B

CRUNCH TIME WHAT THE CREDIT CRISIS MEANS FOR TOURING BRANDING STARTUPS





MOVING BHANGRA'S BEAT BOLLYWOOD GOES TO EUROPE >P.18



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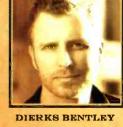


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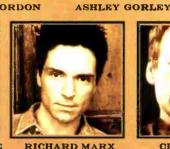
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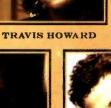
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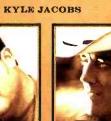




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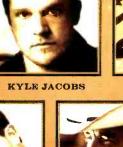
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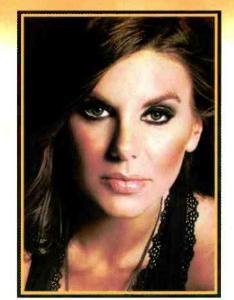


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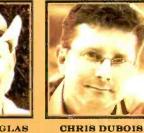


ALAN JACKSON **RACHEL THIBODEAU** SONGWRITER/ARTIST SONG **OF THE YEAR OF THE YEAR "GOOD DIRECTIONS"**

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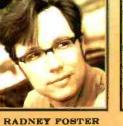


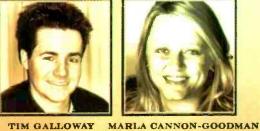














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DON POYTHRESS



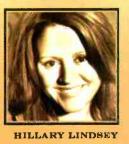
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UPFRONT

- NAVIGATING THE STORM Music 7 startups raise funds in credit crunch.
- With The Brand 12
- 13 The Indies
- On The Road 14
- Entertainment 17 **Retail Track** 18 Global 20

16 Digital

- Latin Q&A: Eric 21
- Sherman

FEATURES

22 L With the release of "Fearless," Swift unveils a plan to introduce the world to country music.

CASHING IN Long the favorite of distributors for its 26 innovative marketing and merchandising, Best Buy pushes a deeper \$9.99 price experiment.

MUSIC SOUL SURVIVOR

29 Tom Jones gets back to basics with S-Curve debut.

- 30 **Global Pulse**
- 32 Underground
- 33 Reviews
- 35 Happening Now
- IN EVERY ISSUE Opinion
- 6 Over The Counter 37
- 37 Market Watch
- 38 Charts 52 Marketplace 53 Executive
 - Turntable, Backbeat

ON THE COVER: Taylor Swift photograph by Anthony Baker

HOME FRON

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		Billeoard
No		
		ON THE CHARTS
O ALBUMS		
	PAGE	ARTIST / TITLE T.I. /
THE BILLBOARD 200	38	PAPER TRAIL VARIOUS ARTISTS /
	40 49	I CAN ONLY IMAGINE: PLATINUM EDITION ANNE-SOPHIE MUTTER /
		BACH: VIOLIN CONCERTOS/GUBAIDULINA IN TEMPUS
TOP CLASSICAL CROSSOVER	49	THE BEST OF ANDREA BOCELLI TIM MCGRAW /
TOP COUNTRY	45	GREATEST HITS 3 RISE AGAINST /
TOP DIGITAL	40	APPEAL TO REASON
TOP ELECTRONIC	49	KALA FIVE FINGER DEATH PUNCH /
TOP HEATSEEKERS	41	THE WAY OF THE FIST BOB DYLAN /
TASTEMAKERS	41	THE BOOTLEG SERIES VOL. 8: TELL TALE SIGNS
TOP INTERNET	40	BOB DYLAN / THE BOOTLEG SERIES VOL. 8: TELL TALE SIGNS
TOP JAZZ	49	VARIOUS ARTISTS / GOLDEN AGE OF SONG
TOP CONTEMPORARY JAZZ	49	FOURPLAY / ENERGY
TOP LATIN	48	MARCO ANTONIO SOLIS / NO MOLESTAR
TOP R&B/HIP-HOP	46	T.I. / PAPER TRAIL
TOP WORLD	49	CELTIC THUNDER / ACT TWO
SINGLES	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	42	BRITNEY SPEARS / WOMANIZER
HOT 100 AIRPLAY	43	T.I. / WHATEVER YOU LIKE
HOT DIGITAL SONGS	43	BRITNEY SPEARS /
ADULT CONTEMPORARY	44	DAVID COOK / THE TIME OF MY LIFE
ADULT TOP 40	44	JASON MRAZ /
HOT COUNTRY SONGS	45	I'M YOURS KENNY CHESNEY WITH THE WAILERS /
HOT DANCE CLUB PLAY	49	EVERYBODY WANTS TO GO TO HEAVEN
HOT DANCE AIRPLAY	49	BOSSY ANNAGRACE /
HOT LATIN SONGS	48	YOU MAKE ME FEEL LUIS FONSI /
MAINSTREAM TOP 40	44	NO ME DOY POR VENCIDO PINK /
MODERN ROCK	44	SO WHAT THE OFFSPRING /
POP 100	44	YOU'RE GONNA GO FAR, KID PINK /
	44	SO WHAT JENNIFER HUDSON /
HOT R&B/HIP-HOP SONGS		SPOTLIGHT
ADULT R&B	46	SPOTLIGHT T-PAIN FEATURING LIL WAYNE /
MAINSTREAM R&B/HIP-HOP	46	CAN'T BELIEVE IT
HOT RAP SONGS	46	WHATEVER YOU LIKE
RHYTHMIC	46	WHATEVER YOU LIKE ERIC DARIUS /
SMOOTH JAZZ SONGS	49	GOIN' ALL OUT
THIS WEEK ON .biz		ARTIST / TITLE
TOP CHRISTIAN ALBUMS	#1	VARIOUS ARTISTS / WOW HITS 2009
HOT CHRISTIAN AC SONGS	#1	BRANDON HEATH / GIVE ME YOUR EYES
TOP GOSPEL ALBUMS	#1	LECRAE / REBEL
HOT GOSPEL SONGS	#1	JAMES FORTUNE & FIYA / I TRUST YOU
TOP INDEPENDENT ALBUMS	#1	SENSES FAIL / LIFE IS NOT A WAITING ROOM
HOT RINGMASTERS	#1	T.I. / WHATEVER YOU LIKE
TOP MUSIC VIDEO SALES	#1	AC/DC /
· · · · · · · · · · · · · · · · · · ·		NO BULL' LIVE FROM THE PLAZA DEL TOROS CIARA FEATURING T-PAIN /

TOP DVD SALES

MAN

X360: BROTHERS IN ARMS: HELL'S HIGHWAY

#1

TOP TV DVD SALES

TOP VIDEO RENTALS

TOP VIDEO GAME RENTALS

GE	ARTIST / TITLE
8	T.I. / PAPER TRAIL
0	VARIOUS ARTISTS / I CAN ONLY IMAGINE: PLATINUM EDITION
9	ANNE-SOPHIE MUTTER /
-	BACH: VIOLIN CONCERTOS/GUBAIDULINA IN TEMPUS
9	THE BEST OF ANDREA BOCELLI TIM MCGRAW /
5	GREATEST HITS 3
0	RISE AGAINST / APPEAL TO REASON
9	M.I.A. / KALA
1	FIVE FINGER DEATH PUNCH / THE WAY OF THE FIST
1	BOB DYLAN / The Bootleg Series Vol. 8: Tell Tale Signs
0	BOB DYLAN /
-	THE BOOTLEG SERIES VOL. & TELL TALE SIGNS VARIOUS ARTISTS /
9	GOLDEN AGE OF SONG
9	ENERGY
8	MARCO ANTONIO SOLIS / NO MOLESTAR
6	T.I. / PAPER TRAIL
9	CELTIC THUNDER / ACT TWO
GE	ARTIST / TITLE BRITNEY SPEARS /
2	WOMANIZER
3	T.I. / WHATEVER YOU LIKE
3	BRITNEY SPEARS / WOMANIZER
4	DAVID COOK /
4	THE TIME OF MY LIFE JASON MRAZ /
-	I'M YOURS KENNY CHESNEY WITH THE WAILERS /
5	EVERYBODY WANTS TO GO TO HEAVEN
9	LINDSAY LOHAN / BOSSY
9	ANNAGRACE / YOU MAKE ME FEEL
8	LUIS FONSI / No me doy por vencido
4	PINK / SO WHAT
4	THE OFFSPRING / YOU'RE GONNA GO FAR, KID
4	PINK /
-	SO WHAT JENNIFER HUDSON /
7	SPOTLIGHT
6	SPOTLIGHT
6	T-PAIN FEATURING LIL WAYNE / CAN'T BELIEVE IT
6	T.I. / WHATEVER YOU LIKE
6	T.I. / WHATEVER YOU LIKE
9	ERIC DARIUS / GOIN' ALL OUT
,	ARTIST / TITLE VARIOUS ARTISTS /
1	WOW HITS 2009 BRANDON HEATH /
1	GIVE ME YOUR EYES
1	LECRAE / REBEL
1	JAMES FORTUNE & FIYA / I TRUST YOU
1	SENSES FAIL / LIFE IS NOT A WAITING ROOM
1	T.I. /
1	WHATEVER YOU LIKE AC/DC /
-	NG BULL: LIVE FROM THE PLAZA DEL TOROS
1	GO GIRL
1	IBON MAN
1	DORA THE EXPLORER: DORA SAVES THE SNOW PRINCESS
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20

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OPINION EDITORIALS COMMENTARY LETTERS

Niche Is Good

In The Mainstream, You're Merely One Among Many

BY JAVIER ESCOBEDO

"We'd like to get out of this niche and become more mainstream.'

This is a comment that I have heard many times among multiple constituencies in the Latin music business during conversations about licensing songs to advertisers. And the comment is usually accompanied by a complaint about how advertisers do not recognize the growing popularity of certain genres.

My counterargument is that niche genres have economic barriers that prevent them from becoming mainstream and that a jump to the mainstream in the licensing realm requires more than a growing fan base and increased album sales. Moreover, l argue, being a strong player in a niche is good and can be more profitable than being yet one more player in the mainstream.

Let me explain this economic barrier with an example: Take the regional Mexican genre. As the population of Mexican-Americans and immigrants has boomed, the genre has grown in popularity more than any other, resulting in an increased interest among acts, managers and labels to seek national licensing deals. After all, if 65% of U.S. Hispanics are of Mexican origin, any advertiser wanting to reach a majority of Hispanics should be using regional Mexican, right?

Wrong. Economic barriers won't allow it

To understand these barriers, we need to understand the minds of marketers, which sometimes can be harder to understand than nuclear physics. Adver-

DON'T FORGET THE ARTISTS

In "Singing a New Tune" (Billboard, Oct.

4), Antony Bruno discusses the independ-

ent labels' efforts to obtain equity in My-

Space Music but is conspicuously silent

on how recording artists will share in the

equity stakes offered to the major labels.

Most artist contracts require labels to share licensing revenue. This means that

the value of the equity received by the

major labels from MySpace Music should

be shared with the creators whose work

Since 2000, the Future of Music Coali-

tion has been tracking and sometimes

facilitating the ongoing conversations

is being licensed.

tisers care mostly about the demographics and habits of the target consumer for their product. Marketers look at the demographics of the fan base of a genre and compare it with the demographics of their consumers.

One way to understand the demographics of a genre's fan base is by analyzing who listens to that radio format. Slightly less than one-quarter of Hispanics have recently listened to regional Mexican radio. But about half of Hispanics have recently listened to contemporary pop radio. Yes, in English. The Hispanic listener of contemporary pop radio is also younger and has more disposable income. How's that for mainstream?

So, if you think like a marketer, you would never use a regional Mexican tune for a mainstream product aiming to reach a national Hispanic audience, no matter how fast the genre is growing. You would much rather use the pop song you have in your general marketing campaign or a crossover pop act that plays well against the mainstream demographics. And in an environment that requires efficient marketing investments, advertisers won't overlook this barrier

However, if you are the marketer of a product catering to lower-income, slightly older Mexican-Americans living in the Pacific, Mountain and/or South Central areas, you would immediately go for regional Mexican. No one reaches that niche with a level of engagement that even approaches regional Mexican. And that "niche" is roughly 50% of the Hispanic population in those areas. There are such categories as calling cards or food staples that are a perfect match

about potentially rewarding new busi-

ness models. We encourage such talks

and experimentation. However, the

needs of those who actually create the

music-the performers and songwrit-

ers-cannot be overlooked in discus-

sions between corporate content owners

and those seeking to build businesses



ESCOBEDO

and would gladly go for an artist that connects strongly with their target. In these days of über-targeting, this connection is priceless. Advertisers would pay good licensing money for a regional Mexican tune in no time if someone explained the genre's power to them.

So, when I'm having those entertaining "take me to the mainstream" conversations, I conclude by saying that being niche is good. It is good as long as you understand the economics and what constitutes the barriers that maintain that niche status. Remember that the barrier not letting you out is the same barrier that is not letting others in.

Javier Escobedo is managing partner of Hispanic ad agency OLE in New York.

FEEDBACK

using artists' works.

Music will only survive if artists, and not just corporate stakeholders, are fairly compensated in all emerging business models.

> Ann Chaitovitz Executive director

Future of Music Coalition

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>MYSPACE RELAUNCHES KARAOKE SERVICE

Social networking site MySpace has relaunched its karaoke service, video recording function where users can film themselves singing and post the video to the site. Previously, only audio recordings were possible. In the six months since **MySpace first** introduced the karaoke feature, more than 4 million members have used the service posting 500.000-plus

>>>EMINEM **TO RETURN** WITH **'RELAPSE'**

After months of rumors, Eminem announced the title for his sixth album "Relapse," during an on-air launch party for his book, "The Way I Am," published by Orion Books. Eminem also introduced a new track, "I'm Having a Relapse." While a release date hasn't been confirmed, the set will allegedly hit shelves before year's end. Interscope representatives were unavailable for comment at press time

KID ROCK, WAILERS ADDED TO **CMA LINEUP**

The Eagles, Kid Rock, the Wailers, Trace Adkins and Ladv Antebellum join the growing list of performers for the 42nd annual Country Music Assn. Awards. Previously confirmed performers include co-hosts Brad Paisley and Carrie Underwood, along with Brooks & Dunn, Alan Jackson, Miranda Lambert, George Strait, Taylor Swift and Keith Urban. The show airs live from the Sommet Center in Nashville Nov. 12.



ROAD WARRIORS Billboard announces tour award finalists

8

FINANCE BY ANDRE PAINE and CORTNEY HARDING

A rock-solid business model, a

strong management team-

and perfect timing. Those are

the prerequisites for music

startups seeking financing as

the credit crunch bites, accord-

ing to those who've just

Paris-based digital distribu-

tion and marketing service Be-

lieve secured a second round of

funding in early September

from French venture capital

(VC) firms XAnge Private Eq-

uity and Ventech, raising €4

major market movements of

the past couple of weeks."

founder/president Denis Lade-

gaillerie says. "Had we been in

the [current] turmoil, the dis-

cussions would probably have

"We were ahead of all the

million (\$5.4 million).

emerged from the process.



BELIKE THOM Tips on direct-to-consumer music sales

12



GO WEST

Bollywood stars make inroads in Europe

18





20

LIT EUSE A chat with the music network's prez

21

which now includes a recordings.

NAVIGATING Music Startups Raise Funds In Credit Crunch

>>>EAGLES,

been more difficult." Yet Ladegaillerie, who managed the Internet and new media for Vivendi in the United States before launching Believe in 2005, believes the lessons learned in the 2002 dot-com crash about unproven business models have been crucial for new Web companies in the present climate.

"That's why we're very careful about building a company from a financial standpoint for investors," he adds.

A number of other musicrelated Internet startups all recently closed Series B rounds of funding, including New York-based ReverbNa-

tion, which provides marketing solutions for independent artists. On Oct. 7, the company announced it had raised \$3 million from three VC firms.

"This is the eighth time I've raised capital and the bar is much higher now," ReverbNation CEO Mike Doernberg says. "They looked at us much more critically this time around, for sure.

According to data from the National Venture Capital Assn. and Thomson Reuters, the number of U.S. venture funds raising new cash in the third quarter-before the recent financial meltdown-dropped to 55, from 78 during the same period last year. The total amount raised in the quarter came to \$8.6 billion, a 6% decline from \$8.1 billion in the year-earlier period.

"Obtaining venture capital is always challenging," says Jason Caplain, a general partner at Raleigh, N.C.-based Southern Capitol Ventures, which invested in ReverbNation. "But outstanding entrepreneurs with a great idea in a big market always get funding. For first-time entrepreneurs, it can be a lot harder. They might consider getting traction with their company before approaching a VC.

"There are a lot of music startups out there without a real business model," he adds.

"Over the next 12-18 months, capital for those companies will continue to dry up." Even companies

with strong models might find themselves facing a tougher sell. "It's really a ques-

tion of burn rate," says Tony Bifano, a partner at Philadelphia-based ETF Venture Funds, which

also invested in ReverbNation. "The economic situation might have a larger impact on bigger companies, because they're usually seeking bigger investments. Growing companies and new players have an excellent opportunity in this marketplace, if they are strong and asking for a smaller investment."

Swedish startup Spotify, which announced licensing deals Oct. 7 with all four major labels. Merlin and the Orchard for its ad-funded digital music service, created confidence when its cash-rich founders invested in their own startup. For the first financing round, Spotify raised €15 million (\$20.4 million), with Oslo-based VC firm NorthZone investing €8 million (\$10.9 million).

"It's easier today than just after the first dot-com [bubble] burst," Spotify founder/ CEO Daniel Ek says, "There's



more focus on getting a business model to be profitable than ever, and that's the key element that has changed for venture capitalists.'

NorthZone general partner Pär-Jörgen Pärson says current market conditions present challenges for VC firms.

'This market is not the best to sell companies in," he says. "And since we have 60 companies in our portfolio, there are inevitably some that we have to wait to sell until a later date."

London-based VC firm Ingenious Media has been a leading investor in music companies, including 19 Entertainment. With a recession looming, commercial director Duncan Reid says Ingenious is "not interested in [music] businesses with very narrow ex-

Ingenious is discussing further funding of existing investments, such as London's Underage Festival. But Reid savs investors will be seeking better terms for startups.

"It might mean a bigger share of the venture than they would have been asking for a little while ago," he says.

Finally, ReverbNation's Doemberg cautions that not all VC funds are created equal.

"Good investors are not going to panic, but some venture firms will lose money," he says. "You are going to see firms that made capital calls not being able to make the contributions they promised. They are contractually obligated to do so, but it's not like a startup can really sue."

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>>>BUSH SIGNS **ANTI-PIRACY** BILL

President George W. Bush signed into law a controversial bill that would stiffen penalties for movie and music piracy at the federal level. The law creates an intellectual property czar who will report directly to the president on how to better protect copyrights domestically and internationally. The **Department of Justice** had argued that the creation of the position would undermine its authority. The RIAA and the Motion Picture Assn. of America backed the bill, as did the U.S. Chamber of Commerce.

>>>BRITNEY TO TOUR NEXT SPRING

Britney Spears will begin a tour next spring, produced by AEG Live. Sources say the trek will likely be international in scope, as were recent **AEG Live-produced** outings by Bon Jovi and Justin Timberlake. **Spears last toured in** 2004, grossing more than \$34 million, according to Billboard Boxscore. The artist will hit the road in support of her new album, "Circus," due Dec. 2 via Jive.

>>>McGRAW **APOLOGIZES** FOR HITS SET

Country superstar Tim McGraw has apologized to his fans for Curb Records' decision to release a third greatest hits package of his material. According to a release from his publicist, "Greatest Hits 3" was released Oct. 7 without McGraw's involvement. In a statement, Curb claims its executive VP/GM Dennis Hannon "had numerous conversations with McGraw's representatives" about the album. But the label admits it shares McGraw's

"disappointment with the first week's sales levels," which it blames on "the collapse of the economic and finance markets."



Touring Awards Finalists Revealed

Bon Jovi, Bruce Springsteen & the E Street Band and the Police are among the finalists for the 2008 Billboard Touring Awards, set for Nov. 20 at the Roosevelt Hotel in New York.

All three of those tours are finalists for the top tour and top draw awards, which recognize the topgrossing and top ticket sellers, respectively. The awards are based on data reported to Billboard Boxscore from Oct. 1, 2007, through Sept. 30, 2008.

Other finalists include Kenny Chesney's Poets & Pirates tour, Journey/Heart/Cheap Trick, and Mary J. Blige/Jay-Z with the-Dream for top package and Hannah Montana/Miley Cyrus, Jonas Brothers and Michael Bublé for breakthrough artist. The latter award acknowledges the top-grossing act that breaks into the top 25 tours for the first time.

Top festival finalists are Coachella in Indio, Calif.; Lollapalooza in Chicago; and Bonnaroo in Manches

ter, Tenn. The top boxscore finalists -for the top-grossing engagement -are Spice Girls at the O2 in London, Madonna at Stade de France in Paris and Celine Dion at the Bell Centre in Montreal.

On the industry side Live Nation AEG Live and 3A Entertainment are finalists for the top promoter award. and the William Morris Agency, Creative Artists Agency and Artists Group International are the three finalists for top agency. Top manager finalists are Jon Landau Management, Bon Jovi Management and Front Line Management. Venue finalists in various categories include Madison Square Garden, the WaMu Theater at MSG and Radio City Music Hall—all in New York—along with the Colosseum at Caesars Palace in Las Vegas, the O2, Bell Centre, Auditorio Nacional in Mexico City, the Tampa Bay (Fla.) Performing Arts Center and the Fox Theatre in Atlanta. Top club and top

amphitheater will also be awarded.

Special award winners this year include Widespread Panic for the Road Warrior award, Jon Bon Jovi and the Philadelphia Soul arena football team for the Humanitarian award, "Walking With Dinosaurs" for the Creative Content award and the Allman Brothers Band for the Legend of Live award. The awards wrap the Nov. 19-20 conference.

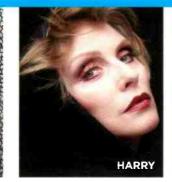
For a complete listing of finalists, go to billboard.biz.



BILLBOARD TO HONOR CIARA, HARRY, CAILLAT

Ciara, Deborah Harry and Colbie Caillat will be honored at Billboard's third annual Women in Music breakfast Oct. 24 at New York's St. Regis Hotel. Billboard's top 20 female executives will also be announced

Ciara will receive the Woman of the Year award, which recognizes success as a recording artist and leadership in embracing the changing music business. Harry will be honored with the Icon award,



given to a woman whose art and career have blazed trails for successive generations.

Caillat, who broke through last year with her debut album. "CoCo," will receive the Rising Star award, acknowledging early success and greatest potential among artists who have released two or fewer albums

Billboard's Women in Music issue will be published Oct. 24. The list of executives is selected and ranked by Billboard's editorial staff and doesn't include artists and songwriters, Billboard editors



vote on several criteria: the ability of the executive to greenlight major projects, the success of that executive in the previous 12 months and the professional demeanor and leadership demonstrated by the executive.

NEW FILM & TV MUSIC CONFERENCE **SPEAKERS**

Three-time Academy Awardnominated director Ridley Scott and composer Marc Streitenfeld will speak at the Hollywood Reporter/Billboard Film

and TV Music conference, set for Nov. 13-14 at the Sofitel in Los Angeles.

Streitenfeld composed the score for Scott's current release, "Body of Lies," as well as the director's 2007 film "American Gangster," for which Streitenfeld received a nomination for best music from the British Academy of Film and Television Arts.

Previously, Streitenfeld worked in the music department for Scott's "Kingdom of Heaven," "Black Hawk Down," "Hannibal," "Matchstick Men" and 2001 best picture winner "Gladiator."

Besides being nominated for best director for "Gladiator," Scott has earned nods for "Thelma & Louise" (1992) and "Black Hawk Down" (2002).

The panel will be moderated by Randall Grimmett, senior VP of ASCAP's domestic membership group.

VOEGELE SET FOR MARKETING TO MEN

The Marketing to Men 18-34 Conference, now in its fourth year, will take place Oct. 21-22 in New York.

With more than 150 executives in brand marketing, entertainment and media, the conference will be led by Nielsen's research publications Adweek, Brandweek, Media-week, Billboard and the Hollywood Reporter and will aid in revealing how best to connect brands with young men

The conference will include a performance by artist Kate Voegele, who is releasing a deluxe version of debut album "Don't Look Away" (MySpace/ Interscope) Nov. 4. The deluxe edition features a new song. plus live acoustic versions of the album's tracks.

For more, go to marketingtomenconference.com. ••••

BON

To Whom It May Concern:

JUST SAY NO to retail exclusives in Canada!

You won't be the first to do so, as these superstar artists have recently said no to retail exclusives in Canada:

🗹 AC/DC 🗹 Bryan Adams 🗹 Christina Aguilera 🗹 The Beatles Genesis

🗹 Guns 'n' Roses 🗹 John Mellencamp 🗹 Anne Murray 🗹 The Police

We at HMV would like to thank these artists for recognizing that Canada is a separate and distinct country and music market from the United States.

Thank you for recognizing that we have a very different music retail landscape than you have in the U.S. Thank you for recognizing that while mass merchants, big box stores, and digital music retailers dominate the U.S. landscape, in Canada HMV, a specialty retailer, remains Canada's leading consumer destination for the purchase of music with nearly 30% share of the total music market (over 35% share of physical music market). Thank you for helping us substantially grow our market share each of the past 5 years!

That said, the main reason we want to thank you for 'just saying no' to retail exclusives in Canada is because thousands of our consumers have told us through online surveys that they don't like these retail exclusives and they don't like being told where to shop for their music. These surveys have overwhelmingly indicated consumer distaste for the exclusive practice in Canada, with the vast majority of Canadian consumers responding "YES" to the question: 'Should HMV remove that artist from our stores for a period of time?'

So on behalf of the 40+ million consumers who visit our Canadian HMV stores every year, we at HMV Canada would like to thank all of those artists who have recently "just said no" to retail exclusives in Canada.

To those of you who are considering retail exclusives in North America...We ask that you "Just Say No" when it comes to Canada!

It is our hope that all artists and their managers will say "Oh Canada, we stand on guard for thee!" and continue to support a vibrant Canadian retail music landscape. One that is led by a specialty retailer like HMV.

Sincerely,

Humphrey Kadaner President HMV Canada



UPFRONT



>>>KEYS LEADS AMA NOMS

Alicia Keys leads the nominees for the 2008 American Music Awards with five nominations, including artist of the year. Following up in the nominations tally are Coldplay and the Eagles with four each. Other acts receiving multiple nominations are Mary J. Blige, Garth Brooks, Mariah Carey, Daughtry, Flo Rida, Rihanna, Carrie Underwood, Usher and Kanye West. The AMAs will air live from Los Angeles on ABC Nov. 23 and will be hosted by Jimmy Kimmel

>>>LIVE NATION INKS TICKETING DEAL WITH ROSELAND

Live Nation will handle the ticketing at New York's Roseland Ballroom beginning in 2009 and running through 2014. Live Nation is the exclusive promoter for the Roseland Ballroom, which hosts more than 100 shows and events that draw 100,000-plus fans annually. In the last few years, Live Nation and the Roseland Ballroom have presented shows by Madonna, Dave Matthews Band. Coldplay and My Bloody Valentine.

>>>OASIS BOOKS TWO-NIGHT WEMBLEY STAND

U.K. rock act Oasis has unveiled stadium dates in the United Kingdom and Ireland for summer 2009, including two nights (July 11-12) at the 80.000-capacity Wembley Stadium. The band will also play homecoming shows June 6-7 at Manchester Heaton Park. Oasis last played the venue in 2000, performing two nights. The venue has since been rebuilt and reopened last summer.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Hillary Crosley, Ann Donahue, Andre Paine, Ken Tucker, Ray Waddell and Reuters.

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TURBULENT TIMES

Nielsen/Dow Jones Media And Money Confab Surveys The Landscape

While financially turbulent times may present buying opportunities for intrepid companies with deep pockets, some executives speaking at the Nielsen/Dow Jones Media and Money conference in New York said they were proceeding with caution.

Viacom president/CEO Philippe Dauman said the parent of MTV Networks and Paramount Pictures expects to grow organically and limit itself to targeted strategic acquisitions. That's because Viacom executives still see plenty of growth opportunities by capitalizing on its existing brands, Dauman said.

Likewise, THL Partners co-

president Scott Sperling said that it is better to be "overly cautious" in the current environment. He added that he'd rather miss the bottom of the market than take on the risk of making aggressive bets now.

The question of whether oldmedia companies can produce a new winning formula becomes even more crucial in these financially turbulent times, some panelists said.

Veronis Suhler Stevenson managing partner Jeffrey T. Stevenson said the way to make money is to pay for content once and use it two or more times. He cited textbook and reference book publishers, who are turning their data into databases that are sold on a subscription basis to libraries. Weinstein Co. co-chairman

Bob Weinstein said his company is betting that a DVD explosion can happen again in a new format, which is why it is building a film library and acquiring assets like a catalog consisting of 300-400 martial arts films. There isn't a

market for those films on TV, but there will be online in five or 10 years, he said.

With advertising dollars shifting to the Internet, former Fox Interactive Media president Ross Levinsohn, now a partner at ven-



RADIO BY PAUL HEINE

Tuning Out The Static

Arbitron's Portable People Meter Gains Advertiser Acceptance Amid Lawsuits

A flurry of recent legal challenges doesn't appear to be dissuading advertisers from using audience-measurement data generated by Arbitron's Portable People Meter, radio industry insiders say.

"While there is considerable discussion, there seems to be no hesitation to use PPM," Emmis/New York senior VP/market manager Dan Halvburton says.

Similarly, a high-ranking New York-based ad agency executive who asked to remain anonymous confirms that despite lawsuits filed by the attorneys general of New York and New Jersey, it's business as usual.

"This isn't the first time that we've used unaccredited data when we have a reasonable expectation that it will be accredited in the future," the executive says.

In a suit filed Oct. 10, New York State Attorney General Andrew Cuomo accused Arbitron of deceptively claiming that its electronic ratings system is valid, fair and representative of diverse radio markets. In a separate suit filed the same day, New Jersey Attorney General Anne Milgram called the PPM a "new, unaccredited system for measuring listenership [that] harms

10 | BILLBOARD | OCTOBER 25, 2008

minority consumers and violates New Jersey's consumer fraud, advertising and anti-discrimination laws."

Both suits sought to halt the release of ratings data generated by the PPM system. Arbitron immediately filed for declaratory judgment and injunctive relief from U.S. District Courts in New York and New Jersey.

"Arbitron denies all such allegations and intends to defend itself and its interests vigorously," the media and marketing research firm said in a statement. An Arbitron spokesman declined further comment.

The New York and New Jersey lawsuits followed Arbitron's commercial rollout of the PPM in eight new markets: New York; Los Angeles; Chicago; San Francisco; Nassau-Suffolk, N.Y.; Middlesex-Somerset-Union, N.J.; Riverside-San Bernardino, Calif.; and San Jose, Calif. The PPM system launched last year in Houston and Philadelphia.

Arbitron said the PPM radio audience estimates for the eight new markets were to be used as the basis for ad buys among subscribing stations, agencies

ture capital firm Velocity Interactive Group, said he believes traditional media outlets like radio stations and major news-

papers could go out of business. Levinsohn also said that he rates the possibility of one of the major U.S. TV networks also going away as a "maybe." But Richard Wol-

G pers, managing partner of VC firm Mail Room Fund, cautioned that "things happen slower than we would think," adding that "seven years ago, I would have thought the music companies would be out of busi-

ness by now." Amid the continuing financial market turmoil, media and advertising companies face tough prospects in the months ahead, panelists warned.

Merrill Lynch media analyst Jessica Reif-Cohen observed that the past 18 months have been colored by a housing recession, while the past several quarters have seen a decline in businesses' spending. Up next, Reif-Cohen said, is a "long and deep" consumer recession, which is likely to hit the media and ad industries hard. In past recessions, ad spending has been a "lagging indicator" in that it typically doesn't take a hit until a quarter or two after a consumer recession starts and doesn't recover until a quarter or two after it ends, Reif-Cohen said.

That may explain why agencies and vendors have yet to experience severe cutbacks in spending. Instead what's been happening is "a lot of just-intime buying," Martha Stewart Living Omnimedia co-CEO Wenda Harris Millard said.

Agencies and clients have been waiting until the last minute to commit to media plans, leading to more uncertainty than usual, even in media segments like magazines where that sort of buying is not par for the course, Millard said. "We'll continue to see that in all the channels," she said.

Of course, there were plenty of back-and-forth exchanges on old-media companies. "We want to disrupt the hell out of existing media companies and then we want to help them as much as we can," Spark Capital general partner Santo Politi quipped.

NBC Universal chief digital officer George Kliavkoff responded: "This is what makes business exciting—people try to set us on fire, then sell us buckets of sand."

Additional reporting by Mediaweek senior editor Mike Shields.

and advertisers.

The PPM is a pager-like sensor worn by survey panelists, which Arbitron says measures the radio audience more accurately than traditional paper diaries. But the measurement system has come under sharp criticism, mostly from broadcasters that cater to urban and Hispanic audiences, who allege the PPM system undercounts their listeners.

Criticism of the PPM system isn't unanimous among minority broadcasters. Alfred Liggins III, CEO of Radio One, the largest radio company that targets urban audiences, has voiced support for the PPM. "There's going to be a learning curve... but [electronic measurement] is reality," he said in an Oct. 11 story in the Washington Post. "I'd much rather get reality on the road than delay, delay, delay."

Media services agency Magna, a subsidiary of advertising giant Interpublic Group, said in a statement that it supports the PPM rollout.

"Magna is of the opinion that PPM is the superior methodology and recommends using the data immediately," the firm said, adding that "the marketplace should not continue with an outdated memory-based methodology when a more accurate passive electronic measurement is available."

Additional reporting by Radio & Records editors Mike Boyle, Julie Gidlow and Ken Tucker. IN LIDMANCHEEV (2)

The Hollywood Reporter. Billoograd

HERENCE

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UPFRONT



DIGITAL BY ANTONY BRUNO

HOW TO PULL A RADIOHEAD

Considering Direct-To-Fan Distribution? Keep These Tips In Mind

In the wake of the first anniversary of Radiohead's industry-rocking decision to distribute its album "In Rainbows" directly to fans, interest in DIY sales strategies is greater than ever before.

While other artists had previously experimented with the direct-to-fan model in place of more traditional label distribution, none made as big a splash or garnered as much attention as Radiohead.

CHOOSING A VENDOR

Don't go it alone. There are a number of companies out there that specialize in helping artists sell directly to fans. Yes, you have to pay them either a flat fee or revenue percentage—but the piece of mind and ease of use is worth the nominal fees. Services like TuneCore, CDBaby and ReverbNation place clients' music on such digital retail services as Apple's iTunes store. Amazon, Rhapsody and eMusic. Other vendors allow clients to sell directly from their own Web sites, such as the newly launched Topspin.

MARKETING TO FANS

Labels' core strength has always been in marketing, so artists striking out on their own will have a tough row to hoe on this front. Radiohead enjoyed the ears of the mainstream press to get its message out, but that was after its former label EMI/Capitol helped establish its fan base. But it's worth recalling that even the brainy band from Oxford, England, ran into problems in its first attempt at direct distribution, hampered by an unwieldy online order form, servers that were overwhelmed by demand and download glitches.

Following are tips on how to improve on the groundwork that Thom Yorke and company laid one year ago.

Other artists will need to compile a good e-mail database, including SMS contacts, and some kind of viral campaign to let hardcore fans promote the music to potential new fans. One of the best ways to do this is through widgets that allow fans to place click-to-buy links on their blogs and Web sites or in e-mails. Amazon provides an embeddable MP3 widget, while other companies like Topspin, FanMail and Ning offer their own flavors as well.

SETTING THE PRICE

Just because Radiohead let fans choose how much to pay for "In Rainbows" doesn't mean other artists distributing their music on their Web sites have to as well. The whole point is control, and artists are free to set any price they like.

Nine Inch Nails' Trent Reznor has tried a variety of approaches—parts of NIN's instrumental album "Ghosts I-IV" were made available for free, but all 50 tracks cost \$5. The Dandy Warhols let fans "subscribe" to their work, offering early access to digital and physical releases, discounts on merchandise, custom merchandise and more for \$35 per year.

OFFERING MULTIPLE PURCHASE OPTIONS

If you're going to engage fans directly, why limit them to just one choice? Sure, they may come to download a new album, but that doesn't mean that's all you need to offer. With the "Ghosts I-IV" release, NIN offered not only downloads but also a \$10 dual-CD boxed set and a \$75 deluxe edition with DVD and booklet

Artists participating in the CASH Music system let fans not only pick the price for downloading their albums but also contribute anywhere from \$10 every three months for first dibs on CDs and artwork to \$5,000 for visits to recording sessions, shows and producer credit on future releases.

Keep On Keepin'On

Branding Biz Stays The Course Amid Credit Crunch

Publishers, ad agencies and branded entertainment companies are cautiously optimistic that music branding initiatives will pull through the credit crisis relatively unscathed.

In early October, ZenithOptimedia projected that North

American ad spending will climb 1.8% this year and 0.9% in 2009, a sharp comedown from the firm's previous forecast in June of 3.5% growth in 2008 and 2.7% growth in 2009. What does all this mean for

the music branding business? Some nervousness, perhaps, but so far not a whole lot else, says David Caruso, president of Acme Brand Content, which helped Procter & Gamble's TAG body spray and Island Def Jam start their joint-venture hip-hop label, TAG Records.

"There's fear and uncertainty and any time you're in that environment any expenditure, whether large or small, will be overly scrutinized," Caruso says. "Right now, there's lots of waiting and seeing."

With The

Brand

KAMAU HIGH

Primary Wave Music Publishing partner/GM Justin Shukat says he has yet to notice a decline in synch fees.

"TV's running at full steam and looking to find more music," Shukat says. "And we're not seeing films coming back looking for less music."

Agencies that license music for use in TV commercials say that their budgets are either holding steady or even, in some cases, going up.

They also report that there hasn't been any letup in the ongoing trend of more top-level artists dropping their previous resistance to commercial licensing deals. Publishers are making clear that everything in their catalog can be bought, for the right price, they say.

"Different people I've spoken with on the publishing side are anxious for us to get into their libraries," says Vic Palumbo, director of production at Minneapolis-based advertising agency Fallon Worldwide. "They're saying that just because something was unobtainable before doesn't mean it isn't now available."

Palumbo adds, "We've been in conversations with iconic talent, people for whom I would have guessed there wasn't enough money." Who exactly? Palumbo isn't saying just yet.

"Once the economy turns around probably around the Super Bowl you'll see more spots with talent in it that you wouldn't normally expect to see," he says.

While names of talent aren't yet forthcoming, that sentiment is backed up by publishers.

"Our business is as healthy as ever," Sony/ ATV Music senior VP of global marketing Rob Kaplan says. "Brands still want music regardless of the economy. You can get, within reason and price, whatever

artist you want."

For some branding industry observers, the current state of the economy is reminiscent of previous periods of economic uncertainty.

"Conversations I'm having are tracking like 2001 and the early '90s," says Kevin Townsend, managing partner at branded entertainment company Science + Fiction. "What I'm hearing from advertisers is usually that they'll stay the course, if not dial it up. That's because there's more competition

and they need to be smart competitors."

Agencies are quick to stress that a shift in music strategy carries risks. For a brand that has established its identity as one that uses recognizable popular music, to shift to a lesser-known artist in a

bid to save money would deviate from a carefully plotted strategy, agency executives say.

"I don't think client or agency points have changed based on economy," Leo Burnett Worldwide executive VP/director of production Chris Rossiter says. "Whether or not we do an original piece of music or use a big-name band is much more based on the idea of the spot and the budget parameters of that idea."

In the meantime, brands would perhaps do well to heed a fundamental message found in a Millward Brown report released in April titled, "Marketing During Recession: To Spend or Not to Spend": Brands should spend during a downturn in order to keep their products in front of consumers.

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.biz



hile indie labels aren't exactly turning cartwheels over the state of the economy, many of them feel that they are relatively well-positioned to make it through the credit crisis largely intact.

Still, there's little doubt that the financial market fallout threatens to bruise even the most cost-conscious indie labels. A decline in consumer confidence would hurt. So would credit problems at retailers, wholesalers and distributors.

"On the one hand, the majors have the advantage of sheer size and diversification, publishing, merch, 360-degree deals, etc.," Matador Records GM Patrick Armory says. "Against this, the indie labels are smaller, with lower overheads and probably less debt. Size still matters for creating hits and getting the best digital deals though. I'm not certain that the indies are any better off than the majors in the long run. The biggest question for all of us is what happens to consumer confidence during the crisis . . . and whether paying for recorded music can be

RainyDaySong

Indies See Advantages As They Weather Credit Crisis

seen as a luxury now that there's a free [if often illegal] option."

Sub Pop VP **Megan Jasper** says she's worried that a drop in consumer spending will have a negative impact on the label's business.

"People want to spend money on things they can enjoy multiple times, like buying a DVD instead of going to the movies," she says. "We hope that people will buy recorded music, and we're also hoping that people will keep going to shows."

But as the music industry adapts to the reality of tighter credit and consumer budgets, indie labels have a few factors in their favor.

Unlike major labels, most indies that Billboard spoke with don't rely on revolving lines of credit. Armory says Matador has never had a line of credit from a bank, a statement that was echoed by executives at Sub Pop, Dim Mak, Fool's Gold, Mad Decent and Broken Bow.

Koch, on the other hand, does have a line of credit. But as executive VP of finance and operations **Michael Healy** says, "Our parent company closed on a \$150 million credit facility the day after Lehman Brothers crashed, so we feel secure that we'll be set for the time being."

Indies' ability to survive the global financial crisis will also be helped by their low overhead and the constant pressure they feel to scrutinize costs even when times are good, which can leave them better positioned when times are bad.

Most indies need to be nimble and are used to having to turn on a dime.' –MEGAN JASPER, SUB POP "Most indies need to be nimble and are used to having to turn on a dime," Sub Pop's Jasper says. "We are ready to deal with anything. Sub Pop runs its business

The

Indies

CORTNEY

like a family runs a household—we have to scrimp and save sometimes to make ends meet, and we always know where the money is."

Likewise, Broken Bow VP of legal affairs **Paul Brown** says that

the higher-ups at his label keep a close eye on spending. To label founder **Benny Brown**, "even though he has done very well, \$100 is still a lot of money," he says. "There is no tolerance for waste at Broken Bow. Our artists and employees know that when they spend money, they are spending a real person's money, not just cash from some nameless, faceless investor." Another factor that could help indies retain consumer loyalty is that they often cater to market niches where fans view music as part of an overall lifestyle, rather than as an expendable consumer purchase.

"I used to own [DJ emporium] Turntable Lab, and every time there was a downturn, we'd prepare for

> the worst and then not see any drop," Mad Decent label manager Jasper Goggins says. "People in the DJ community we cater to are addicted to records."

DJ A-Trak, who coowns Fool's Gold Records, says that being part of the DJ

culture has protected his label this far. Still, he's a bit apprehensive as the label prepares to release a **Kid Sister** album via its joint venture with Downtown Records.

"It'll be more mainstream and less boutique than our other releases," he says, "so I feel like that will be a better gauge."

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

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CAYMAN BRAC

UPFRONT

RockyRoad

Credit Crisis Will Touch All Aspects Of Touring Biz

If a rising tide lifts all boats, can the opposite be said for a receding tide? How about a reverse tsunami? No doubt about it-the global financial crisis has everyone, including those in the

touring business, wondering what's next. That goes for players big and small

Let's start with the biggest-Live Nation, which spent much of the past year locking up longterm, multirights mega-deals with Madonna, Jav-Z. U2. Shakira and Nickelback.

Those who believe the deals were savyy innovative bets on su-

perstar acts probably see their timing as rather fortuitous, as such pacts would likely be considered reckless in this current environment. Fans of CEO Michael Rapino can also point to Live Nation's prudence in shedding noncore assets during the past two years, raising \$465 million since 2006. The most recent deal was the sale in September of Live Nation's motor sports division to Feld Entertainment for \$205 million, which the company said would be used "to repay borrowings under its revolving credit facility, to



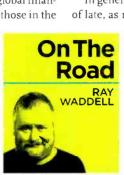
permanently reduce a portion of its term loan and to invest in its core music business.

But the credit crisis also provides skeptics of Live Nation's ambitious multirights deals with additional ammunition for their contention that the concert promotion giant paid far too much to sign the Material Girl and her fellow Live Nation roster mates. While the touring future of Madonna, U2, and to a lesser degree Shakira and Nickelback, seem as secure as it gets in this volatile market, all of these deals—particularly Jay-Z's—have significant merchandising and branding components. Many expect spending on these ancillaries to suffer in a weak economy.

Moreover, while the ongoing financial commitment to these deals is largely performancebased. Live Nation has already committed to millions of dollars in advances that were based on assumptions about the economy and the touring market that couldn't have anticipated the severity of the recent financial turmoil.

Live Nation spokesman John Vlautin says the slowing economy hasn't hurt sales of tickets and ancillaries. He points out that Madonna's current tour is poised to break her own record for the top-grossing tour by a female artist.

At the other end of the touring spectrum are



far smaller businesses that are grappling with the credit crunch from a very different vantage point. Consider the case of Nashville-based Pioneer Coach and its entertainment coach outfitting division, Precision Coach.

In general, tour bus leasing has been strong of late, as more artists tour and air travel be-

comes increasingly untenable. But a stifled credit market will hurt.

"I've seen no impact yet, but I do see where that could happen," Pioneer president Doug **Rountree** says. "My business very much requires a consistent flow of credit, and not just my business. I've been working hard at making sure we keep our credit lines open, but either way we'll continue to operate.'

Outfitting a tour bus can cost between \$650,000 and \$1 million, depending on how "star" the star appointments are. That kind of cash outlay for an independent business that manufactures multiple coaches per year would be a tall order, even with a fleet of buses on the road bringing in revenue. "We need the credit to continue to flow, and hopefully with this bailout package that's what will happen," Rountree says.

"That's the whole concept of this emergency bailout, because if you cut credit off, you effectively shut this country down."

The credit crunch could also present other, broader challenges for the touring business. For instance, some industry observers warn that tour sponsorships could suffer as media budgets shrink, particularly among financial institutions and automakers (Billboard, Oct. 18). Still, live event sponsorships have solidified their appeal among consumer brands in recent years,

which could help them weather the storm. "When budgets do tighten, companies seek

advertising opportunities that offer an intrinsically higher return on investment," says Marcie Allen Cardwell, president of tour sponsorship facilitator MAC Presents. "And nothing is more effective than actually reaching out to touch the customer, which is the type of experiential marketing that tour sponsorships allow.

Meanwhile, the venue naming-rights sector is also facing increased uncertainty (Billboard, Oct. 11). "Given the economic times we're in right now, if you were going to ask me if this is the best time to go out and sell naming rights, I'd probably say no, it's not," says Bob Cavalieri, senior VP of business development for Philadelphiabased venue management firm SMG. "But I will add this caveat: I really think if you're going to sponsor something, a naming-rights deal is one of the most effective and efficient buys somebody could make. They're dynamic deals, they refocus attention over and over again with changing events, and to me it's a very good sponsorship buy for a company."

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

BOXSCORE concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,446,723 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Oct. 9-12	15,874 16.989 four shows one sellout	Concerts West/AEG Live
2	\$1,435,750 \$150.50/\$55.50	VICENTE FERNÁNDEZ, Madison Square Garden, New York, Oct. 4	NI	EL BARRIO Ralph Hauser Promotions, VIVA Promotions, Cardenas Marketing Network
3	\$1,294,960 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Sept. 30-Oct. 1	8,530	Concerts West/AEG Live
4	\$1,184,855 (€882.471) \$103/\$67	RBD Hala Tiyoli, Liubliana, Slovenia,	two sellouts 18,843 19,602 three	Roptus
5	\$920,595 \$250/\$55	Sept. 4-5 VICENTE FERNÁNDEZ, I Arena at Gwinnett Center,	shows two sellouts PAQUITA LA D 8,498	
6	\$738,997 (\$774,825 Canadian)	Duluth, Ga., Oct. 3 SIMPLE PLAN, METRO S Bell Centre, Montreal, Aug. 26,	sellout TATION, CUTE 18,282	
7	\$40.53/\$2814 \$713,520 (\$754,170 Canadian)	Sept. 13 NEW KIDS ON THE BLO	20.000 two shows	Gillett Entertainment Group, Live Nation BEDINGFIELD
8	\$70.96/\$33.11 \$700,982	Bell Centre, Montreal, Sept. 20 RASCAL FLATTS, TAYLO		Gillett Entertainment Group, Live Nation
9	\$67.25/\$48 \$695,521	CenturyTel Center, Bossler City, La., Sept. 26	10,759 sellout	Live Nation NDIE, DEVO & OTHERS
	\$89/\$29 \$690,763	Verizon Wireless Amphitheater, Irvine, Calif., Sept. 27	13,187 15,976	Live Nation, Jack FM
10	(37.463.531 dinar) \$67/\$30	Arena Beograd, Belgrade, Serbia, Sept. 7 WPOC SUNDAY IN THE	16,023 sellout	
11	\$652,180 \$75/\$55/\$40	Merriweather Post Pavilion, Columbia, Md., Sept. 21	13,070 15.000	LM.P.
12	\$607,213 \$150/\$24.75	MAROON 5, COUNTING Verizon Wireless Amphitheater, Irvine, Calif., Sept. 12	14,221 16,0'9	Live Nation
13	\$603,286 \$125/\$29.50	MAROON 5, COUNTING Superpages.com Center, Dallas, Sept. 6	CROWS, AUGU 14,906 19.978	JSTANA Live Nation
14	\$602,445 \$95/\$30	TOM PETTY & THE HEAL Verizon Wireless Amphitheater, Seima, Texas, Aug. 26	13,412 19.322	STEVE WINWOOD Live Nation
15	\$602,112 \$68.50/\$39.50	AMERICAN IDOLS LIVE Target Center, Minneapolis, Aug. 31	9,977 11,478	AEG Live, Jam Productions
16	\$598,507 (\$626,512 Canadian) \$66.39/\$43.47	OASIS, MATT COSTA, RY Rexall Place, Edmonton, Alberta, Aug. 29		Live Nation
17	\$582,500 \$68.50/\$39.50	AMERICAN IDOLS LIVE American Airlines Center, Dallas,	9,501	AEG Live
18	\$577,455 \$125/\$85/\$55/	Aug. 25 JOURNEY, HEART, CHEA Hersheypark Stadium, Hershey,	8,808	Live Nation
19	\$39.75 \$569,991 (\$605,298 Canadian)	Pa., Aug. 28 SANTANA, SALVADOR S General Motors Place,	17,517	
20	\$8051/\$3720 \$567,623	Vancouver, Sept. 7 WAVEFEST: DAVE KOZ,	13 362	& OTHERS
21	\$129.75/\$29.75 \$566,270	Greek Theatre, Los Angeles, Sept. 26-27 X-FEST: THEORY OF A	DEADMAN, BU	Live Nation CKCHERRY & OTHERS
22	\$40/\$25 \$555,640	Montgomery County Fairgrounds, Dayton, Ohio, Sept. 14 JUDAS PRIEST, HEAVEN	25,000	Live Nation OTÖRHEAD, TESTAMENT
	\$125/\$10 \$553,931	San Manuel Amphitheater, Devore, Calif., Aug. 30 RASCAL FLATTS, TAYLO	18,400 20.755 R SWIFT	Live Nation
23	\$63.50/\$48.25	Peorla Civic Center, Peoria, III., Sept. 19	8,780 seliout	Live Nation
24	\$551,667 \$29	Verizon Wireless Amphitheater, Maryland Heights, Mo., Sept. 20 AMERICAN IDOLS LIVE	21,067 sellout	Live Nation
25	\$547,070 \$68.50/\$39.50	Dunkin' Donuts Center, Providence, R.I., Sept. 7	8,884 sellout	
26	\$542,013 \$95/\$29.50	PNC Bank Arts Center, Holmdei, N.J., Aug. 23	12,292 17.000	COACH, SIXX:A.M., TRAPT
27	\$540,669 \$43.50/\$33.50	Cricket Wireless Amphitheatre, Chula Vista, Calif., Aug. 30	E WAVE, CULV 19,689 sellout	ER CITY DUB COLLECTIVE
28	\$540,040 \$55.50/\$48.50	KATHY GRIFFIN DAR Constitution Hall, Washington, D.C., Sept. 25-26, 28	10,158 10.374 three shows two sellouts	Live Nation
29	\$535,032 \$75/\$29.50	THE ALLMAN BROTHER Susquehanna Bank Center, Camden, N.J., Aug. 23	S BAND, RATD 13,292 24.924	OG FEATURING BOB WEIR
30	\$534,377 \$58.75/\$25	BRAD PAISLEY, JEWEL, Biossom Music Center, Cuyahoga Falls, Ohio, Aug. 29	CHUCK WICKS 18,197 sellout	S Live Nation
31	\$533,616 \$68.50/\$39.50	AMERICAN IDOLS LIVE Toyota Center, Houston, Aug. 24	8,720 10,076	AEG Live
32	\$527,642 \$92/\$72/\$46.50	ROBIN WILLIAMS Chicago Theatre, Chicago,	7,068	Jam Productions
33	\$521,870 \$95/\$85/\$59.50/	Sept. 26-27 JOURNEY, HEART, CHEART, CH	14,954	Live Nation
34	\$25 \$510,862 \$50/\$25.50	Arts, Bethel, N.Y., Aug. 30 WEEZER, ANGELS AND Madison Square Garden,	sellout	
35	\$508,355	BRAD PAISLEY, JEWEL,	CHUCK WICK	Live Nation
	\$55.50/\$25	Susquehanna Bank Center, Camden, N.J., Aug. 30	14,609 20.000	Live Nation

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Taking Another Swing At Label-Run Music Services

Those who cannot learn from history are doomed to repeat it.

So are today's major labels learning from or duplicating the folly that previously led to their ill-fated attempts at offering digital music services of their own?

Remember Pressplay? Sony Connect? The original MusicNet?

Memories of those doomed services were revived when news broke in recent weeks that EMI Music and Universal Music Group were preparing direct-to-consumer digital music services—EMI with some kind of music discoverv portal and UMG with a music video syndication platform.

So long as these planned initiatives don't limit the availability of their content on other services—like iTunes or YouTube—a repeat of those sad days is unlikely. Instead, sources close to both efforts say they are in fact trying not to repeat an entirely different mistake also committed in the early days of digital music history: doing nothing.

We're looking at all the different models in the business right now-ways of enhancing those models and ways of enhancing our involvement in that area of the business," one source says.

Let's start with UMG. The ad-supported music and video streaming model has certainly captured the music industry's attention, but it has also frustrated labels that have no control over how their content is priced or how the ads around them are sold.

Sources close to UMG's plan to launch its own music video Web site say the label's

OUT OF SIGHT

the success of Hulu, the online streaming-video service co-owned by NBC Universal and Fox parent News Corp. These sources note that advertisers are more interested in buying ads around professionally produced, highdefinition content rather than on the generally lowerquality fare featured on usergenerated sites, and they are willing to pay higher rates to do so.

So far, the Hulu case study bears this out. You-Tube earlier this year said it sells ads against less than 3% of all videos available on the service, while every video on Hulu has an ad. Of course YouTube has far more videos and many more streams-more than 5 billion in July compared with Hulu's 100 million, according to Nielsen Online Video-Census, But Hulu's traffic is not only growing-to more than 120 million streams as of August---it's also reportedly getting more for each ad. Neither Hulu nor You-Tube would disclose their cost-per-thousand rates, but various analyst and press reports estimate Hulu commands a \$25 CPM to You-Tube's \$15.

EMI's effort, meanwhile, has more to do with data. Several current and former label sources say getting customer usage data from digital retailers, particularly Apple, is difficult. The data is often late, incomplete or in some cases never even delivered.

"It's a bone of contention and it has been since day one," one

label source says.



Hulu, the online streaming-video joint venture owned by NBC Universal and News Corp., is serving as a model for Univ Music Group's plans to launch a music video portal.

Generally, the only data labels can consistently rely on are sales figures. Information on things like clickthrough rates, time spent on specific pages and other stats not directly related to actual sales is much harder to come by. Additionally, labels have no control over how offers or programs are presented, further limiting their ability to do their own customer research.

So EMI wants to offer a number of different services already available on other sites. package them in different ways and see what can be learned from the result. While there are still too many moving parts to the initiative to nail down exactly how it intends to do this, a big part of it revolves around online search. Conduct a Web

search on any artist and the first three results you'll get are usually that artist's MySpace page, Wikipedia entry and a YouTube video. not always in that order. EMI hopes to offer artist-specific destinations that will pop up as one additional option and then experiment with those desti-

nations to see which result in the most activity.

That EMI's new global head of digital music Douglas Merrill hails from Google is no coincidence, and this initiative has his fingerprints all over it.

There's also an element of offering artists and their managers insight into this collected data. Digital music service startups like TopSpin and ReverbNation provide rich set of Web analytic too to artists who use their pla forms to market and distril ute to fans directly. EMI seem interested in doing the same Whether UMG's or EMI

plan pays off depends er tirely on how it is execute And then there's the matte of cost. Services like those discussed here can run any where from \$500,000 to \$ million, depending on how they are developed (Hulu cos an estimated \$15 million not to mention ongoin maintenance costs.

"It's doing a lot of the stu that Web sites do that label historically don't do," forme EMI digital executive an current TAG Strategic mar aging partner Ted Cohe says. "Not like they can't gea up for that, but there's goin to be expenses.

But compared with ho much the music industry ha lost by missing out on th first generation of onlin music, that may seem lik chump change.



BITS&BRIEFS

LAST.FM LYRICS

Last.fm is adding lyrics to its digital music service. through a licensing deal with LyricFind. The partnership gives Last.fm access to the lyrics of more than 800,000 songs, which Last.fm users can search for by artist, title and lyrical snippet. Additionally, users can search for songs for which they don't know the title by entering a lyrical phrase, and then stream the song in full. The lyrics access will be available first to users in North America and expand to other countries in time.

RADIO WIDGET

CBS Radio has added a "Now Playing" widget to the Web sites of its various radio stations. The widget allows users to learn the title, artist and album of any song being played on the respective station, along with that of the previous 10

songs aired. It also lets them buy any of those songs via links to iTunes or Amazon. And through a deal with Last.fm, users can send others links to hear any of the songs in full from the on-demand service, either via e-mail or instant messaging.

MUSIC BRANDS

Ipsos Insight's TEMPO digital music report shows that Amazon and Rhapsody are becoming more recognizable brands in the minds of music fans, but Apple's iTunes store reigns supreme. Of those surveyed, 57% said iTunes was the best music store. Only 9% said the same about Amazon and 7% for Rhapsody-a 4% increase. Ipsos credits Rhapsody's slightly heightened profile to a new advertising campaign in conjunction with partners MTV and Verizon Wireless.

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TOTAL MONTHLY STR		2008
	TOP SONGS	
	1 DAVID COOK Light On 19/RCA	1,726,873
	2 ALICIA KEYS AND JACK WHITE Another Way to Die THIRD MAN/J	402,807
130	3 DAVID ARCHULETA Crush 19/JIVE	327,465
A SA	4 BRITNEY SPEARS Womanizer JIVE	129,167
States -	5 PINK So What LAFACE	127,651
The "American Idol" winner's	6 JORDIN SPARKS One Step at a Time JIVE	122 204
single was	7 T-PAIN FEATURING LIL WAYNE Can't Believe It KONVICT/JIVE	122,204
through AOL's welcome	8 CHRIS BROWN With You JIVE	106,724
screen, the service's main	9 CLAY AIKEN On My Way Here RCA	105,545
music page and PopEater.	10 KATY PERRY I Kissed a Girl CAPITOL	77,291
PopEater.	TOP VIDEOS	
1	1 DAVID ARCHULETA Crush 19/JIVE	465,224
201	2 PINK So What LAFACE	377,838
1/2 -	3 TAYLOR SWIFT Love Story BIG MACHINE	<mark>361</mark> .833
	4 DOLLY PARTON Shinola DOLLY	<mark>303</mark> ,396
	5 CARRIE UNDERWOOD Just a Dream ARISTA	282.761
AOL can also be known as	6 SELENA GOMEZ Tell Me Something I Don't Know RAZOR & TIE	251,058
American Idol Online as the first-	7 ALICIA KEYS Superwoman J	189.120
and second-place finishers	8 KELLIE PICKLER Don't You Know You're Beautiful BNA	182,953
monopolize the Songs and Videos	9 TEGAN AND SARA Call It Off SIRE/WARNER BROS.	168,598
charts, respectively.	10 JENNIFER HUDSON Spotlight ARISTA	151,275



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Standing On The Edge

As Circuit City Wobbles, Alliance Faces Test

Amid the continuing financial crisis, there are two prominent names in music retailing to keep an eye on: Circuit City and the troubled retailer's music supplier, Alliance Entertainment.

In early October, retail industry credit ratings agency Bernard Sands pulled its recommendation that manufacturers ship goods to Circuit City because of concerns that the chain may not be able to pay its vendors. That prompted Circuit City to assure media outlets that the move hasn't caused any problems in securing product for the holiday shopping season. A music industry wholesaler familiar with the situation says he agrees with the company's assessment, noting, "I don't believe the electronics manufacturers will stop shipping to Circuit City, because it would leave them with just one national chain, Best Buy."

Meanwhile, despite its widening losses and a stock price that's sunk below \$1 per share, Circuit City has only \$42.6 million in longterm debt on its balance sheet and about \$795.4 million still available from its \$1.3 billion revolving credit facility.

But a Chapter 11 bankruptcy filing remains a possibility. One possible task facing acting

president/CEO James Marcum (who replaced ousted chairman/ CEO/president Philip Schoonover in September) is to start closing unprofitable stores. But some worry that if landlords won't let the chain out of leases, Marcum might file for bankruptcy protection to shed the unwanted stores. If Circuit City does head to Chapter 11, record

labels are in the clear because the chain switched in June 2007 from being directly supplied by the labels to being supplied by Alliance Entertainment.

So the next question label executives are asking themselves is: If Circuit City goes down, can Alliance Entertainment handle the hit?

Alliance's exposure to Circuit City isn't as large as some think. True, it sells music product to the Richmond, Va.-based chain. But when it comes to DVDs and videogames, it only acts as an agent for the chain. Vendors ship that product to Alliance, which acts as the chain's warehouse for entertainment software, but Circuit City owns the merchandise.

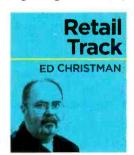
Consequently, Alliance would be on the hook only for Circuit City's music, which Billboard estimates at \$75 million annually and falling. That means the most that could get caught up in a Chapter 11 is about \$10 million, if it should happen during the holiday selling season, or about \$7 million at another time of the year, Retail Track estimates. So here again, we see that things aren't as bad as they look, if the worst-case scenario of a Circuit City Chapter 11 filing comes to pass. Representatives at Alliance and Circuit City didn't respond to requests for comment by press time.

That's not to say that concerns about Al-



liance are wholly unwarranted. During the six months ended July 31, Alliance's parent company Source Interlink posted a loss from continuing operations of \$296.7 million, which included a \$271 million noncash impairment charge related to its publishing division. That marked a sharp deterioration from the same period a year earlier, when the company reported income from continuing operations of \$5.7 million.

Red ink isn't Source Interlink's only problem. It carries \$1.4 billion in debt, thanks to its acquisition of Prime Media's consumer magazine division. When the acquisition was made, Source Interlink projected \$110 million-\$115 million in annual debt service (Billboard, July 28, 2007), and at the midyear point,



the company looked to be on the high end of the target with \$58 million in interest payments. But that was when interest rates were lower, before the shit hit the fan on Wall Street.

Source Interlink's debt from a consortium of banks led by Citicorp—comes in the form of an \$871.2 million term loan that carries a variable in-

terest rate based on Citicorp's prime lending rate plus a margin of 2.25% or LIBOR plus a margin of 3.25%; \$465 million in notes that carry an 11.25% fixed rate; and a \$300 million revolver, with \$49.6 million drawn down and \$189.5 million in outstanding letters of credit.

For the variable-rate component, the company said interest rates averaged 5.71% in the first half of the year. Since governments around the world have moved to keep interest rates low, if LIBOR stays in its current range for the remainder of the company's fiscal year, Source Interlink's debt service payments will meet the high end of its projections.

While Source Interlink has accumulated plenty of red ink, it has produced \$81 million in earnings before interest, taxes, depreciation and amortization during the six months ended July 31, a sharp improvement from the \$29.4 million in EBITDA that the company reported during the same period last year. That would seem to suggest that Source Interlink can handle its debt load, which should provide Alliance's music accounts a modicum of comfort.

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UPFRONT

GLOBAL BY ANDRE PAINE

Winds Of Change

Talk Of New Biz Models Dominates Popkomm

BERLIN—Desperate times call for desperate measures. That seemed to be the message from a Popkomm trade fair overshadowed by the global financial meltdown.

Certainly, the economic woes of finance giants served to put the problems of the music business in perspective, with barely a panel passing without a wry reference along the lines of, "At least we're not working in a bank." But it also seemed to help cut through the usual conference inertia when addressing the challenges and opportunities of the digital age.

So secondary ticketers and piracy-heavy markets received prominent platforms while, most significantly, organizers dedicated a whole day's programming to the P2P & Music Conference hosted by the Chester, Md.-based Distributed Computing Industry Assn.

"It was a great idea to bring the [peer-to-peer (P2P)] developers together with the music industry and have a candid discussion about issues still to be overcome," said DCIA CEO Marty Lafferty, whose organization presented panels analyzing whether authorized file-sharing services could be used for everything from monetizing user-generated content to combating piracy in China.

"When you have 60 million users at sites like LimeWire and your only method of addressing them is to sue them out of existence, then that ness. Tom Gunther, head of legal and business affairs at German aggregator Finetunes, described his thwarted efforts to license music for LimeWire's download store before concluding: "They are not really willing to embrace the music industry."

Even so, the sense of a change was unmistakable. RightsFlow president/CEO Patrick Sullivan once worked on legal cases against Napster and Grokster for the National Music Publishers' Assn. and the Harry Fox Agency. "I've very much had a change of heart," Sullivan said. "From a copyright perspective you have to go out and license these services."

POPKOMM BITES

■ The credit crunch also took a bite out of Popkomm itself, with delegate numbers dropping 9% year-on-year to around 14,000. German visitors were also gloomy about the amount of business being done on the floor, while notable absentees from the trade fair included Sony BMG, BPI and German indie Edel.

■ Digital media platform Kyte—which already counts such acts as 50 Cent and the Pussycat Dolls among its users—received a timely boost to its European business by scoring the Billboard-sponsored Popkomm Innovation in Music Entertainment Award.



might be a bit of a problem," said Scott Cohen, co-founder/VP of international for digital aggregator the Orchard.

Qtrax chairman/CEO Allan Klepfisz acknowledged that P2P is still a "dirty word" in some quarters. But despite its disastrous launch at MIDEM in January (billboard.biz, Jan. 27), even Qtrax seemed to have regained some credibility at Popkomm, helped by post-MIDEM licensing deals with Universal Music Group and EMI Music and its recent appointment of former RIAA and IFP1 chief Jay Berman as co-chairman of its advisory board.

Not everyone is convinced of P2P's legitimacy. German composer/musician Irmin Schmidt likened the presence of P2P companies at the conference to "appeasement," while, ironically, some file sharers seem less than enthused at the overtures to legitimize their busiPopkomm artists showed there are many different ways of creating a stir at the conference. In his role as CISAC president, Robin Gibb slammed the European Commission's anti-competition ruling against collecting societies. While Gibb fumed, Finnish rock band Lordi's performance was more comical, thanks to its over-the-top monster costumes. "This is the reaction we always get-confusion and crowds," singer Tomi "Mr. Lordi" Putaansuu said. Finally, Fran Healy from Scottish rock band Travis was able to imitate John F. Kennedy when the band headlined the Postbahnhof venue. "Ich bin ein Berliner," said Healy, now a resident of the German capital.

Additional reporting by Mark Sutherland in Berlin. Bollywood stars SHILPA SHETTY and AMITABH BACHCHAN (inset) performed at London's O2 Arena in August.

Bollywood Looks West Indian Film Musicals Make Inroads In Europe

LONDON—After years of domestic domination, the stars of India's Bollywood musical film business are making their mark on Europe. Major Bollywood names on multi-artist tours

have been selling out arenas in Europe's biggest music markets: the United Kingdom and Germany. Now insiders are hoping for further growth in international markets, driven by Bollywood movies' ever-increasing global profile.

In the United Kingdom, Bollywood package tours began in the mid-'80s, according to Avtar Panesar, London-based VP of international op-

GLOBALNEWSLINE

>>>ABSOLUTE OWNER PLEDGES U.K. RADIO 'RENAISSANCE'

The new owner of Absolute Radio (formerly Virgin Radio) says the rash of changes in British radio ownership can help usher in a new golden age for U.K. commercial radio. A.P. Parigi, CEO of Mumbai, India-based Times Infotainment Media Ltd.—a division of media giant Times of India Group—says that acquisitions like TIML's £53.2 million (\$93.9 million) purchase of Virgin will help reinvigorate the market. "Some kind of intellectual fatigue had set in, not just at Virgin, but in the whole radio industry," he says. "Now there has been change of ownership, whether it be us, Global Radio [recent buyer of radio group GCap Media] or EMAP [a media group recently bought by German company Bauer]. We are seeing a renaissance of radio in terms of investment and branding. With several serious players coming in, there will be no fatigue in building new brands." Parigi doesn't rule out international expansion of the Absolute brand, nor further European radio acquisitions, but adds that he doesn't expect movement on either front before mid-2009. *—Mark Sutherland* erations for leading Indian studio Yash Raj Films.

"Since then," he says, "it's kept getting bigger and better.

That's illustrated by the London venue sizes involved, from early days at the 2,300-capacity Pal-

ladium through the Royal Albert Hall (5,000), Wembley Arena (11,500) and now the O2 Arena-where 15,000 people saw the U.K. leg of the Unforgettable tour Aug. 24.

Unforgettable, organized by Mumbai-based events management company Wizcraft Entertainment, brought such Bollywood names as Amitabh Bachchan and Shilpa Shetty to the AEG-operated O2.

In the wake of a sellout show, "we will certainly be doing this sort of event again," an AEG representative says.

Mumbai-based Wizcraft director Viraf Sarkari says it is "in talks with major international promoters like AEG and Live Nation"

> over future events. with further Unforgettable shows planned in the Middle East, Singapore and Australia.

In Germany, previous live hits have included Bollywood—The Show, which promoter Dieter Semmelmann will take to Spain, Italy and Poland next year.

Another Bollywood tour, Temptation Reloaded 2008, headed by Indian megastar Shah

Rukh Khan, was due to play three German arenas (Oct. 17-19). Syed Qasim Ali, global manager of local promoter SensAsian, initially predicted at least two sellouts, but the tour was canceled at the last minute, with SensAsian saying Khan pulled out of the dates.

Sarkari says the nine-city Unforgettable tour, jointly produced with local promoters, "exceeded our expectations in all areas." Before London, it played North American dates including Atlantic City, N.J.'s Boardwalk Hall and Nassau Coliseum in Uniondale, N.Y., near New York City.

In most Western markets, including the United Kingdom, people of Asian origin "con-

>>AEG PARTNERS WITH **NBA CHINA**

Entertainment/sports promoter AEG has formed a joint venture with NBA China to design, market, program and operate multipurpose, NBA-style sports and entertainment arenas in Greater China's major cities. The partnership will also include the booking and marketing of events held at the venues, including concerts, trade shows and live entertainment. The 50-50 joint venture will oversee all decisions, including arena design, identifying target cities and project sites, and procuring naming rights and other sponsorships. The companies will strive to develop the venues in conjunction with surrounding cultural and entertainment districts.

-Jen Wilson



stituted about 70% of the audience," Sarkari says. Asians make up the United Kingdom's largest minority ethnic group, according to the most recent census (2001), including some 1.1 million people

of Indian descent. But in Germany, with no sizable Asian population, people from the subcontinent were expected to make up only 20% of the Temptation Reloaded audience.

The target demographic for Bollywood musicals in Germany is "female-skewed, 15-45, from middle-income German families," says Benjamin Bach, senior VP of international sales at London-based Bollywood film distributor **Eros** International

"A lot of Germans are sick and tired of American films," he adds. "The Indians have a very good way of telling a love story-a very sweet and nice way.

Eros, he adds, is studying several other European markets as potential growth opportunities, including Poland, Russia, Belgium and the Netherlands.

Meanwhile, record companies are also looking to tap into the audience. One such artist is female singer Tamisha, German-born of Indian parents. Her debut single "Du Siehst Mich Nicht"-a reworked Bollywood songarrives locally Oct. 17. It's the result of a deal between Koch/Universal Music Germany and Eros, which offered access to its catalog for an early-2009 album of German-language Bollywood rerecordings. One week ahead of release, the single's video had logged 22,000 hits on YouTube

"We have to find other angles to get Western consumers to approach Indian films," Bach says. With Tamisha, "we wanted to get the dancing and singing, which are crucial parts of the movies, into other marketing channels."

However, such a crossover appears unlikely in the United Kingdom, Yash Raj's Panesar cautions.

"It hasn't happened in our films," he says, "and until people actually start to idolize these actors and stars, it won't happen at the live shows. That's way, way in the future."

Additional reporting by Nyay Bhushan in New Dehli and Wolfgang Spahr in Hamburg.

>AUSSIE RETAILER EYES GROWTH

Australian chain JB Hi-Fi is defying the retail slump by embarking on its biggest storeopening program. At the company's annual general meeting, held Oct. 14 in Melbourne, chief executive Richard Uechtritz told shareholders that the chain remains on course to deliver revenue of \$2.4 billion Australian (\$1.7 billion) in its 2009 fiscal year, a 28% increase from fiscal 2008. Uechtritz said that by Christmas the group will have opened 14 new outlets-11 JB stores and three new additions to its electronics/appliances retailing chain Clive Anthony's-taking the total store network to 119. Chairman Patrick Elliott added that JB continues to expand from its core state markets of Victoria and New -John Ferguson South Wales.



GLOBAL BY JULIANA KORANTENG

Rebuilding Trust

BAKER (top) and MACHIN

U.K. Secondary Ticket Market Moves To Repair Shaken Credibility

LONDON-The United Kingdom's secondary ticketing business is ramping up its efforts to regain public trust after a summer of negative publicity.

The sector generated national headlines in August when online firm SOS Master Ticket failed to deliver an estimated 2,000 paid-for tickets for the Leeds, Reading and V festivals, as

well as shows by George Michael and Madonna. SOS Master swiftly closed its site and disappeared.

In the same month, another 4,000 people lost tickets they had purchased when online secondaryticket vendor Xclusive Tickets went

for the entire ticketing industry, not just the secondary business," says Joe Cohen, CEO of online ticket-exchange service Seatwave.

However, the secondary ticketing sector has borne the brunt of press criticism. Remarkably, secondary tickets tracker Tixdaq says that there wasn't any immediate drop in secondary sales following the bad pub-

licity. It was "business as usual" for the sector, Tixdaq executive VP of commercial strategy Steve Machin says

Still, legitimate secondary ticketers have been moving quickly to protect an already substantial market. According to Tixdaq, legitimate secondary ticket sales totaled £250 million (\$440 million) in 2007, in an overall secondary ticketing market worth £800 million-£1 billion (\$1.4 billion-\$1.8 billion)

A representative for the government's Department for Business, Enterprise of Regulatory Reform says that "a small minority of unscrupulous businesses and individuals give the rest of the sector a bad name.

Recently, the department's Companies Investigations Branch shut down three companies trading as secondary ticket agents and "has other investigations ongoing," the representative says.

But some in the industry believe these measures don't go far enough. Melvin Benn, managing director of promoter Festival Republic,

suggests authorities need to do more, by "constantly monitoring the sites in the same way they [track] pornography." Festival Republic organizes the Reading and Leeds festivals.

In effort to bolster public confidence, Seatwave and rivals Viagogo and Ticketmaster subsidiary Get Me In have launched ticket protection and refund schemes.

Viagogo, for example, guarantees that customers will receive their tickets on time and will provide "similar or better tickets" or a full refund if problems arise. "Everyone who's paid through us gets their tickets," Via-

gogo CEO Eric Baker says.

Meanwhile, the Assn. of Secondary Ticketing Agents is appointing a Lloyd's of London underwriter to offer guarantee schemes through its members.

Not all secondary ticketing agents are members of ASTA, which formed three years ago. SOS Master and Xclusive weren't members, nor are Viagogo, Seatwave and Get Me In Still, Benn describes the guarantee schemes as "a great step forward" toward boosting public confidence in the sector.

U.K. consumer-rights group Which, however, is skeptical of re-

cent moves by the secondary sector to reassure consumers. "You have fewer rights if you buy from a secondary agent," a Which representative says. "There is no guarantee that secondary sellers actually have any tickets."

The Resale Rights Society, which formed in December 2007 to ensure that artists are compensated for secondary tickets sales, wants online ticketers, promoters and artists to establish a certification system through the British Standards Institution for secondary ticketing sites that agree to meet certain criteria.

Society chairman Marc Marot says consumers need to be educated about the sector. "At the moment, people are unaware of where to go for legitimate tickets," he says.

Despite the efforts of legal operators, Nick Blackburn, managing director of primary ticket seller See Tickets, cautions that the situation is unlikely to improve for desperate music fans. In fact, he says, "It is going to get worse, because it's a very easy way to make money-and the Internet is impossible to police."

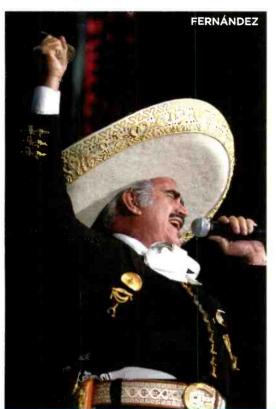
into liquidation. "What happened was a black eye

UPFRONT LATIN

KingOfTheRoad

Ranchera Star Vicente Fernández Cleans Up On Tour

At a time when an ailing economy is hurting everyone's pocketbook, tour promoters are experimenting with new marketing approaches and pricing options to rev up ticket sales. The challenge is particularly acute in Latin concert promotion, where only a handful of acts have the clout to fill arenas in this country.



All of which makes the recent success of **Vicente Fernández** all the more striking.

The 68-year-old ranchera veteran is in the midst of a 25-date U.S. tour that is already the most successful Latin tour of 2008

Fernández's U.S. trek, which will include nine shows at Los Angeles' Gibson Amphitheater in November, has broken attendance records in at least three venues. They include the Cow Palace in San Francisco, where on May 10 he drew a sellout crowd of 12,055, according to Boxscore.

According to Billboard Boxscore, Fernández has grossed more than \$10

million from just 12 shows, with total attendance of 113,210 and 10 sellouts. Compare that with the \$9.2 million that **RBD** grossed from 32 shows or the \$5.2 million that **Miguel Bosé** grossed from 12 shows. "Vicente really stands alone," says promoter **Ivan**

Fernandez (no relation), CEO of Viva Entertainment. "His rules don't apply to anyone else."

However, the way his tour has been handled does allow us to reflect on many concerns voiced by promoters and agents in recent months.

One of them is pricing.

When rock act **Maná** toured the United States last year, for example, the group asked that ticket prices be capped at \$100. The group's 48-show U.S. trek was the top Latin tour of the year—No. 16 overall grossed more than \$35 million and had 24 sellouts, according to Boxscore.

But promoters say many other acts, particularly emerging artists, price themselves out of the market.

"The end result is half-empty arenas and losses for us—losses that the artist doesn't see because they get



Fernández, pundits say, gets away with charging high ticket prices—on average from \$50 for the cheapest seat to \$200—because his show is nearly four hours long, packed full of hits and appeals to multiple generations. "The economy is bad and tickets are expensive, but when you give people something worthwhile, they pay," says **Fred Godinez**, a partner in MGNS productions who

promotes many of Fernández's shows. "And yes, I have people complain about \$100 tickets, if a show lasts 70 minutes."

Of course, playing for a long time in itself doesn't guarantee success, as few artists can hold an audience's attention for that long. But Fernández has also been savvy in other ways when it comes to maximizing his financial returns. In Chicago, he sold

19,000 seats at the Allstate Arena, a record for the venue, by performing on a smaller, circular 360-degree stage that allows for all-around seating.

Given his cross-generational popularity, Fernández's tickets tend to be purchased in big numbers, with entire families attending his shows. Godinez's average buy is eight tickets per person, compared with four per person for most other acts. As a result, when selling a Fernández show, Godinez removes the 10-ticket-per-buy cap that Ticketmaster normally puts in place.

It's worth noting that Fernández doesn't play double bills. That option, as **Enrique Iglesias** and **Aven-tura** recently proved, not only increases attendance by expanding the pool of fans but also makes a show longer and therefore, more psychologically appealing to ticket buyers. But then, record-breaking attendance at Fernández's shows indicates that fans think they're already getting their money's worth.

billboard.biz/latin.



Violence Hinders Already Fragile Mexican Touring Market

Attendance at dances—the bread and butter of the regional Mexican touring circuit—has taken a hit in the United States due to fear of immigration raids, a downturn in construction jobs and high gas prices, promoters have said. But in Mexico, another factor has prevented fans from showing up to concerts: an escalation of violence from drug cartels battling each other and the government.

A grenade attack during a Mexican Independence Day celebration Sept. 15 in Morelia, Michoacan, killed eight people and wounded more than 100 others including children. An alleged gang member accused of participating said the attack on civilians was meant to "provoke" the government, according to published reports.

Families have been reluc-
tant to bring their children to
large festivals, and parents inue
ue
large festivals, and parents in
some cases are forbidding
their teenagers to buy tick-
ets to such events, promot-
ers say. "People are afraid,"
su
Conjunto Primavera lead
tick
singer Tony Melendez said
Oct. 7 at Billboard's Regionalval
val

Mexican Music Summit. Economic factors—a slumping U.S. economy has led to smaller remittances sent home to Mexico—have also created a reduction between 30% and 50% in turnout, promoters estimate. Some acts are canceling shows in places like Michoacan, Guerrero and Jalisco, either due to low ticket sales or because they're spooked—or they're simply not returning to the same venues they used to play.

Because ticket prices are much lower in Mexico, "you do need a lot of people to make an event break even or successful," Apodaca Promotions national director of marketing and promotions Lee Vargas says. That hasn't been a problem historically; shows in Mexico typically draw at least twice what they get stateside. But now, "we're trying our best to go to the safest venues possible."

Arturo Torres Flores, who represents such acts as Exterminador and El Trono de Mex-



quense tour to Los Angeles'

Gibson Amphitheatre Nov. 29.

"We'll earn dollars and earn

more," he says, citing economic

opportunity over fear of vio-

lence as the main reason for

more aggressive U.S. routing.

looking at playing New York,

Canada and even China for

the first time, manager Jes-

us Guillen says. "God will-

ing, things in Mexico will come down and get back to

normal in a couple of years,"

he says.-Ayala Ben-Yehuda

Conjunto Primavera is

ico, agrees that a combination of fear and economics has cut attendance by as much as half. But his bookings were continuing as usual. "If there's an artist people really want to see, they'll go see him." he says.

Some acts are making up for smaller turnout in Mexico by upping their dates in the States as well as Central and South America. A weak peso has also made U.S. dates more attractive, says Latin Power Music president Pepe Serrano, who is bringing his Power Duran-

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EN BREVE

TORRES INKS WITH UMG

Argentine singer/songwriter Diego Torres has signed a long-term recording deal with Universal Music Group, Torres, who had long been signed to BMG, and later Sony BMG, recorded his last album for that company in 2006. Now he is working on a new set that is slated for release in mid-2009 under Universal. Torres is one of Argentina's best-known pop artists in the Latin music realm and gained world-wide notoriety with 2002 hit "Color Esperanza," which became an anthem for Argentina during the country's economic crisis. Already a star throughout Latin America. Torres expanded his reach with a subsequent "MTV Unplugged" special that aired throughout the region. His last album for Sony BMG was 2006's "Andando." Although Torres' new pact with Universal is not a 360 deal, it does give Universal a percentage of some of his ancillary business in limited territories. -Leila Cobo

NEW CHRISTIAN

Universal Music Latin Entertainment and Latin Christian label Mucho Fruto are releasing "Vive," the first in a new series of Christian compilations, Oct. 21. The contemporary artists on the album include Latin Grammy Award-nominated Pablo Olivares and Mucho Fruto cofounder Paulina Aquirre, Billboard Latin Pop charting act Tercer Cielo and Billboard Latin Music Award finalist Julissa The compilation is the result of a licensing deal between Mucho Fruto and Universal. The labels are promoting the compilation with showcases Oct. 20 in Los Angeles and Oct. 28 in Miami. BMI, Gibson and Red Bull are sponsoring the showcases.

—Ayala Ben-Yehuda

RUBIO TUNE IN NISSAN AD

Japanese carmaker Nissan will feature Paulina Rubio's "Y Yo Sigo Aqui" in TV ads during the next year for the U.S. Hispanic market. The song from Rubio's "Border Girl" album was written by Estéfano and garnered a BMI Award in 2002. It is published by World Deep Music Publishing and Sony/ATV. — ABY



FUSE PRESIDENT

BY KAMAU HIGH THE BILLBOARD

Eric Sherman

The former VH1 executive chats about how he's trying to reshape Fuse and why music videos remain a staple of its programming.

Fuse, the cable music network division of Cablevision's Madison Square Garden, has long operated in the shadow of MTV and its affiliates.

MTV reached an average prime-time audience of 730,000 U.S. households this year through mid-October, while Fuse's prime-time audience averaged only about 34,000 households during the same period, according to Nielsen Media Research.

Fuse is hoping to expand its reach. As part of those efforts, the company hired MTV Networks veteran Eric Sherman last year as president of the network. Since Sherman's arrival, Fuse has also hired new heads of marketing, programming and development, ad sales and strategy and operations.

Sherman, who had previously served as senior/GM of VH1 Classic, VH1 Soul, VH1 Classic Records and MHD (MTV's HD channel), has supplemented Fuse's steady diet of music video programming with concerts, movies and music-themed reality shows.

The channel has launched a slew of new programming this year, including "Rock Bottom." a reality show that follows the tribulations of bands that have to contend with out-ofcontrol bandmates; "Redemption Song," a reality show/competition in which 11 women vie for the chance to record a song for the new Fuse/Geffen Records label; and "Fuse Rocks the Garden," a live concert series that showcases performances at the venue.

Sherman talks to Billboard about Fuse's makeover, the network's international strategy and why the canceled show "Pants Off, Dance Off" still lives on as an online video site

Fuse's viewership remains small. How do you intend to expand your TV audience?

We're mainstreaming what music means on the channel. In the past Fuse was known as an indie rock/ breaking bands channel. In order to expand our audience we had to mainstream. Now you see the biggest names in rock, hip-hop, alternative and pop on the channel. We're also aging up. We've gone from the 12-24 demographic to the 18-34 demographic, which is more attractive to advertisers. On top of that we have a significant investment in marketing. We're buying media to support our original programming and events.

Right now Fuse is available only in the United States and online. What is your international strategy?

We're looking at individual program sales. We had a team at Mipcom selling "Rock Bottom," "Redemption Song" and "Fuse Excellent Adventure." We're also talking to our partners about building 24-hour Fuse channels overseas in Latin America. South Africa and the Asian marketplace.

Not Europe or the United Kingdom?

The U.K. and Europe are so saturated with channels-from brands like MTV, Virgin and Emap-that they might be the toughest markets to get into.

Music videos remain an important part of your programming schedule, at a time when MTV has largely moved away from them and fans can stream them online on demand. Is there still a significant TV audience for videos?

Absolutely. We believe in the music video as a meaningful form of entertainment. In order to succeed, you need to take an editorial voice and help curate it. For example, we have the shows "No. 1 Countdown," "Video Yearbook" and "Loaded." [A]] of which have a host showing videos.] While I don't think there's much of a market for general video rotation, well-curated music videos will be an important part of Fuse.

You've done several live events, including "Where Music Meets Film Live From the ZonePerfect Bar" and "Fuse Live From Bonnaroo." What are your success metrics, and will we see more live events?

You will absolutely see more live music on Fuse. In addition, the sponsorships of those shows not only live on-air but on-site. At Bonnaroo, we built a 5,000- square-foot barn that allowed consumers to experience Fuse. We had sponsor integration with product sampling and technology demonstrations. Being at events like Bonnaroo and . . . Voodoo in New Orleans builds buzz, builds the Fuse brand and ob-



How does Fuse fit into Madison Square Garden when it comes to content and promotion?

The relationship with Madison Square Garden [which officially began Jan. 1], which also includes Radio City Music Hall, the Chicago Theatre and the Beacon Theatre, gives us access to the talent, because they're coming into our venues on a daily basis. From a marketing perspective, there is extensive promotion of Fuse at all of the venues.

Does that mean there will be a "Fuse Rocks Radio City"?

This collection of venues offers so many different opportunities to work with artists. We'll be doing things later this year from the Chicago Theatre, although I can't talk about which artists it will be.

How do you sell acts on the added value of a Fuse broadcast of an Madison Square Garden **Entertainment event?**

When [MSGE president] Jay Marciano and his people are booking these venues, they have Fuse as a tool in their arsenal to get acts to play our venues in a competitive marketplace. They can add the power of a national network; whether they do a lot or a little with



us, that association helps our exposure with the artist community. It takes us up a notch in terms of awareness and being seen as a strong brand in the world of music.

We partnered with Weezer when they played Madison Square Garden for the first time in September and we were heavily involved in the negotiations. We ended up putting a comprehensive plan together that helped them sell out the venue. We had them in the studio, did a national sweepstakes to drive awareness of the tour and the Garden, worked with local cable affiliates to help raise awareness and partnered with local radio. We pulled out all the stops because we wanted Weezer's first performance at Madison Square Garden to be a huge success and show the value of the Fuse brand.

Will you create any specific events to provide Fuse with content?

Next year we will step up the amount of performances in our studio on Seventh Avenue. We plan to have major artists come in on a monthly basis to do live performances. If there's an opportunity to partner with someone or create live events, we think these live events are the key to our future. In addition, advertisers love to be associated with live music.

In June, Madison Square Garden took a minority interest in Front Line Management, What can we expect from the partnership?

Front Line's roster of artists make themselves available for interviews and appearances on our programs. We're discussing a number of things for the future but nothing specific right now.

"Pants Off, Dance Off" is still on Fuse's Web site after being yanked from the air earlier this year. What happened?

It's no longer a property on Fuse television. It's a Web property. Surprisingly enough, content where people get naked drives traffic. While it's a great concept it does not belong on a credible music channel. But we didn't want to give up the traffic.



With The Palease of Fearless, Switt Unveils A Plan To Introduce The World To Country Music by ken tucker photograph by anthony baker



www.americanradiohistory.com



"Being on a little record label, you have to fight harder than being on a bigger record label to be on award shows, to be a performer and a presenter and to get big tours and support," Swift says. "My record label had 12 employees when I put out my album and my single and I just kept looking around and thinking, 'Some day we are going to grow and this is going to change and we are going to have a fighting chance.' "

Swift finished the song the day after she won the Country Music Assn.'s (CMA) Horizon Award in November 2007. "I looked over at Scott Borchetta, the president of my label, and saw him crying," she says.

For his part, Borchetta is just as appreciative of the talent he has in Swift. "Her female appeal is this big," Borchetta says, spreading his arms wide. "She connects with women 8-38."

"15," one of the standouts on the record, reinforces Borchetta's point. The song—which includes the lyrics, "In your life you'll do greater things than dating a boy on the football team"—will connect with teens looking for hope and with adult women looking back.

"It's the most personal song I have ever written," Swift says. "My best friend and I met our freshman year of high school and our lives absolutely changed. I walked away from love and then I walked into a record label. I walked onto a tour and that is how my story ended. Abigail, my best friend, got her heart ripped out and I was there and went through it with her, but I am really glad that I was able to write it down."

"Taylor Swift" spawned five top 10 country airplay singles, including "Our Song" and "Should've Said No," which both reached No. 1, the former for six weeks. Country hit "Teardrops on My Guitar" also reached No. 5 on the Adult Contemporary chart and went top 10 at Top 40 and Adult Top 40. There were also limited-release EPs, including "Sounds of the Season" (85,000 sold, according to Nielsen SoundScan), "Beautiful Eyes" with Wal-Mart (169,000) and "iTunes SoHo Sessions" (12,000). Tracks "Teardrops on My Guitar" (1.9 million) and "Our Song" (1.8 million) led the digital download charge.

Big Machine has already laid the groundwork for using her appeal to women with sales; the "Beautiful Eyes" package was sold at one of Wal-Mart's "hot spots"—highly visible locations in the store—in the girls and junior apparel department; the display also tied into Swift's partnership with l.e.i. jeans. "We're always challenged with shrinking space for music in any kind of store," Borchetta says. "This was our first experiment with Wal-Mart, and it was out of the box, just huge. We're already plotting and scheming for '09." In addition, JAKKS Pacific will launch a line of Swift dolls at Wal-Mart and Toys "R" Us in the fall.

All this builds up the anticipation to the release of "Fearless." First single "Love Story" was quickly accepted by radio, debuting at No. 25 on Hot Country Songs. It currently sits at No. 7. Country WDTW Detroit PD John Trapane says the reason is simple: "She is now an A-list artist. As programmers we are the gatekeepers, but there is a small list of artists that we don't get to make those decisions, the listener does," he says, citing Kenny Chesney, Sugarland, Toby Keith and Carrie Underwood as others who have earned immense fan loyalty.

"Love Story" "was actually written about a love that you got to hide because you know for whatever reason you know it wouldn't go over well," Swift says. "I spun it in the direction of Romeo and Juliet—our parents are fighting. I relate to it more as a love that you cannot really elaborate on, a love that maybe society wouldn't accept, a love that maybe your friends wouldn't accept."

The album's packaging will include photos by Anthony Baker specifically shot for key songs on the record. "We shot photos based on the energy of that song," Swift says. For instance, on "Breathe," which she wrote with Colbie Caillat and includes the lyrics, "I can't breathe without you, but I have to," Swift is shown underwater in a pool. For the angst-filled "You're Not Sorry," the visual shows a brooding Swift seated on a bathroom floor surrounded by graffiti.

"Fearless," which like her first release was produced by Nathan Chapman—Swift co-produced this time out—will come in three versions. A standard album will carry a suggested retail price of \$18.98 (physical) or \$11.99 (digital). A \$75 limited-edition boxed set will include a T-shirt, leather bracelet, photo album, sticker and—for the first 10,000 fans who pre-order it—their picture featured in a photo mosaic in the set, as well as a chance to win the "ultimate Taylor Swift Fan experience," which includes round-trip airfare and hotel accommodations for the winner and a guest to a Swift concert, an autographed guitar, a meet-and-greet with Swift and a tour of her bus. A \$40 version, which includes the mosaic option and the CD, has already sold out.

Swift says she wanted to include fans' photos—once they're all collected, they will meld to create a picture of her. Fans hoping to find their picture on the six-panel fold-out mosaic will be able to visit thetaylornation.com beginning street week and type in their name to find out where their photo is located.

Swift has been the poster child for Nashville's move into the digital era—she still updates her own MySpace page. An AOL Sessions performance will be cross-promoted on recently acquired social network Bebo, which has a strong presence in the United Kingdom, Swift's next target. CMT's "Studio 330" and AT&T's "Blue Room" will have content as well.

On the wireless side, a radio launch party, with contest win-

euro vision?

Only A Handful Of Country Acts Have Ventured Overseas In The Last 10 Years, And Those That Made The Trip Have Had Middling Success

Clarence Spalding, who manages Brooks & Dunn, among others, says it takes a certain kind of artist and a certain approach to do well in the United Kingdom and Europe. "If you go over there and tour as a country act, it's very, very limited. You go from being an arena act over here to a club act—not a theater act, but a club act."

Such artists as Shania Twain and Keith Urban, for example, are able make an important transition, Spalding says. "They're a country act leaving the United States, but once they cross that border they're a pop act. Taylor Swift and Brooks & Dunn aren't the same thing. We're a straight-ahead country act. She is probably being played on their pop radio stations, the same with Keith [Urban], the same with Shania [Twain].

"For an act that's not receiving pop airplay here and won't receive pop airplay there, you might as well take your family on a vacation rather than take 30 people over there," Spalding continues. "The chances of you getting on TV over there are slim and none as a country act."

Spalding's comments jive with what Billboard Boxscore figures show: Don Williams—who has a long history of overseas success—not withstanding, acts that sell tickets in the United Kingdom are acts that can make the transition. Meanwhile, the cost of touring internationally balanced with the potential benefit to one's career are factors that weigh heavily on artists' and managers' minds. "If your record company isn't subsidizing it, you're saying, 'OK, I'm going to fly across the world and lose money to sell how many records?' " Spalding says.

Australia is a different proposition, he says. "Country radio is there. They have a country video channel down there. TV is very accepting of the bigger country acts."

Brooks & Dunn toured the country for the first time in March and will return next year. "We made the commitment and I'm glad we did," Spalding says. "It was a big deal and we're going back in May of '09.

"We had a body of music down there and we sold out shows in Brisbane and Sydney and Melbourne and my guys got to experience the country and build a relationship with the record label," he adds. "We did a round robin of radio, we did TV. Everything went better than planned."

Spalding says that if an act is interested in European touring, it's important to make the commitment in a timely manner. "If you don't get them over there early on, it's always tough to get them over there once they're making huge amounts of money here." -KT



Year: 2003 Region: United Kingdom Gross: \$720,505 Attendance: 16,993 Capacity: 17,484 Shows: 5 Sellouts: 1

SHANIA TWAIN

Year: 2004 Region: United Kingdom Gross: \$12,854,751 Attendance: 170,973 Capacity: 174,156 Shows: 14 Sellouts: 3

LeANN RIMES Year: 2004

Region: United Kingdom Gross: \$996,992 Attendance: 22,065 Capacity: 23,340 Shows: 8 Sellouts: 4

SOURCE. Billboard Boxscore. All figures are in U.S. dollars.





Kingdom Gross: \$259,985 Attendance: 5,999 Capacity: 5,999 Shows: 3 Sellouts: 3

DOLLY PARTON Year: 2007-08 Region: United Kingdom Gross: \$16,406,432 Attendance: 132,758 Capacity: 135,639 Shows: 15 Sellouts: 12

LeANN RIMES & KEITH URBAN Year: 2003 Region: Australia Gross: \$1.017.352

Gross: \$1,017,352 Attendance: 20,692 Capacity: 27,000 Shows: 6 Sellouts: 0



ners flown in from various U.S. stations, will be sponsored by Verizon Wireless, which also will offer an exclusive ringtone of "Breathe." Meanwhile, radio companies Entercom, Cox and CBS Radio will have exclusive interview content for their station Web sites. Swift also recorded a performance for Clear Channel's "Stripped" online concert series.

An iTunes countdown-to-release program will find three cuts—"Fearless," "You're Not Sorry" and "You Belong With Me"—available as part of its Complete My Album promotion. Two cuts, "Change" from the Olympic soundtrack and "Love Story," are already available digitally and have sold 286,000 and 467,000 downloads, respectively, as of Oct. 5.

"She very much lives in her demographic," Borchetta says. "I can ask her, 'Is this something your fans will like?' and she has a great innate sense about what people her age are into and what they're not. She's a great focus group in herself... it's something we talk about a lot. She's very concerned about her fans and that we're doing the right things for them. Music comes first—it's music-business, not business-music."

Others in the industry have taken notice. Country KMPS Seattle music director Tony Thomas says Swift has lived up to her promise. "Taylor has been connecting with her fans in such a big way for the last two years, and she's just getting better and better at it," he says. "She's been living up to all that's been placed in front of her, including some terrific TV appearances on the CMA Music Festival special, the [MTV Video Music Awards] and her co-hosting week on 'TRL.'"

Swift's "White Horse," which is on "Fearless," was featured in the two-hour season premiere of ABC's "Grey's Anatomy" earlier this fall.

"You should've seen tears streaming down my face when I got the phone call that they were going to use that song," Swift says with more than a hint of emotion. "I have never been that excited. This is my life's goal, to have a song on 'Grey's Anatomy.' My love of 'Grey's Anatomy' has never wavered. It's my longest relationship to date."

Of the song she says, "It's one of the songs that I am really proud of on the record because it's so sparse—it's guitar, piano and cello... it talks about falling in love and the fairy tales that you are going to have with this person, and then there is that moment where you realize that it is not going to happen. That moment is the most earth-shattering moment."

"TV was not there for us last time," Borchetta says of the launch of her first album. "This time TV is definitely there for us." In addition to morning and late night shows—she'll appear Nov. 10 on "Late Show With David Letterman" there will be special programming on CMT and GAC. Swift recently taped a performance for CMT's "Crossroads" on which she appears with Def Leppard, one of her mother's favorite bands. "My favorite songs are the same as my mom's favorite songs," Swift said before taping the show, which will air Nov. 7.

GAC will premiere a behind-the-scenes special on the making of her "Love Story" video Nov. 5. In addition to other special programming, Swift is GAC's artist of the month for November.

Meanwhile Swift, who is up for female vocalist of the year, will perform at the CMA Awards, which will air Nov. 12 on

'This is my life's goal, to have a song on "Grey's Anatomy." My love of "Grey's Anatomy" has never wavered. It's my longest relationship to date.'

ABC. "We're going to be everywhere," Borchetta says. "You won't be able to miss us no matter who's elected president."

Swift's team doesn't just want her to stand out amid world events—they want her to stand out around the world. It's no easy trick for a country performer to conquer foreign territory (see story, page 24), but Swift's team is already laying the groundwork.

In the middle of her string of dates with Rascal Flatts this summer, Swift went trans-Atlantic to London, where she performed a sold-out promotional show at King's College. Greg Oswald, her responsible agent at the William Morris Agency, says Swift has a "deep-held desire" to be global. "She wants to be there and she's always wanted to be there, and because of the ammo that she possesses, she can be there," he says.

TAYLOR SWIFT and Def Leppard's JOE ELLIOTT perform for a taping of 'CMT Crossroads'—which pairs artists from disparate genres—in Nashville.

"The mega goal is not Madison Square Garden . . . she's going to do multiple nights at Madison Square Garden and from there jump over to Europe and do the same thing in various countries."

On a number of levels Swift's team is setting its goals high. Veteran tour manager Robert Allen recently joined the management team from Tim McGraw's camp. "He can take us from zero to headlining," Borchetta says of Allen.

The plan is for Swift to head back to the United Kingdom in early 2009, then travel to Australia in March for more promotional appearances and a festival date. When she returns to the States, she begin headlining in earnest on a tour produced by TMG/AEG Live, which has produced concerts by Kenny Chesney, George Strait and Sugarland. That tour will include arenas and festivals and continue through September.

"There's some really relevant festivals that want her. She enjoys them, so we will do some," Oswald says. "But because we want to have a cohesive tour, we will have weeks where arenas surround festivals from a routing sophistication perspective—cool

festival on Thursday, arena Friday, arena Saturday."

Then back to the United Kingdom for more dates in the fall, and somewhere along the way Japan will be part of the picture. "It will be super thrilling for her fans in the States to see photos of her in front of Buckingham Palace, downtown Tokyo and then the next time she's in Cedar Rapids [Iowa] she'll be that much a bigger star, but still Taylor—approachable," Borchetta says.

Borchetta began putting the global strategy in motion a year ago. "You want to make sure that you have the attention of your record company partners and distribution, and you don't want to wait too long," he says. "You hold back, you hold back, they're ready for it, let's go. We wanted our first step on English soil to be a sellout."

The U.K. approach will be different and less radio-driven from that in the States, Borchetta says. "They don't have the number of radio stations that we do. There's no country station with a national presence, so we'll go to BBC1 and BBC2."

Swift is signed to Mercury in the United Kingdom, and there's a worldwide distribution deal in place with Universal. (An album that combines music from her U.S. debut and sophomore effort will be released overseas in first-quarter 2009.)

But for now, Swift is honing her touring chops at home. After her meet-and-greet with her teen fans in Cincinnati, she takes the stage. While the audience for headliner Rascal Flatts is older and includes more men than her target demo, Swift still gets a rousing response when she bounces onstage. The screams are a little deeper in pitch, but the response is no less genuine, as fans stay on their feet for the entire set. It builds to a fever pitch when Swift and her female fiddle player channel the Broadway musical "Stomp" by alternately smashing overturned garbage cans with drumsticks on the you-shouldn't-have-done-me-wrong cut "Should've Said No."

The artist is just as passionate as she looks ahead to "Fearless." Despite the whirlwind of promotional schemes and marketing mayhem planned for the album's campaign, for Swift it still comes down to writing music from her heart.

"I'm absolutely consumed by this album, by creating it... there is only one way that I know how to write songs and that is about personal things that happen to me," says Swift, who as on her first album wrote or co-wrote every song. "It is amazing how many people come up to me and say, 'It's strange how completely this is what I am going through right now.' That is the coolest compliment somebody can give you."











est Buy puts its money where its mouth is. Management at the consumer electronics giant believes that shoppers expect to pay \$9.99 for a CD, a pricing strategy that most label executives are loath to embrace. So Best Buy is engaging in an expensive experiment to prove to labels that CDs priced at that level will produce enough incremental

sales to justify lower wholesale pricing.

According to sources, Best Buy has picked three markets— Jacksonville, Fla.; a city in Arizona; and a third undisclosed city—and will charge \$9.99 for every regularly priced single CD. What's more, the chain is absorbing the losses on that pricing strategy.

"They are trying to show what happens if \$9.99 CDs are presented as the normal price," a senior distribution executive at one of the majors says. "But look, that is the way they are and that's why they are great partners." (Best Buy did not provide an executive to answer questions for this story, and although a company spokesman responded to some questions via e-mail, a request to comment on the \$9.99 pricing strategy was ignored.)

It's a strategy that parlays the reputation that Best Buy has built over time. Most label executives have long held that Best Buy is by far the best account selling music for a number of reasons: The company has shown a willingness to use titles as loss leaders to generate first-week sales, it gambles on developing artists, it has a commitment to catalog, it provides micromarketing possibilities, its returns are generally low, and it's willing to share information. These factors make Best Buy a beloved account to labels and distributors.

Underlying the \$9.99 price point is some rocky history. Many music specialty executives and distribution executives once viewed Best Buy and other discounters like Wal-Mart, Target and Circuit City as predators pulling the industry down. In 1995, a story in Billboard observed that while music specialty retailers decried Best Buy and Circuit City as loss-leader merchants that were destroying the record store business, some competitors and label executives were beginning to acknowledge Best Buy as a force shaping the future of home entertainment retailing. LONG THE FAVORITE OF DISTRIBUTORS FOR ITS INNOVATIVE MARKETING AND MERCHANDISING, BEST BUY PUSHES A DEEPER \$9.99 PRICE EXPERIMENT

BY ED CHRISTMAN Illustration by Mark Allen Miller

Best Buy, founded in 1966 by Richard Schulze, began carrying music in 1992, and around that time the company began its shootout with Circuit City. It was a competition that stretched for decades, and the intense battle between the two wiped out other consumer electronics chains like Highland Superstores, Newmark & Lewis, McDuff, Silo's, Nobody Beats the Wiz and Lechmere.

When the shootout began to spill over into the record store world and drew in Target and Wal-Mart, the majors initiated stringent minimum advertised-price policies. But by 2000, the Federal Trade Commission had the four majors and a number of music retailers under investigation for price fixing, which resulted in all parties signing consent decrees that ended MAP policies. During this decade thousands of independent stores and such chains as Musicland, Tower, National Record Mart, Compact Disk World, HMV, the Music Network and Peaches were liquidated, and others like Disk Jockey, Wherehouse Entertainment and Sound Shop were sold as part of the industry's consolidation.

But now, with traditional record stores accounting for a meager 13% of the U.S. marketplace, distribution and label executives say these kinds of disputes are in the past and that they hardly think about the impact of retail discount pricing and do business where they can. For instance, the head of sales at a major label who used to denounce the practice of discounting says, "Best Buy has music-loving, music-knowledgeable buyers. They are hardworking, responsive and cooperative." Universal Music Group Distribution (UMGD) president Jim Urie says that Best Buy's buying staff is very analytical, and that he "love[s] that they are willing to try things." Yet another senior distribution executive at a competing major says, "Best Buy is one of our most trusted accounts. They have a quality team and are transparent. They really value the label relationship and the distribution relationship and realize the difference between the two." And Koch Entertainment Distribution senior VP of sales Rob Scarcello says he loves working with Best Buy. "They understand the business, and they understand what music and video will do for their business," he says. "They may not see eye to eye with you, but they are reasonable, and if you have a valid marketing reason, they will listen."

Best Buy can afford to listen. In the quarter ended May 31, the chain, which ran 971 stores, including 923 under its company name, reported net income of \$179 million, or 43 cents per diluted share, on sales of \$9 billion. For the year ended March 1, Best Buy generated \$1.4 billion in net income, or \$3.12 per share, on sales of \$40 billion. That represents five straight years of growth on all counts, including revenue, profit and net income.

At the end of its fiscal 2004 year, the company had reported \$704 million, or \$1.42 per share, on sales of \$24.6 billion. So sales are up 63% and profits have doubled in the past four years.

Best Buy is the third-largest account with about 15% market share and about \$1.3 billion in music volume, Billboard estimates. For its part Best Buy doesn't

break out music sales, although in its 10-K filing with the Securities and Exchange Commission, it said entertainment software sales—which include movies, videogames and gaming hardware—constitute 19%, or \$7.6 billion, of its overall business for the year ended March 1.

As the company expands, economies of scale and a focus on reducing costs allow the company to seemingly extract more profit each year. In 1997, Best Buy had a gross profit margin of 13.6% while its selling, general and administrative expenses were 12.9%, leaving a slim 0.7% in net profit margin. Last year, gross profit margin was 23.9% of revenue while SG&A stood at 18.5%, leaving a 5.4% profitable swing. In between, Best Buy widened the distance between profit and expenses by about one



percentage point every two or three years.

A typical Best Buy store carries between 6,000 and 20,000 SKUs; distribution executives say that on average, the chain tends to stock about 14,000 SKUs. While other accounts have reduced their size in recent years, Best Buy is holding steady, although it is down from a decade ago when the average store had a 30,000-SKU count. While Best Buy so far is not downsizing music SKUs this year, the department is not as visible as it used to be, the head of sales at a major label says. "They have changed the look of the music department and moved it to the back or side of stores," he says.

Regardless of where the department is placed, Best Buy considers music integral to its merchandising mix. "We continue to view music as a key category in our stores simply because we know how important it is to our customers," the company said in a statement. "It is at the heart of many of the products that we sell. Whether you're talking about home theater systems, MP3 players, speakers or even computers, what our customers want is products that enhance their lives. Entertainment plays a large role in that."

As such, music plays an important role in the Best Buy circular, which still gets credit for being the most powerful advertising circular in the industry for rock and rap, the music business' two biggest genres. (Target claims the top circular for country, pop and tween/kids music.)

"If you are hitting the female audience, then Target has the best circular; if you have a male-oriented album, then Best Buy is the best circular," the head of sales at an indie distributor says.

Beyond the circular, "Best Buy and Target are the best-inclass at marketing," UMGD's Urie says. According to its 10-K filing last year, Best Buy spent **\$6**44 million on advertising.

In order to support that marketing effort, Best Buy's pricing for its promotional programs make it the most expensive in the business, at least on a dollar basis. Many of its programs make sense on a per-unit basis or the spend vs. unit sales achieved through the promotion, another executive adds. But at least one component of Best Buy's promotional palette catches flak. "A cut [or mini, as in a minishot of an album cover] in the circular costs about \$75,000, which is ridiculous," one distribution executive says.

But in terms of promotional power, Best Buy packs a wallop, as witnessed by its clean-up on Lil Wayne's "Tha Carter III." It was by far the top-selling account, moving 283,000 copies in its first week, when the title just topped the 1 million-unit mark.

Thanks to its selling power, Best Buy usually goes toeto-toe with its competitors when artist managers are shopping exclusives. In recent years, Wal-Mart got Garth Brooks' catalog and the Eagles' last album, while Best Buy clinched more rock-oriented titles like the Rolling Stones and Tom Petty videos. While Best Buy may have recently lost out on Journey and AC/DC, it is said to have the inside track on Guns N' Roses' "Chinese Democracy."

"Wal-Mart does a great job with exclusives, but it doesn't have a circular," the head of sales of one major label says. "With rock records, Best Buy can call out an exclusive package better than anyone."

In addition, Best Buy is generally considered to be the top account in all forms of rock merchandising, including hard rock—and it used to be the top account in selling alternative, until iTunes came along and stole that crown. Best Buy is also the top account in urban/rap music and the chain is becoming more important in some of the smaller genres, if only by default due to the disappearance of stores or the reduction of music space in chains like Borders and Circuit City and other retailers like Virgin Megastores and Value Music.

Best Buy also is given high marks for continuing to carry a depth of catalog titles, as well as tailoring individual stores to meet the needs of each community. On catalog, Best Buy says in a statement, "We continue to be committed to providing a broad selection that goes well beyond new releases. We know our customers want to be able to find catalog releases of their favorite artists so we make a commitment to provide that to them."

As for its support of developing artists, some executives worry the chain is slipping. "There were times when they were over-thetop amazing at it, probably to the detriment to their business," one distribution executive says. "But they are still good at it."

For its part, Best Buy says in a statement that it remains "committed to having a regular voice for developing artists through our 'Find 'Em First' program and by carrying a broad assortment." It adds: "In general, we feel that energizing consumers around music is a win-win situation for everyone. The more we can get people excited about listening to music, the more music they will consume."





While Best Buy is great at rolling out developing artists on a national basis, it can be expensive, and consequently, most labels no longer sign up for that level of promotion. But beyond independent stores, Best Buy is the only game in town for micromarketing on a regional basis, thanks to its deal with Detroit-based Vision Information Services, which provides systems that allow vendors to co-manage inventory with Best Buy.

"The Vision system allowed Best Buy to go from central to local planning," a senior distribution executive says. Besides that access, Koch's Scarcello adds, the other great thing about Best Buy is "they give you ongoing metrics and feedback regularly."

While all give Best Buy high marks on micromarketing, some label and sales executives still find fault with the chain's capabilities. "It used to be that they had regional promotional programs, but they eliminated them, which was not a great move," the head of sales at an indie distribution company says. But the head of sales at a major label says, "They eliminated the bullshit and kept the real micromarketing opportunities."

"No question, their regional people are lights-out great," Hollywood Records VP of sales Curt Eddy says.

Eddy praises Best Buy in another area: "There is nobody better in getting product to a store," he says. "They read the tea leaves very quickly." The chain is just plain good at getting new releases in stock at stores on street date, usually before 11 in the morning.

On the downside, Best Buy's compliance with being in-stock on promotional titles has declined as of late.

"They seem to have a lot of empty slots in the middle of the week," one major-label sales head says. That may be because the chain is wrestling with how its endcaps should be configured, one distribution executive says. The exec adds that Best Buy is experimenting to see if its endcaps should have 24 titles or maybe fewer, like six titles.

Another independent distribution company begs to differ on the assessment that Best Buy is losing a step on compliance. "They are one of the best, they take it seriously, they own it, and they do their end of the partnership," he says. Having said that, he adds that come the fourth-quarter crunch time, accounts like Best Buy and Target give warehousing preferential treatment to other product lines, unlike Wal-Mart, which can handle all trucking traffic year-round.

But for all its forward thinking, Best Buy gets mediocre marks for its online presence, something that may change now that it has acquired Napster. The Best Buy-Napster deal "is good for all concerned," UMGD's Urie says. "It's good for Napster because it gives them corporate stability. It's good for Best Buy because it allows them to determine their own digital destiny. It's good for the consumers because it will allow Best Buy to bundle a lot of unique and creative offers at attractive prices, and it's good for the labels because it will drive sales in a lot of new ways on a lot of devices."

On the physical side of its online store, Best Buy gets praise for its marketing efforts.

"We are doing more online marketing with them than practically anybody else, and it's their people that keep coming at us with ideas for linking some sort of digital component to the physical product or some sort of value add," the head of sales

> for a midsize indie distributor says. Again, like the retailer's regional staff, Best Buy's online marketing staff, Paula Ward and Sandy Driesen, get high marks from vendors. "They have a real knowledgeable, creative and aggressive person calling us with opportunities that we are not getting from anywhere else," he adds. "They are looking under rocks. They know if they can get to discerning music people and offer them good shit, they will make new customers."

A major-label distribution executive says that Best Buy may eventually have an edge over other online sellers. "Best Buy is the 800-pound gorilla in the consumer electronic space," he says. "They are trying to leverage their relationship with consumer electronic manufacturers to benefit their Web store." For its part, Best Buy says in a statement: "We offer choice to our customers to access music in many different ways. Whether it's through iTunes, the Best Buy Digital Music Store, eMusic, satellite radio or HD radio, we can provide our customers with the right solutions for their needs."



REACH FOR THE SKY Snow Patrol keeps soaring on new album

30



NOW HEAR THIS! Three hot acts in the Billboard Underground

32



HEART & 'SOUL' New label deals boost Oasis album

35



SOUTHER MAN Songwriting vet returns to own music

36



RAP'N'ROLL EP introduces next Matisyahu album

36

BY JEFF VRABEL

SOUL SURVIVOR

Tom Jones Gets Back To Basics With S-Curve Debut

As is customary these days, Tom Jones is running his comeback on a platform of experience, coupled with a bit of change.

Jones' new "24 Hours," due Nov. 25 on S-Curve Records, is the 68-year-old's first U.S. album in 15 years and, practically speaking, his American comeback (in the studio, anyway—he still performs more than 200 shows a year).

"I've been thinking about this album for a long time now," he says. "I've had success worldwide, but with albums that were never released in America." (His last album, 2000's rock-covers collection "Reload," moved 5 million copies in Europe, but labels found its roster of British-leaning duet partners off-putting, so it never came out stateside.)

Unlike artists like Johnny Cash and Neil Diamond, Jones isn't using the comeback pedestal to deliver a stark, acoustic, depthof-the-soul thing; this is a characteristically splashy, bombastic, large-sounding platter of future-retro swagger in the vein of the Amy Winehouse-led throwback-soul movement. (It was produced by British duo Future Cut, which has been behind recent tracks by Kate Nash, Lily Allen and Estelle.)

Witness these couplets from "Sugar Daddy," a vaguely dirty come-on at the record's center: "I been singing this song before you were born"; "I've got male intuition/I've got sexual ambition"; "You don't send a boy to do a man's job." (The best part: He got Bono and the Edge to write that for him after a night of drinking in a Dublin pub.)

Jones will spend release week all over TV, including stops on "Good Morning America," "CBS Sunday Morning," "The Rachael Ray Show" and "Live With Regis and Kelly," as well as tastemaker venues like Nic Harcourt's "Morning Becomes Eclectic" radio show on noncommercial KCRW Santa Monica, Calif., and "Sessions @ AOL." The idea, according to S-Curve Records founder/CEO Steve Greenberg, is to appeal to longtime fans and "hipsters of all ages."

To support "24 Hours" internationally, Parlophone's campaign centers on TV and AC radio. Jones will appear on "Later... With Jools Holland" (BBC2), "Strictly Come Dancing" (BBC1) and "The National Lottery" (BBC1). The single "If He Should Ever Leave You" is B-listed at BBC Radio 2, with Jones also scheduled to appear on the network's tastemaking Jonathan Ross show.

In Jones' mind, the key to the recording was keeping sharp watch on the balance among his progressive ambitions, the music's retro feel and the substantial weight of his reputation, and he says records like Winehouse's gave him confidence that his plan was solid. "It was reassuring," he says. "When ["Back to Black"] came out, I thought, 'It can be done. People do want it.' It confirmed what we were doing."

JONES

What he was doing was setting a series of ground rules, first ensuring the record wouldn't be a simple nostalgia trip, and then by having a greater hand in the sound and, for the first time in decades, the songwriting.

A series of meetings with Future Cut followed ("They wanted to do a 'Tom Jones record,' which I was thrilled about," Jones says with a chuckle), as did the process of paging through many volumes of songs. One producer, in fact, wanted Jones to do a classic-soul covers record. "I said, 'Yeah, but that's been done.' And it seemed when people are out of ideas, they revert to songs that were hits once and could be hits again. Which is alright, but you need to move forward."

In order to do that, Jones needed to be around from day one. "I've been lazy sometimes in that respect, because things have just happened, and I've had hits with things that have been sent my way," he says. "But now if you want it to be the way you want it, you have to be in there from the ground."

To that end, he set out to discount more obvious tracks, including one early pitch with the salacious hook of "You look good with my T-shirt on, you'd look even better with it off." "That's completely what I'm not looking for," he says. "I said, 'I'm trying to make a statement. That's too easy.' So things got more serious. It's not like it's all very, very serious, but all songs say something. You can picture something when you're listening to them."

There are 13 songs to picture on "24 Hours": joyful majorchord dance machines ("Give a Little Love"); a cover of a Bruce Springsteen song you probably don't know ("The Hitter"); an icy story-song set on death row ("24 Hours"); and ready-made openers for Jones' live set ("I'm Alive," an old Tommy James & the Shondells B-side). But the marquee attractions are probably the Springsteen track and "Sugar Daddy."

He recalls, "[Bono] said, 'You're the only man who can get away with this. It's right in your face. It's a bragging song—your take on entertaining, if you like.' "

Meanwhile, "The Hitter," Jones says, was Greenberg's idea. Springsteen's "Devils & Dust" version is delivered in a hushed, acoustic setting: Jones' adds horns and a couple of vocal takeoffs that leave the song's ending a little less melancholy. "It's a pretty obscure one," Greenberg says. "But [Jones] really relates to this story of this older boxer who's been through it all. That's the theme of a lot of the record: somebody looking back while still continuing to lead life to the fullest."

Additional reporting by Jen Wilson in London.

MUSIC

>>>GREEN MACHINE

Confirming news that Garbage frontwoman Shirley Manson let slip recently on "The Carson Daly Show," Green Day is in the studio with veteran producer Butch Vig working on the follow-up to 2004's "American Idiot." In a video posted on YouTube, the band is seen in the control room as the camera pans over to Vig, who smiles and extends his middle finger. Instrumental bits of two new songs are heard in the background.

>>>SOUND AND VISION

50 Cent's new album will boast production and guest turns from mentors Dr. Dre and Eminem. "Before I Self Destruct" is due Dec. 9 via Shady/ Aftermath/Interscope. Producer Scott Storch helmed first single "Get Up," The package will also include a 90-minute feature-length movie about an inner-city boy named Clarence who sets out to avenge his mother's death. 50 Cent wrote, directed and starred in the film.

>>>GIRLS GONE INDIE

After a lone album for Hollywood, the Indigo Girls will independently release their next set, due in February, "We recorded two records, one with the band and then we went back and did the whole record again as a duo live in the studio straight to tape," group member Amy Ray says. "It gives everybody both sides of the equation.

>>>KAT CALLING

Kat DeLuna, best-known for her 2007 hit single "Whine Up" featuring Elephant Man, has split with Epic Records. according to the label. The 20-year-old artist's debut album, "9 Lives," sold just 63,000 copies in the United States. according to Nielsen SoundScan, but tracks from the set have sold more than 866,000 digital copies. DeLuna is working on her sophomore album with such producers as Akon, Jim Jonsin, Red One and J. Bynum.

Reporting by Jonathan Cohen and Mariel Concepcion.

ROCK BY HAZEL DAVIS

CHASING HITS

Management Powerhouse Aims To Take Snow Patrol Skyward

You know you've made it when Metallica's management returns your call and asks to sign you.

"Meeting QPrime is like meeting a rock star," Snow Patrol drummer Jonny Quinn says with a laugh. "We never thought for a second they'd be interested.

In 2007, the Scottish-Northern Irish rock band split with its London-based manager Jazz Summers of Big Life Management and signed with heavy-duty U.S.based QPrime-home of Metallica, Jimmy Page and the Red Hot Chilli Peppers.

The management firm is now charged with taking Snow Patrol's multimillionselling star and shooting it to the next level with new album "A Hundred Million Suns," due Oct. 27 on Fiction/Polydor internationally and a day later on Polydor/A&M in the United States

To take the band from U.K. and U.S. million-sellers to worldwide superstars, OPrime co-founder Peter Mensch says, requires merely the album selling itself. "We made a good record and you have to hope that will be received as well as you think it should be," he says.

That means no gimmicks on the marketing front, Mensch says, although a free Snow Patrol application is available to download in all regions for iPhone and iPod Touch users, featuring artwork, images and lyrics. Mensch says that's "just a cool thing. It's not going to affect record sales; it's free.'

Headds, "My take on special formats is 'no.' You're listening to the best 58 minutes of music we could write. I refuse to say there's a 12th song that a physical consumer can't buy."

The album's anthemic lead single, "Take Back the City," went to radio globally Sept. 1 and is No. 32 this week on Billboard's Modern Rock chart Stateside, Interscope has partnered with MySpace for a contest that will send U.S. fans to an Oct. 27 show in London, and the band will cross the Atlantic the other way in early December for two weeks of

'Meeting QPrime is like meeting a rock star. We never thought for a second they'd be interested.'

-JONNY QUINN, SNOW PATROL

live shows and promotion. of marketing Tony Harlow Snow Patrol will then return for an extensive North American tour in 2009. The band kicks off a U.K.

tour Oct. 26, breaking off to visit France to appear on prime-time music TV show 'Taratata" two days later. Mensch says, "Hopefully this will lead to airplay in France, where the band hasn't been so successful before."

In taking the band to the next stage in such markets, London-based Universal Music Group International senior VP says, "It's now about putting awareness around them and making sure TV performances happen. It's probably not about lots of touring until an awareness has been developed that will put them at a level to come in and do the show properly."

"We don't really sell a lot in Japan and Europe, and those are the places we'd like to improve on," Quinn says. "We don't want

to have an-

other 'Chas-

ing Cars' or 'Run.' We've made a good record that we're proud of, and we're hoping that should do it."

After two commercially unsuccessful albums on Scottish indie Jeepster, Snow Patrol broke big with a move to Fiction/Polydor in 2003. That came with U.K. hit single "Run," taken from third album "Final Straw," which has

amassed global sales of 2.7 million, according to the label. Nielsen SoundScan has logged 618,000

GLOBALPULSE

>>>TAKING FLIGHT

Spanish singer/songwriter Melendi's debut album, "Sin Noticias de Holanda" (Carlito Records/EMI Music Spain), took a year to reach No. 1 in 2003, but fourth set "Curiosa La Cara De Tu Padre" wasted no time in returning the artist to the top of Spain's Media Control chart.

"Curiosa" (Carlito Records/EMI Music Spain) hit No. 1 one week after its Sept. 16 release, picking up gold certification (40.000 copies). EMI Spain says Melendi's domestic sales to date have passed 1 million albums.

Melendi's sharp, street-wise lyrics, combined with his mix of basic rock and classic rumba styles, have helped build a large fan base, and earlier this year he was signed by leading artist management/concert booking firm RLM Producciones-joining major Spanish names like Miguel Bosé and Alejandro Sanz.

Melendi, whose publishing is handled by Carlito/EMI Music Publishing, was due to make his Latin America debut last year, but an appearance in Mexico was canceled after his plane turned back to Madrid following a mid-flight incident between the singer and cabin crew. Now, Madrid-based RLM international

booking and product manager Sebastian Ducamp says, "For the first time, there will be an international work agenda for Melendi." He adds that a 2009 promo schedule for Latin America-"and, hopefully, the U.S. Latin market"—will be confirmed in the next -Howell Llewellyn few weeks.

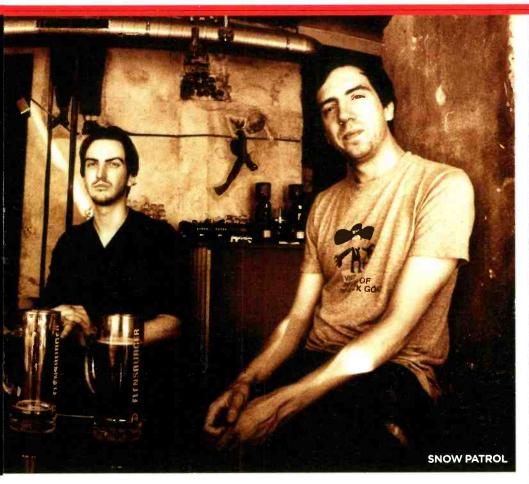
>>>SLIME IS RIGHT

www.americanradiohistory.com

The global economic slowdown may well find numerous acts complaining about recording budgets being slashed, but for British rapper Roots Manuva, switching to a basic, intimate studio setting for fourth album "Slime & Reason" (Big Dada) proved highly beneficial.

Released Sept. 1 in the United Kingdom, the critically acclaimed album entered at No. 22 on the Official Charts Co's listing one week later and made its U.S. bow Sept. 30 via Ninia Tune. "For [2005 album] 'Awfully Deep,' I had loads more resources available to me and I kind of messed about in the studio," says

MELENDI



U.S. sales of the album, and 2006 follow-up "Eyes Open" raised the band's profile substantially, thanks to the success of "Chasing Cars." The album has sold 4.6 million globally, Polydor says, including 1.2 million in the States.

"Chasing Cars" (Polydor/ A&M) broke down the doors of U.S. top 40 radio for Snow Patrol and has sold 2.3 million downloads. It hit No. 5 on the Billboard Hot 100 in October 2006, boosted by its use in the second-season finale of TV show "Grey's Anatomy." " 'Chasing Cars' was a big phenomenon song," Interscope head of marketing Robbie Snow says. "The synch catapulted it into a multiple-format record. That was wonderful, but we're marketing Snow Patrol as a great album band."

Whereas Snow Patrol's early releases owed a lo-fi rock debt to bands like Sebadoh, "A Hundred Million Suns" offers a blend of sleek, arena-ready tracks and heartfelt, strippeddown love songs, all produced by longtime collaborator Garrett "Jacknife" Lee. Highlights include the strident rockers "Please Just Take These Photos From My Hands" and "Disaster Button," and the contemplative, acoustic-led "Lifeboats." The set closes with 16-minute "The Lightning Strike," a suite of three unique songs.

"In the case of 'Eyes Open,' some individual tracks like 'Chasing Cars' jumped out and hijacked the record," Harlow says. "This time, you're going to love the album."

Additional reporting by Jonathan Cohen in New York.

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Manuva (real name Rodney Smith). "This one is a bit rawer. There were less resources available to me, so I didn't have as much time to piss about."

Featuring collaborations with hot young British producers Toddla T and Metronomy, the album has been hailed as a return to the rapper's dancefloor/dub reggae roots after its predecessor's somber "live band" sound. "There's more of an emphasis on the lighter stuff," says London-based Big Dada label manager Jamie Collinson, who cites Manuva's crossover appeal as key to his decadelong popularity.

The Chrysalis Music-published artist is midway through a U.K. tour, booked through Primary Talent. A November European tour follows, with U.S. dates through Windish Agency planned for early 2009. —*Richard Smirke*

>>>DOUBLE FIRST

Welsh rock quintet Funeral for a Friend is on a 40-plus-date European tour promoting its fourth album, "Memory and Humanity." It marks a significant stage for the band—the shows are the first to feature new bassist Gavin Burrough and the album is the first on its own label, Join Us.

Following its departure from Atlantic, the band set up the label in June in partnership with media investment firm Ingenious and Pan-European distributor PIAS. "Being in control of everything is an absolute bonus," singer Matt Davies-Kreye says. "We don't have anyone trying to direct us, bend us or mold us."

The Oct. 13 European release is the followup to 2007's "Tales Don't Tell Themselves," which peaked at No. 3 in the United Kingdom and hit No. 2 on Billboard's Top Heatseekers chart. The band recorded the album in Cardiff, Wales, with Welsh producer Romesh Dodangoda. "I'm stoked about fans hearing this album," Davies-Kreye says. "We've progressed as a band, and things are the best they've been in a long time."

Funeral for a Friend's U.K./U.S. bookings are through the Agency Group. Victory Records will release the album Oct. 28 in the United States, with tour dates planned for early 2009. —*Nichola Browne*

NUSIC UNDERGROUND

YOUR GUIDE TO UNSIGNED BANDS

EDITED BY KATIE HASTY

Enjoy exclusive performances, interviews, music and more from dozens of Underground artists at billboard.com/underground. **SY SMITH** Sy Smith offers sage advice to fellow indie artists pursuing the neverending quest to be seen and heard: Create your own venue After talking to the proprietors of a coffee shop in urban Los Angeles' Leimert Park neighborhood, Smith established B!tchcraft in 2001. The monthly showcase—which ran for almost two years-featured three or four female acts, unsigned and signed singers and comedians. DJs spun records between acts. "Then I'd perform for 4S minutes,"

Smith says with a laugh. "It wound up becoming a loving environment for people to see chicks do their thing."

Smith is still doing her thing. The singer/songwriter/producer/arranger released her third independent album, "Conflict" (Psyko Records via MDI Distribution), in April; collaborators included producers Ant Bell (Jill Scott) and Ty Macklin (Erykah Badu). Like its predecessors, "Conflict" finds Smith skillfully fusing R&B/soul and jazz into spacey concoctions accented by tempo shifts and insightful metaphors. Gliding over, under and around the tracks are Smith's captivatingly sly, sultry vocals,

Smith moved to L.A. in 1997 and signed with Hollywood Records in 1999 but was later dropped. She has since written for Santana, sung backup for Whitney Houston and with Vonda Shepard on "Ally McBeal," and contributed vocals to commercials for Proctor & Gamble and Nissan, A backing vocalist for the "American Idol" house band. Smith has also performed with trumpeter Chris Botti at the Hollywood Bowl and Boston Pops.

"I like to eat so I keep my hands in a lot of pots," Smith says, "Anvplace I can use my voice or make music, I try to do it."-Gail Mitchell Contact: Tom Estey, publicist, 508-451-5246, tje6464@aol.com



IDEO: Watch an exclusive Kill the Alarm interview .com and performance at billboard.com/killthealarm

CATCHING UP WITH UNDERGROUND **ALUMNI:**

Company of Thieves (July 5, 2008) has signed with Wind-up Records . . . Ark Recordings' Alberta Cross (March 8, 2008) is recording with Jamie Can-



KILL THE ALARM

Kill the Alarm has already assembled a small army of fans in New York. enough to sell out the Bowery Ballroom twice this year. Now the band, headed by impressive vocalist/songwriter Garen Guevikian, has its sights set out-of-state in an attempt to disseminate its radio-ready rock.

The group recently remastered its February 2007 release, "Fire Away," and made it available as a free download for fans who sign up for the band's e-mail list. In the past two weeks, more than 1,000 new fans have signed up. According to the act's management, "Fire Away," has sold between 3,000 and 4,000 copies. The group also has experienced a steady flow of merch sales.

With the help of agent Alex Ross at Supreme Entertainment, the group hopes to tackle the live circuit in Philadelphia and Washington, D.C., next; fans in Chicago might be treated to a couple of Kill the Alarm signature covers, like Usher's "U Got It Bad" or K's Choice's "Not an Addict" Nov. 1 at the Beat Kitchen.

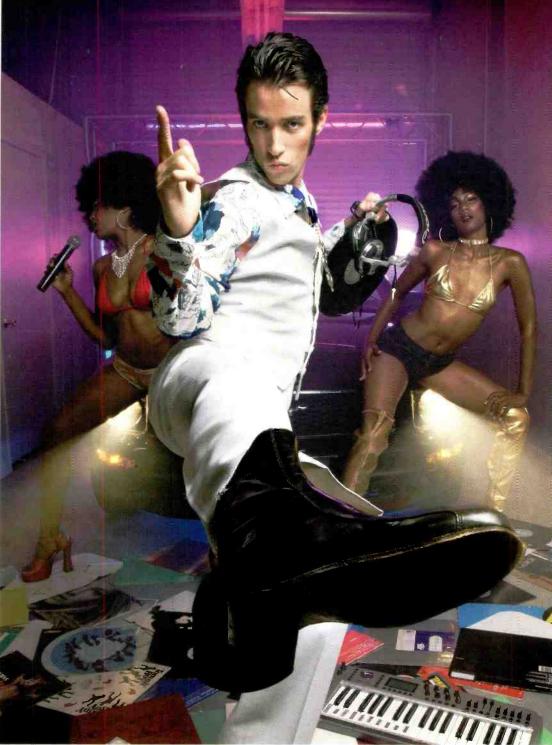
The band has toured with and opened for such mainstream rock acts as Pat McGee, Eve 6, Cowboy Mouth and Pete Francis of Dispatch.

Kill the Alarm is writing and recording new material and also contributing a song to fund-raising organization Make a Wish Foundation's Christmas CD. "In a year, playing Irving Plaza would be an amazing next step," Guevikian says, "We'll keep on writing as much as possible because the more you put out, the more of a chance that someone will pick it up." -Laura O'Connor

Contact: Veken Gueyikian, manager, veken@kiqstartmusic.com; Justin Seidenberg, manager, justin@kiqstartmusic.com

diloro and will open for Oasis this month on four U.K. dates . . . Cold War Kids (Sept. 2, 2006) debuted at No. 21 on the Billboard 200 in the Oct. 11 issue . . . Tom Sarig picked up managing duties for Apes & Androids (June 7, 2008).

MARC GOLDSTEIN, SMIT



DJTIMBO

In Billboard's Aug. 30 issue, DJ Timbo's "Go Go Girl" peaked at No. 10 on the Hot Dance Club Play chart and remained on the tally throughout September. He's been picked up as a resident DJ for Hollywood club promoter Red Carpet Events, and he christened Hush at its Oct. 2 opening. Timbo (aka Tim Scarne) has also begun filming a reality TV show pilot with director/executive producer Breck Eisner, repped by Creative Artists Agency.

But it took a lot of work to get to this point. Scarne has been running his own CJ and entertainment service, Enterprise Entertainment, since he was 19 and has spun at private parties consistently since the mid-'90s. Last year, the house DJ softreleased his first original single, "Go Go Girl" (which consisted of 13 remixed versions of that track plus the catchy 'The Olsen Twins Song''), and set off cn a self-titled tour.

He's since busted out of his Los Angles origins, selling out clubs like Hawaiian Tropic Zone in Las Vegas, Lush in St. Louis, Bamboo Bar in Philadelphia and Harrah's Pool Party in Atlantic City, N.J. (all 2,500 people)

"Most people have probably never seen a DJ in a club like me. It's more like a rock show," says Scarne, who sometimes brings his own dancers to the gigs. "I'll jump on the crowd or some guy's shoulders and bring my video

camera with me. I wear costumes. I get to be the biggest clown so people don't have to feel like they're it." And most any YouTube video of DJ Timbo will attest to it.

He's sold more than 5,000 copies of "Go Go Girl" as a result-not direct to consumers but to club promoters and sponsors like Guitar Center and Scion. "They use the CDs as invitations to parties, so even if fans aren't paying upfront, the promoters are able to get something out of buying the CD's from me," he says.

Then there was the movie. Combining forces with brother (and actor) Thomas Ian Nicholson, Timbo cowrote and starred in the 2004 semi-autobiographic film "LA DJ," which acted as promotional tool for his music and business. The pair raised capital through private equity and premiered it at Colorado's Vail Film Festival. It is available through outlets like CinemaNow.com, Blockbuster and Netflix

The plan next is to "release old-school 4Ss and pop out singles" through the end of the year, all of which may be gathered up for a full-length release some time next year. -Katie Hastv Contact: Brandon Koppel, manager, 800-895-2170, brandonpml@aol.com

www.americanradiohistory.com

THE BILLBOARD REVIEWS

ALBUNS

Last year's infectious

"Friend Opportunity"

presented Deerhoof in Techni-

color, the band distorting pop

to create a musical Candyland

dotted with explosively vivid

experimental landmines. "Of-

fend Maggie" takes a more

grounded, monochromatic ap-

proach. The addition of second

guitarist Ed Rodriguez shifts

the focus from synth-manufac-

tured atmospheres to stripped-

down primal rock, with power

chords wrapped in crackling

overdrive taking charge. Vocal-

ist Satomi Matsuzaki turns her

attention to philosophical mat-

ters, with songs tackling birth,

God and the afterlife. That's not

to say Deerhoof has stripped

off all its quirky, futuristic drap-

ery. Rather, there's a certain

stark gravitas that permeates

the affair, and instead of giddy

euphoria, "Offend Maggie"

aims for Zen-like deliberation.

Turns out along with every-

thing else, Deerhoof can strike

THE SEA & CAKE

Release Date: Oct. 21

Producer: The Sea & Cake

The Sea & Cake has

dabbled in electronic

grooves and Brazilian lilt

throughout its seven sleek al-

bums, but the band has never

quite let it rip like it does on

"Car Alarm" tracks like the title

deep.too.-SV

Car Alarm

Thrill Jockey

OF MONTREAL Skeletal Lamping

Producer: Kevin Barnes POlyvinyl Release Date: Oct. 21

To say "Skeletal Lamping' finds Of Montreal mastermind Kevin Barnes at his most indulgent is putting it lightly. Barnes isn't so much indulgent as he is overly ambitious and seemingly out of his mind, making "Skeletal Lamping" as wonderfully brilliant as it is weird. From the shape-shifting tempos and moods of songs like "Nonpareil of Favor" and "Triphallus, to Punctuate!" to Barnes' "black shemale" alter ego Georgie Fruit (who sings, "We can do it softcore if you want/But you should know I take it both ways" in a Prince falsetto on "For Our Elegant Caste"), there's a new twist and turn around every corner. Those looking for the pop stylings of 2007's "Hissing Fauna Are You the Destrover" are in for a bit of a surprise (though the hornled "An Eluardian Instance" and "Id Engager" are more classic Of Montreal), but "Lamping" is a complex. strange trip you won't soon forget.-JM

DEERHOOF **Offend Maggie** Producer: Deerhoof Kill Rock Stars Release Date: Oct. 7

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LABELLE Back to Now Producers: various Verve

Release Date: Oct. 21

The 32 years since Labelle's last studio LP seem to evaporate within the first few measures of "Candlelight." the opener of this reunion album. One factor could be that Nona Hendryx started writing the sultry and explosive song before the group disbanded in 1976-enabling the unique soul/gospel/glam rock style of Patti LaBelle, Sarah Dash and Hendryx to carry forward through the decades, with the production help of master era-melder Lenny Kravitz. Dance track "Rollout," with vocals and production by Wyclef Jean, is decidedly more modern but maintains the Labelle signature as a female independence anthem. Somewhat schmaltzy but earnest "Tears for the World," along with Rosa Parks tribute "Dear Rosa," prove that Patti LaBelle still makes lyrics about starvation and strife sound sexy. A powerful 1970 live Labelle recording of Cole Porter's "Miss Otis Regrets" closes the set, underscoring just how much of its original horsepower Labelle has retained.-EN

LEE ANN WOMACK Call Me Crazy

Producer: Tony Brown MCA Nashville Release Date: Oct. 21 Just when you thought she couldn't

get any better, Lee Ann Womack surprises in a big way. "Call Me Crazy," the follow-up to her highly lauded "There's More Where That Came From," is Womack's best album yet. While the set includes a pure country duet with hero George Strait and a cover of his "The King of Broken Hearts," Womack doesn't need Strait's formidable shoulders to lift her up. Haunting single "Last Call" is song-of-the-year material on a number of levels: songwriting, vocal performance and production. Indeed, the first-time combination of Womack and producer Tony Brown is overdue and magical. "Either Way." about a loveless marriage, is brilliant, and "Solitary Thinkin' " proves Womack has more soul than just about any other country female vocalist out there. All hail the queen of country.-KT

cut and opener "Aerial," which practically blast out of the speakers. Indeed, there's a sense of urgency here not seen since the Chicago institution's earliest work. But the added pep is still refracted through the band's uniquely looselimbed vibe and Sam Prekop's soft, soulful vocals. Although one can rarely discern what Prekop is saying, his cadence and phrasing undulates in perfect synergy with the gently shifting tempos. Prekop and guitarist Archer Prewitt are also more locked in than ever; check the lightly distorted jam on "New Schools" for proof. And on "Weekend" and "Down in the City," the group shimmers with the best of its indie rock peers.-JC

BRETT DENNEN Hope for the Hopeless

Producer: John Alagia Downtown/Dualtone Release Date: Oct. 21

Those who find the approach of John Maver a little too uncomfortably inyour-face would do well to check out this third offering from Brett Dennen, which lopes along on the teddy-bear Californian's gentle voice and gentler sentiments. Dennen's 2006 breakthrough, "So Much More," contained more than a few highly sweet coffee-shop love songs, but "Hopeless" aims for Greater Importance, with Dennen offering cottoncandy social commentary on



"Make You Crazy" (as in, the

world is enough to) and

"World Keeps Turning" (which

it does, and you can't do

nothin' to slow it down). Den-

nen's tenuous vocals (and

lyrics) are better suited to silly

love songs than this sort of

material, and though producer

John Alagia knows how to

make the guitars jingle and

jangle and how to work up a

soft, swimmy groove, Dennen

needs a little more to rise out

of the ever-growing multitude

of sensitive guitar dudes.—JV

HANK WILLIAMS III

Damn Right Rebel Proud

Producer: Hank Williams III

Hank Williams III has al-

ways respected his line-

age, but he gives it even more

love at the outset of his

poignant and pugnacious sixth

album. "The Grand Ole Opry

Ain't So Grand" not only for-

wards a vehement argument

for reinstating his grandfather.

the late Hank Williams, but also

shouts out some props for Bo-

cephus—father Hank Williams

Jr.-despite their admittedly dif-

ficult relationship. The rest of

the aptly named "Damn Right

Rebel Proud" mines a rootsy

kind of country and digs even deeper into Hank III's life and

psyche, mixing the darkness of

the confessional "Candidate for

Suicide," the weepy "Stoned

and Alone" and the twangy, gal-

COUNTRY

Sidewalk Records

Release Date: Oct. 21

loping "3 Shades of Black" with the high-speed go-for-broke of the almost bluegrassy "6 Pack of Beer." Hank III has his punk and metal sidelines, but he's country to the core and has every damn right to be rebelproud of it here.-GG

JOHN MICHAEL MONTGOMERY Time Flies

Producers: Byron Gallimore, John Michael Montgomery Stringtown Records

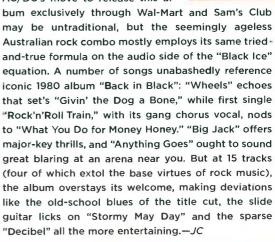
Release Date: Oct. 14

There's a duality about John Michael Montgomery's first album in four years and the first on his own label While single "Forever" has an '80s rock feel and "Loving and Letting Go" could be a Michael McDonald staple. "What Did I Do" and funny "With My Shirt On" ("Can I make love with . . . ") follow a well-worn country path. Meanwhile, alcohol is celebrated ("Mad Cowboy Disease") and derided ("Drunkard's Praver"). And only on a country record can an artist thank Jim Beam and a substance abuse facility in close succession. That said, there's plenty to like here. "Fly On" is an updated and impressive take on the if-you-lovesomething-let-it-go theme, and "All in a Day," from which the album's title is derived, is a great example of the storytelling for which country music is known.-KT

AC/DC

Black Ice Producer: Brendan O'Brien Columbia Release Date: Oct. 20

AC/DC's move to release this al-



3 Cities Producers: Garry Hughes. Andrew T. Mackav Six Degrees

Release Date: Oct. 21

BOMBAY DUB

ORCHESTRA

Garry Hughes and Andrew T. Mackay, the endlessly inventive duo that animates Bombay Dub Orchestra, tracked their new album in Mumbai and Chennai in India and London. It was an ambitious undertaking that has yielded an entrancing follow-up to their brilliant 2006 selftitled debut. The Hughes/ Mackay vibe is South Asian dub executed with cinematic sweep. Their music, as heard on "Junoon," "Strange Constellations" and "Map of Dusk," is often an extremely unique sort of chill that's equally beholden to Indian traditional forms, South Asian underground and a Western symphonic sensibility. On "Spiral," however, the insistent beat and a dynamic, swooping string arrangement lays on something a little more earthy. The dub exoticism of "Monsoon Malabar" is underwritten by a throbbing electronica groove beneath Pradeep Pandit's multilayered vocalese, which is somewhat reminiscent of late-'80s Sheila Chandra.-PVV

OCTOBER 25, 2008 | www.billboard.biz | 33

THE BILLBOARD REVIEWS SINGLES

JEM Down to Earth Producers: various

Release Date: Sept. 16 On her sophomore ATO effort, Welsh singer Jem doesn't veer far off the course from 2004's "Finally Woken." The album plays it fairly safe, dabbling primarily in subtle electro supplemented by trip-hop beats. The "Sex and the City" movie-featured "It's Amazing" and the moody, crackling "Keep On Walking," backed by a gospel chorus at the end, are the best of this variety. Elsewhere, a funky banio drives "Crazy," and the Japanese-sung "Aciiid" is made for the dancefloor. The Latin-spiced "I Want You To is lively but grows repetitive, and the 9/11-influenced ballad "You Will Make It" doesn't succeed in stirring emotions quite like it should. Jem's Dido-like vocals are consistently a soothing treat. but on the whole there's a sul-

from the material.-JM

triness and spark missing

Revealed Producer: various

Verity
Release Date: Sept. 2

The nine-album oeuvre of Deitrick Haddon could almost be crossmarketed as an over-thecounter antidepressant. After a decade-plus of pushing the edges of gospel, his imagination and invention remain as engaging as ever. Haddon's interweaving of R&B, rock and pop—with a side of retro-funk, thank you—continues to use tradition more as a point of

EGEND& CREDITS

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

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

departure than reference. "Where You Are" is soulful, techno-tinged rock, while "I'm Alive" is a hook-heavy gift of hope, and "Love Him Like I Do"—with guest turns from Ruben Studdard and Mary Mary—is a jaunty, top 40/R&B offering of thanks to God. It's a testimony of Haddon's commitment—to his faith and his artistry—that he continues to use both as mandates for excellence. Not to mention, the best reason in the world to

NEW & N TEWORTHY

throw a party.-GE

GANG GANG DANCE Saint Dymphna Producer: Gang Gang Dance

Social Registry Release Date: Oct. 21

Much has been made of the fact that Gang Gang Dance named this record after the patron saint of outcasts and rebels, but this effort shows more crossover potential than anything the act has ever done. Given the band's outsider reputation, "Saint Dymphna" is refreshingly easy to consume. Listeners who saw the group lead the New York 88Boadrum show got a taste of what the disc offers-a heavy emphasis on beats and rhythm, with a few surprises thrown in. Lizzi Bougatsos wails like a banshee on many tracks but the band tweaks the formula by adding Londonbased MC Tinchy Stryder as a quest rapper on "Princes." Elsewhere, the band samples South American guitar sounds on "First Communion" and "House Jam" comes close to living up to its name, offering us a vision of what a club banger might sound like in a hundred years.-CH

CRITICS' CHOICE *: A new

release, regardless of chart

for musical merit

potential, highly recommended

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POP BRITNEY SPEARS

Womanizer (3:43) Producers: The Outsyders Writers: N. Briscoe, R. Akinyemi Publisher: not listed Jive

Everyone loves a good comeback, though it's ironic that commercially, Britnev Spears never went anywhere. If anything, her personal troubles heightened interest in last year's "Blackout" album and top five smash "Gimme More." This year has seen a less public Spears—certainly none of the bizarre behavior of the past couple of years, "Womanizer" from new album "Circus" (Dec. 2), finds Brit in futuristic electronica mode (similar territory to peer Christina Aguilera). Credit producers/ writers the Outsyders for injecting a bit of reality into her lyrics, in this case directed at a certain ex, in which Spears chastises, "You say I'm crazy

. I got your crazy." While the repetitive hook might affect chart longevity, the best news here is Spears' engaged vocal, unlike last vear's tracks, which focused more on production tricks to cover unfocused delivery. After triple-play wins at MTV's Video Music Awards, where a coherent Spears appeared grateful and surprised—and a creative (albeit gratuitous) video that's igniting blogs-could it be our Britney is truly back?—CW

ALANIS MORISSETTE Not As We (4:22)

Producer: Guy Sigsworth Writers: A. Morissette, G. Sigsworth

Publishers: Szeretlek/MGB/ Sigasong/Universal Poly-Gram International, ASCAP Maverick

For a woman who's made the confessional song her art form, exposing her post-relationship vulnerability in new single "Not As We" is terrain Alanis Morissette has tread before. Nonetheless, the amount of rawness the singer/songwriter reveals in the wake of a breakup is startling: "Reborn and shivering, gun shy and quivering . . . For

now I'm faking it till I'm pseudo making it." The radio edit is more uplifting than the album version, draping sole piano accompaniment with instrumentation arranged in careful accents: a violin here, an oboe there, tinny percussive beats ticking underneath. It makes the ballad's sadness somewhat abate without diluting impact. Both genders can relate to Morissette's message of trying to move on. even if it's with tentative, shaky steps.-CLT

R&B/HIP-HOP T.I. FEATURING RIHANNA

Live Your Life (5:39) Producer: Just Blaze Writers: C. Harris, J. Smith, Makeba, B. Mihai Publishers: various Grand Hustle/Atlantic T.I. has made stupen-

dous chart history twice in the past month: Last week, latest single "Live Your Life" made the largest oneweek move to the No. 1 spot, leaping from 80 to 1—in fact, replacing himself after "Whatever You Like" made history Sept. 6 by catapulting from No. 71 to the summit. "Life" also set the highest first-week digital sales record, with 335,000 downloads. Considering the qual-

DAVID COOK Light On (3:45)

19/RCA

Producer: Rob Cavallo Writers: C. Cornell, B. Howes Publishers: Disappearing One, ASCAP; High Buck/EMI Blackwood, BMI

David Cook's "The Time of My Life" was that rare. "American Idol" victory anthem that forged past souvenir status into a bona fide career-breaking cross-format hit. The first "legit" single from his full-length debut (Nov. 18) makes it clear exactly the musical recipe Cook intends to make his signature: Collaborators are all name-brand rockers, from producer Rob Cavallo to writers Chris Cornell and Brian Howes. He certainly does his part, with the most aggressive, growling and howling vocal we've yet heard from the talented singer, offering a newfound machismo in his lower register. Melodically, there's no question that this bullet is heading right for the brain, where the only thing stickier than the chorus is Cook's appreciably sweaty performance. Like Chris Daughtry before him, here's an Idol who is bound for true rock cred, while accessing the show's popularity to equally indulge a pop base. "Light On" is right on.-CT

BEYONCÉ

If I Were a Boy (4:11) Producers: Toby Gad, Beyoncé Knowles Writers: T. Gad, BC Jean Publishers: Cherry PLANE AND A DESCRIPTION OF A DESCRIPTION

Lane/Liedela/Gad, ASCAP; BC Jean, BMI Columbia

For the past three years, Beyonce's solo career has flurried in and out of focus, with a series of oddball singles. one-off collaborations and curious strikeouts. ("Ring the Alarm," anyone?) The 27-year-old is obviously now paying attention to dominant muse Rihanna-10 years her junior-who has effortlessly played dominos with the charts during the same period by playing the melodic field: dance, pop, R&B and yes, even ballads. Two singles head to radio from Beyonce's upcoming third album, "I Am." "Ladies First," impacting R&B and rhythmic, is standard screech-thump fare-but "If I Were a Boy" is Beyonce's most affecting offering since "Listen" from "Dreamgirls." Her vocal performance is breathtaking: exquisitely emotive, mournful and mature. Lyrically, the stunning ballad is a tome of torment, as she offers, "If I were a boy, I think I could understand how it feels to love a girl/l swear l'd be a better man." Boy, Beyoncé delivers. This is the kind of all-encompassing song that exudes the fragrance of a Grammy Award nod.--CT

ity of the song, such success isn't surprising, as T.L's ability to balance substance and swagger always serves him well. And with Rihanna singing the chorus, Just Blaze crafting the beat and a sample courtesy of the O-Zone, the song's mass appeal is undeniable. T.L's title as "King of the South" might now be

shorted to just plain King. And given the success of the accompanying "Paper Trail" album, which opened with sales of 568,000, he won't be abdicating his throne anytime soon.—*SR*

50 CENT Get Up (3:18)

Producer: Scott Storch **Writers:** C. Jackson, S. Storch **Publisher:** not listed Shady/Aftermath

50 Cent's harshest critics might say he got rich and stopped trying. After the low sales of G-Unit's latest album and the lukewarm reception of 2007's "Curtis," the denouncement isn't without merit. However, 50's latest single, "Get Up," proves he's far from over. Atop a Scott Storch beat, he sounds as hungry as he did in his mixtape heyday at the beginning of the decade, 50's confident delivery complements commanding bass and his rhyme skills sound better than in recent times, too. If the rest of album "Before I Self Destruct" is as good, it will re-establish 50 just as "Mama Said Knock You Out" did for LL Cool J and "Stillmatic" for Nas.-SR



HAPPENING NOW NUSIC

'FAME'

LIVES!

Yep, it's going to live forever: Lakeshore Entertainment and Metro-Goldwyn-Maver's remake of 1980 movie musical "Fame" will feature new music from the Matrix, James

While the storyline for the film remains the same as the original-following the competitive students at New York's School of Performing Arts

from their freshman to their senior

Poyser and Damon Elliott.

as well as the new tracks.



ROCK BY MARK SUTHERLAND

Can You 'Dig' It?

New Oasis Deal Pays Out In Spades

It may look like business as usual for Oasis, as its new album crashes in at No. 1 in the United Kingdom and achieves impressive chart debuts all around the world, including its best U.S. entry in a decade.

But in fact, the setup behind "Dig Out Your Soul" is notably different from the one that made the band the United Kingdom's most successful rock group since the Beatles. "Soul" is the first release since Oasis' prior international deal with Sony BMG expired. And while the band has long been self-released in the United Kingdom through its own Big Brother label, it is now free to negotiate individual deals for new releases and catalog around the world.

Under a worldwide profit-sharing joint venture with Sony, Big Brother GM Emma Greengrass and director Alec McKinlay, who is also a partner with Oasis' management company Ignition, have set up a complex system of deals in individual territories. For example, in North America the band is distributed through Warner Bros. Records, while in Germany it has a sales/distribution deal with Indigo and in Scandinavia the album is through Bonnier Amigo. The band remains licensed to Sony in many territories, including Japan, Italy and Australia.

"We've been planning this for a couple of years," McKinlay says. "We took the opportunity to sweep out all the relationships.

"Catalog is crucial," Greengrass says. "With a major, catalog is just wheeled out twice a year. This way, we're able to factor it into our plan every time we have a release."

HMV head of music Rudy Osorio says that policy has paid off, with the market-leading U.K. retailer promoting catalog and merchandise alongside the new record. "All their previous albums were at campaign prices in-store," he says. "We saw good lifts on all the catalog—for example, sales of '(What's the Story) Morning Glory?' were up 159% on two weeks previously."

Osorio says the new album had "terrific day-one sales" on its way to a total weekly U.K. sale of 200,866, according to the Official Charts Co. "They're one of the few bands left that can get fans into the record shop day one," Osorio adds. "You don't see as many tentpole Mondays as you used to but we opened several stores early, which we do maybe twice a year.'

The album also hit No. 1 in Italy and went top 10 in Germany, Australia, France, Switzerland, Flanders Wallonia, New Zealand and Ireland, but McKinlay is most pleased by the U.S. result. The album debuted at No. 5 on the Billboard 200-and at No. 2 on Top Digital Albums—shifting 53,000 units. That's the band's first top 10 album since "Be Here Now" debuted and peaked at No. 2 in 1997-although sales were actually lower than the 65,000 racked up by its last record, "Don't Believe the Truth," in its first week in 2005.

"It's a very encouraging sign," McKinlay says. "The last couple [of albums] were very poor in terms of total sales, but we feel that was down to how they were marketed. Sony U.S. are very good at traditional pop marketing but Oasis don't fit that."

McKinlay praises Warner's "ability to take rock acts and reinvigorate their careers in a way that doesn't rely 100% on radio," citing the major's work with Green Day and Red Hot Chili Peppers

The band will follow up with an 18-month touring schedule, including repeat visits to North America, festival headline slots and U.K. stadium shows in 2009

"This campaign isn't as front-loaded as previous campaigns," McKinlay says. "We have a lot of promo and the strongest single [next release "I'm Outta Time"] still to come."

ROOM FOR **TRAYS'**

Daniel Martin Moore was picking up some groceries in his hometown of Cold Spring, Ky., recently when a cashier noticed his shirt, which bore the name of the label that just released his new album, "Stray Age." "Sub Pop?" the clerk asked. "Are they still making records?'

At this point, Moore knows Sub Pop is alive and well, but he didn't know much more about the iconic label when he sent it a demo tape last year. "I did a Google search and found a bunch of labels and sent the demos out." he says. Sub Pop found the demo in a slush pile and signed Moore based on not much more than a few songs, "When we signed him, I think all of his MySpace friends were his actual friends," says Stuart Meyer, Moore's A&R rep at the label.

Marketing an album with almost no advance buzz or blog hysteria presented a challenge for Sub Pop. which is reaching back to the past in response. "He's playing at some indie record stores, and we're working it to college radio," Meyer says. "He's not the type of artist where we'd do a crazy online viral blog thing with a mobile component."

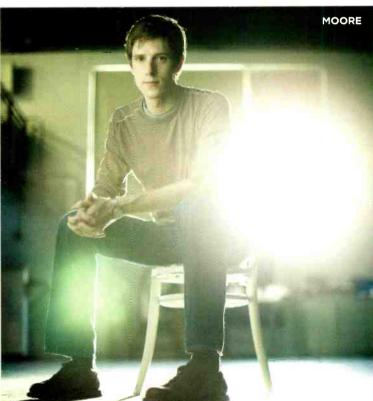
The old-school approach fits perfectly with Moore's sound, which is informed more by Fairport Convention-era folk music and old Bob Dylan than anything recent. "I came from a really small town, and I'm not really familiar with all the new indie stuff," Moore says. "But Sub Pop are really strong in the folk space now, so I trust them. A lot of the staff there has diverse musical tastes, but they seem to have a love for folk."

Indeed, indie folk has sold strongly this year. Sub Pop labelmates Fleet Foxes have shifted more than 100.000 units of their self-titled debut, while Bon Iver's "For Emma, Forever Ago" has sold 68,000 for Jagjaguwar, according

to Nielsen SoundScan.

"This will be a slower record," Meyer says. "This will either sell almost nothing or sell a ton. At





years-the music in the film includes two songs from the original movie ("Fame" and "Out Here on My Own")

Gary Luccesi, president of Lakeshore Entertainment and a producer on the film, says he anticipates the new singles will have a life be-



yond the movie and the soundtrack; they will be worked to radio and distributed to TV as music videos. "You wouldn't hire these kind of producers if you weren't praying to hit it out of the park," he says.

For Lakeshore and MGM, the remake represents a smart read of what is currently attracting pop culture audiences, "American Idol," about to start its eighth season, remains TV's top-rated show and Disney's theatrical release of "High School Musical 3" is expected to do banner business later this month.

The 1980 version of "Fame" won Academy Awards for best score for Michael Gore and best song for the title theme for Gore and Dean Pitchford-it's a lot to live up to, says Lauren Christy, a member of songwriting/production trio the Matrix.

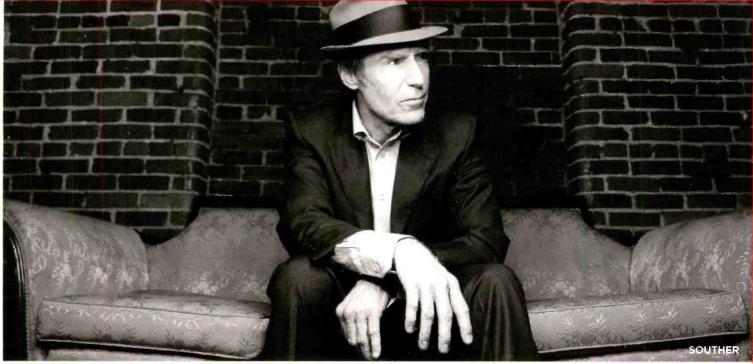
'The original version of the movie had such an impact that we didn't want to do exactly the same thing," she says. "We wanted to create something that was more 'now,' but still have the energy."

"Fame" is scheduled to be released Sept. 25, 2009. The film's soundtrack will be released through Lakeshore Records, which has previously handled the Grammy Award-nominated soundtracks to "Napoleon Dynamite" and "Little Miss Sunshine."

The film's cast includes Thomas Dekker, currently on Fox's "The Sarah Connor Chronicles"; Kay Panabaker, a veteran of several TV shows; and Naturi Naughton, formerly of group 3LW. "Fame" will be directed by Kevin Tancharoen, whose résumé includes videos for Christina Aguilera and Jessica Simpson, as well as directing Britney Spears' Onyx Hotel tour.

"We decided, 'If we're going to do a musical, let's try not to make it cheesy,' " Christy says. "It was very important to us that it have a hip fac-—Ann Donahue tor to it.'

MUSIC HAPPENING NOW



COUNTRY BY DEBORAH EVANS PRICE

Long Time Coming

Songwriter Souther Unveils First Album In Decades

It's a warm autumn day and the leaves have begun turning outside JD Souther's log home south of Nashville. Unfortunately, Souther isn't home to enjoy the scenery—he's in a blizzard in Livingston, Mont., where he and Raul Malo are slated to perform at a Rock the Vote concert. However, even frigid weather and hazardous road conditions can't curb the legendary songwriter's enthusiasm for his first studio album in nearly 25 years, "If the World Was You," which dropped Oct. 14.

"I didn't want to put anything out that was substandard," he says. "I couldn't tell you exactly why it took that long. I can tell you why I stopped making records in the '80s—I was just sort of bored and wanted to do some other things with my time."

Well-known as one of the songwriters who shaped Southern California's country rock sound, Souther has written or co-written such classics as Linda Ronstadt's "Prisoner in Disguise" and "Faithless Love" as well as the Eagles' hits "Heartache Tonight," "Best of My Love" and "New Kid in Town." And when the Eagles chose a song to be the lead single from 2007's "Long Road out of Eden," the band's first new studio collection in 28 years, it released Souther's "How Long," which won a Grammy Award earlier this year for best country performance by a duo or group with vocals.

Souther says the initial inspiration for the new album came during a 1998 visit to Cuba. "It's the most musical place I'd ever been in my life. It was very inspiring," he says, "and there was also a lot to think about, just the contrast between rich and poor, differences in the two societies." He moved to Nashville in 2003 and met local jazz musicians who helped bring his vision to life.

To release the project, Souther opted to start his own label, Slow Curve Records, distributed by RED. He reunited with Ron Stone of Gold Mountain Entertainment, who was his manager 30 years ago, and he signed with Andy Summer of the Agency Group for bookings.

"We are reaching out to fans of the Eagles and Linda Ronstadt, basically taping into JD's musical history and targeting those databases," Slow Curve GM Nancy Scibilia says. "Jackson Browne is helping us promote the record via his Web site."

To strengthen ties with indie retail, Slow Curve set up an in-store on street date at Grimey's in Nashville. The company is outsourcing radio promotion, Internet marketing and public relations. "We're working noncommercial triple A radio and then we're going to cross it over to the commercial triple A radio," Scibilia says of the single "I'll Be Here at Closing Time." "We're sending out the entire record and programmers can pick whatever song, but we are focusing on this song."

Souther adds, "We're already on about 30 NPR stations. We're doing radio one format at a time, using every bit of steam we have to go after the next format."

IN THE 'LIGHT'

A desire to get some new music to his fans quickly is what led Matisyahu to create the "Shattered" EP, which comes out Oct. 21, in advance of his third studio album, "Light," which is due in early 2009 via Epic.

"I didn't put out any new music in three years," Matisyahu says, "so I wanted to tour this fall and give fans some new music to listen to. We sort of decided to split it up and put the EP out first. This way at least people have something to listen to until the record comes out."

The Hasidic artist says that at least three of the four songs on "Shattered" will also appear on "Light;" he's

on the fence about a track called "Two Child One Drop," which he worked on with Slv & Robbie in Jamaica. Matisyahu spent the past year working on "Light"-the follow-up to 2006's Grammy Award-nominated "Youth"with producer David Kahne, crafting 16 songs with him and other collaborators such as Ooah from Los Angeles band Glitch Mob, Stephen McGregor (son of reggae great Freddie McGregor) and the Fishbone rhythm section of Phillip "Fish" Fisher and

Norwood Fisher. "On this record I just sort of got together the people I respect the most," Matisyahu says, "not necessarily the biggest names in music but just the people I respect, no matter who they are, and just said, 'Let's make some songs together' and not be concerned with 'Is it reggae music? Is it hardcore enough? Is it this or that?' but just focus on the integrity of the music."

With Kahne's encouragement, Matisyahu says that he also "floated back and forth" across a variety of vocal approaches throughout "Light," expanding beyond "that sort of reggae twang" he'd used before.

Fans will get to hear the results on a fall tour that begins Oct. 18 in Milwaukee. And he'll be playing "Light" for fans who want to stick around after the shows and will come out to meet them and talk about the new material. —Gary Graff

ZAC ATTACK

When Zac Brown was 18, he set out on the road in a van with his dog Pete, a drummer and a PA system. He played at clubs all over the Southeast, carefully assembling the hardworking pieces of what would become the Zac Brown Band. The group's single "Chicken Fried" hits a new peak at No. 11 on Billboard's Hot Country Songs chart this week.

The Zac Brown Band stands out on the chart for several reasons. Unlike the clean-cut country acts that resemble J. Crew models, the members are a scruffy-looking bunch. They write their own songs, along with Brown's writing partner, Wyatt Durrette, who met Brown while tending bar at Marietta, Ga.'s Dixie Tavern, and now goes on the road with the band.

The act has played Bonnaroo and opened for ZZ Top, B.B. King, Willie Nelson and the Allman Brothers, but also for Sugarland and Alan Jackson. The band is about to go out on tour with Los Lonely Boys this week.

The group was the first country act signed to Live Nation, but it was working on a new label deal as of press time for the release of "The Foundation." (Brown wouldn't go into detail about plans for the album's release.) The album, produced by Keith Stegall and John Kelton, is a polished, accessible set full of soul and freewheeling tales (including a cover of Ray LaMontagne's "Jolene").

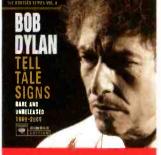
"I love a great country song, and I'm authentically Southern," says Brown, whose single is an ode to the simple pleasures of cold beer, favorite jeans and yes, fried chicken. "A lot of what country music is [are] stories that are told by country people. We're able to do a jam-band kind of thing, reggae, bluegrass... but there is a big part of us that is mainstream country."

The Zac Brown Band—whose current lineup consists of Brown, John Hopkins (bass), Jimmy De Martini (fiddle), Coy Bowles (guitar, organ) and Chris Fryar (drums)—will be be busy touring, with dates booked in the South and Midwest into next year. The band is represented by Creative Artists Agency.

"One of the reasons our following keeps up: We're always practicing and rehearsing and writing and arranging our songs," Brown says. Even after 12 years, he's still focused on playing live in front of people, seeking "every chance to win them over. —Ayala Ben-Yehuda





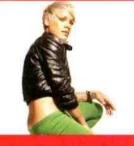


FABULOUS 50

> Bob Dylan's "The Bootleg Series Vol. 8: Tell Tale Signs-1989-2006" bows at No. 6 on the Billboard 200, becoming the Icon's 17th top 10 album and 50th charting set overall. A single-disc distiliation of this two-CD rarities package will street Nov. 4.

WORLD RECORD

>> Daniel O'Donnell's "At Home in Ireland" rises to No. 3 on Top World Music, giving the artist a record 14th top five album. The Gipsy Kings are in the runner-up slot with 13. O'Donnell still leads as the artist with the most



PINK'S POWER

>> Pink zlps to No. 1 on the Mainstream Top 40 chart with "So What," her fifth chart-topper on that list, it places her in a tie for the second-most No. 1s with Justin Timberlake and Avril Lavigne. Only Marlah Carey, with six, has more.

CHART BEAT

>>Britney Spears returns to the penthouse of the Billboard Hot 100 for the first time in nine years and nine months. A recordsetting 96-1 jump makes "Womanizer" (Jive) the second No. 1 hit for Spears after her debut single, "... Baby One More Time." Spears has the longest gap between No. 1 hits since Cher's, "Belleve" claimed pole position in March 1999, just 10 days shy of 25 years after "Dark Lady" landed in first place.

>>Labelle is back on the charts. The reunited trio makes its first appearance on the Adult R&B tally with "Roll Out" (Verve), new at No. 37. A return to the Billboard Hot 100 would give Labelle its first entry in 33 years.

Read Fred Bronson every week at billboard.com/fred.

T.I. Still Tops; Thoughts Turn To Christmas Cheer

Over The

Counter

KEITH CAULFIELD

T.I.'s "Paper Trail" continues to hold court at No. 1 on the Billboard 200 this week, shifting 177,000 in its second frame. It's down 68.9%—the year's fourth-biggest second-week percentage drop for an album that debuted at No. 1.

Day26's self-titled effort owns the biggest sophomore-frame decline, with a 73% erosion back in April. Jonas Brothers' "A Little Bit Longer" slipped 72% in week two while Lil Wayne's "Tha Carter III" fell 69.3%.

This will likely be T.I.'s last stand at No. 1, as **Kenny Chesney's** "Lucky Old Sun" looks good for a debut in the penthouse next week, as it led Nielsen SoundScan's Oct. 15 Building chart.

Chesney is taking a page from the **Sugarland** playbook, as "Lucky Old Sun" bowed Oct. 14 in a deluxe format, while on Oct. 21, a slimmeddown standard version will hit stores. The deluxe version boasts four live tracks and additional video content. Sales from both sets will be merged together, which will likely make the album's second week on the chart just as interesting as its first week. Sugarland's "Love on the Inside"

opened at No. 2 on the Billboard 200 with its deluxe edition, entering with 314,000, behind the debut of Miley

Cyrus' "Breakout" (371,000). However, Sugarland was able to outmuscle Cyrus in its second week, after the standard version of "Love on the Inside" hit stores. Sugarland climbed 2-1 with 171,000 from the combined sales of the deluxe and standard editions, pushing Cyrus down to No. 2 (163,000).

TIDINGS: This week last year on the Billboard 200, **Josh Groban's** "Noël" arrived at No. 10 with 64,000.

The Christmas set would ultimately spend five weeks at No. 1 and earn four frames of half-

million or more sales. To top it all off, "Noël" became the year's top-selling album, with 3.7 million sold in 2007—and the set did it with only 12 weeks in stores.

Is there a 2008 version of "Noël" waiting in the wings? Not sure yet. **Faith Hill's** seasonal offering "Joy to the World" made an OK bow at No.51 last week with 11,000, but slips to No. 63 this week (down 29%). Two more holiday albums are charting this week: the various artists compilation "Nightmare Revisited" (No. 36 with 15,000) and **Casting Crowns'** "Peace on Earth" (No. 56 with 9,000). I'm betting that if there will be a monster Christmas album this year, it might come in the form of **Enya's** "And Winter Came" (due Nov. 11) or perhaps **Sarah Brightman's** "A Winter Symphony" (Nov. 4). Both artists likely have the same sort of demographic appeal as Gro-

ban and have voices seemingly perfect for holiday music.

CH-CH-CHANGES: Ef-

fective with this issue's charts, Billboard and Nielsen SoundScan have deployed new guidelines regarding the merging of deluxe

or special edition albums with their parent releases.

Likely the most significant change is that there is now no limit to the number of additional audio tracks or songs a deluxe edition can sport so long as the bonus content does not extend past one extra disc, or digital equivalent. Previously, an expanded album could not include more than six songs not found on the original release.

The new rule directly affects a top 20 album this week on the Billboard 200—**Sarah McLachlan's** greatest-hits package "Closer,"



Billeoard

which enters at No. 11 with 40,000 units. The deluxe version of the album is a two-disc affair with seven bonus songs not on the single-disc version.

The full rundown of the new guidelines can be found on SoundScan's Web site.

ONE MORE THING: After 10 years at Billboard, I'm thrilled to be taking over this column from the departed **Geoff Mayfield**. You can e-mail me at kcaulfield@billboard.com.

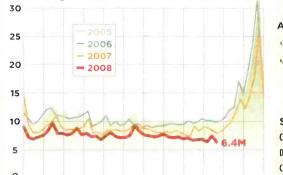
nielsen

SoundScan

Warket Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date

ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
6,419,000	1,161,000	18,237,000
7,506,000	1,302,000	18,734,000
-14.5%	-10.8%	-2.7%
8,342,000	987,000	14,966,000
-23.1%	17.6%	21.9%
	6,419,000 7,506,000 -14.5% 8,342,000	ALBUMS ALBUMS' 6,419,000 1,161,000 7,506,000 1,302,000 -14.5% -10.8% 8,342,000 987,000





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AL 2007 INFORMATION OVERALL UNIT SALES INFORMATION 354,592,000 Albums 354,592,000

Albums	354,592,000	311,791,000	-12.1%
Digital Tracks	642,084,000	832,764,000	29.7%
Store Singles	1,808,000	1,332,000	-26.3%
Total	998,484,000	1,145,887,000	14.8%
Albums w/TEA*	418,800,400	395,067,400	-5.7%
Includes track equiva to one album sale.	ilent album sales (TEA)	with 10 track downloads	s equivalent

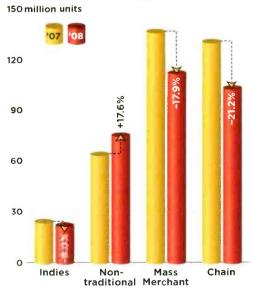
ALBUM SALES

'07	354.6 million
'08	311.8 million

SALES BY ALBUM FORMAT

CD	315,743,000	260,607,000	-17.5%
Digital	37,811,000	49,722,000	31.5%
Cassette	242,000	68,000	-71.9%
Other	796.000	1.394.000	75.1%

For week ending Oct. 12. 2008. Figures are rounded. Compiled from a reuronal sample of retail store and rack sales reports collected and provided by Year-To-Date Album Sales By Store Type



THE Billoogro. 200.

SER	4ST EEK WEEK	EEKS	ARTIST	Title	CERT. PEAK	OSITI	THIS WEEK	4ST EEK WEEN	EEKS	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
1	2 45	NO NO	#1 T.L.	Paper Trail	PE	e.		46 39	MO	VARIOUS ARTISTS
and the second		4	2WKS GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) METALLICA							CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.98)
2	5 1		WARNER BROS 508732* (18.98)	Death Magnetic			-	38 40	22	MERCURY 010822*/IOJMG (11 98)
3	HOT SHO DEBUT	1	RISE AGAINST DGC(INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason	3	The band not only	53	NEW	1	WARNER BROS. 512764* (15 98) Elephants Teeth Sinking
4	2 -	2	JENNIFER HUDSON ARISTA 06303 RMG (18.98) €	Jennifer Hudson	2		54	11 -	2	BEN FOLDS Way EPIC 09849* SONY MUSIC (15.98) ⊕ ●
0	NEW	1	OASIS BIG BROTHER/REPRISE 514078 '/WARNER BROS. (18.98) ⊕	Dig Out Your Soul		top 10 album with a career-high 65,000.	55	53 43	8	STAIND The Illusion C
6	NEW	1	BOB DYLAN The Bootleg Series Vol. 8: Tell Tale Sign COLUMBIA LEGACY 35795/SONY BMG (22.98)	s: Rare And Unreleased 1989-2006		its single "Re-	66	NEW	1	CASTING CROWNS BEACH STREET 10129/REUNION (13.98) Peac
7	7 7	53	KID ROCK TOP DDG/ATLANTIC 290556*/AG (18.98)	Rock N Roll Jesus	2	Education" bullets	67	NEW	1	DAN EVANS EDJF-EXECUTIVE 1242 (13.98) G
8	6 3		NE-YO	Year Of The Gentleman	2	at No. 4 on Modern Rock.	58	62 46	29	M.I.A.
0	NEW		DEF JAM 011410*/IDJMG (13.98) TIM MCGRAW	Greatest Hits 3		2	59	41 42	5	XL/INTERSCOPE 009659'/IGA (9.98) ERIC BENET
10	4 -		URB 79118 (11.98)	Covers		32	60	59 47	10	DISTURBED
10	-		HEAR 30829/CONCORO (18.98)			With a 16,000-unit	1			REPRISE 411132*/WARNER BROS. (18.98) (+)
U	NEW	1	ARISTA 30263/RMG (18.98) Closer: ROBIN THICKE	The Best Of Sarah McLachlan		start, the veteran band earns its best	-	58 49	19	
12	3 -		STAR TRAK/INTERSCOPE 011793*/IGA (13.98) 🟵	Something Else		sales week since	62	64 54	51	19 ARISTA ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)
13	14 1	18	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	2	December 1995 and its highest-charting	63	51 -	2	FAITH HILL Joy To WARNER BRDS. (NASHVILLE) 511500/WRN (18.98)
14	10 6	3	J 32T13 RMG (15.98)	Fearless		album since "Get	64	23 -	2	TRIVIUM ROADRUNNER 617985 (17.98) ⊕
15	12 9	6	YOUNG JEEZY CTEIDEF JAM 011536* IOJMG (13.98)	The Recession		Close" peaked at	65	63 57	25	SAVING ABEL Ski00c0 1501B VIRGIN (12.98)
16	15 1()]	JONAS BROTHERS	A Little Bit Longer		No. 25 in 1986.	66	65 51	6	CHRIS TOMLIN SIXSTEPS 12359 (SPARROW (17.98)
17	19 15		HOLLYWOOD 001944 (18 98) * RIHANNA	Good Girl Gone Bad	2		67	39 12	3	TV ON THE RADIO
18	NEW		SRP/DEF JAM 008968*/I0JMG (13.98) SENSES FAIL	Life Is Not A Waiting Room	1	8	68	48 20	3	JACKSON BROWNE Time The
\mathbf{x}	_		VAGRANT 512 (13.98) MARCO ANTONIO SOLIS						40	
19	NEW	1	FONOVISA 353748/UNIVERSAL LATINO (14.98) SUGARLAND	No Molestar	1		69	78 69	10	TINA TURNER TINA TURNER TINA TURNER
20	22 18	3 12	MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside		Singer/songwriter's	70	61 –	2	CAPITOL 37422 (18 98)
21	18 1	4 7	THE GAME GEFFEN 011465* IGA (13.98)	LAX	e==	sophomore set	71	56 37	5	JESSICA SIMPSON EPIC COLUMBIA (NASHVILLE) 21746/SBN (15.98) ⊕
22	26 30	27	LEONA LEWIS SYCOJ 01554 RMG (18.98)	Spirit		bows with 11,000,	72	70 55	62	JONAS BROTHERS Jona
23	32 3	17	KATY PERRY CAPITOL 04242 (12.98)	One Of The Boys		his highest sales week yet. Album	73	40 -	2	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 011519 EX/STARBUCKS (12.98) Golden Ag
24	16 2	3	DEMI LOVATO	Don't Forget		went for \$8 at	74	75 59	25	GEORGE STRAIT MCA NASHVILLE 010826.UMGN (13.98)
25	24 16	3 14	HOLLYWOOD 002132 (18.98) SOUNDTRACK	Mamma Mia!		Target, Best Buy and Circuit City,	75	67 163	19	FLEET FOXES
26	29 2		DECCA 011439 (18.98) JASON MRAZ	. We Dance. We Steal Things.				71 58	21	3 DOORS DOWN 3D
	Carlo Da		ATLANTIC 448508' AG (18.98)							UNIVERSAL RÉPÜBLIC 011065/UMRG (13.98)
27	27 13		CAPITOL NASHVILLE 85506 (18.98) SLIPKNOT	Learn To Live				47 28		
28	25 17	7	ROADRUNNER 617938 (18.98) 🛞	All Hope Is Gone			78	80 71	28	604 618009/ROADRUNNER (11.98) Scars of
29	20 5	3	KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night			79	66 41	4	RAPHAEL SAADIQ The V Cot UMBIA 08585 / SONY MUSIC (15.98) The V
30	17 4	3	THE PUSSYCAT DOLLS INTERSCOPE 011770/IGA (13.98)	Doll Domination	3	Four years after her	80	77 67	10	HEIDI NEWFIELD What Am I 1 CURB 79087 (18.98)
31	30 23	2 17	COLDPLAY Viva La Vid. CAPITOL 16886* (18.98)	a or Death And All His Friends		first effort, the singer returns with	81	85 72	6	HOLLYWOOD UNDEAD S
32	NEW	1	PRETENDERS SHANGRI-LA 101009* (18.98)	Break Up The Concrete	3	2 her follow-up on a	82	57 24	3	JENNY LEWIS WARNER BROS 508668' (13.98)
33	NEW	1	TESLA TESLA ELECTRIC CO 007 (16.98)	Forever More	3	a new label, shifting 10,000. Her debut	83	106 98	21	TIM MCGRAW Greatest Hits: Limi
34	£ -	2	KELLIE PICKLER	Kellie Pickler		set, released	84	69 44	4	ALL THAT REMAINS
35	34 2	7 12	19/BNA 22811/SBN (18.98) ⊕ MILEY CYRUS	Breakout		through RCA Victor, missed the big		82 65	00	PROSTHETIC 82999"/RAZOR & TIE (16.98) DAUGHTRY
			HOLLYWOOD 002129 (18.98) VARIOUS ARTISTS			chart but peaked at		50 -		RCA \$8860 RMG (18.98) ⊕ AMON AMARTH Twilight Of The Th
36	3 -	4	WALT DISNEY 001747 (18.98)	Nightmare Revisited Year's Top Christian Artists And Hits	3	No. 1/ on lop	-		4	METAL BLADE 14693* (15.98 CO/DVD)
37	NEW		EMI CHRISTIAN MUSIC GROUP PROVIDENT-INTEGRITY 887742/WDRD-CURB	(17.98)	3	7 Heatseekers.		84 60	32	COLUMBIA 19512*/SONY MUSIC (11.98) Oracular S
38	28 38	3 6	NEW KIDS ON THE BLOCK INTERSCIPE 011792/IGA (13.98) ⊕	The Block			88	89 85	11	THIRD DAY ESSENTIAL 10853 (17 98)
39	3€ 32	2 103	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3		89	93 76	23	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98) 35 E
40	8 -	2	JACK'S MANNEQUIN SIRE 371452*/WARNER BRDS (13.98) ⊕	The Glass Passenger			90	91 63	36	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13 98) Sleep Through
41	37 23	3	BUCKCHERRY ELEVEN SEVEN ATLANTIC 511262 AG (18.98)	Black Butterfly			91	79 61	8	THE CHEETAH GIRLS One World (S WALT DISNEY 002046 (18 98)
42	NEW	1	MICHELLE WILLIAMS	Unexpected	4	2 The album was	92	60 -	2	LECRAE
-		3	MUSIC WORLD/COLUMBIA 01473 SONY MUSIC (12.98)	Joe Thomas, New Man		recorded 26 years	93	NEW	1	REACH 98070 INFINITY (13.98) THE CLASH Live At She
			563 00003/KEDAR (17.98) SOUNDTRACK			ago this month on	-	100 82		LINKIN PARK
-	52 -		ATLANTIC 516007*/COLUMBIA PICTURES/AG (18.98)	Nick & Norah's Infinite Playlist	4	4 Oct. 13, 1982, when the band opened				MACHINE SHOP 44477 /WARNER BROS. (18 98) ⊕ MINUTES I MARVIN SAPP
45	33 19	9 4	DERRTY/UNIVERSAL 010150/UMRG (13.98)	Brass Knuckles		for the Who at New	95	86 91	60	VERITY 09433 ZOMBA (17 98)
46	42 36	5 19	VARIOUS ARTISTS EMISONY BMG UNIVERSAL/ZOMBA 08144/CAPITOL (18:98)	NOW 28		York's Shea Stadium.	96	108 107	26	LADY ANTEBELLUM Lady a
47	NEW	1	DEVIN THE DUDE CINEMATIC 83000/RAZOR & TIE (18.98)	Landing Gear	4		97	101 90	13	REHAB Graffiti
48	43 34	4 17	SOUNDTRACK WALT DISNEY 001742 (18.98)	Camp Rock		0	98	90 84	20	USHER LAFACE 23368.ZOMBA (18.98)
49	NEW	1	JON MCLAUGHLIN	OK Now	4	9	99	109 80	7	LUIS FONSI UNIVERSAL LATING 011810 (10.98)
			ISLAND 011612/IDJMG (10 98)						1000	

Title CERT PEAK

Rockferry

> > Overcome Daughtry

Revelation 35 Biggest Hits

Thirsty 🔴

Live At Shea Stadium Minutes To Midnight 🛛

Lady Antebellum Graffiti The World Here I Stand Palabras Del Silencio 🔲 15 Big Bad World

2

12

28

10

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10 16

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13

28

33

		0	DJ KHALED	FIVE FINGER DEATH			ALICIA KEYS	LIFEHOUSE	RICHIE MCDONALD 126
THE BILLBOARD 200 ARTIST INDEX	COLBIE CAILLAT111	DADDY YANKEE			BRANDON REATH 160		KID ROCK		
	CASTING CROWNIS 56 140	DAUGHTRY	80B DYLAN	FLEET FOXES	MITCH HEDBERG 122	JACK'S MANNEQUIN40	KIDZ BOP KIDS103	LINKIN PARK	SARAH MCLACHLAN11
3 DODRS DOWN	CELTIC THUNDER 102	DAVID GILMOUR			FAITH HILL	JOE	KINGS OF LEON		
APOCALYPTICA	THE CHEETAH GIRLS 01	DEATH CAB FOR CUTTE		BEN FOLDS	HOLLYWOOD UNDEAD81	JACK JOHNSON		DEMI LOVATO	METALLICA
ADELE	KENNY CHESNEY 178	DEERHOOF		LUIS FONSI	JENNIFER HUDSON4	JAMEY JOHNSON			METRO STATION
TRACE ADKINS	THE CLASH 03	DEPARTMENT OF				JONAS BROTHERS 16. 72		M	MGMT
ALACRANES MUSICAL	COLDPLAY								M.I.A
ALL THAT REMAINS			DAN EVANS	THE GAME	ICE CLIBE 143		LECRAE	MARGOT & THE NUCLEAR	BETTE MIDLER
AMON AMARTH		ANI DIFRANCO		GYM CLASS HEROES 145	ENRIQUE IGLESIAS 182			SO & SO'S	CRAIG MORGAN
		DISTURBED							JAMES MORRISON 148
ANTONY & THE BECK	WILLET UTITOS	013101020	VICENTE FEBNIANDEZ 193						JASON MRAZ

Data for week of OCTOBER 25, 2008 | CHARTS LEGEND on Page 43

SoundScan

133

163

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22

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WEEK WEEK	N CH	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT. PEAK POSITIO		THIS	NEEK NEEK Z WEE	VEEKS	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	T and the second se
68 136		NEW KIDS ON THE BLOCK	Greatest Hits	22			131 103	78	MAROON 5 A&M. OCTONE 008917/IGA (18.98) ⊕	It Won't Be Soon Before Lo
179 129	4	COLUMBIA/LEGACY 30562/SONY BMG (17.98) CREATEST CELTIC THUNDER	Act Two	61	120	152	156 130	13	TAYLOR SWIFT	Beautiful Eyes (I
179 129 121 120	-	GAINER CELTIC THUNDER 011606/DECCA (18.98) KIDZ BOP KIDS	Kidz Bop 14	1	No doubt the	153	183 178	24	BIG MACHINE 0140 (15 98 CD/OVO) MADONNA	Hard Car
		RAZOR & TIE 89181 (18.98) ESTELLE	Shine		album's \$9.99 sale tag at Best Buy	154	NEW		WARNER BROS 421372* (18.98) THE STREETS	Everything Is Borrow
126 105		HOME SCHOOL/ATLANTIC 412860*/AG (13.98)			aided the set's 15%	-			679 RECORDINGS/PURE GROOVE/LOCKED ON 80008/VICE (14.5 VARIOUS ARTISTS The Mountain 103.7 FM: Live F	36)
5 94 52		SONY BMG NORTE 36197 (12 98) SHINEDOWN	Vamonos Pa'l Rio		increase this week. Meanwhile, the	155		2	THE MOUNTAIN 14 EXISTARBUCKS (12.98) DEATH CAB FOR CUTIE	
96 73	16	ATLANTIC 511244 AG (18 98)	The Sound Of Madness		band's "You're		154 149	22	BARSUK ATLANTIC 452796*/AG (18.98)	Narrow Sta
113 109	9 16	SECONDHAND SERENADE GLASSMUTE 405244 EAST WEST (15 98) ±	A Twist In My Story	44	Gonna Go Far, Kid" spends a fourth	157	83 64	5	DEF JAM 011503*/IDJMG (13 98)	Exit
99 79	49	CHRIS BROWN JIVE 12049/20MBA (18.98) ①	Exclusive	4	week at No. 1 on	158	150 116	14	BECK DGC 011507 */IGA (13.98)	Modern G
€ 112 114	4 47	JORDIN SPARKS 19/JIVE 18752/ZOMBA (18.98)	Jordin Sparks	10	Modern Rock.	159	140 96	13	NAS DEF JAM/COLUMBIA 011505*/IDJMG (13.98)	Untit
133 89	22	FRANK SINATRA REPRISE 438652/WARNER BROS (18.98)	Nothing But The Best	2		160	154 171	8	BRANDON HEATH REUNIDN 10127 (13.98)	What If
107 87	65	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Сосо		E a	161	149 124	50	EAGLES ERC 4500 (14.98)	Long Road Out Of Ec
2 97 62	5	RKM & KEN-Y PINA 011912 MACHETE (14.98)	The Royalty/La Realeza	32	C. C. C.	162	92 -	2	ENIGMA VIRGIN 37979 (18.98)	Seven Lives Many Fac
3 124 -	2	CRAIG MORGAN	Greatest Hits	113	En and	163	103 48	3	Z-RO	Cra
4 116 94	38	BROKEN BOW 7737 (12 98) NATASHA BEDINGFIELD	Pocketful Of Sunshine		An Oct. 12 CBS	164	146 125	18	J PRINCE KOTG 515829/RAP-A-LOT 4 LIFE (17.98) DAVID BANNER	The Greatest Story Ever T
139 123	1	PHONOGENIC EPIC 11748/SONY MUSIC (17.98)	Call Me Irresponsible		"Sunday Morning"	-	158 133	60	BIG FACE SRCUNIVERSAL MOTOWN 009956/UMRG (13.98 BRAD PAISLEY	5th G
	-	143/REPRISE 100313/WARNER BROS. (18.98)			feature on the duo	100	Name and Address of the Owner o	03	ARISTA NASHVILLE 07171 SBN (18 98)	In Ear P
129 1 17		ARISTA NASHVILLE 19943/SBN (18.98) SOUNDTRACK	Good Time		lifts the album by 46% with its best	100	NEW		4AD 2818 BEGGARS GROUP (14 98) OLD CROW MEDICINE SHOW	
81 53	15	NEW LINE 39114 (16 98)	Sex And The City		sales week—nearly		114 50	3	NETTWERK 30812 (17.98)	Tennessee Pus
3 125 122	2 49	GARTH BROOKS PEARL 213 (25 98 CD/DVD) ⊕	The Ultimate Hits	5 3	5,000—in two months.	168	185 172	66	GEFFEN 009153/IGA (13.98)	Who We
119 132	2 17	APOCALYPTICA 20-20 21580/JIVE (13.98) ⊕	Worlds Collide	59		169	153 92	23	FLOBOTS UNIVERSAL REPUBLIC 001258*/UMRG (13 98)	Fight With To
163 142	2 17	PACE THE OFFSPRING SETTER COLUMBIA 02908*/SONY MUSIC (18.98)	Rise And Fall, Rage And Grace	10	154	170	165 150	13	O.A.R. EVERFINE/ATLANTIC 511179 AG (18 98)	All Si
138 161	48	ALICIA KEYS MBK J 11513° RMG (18.98) (+	As I Am	3 1	The U.K. rapper's	171	136 74	4	AVENGED SEVENFOLD HOPELESS 466684 WARNER BROS (20 98 CD/DVD) (*) Live	In The LBC & Diamonds In The Ro
102 70	5	MITCH HEDBERG COMEDY CENTRAL 0063 (13.98)	Do You Believe In Gosh?	18	set—which bowed in the top 10 of his	172	143 86	;	JENNI RIVERA FONOVISA 353623/UNIVERSAL LATINO (13.98)	Je
3 110 81	6	UNDEROATH	Lost In The Sound Of Separation		home country's	173	54 -	2	BAYSIDE	Shud
123 101	100	SOLID STATE 08842*/TOOTH & NAIL (13.98) ⊕ PLIES	Definition Of Real		album chart—starts		159 110	-	VICTORY 457 (13 98) ALACRANES MUSICAL	Tu Inspirad
		BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)			with 4,000 and a No. 4 placing on		-		FONOVISA 31130 TINIVERSAL LATINO (13.98)	
5 147 119	48	SWAN SONG 313148*, ATLANTIC (19.98) .	Mothership		Top Electronic	175	RE-ENTRY	29	SONY MUSIC SOUNOTRAX/COLUMBIA 87796/SONY MUSIC (16.9	
5 134 -	2	LUCID 1191186 (13.98)	I Turn To You	126	Albums as well.	176	167 141	46	CAPITOL NASHVILLE 34713 (18.98) ④	Greatest
RE-ENTRY	49	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	2		177	172 162	45	CAPITUL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volum
B 87 35	3	THIEVERY CORPORATION ESL 140 (16.98)	Radio Retaliation	35		178	190 155	57	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pira
9 135 140) 18	ADELE XL/COLUMBIA 30624*/SONY MUSIC (15.98)	19	53,		179	NEW	1	ANTONY & THE JOHNSONS SECRETLY CANADIAN 193" (10.98)	Another Wo
0 142 106	5 25	METRO STATION RED INK 10521 COLUMBIA (12.98)	Metro Station	39		180	NEW	1	MARGOT & THE NUCLEAR SO & SO'S EPIC 21080' SONY MUSIC (12 98)	Not Ani
1 145 127	7 51	SEETHER WIND UP 131 7 (18.98)	Finding Beauty In Negative Spaces	•	The soundtrack,	181	132 93	7	SOLANGE MUSIC WORLD GEFFEN 011785/IGA (12.98)	Sol-Angel & The Hadley St. Drea
2 130 108	3 70	PARAMORE	RIOT!	15	which features Chris	182	181 145	29	ENRIQUE IGLESIAS	95
3 137 118		FUELED BY RAMEN 159612*/AG (13.98)	Weezer		Botti (pictured), likely gains thanks	-	161 113		UNIVERSAL LATINO 010974 (14 98) ⊕ JIMMY WAYNE	Do You Believe Me N
152 77		DGC INTERSCOPE 011135*/IGA (13.98)	Idolos: De Mexico Para El Mundo		to the movie's	184	RE-ENTRY		VALORY JW 0100 (12.98) SOUNDTRACK	Another Cinderella St
-		FONOVISA 353715/UNIVERSAL LATINO (13.98)			recent premium cable premiere on			50	WARNER PREMIERE 83004/RAZOR & TIE (16.968)	Avenged Sevent
5 74 21	3	DOWNTOWN 70042* (15.98) ⊕ MURS	Loyalty To Loyalty		HBO. The set is up		191 174	50	HOPELESS 303804*/WARNER BROS. (18.98) TOKIO HOTEL	
6 45 -	2	WARNER BROS 176828* (13.98) 🛞	Murs For President	45	122% this week, its first increase since		182 154	18	CHERRYTREE/INTERSCOPE 011127/IGA (9.98)	Scre
105 68	5	DMI/ATCO 512320* RHINO (18.98)	Still Unforgettable	19	August.	187	NEW	1	ARMADA 1839 ULTRA (19.98)	A State Of Trance 20
3 127 88	15	COLOMBIA 22603 SUNY MUSIC (19.90) T	ight Is: John Mayer Live In Los Angeles			188	178 146	109	JOHN MAYER AWARE COLUMBIA 27976*/SONY MUSIC (18.98)	Continu
9 148 121	55	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good	2		189	144 29	3	RANDY ROGERS BAND MERCURY NASHVILLE 011419/UMGN (13.98)	Randy Rogers Ba
76 26	3	DAVID GILMOUR COLUMBIA 34546* ISUNY BMG MUSIC (34.98 CD/DVD) •	Live In Gdansk	26		190	168 131	16	THREE 6 MAFIA HYPNOTIZE MINOS/COLUMBIA 88580*/SONY MUSIC (11.98) ④	Last 2 W
117 111	9	DADDY YANKEE EL CARTEL 080020/MACHETE (10 98)	Talento De Barrio (Soundtrack)	13	(1) 告,	191	198 -	2	VARIOUS ARTISTS WALT DISNEY 002050 (18.98) Princess Disney	ymania: Music Stars Sing Disney Their V
2 160 148	3 26	FIVE FINGER DEATH PUNCH	The Way Of The Fist	107	167	192	195 152	47	ONEREPUBLIC MOSLEY/INTERSCOPE 010266//GA (13.98)	Dreaming Out Lo
115 83	8	FIRM 70116 (12.98)	Raw Footage		The set also finds its way to No. 6 on Top	193	194 159	46	VICENTE FERNANDEZ	Para Siem
55 -	,	LENCH MOB 34635 (18.98) ANI DIFRANCO	Red Letter Year		Heatseekers and		155 56		SONY BMG NORTE 14602 (15.98) LINCOLN BREWSTER	Today is The I
		RIGHTEOUS BABE 063 (15.98) GYM CLASS HEROES			No. 5 on Top Electronic Albums.	-	RE-ENTRY		INTEGRITY COLUMBIA 33578/SONY MUSIC (16.98)	
120 75		DECAYOANCE 511260/FUELEO BY RAMEN (13.98)	The Quilt		On the latter list,	-	1	00	FONOVISA 353133 UNIVERSAL LATINO (10.98)	La Mejor Colecc
151 135	5 76	COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend	- 6	it's the DJ's fourth		174 143	10	THRIVEDANCE 90789/THRIVE (18.98)	Total Dance 2008: Vo
72 -	4	JOSHUA RADIN MOM AND POP 001 (13 98)	Simple Times	34	consecutive top 10 album.	197	RE-ENTRY	53	INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edit
8 49 -	2	JAMES MORRISON POLYDOR/INTERSCOPE 012070/IGA (13.98)	Songs For You, Truths For Me	49		198	95 66	3	BETTE MIDLER ATLANTIC 73196 RHINO (18 98)	Jackpot!: The Best Be
188 185	5 57	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door	•		199	197 164	37	VAMPIRE WEEKEND XL 318* BECCAR GROUP (11 98)	Vampire Week
NEW	1	DEERHOOF KILL ROCK STARS 485" (15.98)	Offend Maggie	150		200	157 -	2	VARIOUS ARTISTS Glam Revolution EMI SPECIAL MARKETS 08535 EX/STARBUCKS (12.98)	n: The Heyday & Legacy Of Glam R
N		THE OFFSPRING120 PLAIN WHITE T'S100 RIS OLD CROW MEDICINE ROBERT PLANT / JEF SHOW	#E AGAINST .3 SEETHER .131 INI RIVERA .172 SENSES FAIL .18 M & KEN-Y .112 SHINEDOWN .106 DVD ROGERS BAND .189 JESSICA SIMPSON .71	THE STREET STRYKER SUGARLAND JAZMINE SU	S	H'S INFINIT	48 COR 25 THIRD TE THRE 44 T.L	PORAT DAY E 6 MA	UNDEROATH 123 GLAM REVOLUTS 1DN .128 UNDEROATH .123 GLAM REVOLUTS .88 CARRIE UNDERWOOD .62 HEYDAY & LEG .41 .90 KETH UBAN .176 GLAM ROCK .1 USHER .96 GOLDEN AGE OF .1 .158 .100.055. DE MEX .100.055. DE MEX	ION: THE NOW 28

Data for week of OCTOBER 25, 2008 | For chart reprints call 646.654.4633

ALBUMS Billboard OCT 25 2008

SALES DATA COMPILED BY nielsen

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TOP POP CATALOG

NEEK	LAST	WEEKS ON CHT	ARTIST TILE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.
1	1	44	# VARIOUS ARTISTS	
0	3	779	JOURNEY	•
3	2	848	JOURNEY'S GREATEST HITS COLUMBIA/LEGACY 85889/SONY BMG (18.98/12.98) ① AC/DC	4
4	6	158	BACK IN BLACK EPIC LEGACY 80207 /SONY BMG (17.98) NICKELBACK	7
-			ALL THE RIGHT REASONS ROADRUNNER 618300 (18.98) ABBA	6
5	4	455	GOLO GREATEST HITS POLAR/POLYOOR 517007/UME (18.98/12.98)	
6	14	81	NUMBER ONES MJJ/EPIC 88998 SONY MUSIC (18.98/12.98)	-
7	8	152	SOME HEARTS ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	7
0	13	965	BOB MARLEY AND THE WAILERS	•
9	7	862	METALLICA METALLICA ELEKTRA 61113' AG (18.98)	Ф
10	9	181	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/DECCA (18.98)	-
1	32	24	GREATEST GAINER THE ULTIMATE LUTHER VANORIOSS LEGACYLERICU 97700/SONY MUSIC/SONY MUSIC/RING (18.98)	Contract Contract
12	10	101	SUGARLAND ENJOY THE RIDE MERCURY NASHVILLE 007411/UMGN (13.98)	2
.13	12	192	MICHAEL BUBLE IT'S TIME 143/REPRISE 48946/WARNER BROS (18 98) +	3
14	11	608	CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORO (17.98/12.98)	8
15	HOT	SHOT BUT	THREE DAYS GRACE	
16			0NE - X JIVE 83504/ZOMBA (18.98) AEROSMITH	marganeta)
	-		DEVIL'S GOT A NEW DISQUISE: THE VERY BEST OF AEROSMITH GEFFENCOLUMBIA 00967/SONY MUSIC (18 98) GUNS N' ROSES	4
17	15	238	GREATEST HITS GEFFEN 001714/IGA (16 98) ORIGINAL BROADWAY CAST RECORDING	-
18	18	89	JERSEY BOYS RHINO 73271 (18.98) KIDZ BOP KIDS	-
19	37	16	KIDZ BOP HALLOWEEN RAZOR & TIE 89190 (13.98)	
20	19	724	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16,98)	8
21	16	628	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	Ф
22	20	65	CREED GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ⊕	
23	21	130	BUCKCHERRY 15 ELEVEN SEVEN 00001 ATLANTIC (13.98)	
24			KEITH SWEAT The Best of Keith Sweat: Make You Sweat Elektra 73954/RHINO (18.98)	٠
25	22	752	QUEEN	8
26			GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	4
27	28	249	GREATEST HITS BNA 67976/SBN (18.98/12.98) EVANESCENCE	7
28			FALLEN WIND-UP 13063 (18.98) PRINCE	
29		213	THE VERY BEST OF PRINCE WARNER BROS. 74272 (18.98) ELVIS PRESLEY	4
30	39		ELV15: 30 #1 HITS RCA 66079*/RMG (19.98/12.98) THE BEATLES	
		93	LOVE APPLE 79808*/CAPITOL (18.98) (*)	7
31	26	94	HIGHWAY TO HELL EPIC/LEGACY 80206*/SONY BMG (13 98)	÷.
32	33	92	I'M NOT OEAO LAFACE 80320/ZOMBA (18.98) +	
33	RE-E	NTRY	TIM MCGRAW GREATEST HITS VOL 2: REFLECTED CURB 78891 (18.98)	2
34	29	91	ORIGINAL CAST RECORDING MAMMA MIA! DECCA BROADWAY 543115/DECCA (18.98) ⊕	
35	23	26	AC/DC HIGH VOLTAGE EPIC/LEGACY 802011/SONY BMG (11.98)	3
36	30	333	LINKIN PARK [HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	٩
37	RE-E	NTRY	ZZ TOP GREATEST HITS WARNER BROS. 26846 (18.98)	3
38	RE-E	NTRY	SADE THE BEST OF SADE EPIC 85287/SONY MUSIC (18,98/12 98)	4
39	27	83	AMY WINEHOUSE BACK TO BLACK UNIVERSAL REPUBLIC:008426*/UMRG (13.98)	2
40	31	271	CELINE DION ALL THE WAY. A DECADE OF SONG 550 MUSIC/EPIC 63760/SONY MUSIC (17.98)	7
41	25	585	METALLICA	8
42	100	EW	JAND JUSTICE FOR ALL ELEKTRA 60812*/AG (18.98)	
43		NTRY	THE BEST OF JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18 98) BRUCE SPRINGSTEEN	4
44	34	53	GREATEST HITS COLUMBIA 67060*/SONY MUSIC (17.98) BOSTON	2
		33	GREATEST HITS EPICILEGACY 67622/SONY MUSIC (11.98)	
45	38		COME AWAY WITH ME BLUE NOTE 32088-/BLG (17.98)	•
46		NTRY	JOSH GROBAN	2
47	Ne	EW	NOEL 143/REPRISE 231548/WARNER BROS. (18.98) €	4
43	35	527	METALLICA MASTER OF PUPPERS ELEKTRA 60439'/AG (18.98)	6
49	42	119	BRAD PAISLEY TIME WELL WASTED ARISTA NASHVILLE 69642/SBN (18.98)	2
50	NE	EW	CHER The very best of Cher Geffen/McA/Warner Bros 73852/Warner Strategic Marketing (18.98.CO)	2

On Top Pop Catalog, a bevy of titles see hand sale pricing and promotion at Wal-Mart. Of the 12 sets on the 50-position tally that posted an increase of 20% or more, all but three were available at Wal-Mart in eco-friendly packaging and sold for less than S10. They include Michael Jackson's "Number Ones" (No. 6 with nearly 6,000 units; up 29%) and Luther Vandross' "The Ultimate Luther Vandross" (No. 11 with 5,000; a gain of 44%).



40 | Go to www.billboard.biz for complete chart data

TOP DIGITAL

THIS	LAST WEEK	WEEKS ON CHT	ARTIST Titl	BB 200 RANKING	CFRT
0	NE	W	RISE AGAINST Appeal To Reaso	n ₃	
2	NE	W	OASIS Dig Out Your Sol	5	47 m
3	1	2	T.I. Paper Tra GRAND HUSTLE ATLANTIC /AG 🕁	1	
4	9	2	SOUNDTRACK Nick & Norah's Infinite Playlis	t 44	
5	8	E	METALLICA Death Magnetic WARNER BROS.	2	1
6	7	3	KINGS OF LEON Qnly By The Nigh	t 29	
7	NE	W	SENSES FAIL Life Is Not A Waiting Room	18	
8	NE	W	BOB DYLAN The Bootleg Series Vol 8: Tell Tale Signs. Rare And Unreleased 1989-200 COLUMBIA LEGACY 'SONY BMG	⁶ 6	
9	2	*	JACK'S MANNEQUIN The Glass Passenge SIRE WARNER BROS. (+	r 40	
10	NE	W	RACHAEL YAMAGATA Elephants Teeth Sinking Into Hear WARNER BROS.	t 53	f
1	1 NEW		JON MCLAUGHLIN OK Nov ISLANO //DJMG	49	
12	4	2	JENNIFER HUDSON Jennifer Hudson ARISTA /RMG 🛞	4	
13	12	4	NE-YO Year Of The Gentleman DEF JAM IDJMG	8	
14	5	2	ROBIN THICKE Something Eise STAR TRAK INTERSCOPE /IGA ⊕	^e 12	
15	16	22	JASON MRAZ We Sing. We Dance. We Steal Things ATLANTIC IAG	26	2
16	19	17	COLDPLAY Viva La Vida or Death And All His Friend: CAPITOL	⁵ 31	
17	3		BEN FOLDS Way To Norma EPIC /SONY MUSIC	54	
10	NE	W	PRETENDERS Break Up The Concrete SHANGRI-LA	⁸ 32	
19	6	2	ANBERLIN New Surrende	50	
20	13	3	JAZMINE SULLIVAN Fearles: J /RMG	^S 14	
21	24	18	LIL WAYNE Tha Carter II CASH MONEY UNIVERSAL MOTOWN /UMRG	13	E
22	11	2	JAMES TAYLOR Cover HEAR , CONGORD	^s 10	
23	NE	W	SARAH MCLACHLAN Closer: The Best Of Sarah McLachlan ARISTA RMG	1 11	
24	NE	w	MICHELLE WILLIAMS Unexpecter MUSIC WORLD/COLUMBIA (SONY MUSIC	42	
25	81-6	mee	MGMT Oracular Spectacula COLUMBIA /SONY MUSIC	r 87	

TOP INTERNET

WEEK	LAST WEEK	WEEKS ON CHT	ARTIST Title	BB 200 RANKING	
1	N	W	BOB DYLAN The Bootleg Series Vol. 8: Tel Tale Signs Rare And Unreleased 1989-2006 1 VXX COLUMBIA/LEGACY 35795/SONY BMG	6	
2	N	W	DAN EVANS Goin' All Out EDJE-EXCUTIVE 1242	57	
з	2	2	JAMES TAYLOR Covers HEAR 30829/CONCORD	10	
4	N	W	OASIS Dig Out Your Soul BIG BROTHER/REPRISE 514078*/WARNER BROS. ⊕	5	
5	N	w	SARAH MCLACHLAN Closer: The Best Of Sarah McLachlan ARISTA 30263/RMG	11	
6	7	9	JONAS BROTHERS A Little Bit Longer	16	
7	6	5	METALLICA Death Magnetic WARNER BROS 508732"	2	
8	3	2	T.I. Paper Trail GRAND HUSTLE/ATLANTIC 512267 · /AG ⊕	1	
9	5	2	JENNIFER HUDSON Jennifer Hudson	4	
10	- 11		PRETENDERS Break Up The Concrete	32	Γ
11	11	2	ROBIN THICKE Something Else	12	
12	-		RACHAEL YAMAGATA Elephants Teeth Sinking Into Heart	53	
13	22	20	KID ROCK Rock N Roll Jesus	7	1
14			TODD SNIDER Peace Queer		
15	14	4	VARIOUS ARTISTS The Imus Ranch Record		
16	16	2	AMON AMARTH Twilight Of The Thunder God	86	
17	Ne	W	TESLA Forever More TESLA ELECTRIC CO. 007	33	
18	NE	W	SENSES FAIL Life Is Not A Waiting Room	18	
19	10	3	JACKSON BROWNE Time The Conqueror	68	
20	NE	W	RISE AGAINST Appeal To Reason OGC/INLERSCOPE 011904*/IGA	3	ľ
21	RE-E	NTRY	COLDPLAY Viva La Vida or Death And All His Friends	31	1
22	21	+	NE-YO DEF JAM 011410*/IDJMG	8	
23	17	X	KINGS OF LEON Only By The Night RCA 32712/RMG	29	
24	RE-E	NTRY	JASON MRAZ ATLANTIC 448508*/AG We Sing. We Dance. We Steal Things.	26	(
25	8	2	BEN FOLDS Way To Normal EPIC 09849*/SONY MUSIC ⊕	54	
					f

PICAL FROM: DIZ LAST WEEK WEEKS WEEKS TITLE IMPRINT / DISTRIBUTING LABEL) ARTIST (IMPRINT / DISTRIBUTING LABEL) 1 — 1 KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN 1 48 AVENTURA LOVE IS BACK TOBY LOVE (SCARLITO/S 6 6 ONY BMG NORTE) BACHATA # 1'S: VOL. 2 9 2 BACHATA: SIMPLY THE BEST VARIOUS ARTISTS (MACHETE) 56 BACHATA # 1S 67 4 IS ARTISTS BACHATA: SIMPLY THE BEST VOL. 2 2 9 SOY 8 10 18 VICTOR MANUELLE (KIYAVI/VM/SONY BMG NORTE EL CANTANTE (SOUNDTRACK) 65 5 30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 7 72 10 MITAD/MITAD 11 8 26

HUCE MACUE 30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2008

DE LO NUEVO ... LO MEJOR 13 **BACHATAHITS 2008** 12 50 14 11 67 EL CANTANTE: THE ORIGINALS 15 TOP DVD SALES FROM: .DIZ (IMPRINT / DISTRIBUTING LABEL) IRON MAN #1 FORGETTING SARAH MARSHALL 2 - 1 JASON SEGEL/KRISTEN BELL (SEX AND THE CITY: THE MOVIE SARAH JESSICA PARKER KIM CATTRALL (NEW LINE HOME ENTERTAINMENT 2 3 LEATHERHEADS 4 2 2 GEORGE CLOONEY/RENEE ZELLWEGER (UNIVERSAL STUDIOS HOME VIDEO GEORGE CLOURE I//INC. SPEED RACER 5 4 3 MADE OF HONOR 3 3 6 ICHELLE MONAGHAN (SONY PICTURES HOME ENTERTAINMENT) PATRICK DEMPSEY/N DORA THE EXPLORER: DORA SAVES THE SNOW PRINCESS 1 TRANSFORMERS 8 34 8 GIBSON (OREAMWORKS HOME ENTERT. BABY MAMA 5 4 9 TINA FFY/AMY POEHLER (UNIVERSAL STUDIOS HOME VIDEO THE FORBIDDEN KINGDOM 9 4 10 BARBIE & THE DIAMOND CASTLE 11 4 11 THE NIGHTMARE BEFORE CHRISTMAS 21 12 12 ENTERTAL THE LITTLE MERMAID: ARIEL'S BEGINNING 13 6 WHAT HAPPENS IN VEGAS 14 13 6 THE LOVE GURU 15 6 3 MIKE MYERS/JESSICA ALBA (PARAMDUNT HOME ENTERTAINMENT)



BETWEEN THE BULLETS HOLLYWOOD ACTION



On the Hot Dance Club Play chart, actress/singer Lindsay Lohan claims her first chart-topper as "Bossy" rises from No. 2 to No. 1 in its eighth week on the list. Meanwhile, "High School

Musical 3" co-star Vanessa Hudgens nabs her first top 10 on the Club Play tally as "Sneakernight" tiptoes from No. 13 to No. 10. Fellow friend-of-Disney Hilary Duffearns the chart's Hot Shot Debut at No. 37 with "Reach Out."

Keeping the Hollywood theme going, on Top DVD Sales, "Iron Man" bows at No. 1 with 2.1 million sold in its first week. It's the chart's best weekly sum since "Harry Potter and the Order of the Phoenix" moved 2.2 million on the Jan. 5 chart-reflecting the DVD's release week in -Keith Caulfield mid-December 2007.

INTERNET:

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BILLBOARD.BIZ: A

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Billboard, HOT 100

AYER FAT. WILLI.AM (POE BOY/ATLANTIC)

9/ARISTA/ARISTA NASHVILLE)

DE (GLASSNOTE/ILG/ATLANTIC)

WEST (HDME SCHOOL/ATLANTIC)

DEF JAM/IDJMG)

LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)

WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM IDJMG)

(DTP/DEF JAM IDJMG)

HINK I DON'T THINK ABOUT IT

HOT 100 AIRPLAY

SALES DATA

nielsen

SoundScar

A CONTRACTOR	NEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	0	1	11	WHATEVER YOU LIKE	26	29	10	JUST A DREAM CARRIE UNDERWOOD (19/ARISTA/ARISTA NA
	0	3	9	MISS INDEPENDENT NE-YD (DEF JAM/IDJMG)	27	27	12	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE//LG/A
Ì	3	2	11	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	28	25	14	AMERICAN BOY ESTELLE FEAT. KANYE WEST (HDME SCHOOL)
1	Õ	4	15	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)	29	24	14	DON'T THINK I DON'T THINK ABO DARIUS RUCKER (CAPITOL NASHVILLE)
į	5	5	24	CLOSER NE-YO (DEF JAM/IDJMG)	30	32	10	SO FLÝ SLIM FEAT. YUNG JOC (M3 ASYLUM)
	6	7	7	SO WHAT PINK (LAFACE ZOMBA)	31	48	3	LOVE LOCKDOWN KANYE WEST (ROC - A FELLA DEF JAM/IDJMG
1310	Õ	6	8	MRS. OFFICER LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	32	36	8	WHAT ABOUT NOW DAUGHTRY (BCA/RMG)
į	0	10	11	BETTER IN TIME LEONA LEWIS (SYCOLURMG)	33	30	26	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
	0	22	3	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	34	37	5	LET IT ROCK KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVE
5	10	18	6	HOT N COLD KATY PERRY (CAPITOL)	35	35	13	IN THE AYER FLO RIDA FEAT, WILLI.AM (POE BOY/ATLANTI
Ĩ	11	11	9	PAPER PLANES M.I.A. (XL/INTERSCOPE)	36	40	5	SWAGGA LIKE US JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELL
	12	9	17	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)	37	41	4	LOVE STORY TAYLOR SWIFT (BIG MACHINE)
	13	8	22	FOREVER CHRIS BROWN (JIVE/ZOMBA)	38	43	6.0	LET IT GO TIM MCGRAW (CURB)
	1	16	13	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	39	45	7	CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA)
. 1	15	15	13	ONE STEP AT A TIME JORDIN SPARKS (19 JIVE/ZOMBA)	40	44	7	WHAT THEM GIRLS LIKE
1	16	13	19	GOT MONEY LIL WAYNE FEAT TI-PAIN (CASH MONEY/UNIVERSAL MOTOW/M/UNIVERSAL)	41	34	14	WAITIN' ON A WOMAN BRAD PAISLEY (ARISTA NASHVILLE)
	17	17	15	NEED U BAD JAZMINE SULLIVAN (J/RMG)	42	47	4	ADDICTED SAVING ABEL (SKIDDCO VIRGIN/CAPITOL)
	18	14	18	VIVA LA VIDA Coldplay (Capitol)	43	38	14	DO YOU BELIEVE ME NOW
Ĩ	19	12	22	DANGEROUS KARDINAL OFFISHALL FEAT, AKON (KONLIVE/GEFFEN/INTERSCOPE)	44	58	3	KEEPS GETTIN' BETTER CHRISTINA AGUILERA IRCA RMG
10 million - 1	20	28	6	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	45	55	3	WOMANIZER BRITNEY SPEARS (JIVE/ZOMBA)
*	21	19	8	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	46	50	8	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)
	22	23	10	EVERYBODY WANTS TO GO TO HEAVEN KENNY CHESNEY WITH THE WAILERS (BLUE CHAIR/BNA)	47	73	2	RIGHT NOW (NA NA NA) AKON (SRC/UNIVERSAL MOTOWN)
1	23	26	12	SHE NEVER CRIED IN FRONT OF ME TOBY KEITH ISHOW (DOG NASHVILLE)	48	1	1	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER BRP)
	24	20	32	BLEEDING LOVE LEONA LEWIS ISYCO J/RMG)	49	64	2	CHICKEN FRIED ZAC BROWN BAND (ROAR/LIVE NATION)
141	25	21	27	TAKE A BOW RIHANNA (SRPIDEF JAM/IOJMG)	50	46	23	SHAKE IT METRO STATION (COLUMBIA)
1	284 51	ations	. com	prised of top 40, adult contemporary. P&B/hip-hop, country.	rock. ac	SOEL S	maon	h Jazz, Latin, and Christian formats.

tions, comprised of top 40, adult contemporary. P&B/hip-hop, country, rock, gospel, smooth jazz, La ronically monitored 24 hours a day, 7 days a week. This data is used to compile the Billboard Hot 10

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WEE	LAST	WEEP ON C	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	WEEK	WEED	WEED	TITLE ARTIST (IMPRINT / PROMDTION LABEL)	CERT	THIS	LAST	WEEP	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	-	1	WOMANIZER 1WK BRITNEY SPEARS (JIVE/ZOMBA)		26	28	16	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE ZOMBA)		51	49	25	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
2	1	2	LIVE YOUR LIFE T.L FEAT RIHANNA (DEF JAM GRAND HUSTLE/IDJMG/ATLANTIC)		27	27	20	GOT MONEY LIL WAYNE FEAT T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		52	58	5	I DON'T CARE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
3	4	8	WHATEVER YOU LIKE	10	28	15	2	HUMAN THE KILLERS (ISLAND/IDJMG)		53	54	3	ANGEL NATASHA BEDINGFIELD (PHONDGENIC/EPIC)
4	2	8	SO WHAT PINK (LAFACE, ZOMBA)		29	24	5	SWAGGA LIKE US		54	52	7	COME ON GET HIGHER MATT NATHANSON (VANGUARD)
5	3	7	LET IT ROCK KEVIN RUDOLF FEAT. LIL WAYNE (CASH: MONEY/UNIVERSAL REPUBLIC)		30	30	23	VIVA LA VIDA COLDPLAY (CAPITOL)		55	50	5	GREEN LIGHT JOHN LEGEND FEAT, ANDRE 3000 (HOME SCHOOL/G O 0 D /COLUMBIA)
6	7	12	HOT N COLD KATY PERRY (CAPITOL)		31	35	6	T-SHIRT SHONTELLE (SRC/UNIVERSAL MOTOWN)		56	-	1	WHATEVER YOU LIKE WEIRD AL YANKOVIC (WAY MOBY/VDLCANO/ZOMBA)
7	12	4	LOVE LOCKDOWN KANYE WEST (ROC A-FELLA DEF JAM/IDJMG)		32	36	13	ADDICTED SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)		57	56	8	JUST A DREAM CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
8	6	2	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/BRP)		33	31	25	CLOSER NE-YO (DEF JAM IDJMG)		58	51	2	WITHOUT YOU HINDER (UNIVERSAL REPUBLIC)
9	9	5	LOVE STORY TAYLOR SWIFT (BIG MACHINE)		34	32	14	LOVE REMAINS THE SAME		59	57	8	DON'T THINK I DON'T THINK ABOUT IT DARIUS RUCKER (CAPITOL NASHVILLE)
10	5	2	KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG)		35	39	6	MRS. OFFICER UL WAYNE FEAT BOORY VALENTING & KIDD (CASH MONEY/UNIVERSAL MOTOWN)		60	-	1	THE SHOCK OF THE LIGHTNING DASIS (BIG BROTHER/REPRISE)
11	10	17	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)		36	29	23	I KISSED A GIRL KATY PERRY (CAPITOL)		61	61	6	LOVEBUG JONAS BROTHERS (HOLLYWOOD)
12	11	21	PAPER PLANES M.LA (XL/INTERSCOPE)		37	33	25	FOREVER CHRIS BROWN (JIVE/ZOMBA)		62	73	2	BAD GIRLFRIEND THEORY OF A DEADMAN (604 ROADBUNNER/RRP)
13	13	2 6	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	•	38	37	15	SWING SAVAGE FEAT. SDULJA BOY TELL'EM (DAWN RAID/UN/VERSAL REPUBLIC)		63	6 6	11	JOHNNY & JUNE HEIDI NEWFIELD (CURB)
14	14	3	RIGHT NOW (NA NA NA) AKON (SRC/UNIVERSAL MOTOWN)		39	45	28	SHAKE IT METRO STATION (COLUMBIA)	-	64	60	22	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
15	16	9	CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA)		40	-	1	HEADFIRST SLIDE INTO COOPERSTOWN ON A BAD BET FALL OUT BOY (ISLAND/IDJMG)		65	53	34	BLEEDING LOVE LEDNA LEWIS (SYCO/J/RMG)
16	18	15	BETTER IN TIME LEDNA LEWIS (SYCOLURMG)		41	34	20	WHEN I GROW UP THE PUSSYCAT COLLS (INTERSCOPE)		66	63	30	LOLLIPOP LIL WAYNE FEAT, STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
D	-	1	I'M SO PAID AKON FEAT. LIL WAYNE (SRC/UNIVERSAL MOTOWN)		42	40	7	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)		67	55	16	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)
18	17	11	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)		43	8	2	LIGHT ON DAVID CODK (19/RCA/RMG)		68	65	23	CHECK YES JULIET (RUN BABY RUN) WE THE KINGS (S-CURVE)
19	19	3	KRAZY PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)		44	41	4	CHICKEN FRIED ZAC BROWN BAND (ROAR LIVE NATION)		69	62	15	OUT HERE GRINDIN DJ KHALEO (TERROR SQUAO/KOCH)
20	22		IN THE AYER FLO RIDA FEAT. WILLI.AM (POE BOY/ATLANTIC)		45	43	10	SHATTERED (TURN THE CAR AROUND) D.A.R. (EVERFINE/ATLANTIC/RRP)		70	-	1	FEEL THAT FIRE DIERKS BENTLEY (CAPITOL NASHVILLE)
21	23	18	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG)		46	44	16	BARTENDER SONG REHAB (UNIVERSAL REPUBLIC)		0	-	1	IT'S OVER JESSE MCCARTNEY (HOLLYWOOD)
22	21	4	ALL SUMMER LONG THE ROCK HEROES (BIG EYE)		47	46	13	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)		72	67	7	COOKIE JAR GYM CLASS HEHOES FEAT. THE-DREAM (DECAYDANCE/FUELED BY RAMEN/RRP
23	26		MISS INDEPENDENT NE-YO (DEF JAMIIDJMG)		48	42	21	DANGEROUS KAROINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN)		73	-	6	WHAT ABOUT NOW DAUGHTRY (RCA RMG)
24	25		MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)		49	38	2	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)		74	72	34	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC EPIC)
25	20		AMERICAN BOY ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	•	50	48	19	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)		75	59	25	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)
				-	T.m.								

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
51	57	3	ALREADY GONE SUGARLAND (MERCURY NASHVILLE)
52	39	20	PUT ON YDUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
63	59	3	KRAZY PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)
54	61	4	ROLL WITH ME MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
55	51	8	BODY ON ME NELLY FEAT. ASHANTI & AKON (DERRTY/UNIVERSAL MOTOWN)
56	74	2	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.O.D./COLUMBIA)
57	63	2	HERE RASCAL FLATTS (LYRIC STREET)
5 8	62	8	COUNTRY MAN LUKE BRYAN (CAPITOL NASHVILLE)
59	66	3	RIGHT HERE (DEPARTED) BRANDY (KOCH EPIC)
60	-	1	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)
61		1	BUST YOUR WINDOWS JAZMINE SULLIVAN (J/RMG)
62	70	2	START A BAND BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE)
63	42	14	THE BUSINESS YUNG BERG FEAT CASHA (YUNG BOSS/KOCH/EPIC)
64	56	21	
65	68	4	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE ATLANTIC RRP)
66	54	19	I STILL MISS YOU KEITH ANDERSON (COLUMBIA (NASHVILLE))
67	60	6	SUPERWOMAN ALICIA KEYS (MBKUJIRMG)
68	65	7	NO ME DOY POR VENCIDO LUIS FONSI (UNIVERSAL LATINO)
69	-	1	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)
70	67	4	ALL I EVER WANTED CHUCK WICKS (RCA NASHVILLE)
71	49	15	GEORGE STRAIT (MCA NASHVILLE)
72	53	16	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)
73	75	2	T-SHIRT SHONTELLE (SRC/UNIVERSAL MOTOWN)
Ø	72	2	I'LL WALK BUCKY COVINGTON (LYRIC STREET)
75	52	13	PLEASE EXCUSE MY HANDS PLIES FEAT, JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)

ALBUM CHARTS

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

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

PACE Where included, this award indicates the title with setter the chart's biggest percentage growth. HEATSEEKER Indicates album entered top 100 of The Billboard 200 GRADUATE and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

PHICING/CONFIGURATION/AVAILABILITY CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. I after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ® DualDisc available. ® CC/DVD combo available. ' indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after cata-log number indicates title is exclusive to one account or has lim-ited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data sup-plied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock. Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smoth Jazz Songs are ranked by total detections. Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

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

RECURRENT RULES

RECURRENT RULES Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provid-ed that they are not still gaining enough audience points to bul-let. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 55, if they have been on the chart for more than 20 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B. Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&Hip-Hop and Rhythmic).

CONFIGURATIONS © CD single available. [©] Digital Download available: [©] DVD single available. [®] Vinyl Maxi-Single available. [®] Vinyl single available. [©] CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

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

HOT DANCE CLUB PLAY Titles with the greatest club play increase over the previous week.

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

AWARD CERT. LEVELS

ALBUM CHARTS ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500.000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double album's multi-platinum level. For boxed sets, and double album's multi-platinum level. For boxed sets, and double album's multi-platinum level for discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200.000 units (Platino). ③ Certification of 400.000 units (Multi-Platino).

SINGLES CHARTS RIAA certification for 500,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum i RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS • RIAA gold certification for net shipment of 25,000 units for video singles. I RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. II RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

DVD SALES/VHS SALES/VIDEO RENTALS RIAA gold certification for net shipment of 50,000 units or \$1 mil-lion in sales at suggested retail price. II RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. II RMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released pro-grams; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least \$0,000 units and \$2 million at suggested retail for non-theatrical titles.

ROAORUNNER/RRP) JOHNNY & JUNE LOLLI LOLLI (POP THAT BODY) BLEEDING LOVE

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CERT.

POP/ROCK Billboard. OCT 25 2008

1		8.1				2	-
	Q	PC	DP 100				
IS BER	AST VEEX	WEEKS ON CHT	TITLE	IS IS	LAST WEEK	WEEKS ON CHT	TITL
	1	10	ARTIST (IMPRINT / PROMOTION LABEL)	51	39	2	HUM
N	-	1	2 WKS PINK (LAFACE/ZOMBA) WOMANIZER	52			THE KIL
C)	32	3	BRITNEY SPEARS (JIVE/ZOMBA) HOT N COLD	-	49	5	JAY-Z & T. BAR
3	4	12	KATY PERRY (CAPITOL)	53	55	20	REHAB
4	2	19	RIHANNA (SRP/DEF JAM/IDJMG)	54		1	BEYONG
5	6	8	GREATEST GAINER/ WHATEVER YOU LIKE DIGITAL + AIRPLAY TL (GRAND HUSTLE/ATLANTIC) CLOSER	55	56	5	
6	5	26	NE-YO (DEF JAM/IDJMG)	56	24	2	DAVID C
O	7	23	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)	57	59	18	LADY GAO
8	8	11	LET IT ROCK KEVIN RUDOLF FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	58	58	5	FALL OL
	3	2	LIVE YOUR LIFE TI. FEAT. RIHANNA (OEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	59	57	7	WHA LUDACRIS
10	10	21	ONE STEP AT A TIME JOROIN SPARKS (19/JIVE/ZOMBA)	60	61	13	PUT
11	12	25	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)	61	60	17	BUR JONAS E
12	9	25	FOREVER CHRIS BROWN (JIVE/ZOMBA)	62	62	3	WITH
13	11	6	KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG)	63	64	9	SING NEW KIL
14	13	18	PAPER PLANES M.I.A. (XL/INTERSCOPE)	64	-	1	SPO JENNIFE
15	14	23	DANGEROUS	65	77	5	
16	16	19	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	66	73	2	REH/
17	W	1	FLO RIDA FEAT. WILL.I.AM (POE BOY/ATLANTIC)	67		Ň	WHA
18	15	26	DAVID ARCHULETA (19/JIVE/ZOMBA) AMERICAN BOY	68	_	1	GRE
	19	28	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	69	67	14	JOHN LEG
-			JASON MRAZ (ATLANTIC/RRP)	70	65	19	GYM CLAS
20	18	29	JESSE MCCARTNEY (HOLLYWOOD) GOTTA BE SOMEBODY	1-25-10-20			THE TIN
	20	2	NICKELBACK (ROADRUNNER/RRP)	71	70	8	CASCAO WHA
22	25	15		72	74	5	THE PUS
23		100	KANYE WEST (ROC-A-FELLA/OEF JAM/IOJMG)	73	69	2	THE ALL
24	22	31	SHAKE IT METRO STATION (COLUMBIA)	74	68	8	OUT
25	30	7	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	75	75	19	RISE
26	28	10	T-SHIRT SHONTELLE (SRC/UNIVERSAL MOTOWN)		63	2	DEAD
27	29	-	RIGHT NOW (NA NA NA) akon (src/universal motown)	77		19	THUN BOYS LI
28	23	24	I KISSED A GIRL KATY PERRY (CAPITOL)	78	71	19	BOD' NELLY FI
29	21	23	VIVA LA VIDA COLDPLAY (CAPITOL)	79	76	10	THE YUNG B
30	34	16	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)	80	84	8	ANG
31	31	M	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		79	13	
32	33	11	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	82	86	3	SEVE METRO
63	26	20	WHEN I GROW UP THE PUSSYCAT DOLLS (INTERSCOPE)	83	80	11	SHO
34	36	8	IT'S OVER JESSE MCCARTNEY (HOLLYWOOD)	84	87	4	SO F
35	38	20	GOT MONEY	85	1	7	LEAV
-	35	30	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	B	81	4	
37	40	20	RIHANNA (SRP/DEF JAM/IDJMG)	87	72	8	JUST
38	40		GAVIN ROSSDALE (INTERSCOPE)	(88)	12	1	GO G
	42	8	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	89	78	6	CIARA F MAG
39	-	3	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)	1000			ROBIN T
40	41	19	SEPTEMBER (ROBBINS)	90	88	11	E-40 FE
41	37	35		91	91	2	STAIND
42	45	31	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	92	93	8	DAVID BAN
43	47	50	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	93	83	12	SHWAYZ
44	50	16	SWING SAVAGE FEAT. SOULIA BOY TELLEM (DAWN RAID/UNIVERSAL REPUBLIC)	94	90	4	JAZMINE
45	48	38	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	95	98	2	CHE/ GAVIN D
46	12	3	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP)	96	92	11	BABY
(13)	Ean	10	MY LIFE	07	06	97	THIS

The Tax	EE	WEEKS ON CHT	TITLE
51	⊐ ≥ 39	30	ARTIST (IMPRINT / PROMOLION LABEL)
			THE KILLERS (ISLAND/IDJMG)
52	49	5	JAY-Z & T.L. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAW/IDJMG)
53	55	20	BARTENDER SONG REHAB (UNIVERSAL REPUBLIC)
54	-	1	IF J WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)
55	56	5	MRS. OFFICER LL wayne feat. Bobby Valenting & Kidd Kidd (Cash Money/Universal Motown)
56	24	2	LIGHT ON
57	59	18	JUST DANCE
-			LADY GAGA FEAT. COLBY D'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)
58	58	5	FALL OUT BOY (ISLAND/IDJMG) WHAT THEM GIRLS LIKE
59	57	7	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)
60	61	13	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/OEF JAM/IDJMG)
61	60	17	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)
62	62	3	WITHOUT YOU HINDER (UNIVERSAL REPUBLIC)
63	64	9	SINGLE
		1	NEW KIDS ON THE BLOCK & NE-YO (INTERSCOPE)
60	1000		JENNIFER HUDSON (ARISTA/RMG) RIGHT HERE (DEPARTED)
65	77	5	BRANOY (KOCH/EPIC)
66	73	2	REHAB RIHANNA (SRP/DEF JAM/IDJMG)
67		Đ	WHATEVER YOU LIKE WEIRD AL YANKDVIC (WAY MOBY/VOLCANO/ZOMBA)
68	-	1	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.O.D./COLUMBIA)
69	67	14	COOKIE JAR
70	65	19	GYM CLASS HEROES FEAT. THE DREAM (DECAYDANCE/FUELED BY RAMEN/RRP) SHUT UP AND LET ME GO
SUM	-		THE TING TINGS (COLUMBIA)
71	70	8	CASCADA (ROBBINS)
72	74	5	WHATCHA THINK ABOUT THAT THE PUSSYCAT DOLLS FEAT. MISSY ELLIOTT (INTERSCOPE)
73	69	2	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
74	68	8	OUT HERE GRINDIN DU KANLED FRAT ANDIR PLESS. YOBING AEZY, AND ROSE, AND HODOL TROCK DADDY & LIL'EXCISE (TERPOR SOLVADAXOCH)
75	75	19	RISE ABOVE THIS
	63	2	SEETHER (WIND-UP) DEAD AND GONE
	00		U. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
77		19	BOYS LIKE GIRLS (COLUMBIA) BODY ON ME
78	71	19	NELLY FEAT. AKON & ASHANTI (DERRTY/UNIVERSAL MOTOWN)
79	76	10	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC)
80	84	8	ANGELS ON THE MOON THRIVING IVORY (WIND-UP)
	79	13	ENERGY KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
82	86	3	SEVENTEEN FOREVER
83	80	11	METRO STATION (COLUMBIA) SHOULD'VE SAID NO
			TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
84	87	4	SLIM FEAT. YUNG JOC (M3/ASYLUM)
85	44.	7	LEAVE OUT ALL THE REST LINKIN PARK (WARNER BROS.)
Bin	81	4	UNBEAUTIFUL LESLEY ROY (RELIGION/JIVE/ZOMBA)
87	72	8	JUST STAND UP! ARTISTS STAND UP TD CANCER (SU2C/IDJMG)
88	-	1	GO GIRL
89	78	6	CIARA FEAT. T-PAIN (LAFACE/ZOMBA)
			ROBIN THICKE (STAR TRAK/INTERSCOPE)
90	88	11	E-40 FEAT. AKON (SICK WID IT/BME/REPRISE)
91	91	2	BELIEVE STAIND (FLIP/ATLANTIC)
92	93	8	SHAWTY SAY DAVID BANNER FEAT. LIL WAYNE (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)
93	83	12	CORONA AND LIME SHWAYZE (SURETONE GEFFEN/INTERSCOPE)
94	90	4	NEED U BAD
95	98	2	JAZMINE SULLIVAN (J/RMG) CHEATED ON ME
-			GAVIN DEGRAW (J/RMG)
96	92	11	LL COOL J FEAT. THE-DREAM (DEF JAM/IOJMG)
97	96	17	THIS IS ME DEMI LOVATO & JOE JONAS (WALT DISNEY)
98	-	6	ALL SUMMER LONG HIT MASTERS (HIP KIDDY)
99	97	5	MONSOON TOKID HOTEL (CHERRYTREE/INTERSCOPE)
00			
100	-	3	UNTOUCHED THE VERONICAS (ENGINEROOM/SIRE/REPRISE)

Q	12.5	M/	AINSTREAM	-
A		1	OP 40	
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
0	3	8	#1 GREATEST SO WHAT IWK GAINER PINK (LAFACE/ZOMBA)	t
2		17	DISTURBIA	\$
		-	RIHANNA (SRP/DEF JAM/IDJMG) BETTER IN TIME	1
3	1	13	LEONA LEWIS (SYCO/J/RMG)	山
	2	16	CLOSER NE-YO (DEF JAM/IDJMG)	
5	F	1	HOT N COLD KATY PERRY (CAPITOL)	ŵ
	4	16	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA)	廿
7		18	FALL FOR YOU	F
8	11	5	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC) WHATEVER YOU LIKE	-
	-		T.I. (GRAND HUSTLE/ATLANTIC)	
9	7	24	CHRIS BROWN (JIVE/ZOMBA)	Ŵ
10	9	19	DANGEROUS KARDINAL OFFISHALL FEAT, AKON (KONLIVE/GEFFEN/INTERSCOPE)	\$
11	14	8	LET IT ROCK KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
12	12	15	IN THE AYER FLO RIDA FEAT. WILL.LAM (POE BOY/ATLANTIC)	
13	10	9	PAPER PLANES	
14	16	9	M.I.A. (XL/INTERSCOPE) ADDICTED	
<u> </u>	1		SAVING ABEL (SKIODCO/VIRGIN/CAPITOL)	
15	15	9	DAVID ARCHULETA (19/JIVE/ZOMBA)	T
00	17	5	KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG)	\$
47	13	29	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)	-8
18	20	5	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	山
19	26	2	WOMANIZER	命
20	19	0	BRITNEY SPEARS (JIVE/ZOMBA) WHAT ABOUT NOW	t
		5	DAUGHTRY (RCA/RMG)	W
21	21	181	SHONTELLE (SRC/UNIVERSAL MOTOWN)	128
22	22	6	JESSE MCCARTNEY (HOLLYWOOD)	
23	1.8	19	AMERICAN BOY ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
24	25	8	ANGEL NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	命
26	28	3	MISS INDEPENDENT	
		1425	NE-YD (OEF JAM/IDJMG)	
			DULT TOP 40	
Sec.	10	co !		5
NEEK	NEEK	NEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDI
0	1	29	#1 I'M YOURS	<u>ф</u>
0	2	25	2WKS JASON MRAZ (ATLANTIC/RRP) LOVE REMAINS THE SAME	1
-	-	1	GAVIN ROSSDALE (INTERSCOPE) WHAT ABOUT NOW	ш
	-	16	DAUGHTRY (RCA/RMG)	-
4	3	20	COLDPLAY (CAPITOL)	廿
5	-		SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP)	¢
6	8	8	SO WHAT PINK (LAFACE/ZOMBA)	\$
		25	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)	
100	Carlos and	-	IT'S NOT MY TIME	1

7 30 IT'S NOT MY TIME 3 000RS DOWN (UNIVERSAL

15 16 11 ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA)

23 3 HOT N COLD

22 19 IN THIS LIFE DELTA GOODREM (ME

 15
 17
 SHAKE IT MERO STATION (COLUMBIA)

 10
 THE LITTLE THINGS COLBIE CAILLAT (UNIVERSAL REP

18 22 RISE ABOVE THIS SEETHER (WIND-UP)

20 14 CHASING PAVEMENTS ADELE (XI-COLUMBIA)

25 5 FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)

BEATING MY HEART JON MCLAUGHLIN (ISLAND/IDJMG) CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA)

WE DON'T HAVE TO LOOK BACK NOW PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOP

9 13 BROKEN LIFEHOUSE (GEFFEN/INTERSCOPE

10 26 POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)

21 COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITO

IVERSAL REPUBLI

MATT NATHANSON (VANGUARD/CAPITOL) BETTER IN TIME LEONA LEWIS (SYCO/U/RMG) THE TIME OF MY LIFE DAVID CODK, 19/RCA/RMG) (RRATEST) GOTTA BE SOMEBODY GAINER WORKLBACK (ROADPUNNER/RAP)

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A		C	DULT DNTEMPORARY	
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	ALT PREDICT
0	1	21	THE TIME OF MY LIFE AWKS DAVID COOK (19/RCA/RMG)	山
2	2	27	BLEEDING LOVE	
		m	LEONA LEWIS (SYCO/J/RMG) POCKETFUL OF SUNSHINE	
			NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
4	4	40	SARA BAREILLES (EPIC)	位
	5	32	SAY JOHN MAYER (AWARE/COLUMBIA)	
6	7	13	VIVA LA VIDA COLDPLAY (CAPITOL)	
7	6	33	FEELS LIKE TONIGHT	
3			DAUGHTRY (RCA/RMG)	
8	8	50	TIMBALANO FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	W
9	10	23	AFTER ALL THESE YEARS JOURNEY (NOMOTA)	曲
10	11	24	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
11	1:2	27	WHATEVER IT TAKES	ŵ
				ш
0	13	23	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	
13	14	10	GREATEST I'M YOURS GAINER JASON MRAZ (ATLANTIC/RRP)	曲
14	16	29	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M/OCTONE/INTERSCOPE)	
15	15	16	ALL SUMMER LONG	
-		9	KID ROCK (TOP DOG/ATLANTIC)	
00	17	9	DAVID ARCHULETA (19/JIVE/ZOMBA)	
W	18	7	UNCONDITIONAL SIMON COLLINS (RAZOR & TIE)	
•	19	8	WHERE I STOOD MISSY HIGGINS (ELEVEN:/REPRISE)	ŵ
19	20	18	STOP AND STARE	tr
20	25	2	ONEREPUBLIC (MOSLEY/INTERSCOPE)	-
		4	CELINE DION (COLUMBIA)	
21	23		EAGLES (ERC)	
22	27	4	U WANT ME 2 SARAH MCLACHLAN (ARISTA/RMG)	盘
23	21	11	TAKE A BOW	
24	24	7	RIHANNA (SRP/DEF JAM/IDJMG) JUST STAND UP!	A
	-		ARTISTS STAND UP TO CANCER (SU2C/IDJMG) WHAT ABOUT NOW	ŵ
25	28	4	DAUGHTRY (RCA/RMG)	ŵ

THIS	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	Add
0	1	12	# YOU'RE GONNA GO FAR, KID www.s The offspring (Columbia)	1
2	2	14	TROUBLEMAKER WEEZER (DGCINTERSCOPE)	
3	4	15	I DON'T CARE APOCALYPTICA FEAT, ADAM GONTIER (20-20/JIVE/ZOMBA)	Contraction of the local division of the loc
0	5	8	RE-EDUCATION (THROUGH LABOR) RISE AGAINST (DGC/INTERSCOPE)	Call Call
5		16	BELIEVE STAIND (FLIP/ATLANTIC)	
6	8	3	HUMAN THE KILLERS (ISLAND/IDJMG)	
0	6	8	THE DAY THAT NEVER COMES METALLICA (WARNER BROS.)	
8	10	8	SEX ON FIRE KINGS OF LEON (RCA/RMG)	ALC: NAME OF TAXABLE PARTY.
9	9	17	BAD GIRLFRIEND THEORY OF A DEADMAN (604/ROAORUNNER/RRP)	1
-	7	24	I'M NOT OVER CARDLINA LIAR (ATLANTIC)	ĺ
11	13	H	LEAVE OUT ALL THE REST LINKIN PARK (WARNER BROS.)	A DOMESTICS
12	12	28	LET IT DIE FOO FIGHTERS (ROSWELL/RCA/RMG)	Statement and
13	14	8	THE SHOCK OF THE LIGHTNING DASIS (BIG BROTHER/REPRISE)	Division 110
14	11	19	VIVA LA VIDA COLDPLAY (CAPITOL)	The second secon
15	22	8	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	Strategic and
16	16	30	ADDICTED SAVING ABEL (SKIDOCO/VIRGIN/CAPITOL)	Contraction in
13	15	29	INSIDE THE FIRE	Contraction of the local division of the loc
18		26		A 102
19	10	7	CATH	The support
20	25	4	DEATH CAB FOR CUTIE (ATLANTIC) BREAKDOWN SEETHER (WIND-UP)	And in case of the
21	20	-	RICOCHET	A DECEMBER
22	26	5		100 million 100 million
23	23	-	COLDPLAY (CAPITOL)	10 million 10 million
24	19	10	FALL DUT BOY (ISLAND/IDJMG)	and and the second
25	27	4	M.I.A. (XL/INTERSCOPE) SECOND CHANCE SHINEDOWN (ATLANTIC)	ALC: NOT ALC: NOT

The most popular song, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan Greatest Ganer/Digital and Ganer/Aribidy are avarided: respectively for the largest Galida sales and analy increases on the reints: ISO MANSTREAM TOP 40, 100 A dout CONTRIPODARY (PA 20, 70 MOSEAN ROCK stations onicidity monetored: A have a day 7 days a week See Charts Legend for rules and explanations, Ail charts ® ZOB, Neisen Biotansis Media, inc. and Nielsen SoundScan, Inc. All rights reserved.

100: atest

Great Great

4

ς

 51
 10
 MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE

 44
 19
 ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)

46 33 DAMAGED DANITY KANE (BAO BOY/ATLANTIC

53 7 LOVEBUG JDNAS BROTHERS (HOLLYW

"All Summer Long" (Nos. 48 and 98) isn't the only title to double up on the Pop 100.

T.I.'s "Whatever You Like" gets the "Weird

47

48

49

50

female artists this year to peak in the top

10 with their first entries. That sum is up

from four last year and two in 2006

Data for week of OCTOBER 25, 2008 | CHARTS LEGEND on Page 43

- THE CUANT

Billeoard COUNTRY 25

HOT COUNTRY SONGS"

NEEK	LAST WEEK	2 WEEKS	WEEKS DH CHT	TITLE Producer (songwriter)	Artist	CERT. PEAK POSITION	6	VEEK	LAST WEEK	2 WEEKS AGO WFFKS	ON CHT	TITLE PRODUCER (SONGWRITER) IMPRINT & NUMBER /	Artist	CENI. PEAK POSITION
0	1	2	11	EVERYBODY WANTS TO GO TO HEAVEN	Kenny Chesney With The Wailers • BLUE CHAIR/BNA	1	1. 1. 1. 1.	26		32		MUDDY WATER	Trace Adkins	26
2	3	3		SHE NEVER CRIED IN FRONT OF ME TKEITH (TKEITH B PINSON)	Toby Keith SHOW DOG NASHVILLE	2	H A	27	33	34		LET ME 0 HUFF (M BEESON D.ORTON)	Pat Green	27
3	4	6		JUST A DREAM M BRIGHT & MCEWAN H. LINDSEY,G.SAMPSDNI	Carrie Underwood	3	Second single from Sugarland's "Love	28	34	43		COUNTRY BOY	Alan Jackson ARISTA NASHVILLE	28
4	2	1		DON'T THINK I DON'T THINK ABOUT IT	Darius Rucker O CAPITOL NASHVILLE	1	On the Inside" is	29	35	40			Dierks Bentley CAPITOL NASHVILLE	29
5	5	4		ALL SUMMER LONG KID ROCK R. CAVALLO (R.J. RITCHE, M. SHAFER, R. VAN ZANT, 3. ROSSINGTON E, KING L. MARINE	Kid Rock	4	duo's ninth top 10. Draws 18.7 million	30	38	37		DON'T THINK I CAN'T LOVE YOU J.RITCHEY (J OWEN.K.MARVEL J.RITCHEY)	Jake Owen © RCA	30
0	8	9		LET IT GO B GALLIMDRE, T.MCGRAW, D.SMITH (W.C.LUTHER, A.MAYD.T.DOUGLAS)	Tim McGraw	6	impressions, with	31	36	35		I WOULD M.WRIGHT,PVASSAR (P.VASSAR)	Phil Vassar	31
7	9	11		LOVE STORY N.CHAPMAN,TSWIFT (TSWIFT)	Taylor Swift BIG MACHINE	7	play at each of the chart's 113	32	37	36	7		Little Big Town	32
8	6	8		WAITIN' ON A WOMAN FRIGERS (D SAMPSON W VARBLE)	Brad Paisley • ARISTA NASHVILLE	1	monitored stations.	33	41	38		LAST CALL Lee	• Ann Womack • MCA NASHVILLE	33
9	11	18		ALREADY GONE B GALLIMORE K BUSH J NETTLES (J.O.NETTLES, K.BUSH, B.PINSON)	Sugarland MERCURY	9		34	40	41		15 MINUTES OF SHAME K	ARISTA NASHVILLE	34
10	12	13		ROLL WITH ME B CHANCEY (C DANIELS, TKARLAS)	Montgomery Gentry © COLUMBIA	10	Charles .	35	42	44		EVERYTHING IS FINE FROGERS (# TURNER)	Josh Turner MCA NASHVILLE	35
11	19	20	17	GREATEST CHICKEN FRIED GAINER K.STEGALL.Z.BROWN (Z.BROWN, W.DURRETTE)	Zac Brown Band O LIVE NATION	11		36	39	39	71	SOMEBODY SAID A PRAYER	Billy Ray Cyrus	36
12	13	10		COUNTRY MAN J STEVENS (L BRYAN.J P.MATTHEWS.G.GRIFFIN)	Luke Bryan O CAPITOL NASHVILLE	10	Montgomery	37	43	45			randa Lambert © COLUMBIA	37
13	16	24	5		Paisley Duet With Keith Urban ARISTA NASHVILLE	13	Gentry's 14th top 10 collects 18.4 million	38	47	-		THAT'S A MAN J STOVER (E M.HILL.S.D.JONES,M.D. SANDERS)	Jack Ingram	38
1	18	21		HERE D.HUFF.RASCAL FLATTS (J.STEELE.S.ROBSON)	Rascal Flatts	14	impressions (up 2.1	39	46	51		ALWAYS THE LOVE SONGS	Eli Young Band	39
15	14	14		ALL I EVER WANTED M.POWELL.D.HUFF (C.WICKS,M POWELL, A.WILSDN)	Chuck Wicks	14	million) and follows "Back When I Knew	40	HOT S DEB	HOT		COWGIRLS DON'T CRY	Brooks & Dunn ARISTA NASHVILLE	40
16	17	16		I'LL WALK M.A.MILER.D QLIVER (B.A.WILSON,L.L.FOWLER)	Bucky Covington	16	It All," which topped	41	48	48			Josh Gracin O LYRIC STREET	41
17	10	7		TROUBADOUR TBROWN G STRAIT (M HOLMES,L SATCHER)	George Strait MCA NASHVILLE	7	the July 12 chart.	42	45	46	-	BACK THAT THING UP	Justin Moore • VALORY	42
1	20	19		LOVE REMEMBERS PO DONNELL C. MORGAN (C.MORGAN.PO'DONNELL)	Craig Morgan	18		43	52	58		CHEATER, CHEATER CLACKSON (R L FEEK J MARTIN K OSMUNSON, W VARBLE) O VANGUARD/SUGA	Joey & Rory	43
19	21	23	28	AIR IN COLOR POWER THE KENT HAROLEY PLAYBDYS (J.JOHNSON, L.T.MILLER, J.O.	Jamey Johnson	19		44	49	47		LIKE I NEVER BROKE HER HEART J RICH S PENNINGTON (S-LAWSDN M D JENKINS J.HARDING)	Bandy Owen	44
20	22	22	19	AIR POWER V.SHAW PWORLEY (D. HAYWODD, C.KELLEY, H. SCOTT, K.FOLLE	Lady Antebellum	19	40	45	NE	W		SHE'S SO CALIFORNIA M WRIGHTG ALLAN (G ALLAN, J RANDALL, J HANNA)	Gary Allan	45
21	25	26	26	OON'T YOU KNOW YOU'RE BEAUTIFUL	Kellie Pickler • 19 BNA	21	With 1.6 million	46	50	50		a de la companya	SSICA SIMPSON	18
22	30	31		DON'T C CHAMBERLAIN.B.CURRINGTON (J BEAVERS.J.SINGLETON)	Billy Currington	22	impressions at 40 monitored signals,	47	51	56		TEQUILA ON ICE	Darryl Worley STROUDAVARIOUS	47
23	27	30		ANYTHING GOES M.WRIGHT,C.AUDRETCH, III (B.LONG,J.W.WIGGINS)	Randy Houser O UNIVERSAL SOUTH	23	Brooks & Dunn rope Hot Shot Debut	48	55	-			ssica Simpson • EPIC/COLUMBIA	48
24	29	28		SOUNDS SO GOOD B.CANNON (A.SHEPERD)	Ashton Shepherd MCA NASHVILLE	24	with fourth single	49	53	57		WHEN I SAID I WOULD W	hitney Duncan	49
25	32	33		SHE WOULDN'T BE GONE SHENORICKS (C.BATTEN,J.ADAN)	Blake Shelton • WARNER BROS./WRN	25	from "Cowboy Town" album.	50	44	42		FOR YOU	James Otto	39

THIS WEEK

TOP COUNTRY ALBUMS

NEEK	LAST WEEK	2 WEEKS	WEEKS DN CHT	ARTIST Tit	e a	PEAK	POSITION	
0	HOT	SHOT BUT	1	TIM MCGRAW Greatest Hits	3		1	
2	2	2		SUGARLAND Love On The Insid	e 🗖	L	1	
з	3	1		DARIUS RUCKER Learn To Li CAPITOL NASHVILLE 85506 (18.98)	e		1	Tim McGraw's third hits package moves
4	1	-		KELLIE PICKLER Kellie Pickl 19/BNA 22811/SBN (18.98) ⊕ Kellie Pickl	er		1	44,000 copies. Set
5	4	4		TAYLOR SWIFT BIG MACHINE 079012 (18 98) 🛞	ft 3	I	1	includes current single "Let It Go,"
6	5	6		VARIOUS ARTISTS CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.98) NOW That's What I Call Count	у		1	which is No. 6 on
7	N	EW		DAN EVANS EDJE-EXEKUTIVE 1242 (13 98) Goin' All O	ıt		7	Hot Country Songs.
8	8	8		CARRIE UNDERWOOD Carnival Rid	e 2	1	1	E AN
	6	-		FAITH HILL Joy To The Wor WARNER BRGS 511500/WRN (18.98) Joy To The Wor	d		6	
10	11	11		JAMEY JOHNSON MERCUNY 011237/UMEN (13.98) That Lonesome Sor	g		6	The second
11	7	5		JESSICA SIMPSON EPIC/COLUMBIA 21746, SBN (15.98) ⊕ Do You Kno	N		1	Dan Evans, a recent
12	9	9		GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98) Troubado	ir 🖣)	1	contestant on NBC's "The Biggest
13	10	10		HEIDI NEWFIELD What Am I Waiting F	r		2	Loser," opens with 9,000 copies, 98%
13	13	14		TIM MCGRAW CURB 79086 (14.98) Greatest Hits: Limited Edition	n		1.	of which were sold
15	12	12		TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98) 35 Biggest Hi	s 🗖	1	1	via online retailers. It's good for a No. 2
16	14	16		LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellu	n		1	ranking on Top
17	16	-		CRAIG MORGAN BROKEN BOW 7737 (12.98) Greatest HI	s	1	16	Internet Albums.
18	18	19		ALAN JACKSON ARISTA NA HVILLE 19943/SBN (18.98) Good Tin	e 🕻	•	1	46
19	17	21		GARTH BROOKS The Ultimate Hi	s 5	I	1	Country Music Hall of Fame member's
20	19	37		RICHIE MCDONALD I Turn To Yo	u	1	19	third Christmas set
21	34	30	51	GREATEST ROBERT PLANT / ALISON KRAUSS Raising Sar	d 📕	I	2	bows with 2,000 copies. His last
22	21	20		RASCAL FLATTS LYRIC STRELT 000384/HOLLYW00D (18.98) Still Feels God	d 🛛	I	1	seasonal collection, 1999's "Merry
23	23	25		MIRANDA LAMBERT Crazy Ex-Girlfrjer COLUMBIA 78932/SBN (18 98)	d •		1	Christmas Wherever
24	24	23		TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD) ⊕ Beautiful Eyes (E	')		1	You Are," has shifted 459,000
25	22	22	80	EAGLES Long Road Out Of Edu	n 7	E	1	since its release.

LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (1	Title	CERT.	PEAK
25	24		BRAD PAISLEY ARISTA NASHVILLE 07171.SBN (18 98)	5th Gear		1
15	7		OLD CROW MEDICINE SHOW NETTWERK 30812 (17 98)	Tennessee Pusher		7
27	26		KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) 🛞	Greatest Hits	٠	4
28	29		TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	•	3
32	28		KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
26	17		JIMMY WAYNE VALORY JW 0100 (12 98)	Do You Believe Me Now		4
20	3		RANDY ROGERS BAND MERCURY 011419 UMG (13 98)	Randy Rogers Band		3
31	18		ELI YOUNG BAND REPUBLIC 011714 UNIVERSAL SOUTH (10.98)	Jet Black & Jealous		5
40	47		RANDY TRAVIS WARNER BROS 43254 WRN (13.98) ···	Around The Bend		3
30	15		VARIOUS ARTISTS NEW WEST 6140 (16 98)	The Imus Ranch Record		11
33	33		PATTY LOVELESS SAGUARO ROAD 19660 (18.98)	Sleepless Nights		13
44	40		MONTGOMERY GENTRY COLUMBIA 22817 (SBN (18.98)	Back When I Knew It All		3
36	35		JAMES OTTO RAYBAW WARNER BROS. 49907/WRN (13.98)	Sunset Man		2
39	34		JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	•	1
47	45		LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me		2
38	39		ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/SONY BMG	(11.98) 16 Biggest Hits		22
37	38		JEWEL VALORY JK 0100 (18 98)	Perfectly Clear		1
35	31		KEITH ANDERSON CDLUMBIA 10333 SBN (17.98)	C'MON!		3
43	36		JULIANNE HOUGH MERCORY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
46	42		BLAKE SHELTON WARNER BROS 44488 WRN (18.98)	Pure BS		2
NE	w		GEORGE STRAIT MCA NASHVILLE 011920 UMGN (13.98)	Classic Christmas		46
53	53		BUCKY COVINGTON LYRIC STREET 002930 HOLLYW00D (18.98)	Bucky Covington		1
41	32		THE LOST TRAILERS BNA 09259/SBN (17.98)	Holler Back		5
51	43		DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18 98)	Greatest Hits // Every Mile A Memory 2003-2008		2
49	44		REBA MCENTIRE MCA NASHVILLE 008903 UMGN (13 98)	Reba Duets		1

Data for week of OCTOBER 25, 2008 | For chart reprints call 646.654.4633

ng in the top 20 or See Charts Legend

T COUNTRY SONGS: 113 arded to songs appearin P COUNTRY ALBUMS: S

TOP

R&B/HIP-HOP Billboard. ОСТ 25 2008

As I Am 🖪

20

12

-HOP ALBUMS: See Charts Legend for rules and explanations. 81 MAINSTREAM R&B/HIP-HOP, 71 ADULT R&B, 74 RMYTHMIC stations are noticed 24 North a day, 74 days a week. HOT RAP SONGS: Felefects the top an thiss at Maistream R&BAB/HiP-HOP and Rhythmic radio. gend for rules and explanations. All charts 22:008, Heales business Media, Inc. and Neileen SoundScan, Inc. All rights reserved.

R&B/HIP-tronically r Charts Leo

TOP election

0		TC	DF	R&B/HIP-HOP ALBUI	1S ™					122		
THIS	LIAST WEEK	2 WEEKS	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title k	PEAK	9	THIS WEEK	LAST WEEK	Z WEEKS AGO WEEKS	ARTIST INPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1	1	58	3	#1 T.I. 2 WKS GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) (*)	Paper Trail	1	The rapper's first album on Razor &	26	50		GREATEST 2 KRAYZE GAINER ENNUYE 7337 (12.98)	2 Krayze
2	2	73		JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson	2	Tie becomes his third top 10, while	27	26	18 7	SOLANGE MUSIC WORLD/GEFFEN 011785/IGA (12.98) Sol-	Angel & The Hadley St. Dreams
3	3	-		ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ④	Something Else	1	his last project for	28	34	24 49	CHRIS BROWN JIVE 12049 ZOMBA (18.98) ⊕	Exclusive
4	4	2	4	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman		Houston's Rap-a- Lot enters at No. 29.	29	NE	W 1	DEVIN THE DUDE J PRINCE/RAP-A-LOT 4 LIFE/RAP-A-LOT 516158/ASYLUM (17.98)	Hi Life
5	5	1	3	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless	$\left[0 \right]$		30	64	47 4	PACE WAYNE BRADY SETTER PEAK 23066/CONCORD (18.98)	A Long Time Coming
	6	4		YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession	\mathbf{D}		31	39	39 48	ALICIA KEYS MBK J 11513* RMG (18.98) ④	AslAm
152	-	5	19	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	(U)		32	22	28]]	DAVID BANNER BIG FACE./SRC/UNIVERSAL MOTOWN 009956/UMRG (13.98)	The Greatest Story Ever Told
8	9	6	7	THE GAME GEFFEN 011465*/IGA (13.98)	LAX	1		33	33	26 55	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You
9	HOT	SHOT BUT	1	DEVIN THE DUDE CINEMATIC 83000/RAZOR & TIE (18.98)	Landing Gear	9	11	34	31	22 10	LLOYD YOUNG-GOLDIE/THE INC./UNIVERSAL MOTOWN 011517/UMRG (13.98)	Lessons In Love
10	7	3	3	JOE 563 00003/KEDAR (17 98)	Joe Thomas, New Man		Singer's third solo endeavor posts its	35	20	- 2	MURS WARNER BROS. 176828* (13.98) ④	Murs For President
11	N	EW	1	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 01473/SONY MUSIC (12.98)	Unexpected		best debut on this list and the	36	32	32 12	NOEL GOURDIN EPIC 80645/SONY MUSIC (17.98)	After My Time
12	10	9	5	ERIC BENET FRIOAY/REPRISE 511399/WARNER BROS (18.98)	Love & Life	. M.	Billboard 200	37	48	27 16	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580*/SONY MUSIC (11.98)	Last 2 Walk
13	14	**	71	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	3	(No. 42, 12,000).	38	37	- 2	CAPITOL 37422 (18.98)	Tina!
14	11	-		NELLY DERRTY/UNIVERSAL 010150/UMRG (13.98)	Brass Knuckles	1		39	36	36 29	DAY26 BAD B0Y 444540/AG (18.98)	DAY26
15	15	10	4	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It			40	46	34 30	DANITY KANE BAD B0Y 444604/AG (18.98)	Welcome To The Dollhouse
16	12	8		DJ KHALED WE THE BEST/TERROR SQUAD 4564/KOCH (17.89)	We Globał		X	41	42	30.5	KENNY LATTIMORE VERVE 011500/VG (13.98)	Timeless
17	17	14	47	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	(0)		42	(A45)	EB 19	ASHANTI THE INC. UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration
18	21	17	18	PLIES BIG GATES/SLIP-N-SLIOE/ATLANTIC 511238/AG (18.98)	Definition Of Real		Album surges 57%	43		16 3	GUCCI MANE BIG CAT 402, TOMMY BOY (13,98 CD/DVD) ⊕	Hood Classics
19	18	12	3	Z-RO J PRINCE/KOTG 515829/RAP-A-LOT 4 LIFE (17.98)	Crack	12	after appearances on "Last Call With	44	41	20 4	B.G. & CHOPPER CITY BOYZ CHOPPER CITY /ASYLUM (18.98)	Life In The Concrete Jungle
2	13		2	BIG KUNTRY KING GRAND HUSTLE/ATLANTIC 514113/AG (18 98)	My Turn To Eat	13	Carson Daly" (Oct.		56	46 44	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate
21	25	21	21	USHER LAFACE 23389/ZDMBA (18.98)	Here I Stand	17	1) and "The Tyra Banks Show" (Oct.	46	51	43	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ④	Growing Pains
22		° .	24	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine		3). On Hot R&B/Hip-Hop	47	57	48 59	LEDISI VERVE 008909/VG (10.98)	Lost & Found
23	16	13	5	LL COOL J DEF JAM 011503 //0JMG (13.98)	Exit 13	3	Songs, its lead sin-	48	697	29 6	TERRENCE HOWARD GENTRY/COLUMBIA 09596/SONY MUSIC (15.98)	Shine Through It
. 24	23	15	8	ICE CUBE LENCH MOB 34635 (18.98)	Raw Footage	4	gle also rises 84-71.	49	67	58 20	MINT CONDITION CAGED BIRD 3636/IMAGE (18.98)	E-Life
25	28	19	13	NAS DEF JAM/CDLUMBIA 011505*/IDJMG (13.98)	Untitled ●	1		50	45	37	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla

MAINSTREAM R&B/HIP-HOP TITLE MEEK RINT / PROMOTION LABE

HIT

	->	>0	ANTIST MITTON / PROMOTION EADEL	TA
1	2	12	CAN'T BELIEVE IT	廿
2	1	12	WHATEVER YOU LIKE	t
-	1	12	T.I. (GRAND HUSTLE/ATLANTIC)	w
3	T	9	MRS. OFFICER LIL WAYNE FEAT BOOST VALENTING & KODO KODO (CASH MONEY/UNVERSAL MOTOWN)	歃
4	4		MISS INDEPENDENT	ŵ
-	101		NE-YO (OEF JAM/IDJMG) SPOTLIGHT	
5	6	16	JENNIFER HUDSON (ARISTA/RMG)	位
6	8	20	NEED U BAD JAZMINE SULLIVAN (J/RMG)	1
7		16	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)	
6	13	3	GREATEST LIVE YOUR LIFE	\$
	15	0	GAINER 11 FEAT, RHANNA (DEF JAN/GRAND HUSTLEIDJMG/ATLANTIC)	W
9	12	7	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	
10	8	19	GOT MONEY	
			LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	Constant.
11		- (WHAT THEM GIRLS LIKE LUDACRUS CO-STARRING CHRIS BROWN & SEAN GARRETT (OTPIDEF JAM/DJMG)	山
-	1		PLEASE EXCUSE MY HANDS	Server 1
12	7	17	PLEASE EXCUSE IVIT HANDS PLIES FEAT, JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	俞
			BUST YOUR WINDOWS	-
13	10	3	JAZMINE SULLIVAN (J/RMG)	65
14	15	7	RIGHT HERE (DEPARTED) BRANDY (KOCH/EPIC)	
in an			PUT ON	
	10	21	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IOJMG)	Û
16	23	16	DID YOU WRONG PLEASURE P. (BLUESTAR/ATLANTIC)	世
17	20	5	GO GIRL	ŵ
-			CIARA FEAT. T-PAIN (LAFACE/ZOMBA)	~
Q:		14	GOOD GOOD ASHANTI (THE INC./UNIVERSAL MOTOWN)	
19	TT	5	GREEN LIGHT JOHN LEGEND FEAT. ANORE 3000 (HOME SCHOOL/G.O.O.D./COLUMBIA)	☆
		in	THE BUSINESS	
	T	20	YUNG BERG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)	
		Ð	MARCO POLO BOW WOW FEAT. SOULJA BOY TELL'EM (COLUMBIA)	
22	16	12	ENERGY KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	ŵ
23	25	6	RIDE ACE HOOD FEAT. TREY SONGZ (WE THE BEST/DEF JAM/DJI/MG)	ŵ
Contraction of the local division of the loc	Sec.		and the second s	
24	24	8	CUDDY BUDDY MIKE JOHES FEAT. THEY SOMEZ, LIL WAYNE & TWISTA (ICE AGE/ASYLUM)	位
25	32	2	LOVE LOCKDOWN KANYE WEST (RDC-A-FELLA/DEF JAM/IDJMG)	t
	-		ANTE TEOR (DOTATICLER/DEL SHM/DSMG)	

Â			DULT R&B [™]
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/ PROMOTION LABEL
1	1	18	SPOTLIGHT SWKS JENNIFER HUDSON (ARISTA/RMG)
2	2	18	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)
	•	24	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
		22	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
	5	33	THE RIVER NOEL GOURDIN (EPIC)
6	1	11	SUPERWOMAN ALICIA KEYS (MBK/J/RMG)
0	11	8	GREATEST GAINER JAZMINE SULLIVAN (J/RMG)
8	10	13	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)
9	6	55	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)
10	9	43	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY ZOMBA)
-	8	13	E.R. (EMERGENCY ROOM) JOE (563 KEDAR)
12	88	8	HERE I STAND USHER (LAFACE/ZOMBA)
12	N.S.	2	NEVER JAHEIM (DIVINE MILL/ATLANTIC)
14	15	11	GET UP MARY MARY (COLUMBIA)
15	20	4	THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE)
16	.6	8	MISS INDEPENDENT NE-YD (DEF JAM/IDJMG)
17	17	5	LOVE THAT GIRL RAPHAEL SAADIQ (COLUMBIA)
18	23	5	THE HUNGER ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
19	18		WILL I EVER LYFE JENNINGS (COLUMBIA)
20	10	-31	ORDINARY WAYNE BRADY (PEAK/CMG)
21	21	3	RIGHT HERE (DEPARTED) BRANDY (KOCH EPIC)
22	22	5	COOL ANTHONY HAMILTON FEAT. DAVID BANNER (MISTER'S MUSIC/SO SO DEF/20//8A)
23	33	2	IFULEAVE MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)
24	26	5	WHEN IT HURTS AVANT (CAPITOL)

25 24 14

TAKE A BOW

RHYTHMIC

WEEK	LAST WEEK		TITLE ARTIST IMPRINT / PRDMOTION LABEL	LIH
1	1	10	WHATEVER YOU LIKE	ť
2	2	11	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	Ľ
3	3	7	PAPER PLANES M.LA. (XL/INTERSCOPE)	
4	5	7	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	T
		6	MRS. OFFICER UI, WAYNE FEAT, BOBBY VALENTINO & KIDD KODD (CASH MONEY/UNIVERSAL MOTOMY)	1
6	8	8	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	1
			GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
8		14	DISTURBIA RIHANNA (SRP DEF JAM/IDJMG)	1
9		17	BODY ON ME NELLY FEAT. ASHANTI & AKON (DERRTY/UNIVERSAL MOTOWN)	Ľ
10	22	3	GREATEST GAINER LIVE YOUR LIFE TL FEAL, RHAMA DEF JANGRAD HISTLEFOLMGATLANTIC	Ľ
11	9	26	CLOSER NE-YO (DEF JAM/IDJMG)	1
12	10	22	FOREVER CHRIS BROWN (JIVE/ZDMBA)	1
13	14	6	KRAZY PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)	
14	24	4	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	Ľ
15	12	25	DANGEROUS KARDINAL OFFISHALL FEAT AKON (KONLIVE/GEFFEN/INTERSCOPE)	r
16	23	3	RIGHT NOW (NA NA NA) AKON (SRC/UNIVERSAL MOTOWN)	t
17	-	2	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)	1
18	13	15	SWING SAVAGE FEAT. SOULIA BOY TELLEM (DAWN RAID/UNIVERSAL REPUBLIC)	
19	19		WHAT THEM GIRLS LIKE	E
20	15	27	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (BLG. F.A.C.E./SRCUNIVERSAL MOTOWIN)	
21	26	8	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)	
22	16	20	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)	
23	30	4	SWAGGA LIKE US JAY Z & TJ. FEAT. KANYE WEST & LIL WAYNE (ROC A FELLA/DEF JAM/DJMG)	
24	20	2.0	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	t
25	21	12	CUDDY BUDDY MIKE JONES FEAT. THEY SONGZ. LIL WAYNE & TWISTA (ICE AGE/ASYLUM)	1

HOT RAP SONGS

THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	12	WHATEVER YOU LIKE
2	2	11	MRS. OFFICER
3	5	4	GREATEST GAINER LIVE YOUR LIFE TA FEAT. NEW YAA (DEF JAN GRAND HUSTLE/JOJNIG/ATLAVITE)
4	3	21	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MDTOWN)
5	A	N	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
6	6	7	PAPER PLANES M.I.A. (XL/INTERSCOPE)
7	¥.	7	SWAGGA LIKE US JAY-2 & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJING)
8	10	8	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/OFF JAMIDJANG)
9	7	23	PUT ON YDUNG JEEZY FEAT, KANYE WEST (CTE/DEF JAM/IDJMG)
-	117	16	BODY ON ME NELLY FEAT. ASHANTI & AKON (DERRTY/UNIVERSAL MOTOWN)
m	3	20	THE BUSINESS YUNG BERG FEAT, CASHA (YUNG BOSS/KOCH/EPIC)
112	11	16	PLEASE EXCUSE MY HANDS PLES FEAT JAMIE FOXX & THE OREAM (BIG GATES/SUP-N-SUDE/ATLANTIC)
-	14	24	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
-	13	27	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (BLG FACE/SRC/UNIVERSAL MOTOWN)
15	.a.	9	KRAZY PITBULL FEAT. LIL JON (MR 305/FAMOUS ARTIST/THE ORCHARD)
16	13	25	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLING GEFFEN/INTERSCOPE)
92	5.0	-11	CUDDY BUDDY MIKE JONES FEAT. TREY SOWIGZ, LIL WAYNE & TWISTA (ICE AGE/ASYLUM)
18	17	18	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SUP-N-SLIDE/DEF JAM/IDJ/MG)
19			MR. CARTER LIL WAYNE FEAT. JAY-Z (CASH MONEY/UNIVERSAL MOTOWN)
20	22	2	POP CHAMPAGNE JM JONES & RON BROWZ FEAT. JUELZ SANTAWA (ETHER BOY/COLLAMBIA/UNIVERSAL MOTOWN)
21	16	15	BABY LL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)
22	21	7	SWING SAVAGE FEAT. SOULIJA BOY TELL'EM (DAWN RAID/UNIVERSAL REPUBLIC)
23	-	2	RIDE ACE HODD FEAT, TREY SONGZ (WE THE BEST/DEF JAM/IOJMG)
24	23	T	MARCO POLO BOW WOW FEAT, SOULJA BOY TELL'EM (COLUMBIA)
25	25	3	SHAWTY SAY DAVID BANNER FEAT. LIL WAYNE (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)

AIRPLAY MONITORED BY SALES DATA nielsen BDS

nielsen SoundScar

Billooard, DANCE

TITLE

🚯 HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	THIS
0	2	8	#1 BOSSY LINDSAY LOHAN UNIVERSAL MOTOWN	
2	3	10	CAN YOU FEEL THAT SOUND GEORGIE PORGIE MUSIC PLANT	2
з	4	8	FROZEN TAMI CHYNN FEAT, AKON KONVICT/SRC/UNIVERSAL MOTOWN	2
4	6	7	THE SPACE DANCE DANNY TENAGLIA SILVER LABEL/TOMMY BOY	1
5	7	9	WHAT I WANT FIREBALL RECORD PLANT	3
6	5	10	ANGEL NATASHA BEDINGFIELD PHONOGENIC/EPIC	3
	1	1	AND I TRY BIMBO JONES SILVER LABEL/TOMMY BOY	3
	8	9	CALL MY NAME MORGAN PAGE FEATURING TYLER JAMES NETTWERK	3
9	12	T	DON'T CALL ME BABY KREESHA TURNER VIRGIN CAPITOL	3
10		8	SNEAKERNIGHT VANESSA HUDGENS HOLLYWOOD	3
11	15	3	BREAK ME TINA SUGANDH RAZOR & TIE	a
14	9	12	I LOVE TO MOVE IN HERE	(3
13	17	7	THE MIDDLE OF THE DANCEFLOOR	3
14	19	6	A BEAUTIFUL LIFE JODY WATLEY AVITONE	1
15	22	4	I CAN'T GET NO SLEEP 2008 INDIA ANGEL EYES	4
16	25	3	GET UP MARY MARY COLUMBIA	4
17	14	12	YOU TURNED THE TABLES ROBIN ELEVEN CHICAGO	4
18	10	12	CRASH AND BURN	4
19	23	1	HEAVEN CAN WAIT	4
20	16	12	ESPANA CANI CHARD UNIVERSAL WAVE	4
21	36	2	POWER GRASS IS GREENER PICK DAVE AUDE FEAT. SISELY TREASURE AUDACIOUS	4
22	18	11	BLACK AND GOLD SAM SPAIRD MODUS VIVENDVISLAND/UNIVERSAL REPUBLIC	ę
23	26	5	COBRA STYLE ROBYN KÖNICHIWA/CHERRYTREE/INTERSCOPE	4
24	11	12	SHUT UP AND LET ME GO THE TING TINGS COLUMBIA	4
25	31	5	GREEN LIGHT JOHN LEGEND FEAT ANDRE 3000 HOME SCHOOL/G.O.O.D/COLUMBIA	5

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	RONIC	
THE		

THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.				
1	1 60		#1 M.I.A.					
2	2	3	THIEVERY CORPORATION					
	3	56	RADIO RETALIATION ESL 140 METRO STATION					
-			METRO STATION RED INK 10521/COLUMBIA					
4			EVERYTHING IS BORROWED RDCKET SCIENCE 80008	61				
	NE	W	ARMIN VAN BUUREN A STATE OF TRANCE 2008 ARMADA 1839/ULTRA					
6	4	10	STRYKER Total Dance 2008: Vol. 2 Thrivedance 90789/Thrive	4				
7		11	30H!3 WANT PHOTO FINISH 511181					
8	6	24	SANTOGOLD Santogold Lizard King 70034*/DownTown	100				
	5	3	VIC LATINO VIC LATINO PRESENTS: ULTRA.MIX ULTRA 1784					
10	8	18	DJ SKRIBBLE Total Club Hits Thrivedance 90784/Thrive					
11	9	12	NINE INCH NAILS THE SLIP THE NULL CORPORATION 27*					
	10	37	HANNAH MONTANA HANNAH MONTANA 2: NON STOP DANCE PARTY WALT DISNEY ODI 106					
	11	38	VARIOUS ARTISTS ULTRA.DANCE 09 ULTRA 1636					
14	17	66	JUSTICE CROSS ED BANGER/BECAUSE 224892/VICE					
15	14	30	GNARLS BARKLEY THE ODD COUPLE DDWNTOWN/ATLANTIC 450236*/AG					
16	NE	W	VARIOUS ARTISTS ENERGY 92 7 PRESENTS: PURE DANCE 3 ULTRA 1840	9				
17	22	40	DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE					
18	12	5	TRICKY KNOWLE WEST BOY DOMINO 195*					
19	21	18	TIESTO IN SEARCH OF SUNRISE 7 SONG BIRD 11/BLACK HOLE					
20	15	14	RATATAT LP3 XL 353*/BEGGARS GROUP					
21	18	27	NINE INCH NAILS GHOSTS HIV THE NULL CORPORATION 26*					
22	19	6	VARIOUS ARTISTS SUNDOWN MUSIC FOR UNVINDING EMI SPECIAL MARKETS 19973 EXISTABILICIS					
23	16	4	BREATHE CAROLINA IT'S CLASSY NOT CLASSIC RISE 069					
24	13	4	MONKEY					
			JOURNEY TO THE WEST A STUDIO 13/20MBE PLESH EATERS/AL 388/866GGARS GROUP					
25	24	45	DAFT PUNK ALIVE 2007 VIRGIN 09841					

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se Charts Legend for **HOT DANCE CLUB PLA** and **TOP ELECTRONIC ALBUMS** rules and explanations. **HOT DANCE AIRPLA**¹: 9 dance stations are electronically monitored 24 hours a day, 7 days a week. Scharts Legend for **TOP JAZZ ALBUMS**, TOP CHARDMENT, **TOP CASSICAL LAUMS**, TOP CHARLE **CASOSOVER ALBUMS** and TOP MONITOREd **X** hours and explanous. **BOOTH JAZZ SONGS** Stationars are electronically monitored a day. 7 days a week. See Charts Legend for rules and explanations. All charts & SOOSOVER ALBUMS and TOP MONID ALBUMS and CAIL MONITOR ALBUMS.

ZAS	LAS	ME	ARTIST IMPRINT / PROMOTION LABEL						
6	30	4	ENERGY KERI HILSON MOSLEY/ZONE 4/INTERSCOPE						
7	32	4	UNDERLYING FEELING						
			TOUCH ME						
-	21	.р	BINGO PLAYERS VS. CHOCOLATE PUMA STRICTLY RHYTHM						
9)	37	4	LOUND A MIRACLE						
0	24	10	REWIND Keo Nozari keside						
1	34	6	I SHOULDA BEEN BLOND						
			JENN FREDERICK DAUMAN						
2		2	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA						
3	27	9	MISS YOU AMUKA (DOT)-JOY						
4	33	9	UNITY JOHN RIZZO FEATURING LISA HUNT & WANDA HOUSTON D1						
5	20	11	DISTURBIA						
			RIHANNA SRP/DEF JAM/IDJMG						
8	41	2	BRIAN ANTHONY SOGNI						
7	NOT Dei	SNOT	REACH OUT HILARY DUFF HOLLYWOOD						
8	29	8	SAVE ME						
9	49	2	ROD CARRILLO & EDDIE AMAGOR DANCEMUSICLABEL.COM/CARRILLO MUSIC						
			THE B-52S ASTRALWERKS/CAPITOL						
D	28	13	JENNIFER HUDSON ARISTA/RMG						
1	45	3	LIFE JOSHUA KLIPP 3X3						
2	NE	w	JUST ANOTHER DAY						
	46		ELLE EST TRES L.A.						
		3	LENNA DAUMAN FOR WHAT IT'S WORTH						
4	50	2	SIR IVAN PEACEMAN						
5	38	11	LOOKING 4 MEN ROSABEL FEAT. TAMARA WALLACE SILVER LABEL/TDMMY BOY						
5	48	3	NO SECRETS						
			ADIOS BARCELONA						
	NE		ALYSON PM MEDIA						
8	NE	W	STUCK TO YOU NIKKA COSTA STAX CMG						
-	-		and south on several						
9	35	18	STRANGERS						
	35 44	18 11	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL						
9 0			STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL						
			STRANGERS CHRISTIAN EEDREE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERRY CAPITOL						
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			STRANGERS CHRISTIAN EEDREE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERRY CAPITOL						
			STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL OT DANCE RPLAY						
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			STRANGERS CHRISTIAN EEGREE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL CONTINUE CONTINUE ARTIST IMPRINT / PROMOTION LABEL YOU MAKE ME FEEL						
	44 MEEK 3	11 MEEKS ON CHI 12	STRANGERS CHRISTAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERY CAPITOL CTITLE ARTIST IMPRINT / PROMOTION LABEL YOU MAKE ME FEEL ANNAGRACE ROBBINS DISTURBIA						
	44 Meek 3 1	11 A REKS ON CH1 12 12	STRANGERS CHRISTAN GEORGE CAUNCEY DIGITAL I KISSED A GIRL KATY PERRY CAPITOL CONCERNING CAPITOL CONCERNING CAPITOL CONCERNING CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL						
	44 MEEK 3	11 MEEKS ON CHI 12	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL CONTRACTOR						
	44 Meek 3 1	11 A REKS ON CH1 12 12	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL CONTRACTOR TITLE ARTIST IMPRINT / PROMOTION LABEL MUNAGRAGE ROBBINS DISTURBIA RHANNA SPROEF JAM/IDJMG EVERY WORD						
	44 Iser 3 1 2	11 A SMEEKS 12 12 18	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL CONTRACTOR						
	44 1897 3 1 2 4 5	11 A Network 12 12 12 18 17 11	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL CONSISTENT OF THE CANADA CONSISTENT OF THE CANADA TITLE ATIST IMPRINT / PROMOTION LABEL CONSISTENT YOU MAKE ME FEEL ANNAGRAGE ROBBINS DISTURBIA VOU MAKE ME FEEL ANNAGRAGE ROBBINS DISTURBIA RINAWA SRPJOEF JAM/IDJMG EVERY WORD ENCOLA & DANELLA NERVOUS MOVE FOR ME KASKADE & DEADMAUS ULTRA INTO THE NIGHTLIFE CYNDI LAUPER EPIC JUST DANCE						
	44 184 3 1 2 4	11 SXBBM0 12 12 12 18 17 11 23	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL CONTRACTOR						
	44 1897 3 1 2 4 5	11 A Network 12 12 12 18 17 11	STRANGERS CHRISTAN GEORGE CAUNCEY DIGITAL I KISSED A GIRL KATY PERRY CAPITOL CONSTRUCTION CONST						
	44 1897 3 1 2 4 5	11 SXBBM0 12 12 12 18 17 11 23	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERRY CAPITOL CINCENTRY CAPITOL CINCENTRY CAPITOL CINCENTRY CAPITOL CINCENTRY CAPITOL CINCENTRY CAPITOL CINCENTRY CAPITOL CINCENTRY CAPITOL CINCENTRY CONTRY CINCEN						
	44 1501 2 4 5 8	11 SXEAR	STRANGERS CHRISTAN GEORGE CAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL CONTRACTOR AND A CAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL CONTRACTOR AND A CAUNCEY DIGITAL CONTRACTOR AND A CAUNCEY DIGITAL TITLE ATTACK AND A CAUNCEY DIGITAL AND A CAUNCEY DIGITAL AND A CAUNCEY DIGITAL CONTRACTOR AND A CAUNCEY DIGITAL CONTRACTOR AND A CAUNCEY DIGITAL CONTRACTOR AND A CAUNCEY DIGITAL CONTRACTOR AND A CAUNCEY DIGITAL AND A CAUNCEY DIGITAL CONTRACTOR AND A CAUNCEY DIGITAL AND A CAUNCEY DIGITAL CONTRACTOR AND A CAUNCEY DIGITAL AND A CAUNCEY DIGITAL CAUNCEY DIA CONTRACTOR AND A CAUNCEY DIGITAL AND A CA						
	44 15 1 2 4 5 8 5	111 SMBBM 12 12 12 18 17 11 23 7 5 24	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL						
	44 15 1 2 4 5 8 5 5 11	111 SWEAK 12 12 12 18 17 11 23 7 5 24 50	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL						
	44 15 1 2 4 5 8 5	111 SMBBM 12 12 12 18 17 11 23 7 5 24	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRIL KATY PERAY CAPITOL						
	44 15 1 2 4 5 8 5 5 11	111 SWEAK 12 12 12 18 17 11 23 7 5 24 50	STRANGERS CHRISTIAN GEORGE CHUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL						
	44 1891 3 1 2 4 5 8 5 1 11 10	111 SKEAK 12 12 12 12 12 12 12 12 12 12 12 12 12	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL						
	44 1587 3 1 2 4 5 8 5 7 11 10 9 12	11 Symmetry 12 12 12 12 12 12 12 12 12 12 12 12 12	STRANGERS CHRISTAN GEORGE CAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL						
	44 1591 3 1 2 4 5 8 5 • 11 10 9 12 20	11 SMBM 0 12 12 12 18 17 11 23 7 5 24 50 3 7 21 4	STRANGERS CHRISTAN GEORGE CHUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL						
	44 1587 3 1 2 4 5 8 5 7 11 10 9 12	11 Symmetry 12 12 12 12 12 12 12 12 12 12 12 12 12	STRANGERS CHRISTAN GEORGE CAUNCEY DIGITAL I KISSED A GIRL KATY PERRY CAPITOL						
	44 1591 3 1 2 4 5 8 5 • 11 10 9 12 20	11 SMBM 0 12 12 12 18 17 11 23 7 5 24 50 3 7 21 4	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL						
	44 10 11 2 4 5 8 5 11 10 9 12 20 14	11 SW33M 12 12 12 12 18 17 11 23 7 5 24 50 3 7 21 4 13	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL I KISSED A GIRL KATY PERAY CAPITOL						

SQUEEZE ME KRAAK & SMAAK FEATURING BEN WESTBEECH ULTRA

FROZEN TAMI CHYNN FEAT. AKON KONVICT/SRC/UNIVERSAL MOTOWI

MADONNA WARNER DRUG. THE LONGEST ROAD MORGAN PAGE FEATURING LISSIE NETTWERK

GIVE IT 2 ME

SENSUAL PHONJAXX & COSI COSTI STARLET

WHEN I GROW UP THE PUSSYCAT DOLLS INTERSE

FOREVER CHRIS BROWN J

DRIVE OUT

0			BUMS	-
WEEK	WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
0	NE	w	VARIOUS ARTISTS DUCER ARE OF SONG UNIFERAL SPECIAL MARKETS OF 1519 EXSTABLIONS	
2	2	76	MICHAEL BUBLE CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.	
3	1	4	NATALIE COLE STILL UNFORGETTABLE DMI/ATCO 512320*/RHINO	
4	3	14	WILLIE NELSON WYNTON MARSALIS TWO MEN WITH THE BLUES BLUE NOTE 04454*/BLG	
5	4	轿	CHRIS BOTTI ITALIA COLUMBIA 07606/SONY MUSIC ①	
6	5	6	MICHAEL FEINSTEIN THE SINATRA PROJECT CONCORD 30819	
T	-	56	DIANA KRALL THE VERY BEST OF DIANA KRALL VERVE 009412/VG ④	
í.	6	3	GORDON GOODWIN'S BIG PHAT BAND ACT YOUR AGE IMMERGENT 81147	
9)	1	33	MELODY GARDOT WORRISOME HEART VERVE 010468/VG	-
0	8	3	HERBIE HANCOCK THEN AND NOW: THE DEFINITIVE HERBIE HANCOCK VERVE 011763/VG	~
1	10	3	MCCOY TYNER WITH RON CARTER AND JACK DEJONETTE GUITARS MCCOY TYNER 4537/HALF NOTE	1.12
2	13	16	STEVE TYRELL BACK TO BACHARACH NEW DESIGN 5070/KOCH	
3	12	55	TONY BENNETT For benet sing to luting American Singrode Vol. 1 Privleg Accounting (522)501 (Mg	
4	9	4	PATRICIA BARBER THE COLE PORTER MIX BLUE NOTE 01468/BLG	
5	16	3	KENNY GARRETT SKETCHES OF MD: LIVE AT THE ITIDIUM MACK AVENUE 1042	20
Har				1
-	100		A REAL PROPERTY OF THE OWNER OF T	-

OP CONTEMPORARY

KENNY G RHYTHM & ROMANCE STARBUCKS 30670/CONCORD @ DAVID SANBORN

RINT & NUMBER / DISTRIBUTING LABEL

ARTIST TITLE IMPRINT & NUMBER FOURPLAY SWKS ENERGY HEADS U

TAKE 6 THE STANDARD HEADS UP 314

BRIAN CULBERTSON BRINGING BACK THE FUNK GRP 01092 JEFF LORBER

HEARD THAT PEAK 30724/CONCORD

ESPERANZA SPALDING

M.V. INDER HEADS UP 3163 MEDESKI MARTIN & WOOD

HERBIE HANCOCK

RIVER: THE JONI LETTERS VER WAYMAN TISDALE

ERIC DARIUS

ALL OUT (GEORGE DUKE DUKEY TREATS IPM 3143/HEADS

EARL KLUGH THE SPICE OF LIFE 861

SMOOT

2 13 LIFE IN THE

STATUS

1 22 #1 2 WKS

36

3 17

6 29

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18 19

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12 12 14 TANGO

14 13 30 CAFE MOCH JESSE COOK COACH

15 7 RELIGIFY

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10 8 27

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33

GERALD ALBRIGHT SAX FOR STAX PEAK 30604/CON

WEEK WEEKS ON CHT

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S.M.V.

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AIRPLAY MONITORED B

nielsen BDS

SALES DATA

nielsen SoundSca

ост 25 2008

ASSICAL

	4			
WEEK	LAST WEEK	1	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
		W	1 WK BACH WOLIN CONCEPTOS GUBADULINA DE OTZEFANIMERISAL CLASSES GROLP	
2	16		JOSHUA BELLIACADEMY OF ST. MARTIN IN THE FIELDS WALD: THE FOUR SEASONS SOLY CLASSICAL 10132/SOLY BMG MASTERMOTIKS	
3	5	4	RENEE FLEMING/MUNCHNER PHILHARMONIKER ORCHESTRA (THELEMANN) Four last songs strauss: songs & arias decca of 1852/UNARSA, classics group	
	3	18	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ CHANT: MUSIC FOR THE SOUL DECCA 011489/UNVERSAL CLASSICS GROUP	
5	6	5	LANG LANG/VIENNA PHILHARMONIC ORCHESTRA (MEHTA) CHOPINE THE PHAND CONCENTOS DG 011654/UNIVERSAL CLASSICS GROUP	
6	4	2	ANDRE RIEU LIVE IN VIENNA DENON 17695/SLG ①	
3	37	2	ANDRAS SCHIFF	
8	NE	w	MAURIZIO POLLINI CHOPIN: OPP. 33-36, 38 DG 011939/ INVERSAL CLASSICS GROUP	
9	e NE	W	SAN FRANCISCO SYMPHONY/MICHAEL TILSON THOMAS MANKER: DAS LIED VON DER ERDE SAN FRANCISCO SYMPHONY 60019	
10	7	6	VARIOUS ARTISTS SUNDAY MUSIC: VOLUME FOUR UNIVERSAL SPECIAL MARKETS ON EXPRICILEJUM	
11	8	57	SOUNDTRACK NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
12	NE	w	ANDRAS SCHIFF Betweren hie navo somme vollme vil eda new seheseda in tsornwersal classes group	
13	14	13	GUSTAVO DUDAMELISIMON BOLVIAR YOUTH ORCHESTRA OF VENEZUELA FIESTA DG 011340/UNIVERSAL CLASSICS GROUP	T
14	2	2	ALAIN LEFEVRE/TUCSON SYMPHONY ORCHESTRA (HANSON) MATHIEU: CONCERTO NO. 4 AMALEKIA 29281	
15	20	7	SIMONE DINNERSTEIN THE BERLIN CONCERT TELARC BOT15	
-	-	-		100

0		ro Cr	P CLASSICAL OSSOVER ALBUMS	5
THIS	ICAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	rspr
0	2	50	ANDREA BOCELLI 11 WKS III WITH NOELL MER SAVITELA MERSIAN FRA CLESS FOL	
2	3	38	SARAH BRIGHTMAN Symphony Manhatian 46078/BLG	e de
з	4	3	EDGAR MEYER & CHRIS THILE EDGAR MEYER & CHRIS THILE NONESUCH 512586WARNER BROS. ④	
0	6	37	ANDREA BOCELLI WHERE LIVE IN TUSCANY SUGAPOECCA OF DESSUMPERAL CLASSICS GROUP (*)	
		23	JOSH GROBAN AWAKE LIVE 143/REPRISE 412668/WARNER BROS. ④	
6	5	30	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/WILBERG) CALLED TO SERVE MORMON TABERNACLE CHOIR 0814	
0	N	W	ANNIE MOSES BAND THIS GLORIOUS CHRISTMAS MAN ALIVE 10130/REUNION	I
8	8	9	SOUNDTRACK STAR WARS THE CLONE WARS SOMY CLASSICAL 35616 SOMY GWG MASTERWORKS	
0	11	49	ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI VIVERE SUGARSIENTE (SCISSA-UNIVERSAL LATINO	
	9	56	PAUL POTTS DNE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC	
	10	11	GREGORIAN MASTER OF CHANT CURB 79015 EX	
12	12		SOUNDTRACK	
13	15	90	THE EAST VILLAGE OPERA COMPANY OLDE SCHOOL DECCA 011525	
1	16	73	SOUNDTRACK LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG	
15	19	2	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE RELOICE AND BE MERRY! MORMON TABERNACLE CHOIR 5007325	
Section 1			and the second se	

MOOTH JAZZ	C			ORLD ALBUMS
TITLE	THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
#1 GOIN' ALL OUT	1	1	4	WKS ACT TWO CELTIC THUNDER 011606/DECCA
LIFE IN THE FAST LANE DAVE KOZ CAPITOL	2	2	32	CELTIC THUNDER CELTIC THUNDER CELTIC THUNDER 001/DECCA.
POP'S COOL GROOVE NORMAN BROWN PEAK/CMG	3	9		DANIEL O'DONNELL AT HOME IN IRELAND DPTY MEDIA 452
MARIMBA PAUL HARDCASTLE TRIPPIN 'N' RHYTHM	4	3	6	LILA DOWNS SHAKE AWAY MANHATTAN 92437/BLG
DRIFTIN' EARL KLUGH KOCH			12	CARLA BRUNI COMME SI DE RIEN N'ETAIT TEOREMA/NAME 70045/DOWNTOWN
ALWAYS REMEMBER		10	8	VARIOUS ARTISTS PUTUMAYO PRESENTS: ACOUSTIC FRANCE PUTUMAYO 281
FALLIN' FOR YOU THE SAX PACK SHANACHIE	7	103	7	AMY HANAIALI'I 'AUMAKUA UA 4806
SWEET SUNDAYS TIM BOWMAN TRIPPIN 'N' RHYTHM	0	RE-EI	NTRY	NIYAZ NINE HEAVENS SIX DEGREES 1150
LA DOLCE VITA WARREN HILL EVOLUTION/KOCH	9	NE	w	PAT METHENY & ANNA MARIA JOPEK UPOJENIE METHENY/NONESUCH 511496/WARNER BROS.
THROWIN' IT DOWN WAYMAN TISDALE RENDEZVOUS	10	13	15	GREAT BIG SEA FORTUNE'S FAVOUR GREAT BIG SEA DO1 .
FARTHER UP THE ROAD MICK HUCKNALL SIMPLYRED.COM/ATCO/RHINO	11	7	68	ISRAEL "IZ" KAMAKAWIWO'OLE WONDERFUL WORLO BIG BOY 5911 MOUNTAIN APPLE
TANGO KENNY & STARBUCKS/CONCORD/CMG	12	RE-EI	NTRY	DANIEL O'DONNELL CAN YOU FEEL THE LOVE DPTV MEDIA 40
FREE MARCUS MILLER FEAT. CORINNE BAILEY RAE 3 DEUCES/CMG	13	11	55	SOUNDTRACK THE DARJEELING LIMITED FDX 9240/ABKCO
CAFE MOCHA JESSE CODK COACH HOUSE/KOCH	-	RE-E	KTBY	DANIEL O'DONNELL DAVIEL DOOMEL THROUGH THE YEARD A LIQLECTON OF TREASURED CLASSICS DPV VECTA 44
RELIGIFY EUGE GROOVE NARADA JAZZ/CAPITOL	15	15	2	THE OFFICIAL OKTOBERFEST BAND OKTOBERFEST: A BEER DRIMLING TRADITION INVOVATIVE MULTIMEDIA DIGITAL EX
	Mer.	0.11		

HITS OF THE WORLD Billboard. OCT 25 2008

OCTOBER 12, 2008

🖲 JAPAN

	BILL	BOARD JAPAN HOT 100
THIS	LAST WEEK	(HANSHIN/SDUNDSCAN JAPAN/ Plantech) DCTOBER 15, 2008
1	50	LOVE, TOO DEATH, TOO PORNO GRAFFITTI SONY
2	53	TABOO KUMI KOUDA RHYTHM ZONE
3	29	DRIVE AWAY GIRL NEXT DOOR AVEX
4	2	TI AMO EXILE RHYTHM ZONE
5	1	HAPPY BIRTHDAY NEWS JOHNNY'S ENTERTAINMENT
6	19	AKAI ITO YUI ARAGAKI WARNER
7	3	SAIAI KOH+ NAYUTAWAVE
8	22	FOREVER SONG MOTOHIRO HATA BMG
9	13	7 THINGS MILEY CYRUS AVEX
10	-	DEAR MY FRIENDS HIDEMI UEMASTU TOY'S FACTORY

FRANCE SINGLES

THIS	LAST WEEK	(SNEP/IFOP/TITE-LIVE) OCTOBER 14. 2008
1	1	BEGGIN MADCON BONNIER BONNIER AMIGO
	2	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE
з	3	CEST DANS LA JOIE MOKOBE EPIC
4	4	LOVE IS WICKED BRICK & LACE GEFFEN
5	5	I KISSED A GIRL KATY PERRY CAPITOL
6	8	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
7	7	HOT SUMMER NIGHT (OH LA LA LA) DAVID TAVARE M6 INT./SCORPIO
8	10	COMME AVANT MATHIEU EDWARD/SHERYFA LUNA ULM
9	9	DROLE DE CREEPIE LISA POLYDOR
10	11	VIVA LA VIDA COLOPLAY PARLOPHONE

1	ITALY					
	DIGITAL SONGS					
THIS	LAST WEEK	(FIMI/NIELSEN) OCTOBER 13, 2008				
1	1	I KISSED A GIRL KATY PERRY CAPITOL				
2	NEW	ALLA MIA ETA TIZIANO FERRO CAPITOL				
3	36	SOLO UN VOLO Ornella Vanoni/Eros Ramazzot Sony BMG				
4	1	SWEET ABOUT ME GABRIELLA CILMI (SLAND				
5	3	NON TI SCORDAR MAI DI ME				

-		GIUSY FERRERI SUNY BMG	
6	1	VIVA LA VIDA	
•		COLDPLAY PARLOPHONE	

- DON'T BELIEVE IN LOVE 7 2
- ALL SUMMER LONG 7 8
- 8 GIVE IT 2 ME MADONNA WARNER BROS. 9
- 10 17 IL MIO PENSIERO

4	6 WALLONIA				
		SINGLES			
THIS	LAST	(ULTRATOP/GFK) OCTOBER 15, 2008			
1	1	LE RABBI MUFFIN MC SOLAAR POMME			
2	9	BEGGIN MADCON BONNIER			
3	2	RAYON DE SOLEIL/MA MAIN SUR TO WILLIAM BALDE WARNER			
201	6	MOJITO SONG RDBERT ABIGAL BIP			
5	5	I KISSED A GIRL KATY PERRY CAPITOL			
	ALBUMS				
1	3	CHRISTOPHE MAE Comme a la maison Warner			
2	2	JULIEN CLERC OU S'EN VONT LES AVIONS? VIRGIN			
3	3	COLDPLAY			

- 3 COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE 3 14 JACQUES BREL LES 100 PLUS BELLES CHANSONS BARCLAY 4

18 OASIS DIG OUT YOUR SOUL BIG BROTHER 5

1			SINGLES
08	THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)
	1	1	SO WHAT PINK LAFACE/ZOMBA

10 9 IN THIS CITY

		THE ENTITE COMPA
2	2	SEX ON FIRE KINGS OF LEON RCA
3	4	GIRLS SUGABABES ISLAND
4	6	DISTURBIA RIHANNA SRP/DEF JAM
5	NEW	NEVER MISS A BEAT KAISER CHIEFS B-UNIQUE/POLYOOR
6	11	MISS INDEPENDENT NE-YO DEF JAM
7	7	I KISSED A GIRL KATY PERRY CAPITOL
8	8	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE
9	10	COOKIE JAR GYM CLASS HEROES FT. THE OREAM ATLANTIC FUELLED BY RAMEN

UNITED KINGDOM

•	C/	ANADA	
BIL	LBC	ARD CANA	DIAN HOT 100
WEEK	LAST	(NIELSEN BDS/ Soundscan)	OCTOBER 25, 2008
1	43	WOMANIZER BRITNEY SPEARS	E/SONY BMG
2	1	SO WHAT PINK LAFACE SONY	BMG
~		HOT N COLD	

3	4	HOT N COLD KATY PERRY CAPITOL/EMI	
4	7	GOTTA BE SOMEBODY NICKELBACK EMI	
5	2	JUST DANCE LADY GAGA FT. COLEY ODDIKS STREAMLINE KOMLINE, INTERSCOPE UNIVERSAL	
6	3.	DISTURBIA RIHANNA SRP/DEF JAM/UNIVERSAL	
7	6	LET IT ROCK REVIN RUDOLF FT. LIL WAYNE CASH MONEY/UMMERSAL REPUBLIC/UMMERSAL	
8	8	VIVA LA VIDA Coldplay Parlophone/emi	
9	11	BETTER IN TIME LEONA LEWIS SYCO/J/SONY BMG	
10	12	PAPER PLANES M.I.A. XL BEGGARS GROUP	

	SPAIN						
		SINGLES					
WEEN	LAST WEEK	(PROMUSICAE/MEDIA)	OCTOBER 15, 200	08			
	1	BE MINE HOLIDAY CAST OF HIGH SCHOOL M					

1

THIS

1

2	2	HYPNAGOGIC STATES THE CURE FICTION GEFFEN
з	3	PUEDES CONTAR CONMIGO MAGO DE DZ DRO
	7	AMOR Y LUJO MONICA NARANJO SONY BMG
5	5	SOL LOQUILLO DRO
6	6	THE PERFECT BOY THE CURE FICTION/GEFFEN
7	4	GIVE IT 2 ME MADONNA WARNER BROS.
8	12	SLEEP WHEN I'M DEAD THE CURE FICTION/GEFFEN
9	9	ESTA NO SERA OTRA CANCION LA HABITACION ROJA MUSHROOM PILLOW

10	NEW	HOUSE WORKS RE-EDITED EP VARIOUS ARTISTS DIVUCSA
		VANIOUS ANTISTS DIVUUSA

0	S\	WITZERL	AND
		SINGLES	
THIS	LAST WEEK	(MEDIA CONTROL)	OCTOBER 14, 2008

E S	AN N	(MEDIA CONTROL) OCTOBER 14, 2008	EN	AN N	(YLE) OCTOBI	
1	1	SO WHAT PINK LAFACE/ZOMBA	1	2	VINEGAR ANNA ABREU SONY BMG	
	3	SWEET ABOUT ME GABRIELLA CILMI ISLAND		1	LIVIN' IN A WORLD WITH THE RASMUS PLAYGROUND/VERTIGO	
3	2	I KISSED A GIRL KATY PERRY CAPITOL	з	3	DISTURBIA RIHANNA SRP/DEF JAM	
4	4	DISTURBIA RIHANNA SRP/DEF JAM	14	5	SO WHAT PINK LAFACE/ZOMBA	
5	NEW	I HA DI GAERN Goelae emi	5	NEW	UNIHIEKKAA ERI ESITTAJIA VL	
		ALBUMS	ALBUMS			
1	3	SOEHNE MANNHEIMS VS. X. NAIDOO Wettsingen in Schwetzingen/MTV XN-TERTAINMENT		1	MAIJA VILKKUMAA Superpallo Warner	
2	NEW	OASIS DIG OUT YOUR SOUL BIG BROTHER	2	NEW	EGOTRIPPI MAAILMANLOPPUA OOOTELLESSA F	
3	1	METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL	3	2	SAMULI EDELMANN VIRSIA 2 EPIC	
4	2	ROSENSTOLZ DIE SUCHE GEHT WEITER ISLAND	4	6	RAJATON SINGS QUEEN RAJATON PLASTINKA	
5	4	MICHAEL MITTERMEIER SAFARI SONY BMG	5	4	JUHA TAPIO Suurenmoinen elama warner	

GERMANY SINGLES

WEEK	LAST	(MEDIA CONTROL)	DCTOBER 14, 2008
1	1	SO WHAT PINK LAFACE ZOMBA	
	2	I KISSED A GIRL KATY PERRY CAPITOL	
3	3	THIS IS THE LIFE	
4	6	SWEET ABOUT N GABRIELLA CILMI ISLAN	
5	NEW	DISTURBIA RIHANNA SRP/DEF JAM	
6	5	INFINITY 2008	ICTION/BIGCITYBEATS/INTERGROOVE
7	4	GIB MMIR SONN ROSENSTOLZ ISLAND	E
	NEW	ALLEIN ALLEIN POLARKREIS 18 VERTIG	0
9	10	DAS HAT DIE WE SOHNE MANNHEIMS XN	
10	7	WHEN I GROW U	

AUSTRALIA SINGLES

THIS	LAST WEEK	(ARIA) OCTOBER 12, 2003
1	1	SO WHAT PINK LAFACE ZOMBA
2	2	JUST DANCE LADY GAGA FT. COLBY O'DONIS INTERSCOPE
3	4	I'M YOURS JASON MRAZ ATLANTIC
4	5	SEX ON FIRE KINGS OF LEON RCA
5	3	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
6	6	HOT N COLD KATY PERRY GAPITOL
7	9	ELECTRIC FEEL MGMT COLUMBIA
	7	SHAKE IT METRO STATION SONY BMG
9	8	DISTURBIA Rihanna SRP DEF JAM
10	10	CLOSER NE-YO DEF JAM

MEXICO

-	-		
WEEK	LAST	(BIMSA)	OCTOBER 14, 200
		METALLICA	

- 1 1 DEATH MAGNETIC VERTIGO/UNIVERSAL
- 2 2 JONAS BROTHERS A LITTLE BIT LONGER HOLLYWOOD/UNIVERSAL
- 3 5 ALEXANDER ACHA
- 4 7 SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL 5 3
- HIGH SCHOOL MUSICAL ELL DESAFIO SONY BMG 6 10 EDITH MARQUEZ PASIONES DE CABARET UNIVERSAL
- JAGUARES 45 EMI TELEVISTA 7 4 JULIETA VENEGAS 6
- 8
- MARCO ANTONIO SOLIS UNA NOCHE EN MADRID FONOVISA 9 8
- 10 9 VICENTE FERNANDEZ PABA SIEMPRE SONY BMG

4	FINLAND						
		SINGLES					
THIS	LAST WEEK	(YLE) OCTOBER 15. 2008					
1	2	VINEGAR ANNA ABREU SONY BMG					
Ŧ	1	LIVIN' IN A WORLD WITHOUT YOU THE RASMUS PLAYGROUND/VERTIGO/UNIVERSAL					
3	3	DISTURBIA Rihanna SRP/DEF JAM					
14	5	SO WHAT PINK LAFACE/ZOMBA					
5	NEW	UNIHIEKKAA ERI ESITTAJIA VL					
		ALBUMS					
1	1	MAIJA VILKKUMAA SUPERPALLO WARNER					
2	NEW	EGOTRIPPI MAAILMANLOPPUA OOOTELLESSA RCA					
3	2	SAMULI EDELMANN VIRSIA 2 EPIC					
4	6	RAJATON SINGS QUEEN RAJATON PLASTINKA					
-	A CONTRACTOR						

EURO DIGITAL SONGS

THIS	LAST	(NIELSEN SOUNOSCAN INTERNATIONAL) OCTOBER 25, 2008			
1	1	SO WHAT PINK LAFACE/ZOMBA			
2	2	I KISSED A GIRL KATY PERRY CAPITOL			
3	3	DISTURBIA RIHANNA SRP/DEF JAM			
4	4	SEX ON FIRE KINGS OF LEON RCA			
5	6	GIRLS SUGARBABES ISLAND			
6	5	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE			
7	7	SWEET ABOUT ME GABRIELLA CILMI ISLAND			
8	10	MISS INDEPENDENT NE-YO DEF JAM			
9	9	BEGGIN MADCON BONNIER/BONNIER AMIGO			
10	8	VIVA LA VIDA COLDPLAY PARLOPHONE			
11	NEW	NEVER MISS A BEAT KAISER CHIEFS FICTION/POLYDOR			
12	NEW	TAKE BACK THE CITY SNOW PATROL 8-UNIQUE/PDLYDOR			
13	13	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO			
14	12	COOKIE JAR GYM CLASS HEROES FI. THE-DREAM DECAYDANCEFUELED BY RAMEN			
15	19	SPOTLIGHT Jennifer Hudson Arista			
16	11	IN THIS CITY IGLU & HARTLY MERCURY			
17	RE	LOVE LOCKDOWN Kanye west ROC-A-FELLA/DEF JAM			
18	15	ANOTHER WAY TO DIE JACK WHITE & ALICIA KEYS THIRO MAN/J			
19	16	THE MAN THAT CAN'T BE MOVED THE SCRIPT PHONOGENIC/RCA			
20	18	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC			
ES	UF Of	RO DIGITAL NGS SPOTLIGHT			
		AUSTRIA			
WEEK	AST	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 25, 2008			
1	3	LASSE REDN DIE ARZTE HOT ACTION			
1	1	THIS IS THE LIFE AMY MACOONALO MELODRAMATIC/VERTIGO			
з	6	SO WHAT PINK LAFACE/ZOMBA			
4	2	I KISSED A GIRL KATY PERRY CAPITOL			
5	7	SWEET ABOUT ME GABRIELLA CILMI ISLAND			
	5	DISTURBIA Rihanna SRP DEF JAM			

7 4 INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS INTERGALATIC/KONTOR

10 NEW ALL THIS TIME (PICK-ME-UP SONG)

9 10 GIB MIR SONNE ROSENSTOLZ ISLAND

Tiziano Ferro notches his seventh top five single on the Italy Singles

chart as "Alla Mia Eta" enters at

MAHASZ)

HUNGARY

1 1 NEGYVEN AKOS FEHER SOLYOM

2 HISZED-E MEG?

3 NOX

4 EBOLA COLA EMIL RULEZ TWELVE TONES NEW MINDEN MOST KERDODIK EL AKOS FEHER SOLYOM

3 69 SHANE 54/DJ JUNIOR FT. MICHELLE WILD CLS

METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL

MADONNA HARD CANDY WARNER BROS.

5 BERECZKI ZOLTAN & SZINETAR ODRA MUSICAL DUETT 2 EMI

R/UNIVERSAL

ALBUMS SOUNDTRACK MAMMA MIA! POLYDO

SINGLES

OCTOBER 10, 2008

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DAS HAT OIE WELT NOCH NICHT GESEHEN Sohne mannheims XN-tertainment

EURO SINGLES SALES

	-			
WEEK	AST			
ES	23	DCT08ER 15, 2008		
1	1	I KISSED A GIRL KATY PERRY CAPITOL		
1	2	SO WHAT PINK LAFACE/ZOMBA		
3	3	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE		
. 4	9	DISTURBIA RIHANNA SRP/DEF JAM		
5	4	BEGGIN MADCON BONNIER/BONNIER AMIGO		
6	10	SWEET ABOUT ME GABRIELLA CILMI ISLAND		
7	5	VIVA LA VIDA COLDPLAY PARLOPHONE		
8	8	THIS IS THE LIFE AMY MACOONALO MELOORAMATIC/VERTIGO		
9	6	SEX ON FIRE KINGS OF LEON RCA		
ip	14	GIRLS SUGABABES ISLAND		
11	12	CEST DANS LA JOIE MOKOBE EPIC		
12	11	ALL SUMMER LONG KID ROCK TOP OOG/ATLANTIC		
13	15	LOVE IS WICKED Brick & Lace Geffen		
14	13	INFINITY 2008 GURU JOSH PROJECT DECONSTRUCTION DESCITYEE ATS/INTERGROOVE		
15	18	JUST DANCE LADY GAGA FT. COLBY ODONIS INTERSCOPE STREAMLINE KONLIVE		

EURO ALBUMS

WEEK	LAST WEEK	DCT08ER 15, 2008
1	1	METALLICA DEATH MAGNETIC VERTIGO
2	NEW	OASIS DIG OUT YOUR SOUL BIG BROTHER
з	3	COLDPLAY VIVA LA VIDA DR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	7	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
5	2	KINGS OF LEON ONLY BY THE NIGHT RCA
6	60	JONAS BROTHERS A LITTLE BIT LONGER HOLLYWOOO/UNIVERSAL
7	5	ROSENSTOLZ DIE SUCHE GEHT WEITER ISLAND
8	8	SOEHNE MANNHEIMS VS. X. NAIOOO WETTSINGEN IN SCHWETZINGEN/MTV XN-TERTAINMENT
9	6	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL
10	NEW	BOB DYLAN TELL TALE SIGNS: THE BOOTLEG SERIES VOL 8 COLUMBIA
11	4	DUFFY Bockferry A&M
12	11	RIHANNA GOOD GIRL GONE BAO SRP/DEF JAM
13	10	SOUNDTRACK Camp Rock Hollywood/Emi
14	12	WILL YOUNG LET IT GO 19/RCA
15	13	THE PUSSYCAT DOLLS DOLL DOMINATION INTERSCOPE
Ē		O RADIO Music Control

Ausic Cont

Vorid is compiled at Billboard/London RE-Re-Entry EURO SINGLES SALES, EURO ALBUMS: Compiled of 20 European countries. EURO RADIO AIRPLAY: Compiled from 17 European countries as monitored.

	THIS WEEK	LAST WEEK	OCTDBER 15, 2008	
	1	1	I KISSED A GIRL KATY PERRY CAPITOL	
	2	3	DISTURBIA RIHANNA SRP DEF JAM	
	2	2	VIVA LA VIDA Coldplay Parlophone	
		6	SO WHAT PINK LAFACE/ZOMBA	
	5	5	SWEET ABOUT ME GABRIELLA CILMI ISLANO	
-	6	4	BEGGIN MADCON BONNIER/BONNIER AMIGO	
	7	7	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC	
-	8	9	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO	
	9	10	WARWICK AVENUE DUFFY A&M	
	10	8	CLOSER NE-YO ROC-A-FELLA/DEF JAM	
	11	12	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE	
	12	13	THE MAN WHO CAN'T BE MOVED THE SCRIPT PHDNDGENIC/RCA	
13 16 I'M YOURS JASON MRAZ		I'M YOURS JASON MRAZ		
	14	15	JUST DANCE LADY GAGA FT. COLBY O'DONIS STREAMLINE/KONL/VE/INTERSCOPE	
	15	14	I CAN FEEL YOU ANASTACIA ISLAND	

50 | Go to www.billboard.biz for complete chart data

Data for week of OCTOBER 25, 2008 | CHARTS LEGEND on Page 43

SINGLES & TRACKS SONG INDEX Music ASCAP/A McCollister Publishing Designee ASCAP/Universal Music & Z Songs, BMI/Nappypub Music, BMI) ASCAP/Do Write Music, ASCAP/JT Harding Music BM/Songs Of Throback, BM//Music Of Combustion BM//Revol Up Music, BMI/Songs Of Windswept Pacilie

BMI) US 44 LIVE YOUR LIFE (Crown Club Publishing, BMI/Warner Tamerlane Publishing, BMI/N.O.C. ASCAP/F 0 B

H100 3, P0P 9, BBH 7 LLAMADO DE EMERGENCIA (Not Listed) LT 24 LLEVAME EN TU VIAJE (SERCA, BMI) LT 50 LLORAR LLOVENDO (Scarlio, ASCAP/EMI April ASCAP/EX VIA, ASCAP/EMITE Kraft Music, ASCAP/Sony/ATV Discos, ASCAP, Wise W Publishing, ASCAP LT 30

LLORO POR TI (Enr que Iglesias Music, ASCAP/EMI

LLORO POR TI (Enruge Iglesias Music, ASUARIZMI Anni ASCAP, Hu, LT 5 LOLLIPOP (Young Money Publishing, BM/Wamer Tamer Iane Publishing, BM/Hetalenous Music, ASUAP Back Fountain Publishing, ASCAPEMI April, ASCAP Back BM/EMI Blackwood BM/Three Nails And A Cowin ASCAPRopring Music, ASCAP, HU/MBH POP 42 LOOKIN FOR A GOD TIME (Wamer Tamertane Publishing, BM/Whay Dawin, SSAC/Shaw Endf Songs SESAC/Muticing, SSAC/Shaw Endf Songs SESAC/Muticing, SSAC/Shaw Endf Songs SESAC/Muticing, SSAC/Shaw Endf Songs BM/Wang Dumma, ASCAP/Oung Money Publishing, BM/Wang Dumma, ASCAP/Oung Money Publishing LOVERUG (Lones Rothers Publishing BM/Song/ATV Songs BM/W. HL, H100 BB POP 50

12, PUP 23 hor 123 LOVE ME (Not Listed) RBH 98 LOVE REMAINS THE SAME (Mad Dog Winston, LOVE REMAINS THE SAME SOCAN) WBM H100 34,

POP 37 LOVE REMEMBERS (Magic Mustang, BMI/Tripple Shoes, BMI/Immokalee Music, BMI/Danhil Music, BMI)

CS 18 LOVE STORY (Taylor Swift Music BMI/Sony/ATV Tree, RMI) HL CS 7 H100 14 POP 31

BMI) HL, CS 7, HT00 14, POP 51 LOVE THAT GIRL (Ugmoe Music, ASCAP/Universal Music Compation, ASCAP/Jake And The Phatman.

M

MAGIC (I Like Em Thicke: ASCAP/Da Gass Co , ASCAP/Haddington Music, ASCAP) H100 80, PDP 89,

RBH 13 MARCO POLO (ColliPark Music BMI/Soulja Boy Tell'em Music BMI/Notting Hill Songs SESAC/Shago SESAC/Element 9 Hip Hop BMI/Takin' Care OI Business

Designee 11 27 volue outcom dening someting MI BUEN AMANTE (Arga BM) 11 36 A MILLI Young Money Publishing BM/Warner-Tamer-Iane Publishing BM/Ukevegas Music Publishing SCAPEMI April SAPAPMONTIng HII Music BM//Cha Los Publishing BM//Universal Music - 2 Younes. SCAP/Lat Werthant, SACAP-Net, HL/WBM, RBH 34 MISS INDEPENGENT (Universal Music - 2 Songs. BM//Pan In The Ground Publishing, SACAP/SON/ATV Harmony, ASCAP/EMI April ASCAP) HL, WBM, H100 9; PIP 25, BBH 3.

25. RBH 3 JENO (WB Music: ASCAP) LT 19 SOON (Emmas Park Music, ROBA/EMI Publishing, A/Wolfsongs: ROBA/Capetimeister Musikverlag, A/Copyright Control/Hotelbar Edition: ROBA) HL.

MORE LIKE HER (Nashville Star. BMI/Sonv/ATV Tree

BMI) HL CS 37 MR. CARTER Young Money Publishing, BMI/Warner-Tamerlane Publishing BM/Drewski Baby Music, ASCAP/Mr April, ASCAP, HL VWBM, RBH S2 MRS. OFFICER Young Money Publishing, BMI/Warner Tamerlane Publishing, BMI/Time Nais And A Crown, ASCAP/Tight Week, BM/Pownet Music, ASCAP) WBM, Weng A Drose Copula

ASCAP/Tight Werk, BM/Natynet Music, ASCAP) WBN, H1001 BI, POP 55, RBH 6 MUODY WATER (Steel Wheels, BM/RBind Mule BM/Cabo Tess BM/J CS 26 MUSIC FOR LOVE, Sura Music Company, ASCAP/Int Explosive Publishing, ASCAP/Universal Music Company on, ASCAP/M Bgach Music Publishing, ASCAP).

MY HALLELUJAH SONG (Big Loud Shirt Industries, ASCAP/Big Loud Bucks, BM/EMI Blackwood, BMi/Birds

CS 51 Universal Music - Careers. my/ATV Harmony met. ASCAP/ICG Alliance.

N

i ze ddy: ASCAP/Universal Music - Z L ASCAP/Cainon's Land Music

2010 - 2010 2010 S Land Music 2010 Shing, ASCAP/Ita Usic, ASCAP/Royne RBH 5

(Marvin L. Sapp Musik VBM, RBH 21

iagun augurna, Robert to Stand M CS 55 ime, BMI/Dade Co. Project Music, jongs, BMI/Dade Co. Project Music, lusic - Z Songs. BMI/Monthila Music, niversal. BMI), HL/WBM, H100 23, POP

With Ears Music, BMI), HL MY KINO OF BEAUTIFUL

NA DE NA (Not Listed NEED U BAO (Nappy)

MUSIC: ASCAPI H100 38, POP 94 EVER WOULO HAVE MADE IT

BMI/Minstrel Productions only, work, nort 21 NO HAY NAOLE COMO TU (Residente Music Publishing DMI/Mamer.Tamerlane Publishing, BMI/Visitante Music

Hubbing Bowenwa Addi Bowendia Badinier BMI/Edica Nicaca De Liubes BMI/Edica So. BMI/Sorgs DI Liuversal, BMI/L Lf 49 No HAY PROBLEMA Arga, BMI/L Lf 49 NO HAY PROBLEMA Arga, BMI/L Lf 49 NO ME OUY PRO YENCOLO (Forsk ASCAP/Sony/ATV Discos, ASCAP/Maxmo Aguine BMI) H100 97. LT 1 NO MOLESTAR (Crisma, ASCAP) LT 18 NO TE OUIERO NADA (Brava Songs, ASCAP/MB Music, ASCAP) LT 22.

ASCAP) LI 22 NOTHING LEFT TO SAY (Mint Factory, ASCAP) RBH 37

OIO POR AMOR (Songs Of Universal PolyGram Intern

boral BMI) IT 14 ONEL (Not Listed) IT 48 ONE LOVE (KINF Box, ASCAP/Beast Beats, ASCAP/Smoketh Muss, BMI/Neel Gourdin Publishing, ASCAP/Thats Yata, ASCAP/BBH 58 ONE MORE ORINK (Lustacris Worldwide Publishing ASCAP/TMI April, ASCAP/12 & Under, BMV/Sony/ATV Metody, BMI/Stam U Weil, ASCAP/Sony/ATV Harmony ASCAP/Spandor Music, BMI/Steliar Songs, ASCAP), HL, RBH 69

HL, HSH 89 ONE STEP AT A TIME (Z Style Music, ASCAP/Laurel Krown Music, ASCAP/Crosstown Songs, ASCAP/Murk

Music Man Music, BM

Music, oww.educe.Vietach. Imee, SASCAPTICach.Freid Entertainment, ASCAPTING Imeg, SascaPTICach.Freid The Gold, BMW Warner-Imeriane Publishing, BMW young Jeezy Music Inc. BMU/DM Blackwood, BMW Boosle Bad Azz, ASCAP/MB Music, ASCAPTSony/ATV Harmony, ASCAPTByetall Music, ASCAPTSony/ATV Harmony, ASCAPTByetall

ON THE OCEAN (

MUSIC, BMY SWISS IV

www.americanradiohistory.com

VIE (2 Style Husberg, SCAP/Murlyn AP/Crosstown Songs, SCAP/Murlyn Itather Publishing, BMI/Warner-Tamer-VII), WBM, H100 19, POP 10 ohn Riff Music, BMI) RBH 77 pril ASCAP/Doxie ASCAP/Glass Beat

Isic Man Productions, BM/JF Jsic, BMI), HL, RBH 71 (hated, BM/Notting Hill tonce, ASCAP/Sony/ATV id Entertainment, ASCAP/Not-inst N' Goid, BM/Warner-

hing.

BMI+RBH 50 EL MECHON (Nol Listert) LT 43 ME OA IGUAL (Sony/ATV Discos, ASCAP) LT 44 ME VIO LLOBAR (Jorge Celedon Guerra Publishin

Music.

INW (EMIRI

ASUAP) HL/WBM, CS 59 LUNA (Not Listed) LT 16

Please Gimme My Publishing BMI/EMI April, ASCAP), HL, H100

n, ASCAP/Jake And The Phatman HL/MBM RBH 57 M/Top Quality, BM/Music, BM/Univer-ngs, BM/Sony/ATV Tunes V Songs, BM/I, HL/WBM, POP 43 wood, BM/Hantan Bea Songs, BM/WZ2 Liante, ASCAP/Universal Music - Z Tunes

Ausic Inc ASCAP/EMI April hbs Publishing ASCAP) HL/WBM

т TAKE A BOW (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Universal Music – Z Tunes ASCAP/Sony/ATV Harmony, ASCAP/EMI April, ASCAP) HL/WBM, H100 45, POP 36, RBH 16

Beyond Ur Experience Publishing, BM/First Avenue Music, PRS/Universal Music – MGB Songs ASCAP/Demis Hot Songs, ASCAP/EMI April ASCAP/Underdogs West Songs ASCAP), HL/WBM R8H an

ASCAP/EMI April ASCAP/Touch/teely Music. ASCAP/Plant le Experience Music. ASCAP/Uncle Bobby Music. BM/EMI Blackwood. BM/Stripe Music. BM/trv nr. BM/ L BPL 47

13 THAT'S A MAN (WB Music ASCAP/Steve Dale Jones ASCAP/Larga Vista. ASCAP/Songs Of The Sanderosa ASCAP/Universal Music - Careers, BMI), HL/WBM, CS

THIS IS ME (Walt Disney Music Company, ASCAP) POP

THUNDER (EMI April: ASCAP/Martin Johnson Music

ASCAP/ POP 77 TRADING PLACES (UR-IV Music, ASCAP/EMI April. ASCAP/Sony/ATV Melody BMI/WB Music ASCAP/2082 Music Publishing, ASCAP) HL/WBM

RBH 36 TROUBADOUR (Ash Street, ASCAP/Big Loud Shirt Indus tries, ASCAP/Big Moulage Music, ASCAP/Sony/ATV gross keys, ASCAP/Lesite Satcher BMI/Sony/ATV Tree

n Music, BML/EMI Blackwood ac, BMV/Music DI Stage Three

Publishing ASCAP/Slide That ASCAP/Jamalt Withows

ASCAP/Slide T AP/WeFlu 10 Publishing, ASCAP/LT BMJ, RBH 92

M. RBH 80 **S** (Sony/ATV Latin BMI) LT 45 Religion Music Publishing BMI/Mara (obalt Music Publishing ASCAP) POP

41 ad Songs ASCAP/Cherry Lane Music, ASCAP/Excalibur Productions alia Pty Ltd, APRA), CLM/HL, POP 100 (SB Westside, ASCAP/Peaches Children

V

Jeezy Music Inc BMI/So Inkredibles Music BMI/Mollings Music. wood BMI) HL RBH 60 versal Music - MGB Songs ASCAP) 4, POP 29

Mi April, ASCAP/Sea Gayle Maddie, ASCAP/Warner-) HL/WBM, CS 8, H100 59 Grind Entergament Publishing BMI/EMI Black-USCAP/Snrw/AP/Trans

onths Of Shadows Put BMI/Smells Like Met

an BMI/Mass Confusion Corporation, ASCAP/Unive (AP), HL/WBM_POP72 rown Club Publishing, bliching, BML (amounts)

ublishing BMLJimipub : ASCAP/EMI Blackwood BMI) 5, RBH 2 Crown Club Publishing,

Crown Club Publishing, ublishing: BMI/Jimipub, , ASCAP/EMI: ASCAP/Me & POP 67

Welk POP 67 SUE (Ludders Worldwide Publish and ASCAP/Team's Dol Publishing, MM/Songs Of Windsweip Pacific POP 59 RBH 23 (EMI Blackwood, BM/Rodney B. BM/Universai Music Corporation ve Publishing, ASCAP/EMI sige Corporation PRS). HL/WBM

nent

U

UH HUH (Shark Squad Assassins, ASCAP/Grand Hustie Publishing: ASCAP/WB Music, ASCAP/EMI April ASCAP/Slide That Music, ASCAP/Regina's Son Music

UNBELIEVABLE (ANN MARIE) (Beautiful Monkey Pub

Cross Keys, ASCAP/Lesi BMI), HL, CS 17, H100 C-SHIRT (Andrew Framp)

T-SHIRT (A

TURN HEADS

Publishing, Moe Publish

EL ULTIMO VALS (S UNBEAUTIFUL (Ret

LISHING, BIVIT

APHAVEMI AUS

VIVA LA VIOA

WAKE IT UP

VACATION (Young Jeezy

VAITIN' ON A WOMAN

WASSUP WIT OA COOKIES

WILLSIC - MIGB Songs, A WHATEVER YOU LIKE

WHATEVER YOU LIKE

WHAT THEM GIBLS LIKE

ing ASCAP/EMLAPRI BMU/Hitco Music BMI BMU/Rodney Jerkins Pr

WHEN I GROW UP

WHEN IT HURTS (

WILL FVFR

RBH 62

Go to www.billboard.biz for complete chart data 1 51

BM/Dirty Pool Music ASCAP) RBH 81 WHAT ABOUT NOW (EMI Blackwood, BM/Bug BM/12 06 Publishing, BM/7 Months Of Shuter Ischurg BH/92

H100 56, POP 33 WHEN I SAID I WOULD (Sony/ATV Cross Keys, ACCAP 34: Good Girl, ASCAP 'Sony/ATV Tunes

Tunes, ASCAP HL, RBH 56 WITHOUT YOU (Hinder Music, BMI/High Buck Publishing, BMI/EMI Blackwood, BMI/Winkwine Publishing)

Ing. BM/EMI Blackwood, BM/Winkviré Publishing BM/Friedrotch Publishing, BM/, HL, H100 95, POP 62 WOMAN (Universal Music - Z Tunes SCAP/Ahmads World, ASCAP/Sony/ATV Tunes, ASCAP/Life Print.

ASCAP), HL/WBM, HpH 49 WOMANIZER (Outsyder Entertainment Music Publishing SESAC/Gametyme Music Publishing Group, ASCAP)

SESAC/Gametyme Music Publishing Group Access WBM, H100 1, POP 2 WORDS (Bug Music, ASCAP/Soup Sandwich ASCAP/Gold & Iron, ASCAP/WB Music, ASCAP), WBM

YOU LOOK GOOO IN MY SHIRT (Sony/ATV Tree BMI/Gold Watch, BMI/Wenonga, BMI/NEZ, BMI), HL

BM/Gold Watch, BM/Wenonga, brivince, brin, inc. H100 94 YUUR 800r (Slique Whoa Music, BM/Tailor Made Musick, ASCAP/Street Flava Music, ASCAP; RBH 97 YOURE EVERYTHING (2 nil Interpress, ASCAP/4 Blints Lit Al Once, ASCAP/Sony/ATV Songs, BM/Crump Tight Publishing, ASCAP/Penrio Publishing, BM/Suin-H-The Water, BM/Neddactor Publishing, BM/EM/April, ASCAP/2, HL, RBH 94 BM/EM/April, ASCAP, HL, RBH 94

BMI/EMFADRI, ASCAPI, HL, HBH 94 YOU'RE GONNA GO FAR, KIO (Underachiever BMI)

H100.96 YOU'RE THE ONLY ONE (India B. Music, BMI/Songs Of Universal PolyGram International, BMI/Demonte's Music Publishing, BMI/Paradise Forever Music, BMI) BBH 25

Universal PolyGram International. BM//Dei Publishing, BM/Paradise Forever Music. I Y QUE QUEOE CLARO (Not Listed) LT 11

Y

NBM RBH 49

n, Goud Gill, ASCAP 'Sony/ATV Turies' one Ranger ASCAP/Songs Of Combustion CAP/Music Of Windswept ASCAP/No Such ICAN), HL, CS 49

HL, CS 49 S (Grindtime, BMI/Songs Of Universal xons Muzik ASCAP/E D Duz It BMI/inv dog East Songs BMI/EMI April, ASCAP 40

/ In Publishing: ASCAP/Sonv/ATV

SOCAN) HL/WBM, H100 48, POP 30 WHATCHA THINK ABOUT THAT (My Diet Starts Tomor-Cellenamed: BMI/Peermusic BMI/2412

art Chart BMI/Ski Slope

TE AMO (Not Listed) LT 46 TEENAGE LOVE AFFAIR (Lellow Productions

TEN WITH A TWO

ongs Of Universal, BMI/Culture e Publishing, BMI/Eirst Avenue

D

POP 14 RBH 45 PRAS SIEMPRE Julianta Musical BMI) LT 2 PLAYA CARDZ RIGHT (Universal Music Corporation, ASCAP/Felagrammation Music, ASCAP/Nurae Tyke ASCAP/Pake Katall BM/Universal Music - MGB Songs ASCAP/She Wrole II, ASCAP/Universal Music - Z Tunes, ASCAP/She Wrole II, ASCAP/Universal Music - Z Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - MUSIC - Z Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - Z Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - MUSIC - Z Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - MUSIC - Z Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - MUSIC - Z Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - MUSIC - Z Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - J Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - J Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - MUSIC - Z Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - MUSIC - Z Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - MUSIC - Z Tunes, ASCAP/She Wrole II, ASCAP/Linversal Music - J Tunes, ASCAP/She Wrole II, ASCAP/Linversal M

PLEASE EXCUSE MY HANOS (First N Gold, BMI/Wam er-Tamerlane Publishing, BMI/Finnor, ASCAP WB Music

er-ramenane Hublishing, BM/Einnor, ASCAP WB Music ASCAP/J Franks Publishing, ASCAP/Check Your Pulse Jublishing, BM/Chef Huxiable Music Publishing, 3M/2082 Music Publishing, ASCAP) WBM, H100 89 3RH 14

RBH 14 POCKETFUL OF SUNSHINE (EMI Blackwood BMI/Gato Debu PAN/KAN April ASCAP/Sonv/ATV Tunes, ASCAP)

Bauy, Suitzering and Society and Societ

54 EL PROXIMO VIERNES (Not Listed) LT 26 PUT ON (Young Jezy Music Inc., BM/Young Drumma ASCAPMB Music ASCAP/Please Gimme My Publish ing, BM/EMI Blackwood, BMI), HL/WBM, H100 51

G G

R

QUEOE SOLO EN LA POBREZA (Not Listed) LT 39

REHAB (Universal Music - Z Tunes: ASCAP/Tennman Tunes: ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Bone Beaz Publishing, ASCAP/WB Music, ASCAP, Backer, HL, WBM, POP 66 REMEMBER THAT (Circle C Songs, ASCAP/Full Circle, SCADLCS, CASCAP), HL, WBM, POP 56

ASUAP) US 48 LOS REPROCHES OEL VIENTO (Vander, ASCAP) LT 42 RIOE (So Inkredibles, SESAC/rocnasty Music

Publishing Designee, ASCAP, HL/WBM, RBH 41 **RIGHT HERE (DEPARTEO)** (EMI Blackwood: BMVHere's Lookin Al vou Kidd Music, BMVBeluga Heights Music BMVSomy/ATV Songs BMVGolden The Super Kid Music ASCAP/The Royally Network, ASCAP/Ouda Music ASCAP/Taby V Music Publishing BMI), HL

H100 69, POP 65, RBH 22 RIGHT NOW (NA NA NA) (Byetall Music, RIGHT NOW (NA NA NA) (Byetall Music, ASCAP/Pano Music, ASCAP)

HL H102 66 PDP 27 RISE ABOVE THIS (Seether Publishing BMI/Sate One Music America, BMI/KickDatKat Music, BMI), WBM

PUP 75 ROLL WITH ME (Sony/ATV Acuti Rose, BML/Year Of The Dog Music, ASCAP/Words & Music, ASCAP) HL/WBM

SENTI (EMI April ASCAP/Hecho A Mano ASCAP/Univer sal-Musica Unica, BM/Cashilo SMI) L1 37 SEVENTEEN FOREVER (Metro Station Music, ASCAP EMI April, ASCAP, HL, POP 82 SHAKE IT (Metro Station Music, ASCAP/EMI April, ASCAP, EMI EMIO 41 DBP

ASCAPT HL, H100 41, POP 24 SHATTEREO (TURN THE CAR AROUND) (Old Man Time Music, ASCAP/G Watt Music, ASCAP/EMLAnd

Time Music, ASCAP/G Walt Music, ASUAPZEIVII April ASCAPI, HL/WBM, H100 53, POP 46 SHAWTY SAIO (Pick Up The Pace, ASCAP/Give Me Me Publishing, ASCAP/Uncut Productions Publishing

ASCAP) RBH 87 SHAWTY SAY (Crump Tight Publishing: ASCAP/Young Monay Publishing: RMI/Warner-Tamerlane Publishing.

BMIN, WBM, POP⁹92, RBH 68 SHE NEVER CRIED IN FRONT OF ME (Franklin Road, BMI/Music OI Stage Three, BMI/Bobby's Song And Sai She Music BMI/CS 2, H100, 49

BMI/Music UI Stage Three, BMI/Bobby's Song And Sal-vage BMI/Stage Three Music BMI) C5 2, H100 49 SHE'S SO CALIFORNIA (Crystal Beach, BMI/Reynsong BMI-Wha Ya Say Music BMI/EMI Blackwood BMI/Jaim

Hanna, BMb, HL, CS 45 SHE WOULON'T BE GONE (I Want To Hold Your Songs.

BM/Tommy Jo, BMI) CS 25 THE SHOCK OF THE LIGHTNING (Dasis Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 93 SHOULOVE SAID NO (Sony/ATV Tree, BM/Taylor Switt

SHOW OUT (Top Quality, BMI/Oomp Camp Music

ASCAP) HBH 73 SHUT UP AND LET ME GO (WB Music, ASCAP/Play-tude Music, PDC/Sony/ATV Tunes, ASCAP/Sony/ATV

while Music PRESonyATV lines ASCAPS AND A Wasc UK PRS, HUWEM, POP 70 SIGO VIVO (ultrante Musica) ASCAP, LT 35 SINCE VIVOL BEEN GONE (W B M Music SESAC/Songs in The Key OI B Fail SESACNoontime South, SESAC/The Deans Lst. SESACNoontime Publishing Group, SESACLayden Adons Music Publish-ing, SESAC/Christian Comis Publishing, SESAC/Foray Music, SESAC, HU, WB M BH 64 SINCLE (Super Sayin Publishing, BM/Alunversal Music 2 Songs BM/Pein In The Ground Publishing ASCAP/My Diel Starts Tomorow, BM/Songs Of Universal, BMI) HU/WBM POP 63

SINGLE LADIES (PUT A RING ON IT) (Not Listed) RBF

HUH 8 SOMEBODY NEEOS A HUG (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Sony/ATV Tree, BM/Love Mon-key BM/Vold Desperados, ASCAP/N20 ASCAP), HL CS

ASLAP/Crosstown Liptown Score and Chird Industries ASCAP/Big Loud Bucks, BM), WBM, CS 36 SOUMDS SC GOO (Gra Road, BM) CS 44 SO WHAT (EMI Blackwood, BM/P'nk Inside Publishing, BMI/Maratone AB STIM/Kobait Music Publishing, ASCAP, HL, HT0 4, Pho-

SUCHOLS SO EQUUL (on Read: BMU) CS 24 SO WHAT (EM Blackwood, BMU/Pirk Inside Publishing, BMU/Maratone AB STIM/Kobalit Music Publishing, ASCAP, HL, H100 4, POP 1 SPOTLIGHT (Super Sayn Publishing, BMU/Jinversal Music - ZSong BMU/SorwArt Tures, ASCAP/EM Ayrul, ASCAP, HL WBM, H100 27 POP 64, RBH 1 STARY LEG, Not Listed) RBH 82 START A BANO (Big Borassa Music, BMU/Words & Music, ASCAP/Songs Of Combustion Music, ASCAP/Didn't Have To Be Music, ASCAP, HL/WBM, CS 13

AS-UARY JURN HAVE ID BE MUSIC, ASCAP), HUWBM, CS 13 SUPERWOMAN (Leilow Productions, ASCAP) HUWBM, CS ASCAP, Such in The Timasi. ASCAP/Son(AVI Harmony, ASCAP/DIMID Music, ASCAP), HL, H100 87, RBH 12 SWAGGA LIKE US (Carte Boys Publishing, ASCAP/EMI April, ASCAP/Crown OLub Publishing BM/Water Tarretaine Publishing, BM/Waters Gimmon Publishing, BM/Whollertonix Music, ASCAP/Domino Publishing, BM/Whollertonix Music, ASCAP Songo Ulm-versal PolyGram International, BMI), HUWBM, H100 32, POP 52, BBH 17.

POP 52, RBH 17 THE SWEETEST LOVE (I Like Em Thicke, ASCAP) RBH

27 SWING (Dawn Raid Music Publishing, BMI/Universal Music Corporation, ASCAP/Soulia Boy Tell'em Music, BMI/Croomstacular Music, BMI/Element 9 Hip Hop BMI/Surk Care Of Business, BMI), HL/WBM, H100 55, DOD 44.

POP 44 SWING YA RAG (Crown Club Publishing, BM/Warner-Tamerlane Publishing, BM/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL/WBM, RBH 9

MI/Universal Tunes, sal. SESAC). HI AWRM, RBH 95

EMI April, ASCAP/Justin Combs Publishing Da 12 Music, ASCAP), HL, H100 54, POP 84,

20 SI NO TE HUBIERAS IDO (Marco ASCAP) LT 8 SI TU TE VAS (ADG, SESAC) LT 21 SO FLY (EMI April, ASCAP/Justin Combs Publisher

SOMEBOOY SAID A PRAYER (Feet In The Creek.

S

nkredibles, SESAC/rocnasty Music ngs Music, ASCAP/NappyPub Music, #sal Music - Z Songs, BMI/Tremaine N I <u>Designee, ASCAP)</u>, HL/WBM, RBH 4

PAPER PLANES (

ing, BMI/EMI Blac POP 60 RBH 19

CS 10 H100 63

SENTI (EMI April ASCAP)

ER PLANES (Universal Music - Z Tunes CAP/Holliertronix Music ASCAP/Nineden CAP/Universal-PolyGram International CAP/Imagem London Ltd. PRS), HL/WBM H100 10

15 MINUTES OF SHAME (Purple Cape, BMI/Major Bob ASCAP/Music Of State Three, BMI/Songs Of Comman

A ADDICTED (Primary Wave, ASCAP/Saving Abel ASCAP/Crazy You Publishing, ASCAP/Skiddco, BMI/Meaux Mercy BMI/EMI CMG, BMI), HL, H100 33

Austin Designee ASCAP/Grand Hustle Publish ISTITUESIGNEE ASCAP/Crown Club Publishing AWB Music, ASCAP/Crown Club Publishing Tamerlane Publishing, BMI/Taylor My Hart ASCAP/Tremell Clemons, ASCAP/Dega Fig

iell Clemons, ASCAP/Dega Fig. WBM, RBH 72 Iniversal Music - MGB Songs ALL I EVER WANTED ark Vi lage Tunes, ASCAP/Cintersal Musi-ark Vi lage Tunes, ASCAP/Cinte ASCAP/Jazz Your Azz Tunes 5, H100 90

tiou 90 Tublishing, BMI/Gaje shing, BM/Universal Music Di Universal, Diversit ASUAP HL/WBM C ASCAP/Zevon, BIVII), ALL SUMMER LONG

In Holianing, Divineesal Music Vilishing, BM/Universal Music and ASCAPTing Trans, WBM. CS 5, H100 35 P0P 48 JR Publishing, BM/Universal, Music tablishing, BM/Universal, BM/EM Lon and, ASCAPTing Times WBM, H100 57 JR Publishing, BM/Universal Music no 01 Universal Music ASUAP/Zevon Bivili G (RJR Publishing, BMV/Gaje, ime Publishing, BMV/Inversal Music VSongs Of Universal BM /EMI Lon. Let Land, ASCAP/Tiny Tunes, in HUWBM, POP 98 Inniter Nettles, ASCAP/EMI Black-BMV/Misic Of Stage Three, and Salvage, BMV/Stage Three ALREADY GONE

Music BM, HL CSG H10071 ALWYS THE LOVE SDUGS (010 Despendes, ASCAP/N2D ASCAP/Pure Blue, BMI) CS 39 AMERICAN BDY WILliam Music BM/Cherry River BM/Chrystais Songs, BM/Parese Grimme My Publish ing, BM/EMI Blackwood, BM/Lary Learn Music BM/Sper Music, BW/Corgingth Control), CLWHL

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EL AMOR EN CARRO (Arpa, BMI) LT 20 AMOR INMORTAL (Sony/ATV Discos ASCAP/Broadspan

AMUH INNORTAL (Som/AIV biscos ASCA/2Bradsp Music, ASCAP) IS 10 ANGEL (Rodrey Jarkins Productions, BM/EMI Black-wood, BM/ricio Love Is Shil A Rapper, STSAC/Foray Music, SESACIASTawn Damels Productions ASCAP/EMI April, ASCAP/Cstyle Ink Music Publishing ASCAP/Shide That Music, ASCAP) HL, H100 67, POP

38 ANGELS ON THE MOON (Thriving Ivory Music ASCAP/Sakvamum Music Publishing, ASCAP) POP 80 ANNOUNCEMENT (Songs Of Universal, BMU/Senselless BMU/The Waters Of Nazareh BMU/EMI Blackwood BMU/Reynchaser BMU/Universal Music - Careers, BMI); H. AMPMA Det Jon

HLWMM RBH 96 ANYTHING GOES (Pachte Wind, SESAC/Melodice) PRM, SESAC/Reinsang, BMI) CS 23 ARAB MONEY (72 Jahs Music, ASCAP) LT 40 AROUTO (Universal Musica, ASCAP) LT 40 AROUTO (Universal Musica, ASCAP) LT 29

BABY (EMI April: ASCAP/LCool J ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP) HL/WBM POP de Ret 40

96, RBH 69 BACK THAT THING UP (Songs Of Windswept Pacific BMI/Universal Music - Z Tunes ASCAP/Hits And JSIC - Z TUNES ASCAP/HITS AND ASCAP/2820 Music BMI/Thats How

BAD GIRLFRIEND (Warner-Tamerlane Publishing. or Songs, BMI/Team Toque Publishing Blinky Publishing, SOCAN/An April Fool Pub-SOCAN/Fraidy Cat Publishing, SOCAN), WBM

BARTENOER SONG (Delusional Music, BMI/Destiny Imani Music, BMI/Betty Suga Pump, ASCAP), WBM

H100 70, POP 53 BEEP (Anna Jeans Baby Boy Music, ASCAP/Tight Werk BM/Cranny Man Publishing, BM//Rozboy Publishing, ASCAP) RBH 83

BM//Granny Man Publishing, BM//Rozboy Publishing, ASCAP, IRBH 83 BELIEVE (Greenfund, ASCAP), Im nobody, ASCAP/EMI April, ASCAP/MB Blue Car, ASCAP/pim/Publ, ASCAP/SMP, Blue Car, ASCAP/pim/Publ, BETTER II, MTME (Jonathan Rohrem Musac, BM//Sony/ATV Songs, BM//God's Crym, ASCAP/Sony/ATV Tunes, ASCAP HL, H100 11, POP 7 BLEEDING LOVE (Write 2 Live, ASCAP/Kobalt Musac, ASCAP/Sony/ATV Tunes, ASCAP) HL, H100 11, POP 7 BLEEDING LOVE (Write 2 Live, ASCAP/Kobalt Musac, ASCAP/Sony/ATV Tunes, ASCAP) HL, H100 11, POP 7 BLEEDING LOVE (Write 2 Live, ASCAP/Kobalt Musac, BODY ON ME (Eacher Forst BM//Linversal Musac, AGCAP) Songs, ASCAP/Hano Musac, ASCAP/Byelail Musac, ASCAP/Sony/ATV Harmon, ASCAP), HL/WBM H100 61, POP 78, RBH 74 BURNIN' UP (Jonas Brothers Publishing, BM//Sony/ATV Songs, BMI), HL, H100 99 POP 61

Music - Z Tunes, ASCAP/Salaam Remi Music, CAP/EMI April, ASCAP/Souija Boy Telfem Music, I/Croomstacular Music, BM/Element 9 Hip Hop, I/Takin Care Of Business, BMI), HL/WBM, H100 81,

HBH 11 BY MY SIDE (Jae Wons Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April ASCAP/E Hudsor Combs Publishing, ASCAP/E-MI April ASCAP/E Huk Music, BMI/Warner-Tamerlane Publishing, BMI/Univi Music - Z Songs, BMI/Pen In The Ground Publishing ASCAP/Jobete Music, ASCAP), HL/WBM, RBH 65

(Pop 100) Position

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Chart Codes: and RBH (Hot

C CAN'T BELIEVE IT (MuppyPub Music, BM/Universal Music - Z Songs, BM/UAtmad Tay, Music, ASCAP/Wam-erfametaine Publishing, BM/Voung Morey Publishing BM/II, HL/WBM, H100 B, POP 32, RBH 4 CHEATED ON ME (G DeGraw Music, BM/WamerTamer-taine Publishing, BM/I), WBM, POP 55

Lane Publisting, BMI), WBM, POP 95 CHEATER, CHEATER (State One Songs America, ASCAP/A Sling And A Prayer, ASCAP/Butus Guild, BMI).

WBM, US 43 CHEMICAL REACTION (Chaz Records, BMI) RBH 78 CHICKEN FRIED (UNA Music Publishing, BMI/Weimer-hound Music, BMI/Heart Above Your Head, BMI) CS 11.

houling Mulsike, briw/Hear Autore tour meao, bring own -Hi00 47 CHOPPED N: SCREWED (Universal Music - Z Songs, BM/NappyPub Music, BM/Lidden's Worklowde Publish-ing, ASCAP;EMI April, ASCAP/Ahmad Tag Music, ASCAP), HL/WBM, RBH 43 GINCO MINUTOS (Sony/ATV Rhythm, SESAC/Excelen-der Song, SESCA/a Venus Wisc, ASCAP), Screeker Turnes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/, HL/WBM, H100 13, PDP 6 Const on Accent HighER (Stare Three Songs, ASCAP/Li-

HL/WBM, H100 13, PUP 6 COME ON GET HIGHER (Stage Three Songs, ASCAP/Lit-

Ile Victories, ASCAP) H100 72 COME ON OVER (Sweet Kisses, ASCAP/EMI April, ASCAP/Circle C Songs, ASCAP/Full Circle, ASCAP), HL CS 46 COME OVER (Chrysalis Songs, BMI/John Legend Pub-lishing, BMUCherry River, BMI/Black Chiney Music, ASCAP/Sam Pan Music, ASCAP/J Vibe Publishing, ASCAP/Dutty Rock, PRS/EMI April, ASCAP), CLW7HL,

BBH regional robot, in the twin point obsets i, Course Control of the El (vourse (Money) - Abidismu, BM/Warnes-metarian Publishing, BM/Piesse Grime: My Publish-ng, BM/With Bisowood, BW/FAZE 2, Wong, BW/Wisongs OI Universal, BM/). HU/WBM, RBH 79 COMMO QUEL (Sany XIV). Discost ASCAP/EM April ASCAP/2002 Music Publishing, ASCAP/WB Music. BSCAP/2002 Music Publishing, ASCAP/WB Music.

Data for week of OCTOBER 25, 2008 | For chart reprints call 646.654.4633

ASCAP/NappyPub Music, BM/Universal Music, Z Songs, BMI/Songs Of Universal, BM.), HL/WBM, POP 69 COOL (Tappy Whyte's Music, BM/Songs Ol Universal BM/Musity Attic, BM/EMI Blackwood, BM/Ramon Montyomery, ASCAP), HL/WBM, BBH 63 CORONA AND LIME (Suretone Primary Wave Music

BMI) POP 93 COUNTRY BOY [EMI April ASCAP/Tri-Ange's Music ASCAP, HL CS 28 COUNTRY MAN (Planet Peanut, BMI/Murrah Music Cor portion BMI/EMI America ASCAP/Sonchebler Music

poration BW/EWLAPM, ASCAP/Songingtine Music, ASCAPI HL CS 12 H100 7HV Tree, BM/UShowbrify Music, BM/Turn Me On Music, BM/USH Warking For The Man Music, BM/IOG BM/D CS 40 CRUSH (right Bank Music, ASCAP/Ly Makes Music, ASCAP/12 06 Hubishing BM/EMI Blackwood BM/Porthis Music, ASCAP/Arthouse Entertainment ASCAP/Bug Music, ASCAP/Arthouse Entertainment

17 CRY FOR YOU (Universa: PolyGram International ASCAP/FMI Blackwood, BMI/EMI Scandinavia, BMI)

HL H100 79 POP 40 CUDPAUD YNOL Usled) RBH 48 CUDPAUE O INOCENTE (NoL Listed) RJ 23 CURTAIN CALL (Bg Gert BM/Songs Of Windswept Pachte, BM/Black Whend Wask, ASCAP/Noting Date Songs, ASCAP/4 Bluns LI Ar Once. ASCAP/First N Gold BM/Son/ATV Songs BM/Warmer-Tamertane Pub ishing. BMI), HL/WBM, RBH 84

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Products Of The Streets, ASCAP/Sumphu and Lam Muscr, SESAC/Please Envoy The ZXS Publishing BM/Rinng, BM/Rinng, BM/Rinng, BM/Ring Blackwood, BM/Janice Combs Publishing AsCAP/Marksy Music. Date Songs, ASCAP/Noting Hill Songs. PDP 49 DAMAGED (Products Of Music BMI/ZXS

DAME TU AM

POP 49 IOR (Not Listed) LT 4 (Chrysalis Music Publishing, ASCAP/One ASCAP/Byetall Music, ASCAP/Sony/ATV CAP/C Bahamonde SOCAN/D Sales, H100.31 DD 15 THE DAY THAT NEVER COMES (Creening Death.

ASCAP, HIG 08 SCAP, HIG 08 OEAD AND GONE (Crown Club Publishing, BM/Warner Tamestare Publishing, BM/Harmman Tunes, SACAP/UI versal Music - Z Tunes, ASCAP/Cleopatra's Sons Music ASCAP/ENI April, ASCAP, HL/WBM, POP 76 OELAME VACID (Not Listed) (T 30 OIO YOU WRONG (EMI April ASCAP/Laumar Music Dire, Lut Publish)

DOM'TOU WRONG (EMITAJUIT COMMANDED TO TOUR AND TO TOUR AND TOUR AN

OON'T THINK I OON'T THINK ABOUT IT (Cadaja Pub lishing ASCAP/MXU Music ASCAP/Still Working For The Wornan, ASCAP/ICG Alliance, ASCAP) CS 4, H100

00N'T YOU KNOW YOU'RE BEAUTIFUL (Moonscar

3PJ Administration, ASCAP/Liftle Blue Ty BMI/Sony/ATV Tree, BMI/All Mighty Dog HL/WBM, CS 21 DOS PALABRAS Warner/Chappell Mexico S A) LT 47 OO THE RICKY BOBBY (Many Kids Publishing, ASCAP)

OD YOU BELIEVE ME NOW (Sony/ATV Tree BMI/Sono For MY Good Girl, BMI/Totally Wrighteous Music, BMI/Totally Wrighteous Music, BMI/The Bigger They Are SESAC/S 1 Songs, SESAC) HL/WBM, H100 65

E

EN AQUEL LUGAR (Not Listed) LT 32 ENERGY (S M.Y., ASCAP/Sony/ATV Harmony, ASCAP/Rico Love Is SIII A Rapper, SESAC/Foray Music SESAC/Foreathrough Creations, ASCAP/EM April, ASCAP/Wayne Wilkins Music, BMI) HL, POP 81 RBH

32 E.R. (EMERGENCY ROOM) (LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Tailored 4U Music. ESPERO (Not Listed) LT 38 ESTO ES LO QUE SOY (Not Listed) LT 31 EVERYBOOY WANTS TO GO TO HEAVEN (Hope-N-

Cal, BMI/Cal IV Entertainment BMI/Sexy Tractor Music BMI/Back To Black Songs BMI/Songs That Self, BMI)

EVERYTHING IS FINE (Bream Buster ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 35

F

Almo Music, ASCAP/R Nevil Music, ASCAP/EM SCAP/EMI Music Publishing, AUSE/Seven Peaks (SCAP/Walt Disney Music Company ASCAP). FALL FOR YOU (John Vesely Publishing, BMV/Sony/ATV Songs, BMD, HI WRM, H100, 25, PDP 11 lesonic, BMI/Bucky And Clyde, Armadillo, BMI/Big White Tracks 9 H100 82 FEEL THAT FIBE

9 H100 82 meriane Publishing, BMI/Sell The , BMI), WBM, CS 32 , BMI/By State One Music America FINE LINE FOREVER

iglish twy, BMUBy State One Music America IMRO) CS S3 Ings Of Universal, BMI/Culture Beyond Ur Libiishing, BMI/Universal Music Corpora-Robert Allen Designer. ASCAP/Orte 78 IESAC), HL/WBM H100 20 POP 12 III April, ASCAP/New Sea Gayle ASCAP/The se, ASCAP, HL CS 50 FOREVER

GET LIKE ME (Cru

FOR YOU (6 G

ump Tight Publishing, ASCAP/Culture ence Publishing, BMI/Universal Music /WBM, RBH 44 /usic Access Careers. GET UP ASCAP/Universal Music Corpo orch Music, ASCAP/TVT Music ± 67 GET UP

vi, nom oz Red Music, ASCAP/EMI April, im Song, ASCAP/It's Tea Tyme 1 BMI/Irving BMI/Underdog Ez RBH 35 yme, bo East 3H 35 Smells Like Phys Ed, ASCAP) POP 73 Music Comoration, ASCAP/Boyalty GIVES YOU HELL GO GIBL (LInverse

Rightings. pyPub Mu

ASCAP/Inversal National Agents Astronomy and Astronomy ana H. WBM, POP Bo Hashing Hin House 30 HARO (DJ Khaled, BM/Notling Hin House) BM/Plass Borne My Publishing BM/EM Blackwoo BM/RapyPub Music, BM/Universal Music - 2 Songs Milliac - V-relaterational ASCAP/Notling Date Songs, ASCAP, HL/WBM, RBH 85 GOOD GOOD (Shanah Cymone Wusic, ASCAP/LMI April, ASCAP/Slack AD, Music, ASCAP/LMI/Memsal Music Comparison, ASCAP/Paoketoots, ASCAP), HL/WBM, Comparison, ASCAP/Paoketoots, ASCAP, HL/WBM,

Corporation, Advert I construction, Sector P. C. BH 38 BH 38 GOT A LITTLE CRAZY (Mama's Dream ASCAP/WB Music, ASCAP/Music Ci Windowept, ASCAP/Song OI Bud Dog, ASCAP), WBM, CS 60 GOT MONEY (Young Money Tublishing BM/Warner-Tamerlane Publishing, BM/VangryDa Music, BM/Uni-versal Music, - Z Songs BM/Play N Solitz Music, Construction, Construction, Solitz Amarca, CAB/ChM versal Mi

Vublishing, BMI/NappyHub Music, BMI/Lini iz For Skillz And Play Musik, ASCAP/EMI P) HL/WBM, H100 21 POP 35, BBH 10 OMEBOOY (Warner-Tamerlane Publishing, ur Dillo, SOCAN/Zero-G, SOCAN/Black AN/Black Adder Music, SOCAN, WBM Do et al. GOTTA BE SOMEBOON

H100 16, PUP 21 GREEN LIGHT (John Legend Publishing, BMI/Cherry

R-Rated Music SOCAN/We Don't Pay Even Be Playin, ASCAP/Chrysaus Music Publish /In Thee Face Music Publishing, ASCAP/En ublishing Designee, BM/Bughousa g Music, ASCAP), CLM/HL, H100 58 POP GUCCI BANDANA (Not Listed) RRH 01

HASTA EL DIA DE HOY (Maximo Aguirre BMI/Pacific

HEADFIRST SLIDE INTO COOPERSTOWN ON A BAD RET (Sony/ATV Songe, PAM/Chicago V Colored, PAM)

HL H10074 HEAVEN SENT (She Wrole II: ASCAP/Universal Music MGB Songs, ASCAP/U Nive Publishing: ASCAP/Lex Pro eet Publishing, ASCAP: HL/MBM, BH-9 HERL Jeffty Steele, BM/BPL Administration ASCAPV2, ASCAP/Sony/ATV Tunes, ASCAP), HL, CS

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HOT N COLD (WI

, RBH 39 n Im Rich You II Be My Bitch ASCAP/Asz Money Publishing AB, STIM/Koball Music Publishing, 100 5 POP 3 ramily Soul Music, ASCAP/ABlack P/My Soulmate Songs, ASCAP) RBH HOUSE OF LOVE (Fi

100 HOW 'BOUT YOU DON'T (EMI Blackwood BMI/Geoffrey Stokes Nielson Publishing, BMI/Middle Child 2 BMI/Bic Loud Bucks, BMI/Universal Music - Z Tunes ASCAP/Hil And Smashes Music ASCAP/2820 Music, BMI/That's How I Polit ASCAP), HL/WBM, CS 54

DivGram International, ASCAP). HOW IT THE HUNGER

THE HUNGER (Demonie's Music Publishing, BMV/india B Music, BMVSongs Of Universal PolyGram Internation al, BMI), HU/WBM, RBH 55

1 I DON'T CARE

ny/ATV Songs, BMI/Chicago X Sofi-onesty Music, BMI/WB Music, /, H100 73, POP 58 (Not Listed) H100 100 POP 54, RBH ASCAP), HL/WB IF I WERE A BOY

When Im rich You II Be My Bitch, c, ASCAP/Kasz Money Publishing, r AB, STIM/Koball Music Publishing, ic Publishing UK SESAC/EMI ASCAP), 66 PDP 28 control Score, ASCAP/Revenuescore IFULEAVE (Not L ASCAP/WB ASCAP/Man

Ster Abilishing OK SLEMOLUM ASOKP) AF POP 26 Intastile Songs, ASCAP-Bwilsongs, Iamer Kitty Publishing, ASCAP(Zarol sociales, BMI) CS 16, H100 A4 et al. Miscie, ASCAP(Sony/ATV Harmony, si frail Publishing Inc, BMI/Warner-sching, BMI) HL/MBM, H100 40 Eyed ASCAP H100 15 POP 19 Jackwood BMI/Big Gassed Hittles, Of Sec Gayle BMI/Vachs Little Boal use CPUIshing, BMI/Lucky Thumb 00 Re. ILL WALK Vincent An

I'M YOURS

Biwlice 1, H100 B5 Biwlice 1, H00 B1, Biwlice M, Music, SEAC, CS S8 H012/U0ABLE (Warner-lametiane Publishing BMU) L11 H1 FL AYER (E-class Publishing ASCAPWarl 0, Sun day Music, ASCAPSomy/ATV Melody, BM/will 1, Music, BW/Cherry River, BM/Music Specialistis, BMI) CLMHL, H100 29, P0P 16 I STILL MISS YOU (BMI April ASCAP/Romeo Cowboy Music, ASCAPWarler-lametiane Publishing, BM/Con-tentment Music, BM/Water For This Music, BM/Thits I H1, ASCAP/Warrer-lametiane Publishing, BM/Con-tentment Music, BM/Water For This Music, BM/Thits I H1, ASCAP/Top U Songs ASCAP/Magic Musicang BMI, H1, WBM, H100 92

nat Music: BMV/Hitco Music Miniversal Music Corporati IT'S OVER Iniversal Music Corporatio CCAP/Christopher Mathew) H100 68 POP 34 usic, BMI/Big Loud Bucks, CCAP/FSMGI, IMRO/State Stop, AS ASCAP EWILL /) CS 52 ASCAP) CS 31 Une Song

Listed) RBH 75 Big Hit Makers Music, BMI/Rainy Gra-Music, ASCAP/Tell Texas Tunes III, Glulions, ASCAP/SoulJet Music, Jockin' Jay-z (Noi Johnny & June (

I 62 irds With Ears Music, BM/EMI Black-e Music, ASCAP/BPJ Administration Combustion Music, ASCAP/No Such usic QI Windswept, ASCAP). INT A ORFAM ASCA SOCANIA

00.37 fied Blueberry, BMI/Sony/ATV Song: ASCAP/Sonv/ATV Tunes, ASCAP). ILIST DANCE

HL H100 60, P0P 57 JUST FINE (Mary J Blige, ASCAP/Universal Music Cor-poration, ASCAP/Songs Of Peer, BMI/March 9th Publist ing, ASCAP/Bubba Gee Music, BMI/WB Music ASCAP/2082 Music Publishing, ASCAP), HL/WBM,

HBH 33 JUST STANO UP! (Songs Of Universal BMI/FAZE 2 Music, BMI/Will McCold Entertainment, SESAC) HL/WBM, POP 87, RE

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KEEPS GETTIN' BETTER (Xina Music BMI/Universal Music - Careers BM/Stuck In The Throat ASCAP/Sony/ATV Tunes ASCAP) HL/WBM, H100 17 Don 12 POP 13 KRAZY (The Saitam Group, SIAE/Acid Sun, SIAE/Manm-bero Music Publishinn, ASCAP/Universal Music bero Music Publishing, ASCAP/Universal Music Careers, BM/Lil Jizzel Music Publishing, BMI) HL/WBM, H100 30, LT 41, POP 39

HL/WBM, H100 30 LT 41, POP 39 LA CUMBIA DEL RID (Synsymex) LT 3 LAST CALL (Crazy Water, ASCAP/Universal Music Cor-poration, ASCAP/World House Of Hits, ASCAP) HL, CS 33 Batalon Addwir Molin Hode Offman, Addwir / File; Cd ILEAVE OUT ALL THE REST (Universal Music - Z Songs, BMI/Chesterchar, BMI/Big Bad Mr. Hahn, BMI/Nondis-closure Agneement, BMI/Big Bad Mr. Hahn, BMI/Nondis-closure Agneement, BMI/Big Bad Mr. Hahn, MVP as ILEAVINY (Holy Corron Music, ASCAP/Universal Music -MGB Songs, ASCAP/Mark JB Songs, BMI/Song Of Peer, ASCAP/Markh Strubishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, POP 20

20 LET IT GO (Universal Music - Careers, BMI/Evansville DEU/Convolutive RMI/Comdourdasmusic, BMI)

BM/Sony/ATV Tree, BM/Tomdouglasmusic. BMI). HUWBM, CS 6, H100 64 LET IT ROCK (Lion Aire Publishing, BMI/Warner-Tamer-tane Publishing BM/Toung Money Publishing, BM/Money Mack Music. ASCAP). WBM, H100 7, POP

BWIMOney Mack Music ASCAP), WMM, H1UU 7, PUP 8 LET ME (Springfield, ASCAP/Bug Music, ASCAP/Dazahit ASCAP/Universal Music Corporation, ASCAP/Danny Orton Songs, ASAP, HL/WBM, CS 27 LET ME SHOW YOU (Alexer, Music, BM/LaPion Jr 's Music, ASCAP/Linversal Music Corporation, ASCAP/Mar Bonnie Publishing, SESAC/Lalj-tee Music, ASCAP/Strang Pokoe Publishing, SESAC/Lalj-tee Music, ASCAP/Sinang Pokoe Publishing, SESAC/Lalj-tee Music, ASCAP/Mark Music, Music, BM/Suchap Huck Publishing BM/EMI Blackwood, BMI) HL H100 66. POP 56

LIKE I NEVER BROKE HER HEART (Muzik Matia

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RECORD COMPANIES: Sony BMG Music Entertainment names Dennis Kooker executive VP of operations/GM of global digital business and U.S. sales. He was executive VP of operations for the global digital business and U.S. sales division. Warrior Records in Los Angeles elevates Rande Volpert

to VP. He was director of marketing.

Sony BMG Nashville promotes Cary Ryan to senior director of production. He was director.

PUBLISHING: Ole appoints Gary Calderone VP of administration. He was VP of royalties and income tracking at Universal Music/BMG Music Publishing.



TOURING: Fleming Artists appoints Jim Fleming chairman and promotes Adam Bauer to president and Susie Giang to VP Fleming was president, Bauer was VP, and Giang was an agent.

MEDIA: Fuse names Ed Russo VP of network operations. He was VP of postproduction at Lifetime.

RADIO: Radio Disney taps Phil Guerini as VP of marketing. He was executive director of broadcast and strategic marketing at Walt Disney Records.

RELATED FIELDS: Marketing agency Momentum names Joe DiMuro executive VP of music and entertainment. He was executive VP/GM of Sony BMG Strategic Marketing Group.

EverGreen Copyrights names Manny Lorenzo senior director of film, TV and videogames. He was director of music licensing and marketing at Razor & Tie Entertainment.

Licensing consulting company RightsFlow ups Matt Irvin to senior manager of licensing. He was project manager.

VH1 Save the Music Foundation names Jessica Ecker director of development. She held the same title at the Greater New York Chapter of the Crohn's & Colitis Foundation of America. -Edited by Mitchell Peters

GOODWORKS

LANG LANG READIES NEW FOUNDATION

Lang Lang wants to provide the next generation of young classical musicians with the same opportunities he had growing up in China

"Through the years, I've had so much support from my teachers," the 26-year-old Chinese pianist says. "And they never asked me for a penny. So I'd like to do the same thing.

As such, the musician will launch the Lang Lang International Music Foundation Oct. 20 during a free concert at Town Hall in New York. Along with Lang, the concert will feature three child musicians who were selected based on short YouTube performance videos.

As part of the event, hosted by the Recording Academy and sponsored by the Starkey Hearing Foundation, Lang will be named the academy's Grammy cultural ambassador to China.

Lang's desire to launch his own foundation came in 2004 after being appointed the international goodwill ambassador to the United Nations Children's Fund. "I went to Africa for the first trip to see the kids there, and it was an overwhelming eye-opener," he says. "After that, I believed that music can change people."

The foundation will aim to support and raise awareness for educational programs in schools and award young classical musicians with scholarships. Earlier this year, the pianist raised \$3.4 million for earthquake victims in China's -Mitchell Peters Sichuan province.



Prior to his Q&A, Marco Antonio Solis and executives from Fonovisa and Universal Music Latin Entertainment pose in front of a blowup of Billboard's Oct. 11 issue, which featured Solis on the cover. From left: Fonovisa director of A&R and marketing/Mexico Antonio Silva, Fonovisa Records VP of marketing and promotion Alberto Castillo, UMLE chairman/CEO of Latin America/Iberian Peninsula Jesus Lopez, Solis, Billboard executive director of content and programming for Latin music and entertainment Leila Cobo, UMLE/Fonovisa/Disa Records president Gustavo Lopez, Universal Music Mexico/Central America president Victor Gonzales, Fonovisa Records director of promotion Miguel Torres and Fonovisa cords product manager Sara Eva Perez

THE BILLBOARD REGIONAL MEXICAN MUSIC SUMMIT



ASCAP "Machos Pero Sensibles" panel with top regional Mexican acts. From left: ored the nger Tony Meléndez, Billboard Latin correspondent Ayala Ben-Yehuda, Los Cuates de Sinaloa's Gabriel Berrellaza, Billboard executive director of content and programming for Latin music and ntertainment Leila Cobo. Los Razos' Revnaldo Sanabia. ASCAP senior VP of Latin membership Alexandra Lioutikoff, Los Inquietos del Norte's José and Felipe Meza, and Los Cuates de Sinaloa's Nano Berrelleza



"Do You Hear What They Hear?" That was the question asked of top Latin radio programmers during the session sponsored by Grupo Latino de Radio. From left: Moderator **Rogelio Alpizar**, West Coast promotions supervisor of ASL Music; Luna Com-munications/La Maguina Musical Radio Network VP of programming Yesenia De Luna: KBUE (La Que Buena) Los Angeles PD Pepe Garza; and GLR programming director Jimmy Perez.



Billo



CITY OF HOPE

Universal Music Group chairman/CEO Doug Morris received City of Hope's Spirit of Life Award Oct. 15 in Santa Monica, Calif. It was the culmination of a record-setting \$10 million fund-raising campaign for the cancer research and treatment contor. Morrie was fated by a lineaup of 15 for the cancer research and treatment center. Morris was feted by a lineup of 15 art sts including Mariah Carey, Rihanna, Michael McDonald and Lionel Richie. Geffen chairman Ron Fair backed the performers as conductor of the Universal Orchestra. "I toured City of Hope last month," Morris said, "and I was deeply affacted by their accomplishments." Of the \$10 million raised, \$1 million came from Mcrris and his family. LEFT AND TOP RIGHT PHOTOS. LESTER COMEN/WIREIMAGE.COM. COURTESY OF UNIVERSAL MUSIC GROUP. BOTTOM RIGHT PHOTO. JEFFREY MAYER/WIREIMAGE.COM. COURTESY OF UNIVERSAL MUSIC REIMAGE.COM, COURTESY OF UNIVERSAL MUSIC

LEFT: Rihanna performs "Where Did Our Love Go?" as part of the Doug Morris Motown Revue, in tribute to Morris and the 50th anniversary of the founding of 1otown.

TOP RIGHT: From left, Apple CEO Steve Jobs, Doug Morris and Universal Music Group president/COO Zach Horowitz. "The economy may be shrinking, but your hearts are as big as ever," Horowitz told attendees

BOTTOM RIGHT: From left, Interscope Geffen A&M chairman Jimmy Iovine, Doug Morris and Will.i.am attend the fete; Iovine introduced Morris, lauding him for his stanc against artist censorship. "Doug did what he thought was the right thing to do, and he toought is on the chip for it." he took it on the chin for it.

Billboard's third annual Regional Mexican Music Summit ended with an exclusive interview with Marco Antonio Solis. The Q&A capped the three-day summit, held Oct, 6-8 at the Wilshire Grand Hotel in Los Angeles, Regional Mexican music is the top-selling Latin genre in the United States. Highlights included two nights of performance showcases. Sponsors for this year's summit, attended by approximately 500 people, included SESAC Latina, BMI, ASCAP, the Recording Academy, the Latin Recording Academy, Prevost, Grupo Latino de Radio and Latin Power Music, PHOTOS: COURTESY OF A. TURNER ARCHIVES/BILLBOARD continued on page 54



BACKBEAT

EDITED BY KRISTINA TUNZI



'Mastering Mobile" discussed the ins and outs of the mobile industry From left: Billboard editorial director **Bill Werde**, who moderated; peermusic publishing creative director for the West Coast and Mexico **Ivonne Gómez**; the Orchard mobile marketing manager **Nathan Thompson**; and Universal Music Latin Entertainment VP of divide I for dure course. Nathan Thompson; and digital Skander Goucha.



The Harry Fox Agency sponsored a panel and lunch on licensing and royalties. From left: Nacional Records VP of business affairs and media relations Josh Norek, Harry Fox Agency senior Latin licensing agent Cristal Downing, Universal Music Latin Enter-tainment/Fonovisa royalties coordinator Jose Angel Echeverria, Sony/ATV Music Publishing senior creative director Claribel Cuevas and peermusic publishing senior director of copyright and licensing Elias Andrade Los Bohemios de Sinaloa performed at the conference's opening showcase. and licensing Elias Andrade.

REGIONAL MEXICAN MUSIC LLBOARD continued from page 53



Duranguense band **Patrulla 81** performed at a packed Promotores Unidos showcase that featured some of the best in the genre.



How do you market Latin music online? Our panel of experts included, from left: DBC Entertainment VP/GM **Gabriel Fregoso**, Independent Online D stribution Alliance content manager for Latin/South America **Erol Cichowski**, Sony BMG Latin VP of digital business **Lorenzo Braun**, Luis **Silva** of independent marketing/promotion firm One Man Show, mun2 digital liaison of talent and artist re tions Hans Schafer and Univision.com VP/GM Bruno Lopez, who moderated. tal liaison of talent and artist rela-



Dynamic act **Grupo Yahari** performed at the Happy Hour show-case, which also featured performances by Los Felinos de la Noche, Los Unicos y Auténticos Cadetes de Linares, Brandor de Sinaloa, Nadia, Violeta Martin and Giovanny Ayala.



Veteran promoters took the stand at the "Taking It on the Road" panel, sponsored by Prevost. From left: Aragon Entertainment Center/Promotores Unidos president Ivan Fernandez; AEG Live/Goldenvoice VP of Latin talent Rebecca Leon, who mod-erated; Conjunto Primavera manager Jesús Guillén; Latin Event CEO Lázaro Megret; and David Chavez, LatinPointe CEO and executive producer of the ALMA Awards, Premios Deportes and Tejano Music National Convention.



Executives from the Recording Academy and the Latin Recording Academy explained the Grammy and Latin Grammy process during the round-table sessions.



Sponsorships and partners were discussed at the "How to Benefit From the Right Partnership" panel. From left: Marquez Brothers Entertainment GM **Tim Luce**, Conill/Los Angeles direc-Brothers Entertainment GM Tim Luce, Conil/Los Angeles direc-tor of events Elizabeth Sanchez, Billboard Latin correspondent Ayala Ben-Yehuda, US Marketing/Chicago president Jim Bilello, Conil/Los Angeles VP of strategic planning/director Laura Semple and Fire Advertainment USA CEO/creative director Christian Reslen.





Songwriters spoke about their creative process and performed live during BMI's "How I Wrote That Song" panel. Standing, from left: "Building Buzz Through Social Networking Sites" was a key panel at the conference. Songwriter Armando Bañuelos; BMI associate director of Latin music Marissa Lopez, Akwid's Francisco Gomez, songwr ter Roberto Tapia; Akwid's Sergio Gomez. Tucanes de Tijuana's Gustavo "Chito" Labrada, Alfredo Gonzalez and Mario Quintero: BMI VP of Latin music Delia Orjuela; and Tucanes de Tijuana's Mario Moreno and Clemente Flores. Kneeling in front, from left: Songwriter Ismael Gallegos, Billboard executive director of content and programming for Latin music and entertainment Leila Cobo and Tucanes de Tijuana's David Servin.

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Elliot Yamin whose debut album on an independent label hit the biggest record in Sound Scan history joined us to celebrate 1st anniversary of Billboard Live Japan. His breathtaking voice touched house full crowd's soul.

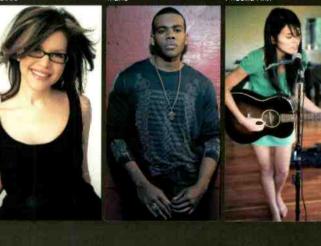
August 28,30,31,2008 Billboard Live Tokyo

November-December 2008 Show Schedule

	Tokyo	Osaka	Fukuoka
An Evening with Kenny 'Babyface' Edmonds Unplugged	Nov.3-8(5off)	Nov.10-15(12off)	Nov.17
Bernard Purdie & Chuck Rainey All Stars	Nov.10-11	Nov.6	Nov.8
Nils Petter Molvaer	Nov.12-13		
Keiko Lee	Nov.15-16	Nov.18-19	Nov.5-6
Linda Lew s	Nov.18-19	Nov.17	
David T. Walker	Nov.21-22	Nov.24-25	Nov.19-20
Shakatak	Nov.24-25	Nov.21-22	Nov.26-27
Juana Molina	Nov.27-28		
Priscilla Ahn	Nov.29-30	Nov.27	Dec.2
Lisa Loeb	Dec.3-4	Dec.1	Nov.29
Mario	Dec.6-7	Dec.9	a state a second

enny 'BABYFACE' Edmonds Lisa Loet

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