer Jason McGerr) have had a hell of a trip. Founded in the late '90s in Bellingham, Wash., the group captured a solid indie following before becoming the unofficial soundtrack for sensitive dudes everywhere on "The OC" and signing to Atlantic Records. Stints on "Saturday Night Live" and a chart-topping album, the 2008 "Narrow Stairs," followed in due course. • Now the group is part of one of the most highly anticipated soundtracks in recent history, appearing on "New Moon" alongside the Killers and Thom Yorke. Walla chatted about his love of the campy, vampy novels, as well as his current production work.

Did you write "Meet Me on the Equinox" specifically for the soundtrack, or was it something you had laying around that you thought would work well with the film?

A bit of both. The song was already written, and then it got tweaked a fair bit to make it work for this. When we first started working on this, Ben [Gibbard] sent about 10 demos he thought might work, and while nine of them ended up not feeling quite right, one was eerily perfect.

That said, it definitely needed retooling, and there was a real concern about the timing. Ben just got married, Nick was in the middle of a cross-country move, and Jason has a 1-year-old he's barely seen because we've been on tour so much. We came to the conclusion that we were going to devote three days to this, and if it worked, great. And we figured if it didn't work, at least we had a great song for the next record. But it has worked out beautifully—it's really been kind of perfect.

You've read some of the books. Why do you think the "Twilight" series has taken off in such a massive way?

I didn't have a clue how big this was until I told my 18-year-old cousin and she was like [squeals], "OMG! OMG! OMG!" It was amazing. It was nuts. Part of what makes the books great is that they have this teenage-girl-diary quality to them; it's strangely believable and it works. [Author] Stephenie Meyer really got in touch with her inner 17-year-old to make it happen. I think that's part of the reason why it works for boys too; it's a weird instructional manual in a way.

Is this the first movie soundtrack you've worked on? You've been part of TV soundtracks, but why have you held off on film until now?

Right, we have never done a film. When the "OC" thing happened a while back, we went through a whole host of emotions. When we got the first request for that, they hadn't even aired the pilot, and we said, "Sure, why not." It was one of the first licensing things we did and we didn't think it would be a big deal. For a while after it got huge, we thought, "God, we're the 'OC' band forever, stuck in this box." But we realized it was only a chapter in the band's history, and we had albums and a fan base and it wouldn't be the only thing we ever did.

In terms of "New Moon," part of it was the fact that Nick [Harmer] and I were clued in to this, and I really love the series, and there's some real enjoyment to be had from being part of something that is such a part of the cultural zeitgeist. But I'll also say I'm a little weirded out about being a 33-year-old man heading into this teeny, tweeny promo campaign.

Are you going to have to hang out at Hot Topic for five hours while teenage girls rip your hair out?

Well, we're not starring in the film, so I feel a little safer, but I guess there is a level of guilt by association. We will be doing some promo, I'm sure. Part of me is excited because being in a big band, I've been able to do some really awesome stuff, but I want to make sure we're not signing

up for anything too bizarre. We've gotten some requests that sound excellent, and some of them are like, "Oh, God, no, we're never doing that."

Like what? Are you going to be on a lunch box?

There is a lot of product placement and retail tie-ins, although I don't think we're going to be on a lunch box. [laughs] I think the thing that's most exciting for me is the fact that being part of this, I'm able to feel like I'm 15 again and think back to some of the soundtracks that were really big for me.

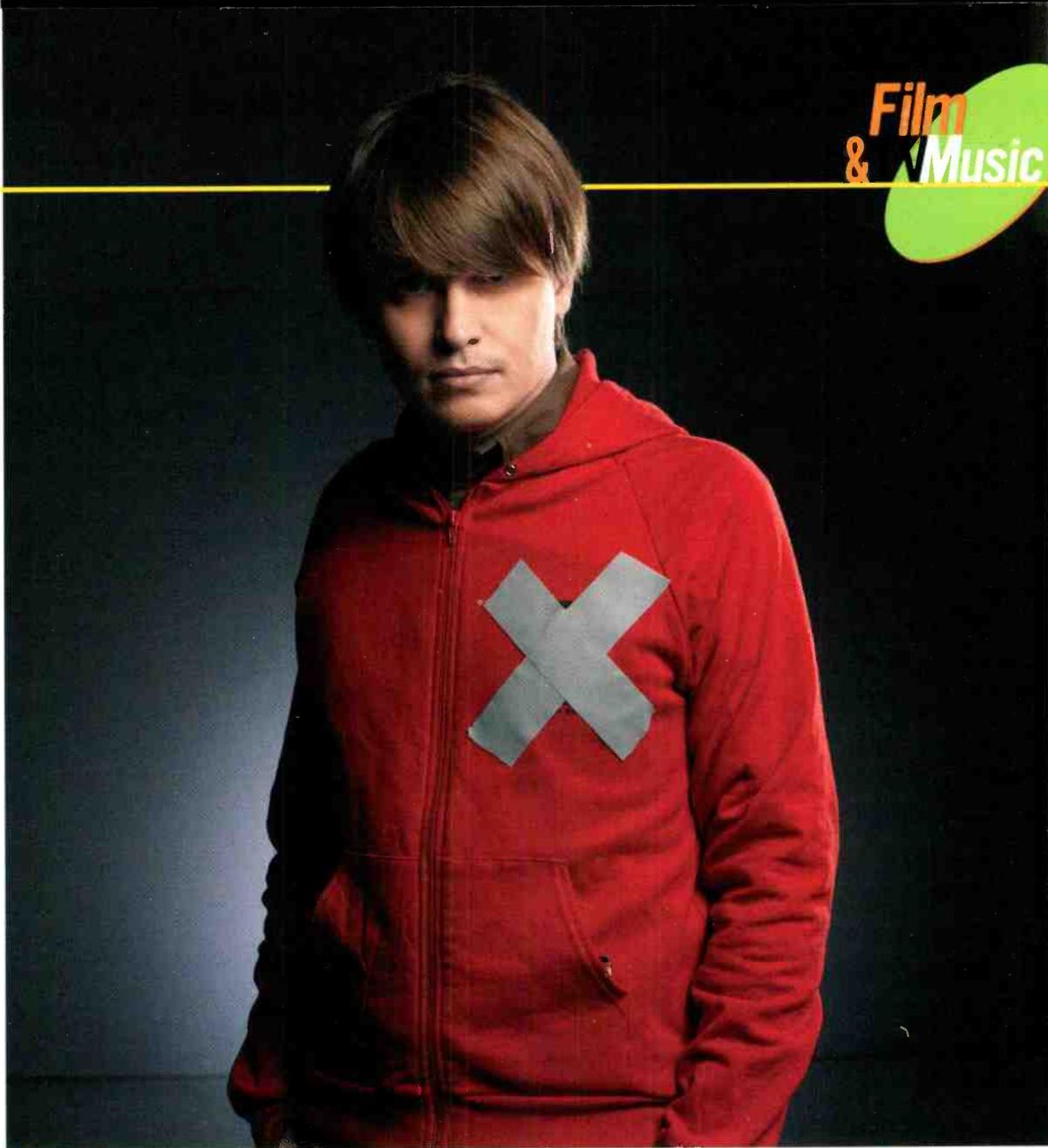
The way they are building this whole franchise is really one of those modern, 360-degree cultural assaults. So if "Meet Me on the Equinox" winds up in the credits, or as part of a very pivotal scene, it will remind whoever loves the movie of that moment every time they hear it. That's great for us and it's good for the movie.

Is there a full Death Cab album coming soon?

It's downtime right now, but at some point early next year I think we're going to dive in and start working on stuff. We're going to be more laid-back about it; while all our other albums have been recorded on a strict schedule, for the next one, we'll get together for a week-and-a-half or two weeks and we'll be in the studio and kind of see what happens. We've never done it before, but we feel like we finally have the luxury to do that.

You also did production on the new Tegan & Sara album, and you've released solo projects in the past. Are you working on any other personal projects?

It's all record-making, all the time right now. I'm working with lots of bands who are kind of just starting out, or have made one record, or haven't even made a full-length [album]. I'm really loving it, because I remember what it's like to be starting out, and it's really cool to be around that kind of energy. I'm going to do a record with this band called the Lonely Forest, from Seattle. They're an awesome, really blue-collar rock band with a Superchunk vibe and great energy onstage.



Behind The Music Placements

MUSIC SUPERVISORS AND EXECUTIVES TELL THE STORIES BEHIND THE YEAR'S TOP 10 SYNCHS • BY ANN DONAHUE

Getting a song placed in a TV show or film takes a certain kind of serendipity: The right song needs the support of the right music supervisor and executive to end up in the right storyline at the right time—and then, well, the rights have to be available and affordable. • 2009 was a year when the film/TV music industry took some chances—and saw some big payoffs in terms of creative accolades and sales. Here's a list of the film/TV music teams whose choices made the most impact.



**MUSIC SUPERVISOR:
PJ BLOOM**

Executive: Executive producer Ryan Murphy // Song: "Don't Stop

Believin' " // Songwriters: Jonathan Cain, Steve Perry, Neal Schon // Show: "Glee"

Every Wednesday night after "Glee" airs, digital sales of the tracks featured on the show explode, and at least two songs are featured in every episode. The potential for the show's music to be a digital sales success was apparent immediately after its premiere following the "American Idol" finale in May. "Once Ryan [Murphy] committed to making 'Don't Stop' our signature song for the pilot, we needed to engage the process of turning one of the greatest pop/rock songs of all time into one of the soon-to-be greatest 'Glee' songs of all time," Bloom says. "Since we hadn't cast our actors yet, this resulted in no less than 20 different demo versions created by two different producers sung by everyone from the top session vocalists in town to Journey cover band frontmen. In the end, our 'Glee' über-producer Adam Anders managed to create exactly what we needed—which in turn was sung by our exceptional cast. The rest is show choir history." So far, the 'Glee' cast's version of "Don't Stop Believin'" has sold 503,000 digital copies, according to Nielsen SoundScan.

**(TIE) PERFORMED BY:
KRIS ALLEN**

Song: "Heartless" // Songwriters: Jeffrey Bhasker, Malik Jones, Benjamin McIlldowie (Mr. Hudson), Scott Mescudi (Kid Cudi), Kanye West, Ernest Wilson // Show: "American Idol"

One performance can make someone the favorite to win "American Idol"—and lead to extraordinary digital sales.

Here's how song selection works on the program: Contestants are provided with a list of songs that have been cleared for use on the show. If they don't click with one immediately, they can suggest a song that the show's staff will then try to get cleared. Ultimately, however, it's the contest-

ants that make the final choice as to what they perform on Tuesday nights. For Allen, doing a cover of West's "Heartless"—with a tinge of how the song was covered by the Fray—launched him from the cute, competent contestant in the glitter glare of Adam Lambert to the front-runner. Digital sales of the song back it up: 304,000, according to Nielsen SoundScan.

**(TIE) PERFORMED BY:
ADAM LAMBERT**

Artist: Adam Lambert // Song: "Mad World" // Original artist: Roland Orzabal // Show: "American Idol"

Showcasing Glambert's softer side won him new fans and showed why "American Idol" is still relevant. Up until he performed a rendition of "Mad World"—more of an homage to Gary Jules' haunting version than Tears for Fears' poppy slow burn of a tune—Lambert had his pipes turned up to 11, week after week. By toning it down, he kept the audience surprised and underscored what's so compelling about "American Idol": It's a reality show that makes great TV out of actual artist development. Sure enough, the ratings for "Idol"

rose the week after Lambert's unexpectedly subdued performance, from an average of 22.8 million for the week of his performance to 24.2 million for the week after, according to Nielsen.

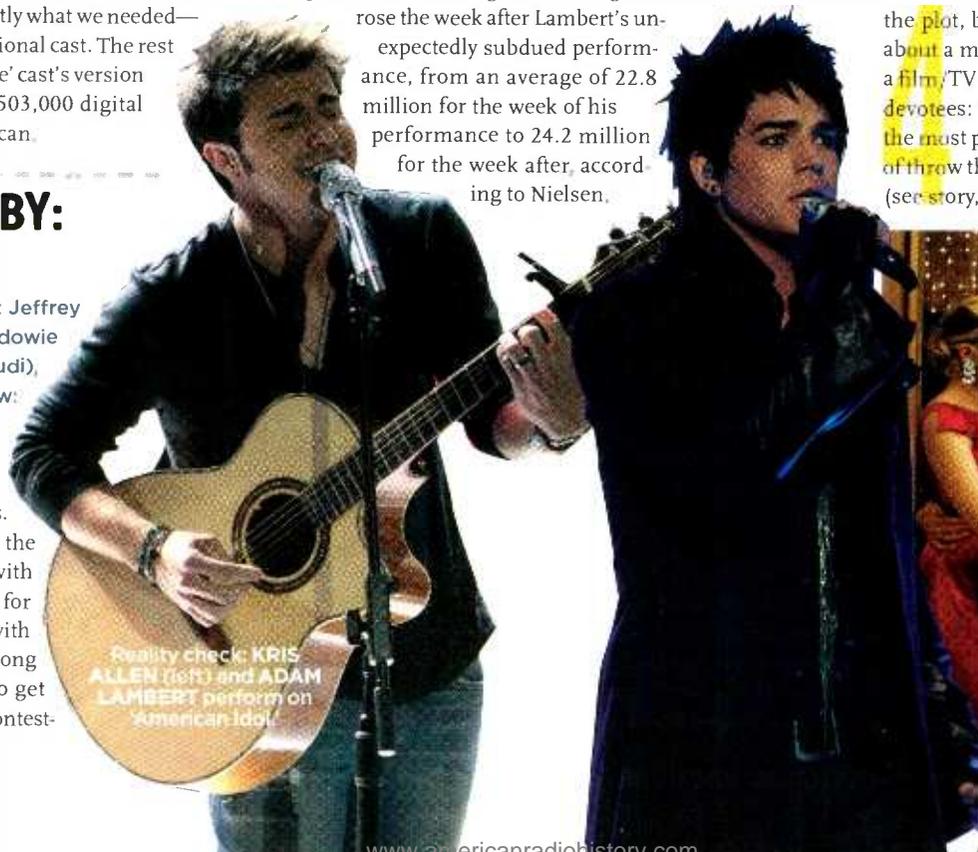


**MUSIC SUPERVISOR:
ALEXANDRA PATSAVAS**

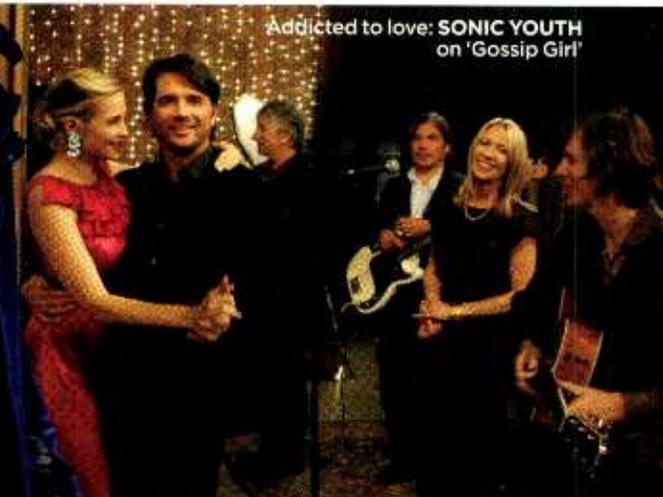
Executives: Executive producers

Josh Schwartz and Stephanie Savage // Artists: Sonic Youth, the Plasticines, Albert Hammond Jr., Lady Gaga // Show: "Gossip Girl"

Getting screen time on a show that's all about flash and glam makes artists memorable. Out of the first 10 episodes of "Gossip Girl" this season, four of them will feature acts on camera: Sonic Youth, the Plasticines, Albert Hammond Jr. and Lady Gaga. The week that Sonic Youth appeared—admittedly, as part of a ratings-boosting wedding episode—the number of "Gossip Girls" viewers rose from 2 million the week prior to 2.5 million, according to Nielsen. Making frequent opportunities for artist appearances is part of the show's design, Patsavas says. "It always comes about when Stephanie and Josh outline the episode and we work in the live performances," Patsavas says. "Lady Gaga shot yesterday—and I can't talk about the plot, but it is spectacular." (The Gaga episode will air in about a month.) It's Patsavas' talent for matching the tone of a film/TV project with the tenor of the music that has won her devotees: "I'm a complete square and a musical illiterate for the most part, so I was kind of a blank slate that she could sort of throw things on," says Chris Weitz, director of "New Moon" (see story, page 19).



Reality check: KRIS ALLEN (left) and ADAM LAMBERT perform on American Idol.

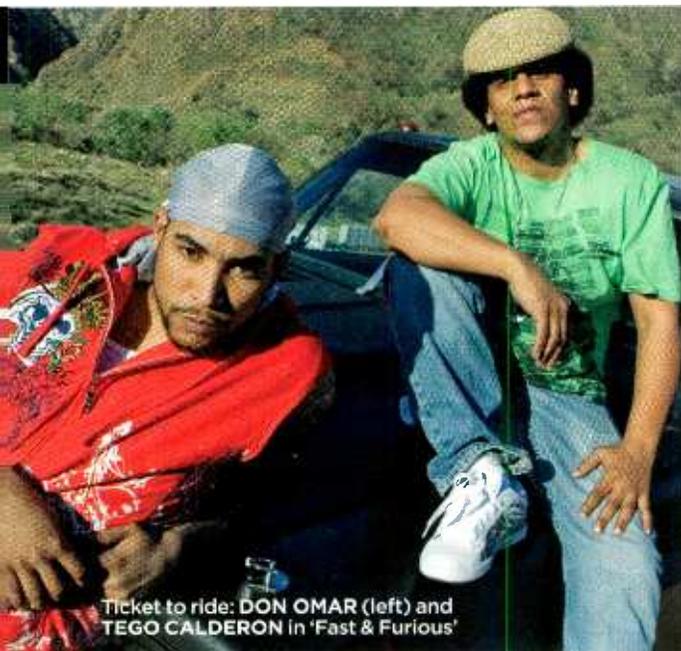


Addicted to love: SONIC YOUTH on 'Gossip Girl'

EXECUTIVES: MICHAEL BENSON AND MARIA PROVENCIO, CO-EXECUTIVE VPs OF MARKETING, ABC ENTERTAINMENT GROUP

Song: "You Found Me" /// Songwriters: Joseph King, Isaac Slade /// Show: "Lost"

Sometimes the sound of a band can help define a network. It all started when the Fray's "You Found Me" was placed on "Grey's Anatomy." The group's sound resonated with ABC viewers, and Michael Benson developed a plan to incorporate its music into a number of shows, as well as the network's online properties. Soon, the Fray was the centerpiece of a campaign promoting the return of "Lost," and the band has received significant exposure on ABC's Web sites. "What we have to offer from a music and television standpoint gives the audience that much more," he says. And the deal is reverberating throughout the industry—Benson says labels are now presenting ABC with artists months in advance in hopes of incorporating them into its programming.

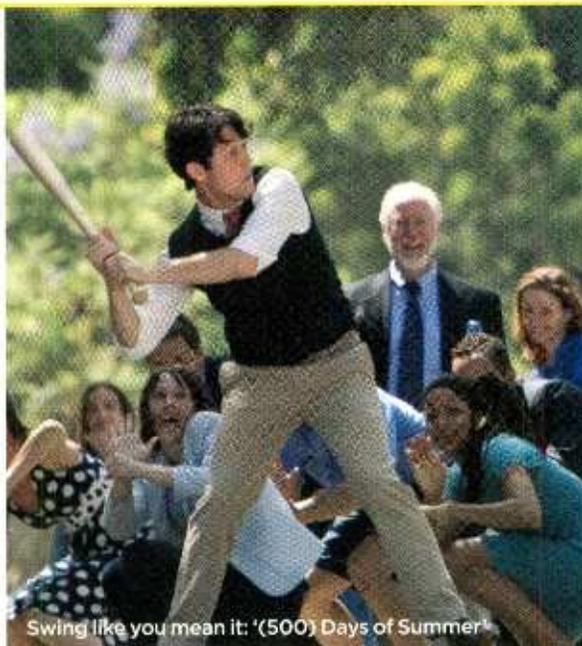


Ticket to ride: DON OMAR (left) and TEGO CALDERON in 'Fast & Furious'

EXECUTIVE: KATHY NELSON, HEAD OF MUSIC, UNIVERSAL

Song: "Virtual Diva" /// Songwriters: William Omar Landron (Don Omar), Jose Armando /// Film: "Fast & Furious"

Using Latin music in the right vehicle (pun intended) can expose artists to a crossover audience. The soundtrack to "Fast & Furious"—the fourth installment in the series featuring fast cars and Vin Diesel's biceps—was revved up by Latin artists like Pitbull and Don Omar alongside the production services of the Neptunes. (The previous installment in the series, "Tokyo Drift," featured a N*E*R*D track, "She Wants to Move.") "Pharrell pulled in major favors," Nelson says with a laugh. "As with all of the 'Fast' movies, music was one of the elements that I really do think propelled the movie." "Fast & Furious" went on to tally \$155 million at the domestic box office, according to Box Office Mojo. The "Fast & Furious" soundtrack has sold 45,000 copies, according to Nielsen SoundScan, while Omar's "Virtual Diva" from the soundtrack has tallied 90,000 digital downloads.



Swing like you mean it: '(500) Days of Summer'

MUSIC SUPERVISOR: ANDREA VON FOERSTER

Executive: Fox Music president Robert Kraft /// Song: "You Make My Dreams" /// Songwriters: Sara Allen, Daryl Hall, John Oates /// Movie: "(500) Days of Summer"

Movies shouldn't be afraid of song-and-dance numbers. After successfully wooing Zooey Deschanel's character, Joseph Gordon-Levitt's Tom—assisted by animated birds straight out of "Snow White"—bursts into song, and his enthusiasm causes the denizens of downtown Los Angeles to dance alongside him. "The song 'You Make My Dreams' by Hall & Oates was actually written into the '(500) Days of Summer' script and everyone loved it, but the original idea was to have Daryl Hall and John Oates sing it on camera," Von Foerster says. "When Hall & Oates didn't want to do an on-camera, we started looking for groups who had a song that was equally infectious and performed by a group who would do an on-camera performance. Nothing ever fully worked out for our shooting schedule and price range, and we ended up ditching the on-camera idea in favor of keeping our perfect song . . . and that dance sequence has become a favorite moment in the film."



MUSIC SUPERVISOR: GARY CALAMAR

Executive: Executive producer Alan Ball /// Song: "Dig" /// Songwriters: Alan Ball, Bruno Coon /// Show: "True Blood"

Melding plot with music is a sure way for songs to resonate with viewers. In the fourth episode of the second season of HBO's vampire tale "True Blood," a hip-hop track is played in the background of a party and then repeated over the end credits. It was listed on HBO's Web site as "Dig" by the band Headbone, but fans of the show started clamoring for the song when they couldn't find the track anywhere online for purchase or streaming. Here's the secret: "I had a Tone-Loc song as a placeholder, and then when we were deciding the final cut, Alan [Ball] said, 'I'll write and record something to play in the background,'" Calamar says. Written with the show's music editor, Bruno Coon, the tune wound up being a "fun, dirty little hip-hop song," Calamar says. When the show was in its final playback for producers before going to air, the track was slipped over the end credits as a joke for Ball. He loved it and kept it in. "The next day the blogs and the Internet went crazy, because it wasn't listed anywhere—Headbone was our music editor's band," Calamar says. "We were bombarded with requests, but we kept hush-hush about it." They're silent no more: The track will be on the show's upcoming second-season soundtrack.

EXECUTIVES: DARREN HIGMAN, EXECUTIVE VP OF MUSIC, WARNER BROS.; DOUG FRANK, PRESIDENT OF MUSIC OPERATIONS, WARNER BROS.

Song: "Desolation Row" /// Songwriter: Bob Dylan /// Film: "Watchmen"

Smart musical decisions can help make fan boys even more obsessed about genre movies. The key audience for comic book films isn't the one that sits in the theater: It's the one that reads about the film ahead of time on the Internet. Bad prerelease word-of-mouth can kill a genre film, and among fan boys, every decision from casting to the colors used in the ad campaign is scrutinized. For the music of "Watchmen," Warner Bros. did it right, enlisting My Chemical Romance for a cover of Bob Dylan's "Desolation Row" in a crucial scene. "My Chemical Romance's Gerard Way is a big graphic novel fan—he has his own series,



Who watches the Watchmen? MY CHEMICAL ROMANCE

'Umbrella Academy,' " Higman says. "And he's a big 'Watchmen' fan. For him and [director] Zack Snyder, it was a mutual love of graphic novels that brought them together." And it's that passion for the source material, Higman says, that resonated with fans on the Internet. (And Dylan's work is mentioned in the graphic novel on which the film is based.) "Watchmen" earned \$107 million at the domestic box office, according to Box Office Mojo, and the digital version of "Desolation Row" has sold 77,000 copies, according to Nielsen SoundScan.



COMPOSER: BEAR MCCREARY

Album: "Battlestar Galactica: Season 4" /// Show: "Battlestar Galactica"

A smartly marketed score can have just as much impact as a well-placed song. For the past 18 months, Bear McCreary has been performing selections from his "Battlestar Galactica" scores at clubs and venues, and show fans have turned out in droves. "A lot of people associate the music with the specific scenes and character and have said, 'If I close my eyes, I can relive the whole season,'" McCreary says. "For others, it's an emotional rather than a narrative connection—these melodies conjure up an emotional connection to 'Battlestar.'" An emotional connection to a sci-fi show? Definitely. "Bear McCreary's music was an integral part of the reinvention of 'Battlestar Galactica.' Its complexity, depth and breadth helped elevate the series beyond a simple 'space opera,'" says Mark Stern, Syfy Channel executive VP of original programming and Universal Cable Productions co-head of original content. McCreary's shows reached their peak this year at Comic-Con in San Diego and became a buzz-generating showcase. "The set was twice as long, and we had almost the entire cast of the show," he says. "The fan response was incredible. It was a delightfully surreal experience."

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Queen for a day: The cast of 'Glee' performs 'Somebody to Love.'

Close Harmony

HOW FOX AND COLUMBIA USED 'GLEE' TO REWRITE THE SCRIPT ON TV MUSIC • BY MONICA HERRERA

When Tony Soprano finally—all right, possibly—got whacked to the sounds of Journey's "Don't Stop Believin'" in June 2007, America had mixed reactions. But the show's viewers all agreed that TV's greatest mafia boss and music's shiniest power ballad were linked for life, seared into pop culture consciousness. • If someone had predicted that two years later, a prime-time comedy about a high school choir would revive Journey's biggest hit yet again, they would have been laughed off the lot. • But here we are in 2009, and "Glee"—a new prime-time comedy on Fox about singing and dancing social outcasts—daft jocks, pregnant cheerleaders and divas in training—has done just that. The show's pilot episode, which premiered May 19, not only introduced viewers to Rachel Berry (Lea Michele), Finn Hudson (Cory Monteith), Mercedes Jones (Amber Riley) and the rest of the show's choir gang, but also to their recording of "Don't Stop Believin'," which replaces Steve Perry's epic yelps for Monteith's boyish croon.

Then it got viewers to buy that recording on iTunes: Through the week ending Oct. 18, the "Glee" version of the song has sold 522,000 downloads, according to Nielsen SoundScan. In the week following its TV debut, it sold 177,000 downloads and entered the Billboard Hot 100 at No. 4—higher than Journey's version ever charted.

Several TV shows move music fans to buy songs they hear, but "Glee" gets them to buy new versions by the program's cast. Columbia sells the recordings on iTunes, and the label has had a striking amount of success.

"In all the years that I've been in the business, I've never worked on anything quite like this," says Geoff Bywater, head of the music department at 20th Century Fox Television. "It's a real cultural phenomenon that you can just feel. We've got people who are going to have great acting careers and recording histories for themselves in the future."

Collectively, 20 titles by the "Glee" cast have sold 1.8 million digital tracks, with 1.3 million of those downloads occurring

since the week ending Sept. 13, according to SoundScan.

At press time, "Glee" has aired just eight episodes and released 23 songs for purchase, with iTunes getting the music a week in advance of other digital outlets and mobile carriers.

Eleven titles have subsequently entered the Billboard Hot 100—from the cast version of Journey's song to their interpretations of Rihanna's "Take a Bow," Queen's "Somebody to Love" and Avril Lavigne's "Keep Holding On." (The original songs get a sales boost, too. Downloads of the Journey track increased by 48% in the week following the show's premiere, and "Somebody to Love" rose from 2,000 to 6,000 downloads in the week that ended Oct. 4.)

Twentieth Century Fox and Columbia Records, the network's label partner for marketing and distributing the music of "Glee," now project a minimum of 4 million digital downloads by Christmas.

"We knew that once the show started rolling it would be great," says Columbia/Epic Label Group chairman Rob Stringer, who signed Columbia's deal with Fox this spring. "But to be honest, I

didn't think it would be this big this quickly. I thought it would take people a moment to catch up, but the reaction has been instant."

In the next three months, the label will send plenty of products to retail to take advantage of that momentum. The "Glee: The Music Volume 1" soundtrack is set for a Nov. 3 release, with a second volume slated for Dec. 8; an exclusive Christmas single is in the works, and a cast tour is planned for summer 2010. There's also the possibility of releasing solo albums by individual cast members in the future.

"I don't know whether our estimate of 4 million downloads by Christmas increases the possibility of the soundtrack doing well or decreases it," Stringer says. "That's why I'm so keen to get it out. Not only will we learn from how the physical marketplace responds, but also from what happens when the album goes up on iTunes."

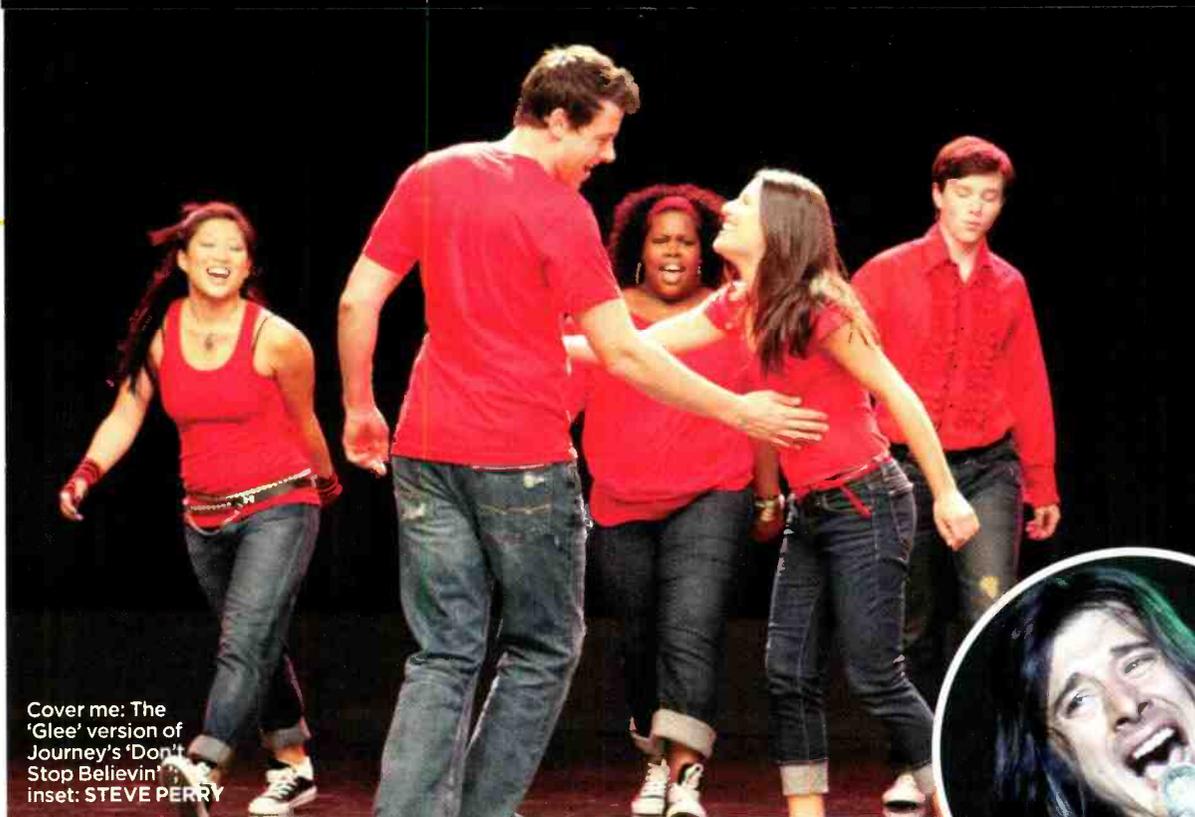
It's clear that digital track sales are just the start of what promises to be a lucrative strategy for Fox and Columbia—and a new model for how the music industry can generate cash from TV shows.

"I'm not sure other labels saw it as dramatically as we did. People saw the show and loved it, but because the songs were cover versions, I think they honestly didn't think that the potential for the music was as great as we thought it was," Stringer says.

FINDING A HAPPY PLACE

Like most people, Ryan Murphy loves to sing in the shower, and the co-creator/director of "Glee" is open-minded when it comes to his music playlists. On "Glee," "Cabaret" show tunes, Celine Dion tearjerkers and Color Me Badd jams all make the cut.

After the success of his cutting-edge FX show "Nip/Tuck," Murphy decided he wanted to channel that love of music into his next project. "Everybody thinks I'm the dark prince of television," Murphy says by phone from Bali, where he is filming the movie adaptation of "Eat, Pray, Love." "But I was at a point where I wanted to do something light. I've always been



Cover me: The 'Glee' version of Journey's 'Don't Stop Believin'' inset: STEVE PERRY

very into music, and I wanted to show that."

In early 2008, Murphy came across an independent screenplay by Ian Brennan titled "Glee." The movie was dark and not necessarily up his alley, but Murphy found himself hooked on the title, a word that he defines as "malicious optimism." Murphy convinced Brennan to redo "Glee" as an acerbic TV comedy, and along with co-writer Brad Falchuk, they pitched the show to Fox executives in spring 2008.

The network quickly jumped onboard, and soon Fox began screening a four-minute trailer of "Glee" for major-label executives in the hopes of securing a partner to market and distribute the show's music. "We wanted to get somebody in the record business onboard early," Bywater says. "As it turned out, there was quite a bit of competition for a show that hadn't even broadcast yet." The contenders were narrowed down to four labels but Fox ultimately chose Columbia, and Murphy says it was because of Stringer's conviction that "Glee" would succeed.

"Everyone else said, 'Oh, this could do really well,' but Rob said, 'I don't think you know what you have,'" Murphy says. "He always had a plan and a passion."

Columbia has assembled a team for "Glee" to complement the one at Fox, with counterparts in publicity, A&R, marketing and sales. The label now releases the songs it feels most strongly about on iTunes up to two weeks before they air on "Glee." While the bulk of downloads are purchased in the 18-hour period following a new episode, consumers are increasingly buying advance tracks as well.

"What really sells it is that we use these songs in all of our ads," says Fox senior VP of marketing Laurel Bernard. "It's all coming back to us as additional marketing. The show pushes the music, and the music equally pushes the show."

SHOW TIME

A "Glee" preview aired on Fox May 19 and benefited from a massive lead-in of "American Idol" viewers during finale week. As the show was advertised relentlessly during the summer and the cast went on a tour of Hot Topic stores, the hype grew leading up to the Sept. 9 season premiere.

Since then, "Glee" has averaged 7.2 million viewers across 5.1 million homes, according to Nielsen, with 1.7 million of them female viewers ages 18-34. According to Fox, "Glee" has lowered the network's median age of viewers—an all-important statistic for advertisers—down three years, from 44 to 41.

Meanwhile, loyal fans (who call themselves "Gleeks") have been treated to new versions of Jazmine Sullivan's "Bust Your Windows," Neil Diamond's "Sweet Caroline," Kanye West's "Gold Digger" and even "Defying Gravity" from the Broadway musical "Wicked."

"Ryan Murphy's brain is iTunes," says 23-year-old Lea Michele, a seasoned Broadway soprano who plays the aspiring superstar Berry. "I've never met anyone with a music vocabulary as incredible as his . . . in the 13th episode, I go from singing a Barbra Streisand song into a Rolling Stones song into a Kelly Clarkson song," she says, clearly elated.

"If 'Glee' were just 'High School Musical' on steroids, I don't think it would have been as successful," Bywater says. "What makes the show work so well is the storylines, the comedy and the music choices, which are perfect for the 'Rock Band' generation. There's something for almost everybody in any given week."

Once Murphy chooses a song, music supervisor P.J. Bloom has to clear the rights with its publishers and music producer Adam Anders then rearranges it for the "Glee" cast. Numbers

are rehearsed and choreographed if necessary, and then recorded in the studio. The intensive process begins six to eight weeks before an episode tapes and can end the day before.

"In '24' you would have the special effects budget—in 'Glee' you have a music budget," Bywater says. "Music is our special effects."

Seeking a promotional boost of their own, artists are increasingly angling to have their songs featured on the show. "Billy Joel has called and said, 'I love the show. Please use my music,'" Bywater says. In early 2010, an entire episode will be devoted to the music of Madonna.

Though "Glee" has only featured covers until this point, Murphy plans to use some original music in the spring. "I've had a lot of calls from songwriters, to the point where it's kind of embarrassing and ridiculous," he says. "So we're writing an episode called 'Original Song' where the teacher asks the kids to write their own piece of music. Diane Warren is going to do two big ballads, and if it works, we'll see what happens . . . but we won't do it all the time."

HOLIDAY CHEER

Now that the show's download surges have established a weekly rhythm, Stringer and Bywater can focus their attention on the release of "Glee: The Music Volume 1," the first in a series of soundtracks featuring music from the show. The 17-song set will feature some of the most popular numbers from the season's first half. Columbia and Fox hope to attract casual buyers as well as the show's rabid fans.

"We think there will be a huge population of passive buyers walking through stores during the holidays and saying, 'Oh, I've seen "Glee,"' and picking up the record," Bywater says. "I think we'll see considerable sales in the Wal-Marts, Targets and Best Buys of the world."

In addition to the soundtracks, a cover of Wham's "Last Christmas" will be recorded by the cast, and although it won't air on the show, the song will be released as a single by mid-November.

As for long-term plans, a much-rumored cast tour is now in the initial stages of planning. It will likely occur in summer 2010, and Murphy will direct the show. A deal with a concert promoter is pending, he says, noting, "We're going to sit with them all in a couple of weeks and feel out the best vibe."

Another less-talked-about component of Columbia's deal with Fox is that the label has the option to sign members of the "Glee" cast to solo deals. But Stringer says the label isn't rushing to do this anytime soon, as it's committed to the show for more than one season.

"'Glee' isn't even anywhere near where it will be in a month or year's time," he says. "The show will be five times bigger than it is now, just from word-of-mouth, so we're not in any panic or rush to overplay things, because there's plenty of time."

That said, it appears that one of the show's brightest stars has at least been sitting with label executives to discuss what her own material might sound like. "Lea has tried different songs and already thought, 'Maybe I like doing rock,'" Murphy says. "Her album is not going to be Broadway stuff. She'll sit with producers and come up with her own concept."

As for whether any other cast members have had talks with Columbia, Michele will only say, "I have no idea, but all I know is that as soon as Amber Riley [who plays Mercedes] makes her album, I'm going to be the first one buying it."

However popular "Glee" becomes in the near year, or two, or three—that's as many as Murphy has mapped out so far—it's clear the show has legs in more than one sector of the entertainment business. And through its partnership with Fox, Columbia knows that it's landed on a winning formula.

"I'd like to have 10 'Glees'—my life would be a lot easier," Stringer says. "So, do I want to continue to be in this business? Absolutely."

NEW DIRECTIONS

The digital single sales of "Glee" serve as a promotional platform for the show and its upcoming soundtrack albums.

"Somebody to Love"	141,000
"Don't Stop Believin'" (503,000)	126,000
"Take a Bow"	112,000
"It's My Life/Confessions Part II"	74,000
"Taking Chances"	74,000
"Alone"	73,000
"Halo/Walking on Sunshine"	63,000
"Bust Your Windows"	55,000
"Gold Digger" (64,000)	53,000
"Maybe This Time"	39,000

Note: The top-selling digital songs performed on "Glee" since Sept. 13. In parentheses are the sales of titles released before the show's Sept. 9 premiere.

SOURCE: NIELSEN SOUNDSCAN





TV Party

NOW THAT THE ROOTS ARE ON TV FIVE TIMES A WEEK, WILL THE EXPOSURE TRANSLATE INTO ALBUM SALES?

BY MARIEL CONCEPCION • PHOTOGRAPH BY BEN WATTS

For the past seven months, Questlove has been on the run. The Roots drummer, whose driver's license reads "Ahmir Thompson," wakes up every day between 6 and 7 a.m. to catch an 8 a.m. train from his hometown of Philadelphia and usually doesn't return home until 11 p.m.

That's because at the top of the year, the band accepted a job as the house band for "Late Night With Jimmy Fallon," which premiered in March on NBC. "My friend [Chappelle's Show producer] Neal Brennan asked me who I was thinking of for a house band, and I said that I didn't know," Fallon says. "You should ask the Roots," he said. "The Roots? You think they'd do it?" "No," he said. "But maybe they'd know someone."

"Back in the day, we were young and fresh out of school, had no families and no responsibilities—the sky was the limit. But, fast forward, and you've got wives, kids, ballet recitals, football practices, first day of middle school, flu shots, and it gets harder every year," Thompson says. "We just wanted to be in one place, and the only job that can give us that comfort without us seeing a dip monetarily was doing a residency. For us to be in one place and make the same amount of money made a lot of sense."

His harrowing commute is paying off, though. While the gig is time-consuming, the show has an average of 1.7 million viewers, according to Nielsen, which means the Roots are likely gaining a slew of new fans. While sales of previous albums haven't increased meaningfully, many close to the band believe that



Burning the midnight oil: THE ROOTS on 'Late Night With Jimmy Fallon.'

"It's a great opportunity for them to expand their brand and shows their level of artistry," says Chris Atlas, senior VP of marketing at the Roots' label, Def Jam. "They are taking their art to another platform and that's what hip-hop is about. To me, they should be praised for continuing to expand their boundaries."

Thompson, who calls his nightly appearances a "blessing in disguise, one-hundred fucking percent," hopes new and old fans alike will pick up the band's new project. "We have a slew of new fans," he says, "not to mention the creative juices that are flowing from us interacting and playing with other artists on the show," including Michael McDonald, Tom Jones, Smokey Robinson and Eric Idle, to list a few. In addition to music, the Roots are responsible for creative segments on "Fallon" like "Slow Jam the News," during which Fallon and Roots MC Tariq "Black Thought" Trotter re-enact the day's events as R&B singers, and "Freestylin' With the Roots," for which Fallon randomly picks members of the audience, asks them three questions about themselves and has the Roots rap on the spot incorporating their answers.

Although it doesn't yet have a release date, the album is technically finished, according to Thompson. Because the band spends so much time working on the show, it will be the first album since the group's debut, "Organix," that the members recorded together. For other releases they recorded their parts separately and mix them together later.

"This will mark the first time since then that we've written and created songs in front of each other in the same room," Thompson says. "That's because having this job forces you to create music three to five hours a day."

"This is the most songwriting I've ever done in my life," he adds. "Since March, I think we have about 723 jams in the can. There is a difference between a performance if you play with musicians that are in synch rather than doing it isolated and alone—there's just a different energy when we do it this way."

Thompson, who first calls the album "the light at the end of the tunnel," goes on to name spirituality and the recession as two main lyrical themes, isn't worried whether the band's new gig leads to sales. "We're the last group making art records on a major label for rappers. If there's a world for Bob Dylan and Joni Mitchell—prestige artists under rock monikers—then those same standards should apply to us as well," he says. "Hip-hop acts should be able to put out art records without having to worry about putting their lives on the line or not releasing anything unless they don't sell millions."

At the very least, they're already innovators in their own right for what a modern-day TV band should be, according to Cohen. "I can't really imagine another band being able to pull this off so well. They are tearing up the playbook for what a TV band is supposed to be and coming up with something totally new," he says.

Thompson agrees. "To complain about what we don't have might be a moot point, because who is on their label for 17 years after the fact? Conventional wisdom says selling a million albums is what keeps labels from dropping you. But we are 11 albums in and we haven't gotten dropped," he says. "People that care, they respect the Roots. Others that don't care, they are indifferent. But the cool thing is that, because of the show, they might've just discovered us."

sales of its forthcoming album will reflect its new platform.

The idea that a new fan base might be the result of the residency is a surprise to Thompson; he says his biggest concern when he took the "Fallon" gig was that he would alienate the group's current fans.

"We put on a whole pile of extracurricular work to fend off bloggers and press people that were ready to say we sold out for taking the job," Thompson says, adding that the Roots reinstated their Jam Sessions—weekly concerts that the group staged in 1999 and are now held at New York's Highline Ballroom—in February (the series ends in November) because they wanted to prove to themselves "that we weren't getting lazy. We were so busy thinking about the bullets we were going to be fired that we discounted this could actually benefit us. We didn't think we could get new fans; we just wanted to be in one place. One thing we didn't bank on was the show being a success and our profile raising five times more than before the show." (At \$10 per ticket, all Jam Sessions have sold out, and most sell out in advance.)

But the act hasn't broken the 1 million sales mark with any

of its albums since its 1993 inception—the group's latest set, 2008's "Rising Down," has sold 171,000 copies in the United States, and its biggest seller is the 1999 "Things Fall Apart," with 921,000, according to Nielsen SoundScan—and it plans to release its next album, "How I Got Over," at the top of next year. Will the exposure translate into album sales?

According to Roots manager Richard Nichols, that remains to be seen. "I don't know if the new fans are the same music fans from before," he says. "People that watch late night are older and more along the lines of middle Americans. So, it's definitely a fan, but you have fans that don't buy your product and don't come to a show."

"Fallon" music booker Jonathan Cohen says the Roots are gaining new fans every day, especially among other artists who perform on the show. "We've had numerous artists who were more nervous about meeting the Roots than about their own performance on the show," he says. "People are in awe of them, for good reason. More people than ever are aware of what an amazing band they are. My hope is that because of the show, a lot of new fans will pick up the album when it comes out."

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WHAT WHAT?
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SIMON SAYS
Carly Simon on her
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SUPER MARIO
Singer returns with
crossover hit



MUSIC GIRL
'Gossip Girl' Meester
officially debuts

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In bloom: **BIG KENNY**

MUSIC

Picture Group for sales and marketing. (He's still distributed through Warner.) He assembled a team that includes Creative Artists Agency for booking and publicity with Wortman Works, and oversees a staff of 10.

"The situation that I have built is all about passionate partnerships," he says. "It is like being the captain of a pirate ship, and you take along the crew that you need for that voyage."

Big Kenny and his crew have already filmed videos for every song on the album, including one for the first single, "Long After I'm Gone," which was filmed on

that we're facing now."

Fans can preorder the album on his Web site, BigKenny.tv, and he's creating his own iPhone app as well. Cahill says they're also alerting consumers through an extensive e-mail blast campaign. "We're hitting the various lists that Kenny fans participate in," he says. "We have several thousand names on Big Kenny's list. We have the Muzik Mafia list. Warner Bros. has been very cooperative in letting us use the Big & Rich list, which has grown to a very substantial number."

Big & Rich have been on hiatus while the two of them recorded their solo albums,

'The situation that I have built is . . . like being the captain of a pirate ship, and you take along the crew that you need for that voyage.'

—BIG KENNY

COUNTRY BY DEBORAH EVANS PRICE

FLOWER CHILD

Big Kenny Goes Green On New Solo Album

John Rich likes to make his politics loud and public, writing songs in praise of John McCain and the fiery populist anthem "Shuttin' Detroit Down." But his Big & Rich co-founder, Big Kenny, prefers to make his statements a little more subtle. While his new album, "The Quiet Times of a Rock and Roll Farm Boy," due Nov. 10 on Glotown/Love Everybody/Bigger Picture, doesn't have any scorching

tracks about saving the planet, it contains a message about the importance of conservation right in the package. Each CD is encased in cardboard studded with ready-to-plant wildflower seeds.

As with most of Big Kenny's ideas, he sees this initiative as part of a bigger picture. "We call it Flower Power Packaging because there is nothing in here to waste. You can take this cardboard wrapper, soak it in

water and plant it," he says. "It has got 26 different varieties of wildflowers that are my favorites. We asked people to take pictures of their flowers and built a system to track where the pictures come from. Whenever the biggest flower power glow is coming from, we are going to go there and play a show there for that community. We dreamed all that up in the University of Creativity."

The "University of Creativ-

ity" is Big Kenny's name for his home, state-of-the-art studio and offices. But this "University" is no ivory tower, and Big Kenny is eager to get the word out about his music. "I feel like I was able to cover myself and what I do musically through the span of those 10 songs," he says. "This is what I am about—my musical influences from '70s rock'n'roll to good old country and to where I found my middle ground in between."

When execs at Warner Bros. didn't like his solo music, he managed to extricate himself from "label slavery" and launched his own Glotown/Love Everybody label, partnering with Bigger

the family farm he was raised on in Culpepper, Va. The opening track, "Wake Up," which Big Kenny co-wrote with Jon Nicholson and 3 Doors Down's Brad Arnold, features Native American vocals from the Blackfoot Confederacy and is accompanied by a video that Big Kenny shot in Canada when the Confederacy invited him for a special ceremony to receive his blood name.

"Kenny is one of the most prolific artists that I've had the opportunity to work with," says Bob Cahill, a partner in Bigger Picture Group. "The messages that he conveys are very positive and messages I think that need to be heard in tough times

but the duo reunited last summer for a tour. Cahill says the tour provided an opportunity to give away the single and alert fans to the new music.

"Our view of the album is that it's a complete, sequenced piece of work—not a few singles and some filler," he says. "It flows from start to finish and contains important messages, and is meant to be heard that way. We will mix the best of what works from the traditional marketing drivers with the best of new technologies and mediums to execute a long-term strategy on behalf of the project. It is not about the first week, but where we end up."

LATEST BUZZ

>>>BEATLES BOOST MUSIC GAME SALES

MTV's "The Beatles: Rock Band," released Sept. 9, had total sales of 595,000, according to the NPD Group. It was the third-best-selling game of the month behind "Halo 3: ODST" and "Madden NFL 10." Activision's "Guitar Hero 5," released Sept. 1, ranked fourth for the month with 499,000. On the heels of these figures, MTV released the first full-album downloadable content update for "The Beatles: Rock Band" in the form of "Abbey Road."

>>>LAMBERT SINGLE LEAKS

Adam Lambert's new single "Time for Miracles" has leaked online, a week ahead of its planned Oct. 27 debut. The song, which anchors the soundtrack to the upcoming apocalypse-themed movie "2012," was to premiere along with its music video during screenings of Michael Jackson's "This Is It" movie, but it hit the iTunes Italy store during the weekend and then landed on YouTube. "Time for Miracles" was produced by Rob Cavallo, who is also said to have collaborated with Lambert on his debut album, reportedly now due Nov. 23. Lambert has been recording material for his solo debut with a host of hitmakers, including Max Martin, Pink, Linda Perry and Lukasz "Dr. Luke" Gottwald.

>>>U2, YOUTUBE GO LIVE

U2 and YouTube have teamed up to broadcast a live stream of the band's Los Angeles concert this weekend through the video channel. The Oct. 25 show is taking place at the Rose Bowl for those paying to attend, but is free for fans who tune in from the 16 supported countries. This is YouTube's second effort at live-streaming concerts: In August, it aired portions of the Outside Lands music festival; the U2 show will be the first start-to-finish live stream. Like other live concert streams, portions will be archived and available for streaming afterward.

Reporting by Antony Bruno and Monica Herrera.

HIP-HOP BY MARIEL CONCEPCION

Ego Tripping

Juvenile Returns After A Three-Year Hiatus

Long before Lil Wayne was topping sales charts, Juvenile was selling albums and laying the foundation for Cash Money Records, the label that eventually launched the tattooed rapper to superstardom.

As part of the Hot Boy\$, along with rappers Turk, B.G. and Lil Wayne, Juvenile released three albums and sold 1.8 million copies in the United States, according to Nielsen SoundScan. As a solo artist Juvenile has released seven albums, including 2006's "Reality Check," which debuted at No. 1 on the Billboard 200, and sold 9.4 million copies. He's also had a number of hit singles, like "Slow Motion," which reached No. 1 on the Billboard Hot 100.

Now, after a three-year hiatus, Juvenile is bringing his Southern bounce back to the mainstream with his eighth solo album, "Cocky and Confident," due Nov. 17 on UTP/Atlantic Records/E1. "The album is kind of like a brag-

ging thing: Just me doing my thing," says Juvenile, born Terius Gray. "The entire album is basically all about Juvie. I'm trying to focus on what everybody else isn't doing right now. I just wanted to bring my part of hip-hop back."

To do so, Juvenile worked with a number of producers from his native New Orleans, including S-8ighty, Lu Balz, C Smith and Mouse. Pleasure P, Bobby Valentino, Rico Love, B.G., Kango Slim, Dorrough, Shawty Lo and Q Corvette make guest appearances.

To reintroduce his sound, two singles were released simultaneously: the braggadocio-filled "Gotta Get It," which is No. 67 on Billboard's Hot R&B/Hip-Hop Songs chart, and the up-tempo, flirty "Hands On You."

Other tracks on the album include the bass-heavy club song "We Be Getting Money"; "Listen," which was produced by Juvenile and is dedicated to his son; and the upbeat "I'm Feeling Right Right Now."

Although there isn't yet a set date, Juvenile says a Hot Boy\$ reunion album is still under discussion, adding that he and former Cash Money head Bryan "Baby" Williams recently had a sit-down about it and "settled our differences." (Juvenile left the label due to what he says were "money and contractual issues.")

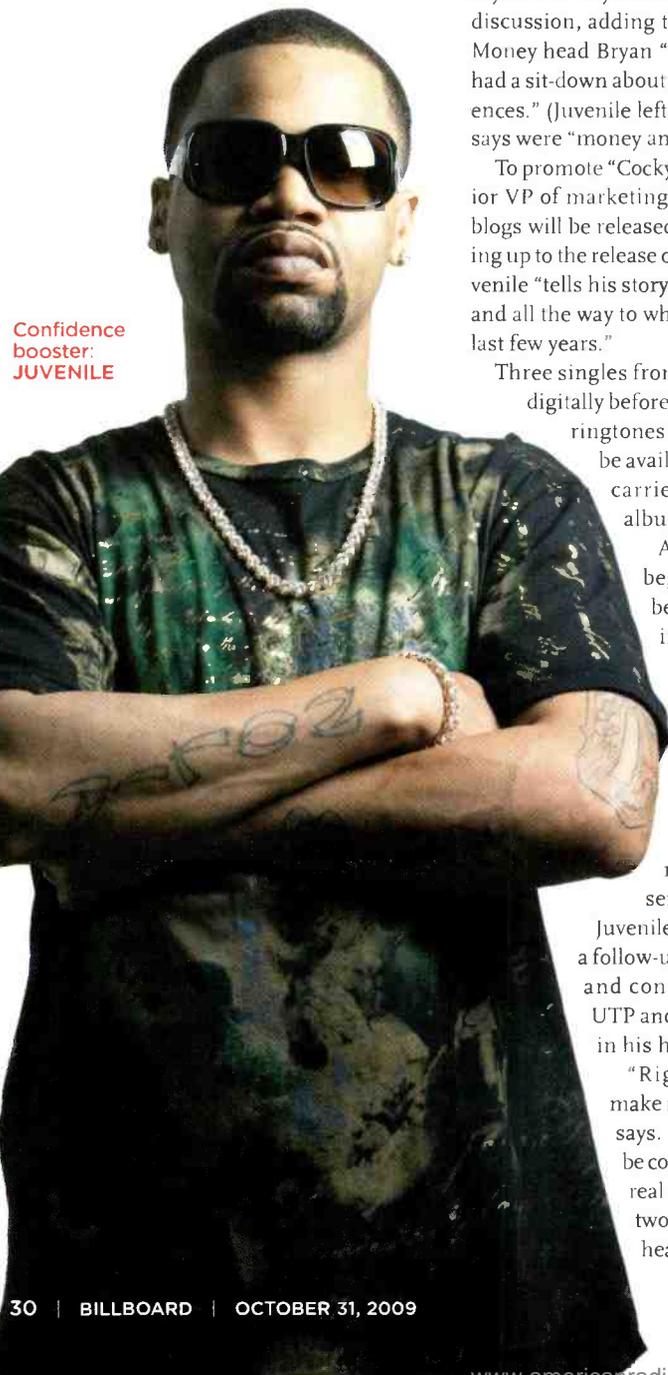
To promote "Cocky and Confident," E1 senior VP of marketing John Franck says video blogs will be released to key urban sites leading up to the release of the album, in which Juvenile "tells his story, going back to Hot Boy\$ and all the way to what he's been up to in the last few years."

Three singles from the album will be sold digitally before their retail releases, and ringtones for all album tracks will be available on all major mobile carriers 10 days prior to the album's release date.

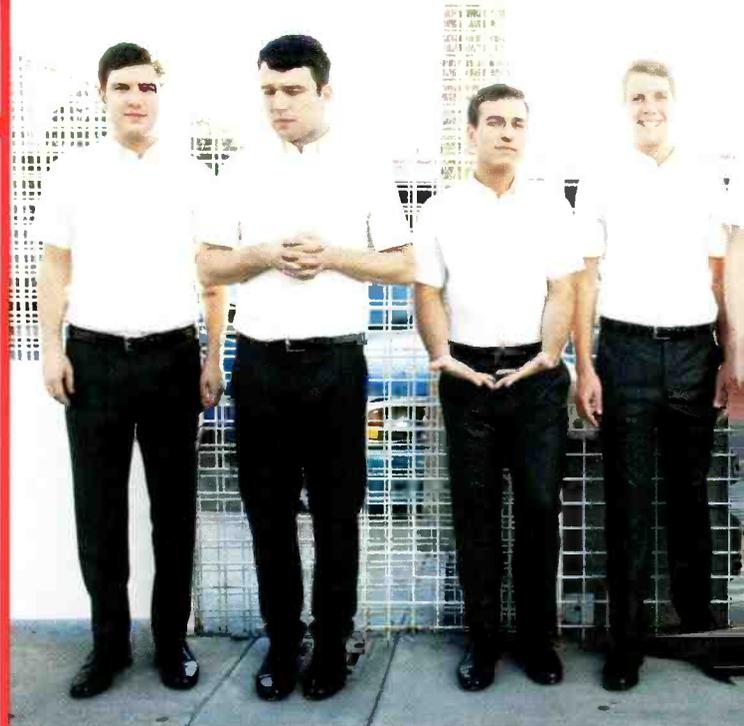
A promo tour, which will begin two or three weeks before the release, is also in the works; Franck also hints at a national tour. "We Be Getting Money," featuring Dorrough and Shawty Lo, will be released as the third single in the coming weeks, and an accompanying video is slated to be serviced concurrently.

Juvenile reveals that he'll release a follow-up album in the next year and continue to sign artists to UTP and run his club and studio in his hometown.

"Right now, I'm trying to make me the biggest thing," he says. "All guns are on me. I'll be coming back with an album real soon. It won't be another two or three years before you hear from me again." ■■■



Confidence booster: JUVENILE



ROCK BY CORTNEY HARDING

SOMETHING TO TALK ABOUT

Say Anything Tries To Break Through The Static

In a way, the story of Say Anything is really a meta-story about the music business. The band, led by founder Max Bemis, has a few things that set it apart, most notably Bemis' public struggles with bipolar disorder and drug addiction.

But those issues aside, Say Anything is almost an any-band. It has a decent size and committed—though not massive—fan base. Its 2005 album, "Is a Real Boy," sold 230,000 copies; the follow-up, the 2007 "In Defense of the Genre," sold 119,000, according to Nielsen SoundScan. It played the Vans Warped tour and toured with contemporaries like Dash-

GLOBAL PULSE

EDITED BY TOM FERGUSON



Big news: GRAFFITI 6

>>>SUN SCREEN

Synch deals aren't new as a fast-track to publicity, but it's a big break when one involves an unsigned band and Britain's best-selling daily newspaper.

The Sun newspaper, which has an average daily circulation of 3.1 million copies (according to the Audit Bureau of Circulations), licensed the unreleased track "Stare Into the Sun" for its summer TV ad campaign from the newly formed pop act Graffiti 6.

The deal happened when Sony/ATV, which publishes the

act's Tommy D, sent the song to the newspaper through the music supervision company Huge Music. The publication then covered Graffiti 6 several times. "The minute they found out we weren't signed, it was an opportunity for them to get behind something," lead vocalist Jamie Scott says.

Scott adds that the exposure has brought major labels to the group's door and the act is now focused on finishing its album for release in 2010, when "Stare Into the Sun" is likely to be issued as a single.

SAY ANYTHING: NOAH KALINA; JUVENILE: CHRIS STANFORD; SIMON; AMANDA BORLAND



Speak up: SAY ANYTHING

board Confessional and Hellogoodbye. And as Bemis and company prepare to release a third, self-titled album Nov. 3 on RCA, all involved parties are wondering the same thing: How do we break out of the pack?

Plenty of bands spend their careers selling a few-hundred-thousand copies, content to be big but not huge. But Bemis makes no bones about wanting to cross over to the mainstream. "His goal is to be big on a Blink-182, Foo Fighters level," manager Jordan Kurland says.

In addition to releasing standard versions of the album, RCA is putting out

an \$89 deluxe edition, which features vinyl, download cards, demos, posters, a shirt and lyric sheets. While the price point might seem high for a band with a young fan base, RCA senior VP of marketing Aaron Borns contends that fans will see value in getting so much product all at once.

Say Anything also recorded a series of acoustic concerts for various online outlets, and Bemis dutifully tweets and blogs up a storm. A single, the cheerfully titled pop-punk anthem "Hate Everyone," was promoted to modern rock radio Sept. 15, and Kurland says progress has been slow and steady.

"Every week we get messages that one or two more stations have added the song," he says. "We know that this is a crowded time, and we're hoping to make a bigger impact in the new year."

Kurland, who has been working with Say Anything for six months, speculates that the band's lack of a hit single has kept it from breaking through. Its highest-selling digital single, a track called "Wow, I Can Get Sexual Too," was released in

2006 and has sold 237,000 downloads.

In the meantime, Borns says RCA is focusing on licensing tracks from the self-titled album, a fairly new strategy for Say Anything. "In the past, his songs were so specific and pointed that they didn't really work for commercial use," he says. "But the lyrics on this record are more open to interpretation, and we've had a better response."

Bemis says that the more general lyrics represent his recovery from his past mental illness and drug problems. "The songs are still very personal, but I can see more broad themes and social issues, too," he says.

And if the album doesn't take off, Bemis has a fallback plan in place.

"For the past few years, I did this thing called Song Shop, where I did custom songs for \$150 each," he says. "I've seen the effects of the industry falling apart, and these songs are something you can't pirate. I've written songs about a third-grade class; I've written songs about dogs. I figure I can always go back to doing it." ...

6 QUESTIONS

with CARLY SIMON

by GAIL MITCHELL

Carly Simon recorded her new album, "Never Been Gone" (Iris Records/RED, Oct. 27), at her Martha's Vineyard compound, and she delivers intriguing twists on songs from her storied career ("You're So Vain," "Anticipation"), as well as two new tunes. A portion of the album's proceeds will go to the Carly Simon Music Therapy Initiative, a collaboration between Simon and the Berklee College of Music.

"Never" also helped Simon work through despair and anger over her 2008 Hear Music release, "This Kind of Love." She's seeking unspecified damages in a lawsuit she recently filed against Starbucks, saying the company's now-defunct music venture didn't fully promote the album (Billboard.com, Oct. 13).

Along for Simon's restorative trip down memory lane was a host of family and friends, including son Benjamin Taylor and his Iris Records partner Larry Ciancia, daughter Sally Taylor, godson John Forté (the former Fugees producer pardoned for a drug trafficking conviction in 2008), singer/songwriter David Saw and engineer Frank Filipetti. "It was like people were rallying around me," Simon says. "They knew my disappointment."

Moving beyond disappointment, the singer is gearing up for a series of promotional appearances and—unbelievably—her first overseas tour early next year, with DJ Logic in tow.

1 Why did you decide to record this album?

After what happened with "This Kind of Love," I was devastated. It felt like carrying a child to term and then having it die in childbirth. But Ben and Larry said, "Let's not sit around and waste time. You've got these incredible songs you've written. Let's rethink some of them and have fun." And "fun" was the operative word. We all got together in the same room and started rethinking my songs. When I say rethinking, I don't mean in an intellectual way. I mean, we all had a couple of glasses of wine or beer and just started having a good time.

couldn't do better than a bird.

3 What was it like to work again with your godson, John Forté?

I'm so happy John is free and able to do his music. He's a great poet who raps and sings beautifully. He doesn't sound like anyone else, which is key. He's his own man. I asked John to work with me on "You Belong to Me" and he's going to perform it with me on TV. It's a hip-hop version with a little George Benson feel in the guitar solo.

4 Did you find that your songs stand the test of time?

There were some songs that didn't and others for which we couldn't figure out a new feeling or arrangement—for instance, "Jesse" and "Haven't Got Time for the Pain." And the songs we did do weren't necessarily hits, like "It Happens Every Day" and "Never Been Gone." I've always loved "Never" and the decision to make it a barroom version is one that happened so naturally.

5 Looking back at your career, is there anything you'd change?

Maybe I would have been a bit more careful about who and what I was getting involved with because my enthusiasms can sometimes be my downfall. Some things are both your greatest assets and your biggest detriments. I think my great enthusiasm for doing things has caused me to perhaps not dot the I's and cross the T's as well as I should have.

6 Will you reissue "This Kind of Love"?

Anything is possible at this stage of the game. I'm not closing the door to anything. It was the first time in 10 years that I'd done an album of original songs. It took almost two years to prepare. That's why it hurt so much. My previous album of original material, "Bedroom Tapes," got lost in the mixup when Clive Davis left Arista. So I bought that album back. I've got no idea when, where or how, but the songs I wrote for those two albums are going to get a second life—whether another artist records them or the albums are rereleased. ...

Scott, who scored a pair of U.K. top 40 solo hits in 2004 and 2005, says the licensing revenue has "let us not have to get into contact with anyone to try and sell it. Everyone's come to us. The Graffiti 6 sound is a very synch-able one." —Paul Sexton

>>> XX RATED

The members of the U.K. alt-rock act the XX may have only just left their teens, but the fresh-faced quartet is already causing a stir on both sides of the Atlantic.

The XX will play three New York shows Oct. 21-23, booked by the Windish Agency, before returning stateside Nov. 11 to play five headlining concerts and a 14-date nationwide tour with XL Recordings act Friendly Fires. The band also has two swathes of European dates lined up this fall, booked by Coda.

The Universal Music Publishing-signed band's debut studio set, "XX," was released Aug. 17 in the United Kingdom on XL's Young Turks imprint and has sold 18,000 copies, according to the Official Charts Co. In the States "XX" was soft-

released digitally Aug. 25 on iTunes, entering the Billboard 200 at No. 125; a physical release followed Oct. 6. U.S. sales stand at 14,000 copies, according to Nielsen SoundScan—93% of them digital. Total worldwide sales are approximately 70,000, says band manager/Young Turks founder Caius Pawson, who credits being able to respond instantly to the hype surrounding the band as key to its success.

"None of the buzz ran too early," he says. "As soon as there were people talking about the XX there was an album to hear. You didn't have to wait six months." —Richard Smirke

>>> FUNKY MEDINA

Denmark's biggest hit of the past 12 months looks set to become an international smash.

Medina's "Kun For Mig" was released in Denmark on SC Entertainment's Labelmade imprint in September 2008, spending six weeks at No. 1 on the IFPI/Nielsen chart. Domestic sales stand at 75,000 copies and a video for the dance track has been viewed 2 million times on YouTube, SC

managing director Thomas Børresen says.

An English-language version, "You & I," got a U.K. release Oct. 12 through a licensing deal with Parlophone/EMI and has already been added to playlists by BBC top 40 Network Radio 1. EMI plans to release the track globally, Børresen adds. "It's been a fantastic project," he says. "EMI has been very swift in setting everything in motion."

SC released Medina's album "Velkommen Til Medina" Aug. 31 in Denmark, and Børresen says it's sold 15,000 copies.

SC partners Rasmus Stabell and Jeppe Federspiel (also known as the production team Providers) produced the song and co-wrote it with Medina; the English version was adapted by Adam Polwers and Julie Steincke. The original is published by Youmade Publishing and Warner/Chappell; Sunshine Music Publishing and Sony/ATV Scandinavia share in the English-language version.

Børresen says an English-language album will be released in first-quarter 2010. SC also handles Medina's booking. —Charles Ferro



2 Were the two new songs written specifically for the album?

"No Freedom" is a lyric I wrote a few years ago. Ben and singer/songwriter David Saw wrote a melody to it. It had originally been a folk song, but I woke up one morning and said, "It's got to be in 2/4 time like [Elton John's] 'Bennie and the Jets.'" Ben did an absolutely amazing job on the production; it's a great song to dance to.

The album ends with "Songbird," which I wrote in 1970 but never finished. I have hundreds of songs on cassettes around the house. I was listening to one when I heard this song and said, "Wow." The first verse actually came from a different song; I had obviously written the songs around the same time. I also remembered there was a songbird that used to come to my landing when I lived in a little New York apartment on 35th Street, and I'd try to get melodies from its singing. You

ALBUMS

ELECTRONIC

AIR

Love 2

Producers: Jean-Benoit Dunckel, Nicolas Godin
Astralwerks

Release Date: Oct. 6

Few bands live up to their names as well as Air. The French electronic duo makes gravity-defying disco-pop that can be as foreboding as it is frothy (see the 2000 soundtrack to "The Virgin Suicides"). Air's fifth studio album, "Love 2," hinges on Joey Waronker, a percussionist who toured with the band on its last outing. His delicate playing helps bring all of those potentially spacey piano arpeggios back down to earth, resulting in a sound that resembles the lo-fi pop for which Air first became known more than the cosmic symphony of recent efforts. Ditties like "Sing Sang Sung" include a vibraphone, wind chimes and tambourine, while "African Velvet" has horns and light-handed syncopation from Waronker. It's not immediately clear if the group is always being tongue-in-cheek ("Tropical Disease" is so lounge-y and psychedelic

that it could be retrofitted into a Roger Moore-era James Bond flick), but one thing is certain: Style trumps substance in this particular breath of Air.—KM

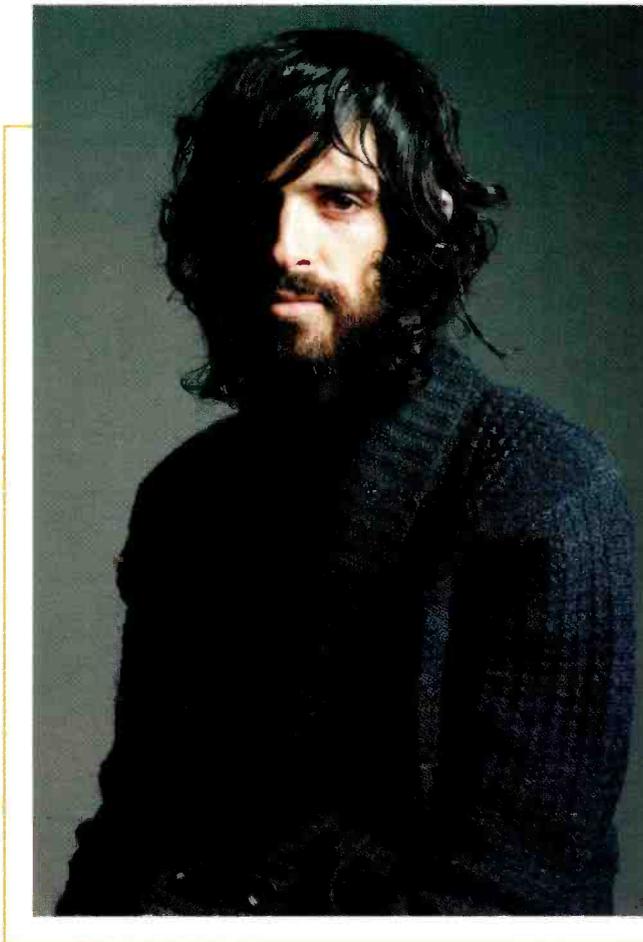
ROCK

FIVE FOR FIGHTING Slice

Producer: John Ondrasik
Aware/Columbia

Release Date: Oct. 13

Five for Fighting mastermind John Ondrasik's '70s musical influences are palpable on the act's fifth release, "Slice." The piano lines on "Hope" recall "Desperado," while "This Dance" sounds like Don McLean creating a mash-up of "Lean on Me" and "Killing Me Softly." But "Slice" isn't completely retro. "Transfer" is a wonderfully complex track with Ben Folds-like harmonies, while the first single, "Chances," soars like early material by Gavin DeGraw. And Ondrasik's themes are particularly strong. The wistful title track addresses how the Internet has fragmented popular culture, while the uplifting ballad "Augie Nieto" centers on the fitness icon's public battle with amyotrophic lateral sclerosis. Although Ondrasik references



DEVENDRA BANHART

What Will We Be

Producers: Devendra Banhart, Paul Butler

Warner Bros. Records

Release Date: Oct. 27

Devendra Banhart's major-label debut, "What Will We Be," was recorded with the same collaborators who graced his 2007 "Smokey Rolls Down Thunder Canyon." This time the quintet holed up for two months in a Northern California cabin, and the resulting collection from the idiosyncratic singer/songwriter is intimate, experimental, and ultimately accessible. The first single, "Baby," is a breezy yet bass-heavy love song about "learning to let in all the laughter," while "Chin Chin & Muck Muck" is something of a vanguard mini-review, changing acts between swinging jazz, cabaret torch and a twinkling chant. Banhart's Venezuelan childhood peeks through with Spanish lyrics on "Angelika" and "Brindo," and "Rats" is a full-fledged psychedelic-rock jam. Throughout the set, Banhart's expressive vocals are the real pleasure point; the artist may be known for his self-supported aura of knowing peculiarity, but his voice carries a frankness that—save some well-applied reverb—is gratifyingly free of modern affectation.—EN



memories more than he shares them, fans of Five for Fighting will be satisfied by this set.—BS

MESHELL NDEGEOCELLO

Devil's Halo

Producers: Meshell Ndegeocello, Chris Bruce Mercer Street/Downtown

Release Date: Oct. 6

Though not as sprawlingly ambitious or experimental as the 2007 "The World Has Made Me the Man of My Dreams," Meshell Ndegeocello's eighth release, "Devil's Halo," neatly straddles a line between challenging and accessible, with some of the tightest and catchiest compositions she's yet brought forth. Listeners might not get that from the opening song, "Slaughter," which moves from liquid-like verses to crash-bang choruses with a Radiohead-style prog vibe, but tracks like "Mass Transit" and "Blood on the Curb" channel melodic, if slightly subversive, new wave influences—and the Pretenders' Chrissie Hynde would pay large for the leathery attitude of "Lola." Ndegeocello lays jazz overtones atop of "White Girl," old-school synthesizers

through "Die Young" and brings out front-porch Americana for "Crying in Your Beer." She also uses a big beat and subtle dissonance to turn Melvin Riley's "Love You Down" into a Joni Mitchell-flavored tone poem. "I transform myself for maximum attraction," Ndegeocello sings in "Mass Transit." It works.—GG

THE GOSSIP

Music for Men

Producer: Rick Rubin
Columbia Records

Release Date: Oct. 6

The androgynous face of Gossip drummer Hannah Blilie cops an intense stare on the cover of this electropunk outfit's newest album, "Music for Men." With a quaffed confidence à la Morrissey, the photo personifies the cool poise that the Gossip has always maintained with its elegant glam-synth sounds and powerful beats, despite a raucous reputation. It may have been harder for the mainstream audience to swallow the image of Gossip front-woman Beth Ditto, whose onstage nudity and outsized persona have earned her respect among the gay and lesbian community. But on

"Music for Men," the band's devotion to being itself has finally found it a place in the mainstream. The dark single "Heavy Cross" features ragged guitars accompanied by Ditto's sharp velvety voice, while the feminist-leaning "Love Long Distance" is supported by a swaggering bassline. On "Dimestore Diamond," Ditto employs all of her hard-edged sexiness and manages to charm with

an appealingly intimidating allure.—LJW

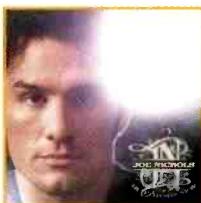
LOU BARLOW

Goodnight Unknown

Producers: Lou Barlow, Andrew "Mudrock" Murdoch
Merge Records

Release Date: Oct. 6

Lou Barlow's latest release, "Goodnight Unknown," incorporates the aggressive guitar, angst-ridden lyrics and low-fi sensibilities of his other



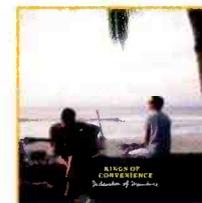
JOE NICHOLS

Old Things New

Producers: Brent Rowan, Mark Wright
Universal South

Release Date: Oct. 27

It's no stretch to say that Joe Nichols is country music's finest vocalist in at least a generation. That's not to diminish the often stunning vocal work of his immediate predecessors—what elevates Nichols above his peers in terms of vocal chops is that he's a natural singer. This was evident on his 1996 debut and it's fully realized on his sixth album, "Old Things New." The set's title track evokes the primal pain and loneliness of George Jones during his Billy Sherrill-produced '70s heyday, while Merle Haggard's influence is displayed on the bone-chilling "This Bed's Too Big." Playful moments emerge on "Gimmie That Girl" and "Cheaper Than a Shrink," the latter extolling the painkilling virtues of good whiskey (though Nichols has successfully battled his own demons recently). The haunting "An Old Friend of Mine" finds the 32-year-old Nichols reciting words of sober resolution while communicating tortured forbearance. It looks like his honky-tonk forefathers—Haggard, Jones, Lefty Frizzell and Gene Watson, to name a few—were effective tutors.—WJ



KINGS OF CONVENIENCE

Declaration of Dependence

Producers: various
Virgin Records

Release Date: Oct. 20

On their first album in five years, the Norwegian duo Eirik Bøe and Erlend Øye—who record under the name Kings of Convenience—have returned with more atmospheric folk-pop to soothe the soul. Percussion is nowhere to be found on the group's latest release, "Declaration of Dependence," and the pair's Simon & Garfunkel-esque harmonies are less dynamic than they once were. But there are still plenty of bright spots. Kings of Convenience's melodies range from the brisk and obtuse—as heard on the angular "My Ship Isn't Pretty" and the brooding "Renegade"—to the disarmingly catchy. On the stand-out track "Mrs. Cold," Bøe and Øye lace their beloved bossa nova rhythms with R&B lyrics that are aimed at an ice queen, singing, "Acting so tough/Didn't know you had it in you to be hurt at all . . . you lost control and you lost your tongue."—MH

THE BILLBOARD REVIEWS

SINGLES

bands (Dinosaur Jr. and Sebadoh), while maintaining the sweet sophistication of his 2005 solo release, "Emoh." Recorded last year between tours with the two aforementioned acts, "Goodnight Unknown" is layered with subtle distortion and commanding percussion, combined with Barlow's confident, sometimes contemplative vocals. The set opens with the gritty "Sharing," then later takes a lighter turn with the playful acoustic cut "Take Advantage," on which Barlow charmingly sings, "Love me like a pancake." But the album is strongest when he combines elements of folk and noise-rock, as on the title track and the stomping "One Machine, One Long Fight," where heavy percussion builds energy behind his determined vocals.—KS

WORLD

SHAFIQ HUSAYN

Shafiq En' A-Free-Ka

Producer: Shafiq Husayn
Plug Research

Release Date: Oct. 6

Most hip-hop artists shout out major U.S. cities on their albums, but Shafiq Husayn covers far more extensive territory. "Senegal, Portugal, let's go! Mexico and Japan, Kosovo and Sudan, U.S. and Pakistan!" he sings on the song "U.N. Plan." As one-third of the progressive hip-hop outfit Sa-Ra and a collaborator on Erykah Badu's album "New Amerykah: Part One," Husayn has long cultivated an ear for the bold and experimental. On his latest release, "Shafiq En' A-Free-Ka," he continues the sonic innovation, culling from influences as diverse as

Afrobeat and drum'n'bass and bearing traces of Timbaland (the reggae-tinged track "Nirvana") and André 3000 (the psychedelic "Major Heavy"). When French lyrics and an accordion appear on the smooth "Le' Star" and then dissolve into a cacophony of synths, it's not jarring at all—it's just another trip into Husayn's wonderfully open musical mind.—MH

RAP

FAT JOE

Jealous Ones Still Envy (J.O.S.E. 2)

Producers: various
Terror Squad/EMI

Release Date: Oct. 6

Fat Joe's lyrical flow has never been groundbreaking, but on his ninth studio album, "Jealous Ones Still Envy (J.O.S.E. 2)," the Bronx-bred rapper again proves that he's got a knack for infectious beats. Take for example the flirty "Winding on Me" (featuring Lil Wayne and producer Ron Browz), with its slow-paced, slinky production infused with erratic drums. On the boastful "Aloha" (starring Pleasure P and Rico Love), Fat Joe brags over muffled snares and synthesizers about being "super duper fly" and how he "parties up at Diddy's house." Meanwhile, with its static piano and drum pattern, "Congratulations" can compete with any R. Kelly step track; "Ice Cream" (alongside celebrated rapper Raekwon) gives a nod to the mesmerizing Johnson, Moll & King song of the same title; and the electric guitar-heavy "Joey Don't Do It" adds an element of rock'n'roll to the set.—MC

ROCK

30 SECONDS TO MARS

Kings and Queens (4:59)

Producers: Flood, Steve Lillywhite

Writer: J. Leto

Publishers: Apocraphex Music/Universal Music-Z

Tunes (ASCAP)

Virgin

With its new single "Kings and Queens," 30 Seconds to Mars veers from the post-hardcore direction of its previous two albums toward a more accessible sound. Fans might be surprised to hear riffs that recall U2 more than Incubus, but the song was clearly crafted with radio in mind. Stately drums and dramatic strings are paired with lyrics that take on a stark, apocalyptic tone: "The age of man is over, a darkness comes and all/These lessons that we learned here have only just begun." A chorus chants behind singer Jared Leto's smooth, powerful voice, evoking the collective thrill of a live show. Grounded by Leto's convincing vocals, "Kings and Queens" is epic rock at its most affecting.—KS

COUNTRY

THE BELLAMY BROTHERS FEAT. THE BACON BROTHERS

Guilty of the Crime (3:42)

Producer: David Bellamy



(BMI)

EMI/Blue Note

Due Nov. 17, Norah Jones' fourth studio album, "The Fall," will incorporate more rhythm and guitar, but it won't be a 180-degree transformation. In fact, both of these elements are introduced with subtlety and care on the album's first single. "Chasing Pirates" floats along with Jones' breathy, sensual vocals over a stream of guitar effects and a new wave-esque groove, courtesy of producer Jacquire King (Kings of Leon, Tom Waits). The lyrics are somewhat obscure but still manage to achieve a winning simplicity, as Jones sings of her preoccupied dream state: "Well the man in there swings, while the silliest thing's floppin' around in my brain/And I try not to dream but them possible schemes swim around, wanna drown me in synch." While her jazzy, piano-driven hits have always been rich in songwriting and arrangement, Jones' experimentation with tempo and instrumentation on her new material is a welcome one.—MM

Writers: F. Miller, J. Williams

Publisher: not listed

Bellamy Brothers Records

Two pairs of veteran country siblings come together with impressive results on this tune. "Guilty of the Crime" was featured on the Eagles' 2007 album "Long Road out of Eden" and is revived for an intriguing collaboration between Howard and David Bellamy and Kevin and Michael Bacon. The song is now featured on the Bellamy Brothers' "Anthology, Volume I" and its new production is skillfully understated, focusing on what feels like an effortless blend of the duos' voices. Their solid vocal delivery is what gives "Guilty of the Crime" its main appeal. Though country is its most obvious radio home, the song has a chemistry that could appeal to multiple formats.—DEP

POP

ANGEL TAYLOR

Like You Do (3:15)

Producer: Mikal Blue

Writers: various

Publishers: various
Aware/Columbia

Up-and-comer Angel Taylor's new single sounds like Colbie Caillat for a reason. The song was produced by Mikal Blue and co-written by Blue and Jason Reeves, who first patented breezy, sentimental pop with their work on Cail-

TIMBALAND FEATURING SOSH

Morning After Dark (4:05)

Producers: Timbaland, Jermone

"Jroc" Harmon

Writers: various

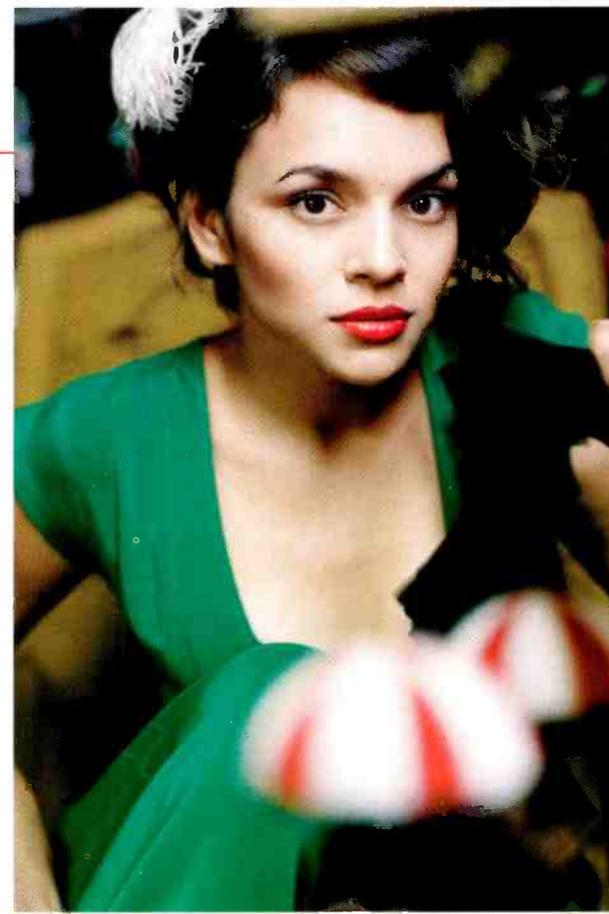
Publishers: various
Mosley/Interscope

Timbaland is nearing the release of the second installment in his "Shock Value" series, and from the sounds of the first single, "Morning After Dark," the producer is back in stride. Much like the material on his first set, the song heaves with massive sub-bass and weighty kick drums. "You talk about taking it slow/I'm talking about taking it wild/Don't wanna be too upfront, no/Baby you know it's my style," Timbaland flirtatiously harmonizes over a galactic-sounding, double-speed piano and thumping beats. "When the cats come out, the bats come out to play," he croons on the catchy hook, which features his new label signee, SoShy. While comparisons to the 2007 cut "Return the Favor" are undeniable—lacking shock value on that end—this club banger will send shockwaves through your speakers nonetheless.—MC

TIMBALAND
MORNING AFTER DARK
FEAT. SOSH

lat's breakthrough single, "Bubbly." What Taylor offers, though, is a slightly sassier tone, as the 20-year-old singer/songwriter takes zesty jobs at the object of her blossoming affection. "Boy you know it's bad when you do that, but you don't care," Taylor sings. "Holding out ex-

actly what I want, but you won't share/And I've never had a taste before/But now you've got me wanting more." Set to a fairly generic, foot-tapping beat, the lyrics are striking in their assertion of conflicted desire—they may not be edgy, but at least they feel honest.—SM



NORAH JONES

Chasing Pirates (2:40)

Producer: Jacquire King

Writer: N. Jones

Publishers: Muthajones Music
admin. by EMI Blackwood Music

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

CONTRIBUTORS: Mariel Concepcion, Gary Graff, Monica Herrera, Wade Jessen, Sarah MacRory, Kerri Mason, Michael Menachem, Evie Nagy, Deborah Evans Price, Benjamin Sheehan, Kelly Staskel, Lavinia Jones Wright

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

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

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R&B BY MARIEL CONCEPCION

From 'Break Up' To Breaking Records

Mario Earns His Second-Biggest Chart Hit Since 'Let Me Love You'

The last time Mario saw the pinnacle of Billboard's Hot R&B/Hip-Hop Songs chart was in 2005. That's when "Let Me Love You"—from his 2004 second album, "Turning Point"—reached No. 1. Four years and two albums later, the Baltimore crooner finds himself close to reclaiming that zenith.

This week, "Break Up" logs its 11th week at No. 2 on the tally. Featuring Sean Garrett and Gucci Mane, it's the lead single from Mario's fourth album, "D.N.A." Debuting this week at No. 9 on the Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums, the J Records/RCA Music Group set was released Oct. 13. "Break Up" also gives Mario his fourth top five R&B hit, joining predecessors "Just a Friend," which reached No. 4 in 2002, and the Ne-Yo-penned "Let Me Love You" and "Crying Out for Me," which peaked at No. 5 in 2008.

"'Break Up' was originally created for someone else, but I beat it out of Sean [who co-wrote and co-produced the track] until he eventually gave it to me," Mario jokes. "A lot of this album is about letting females know that I know what

it is they go through sometimes in relationships. So this song was like a conversation that I had to have with my fans."

Picking up where the singer's 2007 album "Go" left off, "D.N.A." finds an introspective and maturing Mario shedding even more light on heart-related matters. "This is a very important album for me—a lot of it was about finding myself and figuring out the makeup of who I am now as opposed to who I was when I started," he says. "Throughout the recording process, I learned so much about myself. Thus the songs became more in-depth—digging out much more of myself. The fans know who I've been up to this point, but now I want them to know who the changed Mario is."

In addition to "Break Up," the album's track list includes the wistful "Don't Walk Away," written with songwriter/producer C. "Tricky" Stewart; the melancholic "Depression"; and "Something I Did Wrong," which Mario describes as reminiscent of Michael Jackson's "Human Nature" and "Ooh Baby" and is "the sexiest song on the album."



A changed man: MARIO

Currently making its ascent on Hot R&B/Hip-Hop Songs is the second single, "Thinkin' About You." Produced by the Runners and Rico Love, the song is No. 53 this week. In addition, Mario guests on another sultry track that's climbing up the chart: Hurricane Chris' "Headboard." The song, which also features Plies, is No. 71 on the list.

Now hitting the road in support of "D.N.A.," Mario is co-headlining a "106 & Park" tour with Trey Songz. With a lineup that includes Garrett and Day 26, the tour is the first of a recently announced partnership between Live Nation and BET. It kicked off Sept. 29 at the House of Blues in Los Angeles and wraps Nov. 25 in Las Vegas. Mario will also perform at the Powerhouse '09 concert presented by New York radio station WWPR (Power 105.1). The Oct. 27 lineup includes Chris Brown, the-Dream and Keri Hilson. A live mixtape by Mario—recorded with a live band—is also in the works.

Selling 32,000 copies its first week, according to Nielsen SoundScan, "D.N.A." didn't receive the same warm welcome that greeted "Break Up." However, Mario remains confident of the album's long-term success.

"I can't say why I don't get my just due, but it only makes me hungrier," he says. "I want to continue challenging myself and making incredible music that will connect with fans around the world. I plan to keep creating a distinctive lane for myself. 'D.N.A.,' with the help of 'Break Up,' does just that."



GIVING A HOOT

Flying high: OWL CITY

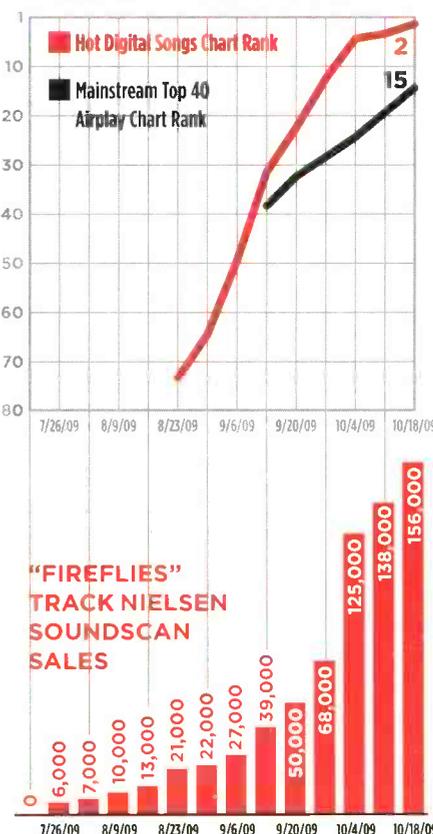
Owl City's "Fireflies" continues to light up Billboard's sales and airplay charts. The electronic pop/rock song from the act, which consists solely of singer/songwriter Adam Young, takes the runner-up spot this week on the Hot Digital Songs chart with sales of 156,000 copies (up 13%). The title has sold 681,000 digital downloads, according to Nielsen SoundScan. ¶ The song's 9-7 rise on the Billboard Hot 100 is also fueled by its continued radio airplay. On Adult Top 40, "Fireflies" bounds 37-26 with Greatest Gainer honors (up 288 plays, a 100% improvement over last week). On Mainstream Top 40, the track rises 20-15. The song soars 61-42 on Hot 100 Airplay with an all-format audience of 27 million (up 35%). ¶ On the Billboard 200, Owl City's debut Universal Republic album, "Ocean Eyes," jumps 32-20 (21,000 copies, up 14%), surpassing the previous peak (No. 27) it achieved in its debut week in August. The set has sold 155,000 copies to date, according to SoundScan.

—Gary Trust

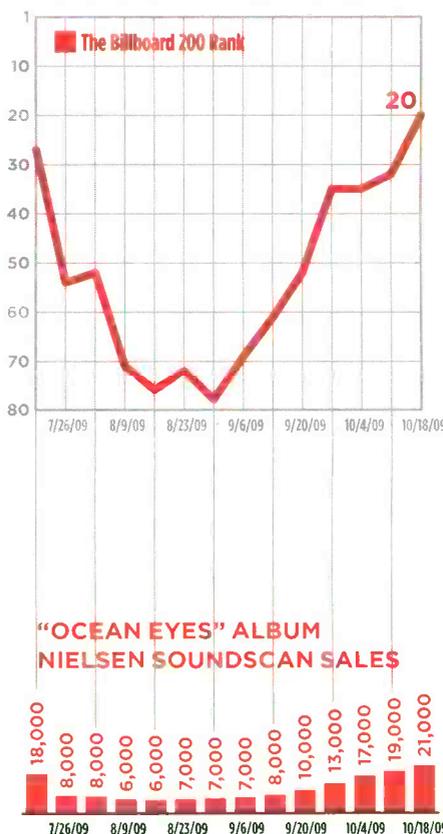
FLIGHT PLAN

Consumers continue to wise up to Owl City. The single "Fireflies" posts its 12th straight gain, while the "Ocean Eyes" album enjoys its ninth weekly sales gain and best week yet.

"FIREFLIES" TRACK RANK



"OCEAN EYES" ALBUM RANK



MARIO: FLORIAN SCHNEIDER; MEESTER: DARREN TIESTE; BURKE: MIGUEL REVERIEGO; OWL CITY: PAMELA LITTKY



Sophisticated
pop:
**LEIGHTON
MEESTER**

Seacrest's KIIS-FM Los Angeles morning show. Featuring R&B singer Robin Thicke, the song is already off to a solid start with 102 spins at top 40 radio and 7,000 digital tracks sold through the week ending Oct. 18, according to Nielsen SoundScan.

"I have a crazy, strange life and I work a lot, so the song is about me not getting any," Meester says. "I like that it's electronic but still lyrically driven. It's a very sexy track, and Robin really brought something different to it."

"Somebody to Love" follows "Good Girls Go Bad," Meester's collaboration with Cobra Starship that reached No. 7 on the Billboard Hot 100 during the summer. Universal Republic believes these two songs should assuage anyone who raised an eyebrow when the label announced her signing in April.

"There was some skepticism, but now there's not," says Universal Republic executive VP of A&R Tom Mackay. "As the Cobra record went up the chart, we got better and better material from songwriters. That song immediately validated the project."

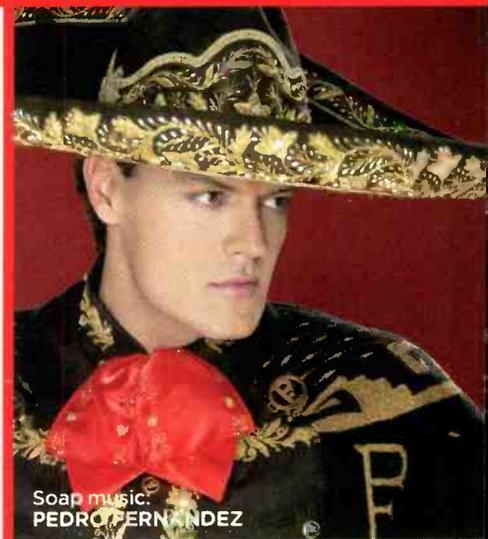
Mackay also notes that the vision for Meester's album was clear from the start. "She wanted to make a sophisticated pop record that could work in the clubs and in the international

market. And this first single is nothing else if not sophisticated pop."

Although it isn't yet finished, Meester's debut album is tentatively slated for late 2009 or early 2010. She's spent most of the year juggling studio sessions with taping two feature films and the CW network's "Gossip Girl." About 25 songs have been completed, however, and collaborators include producer Mike Caren on "Somebody to Love," Stuart Price on "I Feel Everything" and J.R. Rotem on "Lights Out." Meester also plans to showcase her vocals on more downtempo tracks like "Your Lies Are the Truth."

Universal Republic and CW are also discussing how to promote Meester's album on "Gossip Girl," with short-term ideas ranging from a synch placement of "Somebody to Love" to an exclusive premiere of its music video. "We would be foolish not to utilize the show," Mackay says.

Meanwhile, Meester remains focused on channeling her singing idols—from Madonna and Debbie Harry to Santigold and Lykke Li—and taking the time to get her solo material just right. "I never wanted to pay attention to the business side of acting, and it's the same with music," she says. "I love being creative. As I come up with more stuff, I keep topping myself... and this is the perfect time for me to do it." ■■■



Soap music:
PEDRO FERNANDEZ

A HIGHER CALLING

Pedro Fernandez will always be remembered as the cuter-than-cute child singer/actor who sang "La de la Mochila Azul" and captivated an entire continent as he pined for the "girl with the blue backpack."

No longer little Pedrito, Fernandez is all grown up now: a seasoned mariachi singer who has established himself as one of Mexico's foremost vocalists in the genre. But Fernandez's new album, "Amarte a la Antigua," may catapult him to higher heights thanks to its tie-in with the Mexican soap opera in which the singer also stars, "Hasta que el Dinero nos Separe." Released Sept. 8 in Mexico, the album has spent six weeks on that country's Amprofon sales chart. It currently holds the No. 9 position aided by the first single, which is also the soap opera's theme song.

The rollout is being handled differently in the United States, however. "Amarte" was released Oct. 20 by Fonovisa, although the soap opera won't begin airing stateside until early next year. The soap opera's success in Mexico prompted the label to rush the album's release while also tailoring it for the U.S. market. Because mariachi doesn't receive significant airplay in the States, three banda tracks were added to the album, including the single "Ni Con Otro Corazón." It enters the regional Mexican airplay chart this week at No. 32.

Once "Hasta que el Dinero nos Separe" begins airing stateside in February, the label will launch the album's title track, also featured in the soap. Because Fernandez is still filming the soap in Mexico, the album's domestic release is being promoted by a four-week TV campaign in which Fernandez invites fans to download his music on their cell phones.

Fonovisa president Gustavo Lopez promises the real action will begin once the soap opera begins airing stateside. "This will be the big surprise album of 2010," Lopez says, citing the success of the soap coupled with Fernandez's increasing traction on radio in the States and in Mexico. "All these things are blowing up together." —Leila Cobo

POP BY MONICA HERRERA

Balancing Act

Leighton Meester Shifts From 'Gossip Girl' To Pop Woman

"Gossip Girl" actress Leighton Meester hasn't yet released her Universal Republic debut. But it appears

the TV star is well on her way to silencing naysayers about her fledgling singing career.

Meester released her first single—a retro dance-pop track titled "Somebody to Love"—to digital retailers Oct. 14 after premiering it on Ryan

ALEXANDRA THE GREAT

As the winner of the 2008 edition of "The X Factor," Alexandra Burke was no stranger to pulling out big performances on the popular ITV1 show. But her Oct. 11 return to the program as reigning champ may prove to be her biggest yet.

It was the same episode in which Robbie Williams world-premiered his comeback single, "Bodies." But it was Burke's spectacular routine for her energetic second single, "Bad Boys" (Syco)—featuring guest rapper Flo Rida and dozens of male dancers—that caught everyone's attention.

"It was a world-class, incredible performance," says Burke's co-manager Richard Griffiths, director of Modest Management. "The response we've had from around the world has been 'Oh, my God, this girl is the real thing.'"

"Bad Boys" crashed onto the U.K. singles chart at No. 1 the following week, selling 187,000 first-week copies—more than double Williams' sales, according to the Official Charts Co. It became the fastest-selling single since Burke's cover of Leonard Cohen's "Hallelujah" sold 311,000 copies in a week last December. "Hallelujah" has now sold 1.2 million copies, according to the OCC.

"It was strange and very scary," Burke says of her return to the show that catapulted her from a North London council estate to stardom. "I wanted to do something out of my comfort zone and make a big impact."

Burke's debut album, "Overcome" (Oct. 19), was also heading for the No. 1 slot at press time. Described by Griffiths as "a big, uptempo, modern girls' record," the album was developed by Simon Cowell's Syco and Epic Records U.S., with Roc Nation partner Jay Brown assisting with A&R. Ne-Yo guests on the slick R&B track "Good Night, Good Morning"; featured writer/producers include RedOne and Stargate.

Dave Shack, the London-based VP of international for Sony Music U.K., says Sony is following the international rollout template that proved so successful for fellow "X Factor"

alumna Leona Lewis' 2007 debut, "Spirit" (Syco). "Overcome" is due in January in Europe and in spring 2010 in the United States.

Burke will appear Dec. 7 at the Royal Variety Performance in Blackpool, which ITV1 will televise at a later date. She will stay busy doing U.K. promotion until early December when her U.S. promo work begins.

"I have to crawl before I can walk and walk before I run," Burke says. "It's going to involve a lot of hard work. But I would love to have Leona's [U.S.] success."

—Mark Sutherland

Big impact:
**ALEXANDRA
BURKE**



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The Department of Music at Northeastern University invites applications for a tenure-track Assistant Professor or Associate Professor in the field of Music Industry to begin fall 2010. The successful candidate will have a background in music business/entertainment, commitment to entrepreneurial and interdisciplinary thinking, and possess a wide range of professional skills and interests. Applicants will be able to demonstrate an established and ongoing research profile and a strong track record of teaching at the university level. All candidates will teach existing courses and develop new courses at the undergraduate level in areas such as (but not limited to): new media and communications, music technology, e-business, management, history of popular music, concert promotion, music publishing, international music business, artist management (including touring), and national and international licensing. Qualifications include a doctoral degree or equivalent terminal degree.

To ensure full consideration, applications should be received by November 30, 2009. Applicants should submit a cover letter and curriculum vitae online. To apply, please visit the College of Arts and Sciences website, <http://www.northeastern.edu/cas/>, and click on Faculty Positions. In addition, applicants must have at least three confidential letters of reference sent directly to: Hilary Poriss, Chair, Music Industry Faculty Search, 351 Ryder Hall, Boston, MA 02115. No other materials should be sent directly to Professor Poriss.

Northeastern University is an Equal Opportunity, Affirmative Action Educational Institution and Employer, Title IX University. Northeastern University particularly welcomes applications from minorities, women and persons with disabilities. Northeastern University is an E-Verify Employer.

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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FOUR BY FOUR

>> Lady Gaga's "Paparazzi" earns the Greatest Gainer/Airplay honors on the Billboard Hot 100 for a fourth straight week. It's the first time a song by a solo female has achieved that feat since Beyoncé's "Irreplaceable" netted the award for four straight weeks in November and December 2006.

SOUNDS GREAT

>> As the "Twilight Saga: New Moon" set bows at No. 2 on the Billboard 200, the album and its No. 1-peaking predecessor mark the first soundtracks from a theatrical release and its sequel to reach the chart's top two positions.



HITS ON OUR LIST

>> Now scaling Hot Country Songs as guests on Jimmy Wayne's "Sara Smile," Daryl Hall and John Oates return to the Billboard 200 (No. 89) for the first time since 2004. The duo's first boxed set contains 74 songs, including the pair's 16 Hot 100 top 10s, six of which reached No. 1.

CHART BEAT

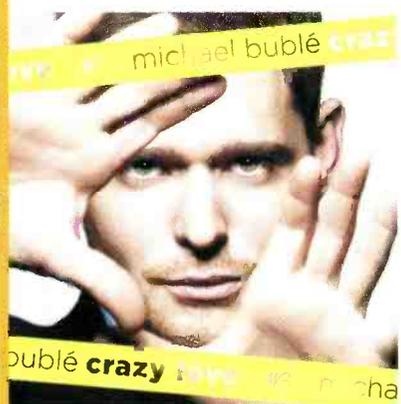
>> With the coronation of "You Belong With Me" atop the Adult Contemporary chart, Taylor Swift becomes the first artist to send two former No. 1s on Hot Country Songs to the top of the AC tally in the Nielsen BDS era. Swift's "Love Story" led Hot Country Songs last November and the AC list beginning in June. "Belong" crowned Hot Country Songs in August.

>> After Britney Spears topped the Billboard Hot 100 last week with "3," from her forthcoming "The Singles Collection," Chart Beat readers have been noting other songs first made available on best-of sets that scaled the chart. Browse the list—which includes hits from Air Supply to Bon Jovi—in the latest edition of Chart Beat's "Ask Billboard."

Read Chart Beat every week at billboard.com/chartbeat.

Bublé's Big; 'New Moon' Rises; Christmas Is Here

After Michael Bublé nabbed his second No. 1 album on the Billboard 200 last week with "Crazy Love," with just three days' worth of sales, the set's first full week in stores keeps the title in the penthouse with 203,000 copies sold (up 55%). This marks the singer's second-best sales week. His best came



when "Call Me Irresponsible" started with 213,000 in 2007.

Part of Bublé's big gain this week could have come from his Oct. 13 performance on NBC's "Today."

It's the first time the Warner Bros. label has achieved back-to-back weeks at No. 1 since Metallica's "Death Magnetic" spent three straight weeks atop the list in September and October 2008.

Because "Crazy" notches a second

week atop the tally, it blocks the "Twilight Saga: New Moon" soundtrack from the top slot; that set bows at No. 2 with 115,000 copies. The Summit/Chop Shop/Atlantic album was pushed up from its original Tuesday, Oct. 20, release date to Friday, Oct. 16, to combat leaks.

With Bublé and "New Moon" at Nos. 1 and 2, WEA Distribution has the top two albums on the tally for the first time since Oct. 25, 2008. That was when T.I.'s "Paper Trail" (Grand Hustle/Atlantic) was in its second week at No. 1 and "Death Magnetic" was No. 2 in its fifth chart week.

BOO! Nevermind that this issue is dated Oct. 31—Christmas is the big holiday on the charts.

Five new holiday sets enter the Billboard 200, led by Bob Dylan's "Christmas in the Heart" at No. 23 with 20,000 copies sold. On Top Holiday Albums (see page 40), Dylan earns his first No. 1 on the tally as "Heart" vaults 21-1 after street-date violations placed it on the list a week early.

Close behind Dylan on the Holiday list is David Archuleta's "Christ-

mas From the Heart" at No. 2 with 17,000 copies.

A year ago this week, the top-selling holiday effort was the "Nightmare Revisited" soundtrack sequel to "The Nightmare Before Christmas" with 12,000 sold. The second best seller was Yo-Yo Ma's "Songs of Joy & Peace" with slightly less than 12,000.

Over The Counter

KEITH CAULFIELD



STUFFED TURKEY:

After glancing at the list of big album releases due Nov. 17 and Nov. 24, our jaw dropped at the number of blockbuster titles squeezed into the two-week frame.

First, Nov. 17 heralds "American Idol" winner Kris Allen's debut; Norah Jones' fourth studio album, "The Fall"; Leona Lewis' second set, "Echo"; John Mayer's "Battle Studies"; and Casting Crowns' "Until the Whole World Hears."

The following week is when the floodgates burst open with debut albums from "Britain's Got Talent" contestant Susan Boyle and "American Idol" runner-up Adam Lambert, as well as Rihanna's "Rated R," Timbaland's "Shock Value 2" and 50 Cent's

"Before I Self Destruct."

Nov. 17 is also the street date for a new live set from Paul McCartney and hits packages from Fall Out Boy and Janet Jackson. There are others in the pipeline as well.

It's understandable that albums by so many marquee names are due from mid-November through the end of the year. In 2008, the final five weeks of the year—from Thanksgiving week forward—accounted for 16.5% of the year's album sales (70.6 million out of 428.4 million).

The share was even larger in the year prior. The final six weeks of 2007—Turkey Day arrived earlier—made up 19.7% of the year's album sales (98.7 million out of 500.5 million).

When pairing those stats with the fact that consumers are scrutinizing how they spend their hard-earned cash, it's not surprising that there's a little something for everyone when it comes to new albums this holiday season.

Still, it's too bad that some of these major album releases couldn't have been delivered sooner—especially those that would have sold well regardless of release date. We're not pretending that we know that any of the fourth quarter's biggies could have been sent to stores sooner—it's just wishful thinking.

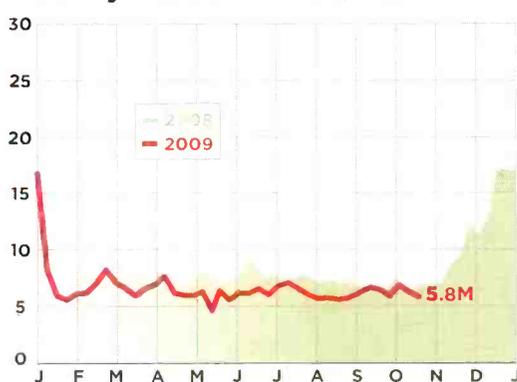
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,849,000	1,384,000	19,188,000
Last Week	6,278,000	1,422,000	19,336,000
Change	-6.8%	-2.7%	-0.8%
This Week Last Year	6,537,000	1,173,000	18,286,000
Change	-10.5%	18.0%	4.9%

*Digital album sales are also counted within album sales

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	318,328,000	275,559,000	-13.4%
Digital Tracks	851,050,000	942,106,000	10.7%
Store Singles	1,363,000	1,469,000	7.8%
Total	1,170,741,000	1,219,134,000	4.1%
Albums w/TEA*	403,433,000	369,769,600	-8.3%

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

ALBUM SALES

'08	318.3 million
'09	275.6 million

SALES BY ALBUM FORMAT

CD	265,932,000	213,735,000	-19.6%
Digital	50,895,000	59,824,000	17.5%
Vinyl	1,391,000	1,951,000	40.3%
Other	110,000	48,000	-56.4%

For week ending Oct. 18, 2009. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

	2008	2009	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	181,627,000	149,626,000	-17.6%
Catalog	136,701,000	125,933,000	-7.9%
Deep Catalog	98,237,000	94,351,000	-4.0%

CURRENT ALBUM SALES

'08	181.6 million
'09	149.6 million

CATALOG ALBUM SALES

'08	136.7 million
'09	125.9 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT. PEAK POSITION
1	1	2	#1 GREATEST GAINER MICHAEL BUBLE	Crazy Love	1
2	1	1	HOT SHOT DEBUT SOUNDTRACK	The Twilight Saga: New Moon	2
3	5	6	JAY-Z	The Blueprint 3	1
4	4	1	BARBRA STREISAND	Love Is The Answer	1
5	8	11	MILEY CYRUS	The Time Of Our Lives (EP)	2
6	23	19	PACE SETTER THE BLACK EYED PEAS	The E.N.D.	1
7	17	19	TAYLOR SWIFT	Fearless	4
8	NEW	1	THE FLAMING LIPS	Embryonic	8
9	NEW	1	MARIO	D.N.A.	1
10	7	3	MARIAH CAREY	Memoirs Of An Imperfect Angel	1
11	2	2	KISS	Sonic Boom	2
12	3	2	TOBY KEITH	American Ride	1
13	10	4	BREAKING BENJAMIN	Dear Agony	1
14	24	23	ZAC BROWN BAND	The Foundation	11
15	13	13	WHITNEY HOUSTON	I Look To You	1
16	11	2	PARAMORE	Brand New Eyes	1
17	12	5	ALICE IN CHAINS	Black Gives Way To Blue	1
18	21	21	KINGS OF LEON	Only By The Night	4
19	27	24	LADY GAGA	The Fame	1
20	32	35	OWL CITY	Ocean Eyes	20
21	16	10	PEARL JAM	Backspacer	1
22	19	8	MIRANDA LAMBERT	Revolution	1
23	NEW	1	BOB DYLAN	Christmas In The Heart	23
24	18	14	HARRY CONNICK, JR.	Your Songs	1
25	14	2	BEBE & CECE WINANS	Still	14
26	25	9	SELENA GOMEZ & THE SCENE	Kiss And Tell	1
27	28	20	DRAKE	So Far Gone (EP)	6
28	22	2	ROSANNE CASH	The List	22
29	NEW	1	DEAD BY SUNRISE	Out Of Ashes	29
30	NEW	1	DAVID ARCHULETA	Christmas From The Heart	30
31	6	2	LUKE BRYAN	Doin' My Thing	6
32	29	17	THREE DAYS GRACE	Life Starts Now	1
33	33	25	MUSE	The Resistance	1
34	NEW	1	FIVE FOR FIGHTING	Slice	34
35	62	36	KAREN O AND THE KIDS	Where The Wild Things Are (Soundtrack)	35
36	39	41	LADY ANTEBELLUM	Lady Antebellum	1
37	37	33	SOUNDTRACK	Hannah Montana: The Movie	1
38	20	7	MADONNA	Celebration	1
39	40	32	TREY SONGZ	Ready	3
40	38	34	JASON ALDEAN	Wide Open	4
41	43	2	VARIOUS ARTISTS	WOW Hits 2010	41
42	47	43	PINK	Funhouse	1
43	41	27	MAXWELL	BLACKsummers'night	1
44	45	39	COLBIE CAILLAT	Breakthrough	1
45	30	18	LYNYRD SKYNYRD	God & Guns	18
46	44	38	VARIOUS ARTISTS	NOW 31	1
47	57	52	SKILLET	Awake	2
48	46	31	KID CUDI	Man On The Moon: The End Of Day	4
49	36	15	DETHKLOK	Metalocalypse: Dethalbum II (Soundtrack)	15
50	51	42	DAUGHTRY	Leave This Town	1



The veteran band enters with 32,000 sold, securing its second top 20 album and first top 10. The act's last studio set, the 2006 "At War With the Mystics," debuted and peaked at No. 11 with 48,000 in its opening frame.



Led by Linkin Park singer Chester Bennington, the act's debut begins with 17,000 sold. The band made its network TV premiere Oct. 13 when it played "Late Show With David Letterman."



The act's first album since 2006 starts with 15,000 sold. The set's first single, "Chances," bullets at No. 17 on the Adult Top 40 chart; it's the group's sixth top 20 hit on that tally.



The album's availability in Starbucks helps it vault 39%. Meanwhile, the continuing impact from Regina Spektor's Oct. 10 performance on "Saturday Night Live" moves her 102-83 (up 9%).



"Unstoppable" becomes the 13th album to sell 1 million copies this year. Beyoncé's "I Am... Sasha Fierce" will likely pass that threshold next week, as will Michael Jackson's "Essential."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT. PEAK POSITION
51	53	46	NICKELBACK	Dark Horse	2
52	80	64	PETE YORN & SCARLETT JOHANSSON	Break Up	41
53	48	40	BROOKS & DUNN	#1s ... And Then Some	1
54	42	16	THE AVETT BROTHERS	I and Love and You	16
55	55	47	GEORGE STRAIT	Twang	1
56	NEW	1	SUGARLAND	Gold And Green	58
57	49	30	FIVE FINGER DEATH PUNCH	War Is The Answer	1
58	61	50	EMINEM	Relapse	1
59	71	67	TAYLOR SWIFT	Taylor Swift	4
60	64	54	BEYONCE	I Am... Sasha Fierce	2
61	66	45	MONSTERS OF FOLK	Monsters Of Folk	15
62	26	2	BRANDI CARLILE	Give Up The Ghost	26
63	77	75	SOUNDTRACK	Twilight	2
64	9	2	BACKSTREET BOYS	This Is Us	1
65	69	60	SHINEDOWN	The Sound Of Madness	1
66	72	66	CHRIS YOUNG	The Man I Want To Be	19
67	54	26	FRED HAMMOND	Love Unstoppable	26
68	60	12	AFI	Crash Love	12
69	68	62	DARIUS RUCKER	Learn To Live	1
70	65	51	REBA	Keep On Loving You	1
71	52	29	FOREIGNER	Can't Slow Down	29
72	67	49	DAVID CROWDER BAND	Church Music	11
73	76	73	KEITH URBAN	Defying Gravity	1
74	70	59	VARIOUS ARTISTS	NOW That's What I Call Country Vol. 2	10
75	88	114	RASCAL FLATTS	Unstoppable	1
76	31	2	MAYDAY PARADE	Anywhere But Here	31
77	108	87	SOUNDTRACK	Disney: Phineas And Ferb	50
78	NEW	1	KEVON EDMONDS	Who Knew	78
79	15	2	RELIENT K	Forget And Not Slow Down	15
80	84	78	PHOENIX	Wolfgang Amadeus Phoenix	37
81	74	63	SUGARLAND	Love On The Inside	2
82	NEW	1	A ROCKET TO THE MOON	On Your Side	82
83	102	193	REGINA SPEKTOR	Far	1
84	81	50	RASCAL FLATTS	Greatest Hits Volume 1	1
85	75	53	LIL' BOOSIE	SuperBad: The Return Of Boosie Bad Azz	1
86	78	48	DAVID GRAY	Draw The Line	12
87	95	85	KENNY CHESNEY	Greatest Hits II	1
88	86	72	PITBULL	Rebution	1
89	NEW	1	DARYL HALL JOHN OATES	Do What You Want Be What You Are: The Music Of Daryl Hall John Oates	89
90	90	70	BOYS LIKE GIRLS	Love Drunk	1
91	NEW	1	SHERWOOD	QU	91
92	34	86	THE BEATLES	The Beatles In Stereo	15
93	79	2	CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship	79
94	94	100	KELLY CLARKSON	All I Ever Wanted	1
95	89	71	CHEVELLE	Sci-Fi Crimes	1
96	35	2	TOKIO HOTEL	Humanoid	35
97	96	69	GREEN DAY	21st Century Breakdown	1
98	50	2	BUILT TO SPILL	There Is No Enemy	50
99	93	76	DAVE MATTHEWS BAND	Big Whiskey And The GrooGrux King	1
100	59	2	TIESTO	Kaleidoscope	59

THE BILLBOARD 200 ARTIST INDEX

30H3	141	LIL' BOOSIE	85
AFI	68	BACKSTREET BOYS	64
JASON ALDEAN	40	BARONESS	117
ALICE IN CHAINS	17	THE BEATLES	92
DAVID ARCHULETA	30	JOSHUA BELL	184
ADVENTURA	131	BEYONCE	60
THE AVETT BROTHERS	54	THE BLACK EYED PEAS	19
	139	BLESSTHEFALL	145
		MICHAEL BUBLE	1

BUILDING 209	140	ERIC CHURCH	195
BUILT TO SPILL	98	KELLY CLARKSON	94
		COLDFPLAY	171
		HARRY CONNICK, JR.	24
		DAVID CROWDER BAND	72
		BILLY CURRINGTON	134
		MILEY CYRUS	5
		KEVON EDMONDS	78
		EMINEM	58
		COLT FORD	179
		FOREIGNER	71
		MICHAEL FRANTI & SPEARHEAD	162
		THE FRAY	122
		FABOLOUS	110
		FAT JOE	177
		FEE	101

FIVE FINGER DEATH PUNCH	57	RODRIGO Y GABRIELA	111
THE FLAMING LIPS	8	FRED HAMMOND	67
JOHN FOGERTY/THE BLUE MUSE	161	HATEBREED	155
RIDGE RANGERS	180	GLORIANA	174
COIT FORD	179	MOONRISE	166
FOREIGNER	71	KERI HILSON	161
MICHAEL FRANTI & SPEARHEAD	162	SCENE	26
THE FRAY	122	HOLLYWOOD UNDEAD	107
		WHITNEY HOUSTON	15
		FRED HAMMOND	67
		JAMEY JOHNSON	143
		JONAS BROTHERS	146
		JOURNEY	136
		K'JON	199
		MARK KNOPFLER	127
		KOTTONMOUTH KINGS	103
		DEMI LOVATO	119
		LOVE AND THEFT	144
		PATTY LOVELESS	163
		LYNYRD SKYNYRD	45
		LADY ANTEBELLUM	36
		LADY GAGA	19
		MADONNA	38
		MIRANDA LAMBERT	22
		LETOYA	170
		LIL WAYNE	128
		LMFAO	135
		LOS LONELY BOYS	124
		MARY MARY	193
		DAVE MATTHEWS BAND	99

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	109	2	FEE IND/COLUMBIA 84667/SONY MUSIC (12.98)	Hope Rising		101
102	103	80	SOUNDTRACK WALT DISNEY 002970 (18.98)	Hannah Montana 3		102
103	NEW	1	KOTTONMOUTH KINGS SUBURBAN NOIZE 115 (18.98)	Hidden Stash 420		103
104	NEW	1	BOWLING FOR SOUP JIVE 56156/JLG (12.98)	Sorry For Partyn'		104
105	101	88	JASON MRAZ ATLANTIC 448508*/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.		105
106	104	82	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		106
107	124	109	HOLLYWOOD UNDEAD A&M/OCTONE 011331/IGA (12.98)	Swan Songs	●	22
108	106	93	THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98)	Scars & Souvenirs	●	26
109	92	58	VARIOUS ARTISTS EMI/UNIVERSAL 56255/SONY MUSIC (18.98)	Now That's What I Call Club Hits		31
110	97	79	FABOLOUS DESERT STORM DEF JAM 013098*/DJMG (13.98) ⊕	Loso's Way (Soundtrack)		110
111	99	92	RODRIGO Y GABRIELA RUBYWORKS 0080* ATQ (15.98 CD/DVD) ⊕	11:11		34
112	85	61	RAEKWON ICE H2O 88794 (18.98)	Only Built 4 Cuban Linx... Pt. II		112
113	83	44	BRAND NEW PROCHRANTINAE/DGC/INTERSCOPE 013357/IGA (13.98)	Daisy		113
114	107	94	JUSTIN MOORE VALDRY 0100 (10.98)	Justin Moore		114
115	153	4	ZAC BROWN BAND CRACKER BARREL/ROAR/HOME GROWN/BIGGER PICTURE/ATLANTIC 521278 EX/AG (11.98)	The Foundation		115
116	91	57	SOUNDTRACK LAKESHORE 340952 (18.98)	Fame		43
117	NEW	1	BARONESS RELAPSE 7053 (14.98)	Blue Record		117
118	82	28	GHOSTFACE KILLAH DEF JAM 013396/DJMG (13.98)	Ghostdini: Wizard Of Poetry In Emerald City		28
119	115	97	DEMI LOVATO HOLLYWOOD 003493 (18.98)	Here We Go Again		119
120	112	98	JEREMIH MICK SCHULTZ DEF JAM 013095*/DJMG (12.98)	Jeremih		120
121	127	124	ROB THOMAS EMBLEM/ATLANTIC 517814/AG (18.98) ⊕	Cradlesong		121
122	118	99	THE FRAY EPIC 10202* SONY MUSIC (13.98) ⊕	The Fray	●	122
123	NEW	1	THE BRIAN SETZER ORCHESTRA SURFD0G 521213 (15.98)	Songs From Lonely Avenue		123
124	NEW	1	LOS LONELY BOYS LONELY TUNE 200902/PLAYING IN TRAFFIC (6.98)	1969 (EP)		124
125	147	128	CAGE THE ELEPHANT DSP JIVE 49658/JLG (13.98)	Cage The Elephant		67
126	NEW	1	NEIL DIAMOND COLUMBIA 56692/SONY MUSIC (11.98)	A Cherry Cherry Christmas		126
127	87	56	MARK KNOPFLER REPRISE 57020/WARNER BROS. (18.98)	Get Lucky		17
128	133	117	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	●	3
129	NEW	1	SNOOP DOGGY DOGG DEATH ROW 21013/WIDEAWAKE (16.98)	Death Row: The Lost Sessions Vol. 1		129
130	120	101	SUGARLAND MERCURY NASHVILLE 013191 EX/UMGN (14.98 CD/DVD) ⊕	LIVE On The Inside		130
131	132	134	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last	●	2
132	111	90	U2 ISLAND/INTERSCOPE 012630*/GA (13.98) ⊕	No Line On The Horizon		132
133	128	104	K'JON UP&UP/UNIVERSAL REPUBLIC 013162/UMRG (13.98)	I Get Around		12
134	122	111	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		13
135	121	106	LMFAO PARTY ROCK WILL I AM/CHERRYTREE/INTERSCOPE 012032/IGA (10.98)	Party Rock		33
136	63	39	JOURNEY NORWATA 4506 EX (14.98 CD/DVD) ⊕	Revelation	■	136
137	134	112	SICK PUPPIES RMR/VIRGIN 28531/CAPITOL (12.98)	Tri-Polar		31
138	125	108	CHRISSETTE MICHELE DEF JAM 012797/DJMG (13.98) ⊕	Epiphany		138
139	RE-ENTRY	3	THE AVETT BROTHERS RAMSEUR 2724* (7.98)	The Second Gleam (EP)		82
140	149	119	BUILDING 429 IND/COLUMBIA 34325/SONY MUSIC (13.98)	Building 429		119
141	142	116	3OH!3 PHOTO FINISH 511181 (13.98)	Want		44
142	105	68	MEGADETH ROADRUNNER 617885 (18.98)	Endgame		142
143	136	127	JAMEY JOHNSON MERCURY NASHVILLE 01237*/UMGN (13.98)	That Lonesome Song	●	28
144	RE-ENTRY	6	LOVE AND THEFT CAROLWOOD 002135/LYRIC STREET (11.98)	World Wide Open		36
145	56	2	BLESSTHEFALL FEARLESS 30131 (14.98)	Witness		56
146	145	133	JONAS BROTHERS HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times		146
147	143	125	KIDZ BOP KIDS RAZOR & TIE 89200 (18.98)	Kidz Bop 16		147
148	140	84	SEAN KINGSTON MELUGA HEIGHTS/EPIC 58181/SONY MUSIC (11.98)	Tomorrow		37
149	119	81	SOUNDTRACK HARVEY MASON/ZONE 4/S/STREAMLINE/INTERSCOPE 013337/IGA (13.98)	More Than A Game		81
150	139	110	NEW BOYZ SHOTTY/ASYLUM 520425/WARNER BROS. (13.98)	Skinny Jeanz And A Mic		56



104 Consumers who buy the \$1,000 deluxe version of this album receive a personalized song written and recorded by Bowling for Soup that includes their name in its lyrics.



10 This set gathers highlights from Diamond's 1992 "Christmas Album" (No. 8) and its No. 51-peaking 1994 sequel, along with newly recorded songs like the title track and a cover of Adam Sandler's "The Chanukah Song."



126 This album sold for 99 cents Oct. 18 in Amazon's MP3 store, prompting an overall 598% gain for the set and an 822% increase in download sales.



126 This best-of album is the act's 24th to chart and celebrates the 25th anniversary of the group's first Christmas set, "Mannheim Steamroller Christmas," in 1984.



Her Doris Day tribute also bows at No. 5 on Top Jazz Albums. The set received media attention from the New York Times, Vanity Fair and NPR.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	NEW	1	SKELETONWITCH PROSTHETIC 10077 (13.98)	Breathing The Fire		151
152	141	77	MIKA CASABLANCA/UNIVERSAL REPUBLIC 013312/UMRG (13.98) ⊕	The Boy Who Knew Too Much		19
153	NEW	1	VARIOUS ARTISTS PDE BOY 5096/E1 (17.98)	DJ Khaled & E-Class Present: Live From The 305		153
154	131	107	NEIL DIAMOND COLUMBIA/LEGACY 56001 EX/SONY MUSIC (14.98 CD/DVD) ⊕	Hot August Night/NYC		154
155	113	37	HATEBREED NO NAME 2053/E1 (17.98)	Hatebreed		37
156	190	30	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		6
157	182	180	KELLIE PICKLER 19/9NA 228 11/SMN (11.98) ⊕	Kellie Pickler		9
158	157	102	VARIOUS ARTISTS BRANTERA 6165 (13.98)	Silky Soul Music... An All-Star Tribute To Maze Feat. Frankie Beverly		102
159	168	161	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		3
160	151	115	UNCLE KRACKER TOP DOG/ATLANTIC 519817/AG (18.98)	Happy Hour		38
161	158	136	KERI HILSON MOSLEY ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...		4
162	150	186	MICHAEL FRANTI & SPEARHEAD BOO BOO WAX/ANTI 88906*/EPITAPH (16.98) ⊕	All Rebel Rockers		39
163	137	91	PATTY LOVELESS SAGUARO ROAD 24976 (17.98)	Mountain Soul II		91
164	156	129	SOUNDTRACK WALT DISNEY 003006 (18.98)	Wizards Of Waverly Place		24
165	NEW	1	MANNHEIM STEAMROLLER AMERICAN GRAM/PHONE 2525 (18.98)	Christmas: 25th Anniversary Collection		165
166	154	135	IMOGEN HEAP MEGAPHONIC/CA 50605/RMG (11.98)	Ellipse		5
167	98	123	STEEL PANTHER UNIVERSAL REPUBLIC 012849*/UMRG (10.98)	Feel The Steel		98
168	184	139	CHICKENFOOT REDLINE 20091* (13.98)	Chickenfoot	●	4
169	174	10	PHILLIPS, CRAIG & DEAN INO/COLUMBIA 84506/SONY MUSIC (13.98)	Fearless		46
170	161	122	LETOYA CAPITOL 97259 (18.98)	Lady Love		12
171	171	153	COLDPLAY CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends	●	1
172	116	131	PHISH JEMP 1049* (13.98)	Joy		13
173	NEW	1	THE SUMMER SET RAZOR & TIE 83047 (11.98)	Love Like This		173
174	165	137	GLORIANA EMBLEM/REPRISE/WARNER BROS. (NASHVILLE) 519780/WRN (13.98)	Gloriana		3
175	152	120	MICHAEL JACKSON MOTOWN 013297/UMG (13.98)	The Definitive Collection		39
176	166	149	VARIOUS ARTISTS UNIVERSAL EMI/SONY MUSIC/ZOMBA 012654/UMG (18.98)	NOW 30	●	176
177	73	2	FAT JOE TERROR SQUAD 97371 (18.98)	Jealous One's Still Envy (J.O.S.E. 2)		73
178	186	53	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail	●	1
179	175	16	COLT FORD AVERAGE JOE'S 1001 (18.98)	Ride Through The Country		140
180	160	121	JOHN FOGERTY/THE BLUE RIDGE RANGERS FORTUNATE SON/VERVE FORECAST 013286/VG (13.98) ⊕	Rides Again		24
181	130	55	VARIOUS ARTISTS KMTT 2009 15 EX/STARBUCKS (12.98)	The Mountain 103.7 FM: Live From The Mountain Music Lounge Volume 15		55
182	191	184	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●	2
183	169	57	CHRIS TOMLIN SIXSTEPS 12359/SPARROW (17.98)	Hello Love		9
184	155	118	JOSHUA BELL SONY CLASSICAL 52716/SONY MASTERWORKS (13.98)	At Home With Friends		118
185	173	169	INGRID MICHAELSON CABIN 24 ORIGINAL SIGNAL/UNIVERSAL MOTOWN 013217/UMRG (13.98)	Everybody		18
186	144	113	SOUNDTRACK FOX 321708/RHM (13.98)	Whip It		113
187	58	2	VARIOUS ARTISTS INTEGRITY 24702/TIME LIFE (19.98)	Songs 4 Worship 50: 50 Greatest Praise And Worship Songs		58
188	RE-ENTRY	69	KATY PERRY CAPITOL 04249* (12.98)	One Of The Boys	■	9
189	110	2	THE MOUNTAIN GOATS 4AD 2932* (14.98)	The Life Of The World To Come		110
190	126	2	THE RAVEONNETTES VICE 80013* (13.98)	In And Out Of Control		126
191	RE-ENTRY	7	NEEDTOBREATHE ATLANTIC 519702/AG (13.98)	The Outsiders		20
192	198	163	TWISTA GMG 96412 (18.98)	Category F5		8
193	181	162	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (11.98) ⊕	The Sound		7
194	RE-ENTRY	19	WISIN & YANDEL WY MACHETE 01296*/UMLE (11.98) ⊕	La Revolucion		7
195	RE-ENTRY	29	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
196	RE-ENTRY	6	SELAH CURB 79136 (18.98)	You Deliver Me		66
197	180	138	THE USED REPRISE 519904*/WARNER BROS. (18.98 CD/DVD) ⊕	Artwork		10
198	NEW	1	NELLIE MCKAY VERVE 013211/VG (13.98)	Normal As Blueberry Pie: A Tribute To Doris Day		198
199	200	7	KARI JOBE INTEGRITY/COLUMBIA 42583/SONY MUSIC (13.98)	Kari Jobe		67
200	199	190	TOBY KEITH SHOW DOG NASHVILLE 010334/UMG (19.98)	35 Biggest Hits	■	2

ARTIST	Album	Position	ARTIST	Album	Position
MAXWELL	...	43	PARAMORE	...	16
MAYDAY PARADE	...	76	PEARL JAM	...	21
NELLIE MCKAY	...	198	KATY PERRY	...	188
MEGADETH	...	142	PHILLIPS, CRAIG & DEAN	...	157
INGRID MICHAELSON	...	185	PHISH	...	169
CHRISSETTE MICHELE	...	138	PHOENIX	...	80
MIKA	...	152	KELLIE PICKLER	...	157
MONSIEURS OF FOLK	...	61	PINK	...	42
JUSTIN MOORE	...	114	PITBULL	...	88
THE MOUNTAIN GOATS	...	119	BRAD PAISLEY	...	106
JASON MRAZ	...	105			
MUSE	...	33			
NEEDTOBREATHE	...	191	RAEKWON	...	112
NEW BOYZ	...	150	RASCAL FLATTS	...	75, 84
NICKELBACK	...	51	THE RAVEONNETTES	...	190
			REBA	...	70
			RELIANT K	...	79
			RISE AGAINST	...	159
			A ROCKET TO THE MOON	...	82
			DARIUS RUCKER	...	69
			SELAH	...	196
			THE BRIAN SETZER ORCHESTRA	...	123
			SHERWOOD	...	91
			SHINEDOWN	...	65
			SICK PUPPIES	...	137
			FRANK SINATRA	...	182
			SKELETONWITCH	...	151
			SKILLET	...	47
			SNOOP DOGGY DOGG	...	129
			REGINA SPEKTOR	...	83
			STEEL PANTHER	...	167
			GEORGE STRAIT	...	55
			BARBARA STREISAND	...	4
			SUGARLAND	...	56, 81, 130
			THE SUMMER SET	...	173
			TAYLOR SWIFT	...	7, 59
			HANNAH MONTANA 3	...	102
			THE MOVIE	...	37
			MORE THAN A GAME	...	149
			THE TWILIGHT SAGA: NEW MOON	...	2
			TWILIGHT	...	63
			WHIP IT	...	186
			WIZARDS OF WAVERLY PLACE	...	164
			THEORY OF A DEADMAN	...	108
			THIRD DAY	...	156

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	#1 KISS KISS 200901 EX (14.98 CD/DVD) +	Sonic Boom	
2	3	4	PEARL JAM MONKEYWRENCH 9274* (18.98)	Backspacer	
3	2	2	BEBE & CECE WINANS B&C 31105/MALACO (14.98)	Still	
4	5	28	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	
5	4	3	DETHKLOK WILLIAMS STREET 60008 [ADULT SWIM] (13.98)	Metalocalypse: Dethalbum II (Soundtrack)	
6	9	5	MONSTERS OF FOLK SHANGRI-LA 101044* (18.98)	Monsters Of Folk	
7	11	23	PHOENIX LOYAUTE 0105* GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
8	10	4	DAVID GRAY IHT 70109 MERCER STREET 1 (13.98)	Draw The Line	
9	HOT SHOT DEBUT		SHERWOOD MYSFACE 10100 (12.98)	QU	
10	7	2	TIESTO MUSICAL FREEDOM 2082 ULTRA (17.98)	Kaleidoscope	
11	NEW		KOTTONMOUTH KINGS SUBURBAN NOIZE 115 (18.98)	Hidden Stash 420	
12	13	6	RODRIGO Y GABRIELA RUBYWORKS 0080 ATO (15.98 CD/DVD) +	11.11	
13	12		SOUNDTRACK LAKE SHORE 340952 (18.98)	Fame	
14	NEW		BARONNESS RELAPSE 7053 (14.98)	Blue Record	
15	NEW		LOS LONELY BOYS LINEA TUNE 20902 PLAYING IN TRAFFIC (6.98)	1969 (EP)	
16	22	27	GREATEST GAINER CAGE THE ELEPHANT DSP/JIVE 49658/JLG (13.98)	Cage The Elephant	
17	NEW		SNOOP DOGG DOGG DEATH ROW 21013/WIDEAWAKE (16.98)	Death Row: The Lost Sessions Vol. 1	
18	8	53	JOURNEY NOMOTA 4506 EX (14.98 CD/DVD) +	Revelation	
19	RE-ENTRY		THE AVETT BROTHERS RAMSEUR 2724* (17.98)	The Second Gleam (EP)	
20	6		BLESSTHEFALL FEARLESS 30131 (14.98)	Witness	
21	NEW		SKELETONWITCH PROSTHETIC 10077 (13.98)	Breathing The Fire	
22	NEW		VARIOUS ARTISTS POE BOY 5096 E1 (17.98)	DJ Khaled & E-Class Present: Live From The 305	
23	15		HATEBREED NO NAME 2053 E1 (17.98)	Hatebreed	
24	24	4	VARIOUS ARTISTS BRANTERA 6165 (13.98)	Silly Soul Music... An All-Star Tribute To Maze Feat. Frankie Beverly	
25	NEW		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2525 (18.98)	Christmas: 25th Anniversary Collection	
26	30	20	CHICKENFOOT REDLINE 20091* (13.98)	Chickenfoot	
27	16		PHISH JEMP 1049* (13.98)	Joy	
28	NEW		THE SUMMER SET RAZOR & TIE 83047 (11.98)	Love Like This	
29	26	24	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
30	19	3	VARIOUS ARTISTS KMTT 2009 15 EX STARBUCKS (12.98)	The Mountain 103.7 FM: Live From The Mountain Music Lounge Volume 15	
31	14		THE MOUNTAIN GOATS 4AD 2932* (14.98)	The Life Of The World To Come	
32	18	2	THE RAVEONETTES VICE 80013* (13.98)	In And Out Of Control	
33	33		THE BLACK CROWES SILVER ARROW 02* (15.98)	Before The Frost... Until The Freeze	
34	32	7	INSANE CLOWN POSSE PSYCHOPATHIC 4102 (12.98)	Bang! Pow! Boom!	
35	NEW		NICK SWARDSON CDMEDY CENTRAL 0089 (12.98)	Seriously... Who Farted?	
36	RE-ENTRY		VICKIE WINANS DESTINY JOY 8170 (11.98)	How I Got Over	
37	17		THE FALL OF TROY EQUAL VISION 159 (13.98)	In The Unlikely Event	
38	29	3	MACK 10 HOOD-BANGIN' 082509 (12.98)	Soft White	
39	23		ACE FREHLEY BRONX BORN 90176* (15.98)	Anomaly	
40	39	27	SILVERSUN PICKUPS DANGERBIRD 035* (15.98)	Swoon	
41	36	21	PASSION PIT FRENCHKISS 43666 COLUMBIA (12.98)	Manners	
42	27	3	MARQUES HOUSTON MUSICWORKS 00170.G (17.98)	Mr. Houston	
43	45		THE XX YOUNG TURKS 450* (14.98)	xx	
44	43	15	ALL TIME LOW HOPELESS 710 (15.98)	Nothing Personal	
45	RE-ENTRY		GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest	
46	47	9	THIRD EYE BLIND MEGA COLLIDER 01* (14.98)	Ursa Major	
47	RE-ENTRY		RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain	
48	44	8	ARCTIC MONKEYS DOMINO 237* (13.98)	Humbug	
49	49		GIRLS FANTASY TRASHCAN 010 TRUE PANTHER SOUNDS (14.98)	Album	
50	41	6	YO LA TENGO MATADOR 856* (14.98)	Popular Songs	

Following the Oct. 16 U.S. opening of "Where the Wild Things Are," its soundtrack (led by Karen O, pictured) re-enters Top Digital Albums at No. 6 with 9,000 downloads (up 199%) and vaults up the Billboard 200 to No. 35 with 15,000 sold and an overall 52% increase. The film bowed atop the U.S. and Canada box offices in its first weekend, raking in \$32.7 million.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		#1 SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG	The Twilight Saga: New Moon	2	
2	1	2	MICHAEL BUBLE 143/REPRISE /WARNER BROS. +	Crazy Love	1	
3	22	19	THE BLACK EYED PEAS INTERSCOPE /IGA	The E.N.D.	6	
4	3	6	JAY-Z ROC NATION /AG +	The Blueprint 3	3	
5	7	14	OWL CITY UNIVERSAL REPUBLIC /UMRG	Ocean Eyes	20	
6	RE-ENTRY		KAREN O AND THE KIDS DGC/INTERSCOPE /IGA	Where The Wild Things Are (Soundtrack)	35	
7	NEW		THE FLAMING LIPS WARNER BROS. +	Embryonic	8	
8	NEW		FIVE FOR FIGHTING AWARE COLUMBIA 18754 SONY MUSIC	Slice	34	
9	NEW		DEAD BY SUNRISE WARNER BROS.	Out Of Ashes	29	
10	6	3	BREAKING BENJAMIN HOLLYWOOD +	Dear Agony	13	
11	18	53	KINGS OF LEON RCA /RMG	Only By The Night	18	
12	5	3	PARAMORE FUELED BY RAMEN /AG	Brand New Eyes	16	
13	NEW		SHERWOOD MYSFACE	QU	91	
14	16	47	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	19	
15	NEW		MARIO J /RMG	D.N.A.	9	
16	19	5	MUSE HELIUM-3 /WARNER BROS. +	The Resistance	33	
17	NEW		DAVID ARCHULETA 19 JIVE JLG	Christmas From The Heart	30	
18	17	4	PEARL JAM MONKEYWRENCH	Backspacer	21	
19	RE-ENTRY		TAYLOR SWIFT BIG MACHINE +	Fearless	7	
20	RE-ENTRY		THE AVETT BROTHERS RAMSEUR	The Second Gleam (EP)	139	
21	RE-ENTRY		PETE YORN & SCARLETT JOHANSSON BOYLETOWN ATO/ RHINO	Break Up	52	
22	13		ALICE IN CHAINS VIRGIN /CAPITOL	Black Gives Way To Blue	17	
23	RE-ENTRY		REGINA SPEKTOR SIRE /WARNER BROS. +	Far	83	
24	24	5	KID CUDI DREAM DVG/D.D. UNIVERSAL MOTOWN /UMRG +	Man On The Moon: The End Of Day	48	
25	20		THREE DAYS GRACE JIVE /JLG	Life Starts Now	32	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	11	2	#1 MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. +	Crazy Love	1	
2	NEW		BOB DYLAN COLUMBIA 57323 SONY MUSIC	Christmas In The Heart	23	
3	7	2	ROSANNE CASH MANHATTAN 96576/BIG	The List	28	
4	2	3	BARBRA STREISAND COLUMBIA 43354 SONY MUSIC	Love Is The Answer	4	
5	NEW		THE FLAMING LIPS WARNER BROS. 520857* +	Embryonic	8	
6	NEW		DAVID ARCHULETA 19 JIVE 57494 JLG	Christmas From The Heart	30	
7	NEW		SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 519421/AG	The Twilight Saga: New Moon	2	
8	8		HARRY CONNICK, JR. COLUMBIA 47228 SONY MUSIC	Your Songs	24	
9	9	5	MARK KNOPFLER REPRISE 520206/WARNER BROS.	Get Lucky	127	
10	4	2	TOBY KEITH SHOW DOG NASHVILLE 027	American Ride	12	
11	22	6	JAY-Z ROC NATION 520856 AG +	The Blueprint 3	3	
12	NEW		NEIL DIAMOND COLUMBIA 56892 SONY MUSIC	A Cherry Cherry Christmas	126	
13	12		ALICE IN CHAINS VIRGIN 67159* CAPITOL	Black Gives Way To Blue	17	
14	NEW		DARYL HALL JOHN OATES RCA/LEGACY 36974 SONY MUSIC	Do What You Want Be What You Are: The Music Of Daryl Hall & John Oates	89	
15	19	7	WHITNEY HOUSTON ARISTA 10033/RMG	I Look To You	15	
16	21	5	MUSE HELIUM-3 521130/WARNER BROS. +	The Resistance	33	
17	NEW		KOTTONMOUTH KINGS SUBURBAN NOIZE 115	Hidden Stash 420	103	
18	RE-ENTRY		VARIOUS ARTISTS HEAR 31130 +	Playing For Change: Songs Around The World	---	
19	NEW		FIVE FOR FIGHTING AWARE COLUMBIA 18754 SONY MUSIC	Slice	34	
20	23	6	THEY MIGHT BE GIANTS IDLEWILD DISNEYSOUND 004566 WALT DISNEY +	Here Comes Science	---	
21	6		BRANDI CARLILE COLUMBIA 24740/SONY MUSIC	Give Up The Ghost	62	
22	13	3	MARIAH CAREY ISLAND 013226/IDJMG	Memoirs Of An Imperfect Angel	10	
23	NEW		A ROCKET TO THE MOON FUELED BY RAMEN 520200	On Your Side	82	
24	25	6	THE BEATLES APPLE 62468* CAPITOL	Abbey Road	---	
25	NEW		BARONNESS RELAPSE 7053	Blue Record	117	

AOL VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	19	#1 WHITE HORSE 12 WKS TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
2	2	19	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
3	6	19	TELL ME SOMETHING I DON'T KNOW SELENA GOMEZ (RAZOR & TIE)	
4	5	19	OUR SONG TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
5	3	5	IF I DIDN'T HAVE YOU MITCHEL MUSSO & EMILY OSMENT (WALT DISNEY)	
6	7	19	PICTURE TO BURN TAYLOR SWIFT (BIG MACHINE)	
7	9	13	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)	
8	4	14	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	
9	13	12	CRUSH DAVID ARCHULETA (19 JIVE JLG)	
10	8	2	ONCE UPON A DREAM EMILY OSMENT (WALT DISNEY)	
11	14	4	TIM MCGRAW TAYLOR SWIFT (BIG MACHINE)	
12	10	14	NEW CLASSIC DREW SEELEY & SELENA GOMEZ (RAZOR & TIE)	
13	-	7	LOVEBUG JONAS BROTHERS (HOLLYWOOD)	
14	11	7	FLY ON THE WALL MILEY CYRUS (HOLLYWOOD)	
15	15	8	HOT N COLD KATY PERRY (CAPITOL)	

YAHOO! SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	14	#1 YOU BELONG WITH ME 12 WKS TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
2	2	8	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
3	-	1	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
4	4	7	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	
5	5	7	DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
6	-	1	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
7	6	7	OBSESSED MARIAH CAREY (ISLAND/IDJMG)	
8	8	8	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
9	-	1	NEVER SAY NEVER THE FRAY (EPIC)	
10	10	4	ALREADY GONE KELLY CLARKSON (19 RCA/RMG)	
11	14	3	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
12	7	13	GOOD GIRLS GO BAD COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECAVANCE/FUELED BY RAMEN/ATLANTIC/RRP)	
13	3	17	WAKING UP IN VEGAS KATY PERRY (CAPITOL)	
14	12	5	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	
15	11	8	BATTLEFIELD JORDIN SPARKS (19 JIVE JLG)	

TOP HOLIDAY ALBUMS™ biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	21	2	#1 CHRISTMAS IN THE HEART 1 WK BOB DYLAN (COLUMBIA/SONY MUSIC)	
2	-	1	CHRISTMAS FROM THE HEART DAVID ARCHULETA (19 JIVE JLG)	
3	-	1	GOLD AND GREEN SUGARLAND (MERCURY NASHVILLE/UMGN)	
4	1	2	GLORY IN THE HIGHEST: CHRISTMAS SONGS OF WORSHIP CHRIS TOMLIN (SIX STEPS / PARRROW)	
5	28	10	THE TAYLOR SWIFT HOLIDAY COLLECTION (EP) TAYLOR SWIFT (BIG MACHINE)	
6	-	1	A CHERRY CHERRY CHRISTMAS NEIL DIAMOND (COLUMBIA/SONY MUSIC)	
7	-	1	CHRISTMAS: 25TH ANNIVERSARY COLLECTION MANNHEIM STEAMROLLER (AMERICAN GRAMAPHONE)	
8	16	33	NOEL JOSH GROBAN (143/REPRISE WARNER BROS.)	
9	-	1	ULTIMATE CHRISTMAS COLLECTION JACKSON 5 (MOTOWN UME)	
10	5	12	AND WINTER CAME... ENYA (REPRISE/WARNER BROS.)	
11	-	1	IN THE SWING OF CHRISTMAS BARRY MANILOW (ARISTA/RMG)	
12	26	2	NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS VARIOUS ARTISTS (EMI UNIVERSAL/SONY MUSIC)	
13	-	1	ALL WRAPPED UP: VOL. 2 (EP) VARIOUS ARTISTS (HOLLYWOOD)	
14	15	38	LET IT SNOW! (EP) MICHAEL BUBLE (143/REPRISE/WARNER BROS.)	
15	12	53	THE CHRISTMAS COLLECTION IL DIVO (SYCO COLUMBIA/SONY MUSIC)	

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled by major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP HOLIDAY ALBUMS: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.biz: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's website. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 DOWN 3 WKS	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	13	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
3	3	25	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	5	22	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
5	7	7	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
6	8	7	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
7	6	9	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
8	4	19	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
9	10	9	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
10	9	16	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
11	14	6	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
12	11	17	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
13	15	4	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
14	12	16	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
15	21	6	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
16	26	5	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
17	22	12	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)
18	24	10	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	20	9	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
20	18	11	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
21	13	28	KNOCK YOU DOWN	KE\$HA FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
22	28	12	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)
23	29	6	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
24	16	15	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
25	49	2	3	BRITNEY SPEARS (JIVE/JLG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	31	10	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)
27	27	20	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
28	17	24	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
29	25	13	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)
30	23	17	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
31	32	9	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
32	38	5	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
33	19	13	BE ON YOU	FLO RIDA FEAT. NE-YO (P.D.E. BOY/ATLANTIC)
34	40	4	DOESN'T MEAN ANYTHING	ALICIA KEYS (MCA/J/RMG)
35	48	2	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
36	37	33	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
37	36	17	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
38	33	14	NEVER SAY NEVER	THE FRAY (EPIC)
39	34	10	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOW/WAX/ANTI-UNIVERSAL REPUBLIC)
40	45	5	DO I	LUKE BRYAN (CAPITOL NASHVILLE)
41	50	7	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)
42	61	2	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
43	56	3	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
44	46	8	I'M ALIVE	KENNY CHESNEY WITH OAVE MATTHEWS (BNA)
45	41	9	UNDER PLEASURE P.	(ATLANTIC)
46	52	4	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
47	42	17	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
48	72	2	PAPERS	USHER (LAFACE/JLG)
49	43	19	SMALL TOWN USA	JUSTIN MOORE (VALORY)
50	57	5	BAD HABITS	MAXWELL (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	68	2	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
52	39	15	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER (COCARDANCE/PELLED BY RAINEN/ATLANTIC/RRP)
53	51	5	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)
54	47	8	NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
55	53	9	RUNAWAY	LOVE AND THEFT (CAROLWOOD)
56	54	33	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
57	59	4	BONFIRE	CRAIG MORGAN (BNA)
58	66	3	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
59	65	2	CONSIDER ME GONE	REBA (STARS/BUCKWALORY)
60	58	6	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
61	55	14	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
62	44	8	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY (SONG BOOK/ATLANTIC)
63	67	4	REGRET	LETOYA FEAT. LUDACRIS (CAPITOL)
64	64	3	I WANNA MAKE YOU CLOSE YOUR EYES	DIERKS BENTLEY (CAPITOL NASHVILLE)
65	63	3	RED LIGHT	DAVID NAIL (MCA NASHVILLE)
66	62	14	21 GUNS	GREEN DAY (REPRISE)
67	70	3	HONKY TONK STOMP	BROOKS & DUNN FEAT. BILLY GIBBONS (ARISTA NASHVILLE)
68	73	8	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
69	-	1	SOUTHERN VOICE	TIM MCGRAW (CURB)
70	-	1	ALL I ASK FOR ANYMORE	TRACE ADKINS (CAPITOL NASHVILLE)
71	74	4	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
72	-	1	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
73	-	1	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
74	60	12	SOUNDS LIKE LIFE TO ME	DARRYL WORLEY (STROUD/AVARIOUS)
75	75	22	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)

1,293 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	#1 2 WKS	BRITNEY SPEARS (JIVE/JLG)	
2	4	9	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	
3	2	10	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
4	3	10	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
5	17	4	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
6	6	15	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
7	8	10	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	●
8	5	8	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
9	10	9	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
10	-	1	WHO SAYS	JOHN MAYER (COLUMBIA)	
11	9	19	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
12	11	6	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
13	13	5	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
14	18	12	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
15	16	12	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)	
16	20	11	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	
17	23	9	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	●
18	22	4	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
19	19	12	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOW/WAX/ANTI-UNIVERSAL REPUBLIC)	
20	21	25	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
21	-	1	GOOD MORNING	CHAMILLIONAIRE (CHAMILLIONAIRE/UNIVERSAL REPUBLIC)	
22	14	15	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
23	24	36	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	■
24	60	13	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)	
25	26	12	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	7	2	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/IDJMG)	
27	48	2	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
28	-	1	KEEP HOLDING ON	GLEE CAST (FOX/COLUMBIA)	
29	27	14	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	●
30	29	16	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	●
31	47	2	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)	
32	32	10	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	
33	28	16	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
34	-	1	NO AIR	GLEE CAST (FOX/COLUMBIA)	
35	30	20	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER (COCARDANCE/PELLED BY RAINEN/ATLANTIC/RRP)	■
36	33	12	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
37	35	5	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
38	12	2	IT'S MY LIFE / CONFESSIONS PART II	GLEE CAST (FOX/COLUMBIA)	
39	62	2	HEY SOUL SISTER	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	■
40	-	2	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)	
41	38	16	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
42	37	17	21 GUNS	GREEN DAY (REPRISE)	●
43	-	1	MAMA'S SONG	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
44	42	5	FACE DROP	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
45	45	3	FUNHOUSE	PINK (LAFACE/JLG)	
46	55	3	BODY LANGUAGE	JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)	
47	40	10	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
48	15	2	HALO / WALKING ON SUNSHINE	GLEE CAST (FOX/COLUMBIA)	
49	36	29	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
50	41	18	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	49	11	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
52	31	2	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
53	43	32	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	3
54	59	9	STARSTRUKK	3OH3 (PHIGTO FINISH/ATLANTIC/RRP)	●
55	65	6	UPRISING	MUSE (HELIUM-3/WARNER BROS.)	
56	39	42	FOREVER	CHRIS BROWN (JIVE/JLG)	
57	25	2	HELL OF A LIFE	T.I. (GRAND Hustle/ATLANTIC)	
58	50	12	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)	
59	54	43	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
60	51	24	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
61	44	9	BE ON YOU	FLO RIDA FEAT. NE-YO (P.D.E. BOY/ATLANTIC)	
62	58	5	I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
63	-	1	HATE ON ME	GLEE CAST (FOX/COLUMBIA)	
64	74	22	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	■
65	63	18	YOU'RE A JERK	NEW BOYZ (SHOTTY/ASYLUM/WARNER BROS.)	●
66	61	14	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)	
67	69	4	GETTIN' YOU HOME	CHRIS YOUNG (RCA NASHVILLE)	
68	56	34	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
69	-	1	KINGS AND QUEENS	30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)	
70	68	22	BATTLEFIELD	JORJIN SPARKS (19/JIVE/JLG)	
71	70	4	DO I	LUKE BRYAN (CAPITOL NASHVILLE)	
72	53	6	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)	
73	66	19	NEVER SAY NEVER	THE FRAY (EPIC)	●
74	-	1	VANILLA TWILIGHT	OWL CITY (UNIVERSAL REPUBLIC)	
75	57	5	SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

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

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

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts 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, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

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

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

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet 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 Mainstream Top 40, Rock Songs, Alternative, Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓛ DVD single available. Ⓛ Vinyl Maxi-Single available. Ⓛ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

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

AWARD CERT. LEVELS

ALBUM CHARTS
● 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). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 DOWN 3 WKS I CAN SEE FEAT. LL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	11	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
3	3		USE SOMEBODY KINGS OF LEON (RCA/RMG)
4	7	8	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	6	1	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
6	4	19	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	8	13	SWEET DREAMS BEYONCÉ (MUSIC WORLD/COLUMBIA)
8	5	20	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
9	11		RUN THIS TOWN JAY-Z, BIANCA & KANYE WEST (ROC NATION)
10	9	15	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)
11	10	12	OBSESSED MARIAH CAREY (ISLAND/IDJMG)
12	13	9	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
13	16	5	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
14	25	3	GREATEST GAINER 3 BRITNEY SPEARS (JIVE/JLG)
15	20	6	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
16	8	12	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)
17	14	18	GOOD GIRLS GO BAD COBRA STARSHIP FEAT. LEDIGTON MEESTER (DECADANCE/FUELED BY RAMEN/ATLANTIC/RRP)
18	12	21	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
19	17	22	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
20	28	5	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
21	22	8	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
22	19	11	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI/UNIVERSAL REPUBLIC)
23	21	9	BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
24	27	8	EVACUATE THE DANCEFLOOR CASCADA (ROBBINS)
25	26	8	STARSTRUKK 3OH3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
26	30	5	FUNHOUSE PINK (LAFACE/JLG)
27	23	14	HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)
28	31	4	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
29	24		BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
30	29	6	FACE DROP SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
31	35	2	BODY LANGUAGE JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)
32	33	6	DROP IT LOW ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
33	34	6	THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
34	40	2	HAPPY LEONA LEWIS (SYCO/J/RMG)
35	37	2	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
36	36	3	DOLLHOUSE PRISCILLA RENEA (CAPITOL)
37	39	3	MIDNIGHT ROMEO PUSH PLAY (WIND-UP)
38	NEW		LA LA LA LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
39	NEW		HOW YOU LOVE ME NOW HEY MONDAY (DECADANCE/COLUMBIA)
40	NEW		TIK TOK KESHA (KASZ MONEY/RCA/RMG)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 1 WK YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	1	32	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
3	3	23	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
4	4	36	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
5	5	39	YOU FOUND ME THE FRAY (EPIC)
6	6	11	GREATEST GAINER 1 WK FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	17		PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
8	8	7	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
9	9	52	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	11	19	NO SURPRISE DAUGHTRY (19/RCA/RMG)
11	13	5	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)
12	12	26	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
13	14	9	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
14	15	7	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
15	16	14	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
16	17	7	USE SOMEBODY KINGS OF LEON (RCA/RMG)
17	20		SECOND CHANCE SHINEDOWN (ATLANTIC)
18	18	11	BEAUTIFUL WORLD (WE'RE ALL HERE) JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)
19	NEW		THIS IS IT MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC)
20	21	5	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
21	26	3	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
22	24	2	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
23	30	3	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
24	29	2	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI/UNIVERSAL REPUBLIC)
25	23	10	I DON'T WANT TO HEAR ANYMORE EAGLES (ERC)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	25	#1 7 WKS USE SOMEBODY KINGS OF LEON (RCA/RMG)
2	2	18	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	24	NO SURPRISE DAUGHTRY (19/RCA/RMG)
4	19		FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	4	16	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
6	5	15	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI/UNIVERSAL REPUBLIC)
7	7	24	NEVER SAY NEVER THE FRAY (EPIC)
8	11		ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
9	8	27	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
10	9	20	21 GUNS GREEN DAY (REPRISE)
11	11	13	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
12	12	26	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
13	14	5	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
14	15	9	WE WEREN'T BORN TO FOLLOW BON JOVI (MERCURY/IDJMG)
15	13	23	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
16	16	9	HEY, SOUL SISTER TRAIN (COLUMBIA)
17	17	11	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
18	19	8	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
19	20	4	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
20	21	8	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
21	16	16	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
22	26	3	WHO SAYS JOHN MAYER (COLUMBIA)
23	22	18	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
24	23	11	I WANNA THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
25	17		BE THERE HOWIE DAY (EPIC)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 7 WKS CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	4	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
3	3	17	JARS CHEVELLE (EPIC)
4	4	10	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
5	5		BREAK THREE DAYS GRACE (JIVE/JLG)
6	6	11	UPRISING MUSE (HELIUM-3/WARNER BROS.)
7	5	13	THE FIXER PEARL JAM (MONKEYWRENCH)
8	8	9	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
9	9	20	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	10	9	OVERCOME CREED (WIND-UP)
11	11	20	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
12	14	18	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
13	12	20	USE SOMEBODY KINGS OF LEON (RCA/RMG)
14	13	20	PANIC SWITCH SILVERSN PICKUPS (DANGERBIRD)
15	19	6	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
16	17	8	MEDICATE AFI (DGC/INTERSCOPE)
17	15	20	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
18	18	20	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
19	16	20	NOTION KINGS OF LEON (RCA/RMG)
20	24	2	KINGS AND QUEENS 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
21	23		IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
22	21	19	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
23	20		AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
24	27	9	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
25	26	5	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
26	25	20	21 GUNS GREEN DAY (REPRISE)
27	22	20	CHAMPAGNE CAVO (REPRISE)
28	29	15	1901 PHOENIX (LOYAUTE/GLASSNOTE)
29	28	11	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
30	31	9	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
31	30	20	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
32	32	20	I GET OFF HALESTORM (ATLANTIC)
33	34	8	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
34	33	4	EAST JESUS NOWHERE GREEN DAY (REPRISE)
35	36	8	FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)
36	38	9	INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
37	39	5	MONSTER SKILLET (ARDENT/INO/ATLANTIC)
38	37	14	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
39	41	11	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
40	HOT SHOT REBUT		SNUFF SLIPKNOT (ROADRUNNER/RRP)
41	42	10	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
42	NEW		JUST BREATHE PEARL JAM (MONKEYWRENCH)
43	35	15	SHE'S A GENIUS JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
44	47	6	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
45	43	5	BLOOD ON MY HANDS THE USED (REPRISE)
46	45	11	BY THE WAY THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
47	46	8	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
48	44	9	BREAKING ANBERLIN (UNIVERSAL REPUBLIC)
49	49	3	SLOW POISON THE BRAVERY (ISLAND/IDJMG)
50	RE-ENTRY		SUBSTITUTION SILVERSN PICKUPS (DANGERBIRD)

ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	10	#1 1 WK I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
2	1	10	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
3	2	17	JARS CHEVELLE (EPIC)
4	4	20	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
5	5	9	OVERCOME CREED (WIND-UP)
6	6	7	BREAK THREE DAYS GRACE (JIVE/JLG)
7	7	14	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
8	8	4	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
9	10	8	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
10	9	18	INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
11	11	7	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
12	11	13	MONSTER SKILLET (ARDENT/INO/ATLANTIC)
13	12	19	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
14	16	17	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
15	15	30	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
16	17	8	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
17	14	27	CHAMPAGNE CAVO (REPRISE)
18	19	22	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
19	18	3	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
20	23	4	SNUFF SLIPKNOT (ROADRUNNER/RRP)
21	20	15	TALK TO ME BUCKCHERRY (EVEVEN SEVEN)
22	22	18	BY THE WAY THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
23	28		BROKEN, BEAT & SCARRED METALLICA (WARNER BROS.)
24	21	13	THE FIXER PEARL JAM (MONKEYWRENCH)
25	24	8	FOREVER RED (ESSENTIAL/RED)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 6 WKS CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	9	OVERCOME CREED (WIND-UP)
3	3	19	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
4	4	24	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
5	5	22	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
6	7	4	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
7	10	7	GREATEST GAINER 3 BREAK THREE DAYS GRACE (JIVE/JLG)
8	5	26	CHAMPAGNE CAVO (REPRISE)
9	8	9	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
10	8	30	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
11	11	13	THE FIXER PEARL JAM (MONKEYWRENCH)
12	11	8	I GET OFF HALESTORM (ATLANTIC)
13	13	7	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
14	14	4	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
15	14	16	JARS CHEVELLE (EPIC)
16	16	2	STILL UNBROKEN LYNRD SKYNYRD (LOUD & PROUD/ROADRUNNER/RRP)
17	16		MODERN DAY DELILAH KISS (KISS)
18	18	10	SOAP ON A ROPE CHICKENFOOT (REDLINE)
19	19	16	SHE'S A GENIUS JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
20	20	19	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
21	19	4	MONSTER SKILLET (ARDENT/INO/ATLANTIC)
22	24	6	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
23	24	16	TALK TO ME BUCKCHERRY (EVEVEN SEVEN)
24	26	6	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
25	24	13	BY THE WAY THEORY OF A DEADMAN (604/ROADRUNNER/RRP)

"This Is It" by Michael Jackson featuring the Jacksons soars onto the Adult Contemporary airplay chart at No. 19, after the song's first week at radio.

The Jacksons return to the tally for the first time since 1970, when—billed as the Jackson 5—the group notched its sole previous entry, the No. 24-peaking "I'll Be There."

The late King of Pop ends a 13-year, seven-month and two-week absence from the chart. His last charted title, the No. 7-peaking "You Are Not Alone," wrapped a 26-week run on the March 16, 1996, list. "This Is It" is Jackson's 26th Adult Contemporary chart hit.

Jackson becomes the seventh solo male to score a top 20 Adult Contemporary song in each decade since the '70s, joining Eric Clapton, Elton John, Kenny Loggins, Paul McCartney, Rod Stewart and James Taylor.



JACKSON

Norah Jones' "Chasing Pirates" climbs aboard Triple A (viewable at billboard.biz/charts) at No. 13, marking the highest entrance by a female artist since Alanis Morissette began at the same spot with "Everything" in 2004. Jones releases her fourth album, "The Fall," Nov. 17.



JONES

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 132, 94 and 84 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, 166 all-format rock stations, including 61 ACTIVE ROCK and 21 HERITAGE ROCK panels, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	3	16	#1 ONLY YOU CAN LOVE ME THIS WAY D. HUFF, K. URBAN (S. MCEWAN, J. REID)	Keith Urban CAPITOL NASHVILLE		1
2	4	4	17	TOES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS) @ HOME GROWN/ATLANTIC/BIGGER PICTURE	Zac Brown Band RCA		2
3	1	2	38	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA		1
4	5	6	17	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley ARISTA NASHVILLE		4
5	6	8	7	COWBOY CASANOVA M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)	Carrie Underwood 19/ARISTA NASHVILLE		5
6	2	1	11	AMERICAN RIDE T. KEITH (J. WEST, D. PAHANISH)	Toby Keith SHOW DOG NASHVILLE		1
7	7	10	10	NEED YOU NOW P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE		7
8	9	14	28	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE		8
9	8	9	13	I'M ALIVE B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)	Kenny Chesney With Dave Matthews BNA		8
10	10	12	34	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD		10
11	11	13	8	FIFTEEN N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		11
12	12	15	22	BONFIRE P. O'DONNELL, C. MORGAN (T. BOTKIN, K. OENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA		12
13	15	19	11	CONSIDER ME GONE R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARSTRUCK/VALORY		13
14	13	16	34	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE		13
15	14	18	13	I WANNA MAKE YOU CLOSE YOUR EYES B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		14
16	16	17	13	HONKY TONK STOMP R. DUNN, T. MCBRIDE (R. DUNN, T. MCBRIDE, B. PINSON)	Brooks & Dunn Featuring Billy Gibbons ARISTA NASHVILLE		16
17	17	20	24	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE		17
18	18	23	4	SOUTHERN VOICE B. GALLIMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)	Tim McGraw CURB		18
19	20	22	7	HISTORY IN THE MAKING F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)	Darius Rucker CAPITOL NASHVILLE		19
20	19	21	28	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA		19
21	22	28	4	GREATEST GAINER WHY D. HUFF, RASCAL FLATTS (A. SHAMBLIN, R. MATHES)	Rascal Flatts LYRIC STREET		21
22	21	26	9	WHITE LIAR F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA		21
23	24	25	20	EIGHT SECOND RIDE J. RITCHIE (J. OWEN, E. DURRANCE)	Jake Owen RCA		23
24	25	27	14	HURRY HOME D. GEHMAN (Z. WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE		24
25	26	33	5	THE TRUTH M. KNOX (B. JAMES, A. MONROE)	Jason Aldean BROKEN BOW		25



Up 3.1 million impressions, the trio snares the Greatest Gainer in its fourth chart week. To find the next-highest title with fewer than five chart weeks, you'd need to look all the way down to Gloria's "How Far Do You Wanna Go?" which bullets at No. 45.



Blake Shelton's new song "Hillbilly Bone," which features Trace Adkins, posts the Hot Shot Debut with 530,000 audience impressions. The complete chart has 60 positions and is viewable at billboard.biz/charts.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	32	8	THAT'S HOW COUNTRY BOYS ROLL C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington MERCURY		26
27	28	29	9	WHY DON'T WE JUST DANCE F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA NASHVILLE		27
28	23	24	19	LONG LINE OF LOSERS B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry COLUMBIA		23
29	29	31	16	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. JAMES)	Gary Allan MCA NASHVILLE		29
30	34	45	5	TWANG G. STRAIT, T. BROWN (J. LAUDERDALE, K. MARVEL, J. RITCHEY)	George Strait MCA NASHVILLE		30
31	30	30	16	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET		30
32	31	36	10	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE)	Easton Corbin MERCURY		31
33	32	34	12	BEER ON THE TABLE B. KENNY (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson COLUMBIA		32
34	33	37	4	DIDN'T YOU KNOW HOW MUCH I LOVED YOU C. LINDSEY (C. LINDSEY, A. MAYO, T. VERGES)	Kellie Pickler 19/BNA		33
35	36	42	5	SARA SMILE D. HUFF (D. HALL, J. DATES)	Jimmy Wayne Featuring Daryl Hall & John Oates VALORY		35
36	37	38	10	COUNTRY FOLKS (LIVIN' LOUD) S. NIELSON, R. LEE (S. NIELSON, R. LEE)	The Lost Trailers BNA		36
37	38	41	9	KEEP ON LOVIN' YOU D. HUFF (C. STAPLETON, T. WILLMON)	Steel Magnolia BIG MACHINE		37
38	39	40	10	LONG AFTER I'M GONE B. KENNY (J. THOMPSON, K. JOHNSON, A. ZACK)	Big Kenny COLUMBIA		38
39	40	46	4	EVERYWHERE I GO P. VASSAR (P. VASSAR, J. STEELE)	Phil Vassar UNIVERSAL SOUTH		39
40	35	35	15	RADIO WAVES M. WRUCKE (B. SANDERS, M. ELI)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH		35
41	43	47	3	19 AND CRAZY M. IRWIN, J. KEAR, K. OSMUNSON (M. IRWIN, J. KEAR, K. OSMUNSON, K. SHEPARD)	Bomshel CURB		41
42	41	43	3	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB		41
43	44	44	1	LOVE LIVES ON D. BASIN (M. HOPE, S. STEVENS, M. WEST)	Mallory Hope MCA NASHVILLE		43
44	45	48	7	STUCK B. CANNON (F. J. MYERS, B. MONTANA)	Ash Bowers STONEY CREEK		44
45	46	52	4	HOW FAR DO YOU WANNA GO? M. SERLETIC (M. SERLETIC, J. STEELE, D. MYRICK)	Gloriana EMBLEM/WARNER BROS./WRN		45
46	47	49	3	SOONER OR LATER J. SHANKS (M. BRANCH, H. LINDSEY, J. M. SHANKS)	Michelle Branch REPRISE/WARNER BROS./WRN		46
47	49	55	3	THE CALL J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)	Matt Kennon BAMAJAM/STROUD/AVARIOUS		47
48	52	-	2	HELL ON THE HEART J. JOYCE (E. CHURCH, D. RUTAN, J. SPILLMAN)	Eric Church CAPITOL NASHVILLE		48
49	48	50	11	SKINNY DIPPIN' M. BRIGHT (W. DUNCAN, C. TOMPKINS)	Whitney Duncan WARNER BROS./WRN		48
50	54	-	2	BACKWOODS J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)	Justin Moore VALORY		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	3	2	49	#1 GREATEST GAINER TAYLOR SWIFT BIG MACHINE 0200 (18.98) +	Fearless	4	1
2	1	-	2	TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	American Ride		1
3	6	3	40	ZAC BROWN BAND ROAR BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
4	4	1	3	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution		1
5	-	-	2	ROSANNE CASH MANHATTAN 9657/BLG (18.98)	The List		5
6	2	-	2	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		2
7	9	7	70	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
8	7	4	38	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
9	8	5	20	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
10	10	6	9	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some		1
11	11	8	10	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang		1
12	NOT SHOT DEBUT	-	1	SUGARLAND MERCURY 013326/UMGN (13.98)	Gold And Green		12
13	15	14	15	TAYLOR SWIFT BIG MACHINE 029012 (13.98) +	Taylor Swift		3
14	16	13	7	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be		6
15	13	11	57	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
16	12	9	8	REBA STARSTRUCK M0100/VALORY (18.98) +	Keep On Loving You		1
17	18	15	20	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
18	14	10	3	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SOW MUSIC (18.98)	NOW That's What I Call Country Vol. 2		4
19	20	23	28	RASCAL FLATTS LYRIC STREET 002604* (18.98)	Unstoppable		1
20	17	12	43	SUGARLAND MERCURY 011237*/UMGN (13.98)	Love On The Inside		2
21	19	39	51	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		2
22	21	18	22	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II		1
23	22	16	16	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		1
24	23	20	14	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore		3
25	28	38	8	ZAC BROWN BAND CRACKER BARREL/ROAR/HOME GROWN/BIGGER PICTURE/ATLANTIC 521278/EXAG (11.98)	The Foundation		25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	21	11	SUGARLAND MERCURY 013191/EX/UMGN (14.98 CD/DVD) +	LIVE On The Inside		1
27	25	22	53	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
28	26	24	64	JAMEY JOHNSON MERCURY 011237*/UMGN (13.98)	That Lonesome Song		5
29	44	34	8	PACE SETTER LOVE AND THEFT CAROLWOOD 002135/LYRIC STREET (11.98)	World Wide Open		10
30	32	31	55	KELLIE PICKLER 19/BNA 22811/SMN (11.98) +	Kellie Pickler		1
31	27	19	26	PATTY LOVELESS SAGUARO ROAD 24976 (17.98)	Mountain Soul II		19
32	30	25	11	GLORIANA EMBLEM/REPRISE/WARNER BROS. 519780/WRN (13.98)	Gloriana		2
33	31	36	37	COLT FORD AVERAGE JOES 1001 (16.98)	Ride Through The Country		24
34	35	28	30	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
35	34	32	76	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
36	37	33	7	GEORGE JONES CAPITOL NASHVILLE SPECIAL MARKETS 02358/EXAG (11.98)	A Collection Of My Best Recollection		22
37	42	37	37	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
38	38	35	48	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		21
39	40	30	5	WILLIE NELSON SHANGRI-LA/BLEU NOTE 67197/BLG (17.98)	American Classic		14
40	39	26	4	LARRY THE CABLE GUY JACK/WARNER BROS. 519711/WRN (18.98)	Tailgate Party		19
41	33	27	3	BIG & RICH WARNER BROS. 519706/WRN (18.98)	Greatest Hits		27
42	29	-	2	BILL ENGVALL JACK/WARNER BROS. 519708/WRN (13.98)	Aged And Confused		29
43	36	17	3	ROBERT EARL KEEN LOST HIGHWAY 013332*/UMGN (13.98)	The Rose Hotel		17
44	46	42	77	TIM MCGRAW CURB 79088 (14.98)	Greatest Hits: Limited Edition		1
45	NEW	-	1	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SOW MUSIC (18.98)	NOW That's What I Call A Country Christmas		45
46	49	45	30	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
47	41	-	2	COLT FORD AVERAGE JOES 212/EX (13.98 CD/DVD) +	Country Is As Country Does		41
48	45	41	53	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun		1
49	50	46	34	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It		2
50	48	40	18	TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)		30

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	3	#1 PATTY LOVELESS SAGUARO ROAD 24976	Mountain Soul II		1
2	2	35	2	STEVE MARTIN 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo		2
3	6	2	2	STEEP CANYON RANGERS REBEL 1834	Deep In The Shade		2
4	3	6	6	THE ISAACS GAITHER MUSIC GROUP 46014	The Isaacs ... Naturally: An Almost A Cappella Collection		6
5	4	5	5	RICKY SKAGGS SKAGGS FAMILY 90109	Solo: Songs My Dad Loved		5
6	15	28	6	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers		6
7	5	56	7	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher		7
8	9	51	8	STEVE IVEY EMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass		8
9	8	7	7	YONDER MOUNTAIN STRING BAND FROG PAD 0909*	The Show		7
10	11	60	10	BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736	Bill Gaither Presents Country Bluegrass Homecoming Vol. One		10

BETWEEN THE BULLETS

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	6	#1	JAY-Z THE BLUEPRINT 3 ROC NATION 520856/AG
2	NEW	1	HOT SHOT DEBUT	MARIO D.N.A. J 49657/RMG
3				MARIAH CAREY MEMOIRS OF AN IMPERFECT ANGEL ISLAND 013226/IDJMG
4				BEBE & CECE WINANS STILL B&C 31105/MALACO
5				WHITNEY HOUSTON I LOOK TO YOU ARISTA 10033/RMG
6				TREY SONGZ READY SONG BOOK/ATLANTIC 518794/AG
7				DRAKE SO FINE (EP) YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMG
8	7	15		MAXWELL BLACKSUMMERS NIGHT COLUMBIA 09142/SONY MUSIC
9	NEW	1		KEVON EDMONDS WHO KNEW MAKE 07961
10	12	19	GREATEST GAINER	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE 012887*/IGA
11				LIL' BOOSIE SUPERBAD: THE RETURN OF BOOSIE BAD AZ TRILLASYLUM 51978/WARNER BROS.
12	15	11		K'JON I GET AROUND UP&UP/UNIVERSAL REPUBLIC 013162/UMRG
13	11	10		RAEKWON ONLY BUILT 4 CUBAN LINK... PT. II ICE H2O 68794
14	13	5		KID CUDI MAN ON THE MOON: THE END OF DAY DREAM ON/OCC/UNIVERSAL MOTOWN 013193*/UMRG
15	14	3		MACK 10 SOFT WHITE HOO-BANGIN' 092509
16	17	6		VARIOUS ARTISTS SOUL SOUL MUSIC... AN ALL-STAR TRIBUTE TO MAZE FEAT. FRANKIE BEVERLY BRATTON 01615
17	19	22		EMINEM RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/AGA
18	10	12		FABOLOUS LOSERS WAY (SOUNDTRACK) DESERT STORM/DEF JAM 013096*/IDJMG
19	5	9		CHRISSETTE MICHELE EPIPHANY DEF JAM 012797/IDJMG
20	7	3		GHOSTFACE KILLAH GHOSTDANCE: WIZARD OF POETRY IN EMERALD CITY DEF JAM 013395/IDJMG
21				LETOYA LADY LOVE CAPITOL 97259
22	NEW	1		SNOOP DOGGY DOGG DEATH ROW: THE LAST SESSIONS VOL. 1 DEATH ROW 21013/WIDEAWAKE
23	25			PITBULL REBELLION MR. 305/POLO GROUNDS/J 51991/RMG
24	22	16		JEREMIH JEREMIH MICK SCHULTZ/DEF JAM 013095*/IDJMG
25	NEW	1		VARIOUS ARTISTS DJ KHALED & E-CLASS PRESENT: LIVE FROM THE 305 POE BOY 50961
26	23	49		BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA 19482/SONY MUSIC
27	9	2		FAT JOE JEALOUS ONES STILL ENY (J.D.S.E. 2) TERROR SQUAD 97371
28	24	9		LEDISI TURN ME LOOSE VERVE FORECAST 012677/VG
29	21	3		SOUNDTRACK MORE THAN A GAME HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE 013337/AGA
30	26	3		PLAYAZ CIRCLE FLIGHT 360: THE TAKEOFF DTP/DEF JAM 012679*/IDJMG
31	28	35		CHARLIE WILSON UNCLE CHARLIE P MUSIC/JIVE 23389/JLG
32	27	31		KERI HILSON IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000/AGA
33	34	44		ANTHONY HAMILTON THE POINT OF IT ALL MISTERS MUSIC/SO DEF 23387/JLG
34	29	3		MARQUES HOUSTON MR. HOUSTON MUSICWORKS 001/T.U.G.
35	30	5		NEW BOYZ SKINNY JEANZ AND A MIC SHOTTY/ASYLUM 520425/WARNER BROS.
36	31	52		MARY MARY THE SOUND MY BLACK/COLUMBIA 28087*/SONY MUSIC
37	36	72		LIL WAYNE THA CARTER III CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG
38	37	14		TWISTA CATEGORY FS GMG 96412
39	38			VARIOUS ARTISTS NOW 31 EM/UNIVERSAL/ZOMBA 28617/SONY MUSIC
40	40	19		PLEASURE P THE INTRODUCTION OF MARCUS COOPER ATLANTIC 516393/AG
41	32			TRICK DADDY FINALLY FAMOUS: BORN A THUG, STILL A THUG DUNK RYDERS 001
42	60	2	PACE SETTER	N'DAMBI PINK ELEPHANT COOD RED/STAX 30235/CONCORD
43	46	27		RICK ROSS DEEPER THAN RAP MARYGAY/SLIP-N-SLIDE/DEF JAM 012772*/IDJMG
44	45	14		JOE SIGNATURE 563 00005/KEDAR
45	41	44		KEYSHIA COLE A DIFFERENT ME (MANI)/GEMINI 012395/IGA
46	44			JAMIE FOXX INTUITION J 41294/RMG
47	32			THE-DREAM LOVE V/S MONEY RADIO KILLA/DEF JAM 012579*/IDJMG
48	50	17		GINUWINE A MAN'S THOUGHTS NOTIFI/ASYLUM 519147/WARNER BROS.
49	51	56		JAZMINE SULLIVAN FEARLESS J 32713/RMG
50	1	18		LAURA IZIBOR LET THE TRUTH BE TOLD ATLANTIC 512240/AG

In her album's second week on Top R&B/Hip-Hop Albums, Dallas singer/songwriter N'Dambi's "Pink Elephant" earns the Pacesetter honor with a 69% increase. The set's first single, "Can't Hardly Wait," climbs 99-90 (up 21% in audience) on Hot R&B/Hip-Hop Songs.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	12	#1	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	3	13		WASTED GUCCI MANE FEAT. PLIES OR DJ DA JUJECMAN (MIZAY/50 ICE/WARNER BROS.)
3	15			UNDER PLEASURE P (ATLANTIC)
4	7			FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
5	20			BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
6	4	16		SUCCESSFUL DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
7	12			NUMBER ONE R. KELLY FEAT. KERI HILSON (JIVE/JLG)
8	21			PRETTY WINGS MAXWELL (COLUMBIA)
9	10	9		REGRET DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
10	16	3		EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)
11	12	12		LOL :-) TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLEM (SONG BOOK/ATLANTIC)
12	5			I INVENTED SEX TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
13	13			I CAN TRANSFORM YA CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
14	24	2	GREATEST GAINER	PAPERS USHER (LAFACE/JLG)
15				DOESN'T MEAN ANYTHING ALICIA KEYS (MBK/J/RMG)
16	19	25		PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	17			5 STAR CHICK YO GOTTI (POLO GROUNDS/J/RMG)
18	17	10		I'M GOOD CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
19	13	20		THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
20	25			TRUST KEYSHIA COLE DUET WITH MONICA (MANI/GEFFEN/INTERSCOPE)
21	26	4		MONEY TO BLOW BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
22	27	4		BAD HABITS MAXWELL (COLUMBIA)
23	22	9		SWEAT IT OUT THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
24	23	8		DROP IT LOW ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
25	21	20		ICE CREAM PAINT JOB DORRUGH (NGENIUS/E1)
26	26	3		BABY BY ME 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
27	19			OBSESSED MARIAH CAREY (ISLAND/IDJMG)
28	3	4		EVERYTHING, EVERYDAY, EVERYWHERE FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
29	NEW	1		I GET IT IN DMARION (STARWORLD/MUSICWORKS/T.U.G./CAPITOL)
30				VIDEO PHONE BEYONCE (MUSIC WORLD/COLUMBIA)
31				THINKIN' ABOUT YOU MARIO (J/RMG)
32	12			THE ONE MARY J. BLIGE FEAT. DRAKE (MARIACHI/GEFFEN/INTERSCOPE)
33	NEW	1		IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
34				FRESH 6 TRE G (MOONSTONE/JIVE/BATTERY)
35				I LOOK GOOD CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
36	36	4		BODY MARQUES HOUSTON (MUSICWORKS/T.U.G.)
37	30	12		BECKY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
38	NEW	1		GOTTA GET IT JUVENILE (UPT/ET/ATLANTIC)
39	28	17		IMMA STAR (EVERYWHERE WE ARE) JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
40	37	10		BUY YOU A ROUND (UP AND DOWN) VERSE SIMMONDS (DARKCHIL0/INTERSCOPE)

BETWEEN THE BULLETS

CALM BEFORE THE Q4 STORM



50 CENT

While Whitney Houston, Mariah Carey and Jay-Z have all notched No. 1s, Top R&B/Hip-Hop Albums has been relatively quiet leading into the fourth quarter. Which isn't unusual, since labels hold back major releases until the holiday shopping season. Sales volume on the chart is down nearly 10% from last week despite top 10 debuts from Mario (No. 2) and Kevon Edmonds (No. 9), as well as albums from Snoop Dogg (No. 22) and DJ Khaled (No. 25).

Looking ahead, Michael Jackson's "This Is It," due Oct. 26, will certainly make an impact; Rihanna and 50 Cent will roll into Thanksgiving with their Nov. 23 releases; and December kicks off with albums from R. Kelly and Alicia Keys.

—Raphael George

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	12	#1	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	2	16		DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	3			WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
4	6	14		BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
5	5			THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
6	16			BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
7				OBSESSED MARIAH CAREY (ISLAND/IDJMG)
8	8	6		FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
9	13	5		SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
10	20	4	GREATEST GAINER	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)
11	12	20		HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)
12	10	14		SUCCESSFUL DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	11	19		I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
14	9	24		BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
15	16			IMMA STAR (EVERYWHERE WE ARE) JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
16	19	5		PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17				DROP IT LOW ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
18	15			LOL :-) TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLEM (SONG BOOK/ATLANTIC)
19	27			I CAN TRANSFORM YA CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
20	18	4		DOESN'T MEAN ANYTHING ALICIA KEYS (MBK/J/RMG)
21	21			SEX CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
22	23	3		MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
23	26			TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
24	24	5		WASTED GUCCI MANE FEAT. PLIES OR DJ DA JUJECMAN (MIZAY/50 ICE/WARNER BROS.)
25				ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)
26	4			BABY BY ME 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
27	38			REPLAY IVAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)
28	34	3		PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
29	37			I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)
30	22			SHAKE MY THREE 6 MAFIA FEAT. KALENA (HYPNOTIZE MINDS/COLUMBIA)
31	15			NUMBER ONE R. KELLY FEAT. KERI HILSON (JIVE/JLG)
32	NEW	1		GANGSTA LUV SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
33				YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
34	30	15		OUTTA CONTROL BABY BASH FEAT. PITBULL (ARISTA/RMG)
35	33	11		LA LA LA LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
36	31	8		FACE DROP SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
37	1	2		EVERYTHING, EVERYDAY, EVERYWHERE FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
38	NEW	1		3 BRITNEY SPEARS (JIVE/JLG)
39	NEW	1		PAPERS USHER (LAFACE/JLG)
40	37	11		BECKY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	3	25	#1	PRETTY WINGS MAXWELL (COLUMBIA)
2	1	18		BAD HABITS MAXWELL (COLUMBIA)
3	25			CAN'T LIVE WITHOUT YOU CHARLIE WILSON (P MUSIC/JIVE/JLG)
4	13			I LOOK TO YOU WHITNEY HOUSTON (ARISTA/RMG)
5	30			THE POINT OF IT ALL ANTHONY HAMILTON (MISTERS MUSIC/JIVE/JLG)
6	35			ON THE OCEAN K'JON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
7	7	22		BLAME IT ON ME CHRISSETTE MICHELE (DEF JAM/IDJMG)
8	32			GOD IN ME MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
9	23			CLOSE TO YOU BEBE & CECE WINANS (B&C/MALACO)
10	10	8		WHAT I'VE BEEN WAITING FOR BRIAN MCKNIGHT (HARD WORK/E1)
11	9	34		LAST CHANCE GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
12	13	5		DOESN'T MEAN ANYTHING ALICIA KEYS (MBK/J/RMG)
13	14			OH KEVON EDMONDS (MAKE)
14	6			MILLION DOLLAR BILL WHITNEY HOUSTON (ARISTA/RMG)
15	11	22		IN LOVE WITH ANOTHER MAN JAZMINE SULLIVAN (J/RMG)
16	NEW	1	GREATEST GAINER	THIS IS IT MICHAEL JACKSON FEAT. THE JACKSONS (A&R/COLUMBIA)
17	18	5		I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)
18	19	15		GOIN' THRU CHANGES LEDISI (VERVE FORECAST/VERVE)
19	21	13		DON'T STAY LAURA IZIBOR (ATLANTIC)
20	24	4		YESTERDAY TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)
21	23	10		MY CHILD ALL-4-ONE (PEAK/CMG)
22	20	12		THIS TIME K'JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ (UP&UP/UNIVERSAL REPUBLIC)
23	30	2		PAPERS USHER (LAFACE/JLG)
24	22	14		TRUST KEYSHIA COLE DUET WITH MONICA (MANI/GEFFEN/INTERSCOPE)
25	25	8		BETTER WITH TIME PRINCE (NPG)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	13	#1	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	4	8		FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
3	6	6		EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)
4	19			THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
5	12			SUCCESSFUL DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
6	26			WASTED GUCCI MANE FEAT. PLIES OR DJ DA JUJECMAN (MIZAY/50 ICE/WARNER BROS.)
7	12			BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	15			BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
9	16			HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)
10	11	5		BABY BY ME 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
11	10	7		ICE CREAM PAINT JOB DORRUGH (NGENIUS/E1)
12	3			5 STAR CHICK YO GOTTI (POLO GROUNDS/J/RMG)
13	7			EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOT

HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	9	#1 RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM
2	3	5	MILLION DOLLAR BILL	WHITNEY HOUSTON	ARISTA/RMG
3	6	1	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	5	7	DID YOU SEE ME COMING?	PET SHOP BOYS	ASTRALWERKS/CAPITOL
5	9	1	THIS TIME BABY	EDDIE X PRESENTS NIKI HARIS	3MP
6	1	9	SEXY BITCH	DAVID GUETTA FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
7	4	7	FINE PRINT	NADIA ALI	SMILE IN BED
8	13	7	S.O.S. (LET THE MUSIC PLAY)	JOHNN SPARKS	19/JIVE/JLG
9	8	1	EVERYBODY SHAKE IT	RALPH ROSSANO FEATURING SHAWN CHRISTOPHER	BLUEPLATE
10	11	11	SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC/SONY MUSIC
11	20	1	F*CK YOU	LILY ALLEN	CAPITOL
12	7	12	WOULDBEEN THE ONE	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE
13	18	1	DO WHAT U LIKE	BAD BOY BILL	NETTWERK
14	16	8	LOVE SONGS	ANJULIE	HEAR/CMG
15	19	8	LOSING MY MIND	ALI KING	JELLYBEAN
16	10	13	KEEP IT GOIN' LOUDER	MAJOR LAZER FEATURING NINA SKY & RICKY BLAZE	MAD DECENT/DOWNTOWN
17	21	6	SAD SONG	BLAKE LEWIS	TOMMY BOY
18	26	7	SUPERSTAR	DAVID MAY FEATURING MOISES MODESTO	ABKCO
19	14	10	THE REAL THING	VANESSA WILLIAMS	CONCORD/CMG
20	17	12	RIGHT HERE	CARMEN REECE	REAL MF
21	24	6	STRAIGHT THROUGH MY HEART	BACKSTREET BOYS	JIVE/JLG
22	27	6	BRAND NEW DAY	GEORGIE PORGIE	MUSIC PLANT
23	11	8	FAME 2009	NATURI NAUGHTON	LAKESHORE
24	31	4	WE ARE GOLDEN	MIKA	CASABLANCA/UNIVERSAL MOTOWN
25	29	5	TURN IT OUT	ALTAR FEATURING JEANIE TRACY	MAMAHOUSE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	30	5	BODY LANGUAGE	JESSE MCCARTNEY FEATURING T-PAIN	HOLLYWOOD
27	36	5	WAKE UP	SLIMY PEREZ	CONSCIOUS/WARNER BROS.
28	35	5	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA	
29	4	4	SEXY PEOPLE	LOLENE	CAPITOL
30	37	3	POWER PICK HANG ON	PLUMB	CURB
31	34	4	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
32	3	1	I DIDN'T KNOW MY OWN STRENGTH	WHITNEY HOUSTON	ARISTA/RMG
33	10	2	PERFECT	DEPECHE MODE	MUTE/VIRGIN/CAPITOL
34	NEW	1	HOT SHOT DEBUT I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY	ISLAND/DJMG
35	12	10	OBSESSED	MARIAH CAREY	ISLAND/DJMG
36	42	3	BAD HABITS	MAXWELL	COLUMBIA
37	39	3	MISS YOU	RON PERKOV	ARPEE
38	43	2	OUTTA HERE	ESMEE DENTERS	TENNMAN/INTERSCOPE
39	38	9	WE ALL WANNA BE PRINCE	FELIX DA HOUSECAT	NETTWERK
40	25	11	CELEBRATION	MADONNA	WARNER BROS.
41	32	9	SHE AIN'T GOT	LETOYA	CAPITOL
42	46	2	WISH U LOVE	CHAD JACK & TIM LETTEER VS. FAWN HADES	
43	41	8	INSECURITIES	JUNIOR VASQUEZ FEATURING MAXI J	SILVER LABEL/TOMMY BOY
44	2	2	TONIGHT	CAZWELL	PEACE BISQUIT
45	45	6	FREEWAY OF LOVE	PEPPER MASHAY	CAPP
46	14	14	DONT UPSET THE RHYTHM (GO BABY GO)	NOISETTES	MERCURY/DJMG
47	47	3	GRINGA QUIERO BAILA	BODEGA CHARLIE FEATURING D.O.S.E. (FULANITO)	CARRILLO
48	NEW	1	NEW AIN'T NO STOPPIN' US NOW	TABORAH & DARRYL D'ORNEAU	D1
49	NEW	1	NEW MANOS AL AIRE	NELLY FURTADO	NELSTAR/UNIVERSAL MUSIC LATIN
50	NEW	1	NEW PUSH N PULL	NOFERINI & MARINI VS SYLVIA TOSUN	LOVERUSH/SEA TO SUN

TOP DANCE/ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	51	#1 LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011005/RCA
2	2	14	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
3	3	2	TIESTO	KALEIDOSCOPE	MUSICAL FREEDOM 2082/ULTRA
4	4	4	VARIOUS ARTISTS	NOW THATS WHAT I CALL CLUB HITS	EMI/UNIVERSAL 56256/SONY MUSIC
5	6	15	LMFAO	PARTY ROCK PARTY ROCK	WALL/LAM/CHERRYTREE/INTERSCOPE 012932/IGA
6	8	67	3OH!3	WANT PHOTO	FINISH 511181
7	9	8	IMOGEN HEAP	ELIPSE	MEGAPHONIC/RCA 50605/RMG
8	5	2	AIR	LOVE 2 AIR	CHEOLOGY 66396/ASTRALWERKS
9	7	8	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
10	11	18	BEYONCE	IF I AIN'T GOT YOU (PART 1)	COLLECTION & DANCE HITS
11	NEW	1	NEW NEON INDIAN	PSYCHIC CHASMS	LEFSE 1/VCR
12	12	4	LA ROUX	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013388*/IGA
13	7	2	BLAKE LEWIS	HEARTBREAK	ON VINYL TOMMY BOY 1741
14	22	47	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502*/IGA
15	13	13	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE/THRIVEIMX 90814/THRIVE
16	16	3	ZERO 7	YEAH GHOST	ATLANTIC 520260/AG
17	13	4	LUIS MIGUEL	NO CULPAS A LA NOCHE	CLUB REMIXES WARNER LATINA 521318
18	17	4	DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA
19	14	2	FAMILY FORCE 5	FAMILY FORCE 5S	CHRISTMAS PAGEANT TMG 97937/TOOTH & NAIL
20	21	9	CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084
21	19	4	BASEMENT JAXX	SCARS XL	2175/ULTRA
22	RE-ENTRY	1	RE-ENTRY MOBY	WAIT FOR ME	LITTLE IDIOT 9416*/MUTE
23	24	9	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127
24	RE-ENTRY	1	RE-ENTRY TONY OKUNGBOWA	TOTAL DANCE 2009	THRIVEDANCE 90807/THRIVE
25	25	4	JEFFREE STAR	BEAUTY KILLER	POPSICLE 5004/ILG

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	8	#1 SEXY CHICK	DAVID GUETTA FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
2	1	16	I REMEMBER	DEADMAU5 + KASKADE	MAUSTRAP/AND PRESS/ULTRA
3	2	10	EVACUATE THE DANCEFLOOR	CASCADA	ROBBINS
4	6	15	THE SOUND OF MISSING YOU	AMEERAH	ROBBINS
5	7	5	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM
6	4	6	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	5	6	I WILL BE HERE	TIESTO & SNEAKY SOUND	SYSTEM ULTRA
8	10	10	SWEET DREAMS	BEYONCE	MUSIC WORLD/COLUMBIA
9	8	5	RIGHT HERE	CARMEN REECE	REAL MF
10	9	24	LET THE FEELINGS GO	ANNA ROBBINS	ROBBINS
11	13	11	SHAME ON ME	ALEX SANZ FEATURING LAWRENCE ALEXANDER	PKR/NEXT PLATEAU
12	12	17	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
13	18	4	KISS ME BACK	KIM SOZZI	ULTRA
14	15	11	CELEBRATION	MADONNA	WARNER BROS.
15	14	14	INFINITY 2008	GURU	JOSH PROJECT ULTRA
16	16	8	I BELIEVE	CYBERULTRA	FEATURING JULIE THOMPSON
17	17	5	DOWN	JAY SEAN	FEATURING LIL WAYNE
18	2	2	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
19	19	3	BROKEN STRINGS	CAREFREE	LIFT ME UP
20	20	11	BULLETPROOF	LA ROUX	POLYDOR/CHERRYTREE/INTERSCOPE
21	NEW	1	NEW PARTY IN THE U.S.A.	MILEY CYRUS	HOLLYWOOD
22	25	3	NOW YOU SEE IT (SHAKE THAT ASS)	HONOREBEL	FEATURING PITBULL & JUMP SMOKERS
23	NEW	1	NEW HANG ON	PLUMB	CURB
24	23	2	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA	
25	NEW	1	NEW READY FOR THE WEEKEND	CALVIN HARRIS	ULTRA

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	2	#1 MICHAEL BUBLE	CRAZY LOVE	143/REPRISE 520733/WARNER BROS.
2	NEW	1	NEW BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC
3	2	5	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47226*/SONY MUSIC
4	NEW	1	NEW THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE	SURFD0G 521223
5	NEW	1	NEW NELLIE MCKAY	NORMAL AS BLUEBERRY PIE	A TRIBUTE TO DORIS DAY VERVE 00132192/AG
6	4	30	DIANA KRALL	QUIET NIGHTS	VERVE 012433*/VG
7	5	18	MICHAEL BUBLE	MICHAEL BUBLE MEETS MADISON SQUARE GARDEN	143/REPRISE 51750/WARNER BROS.
8	6	25	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG
9	8	23	FRANK SINATRA	LIVE AT THE MEADOWLANDS	THE FRANK SINATRA COLLECTION 31331/CONCORD
10	7	2	KEITH JARRETT	PARIS	LONDON: TESTAMENT ECM 013427/UNIVERSAL CLASSICS GROUP
11	2	2	VINCE GUARALDI	THE DEFINITIVE VINCE GUARALDI	FANTASY 31462/CONCORD
12	11	2	FRANK SINATRA	COLLECTORS EDITION	FRANK SINATRA WARNER CUSTOM PRODUCTS 54190/MADACY
13	10	39	FRANK SINATRA	SEDUCTOR	SINATRA SINGS OF LOVE THE FRANK SINATRA COLLECTION 015260/REPRISE
14	15	20	FRANK SINATRA	CLASSIC SINATRA II	THE FRANK SINATRA COLLECTION 013458/CAPITOL
15	16	8	ROY HARGROVE BIG BAND	EMERGENCE	GROOVNY HIGH/EMARCY 013289/DECCA

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	30	#1 CHRIS BOTTI	CHRIS BOTTI	IN BOSTON COLUMBIA 30735/SONY MUSIC
2	1	8	GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD
3	3	3	PETER WHITES	GOOD DAY PEAK	31006/CONCORD
4	4	8	NAJEE	MIND OVER MATTER	HEADS UP 3156
5	5	1	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815
6	6	4	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252
7	8	27	BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/ROCK RIDGE
8	22	9	THE STANLEY CLARKE TRIO	WITH HIROMI & LENNY WHITE	JAZZ IN THE GARDEN
9	20	22	RICHARD ELLIOT	ROCK STEADY	MACK AVENUE 7018/ARTISTRY
10	9	20	VANESSA WILLIAMS	THE REAL THING	CONCORD 30816
11	13	32	THE RIPPINGTONS	FEATURING RUSS FREEMAN	MODERN ART PEAK 30635/CONCORD
12	10	3	AL JARREAU	THE VERY BEST OF AN EXCELLENT ADVENTURE	REPRISE/WARNER BROS. 521468/RNO
13	7	3	THE SAX PACK	THE PACK IS BACK	SHANACHIE 5177
14	16	21	PAUL HARCADALE	THE COLLECTION	TRIPPIN' N' RHYTHM 36
15	15	13	PAUL TAYLOR	BURNIN'	PEAK 31257/CONCORD

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	15	#1 TROPICAL RAIN	JESSY J	PEAK/CMG
2	1	13	BRIGHT	PETER WHITE	PEAK/CMG
3	3	24	TALK OF THE TOWN	DARREN RAHN	MUGROOVE
4	5	27	GO FOR IT	BERNIE WILLIAMS	REFORM/ROCK RIDGE
5	7	7	BURNIN'	PAUL TAYLOR	PEAK/CMG
6	15	15	LIVING IN HIGH DEFINITION	GEORGE BENSON	CONCORD/CMG
7	6	25	WHO WILL COMFORT ME	MELODY GARDOT	VERVE
8	8	20	TIJANA DANCE	RICK BRAUN	MACK AVENUE/ARTISTRY
9	10	34	MOVE ON UP	RICHARD ELLIOT	ARTISTRY
10	9	40	STEADY AS SHE GOES	WALTER BEASLEY	HEADS UP
11	11	11	SWEET SUMMER NIGHTS	NAJEE	HEADS UP
12	12	13	TOUCH	BONEY JAMES	CONCORD/CMG
13	16	16	SONGBIRD	CRAIG CHAQUICO	SHANACHIE
14	15	19	JUST FRIENDS	VANESSA WILLIAMS	CONCORD/CMG
15	17	20	SLOW JAM	EUGE	GROOVE NARADA JAZZ/CAPITOL

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	6	32	#1 PLACIDO DOMINGO	THE MELODY OF RHYTHM	TRIPLE CONCERTO & MUSIC FOR TRIO E1 2024
2	1	8	BELA FLECK ZAKIR HUSSAIN EDGAR MEYER	THE MELODY OF RHYTHM	TRIPLE CONCERTO & MUSIC FOR TRIO E1 2024
3	3	5	RENEE FLEMING	VERISMO	DECCA 013279/UNIVERSAL CLASSICS GROUP
4	48	1	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC
5	RE-ENTRY	1	RE-ENTRY MITSUKO UCHIDA	THE CLEVELAND ORCH.	MODERN TRIO CONCERTOS NO. 2, 4 & 5 NO. 24 & 41 DECCA 013279/UNIVERSAL CLASSICS GROUP
6	5	4	JOSHUA BELL	THE BEST OF JOSHUA BELL	THE DECCA YEARS DECCA 013372/UNIVERSAL CLASSICS GROUP
7	19	10	MARC-ANDRE HAMELIN	HAYDN: PIANO SONATAS II	HYPERION 67710
8	13	59	JOSHUA BELL	WIVALDI: THE FOUR SEASONS	SONY CLASSICAL 11013/SONY MASTERWORKS
9	7	2	ANTONIO PAPPANO	VERDI: MESSA DA REQUIEM	EMI CLASSICS 98936/BLG
10	17	49	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP
11	RE-ENTRY	1	RE-ENTRY YUJA WANG	SINIGALA & ETUDS	DOPPIN/SCHWAB/LIST/LIBERTI 012534/UNIVERSAL CLASSICS GROUP
12	11	2	JOYCE DIDONATO	ROSSINI: COLEBRAN	THE MUSE VIRGIN CLASSICS 94579/BLG
13	1	71	THE CISTERCIAN MONKS OF STIF HEILIGENKREUZ	CHANT: MUSIC FOR THE SOUL	DECCA 011469/UNIVERSAL CLASSICS GROUP
14	2	2	GUSTAVO DUDAMEL	DUDAMEL: DISCOVERIES	DECCA 013458/UNIVERSAL CLASSICS GROUP
15	21	7	MURRAY PERAHIA	BACH: PARTITAS	

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	6	#1 ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATIN)
2	1	16	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
3	3	14	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
4	7	4	LOOKING FOR PARADISE	ALEJANDRO SANZ FEAT. ALICIA KEYS (WARNER LATINA)
5	5	12	SU VENENO	AVENTURA (PREMIUM LATIN)
6	6	26	LO INTENTAMOS	ESPIÑOZA PAZ (DISA/ASL)
7	4	14	MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATIN)
8	9	15	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
9	8	11	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
10	12	20	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
11	10	15	TE VES FATAL	EL TRONO DE MEXICO (FONOVISIA/MUSIVISA)
12	11	33	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
13	14	12	ADIOS	JESSE & JOY (WARNER LATINA)
14	13	36	EL AMOR	TITO "EL BAMBINO" (SIENTE)
15	15	6	FELIZ	KANY GARCIA (SONY MUSIC LATIN)
16	18	8	GRACIAS A TI	WISIN & YANDEL (WY/MACHETE)
17	17	14	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
18	23	2	HAY OJITOS	INTOCABLE (GIM/SONY MUSIC LATIN)
19	16	25	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
20	24	10	EL BORRACHO	GRUPO MONTEZ DE DURANGO (DISA)
21	32	4	DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON (FONOVISIA)
22	20	6	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
23	21	9	CELOS	FANNY LU (UNIVERSAL MUSIC LATIN)
24	27	5	COMO VOLVER A SER FELIZ	LUIS ENRIQUE (TOP STOP)
25	28	10	MI COMPLEMENTO	LOS HURACANES DEL NORTE (DISA)
26	29	10	TU DEFECTO	LOS CREADORES DEL PASITO DURANGUENSE DE A. RAMIREZ (DISA/EDIMONSA)
27	22	12	LA GRANJA	LOS TIGRES DEL NORTE (FONOVISIA)
28	42	2	GREATEST GAINER LA CALABAZA	LA ARROLLADORA BANDA EL LIMON (DISA)
29	25	31	DEJAME ENTRAR	MAKANO (PANAMA/MACHETE)
30	26	6	AL DIABLO CON TU AMISTAD	EL CHAPO DE SINALOA (DISA)
31	31	6	ERES TODO TODO	JULION ALVAREZ Y SU NORTEÑO BANDA (ASL)
32	34	18	ME GUSTA ME GUSTA	LOS BUTRES DE CUCAMBA SINALOA (FONOVISIA/UNIVERSAL MUSIC LATIN)
33	33	5	LLUEVE POR DENTRO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
34	36	7	SENTIMIENTOS DE CARTON	OUELO (FONOVISIA)
35	38	4	CELEBRATION	MADONNA (WARNER BROS.)
36	35	12	MARIPOSA MIA	VIVANATIVA (VIV/PIMPING MUSIK)
37	40	5	ENCONTRE	CONJUNTO ATARDECER (DISA/ASL)
38	43	4	SENTIMIENTO	VICO C FEATURING ARCANGEL (EMI TELEVISION)
39	30	14	Y AHORA QUE?	LOS RIELEOS DEL NORTE (FONOVISIA)
40	37	15	TOCANDO FONDO	RICARDO ARJONA (WARNER LATINA)
41	49	2	CIAO BELLA	DON OMAR (MACHETE)
42	45	4	BARTENDER	ALEXIS & FIDO (SONY MUSIC LATIN)
43	39	5	ALMA EN PENA	LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
44	HOT SHOT DEBUT		NI CON OTRO CORAZON	PEDRO FERNANDEZ (FONOVISIA)
45	44	4	LOS PRIMOS	LOS MORROS DEL NORTE (DISA/ASL)
46	48	4	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUPS/J/RMG)
47	46	10	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
48	NEW		CAMINOS DIFERENTES	ROBERTO TAPIA (FONOVISIA/MUSIVISA)
49	47	3	SOLO TU	VALLIN FEATURING RAQUEL (WARNER LATINA)
50	NEW		TENGO UNA AMANTE	VICENTE FERNANDEZ (SONY MUSIC LATIN)

Yuridia earns her best ranking on Top Latin Pop Albums as "Nada Es De Color Rosa" debuts at No. 4, selling slightly more than 1,000 copies. Her prior best was the No. 5 peak of "Habla El Corazon" in the March 3, 2007, issue.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 AVENTURA	ESPIÑOZA PAZ (DISA/ASL)
2	3	21	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
3	2	6	LOS TIGRES DEL NORTE	LA GRANJA FONOVISIA 354192/UMLE
4	6	29	LARRY HERNANDEZ	16 NARCO CORRIDOS MENDIETA FONOVISIA 570037/UMLE
5	5	2	VARIOUS ARTISTS	RADIO EXITOS. EL DISCO DEL AÑO 2009 DISA 724187/UMLE
6	7	32	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
7	4	5	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATIN 013318/UMLE
8	10	22	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
9	11	19	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISIA 353804/UMLE
10	14	2	JUAN GABRIEL	MIS CANCIONES. MIS AMIGOS DISCOS 605 5725/SONY MUSIC LATIN
11	8	4	GRUPO MONTEZ DE DURANGO	EL BORRACHO DISA 721389/UMLE
12	12	18	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISIA 354088/UMLE
13	26	4	PACE DON CHETO	SEPTIEN EL TIME DE USTEDS PLATINO 8832
14	15	15	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282
15	16	11	TERCER CIELO	GENE COMIN SUENTO. KASAVENEMUSIC/UNIVERSAL MUSIC LATIN 635702/UMLE
16	HOT SHOT DEBUT		YURIDIA	NADA ES DE COLOR ROSA SONY MUSIC LATIN 57437
17	17	60	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE
18	13	2	VICO C	BABILLA CARIBBEAN 84806/EMI TELEVISION
19	19		VARIOUS ARTISTS	LOS SUPER UNO'S DISA 724181/UMLE
20	9	4	LUIS MIGUEL	NO CULPES A LA NOCHE. CLUB REMIXES WARNER LATINA 521318
21	29	48	MAKANO	TE AMO PANAMA/MACHETE 460031/UMLE
22	27	17	LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627
23	18	5	KANY GARCIA	BOLETO DE ENTRADA SONY MUSIC LATIN 47340
24	21	9	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE
25	23	5	TIERRA CALI	SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATIN 653700/UMLE
26	20	30	MARISELA	20 EXITOS INMORTALES IM 6614
27	NEW		NOEL SCHAURIS	UNO NO ES UNO SONY MUSIC LATIN 58390
28	32	21	HECTOR ACOSTA	SIMPLEMENTE. EL TORNO D.A. M.VENEMUSIC/UNIVERSAL MUSIC LATIN 653881/UMLE
29	31	14	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISIA 354118/UMLE
30	NEW		GRUPO MANIA	SE PEGO LA MANIA SONY MUSIC LATIN 00204
31	30	52	DADDY YANKEE	TALLENTO DE BARRIO (SONOINSTRACO) EL CARTEL/MACHETE 280020/UMLE
32	34	7	VARIOUS ARTISTS	DURANGUENSE #1'S 2009 DISA 721301/UMLE
33	33	12	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS DISA 721282/UMLE
34	36	7	VARIOUS ARTISTS	BANDA #1'S 2009 DISA 721302/UMLE
35	39	22	LUIS ENRIQUE	CIELOS TOP STOP 8910
36	25	31	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947
37	38	43	LOS INQUIETOS DEL NORTE	LA BARRAQUERA FIDEL MUSIC/UNIVERSAL MUSIC LATIN 653885/UMLE
38	28	8	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA
39	22	3	MERCEDES SOSA	CANTORA DISCOS 605 56785/SONY MUSIC LATIN
40	40	6	LA ARROLLADORA BANDA EL LIMON	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729498/UMLE
41	24	3	CONJUNTO PRIMAVERA	30 ANIVERSARIO: EN VIVO FONOVISIA 353765/UMLE
42	35	8	ROCIO DURCAL	DUETO DISCOS 605 56808/SONY MUSIC LATIN
43	41	5	LOS TEMERARIOS/BRONCO/LOS BUKIS	LO MEJOR DE B.B.T. BUS 20 MAS GRANDES EXITOS FONOVISIA 014133/UMLE
44	43	70	LOS INQUIETOS DEL NORTE	LACUNA: EDICION ESPECIAL EAGLE MUSIC/SONY MUSIC LATIN 653886/UMLE
45	37	77	MANA	ARDE EL CIELO WARNER LATINA 481788
46	44	9	PATRULLA 81	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE
47	46	48	RICARDO ARJONA	510 PISO WARNER LATINA 516669
48	45	55	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
49	55		BANDA EL RECODO	LA HISTORIA DE LOS EXITOS FONOVISIA 354120/UMLE
50	50	36	MARIACHI HERMANOS BARGIAS	CANTOS Y ALABANZAS DISCOS BARAJAS 559/VINA

David Bisbal claims the top spot on Hot Latin Songs as "Esclavo De Sus Besos" rises 2-1 (13.6 million audience impressions, up 9%). It's his second No. 1 after the 2006 "Quien Me Iba A Decir" spent three weeks at the summit. "Esclavo" also jumps 10-4 on Latin Rhythm Airplay (2.1 million, up 42%).



REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	27	#1 LO INTENTAMOS	ESPIÑOZA PAZ DISA/ASL
2	2	14	TE IRA MEJOR SIN MI	JOAN SEBASTIAN MUSART/BALBOA
3	5	23	SUFRE	LOS DAREYES DE LA SIERRA DISA
4	3	19	TE VES FATAL	EL TRONO DE MEXICO FONOVISIA/MUSIVISA
5	4	35	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON DISA/EDIMONSA
6	10	2	HAY OJITOS	INTOCABLE GIM/SONY MUSIC LATIN
7	6	30	NO ME DEJES DE AMAR	LA APUESTA SERCA
8	11	10	EL BORRACHO	GRUPO MONTEZ DE DURANGO DISA
9	7	52	TE PRESUMO	BANDA EL RECODO FONOVISIA
10	19	9	DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON FONOVISIA
11	8	28	COMPRENDEME	GERMAN MONTERO FONOVISIA/MUSIVISA
12	15	14	MI COMPLEMENTO	LOS HURACANES DEL NORTE DISA
13	16	13	TU DEFECTO	LOS CREADORES DEL PASITO DURANGUENSE DE A. RAMIREZ DISA/EDIMONSA
14	9	12	LA GRANJA	LOS TIGRES DEL NORTE FONOVISIA
15	12	29	COMO UN TATUAJE	X-PAZ DE LA SIERRA DISA/EDIMONSA
16	24	5	GREATEST GAINER LA CALABAZA	LA ARROLLADORA BANDA EL LIMON DISA
17	14	9	LUIS FONSI	EL CHAPO DE SINALOA DISA
18	18	7	ERES TODO TODO	JULION ALVAREZ Y SU NORTEÑO BANDA ASL
19	13	32	FUE SU AMOR	ALACRANES MUSICAL AGUILA/FONOVISIA
20	20	10	SENTIMIENTOS DE CARTON	OUELO FONOVISIA

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 SU VENENO	AVENTURA PREMIUM LATIN
2	2	3	ESCLAVO DE SUS BESOS	DAVID BISBAL VALE/UNIVERSAL MUSIC LATIN
3	3	12	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX SIENTE
4	5	23	ABUSADORA	WISIN & YANDEL WY/MACHETE
5	10	4	PEPE	DOUBLE T Y EL CROK (LOS PEPE) MVR
6	12	6	COMO VOLVER A SER FELIZ	LUIS ENRIQUE TOP STOP
7	13	15	SI TE VAS/QUE TENGO QUE HACER	OMEGA PLANET
8	4	13	ADICTO A TU PIEL/HOLDING ON TO LOVE	FRANKIE NEGRON AIRGO
9	7	14	LOBA	SHAKIRA EPIC/SONY MUSIC LATIN
10	6	12	DEJAME ENTRAR	MAKANO PANAMA/MACHETE
11	18	4	SENTIMIENTO	VICO C FEATURING ARCANGEL EMI TELEVISION
12	8	5	COMO SERIA	INDIO TU TRIBE
13	14	13	ASI ES LA VIDA	EL KLAN DE PORFI KORTA/VENEMUSIC
14	24	11	RECUERDAME	LA QUINTA ESTACION SONY MUSIC LATIN
15	17	19	HAGAMOSLO AUNQUE DUELA	MARLON MACHETE
16	16	9	CHINITA	MARIO ORTIZ ALL STAR BAND FEAT. SILBERTO SANTA ROSA ZMG/SONY MUSIC LATIN
17	9	19	TU PRIMERA VEZ	HECTOR ACOSTA D.A.M. VENEMUSIC
18	33	4	LOOKING FOR PARADISE	ALEJANDRO SANZ FEAT. ALICIA KEYS WARNER LATINA
19	22	3	SABES BIEN QUE TE QUIERO	GRUPO RUSH M.P./JVN/J & N
20	27	5	MI MUJER	YOMD BLACK PEARL

BETWEEN THE BULLETS

GRUPO MANIA MANIA

The Puerto Rican merengue act Grupo Mania returns to the charts with its latest set, "Se Pego La Mania," debuting at No. 3 on Top Tropical Albums (selling slightly fewer than 1,000 copies). This marks the group's ninth top five debut, pushing it past Juan Luis Guerra & 440 for the most top five debuts by a group in the chart's 24-year history. "Se Pego" also debuts at No. 30 on Top Latin Albums.

—Rauldy Ramirez

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 LOBA	SHAKIRA EPIC/SONY MUSIC LATIN
2	3	6	ESCLAVO DE SUS BESOS	DAVID BISBAL VALE/UNIVERSAL MUSIC LATIN
3	2	14	MANOS AL AIRE	NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATIN
4	4	4	LOOKING FOR PARADISE	ALEJANDRO SANZ FEATURING ALICIA KEYS WARNER LATINA
5	5	17	RECUERDAME	LA QUINTA ESTACION SONY MUSIC LATIN
6	6	13	ADIOS	JESSE & JOY WARNER LATINA
7	7	11	FELIZ	KANY GARCIA SONY MUSIC LATIN
8	8	12	SU VENENO	AVENTURA PREMIUM LATIN
9	9	34	EL AMOR	TITO "EL BAMBINO" SIENTE
10	12	15	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
11	10	9	NI ROSAS NI JUGUETES	PAULINA RUBIO UNIVERSAL MUSIC LATIN
12	11	12	CELOS	FANNY LU UNIVERSAL MUSIC LATIN
13	13	28	CAUSA Y EFECTO	PAULINA RUBIO UNIVERSAL MUSIC LATIN
14	14	40	AQUI ESTOY YO	LUIS FONSI UNIVERSAL MUSIC LATIN
15	17	8	GRACIAS A TI	WISIN & YANDEL WY/MACHETE
16	19	5	COMO VOLVER A SER FELIZ	LUIS ENRIQUE TOP STOP
17	15	10	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX SIENTE
18	21	8	CELEBRATION	MADONNA WARNER BROS.
19	16	14	MARIPOSA MIA	VIVANATIVA VIV/PIMPING MUSIK
20	18	10	LLUEVE POR DENTRO	LUIS FONSI UNIVERSAL MUSIC LATIN

LATIN RHYTHM AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 MI CAMA HUELE A TI	TITO "EL BAMBINO" FEAT. ZION & LENNOX SIENTE
2	5	6	GRACIAS A TI	WISIN & YANDEL WY/MACHETE
3	3	6	BARTENDER	ALEXIS & FIDO SONY MUSIC LATIN
4	10	2	GREATEST GAINER ESCLAVO DE SUS BESOS	DAVID BISBAL VALE/UNIVERSAL MUSIC LATIN
5	1	10	SU VENENO	AVENTURA PREMIUM LATIN
6	9	3	LOOKING FOR PARADISE	ALEJANDRO SANZ FEAT. ALICIA KEYS WARNER LATINA
7	7	15	DEJAME ENTRAR	MAKANO PANAMA/MACHETE
8	6	10	SENTIMIENTO	VICO C FEATURING ARCANGEL EMI TELEVISION
9	4	15	LOBA	SHAKIRA EPIC/SONY MUSIC LATIN
10	13	9	CIAO BELLA	DON OMAR MACHETE
11	11	19	HOTEL ROOM SERVICE	PITBULL MR. 305/POLO GROUPS/J/RMG
12	8	15	EL RITMO NO PERDONA (PRENDE)	DADDY YANKEE EL CARTEL
13				

JAPAN		ALBUMS		(HANSHIN/SOUNDFAN JAPAN/PLANTECH)	OCTOBER 20, 2009
THIS WEEK	LAST WEEK				
1	NEW	1	AQUA TIMEZ	THE BEST OF AQUA TIMEZ (CD/DVD LTD ED)	EPIC
2	2	2	AYAKA	AYAKA HISTORY 2006-2009	WARNER
3	1	3	YUZU	FURUSATO TOY'S FACTORY	
4	NEW	4	AQUA TIMEZ	THE BEST OF AQUA TIMEZ	EPIC
5	4	5	M-FLO	M-FLO - 10TH ANNIVERSARY BEST (CD/DVD)	AVEX TRAX
6	3	6	BACKSTREET BOYS	THIS IS US (CD/DVD LTD ED)	BMG JAPAN
7	6	7	AYAKA	AYAKA'S HISTORY 2006-2009 (CD/PHOTO)	WARNER
8	NEW	8	THE PILLOWS	OPARTS (CD/DVD LTD ED)	AVEX TRAX
9	5	9	MADONNA	CELEBRATION - MADONNA ALLTIME BEST (2CD)	WARNER
10	8	10	YU-A	YOU ARE LOVE (CD/DVD LTD EDITION)	YOSHIMOTO R AND C

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.)	OCTOBER 18, 2009
THIS WEEK	LAST WEEK				
1	NEW	1	EDITORS	IN THIS LIGHT AND ON THIS EVENING	KITCHENWARE
2	NEW	2	CHIPMUNK	I AM CHIPMUNK	JIVE
3	2	3	MADONNA	CELEBRATION	WARNER BROS.
4	NEW	4	SHAKIRA	SHE WOLF	EPIC
5	31	5	PAOLO NUTINI	SUNNY SIDE UP	ATLANTIC
6	5	6	VERA LYNN	WE'LL MEET AGAIN - THE VERY BEST OF	DECCA
7	1	7	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA
8	9	8	DIZZEE RASCAL	TONGUE N' CHEEK	DIRTEE STANK
9	NEW	9	THE SATURDAYS	WORDSHAKER	FASCINATION/GEFFEN
10	6	10	JAY-Z	THE BLUEPRINT 3	ROC NATION

GERMANY		ALBUMS		(MEDIA CONTROL)	OCTOBER 20, 2009
THIS WEEK	LAST WEEK				
1	NEW	1	XAVIER NAIDOO	ALLES KANN BESSER WERDEN	NAIDOO
2	NEW	2	HELENE FISCHER	SO WIE ICH BIN	CAPITOL
3	NEW	3	SHAKIRA	SHE WOLF	EPIC
4	6	4	UDO JURGENS	THE BEST OF UDO JURGENS	SONY MUSIC
5	NEW	5	DEAD BY SUNRISE	OUT OF ASHES	WARNER BROS.
6	3	6	NENA	MADE IN GERMANY	LAUGH & PEAS ENTERTAINMENT
7	9	7	MARK KNOPFLER	GET LUCKY	VERTIGO
8	NEW	8	EDITORS	IN THIS LIGHT AND ON THIS EVENING	KITCHENWARE
9	8	9	MADONNA	CELEBRATION	WARNER BROS.
10	11	10	PUR	WUENSCH	CAPITOL

EUROPEAN HOT 100 SINGLES		ALBUMS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 21, 2009
THIS WEEK	LAST WEEK				
1	NEW	1	BODIES	ROBBIE WILLIAMS	VIRGIN
2	1	2	SEXY CHICK	DAVID GUETTA FT. AKON	GUM/VIRGIN
3	2	3	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
4	3	4	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	NEW	5	BAD BOYS	ALEXANDRA BURKE FT. FLO RIDA	SYCO
6	5	6	SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC
7	7	7	JAIMERAIS TELLEMENT	JENI LEE	MERCURY
8	4	8	CELEBRATION	MADONNA	WARNER BROS.
9	10	9	EVACUATE THE DANCEFLOOR	CASCADA	ZOO LAND ZEBRALATION/AATW
10	11	10	LADY MELODY	TOM FRAGER	GWAYAV AZ
11	6	11	OOPSY DAISY	CHIPMUNK	JIVE
12	14	12	RELEASE ME	AGNES COPENHAGEN/3 BEAT	BLUE/AATW
13	8	13	PUSSY	RAMMSTEIN	MOTOR/UNIVERSAL
14	15	14	BREAK YOUR HEART	TAIO CRUZ	UNIVERSAL REPUBLIC
15	13	15	IF A SONG COULD GET ME YOU	MARIT LARSEN	VIRGIN
16	17	16	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND	GUM/VIRGIN
17	12	17	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS	ROC NATION
18	18	18	HOTEL ROOM SERVICE	PITBULL MR. 305/J. POLD	GROUND
19	16	19	HEAVY CROSS	THE GOSSIP	COLUMBIA
20	20	20	HUSH HUSH	THE PUSSYCAT DOLLS	INTERSCOPE

EURO DIGITAL SONGS		ALBUMS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 31, 2009
THIS WEEK	LAST WEEK				
1	5	1	BAD BOYS	ALEXANDRA BURKE FT. FLO RIDA	SYCO
2	3	2	BODIES	ROBBIE WILLIAMS	CHRYSALIS
3	NEW	3	FIGHT FOR THIS LOVE	CHERYL COLE	POLYDOR
4	4	4	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
5	2	5	SEXY BITCH	DAVID GUETTA FT. AKON	GUM/VIRGIN
6	1	6	OOPSY DAISY	CHIPMUNK	JIVE
7	6	7	SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC
8	7	8	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS	ROC NATION
9	8	9	BREAK YOUR HEART	TAIO CRUZ	UNIVERSAL REPUBLIC
10	NEW	10	HAVEN'T MET YOU YET	MICHAEL BUBLE	143 REPRISE
11	10	11	HOTEL ROOM SERVICE	PITBULL MR. 305/J. POLD	GROUNDS/J
12	9	12	FOREVER IS OVER	THE SATURDAYS	FASCINATION/POLYDOR
13	11	13	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
14	12	14	SWEET DISPOSITION	THE TEMPER TRAP	INFECTIONIOUS
15	NEW	15	WHO WANTS TO BE ALONE	TESTO FT. NELLY FURTADO	MUSICAL FREEDOM

FRANCE		ALBUMS		(SNEP/IFOP/TITE-LIVE)	OCTOBER 20, 2009
THIS WEEK	LAST WEEK				
1	NEW	1	RENAN LUCE	LE CLAN DES MIROS	BARCLAY
2	NEW	2	PASCAL OBISPO	WELCOME TO THE MAGIC WORLD OF CAPTAIN	EPIC
3	NEW	3	RAMMSTEIN	LIEBE IST FUR ALLE DA	MOTOR/UNIVERSAL
4	2	4	DANY BRILLANT	PUERTO RICO	WARNER
5	1	5	JOHNNY HALLYDAY	TOUR 66 (STADE DE FRANCE 2009)	MERCURY
6	4	6	MIKA	THE BOY WHO KNEW TOO MUCH	CASABLANCA/ISLAND
7	NEW	7	SHAKIRA	SHE WOLF	EPIC
8	5	8	MUSE	THE RESISTANCE A&E/HELIUM 3	WARNER
9	7	9	DAVID GUETTA	ONE LOVE	GUM/VIRGIN
10	6	10	VARIOUS ARTISTS	MOZART L'OPERA ROCK	WARNER

CANADA		ALBUMS		(NIELSEN BDS/SOUNDFAN)	OCTOBER 31, 2009
THIS WEEK	LAST WEEK				
1	1	1	MICHAEL BUBLE	CRAZY LOVE 143	REPRISE/WARNER
2	NEW	2	KEVIN PARENT	KEVIN PARENT TANDEM/SELECT	
3	4	3	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA/SONY MUSIC
4	7	4	THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE/UNIVERSAL
5	5	5	MADONNA	CELEBRATION	WARNER BROS./WARNER
6	11	6	DAVID GUETTA	ONE LOVE	GUM/VIRGIN/EMI
7	15	7	JAY-Z	THE BLUEPRINT 3	ROC NATION/WARNER
8	NEW	8	LES TROIS ACCORDS	DAKS MON CORPS	INDICA
9	9	9	THREE DAYS GRACE	LIFE STARTS NOW	JIVE/SONY MUSIC
10	8	10	BOOM DESJARDINS	ROCK LE QUEBEC	ENTOURAGE/SELECT

AUSTRALIA		ALBUMS		(ARIA)	OCTOBER 18, 2009
THIS WEEK	LAST WEEK				
1	NEW	1	MICHAEL BUBLE	CRAZY LOVE 143	REPRISE/WARNER
2	1	2	THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE
3	5	3	BEYONCE	I AM... SASHA FIERCE	MUSIC WORLD/COLUMBIA
4	2	4	MUSE	THE RESISTANCE A&E/HELIUM 3	WARNER
5	7	5	DAVID GUETTA	ONE LOVE	GUM/VIRGIN
6	4	6	PEARL JAM	BACKSPADER	MONKEYBRENCH/ISLAND
7	3	7	PARAMORE	BRAND NEW EYES FUELED BY RAMEN	
8	10	8	KATE MILLER-HEIDKE	CURIUSER	SONY MUSIC
9	18	9	HARRY CONNICK JR.	YOUR SONGS	COLUMBIA
10	11	10	TAYLOR SWIFT	FEARLESS	BIG MACHINE

EURO DIGITAL SONGS SPOTLIGHT		ALBUMS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 31, 2009
THIS WEEK	LAST WEEK				
1	1	1	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
2	2	2	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND	GUM/VIRGIN
3	6	3	SEXY BITCH	DAVID GUETTA FT. AKON	GUM/VIRGIN
4	3	4	GAIVOTA	AMALIA HOJE LE FOLIE - GIFT	
5	5	5	POKER FACE	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	7	6	HUSH HUSH	THE PUSSYCAT DOLLS FT. NICOLE S.	INTERSCOPE
7	10	7	CELEBRATION	MADONNA	WARNER BROS.
8	8	8	JAI HO! (YOU ARE MY DESTINY)	A R RAHMAN & THE PUSSYCAT DOLLS FT. NICOLE S.	INTERSCOPE
9	4	9	HEARTBEAT	NINEKA YO MOMMA'S	
10	9	10	MANOS AL AIRE	NELLY FURTADO	NELSTAR/UNIVERSAL MUSIC LATINO

EUROPEAN ALBUMS		ALBUMS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 21, 2009
THIS WEEK	LAST WEEK				
1	1	1	MADONNA	CELEBRATION	WARNER BROS.
2	NEW	2	SHAKIRA	SHE WOLF	SONY MUSIC LATIN/EPIC
3	NEW	3	EDITORS	IN THIS LIGHT AND ON THIS EVENING	KITCHENWARE
4	3	4	MUSE	THE RESISTANCE A&E/HELIUM 3	WARNER
5	NEW	5	XAVIER NAIDOO	ALLES KANN BESSER WERDEN	NAIDOO
6	8	6	MARK KNOPFLER	GET LUCKY	VERTIGO
7	NEW	7	HELENE FISCHER	SO WIE ICH BIN	CAPITOL
8	2	8	TOKIO HOTEL	HUMANDID	ISLAND
9	6	9	MIKA	THE BOY WHO KNEW TOO MUCH	CASABLANCA/ISLAND
10	4	10	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA
11	9	11	DAVID GUETTA	ONE LOVE	GUM/VIRGIN
12	NEW	12	CHIPMUNK	I AM CHIPMUNK	JIVE
13	5	13	KISS	SONIC BOOM	KISS/ROADRUNNER
14	22	14	UDO JURGENS	THE BEST OF UDO JURGENS	SONY MUSIC
15	NEW	15	RAMMSTEIN	LIEBE IST FUR ALLE DA	MOTOR/UNIVERSAL

ITALY		ALBUMS		(FIMI/NIELSEN)	OCTOBER 19, 2009
THIS WEEK	LAST WEEK				
1	1	1	ALESSANDRA AMOROSO	SENZA NUVOLE	EPIC
2	3	2	MADONNA	CELEBRATION	WARNER BROS.
3	5	3	NOEMI	SULLA MIA PELLE	COLUMBIA
4	4	4	TOKIO HOTEL	HUMANDID	ISLAND
5	4	5	GIGI D'AGOSTINO	6 COME SEI	RCA
6	9	6	SAMUELE BERSANI	MANIFESTO ABUSIVO	RCA
7	NEW	7	SHAKIRA	SHE WOLF	EPIC
8	7	8	PEARL JAM	BACKSPADER	MONKEYBRENCH/ISLAND
9	6	9	MUSE	THE RESISTANCE A&E/HELIUM 3	WARNER
10	11	10	TIZIANO FERRO	ALLA MIA ETA	CAPITOL

SPAIN		ALBUMS		(PROMUSICAE/MEDIA)	OCTOBER 21, 2009
THIS WEEK	LAST WEEK				
1	1	1	FI TO & FITIPALDIS	ANTES DE QUE CUENTE DIEZ	D.R.O.
2	NEW	2	SHAKIRA	LOBA	EPIC/SONY MUSIC LATIN
3	4	3	LUZ CASAL	LA PASION	EMI
4	7	4	MADONNA	CELEBRATION	WARNER BROS.
5	2	5	TOKIO HOTEL	HUMANDID	ISLAND
6	3	6	CHENOA	DESAFIANDO LA GRAVEDAD	VALE
7	6	7	ANTONIO OROZCO	RENOVATO	UNIVERSAL
8	8	8	AMARAL	LA BARRERA DEL SONIDO	EMI
9	25	9	MANUEL CARRASCO	INERCIA	VALE
10	22	10	NELLY FURTADO	MI PLAN	NELSTAR/UNIVERSAL MUSIC LATINO

BRAZIL		ALBUMS		(APBO/NIELSEN)	OCTOBER 15, 2009
THIS WEEK	LAST WEEK				
1	1	1	ROBERTO CARLOS	ELAS CANTAM ROBERTO CARLOS	SONY MUSIC
2	5	2	ANA CAROLINA	NOVE	SONY MUSIC
3	NEW	3	BELO	PRIMAVERA	SONY MUSIC
4	3	4	VARIOUS ARTISTS	PARAISO NACIONAL	SOM LIVRE
5	2	5	BEYONCE	I AM... SASHA FIERCE	SONY MUSIC
6	4	6	VICTOR E LEO	BORBOLETAS	SONY MUSIC
7	10	7	VARIOUS ARTISTS	RAIDIO A VOZ DO PARAISO	SOM LIVRE
8	6	8	EXALTASAMBA	AO VIVO NA ILHA DA MAGIA	EMI
9	7	9	PADRE FABIO DE MELO	EU E O TEMPO	SOM LIVRE
10	NEW	10	LEONARDO	ESSE ALGUEM SOU EU	UNIVERSAL

The pop/soul singer Alessandra Amoroso's full-length debut holds atop Italy Albums for a second week. It's her second No. 1 this year following the "Stupida" EP.



EUROPEAN AIRPLAY		ALBUMS		(NIELSEN MUSIC CONTROL)	OCTOBER 21, 2009
THIS WEEK	LAST WEEK				
1	1	1	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
2	2	2	SEXY CHICK	DAVID GUETTA FT. AKON	GUM/VIRGIN
3	3	3	BODIES	ROBBIE WILLIAMS	CHRYSALIS
4	4	4	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND	GUM/VIRGIN
5	5	5	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	1	6	HOTEL ROOM SERVICE	PITBULL MR. 305/J. POLD	GROUND
7	7	7	WE ARE GOLDEN	MIKA	CASABLANCA/ISLAND
8	6	8	RELEASE ME	AGNES COPENHAGEN/3 BEAT	BLUE/AATW
9	8	9	SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC
10	9	10	CELEBRATION	MADONNA	WARNER BROS.
11	17	11	FUNHOUSE	PINK	L'AFACE JLG
12	10	12	F**K YOU	LILLY ALLEN	REGAL/PARLOPHONE
13	12	13			

3 (Maratone AB, STIM/Kobalt Music Publishing America, Inc. ASCAP/Songs Of Kobalt Music Publishing America, Inc., BMI/Universal Music Publishing Scandinavia AB/Universal Music Corp., ASCAP/Interscope Music Publishing, ASCAP, HL/WBM, H100 5)

5 STAR CHICK (Give Me Me ASCAP/Copyright Control) RBH 23

19 AND CRAZY (Getting Grown Music, BMI/Osmunson Publishing, BMI/KupKake Music, BMI/Year Of The Dog Music, ASCAP/Darth Buddha Music, ASCAP) CS 41

21 GUNS (WB Music Corp., ASCAP/Teen Daze Music, ASCAP/Universal Music Corporation, ASCAP, HL/WBM, H100 48)

ADICTED TO MONEY (Prince Of Crank Publishing, BM/Columbia And Rock Publishing, ASCAP/WB Music Corp., ASCAP/Ladons Worldwide Publishing, Inc., ASCAP, WB Music Corp., ASCAP/Westwood Publishing, Inc.) CS 17

AL DIABLO CON TU AMISTAO (Maximo Aguirre Music Publishing, BMI) LT 30

ALL I ASK FOR ANYMORE (Sony/ATV Acuff Rose Music, BMI/Warner-Tamela Publishing Corp., BMI/EMI Blackwood Music, BMI) WB Music Corp., ASCAP/WB Music Corp., ASCAP/Ladons Worldwide Publishing, Inc., ASCAP, WB Music Corp., ASCAP/Westwood Publishing, Inc.) CS 17

ALL THE RIGHT MOVES (Walt Disney Music Co., BMI/Universal Music Publishing America, Inc., ASCAP/H100 85)

ALL THIS LOVE (Sony/ATV Cross Keys Music Publishing, ASCAP/Gary Nicholson Music, ASCAP/Scarlet Moon Music, Inc., BMI/Hayson Publishing Corp., BMI/Wrenson Music, BMI/Write Ya Say Music, BMI, HL CS 60)

ALMA EN PENIA (Lisabel Ltd., ASCAP) CS 41

ALREADY GONE (Songs For My Snork, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Write 2 Live, ASCAP) H100 20

AMERICAN RIDE (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl, BMI/Totality, Wrighteous Music, BMI/Big Loud Bucks, BMI, HL/WBM, CS 6 H100 49)

EL AMOR (Tito El Patron Publishing, ASCAP) LT 14

BABY BY ME (50 Cent Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, BMI/Songs Of Universal, Inc., BMI/Universal Music - Z Tunes LLC, ASCAP/Pen In The Ground Publishing, ASCAP, HL/WBM, RBH 39)

BACKWOODS (Super Stick 98, BMI/Bunker Creek Publishing, BMI/EMI Blackwood Music, BMI/ASCAP/Songs Of Countrywood, ASCAP, HL CS 50)

BAD HATS (Sony/ATV Tunes LLC, ASCAP/Musical, ASCAP/BenArm Music, ASCAP/EMI April Music, Inc., ASCAP, HL H100 87, RBH 9)

BARTENDER (Alloys Y Fido Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI Blackwood Music, Inc., BMI/Blue Kraft Music Publishing, BMI, HL/WBM, LT 42)

BECKY (First N' Gold Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Jonathan Rotem Music, BMI/Sony/ATV Tunes LLC, BMI, HL/WBM, RBH 56)

BEER ON THE TABLE (Ash Street Music, BMI/Big Loud Bucks, BMI/Ste Bud Pacific, SESAC/Songs Of Bug, SESAC/Pacific Wind Music, SESAC/25 North Publishing, BMI) CS 33

BE ON YOU (Class Publishing, ASCAP/Atl On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/EMI April Music, Inc., ASCAP, HL H100 37)

BEST I EVER HAD (Live Write LLC, BMI/EMI Blackwood Music, BMI/Young Music, BMI/Spiritfire Music, BMI/Songs Of Universal, Inc., BMI/RoyaltyMusic/Publishing, BMI/The Music Source, BMI/Warner-Tamela Publishing Corp., BMI/Young Money Publishing, Inc., BMI/Sony/ATV Tunes LLC, ASCAP, HL/WBM, H100 41, RBH 37)

BETTER BELIEVE IT (Tini! Productions, ASCAP/WB Music Corp., ASCAP/Young Jeezy Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/King K Publishing, BMI, HL/WBM, RBH 61)

BIG BOI STUNTIN' (Rich Mind Publishing, ASCAP) RBH 8

BIG GREEN TRACTOR (Sexy Tractor Music, BMI/Big Loud Bucks, BMI/Write Ya Say Music, BMI/Entertainment Music, BMI/Desire LLC, BMI/Good Entertainment Publishing Company, Inc., ASCAP/Carol Vincent And Associates LLC, ASCAP) WBM H100 44

BLAME IT (Sly As A Fox Music, Inc., BMI/Big Music, Incorporated, BMI/Red House Music, ASCAP/EMI April Music, Inc., ASCAP/Universal Music - Z Songs, ASCAP/Nathan 'N' Nate Music, ASCAP/James T. Brown, BMI/Brandon H. Melancon, ASCAP/John Conte, Jr., ASCAP/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Chameleon Publishing, BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Royalty Music, ASCAP/Tenor Music, BMI, HL/WBM, RBH 65)

BLAME IT ON ME (Foxy Music, Inc., SESAC/79 Kings Production Inc., SESAC/Christelle Michele Music, SESAC/EMI April Music, Inc., ASCAP/Strauss Co., LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Studio Beat Music, BMI/Warner-Tamela Publishing Corp., BMI, HL/WBM, RBH 30)

BODY (Nothing Hill Songs, SESAC/Pat D Down Music, SESAC/Joseph's Trail Publishing, ASCAP/EMI April Music, Inc., ASCAP/Universal Music - Z Songs, BMI/Chris H. Steves, BMI/SESAC, HL/WBM, RBH 69)

BODY LANGUAGE (MovieBugs Music, BMI/Perennate Music, ASCAP/Songs Of Universal, Inc., BMI/OSS Music, BMI/Holy Coron Music, ASCAP/Universal Music - MGB Songs, ASCAP/Jambition Music, ASCAP/Seven Peaks Music, ASCAP/NappyPub Music, BMI/Universal Music - Z Songs, BMI, HL/WBM, RBH 100)

BONFIRE (Key Brothers Music, BMI/Bolton Music, BMI/Kashville/Saville Songs, BMI/KRO Music, BMI/Morgan Mustang Music, BMI/Triples Sho Music, BMI/Marcia Roam Music, ASCAP) CS 12, H100 66

BOOM BOOM POW (Willi Am Music, Inc., BMI/Nawasha Networks, BMI/Jeoprey Music, Inc., BMI/Headphone Music Publishing, ASCAP/Cherry River Music, BMI/EMI April Music, Inc., ASCAP, CLM/HL, H100 46)

EL BORRACHO (Atlas Publishing, ASCAP) LT 20

BREAK (EMI Blackwood (Canada) Music LTD, SOCA/Blasit The Scene Publishing, SOCA/Mean Music Publishing, ASCAP/EMI Blackwood Music, Inc., BMI, HL H100 95)

BREAK UP (Team S Do Publishing, BMI/Levegas Publishing Company, Inc., ASCAP/EMI April Music, Inc., ASCAP/Street Certified Publishing, BMI), HL, H100 18, RBH 10

BUY YOU A ROUND UP AND OWN (Verse & Stram Publishing, BMI) RBH 64

THE CALL (Songs Of Loud, BMI/Farm Pond, BMI/New Music Publishing, BMI) CS 47

CAMINOS DIFERENTES (TN Ediciones Musicales, BMI) LT 48

CAN'T GET OVER YOU (Amazement Music, BMI) RBH 9

CAN'T HARDLY WAIT (Yvea Publishing, SESAC/Nolan Bear Music, ASCAP/By Law Music, ASCAP/Key Music, ASCAP/Notting Hill Music Group, ASCAP) RBH 90

CAN'T LIVE WITHOUT YOU (I And Me Music Publishing, Inc., ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, Inc., ASCAP/Underdog Music Corp., ASCAP/Almo Music Corp., ASCAP/Strange Motel Music, ASCAP, HL/WBM, RBH 22)

CELEBRATION (Webb Girl Publishing, Inc., ASCAP/Perfection Music, BMI/The Industry Sound Ltd., PMS/Claire Music, PMS) LT 35

CELOS (BMI April Music, Inc., ASCAP/Ediciones Musicales Hispanox SGAEL) LT 23

CHANCES (EMI Blackwood Music, Inc., BMI/Five For Fighting Music, BMI/EMI April Music, Inc., ASCAP/G Watt Music, ASCAP, HL H100 83)

CHASIN' GIRLS (Mike Curb Music, BMI/EMI April Music, Inc., ASCAP/Red House Music, ASCAP/Betar Music, BMI, HL/WBM, CS 56)

CIAO BELLA (Crown P Music Publishing, BMI/Foxy Music, Inc., SESAC/Beatslappers Music, SESAC/Paul Izamy, SESAC/Universal-Musica Unica Publishing, BMI/Eddie Monilla Music, BMI) LT 41

CLOSE TO YOU (EverGreen Copyrights, BMI) RBH 29

COMO VOLVER A SER FELIZ (Sony/ATV Discos Music Publishing LLC, ASCAP) LT 24

CONSIDER ME GONE (Iten And Steve's Music, ASCAP/EverGreen Copyrights, BMI/Warner-Tamela Publishing Corp., BMI, WBM, CS 13, H100 80)

COUNTRY FOLKS (LIVIN' LOU!) (EMI Blackwood Music, Inc., BMI/Geoffrey Stokes Nielson Publishing, BMI/One E Publishing LLC, BMI, HL CS 36)

COUNTRY LIVIN' (Whitney Giv, BMI/Bn Spaces Music, Beyond 12 Venitas Music, ASCAP/Pedal Down Music, ASCAP/Conjoes Music, ASCAP/Bughouse, ASCAP) CS 54

COWBOY CASANOVA (Came-Okie Music, BMI/EMI April Music, Inc., ASCAP/Rincon Ave. Music Publishing, ASCAP/Stage Three Songs, ASCAP/Breit James Corporation, ASCAP, HL H100 19)

CRYIN' FOR ME (WAYMAN'S SONG) (Towaco Tunes, BMI) CS 55

DEJAME ENTRAR (Universal Music - MGB Songs, ASCAP) LT 30

DERECHO DE ANTIGUEAO (Universal-Musica Unica Publishing, BMI) LT 21

DOIDN'T YOU KNOW HOW MUCH I LOVED YOU (Universal Music - MGB Songs, ASCAP/Music Farming Music, ASCAP/Universal Music - Careers, BMI/Silverkeys Music Publishing, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI), HL/WBM, CS 34

DOESN'T MEAN ANYTHING (Laloux Productions, ASCAP/EMI April Music, Inc., ASCAP/Book Of Daniel Music, ASCAP, HL H100 61, RBH 15)

DO I (Planet Music, BMI/Murrah Music Corporation, BMI/Bug Music, Incorporated, BMI/Warner-Tamela Publishing Corp., BMI/RADIOBULLETS Publishing, BMI/DIVHAWK Music, BMI), WBM, CS 6, H100 50

DOIT STAY (Imagimig Music Limited, IMRO) RBH 87

DOWN (Bassics Music Group Ltd, ASCAP/David Zetzer Music, BMI/Grange Factory Music, ASCAP/Otter Fin Publishing, ASCAP/Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI), WBM, H100 1

ORP IT LOW (My Diet Starts Tomorrow, BMI/Songs Of Universal, Inc., BMI/Dat Damn Dean Music, BMI/Culture Beyond Experience Publishing, BMI), HL/WBM, H100 38, RBH 38

EGO (Evis Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Unite Bobby Music, BMI/EMI April Music, Inc., ASCAP/B-Da, Publishing, ASCAP) HL RBH 21

EIGHT SECOND RIDE (Universal Music - Careers, BMI/Shutka Mak Publishing, BMI/Drive It Home Music Publishing, Inc., IMRO/FSMGI, IMRO/State One Music, BMI) CS 24

EMPIRE STATE OF MIND (EMI April Music, Inc., ASCAP/Carter Boys Publishing, ASCAP/ATJ Shukburgh, PMS/Glacial Talent Publishing, PMS/Fox Music, Inc., SESAC/Masany Elshabazz Music, SESAC/Sweety Publishing, ASCAP/Leflow Productions, ASCAP/Twenty Nine Black Music, BMI/Ganto Music, BMI) H100 12, RBH 4

ENCOUNTER (Nuevo Ideal Music, BMI) LT 37

EPIPHANY (I'M LEAVING) (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Strauss Co., LLC, ASCAP/EMI April Music, Inc., ASCAP, HL/WBM, RBH 38)

ERES TODO TODO (Maximo Aguirre Music Publishing, ASCAP) LT 31

ESCLAVO DE SUS BESOS (Universal Music - Z Songs, ASCAP/Eber Music, S.C.) LT 1

EVAGUATE THE DANCEFLOOR (Rocks, ASCAP/Songkick Music Publishing, BMI/M-Sigma, BUMA) H100 31, RBH 37

EVERY GIRL (Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI/Write LLC, BMI/EMI Blackwood Music, Inc., BMI/West Coast Live Publishing, ASCAP/Hendertworks Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Corporation, ASCAP, HL/WBM, RBH 100)

EVERYTHING, EVERYWHERE, EVERYWHERE (EMI April Music, Inc., ASCAP) Brasco Music, ASCAP/NextSelection Publishing, ASCAP/Kerkey Music, ASCAP, HL, RBH 5

EVERYWHERE I GO (Polyester Music, Inc., ASCAP/Davey Steele Music, BMI/BJ Administration, BMI) CS 39

FACE DROP (Lucas Secon, BMI/Sony/ATV Tunes LLC, ASCAP, HL CS 11, H100 63)

FAKIN IT (K Michelle, BMI/Cherry Music, BMI/Evis Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Miguel Jimenez, ASCAP/Sassein Hill, SESAC/Dat Damn Dean Music, BMI/Peermusic LLC, BMI/Headphone Entertainment Publishing LLC, BMI/Mass Confusion Productions, Inc., ASCAP/Universal Music Corporation, ASCAP, HL/WBM, RBH 100)

FALLIN' FOR YOU (Cocoraine Music, BMI/EMI April Music, Inc., ASCAP/R-Rated Music, BMI/EMI, HL H100 25, RBH 5)

FELIZ (WB Music Corp., ASCAP) LT 15

FIFTEEN (Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI) CS 47

FIRE BURNING (Sony/ATV Songs LLC, BMI/RedOne Productions, BMI) HL, LT 47

FIREFLIES (Ocean City Park, ASCAP/Universal Music Corporation, ASCAP, HL/WBM, H100 7)

FOREVER (1da Be Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Write Live LLC, BMI/EMI Blackwood Music, Inc., BMI/Please Gimme My Publishing, Inc., BMI/Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI/STROOM Shady Music, BMI/Songs Of Universal, Inc., BMI, HL/WBM, H100 15, RBH 5)

FRESH (Inmate 17747, WB Music Publishing, ASCAP/Ken P Publishing, BMI/Entertainment Music, BMI/Sick Rock Music Corp., BMI) RBH 55

FUNHOUSE (EMI Blackwood Music, Inc., BMI/MPK Inside Publishing, BMI/Private Snp Music, ASCAP/Worngroup Music Publishing, ASCAP/EMI April Music, Inc., ASCAP, HL, H100 60)

GANGSTA LUV (2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZE Music Publishing, BMI) RBH 91

INDEPENDENT CHICKS (Vameca Rhoads Publishing, BMI) RBH 91

IT DID (Warner-Tamela Publishing Corp., BMI/Sycamore Canyon Music, BMI/Hope-N-Cai Music, BMI/Sey Tractor Music, BMI), WBM, CS 53

IT KILLS ME (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Just U Publishing, SESAC/Music Corporation, ASCAP) CS 57

IT'S MY LIFE / CONFESSIONS PART II (Sony/ATV Tunes LLC, ASCAP/Aggressive Music, ASCAP/Universal PolyGram International Publishing, ASCAP/Bon Jovi Publishing, BMI/Songs Of Universal, Inc., BMI/Mack Publishing, ASCAP/Underdog Music Corp., ASCAP/Underdog Music Corp., ASCAP/Drai Publishing, ASCAP/7 Factions, ASCAP, HL/WBM, H100 53, RBH 57)

IMMA ZOE (NEA Music Inc., BMI/Deda's Music, Inc., ASCAP) RBH 98

INDEPENDENT CHICKS (Vameca Rhoads Publishing, BMI) RBH 91

IT DID (Warner-Tamela Publishing Corp., BMI/Sycamore Canyon Music, BMI/Hope-N-Cai Music, BMI/Sey Tractor Music, BMI), WBM, CS 53

IT KILLS ME (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Just U Publishing, SESAC/Music Corporation, ASCAP) CS 57

IT'S MY LIFE / CONFESSIONS PART II (Sony/ATV Tunes LLC, ASCAP/Aggressive Music, ASCAP/Universal PolyGram International Publishing, ASCAP/Bon Jovi Publishing, BMI/Songs Of Universal, Inc., BMI/Mack Publishing, ASCAP/Underdog Music Corp., ASCAP/Underdog Music Corp., ASCAP/Drai Publishing, ASCAP/7 Factions, ASCAP, HL/WBM, H100 53, RBH 57)

IMMA ZOE (NEA Music Inc., BMI/Deda's Music, Inc., ASCAP) RBH 98

INDEPENDENT CHICKS (Vameca Rhoads Publishing, BMI) RBH 91

IT DID (Warner-Tamela Publishing Corp., BMI/Sycamore Canyon Music, BMI/Hope-N-Cai Music, BMI/Sey Tractor Music, BMI), WBM, CS 53

IT KILLS ME (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Just U Publishing, SESAC/Music Corporation, ASCAP) CS 57

IT'S MY LIFE / CONFESSIONS PART II (Sony/ATV Tunes LLC, ASCAP/Aggressive Music, ASCAP/Universal PolyGram International Publishing, ASCAP/Bon Jovi Publishing, BMI/Songs Of Universal, Inc., BMI/Mack Publishing, ASCAP/Underdog Music Corp., ASCAP/Underdog Music Corp., ASCAP/Drai Publishing, ASCAP/7 Factions, ASCAP, HL/WBM, H100 53, RBH 57)

IMMA ZOE (NEA Music Inc., BMI/Deda's Music, Inc., ASCAP) RBH 98

INDEPENDENT CHICKS (Vameca Rhoads Publishing, BMI) RBH 91

IT DID (Warner-Tamela Publishing Corp., BMI/Sycamore Canyon Music, BMI/Hope-N-Cai Music, BMI/Sey Tractor Music, BMI), WBM, CS 53

IT KILLS ME (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Just U Publishing, SESAC/Music Corporation, ASCAP) CS 57

IT'S MY LIFE / CONFESSIONS PART II (Sony/ATV Tunes LLC, ASCAP/Aggressive Music, ASCAP/Universal PolyGram International Publishing, ASCAP/Bon Jovi Publishing, BMI/Songs Of Universal, Inc., BMI/Mack Publishing, ASCAP/Underdog Music Corp., ASCAP/Underdog Music Corp., ASCAP/Drai Publishing, ASCAP/7 Factions, ASCAP, HL/WBM, H100 53, RBH 57)

IMMA ZOE (NEA Music Inc., BMI/Deda's Music, Inc., ASCAP) RBH 98

INDEPENDENT CHICKS (Vameca Rhoads Publishing, BMI) RBH 91

IT DID (Warner-Tamela Publishing Corp., BMI/Sycamore Canyon Music, BMI/Hope-N-Cai Music, BMI/Sey Tractor Music, BMI), WBM, CS 53

IT KILLS ME (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Just U Publishing, SESAC/Music Corporation, ASCAP) CS 57

IT'S MY LIFE / CONFESSIONS PART II (Sony/ATV Tunes LLC, ASCAP/Aggressive Music, ASCAP/Universal PolyGram International Publishing, ASCAP/Bon Jovi Publishing, BMI/Songs Of Universal, Inc., BMI/Mack Publishing, ASCAP/Underdog Music Corp., ASCAP/Underdog Music Corp., ASCAP/Drai Publishing, ASCAP/7 Factions, ASCAP, HL/WBM, H100 53, RBH 57)

IMMA ZOE (NEA Music Inc., BMI/Deda's Music, Inc., ASCAP) RBH 98

INDEPENDENT CHICKS (Vameca Rhoads Publishing, BMI) RBH 91

IT DID (Warner-Tamela Publishing Corp., BMI/Sycamore Canyon Music, BMI/Hope-N-Cai Music, BMI/Sey Tractor Music, BMI), WBM, CS 53

IT KILLS ME (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Just U Publishing, SESAC/Music Corporation, ASCAP) CS 57

IT'S MY LIFE / CONFESSIONS PART II (Sony/ATV Tunes LLC, ASCAP/Aggressive Music, ASCAP/Universal PolyGram International Publishing, ASCAP/Bon Jovi Publishing, BMI/Songs Of Universal, Inc., BMI/Mack Publishing, ASCAP/Underdog Music Corp., ASCAP/Underdog Music Corp., ASCAP/Drai Publishing, ASCAP/7 Factions, ASCAP, HL/WBM, H100 53, RBH 57)

IMMA ZOE (NEA Music Inc., BMI/Deda's Music, Inc., ASCAP) RBH 98

INDEPENDENT CHICKS (Vameca Rhoads Publishing, BMI) RBH 91

IT DID (Warner-Tamela Publishing Corp., BMI/Sycamore Canyon Music, BMI/Hope-N-Cai Music, BMI/Sey Tractor Music, BMI), WBM, CS 53

IT KILLS ME (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Just U Publishing, SESAC/Music Corporation, ASCAP) CS 57

IT'S MY LIFE / CONFESSIONS PART II (Sony/ATV Tunes LLC, ASCAP/Aggressive Music, ASCAP/Universal PolyGram International Publishing, ASCAP/Bon Jovi Publishing, BMI/Songs Of Universal, Inc., BMI/Mack Publishing, ASCAP/Underdog Music Corp., ASCAP/Underdog Music Corp., ASCAP/Drai Publishing, ASCAP/7 Factions, ASCAP, HL/WBM, H100 53, RBH 57)

IMMA ZOE (NEA Music Inc., BMI/Deda's Music, Inc., ASCAP) RBH 98

INDEPENDENT CHICKS (Vameca Rhoads Publishing, BMI) RBH 91

IT DID (Warner-Tamela Publishing Corp., BMI/Sycamore Canyon Music, BMI/Hope-N-Cai Music, BMI/Sey Tractor Music, BMI), WBM, CS 53

IT KILLS ME (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Just U Publishing, SESAC/Music Corporation, ASCAP) CS 57

IT'S MY LIFE / CONFESSIONS PART II (Sony/ATV Tunes LLC, ASCAP/Aggressive Music, ASCAP/Universal PolyGram International Publishing, ASCAP/Bon Jovi Publishing, BMI/Songs Of Universal, Inc., BMI/Mack Publishing, ASCAP/Underdog Music Corp., ASCAP/Underdog Music Corp., ASCAP/Drai Publishing, ASCAP/7 Factions, ASCAP, HL/WBM, H100 53, RBH 57)

HALO / WALKING ON SUNSHINE (B-Day Publishing, ASCAP/EMI April Music, Inc., ASCAP/Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Here's Lookin' At You Kid Music, BMI/Beluga Heights Music, BMI/Sony/ATV Songs LLC, BMI/Ryko-Bros. PRS), HL, H100 84

H.A.T.E.U. (Rye Songs, BMI/Songs Of Universal, Inc., BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Songs Of Peer Ltd., ASCAP/March 9th Publishing, ASCAP, HL/WBM, RBH 76)

HAVEN'T MET YOU YET (I'm The Last Man Standing, ASCAP/Man 2 Man Music, BMI/M/S One Music, BMI/Warner-Tamela Publishing Corp., BMI), WBM, H100 57

HAY OUTDO (Not Listed) LT 18

HOBOARDO (Christopher Dooley Publishing, BMI/An What Music, BMI/CrossStacal Music, BMI/Vanderwaer Music, BMI/Building 2 Music, BMI/Son Inevitable LLC, SESAC/Incessant Music, BMI/Write My Music, ASCAP/YMP Music Publishing, BMI/Warner-Tamela Publishing Corp., BMI/First N' Gold Publishing, BMI), WBM, RBH 63

HELL OF A LIFE (Crown Club Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Danghanard Muzik, SESAC) CS 25

HELL ON THE HEART (Sony/ATV Tree Publishing Company, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP/Songs Of Universal, Inc., BMI/Spillibilly Music Publishing, BMI, HL/WBM, CS 48)

HEY SOUL SISTER (Blue Lamps, ASCAP/EMI April Music Inc., ASCAP/Panama Song Ltd., BMI), HL H100 59

HILLBILLY BONE (Big Loud Shift Industries, ASCAP/Universal Music - Careers, BMI/High Powered Machine Music, BMI) HL/WBM, CS 51

HISTORY IN THE MAKING (Cadaja Publishing, ASCAP/EMI April Music, Inc., ASCAP/Ediciones Musicales Chippers, S.L., Warner Chappell Music Spain S.A., SGA/Arnall Coast Music, BMI/Sony/ATV Melody, BMI/Chris's Songs, BMI), HL/WBM, LT 2

LO INTENTAMOS (Arpa Musical, L.C. BMI) LT 6

LOL 3 (April's Boy Muzik, BMI/Warner-Tamela Publishing Corp., BMI/No Gaudyette Music Publishing, BMI/Chel Huxtable Publishing, Inc., BMI/Souja Boy Records, BMI/Element 9 Hip Hop, BMI/Takin' Care Of Business, BMI/Radric Davis Music Group, ASCAP/EMI Blackwood Music, Inc., HL/WBM, H100 69, RBH 100)

LONG AFTER I'M GONE (Big Love Music, BMI/Do Write Music, LLC, ASCAP/Wounded Sky Music, ASCAP/Crossed3 Music, ASCAP/Zampampooogie Music, ASCAP) CS 38

LONG LINE OF LOSERS (Kevin Fowler Music, BMI/Music Of Hope, ASCAP/Category 5 Music, ASCAP) CS 38

LOOKING FOR PARADISE (Carul, ASCAP/Warner Chappell Music Spain S.A., SGA/Levada Productions, ASCAP/EMI April Music, Inc., ASCAP/Swizz Beatz Publishing, SESAC/Universal Tunes, SESAC/Mostly Sad Songs, ASCAP/WB Music Corp., ASCAP, HL/WBM, LT 4

LOVE COME DOWN (Not Listed) RBH 71

LOVE DRUNK (Martin Johnson Music, ASCAP/EMI April Music, Inc., ASCAP/Mayday Matone Music, ASCAP/State One Songs America, ASCAP/S1 Songs, ASCAP/EMI Blackwood Music, Inc., BMI/Reptilian Music, BMI), HL/WBM, H100 28

LOVE LIKE CRAZY (Mike Curb Music, BMI/Sweet Radical Music, BMI/Warner-Tamela Publishing Corp., BMI/T-Bird's Music, BMI), WBM, CS 42

LOVE LIVES ON (Sony/ATV Cross Keys Music Publishing, ASCAP/My Good Girl Music, ASCAP/Owen Songs, LLC, ASCAP/Hannah Bag Songs, BMI/Matthew West Publishing Designee, ASCAP, HL/WBM, CS 43

MAMA'S SONG (Carrie-Okie Music, BMI/Sunshine Terrace Music, BMI/Hail Of My Publishing, BMI/Art In The Fodder Music, BMI/Bug Music, Incorporated, BMI/Art-House Music, BMI/High Power Music, BMI), HL/WBM, H100 77

MANOS AL AIRE (MeVivo Music, SOCA/Sony/ATV Carida, SOCAN) HL LT 7

MARIPOSA NINA (Vivalaria La Musica, BMI/WB Music Corp., ASCAP/Submarine Music Publishing, BMI) LT 36

MEET ME HALFWAY (Wami Am Music, Inc., BMI/Jeoprey Music, BMI/Headphone Music Publishing, BMI/Cherry River Music Corp., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Broke Spoke And Gone Publishing, ASCAP/Frank Pink Music, ASCAP/DL Songs, ASCAP/Our 315 Music, ASCAP) CS 42

ME GUSTA ME GUSTA (Not Listed) LT 32

MI CANTA HUELE A TI (Not Listed) LT 9

MI COMPLEMENTO (Universal Music - MGB Songs, ASCAP/Garner Music, BMI) LT 25

MILLION DOLLAR BILL (Laloux Productions, ASCAP/EMI April Music, Inc., ASCAP/Swizz Beatz Publishing, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/State One Music America, BMI/FSMGI, IMRO/Lucky Three Music Publishing, BMI), HL/WBM, RBH 26

MONEY TO BLOW (Money Mack Music, BMI/Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI/Young Drumma, ASCAP/WB Music Corp., ASCAP/Write Live LLC, BMI/EMI Blackwood Music, Inc., BMI, HL/WBM, H100 94, RBH 28

MR. HIT DAT HOE (Rickey Terrence Harris, BMI/Montre-Alt LeReth Lee, BMI/D, Ree, BMI) RBH 80

MY CHILD (Intinabion Music, BMI/4 1 Music, BMI/MP Music, BMI/EMI Blackwood Music, Inc., BMI/Dove Music, ASCAP/EMI April Music, Inc., ASCAP/Used To Dance Publishing, ASCAP/Keeko Ind Publishing, BMI), RBH 72

NEED YOU NOW (Warner-Tam

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: RCA/Jive Label Group promotes **Bill Burrs** to senior VP of rock music promotion. He was VP of rock music promotion at RCA Label Group.

EMI appoints **Michael Abbattista** to VP of new channel development in North America. He was VP of content and label relations at Liquid Digital Media, a division of Anderson Merchandisers.

Zavitson Music Group names **Jason Morris** senior creative director. He previously oversaw his own company, Morris Code Music.

Golden Music Nashville names **Becky Withers** promotion coordinator. She was an executive assistant at RLM/Mission Management.



PUBLISHING: BMI promotes **Wardell Malloy** to senior director of writer/publisher relations. He was director.

TV/FILM: NBC Local Media names **Greg Scholl** president of local media platforms, effective Nov. 2. He was president/CEO of the Orchard.

RELATED FIELDS: The Recording Academy names **Chris Wiltsee** executive director of its San Francisco chapter. He founded Youth Movement Records, a nonprofit recording company.

The full-service music production company Music Collective (formerly Alan Ett Music Group) appoints artist/composer **Alec Puro** VP. He has composed music for a number of films and TV shows.

The recording/management/publishing company Last Gang Entertainment names **Mark DiPietro** VP of creative. He was VP of special projects at Emerge Entertainment.

—Edited by Mitchell Peters

GOODWORKS

FIGHTING CANCER DIGITALLY

The philanthropic organization Pioneers for a Cure has one primary mission: to fight cancer with song downloads.

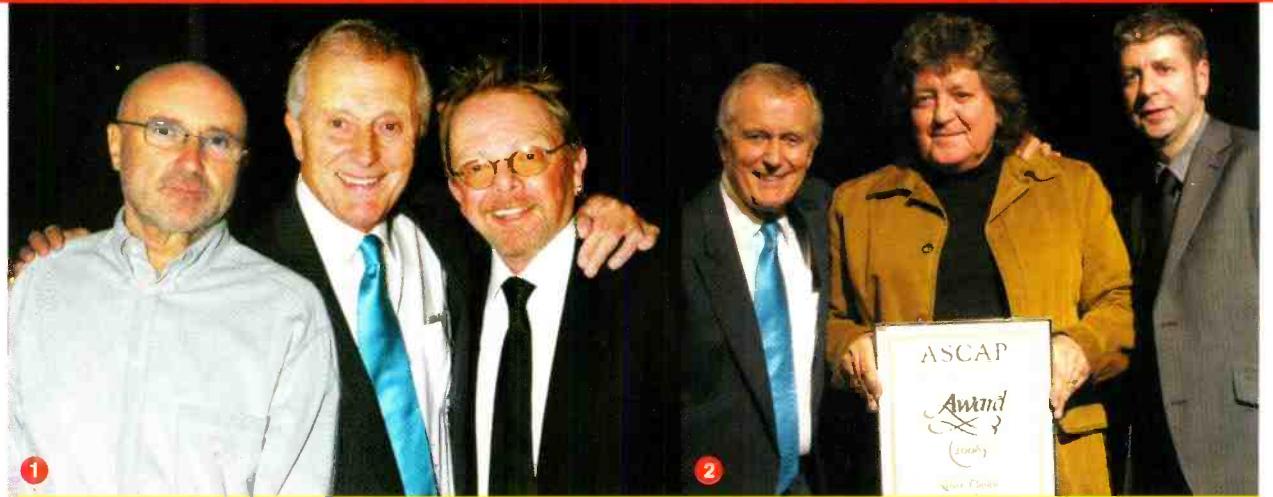
Earlier this year, the group launched "The Postcard Project: The Songs That Built Israel," a collection of songs written by Israeli musical pioneers and performed by contemporary artists. The tracks are available for download on the group's Web site (pioneersforcure.org), with sales proceeds going to a cancer charity of the artist's choice, including the American Lung Assn., the Breast Cancer Research Foundation and the Lymphoma Research Foundation. Songs can be purchased in increments of \$1.99, \$9.99 or \$99.99. Pioneers for a Cure hopes to raise \$100,000 by the end of the year.

"As an artist myself, I didn't want to be in a position where an artist would feel in any way led by me to make a decision about their song, performance or designation for the charity," says Pioneers for a Cure co-founder Ricky Orbach, who also founded the nonprofit Joodayoh, the fiscal sponsor of Pioneers for a Cure. "So 95% of the artists were extremely involved in making this decision. They carefully researched where their song would go."

In 2010, Pioneers for a Cure plans to release an album of American pioneer music (blues, jazz, spiritual), with performances by Suzanne Vega, Bill Evans, G.E. Smith, Ben E. King, Tom Chapin and others. The musical aspect of the organization is overseen by musician/composer Greg Wall.

"As we move forward and begin to invite other countries," Orbach says. "I believe that this has the potential to become something global."

—Mitchell Peters



2009 ASCAP LONDON AWARDS

ASCAP held its 29th annual London Awards Oct. 14 at the Grosvenor House Hotel. The gala dinner and awards presentation honored those writer and publisher members of PRS for Music—the United Kingdom's performing rights society—whose repertory is licensed by ASCAP and was among its most-performed works in the United States in 2008. Paul McCartney was named songwriter of the year and recognized for "All You Need Is Love," "Come Together" and "Hello Goodbye"; Coldplay won song of the year for "Viva La Vida"; and Universal Music Publishing Group was named publisher of the year. As part of ASCAP's ongoing commitment to support emerging music creators, Scottish electronic musician/singer/songwriter/producer Calvin Harris received the Vanguard Award in recognition of his gold-selling debut album, "I Created Disco," and the indie pop duo the Ting Tings were honored with the College Award for their multiplatinum-selling debut album, "We Started Nothing." The evening included performances by songwriter and ASCAP president/chairman Paul Williams and soul singer Madeline Bell. PHOTOS: COURTESY OF SYLVAN MASON/SYLVANMASON.COM

- 1 From left: Phil Collins, ASCAP senior VP of international **Roger Greenaway** and president/chairman **Paul Williams**
- 2 From left: ASCAP senior VP of international **Roger Greenaway**, longtime Ozzy Osbourne collaborator **Bob Daisley** ("Crazy Train") and ASCAP VP of membership **Seán Devine**
- 3 Composer **Joby Talbot** ("Penelope," "Son of Rambow") with ASCAP special consultant for film and TV music **Nancy Knutsen**.
- 4 From left: ASCAP VP of membership **Seán Devine**, songwriter **Steve Booker** ("Mercy"), Universal Music Publishing Group head of A&R **Caroline Elleray** and ASCAP senior VP of domestic membership **Randy Grimm**.
- 5 From left: PRS for Music chairman **Ellis Rich**, Universal Music Publishing Group president of Europe and the United Kingdom **Paul Connolly** and ASCAP senior VP of international **Roger Greenaway**
- 6 EMI Music Publishing A&R manager **Dan Lloyd Jones** (left) with **Calvin Harris**.



Sony/ATV chairman/CEO **Martin Bandier** congratulates the songwriters of Orange Factory on their No. 1 song, "Down," performed by **Jay Sean**. From left: Orange Factory manager **Laurent Besencon**, Sony/ATV senior creative director **Britt Morgan-Saks**, Orange Factory's **Bobby Bass** and **J Remy**, Bandier and Sony/ATV co-president **Danny Strick**. PHOTO: COURTESY OF RYAN RAICHLSON



LEFT: Mexican superstar **Alejandro Fernandez** spoke publicly for the first time about his upcoming dual releases during the Superstar Q&A with Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**. Backstage in the green room, Fernandez covered out his Billboard cover. From left: Universal Music Latino president **Walter Kolm**, Fernandez, Disa/Fonovisa president **Gustavo Lopez**, Cobo, Universal Music Latin America/Iberian Peninsula chairman **Jesus Lopez** and Fernandez's manager **Carlos de la Torre**.



Jessie Morales performs at the Happy Hour showcase sponsored by Don Cardona.

BILLBOARD REGIONAL MEXICAN MUSIC SUMMIT



Fonovisa's new signing **Ivan** performs at the label's 25th-anniversary party at the Ccnga Room.



Described as a "historic" panel by the attending media, members of the Rivera family gathered together for the first time at a conference to discuss their careers and the state of the industry. Posing for the camera (from left): **Gustavo Rivera**, **Pedro Rivera**, **Pedro Rivera Jr.**, **Jennl Rivera**, **Lupillo Rivera** and **Juan Rivera**.

Billboard's fourth annual Regional Mexican Music Summit, held Oct. 7-9 at the Hyatt Regency Century Plaza in Los Angeles, was a star-studded event with an emphasis on new business models, revenue streams, musical trends—and new artists. Highlights included the Billboard Q&A with Alejandro Fernandez and the Rivera Dynasty panel that brought together the entire Rivera family. The challenges of artist development were at the center of almost every panel discussion, from radio to touring, and new artists were present at showcases and at the "New Wave of Corridos" panel. Event sponsors included Don Cardona, Ramex Records, Frontera Music, OTH Enterprises, Pink Horses and A&R Records. PHOTOS: COURTESY OF ALBERT CHAU/ITSMEBERT.COM



TV, the Internet and media were discussed during the "It's All About Image!" panel. From left: A Toda Musica TV VP/executive producer **Tomás Rubio**, Billboard Latin correspondent and moderator **Ayala Ben-Yehuda**, TeleRitmo/Multimedios Televisión production and programming director **Mauricio Alatorre Gonzalez**, Fonovisa artist/host of MTV TR3s' "ReMEXa" **Jazmin Solis**, Bandamax executive producer **Victor Manuel Moreno Valadez**, Universal Music Latin Entertainment online and mobile marketing manager **Horacio Rodriguez**, Independent Public Relations' **Mirna Solorzano** and Digital Girl president **Loren Medina**.



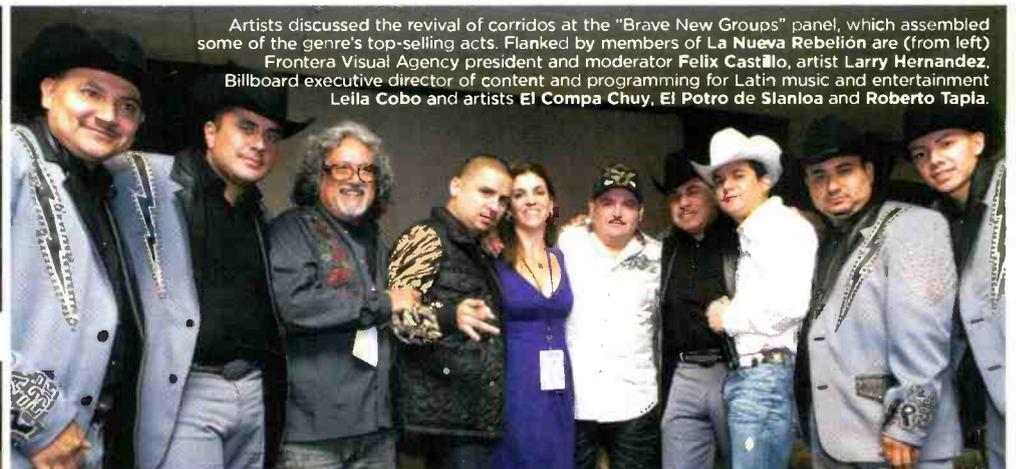
An array of regional and national promoters discussed the challenges of breaking new acts in today's economy during the touring panel. From left: Live Nation VP of ethnic programming touring **Manuel Moran**, Frias Entertainment & Marketing Group owner **John Frias**, Lanza Group owner **Ralph Herrera**, Mexico Musical president and moderator **Javier Rivera**, La Noria Entertainment president **Fernando Lopez** and Hispano America Entertainment president **Cesar Rodriguez**.



BMI's "Noche Mexicana" showcase opened up the Regional Mexican Music Summit. In the back, from left: Featured performer **Cesar Brizuela**, Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**, performer **Oliver Ochoa**, BMI assistant VP of Latin music **Delia Orjuela** and featured performers **Santos Diablito**, **La Marisoul** and **La Santa Cecilia's Gloria Estrada**. In the front, from left: **La Santa Cecilia's Miguel Ramirez**, **Hugo Vargas**, **Jose Carlos** and **Alex Bendana**.



Top BMI songwriters performed their own hits during BMI's traditional "How I Wrote That Song" panel. From left: Songwriters **Javier San Roman**, **Gloria España**, **Erika Vidrio**, **Luis Carlos Monroy** and **Gabriel Flores**.



Artists discussed the revival of corridos at the "Brave New Groups" panel, which assembled some of the genre's top-selling acts. Flanked by members of **La Nueva Rebelión** are (from left) Frontera Visual Agency president and moderator **Felix Castillo**, artist **Larry Hernandez**, Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo** and artists **El Compa Chuy**, **El Potro de Sianloa** and **Roberto Tapla**.



Publishing was discussed during the panel "The Song, the Song, the Song." From left: Arpa Musical director **Alejandro Garza**, Hip Latin Music owner and Signos Music founder/general director **Hugo Gonzalez**, Nestor Rodriguez Entertainment president and moderator **Nestor Rodriguez**, Balboa Records GM **Federico Baptista**, Universal Music Publishing Group senior VP of Latin America **Eddie Fernandez**, Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**, songwriter/producer **Adrian Pieragostino** and Universal Music Publishing Group and BMI composer/producer **Toby Sandóval**.



Fashion for men and women was featured at the Pink Horses fashion show.

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FILM AND TV MUSIC CONFERENCE

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KEYNOTE INTERVIEWS WITH



MARY J. BLIGE

R&B legend Mary J. Blige discusses her career and contributions to film and TV music, including a preview of the song she wrote for Lionsgate's new movie "PRECIOUS: Based on the Novel 'PUSH' by Sapphire."

"PRECIOUS" will be in theaters beginning on November 6, 2009, and Blige's next album will be released this fall.

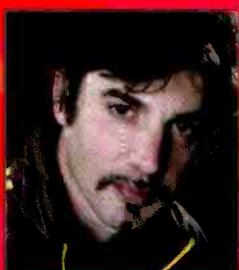
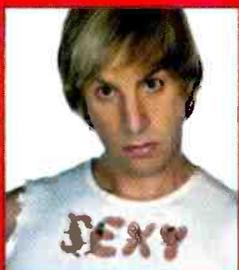
SACHA BARON COHEN & ERRAN BARON COHEN

PRESENTED BY ASCAP

Moderator: DAN KIMPEL, Author and Journalist

Actor Sacha Baron Cohen and his brother, composer Erran Baron Cohen, discuss their collaborations on "Da Ali G Show," "Borat" and "Bruno"

NEW!



A CONVERSATION WITH A DIRECTOR & COMPOSER: "THE TWILIGHT SAGA: NEW MOON"

PRESENTED BY BMI



Moderator: DOREEN RINGER ROSS, VP, Film/TV Relations, BMI

Speakers:

CHRIS WEITZ, Director, "The Twilight Saga: New Moon"

ALEXANDRE DESPLAT, Composer, "The Twilight Saga: New Moon"

THE ANATOMY OF A FILM SCORE: "FAME"

PRESENTED BY ASCAP



Moderator:

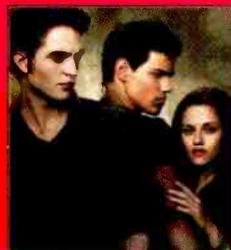
MICHAEL TODD,

Sr. Director of Film & TV Music, ASCAP

Speakers:

MARK ISHAM, Composer, "Fame"

KEVIN TANCHAROEN, Director, "Fame"



SOUNDTRACK CASE STUDY:

"THE TWILIGHT SAGA: NEW MOON"

Speakers:

PAUL KATZ, CEO and Founder, eye2ear Music;

Music Consultant, Summit Entertainment

ALEXANDRA PATSAVAS, Owner, Chop Shop Music Supervision

LIVIA TORTELLA, GM/EVP of Marketing & Creative Media, Atlantic Records



BACKBEAT:

THE ANATOMY OF A TV SHOW FOX'S "GLEE"

Speakers:

ADAM ANDERS, Music Producer, "Glee"

PJ BLOOM, Music Supervisor

GLEN BRUNMAN, Soundtrack Consultant, Columbia Records

GEOFF BYWATER, Head of Music, 20th Century Fox Television

WARD HAKE, VP of Music, Fox Television

LEA MICHELE, Grammy Award Winner and Drama Desk Nominee



COLLABORATORS:

THE MUSIC FROM HBO'S "TRUE BLOOD"

Speakers:

JACE EVERETT, Singer/Songwriter, Theme Song: "Bad Things"

NATHAN BARR, Composer

GARY CALAMAR, Music Supervisor



CASE STUDY:

THE MUSIC OF "BATTLESTAR GALACTICA"

BEAR MCCREARY, Composer

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