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SVP of Electronic Games & Music

# PANEL HIGHLIGHTS:

- Monetizing Social Networking
- The Online Entertainment Space Vs. Content Companies
- Meet the Press: Digital Music Journalists Tell All
- Concerts and Touring: Where Virtual Meets Reality

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# SPEAKERS INCLUDE













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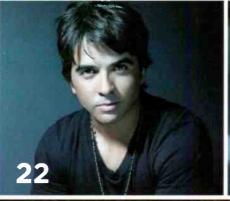




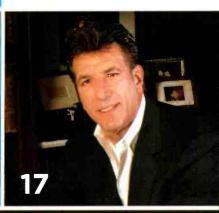


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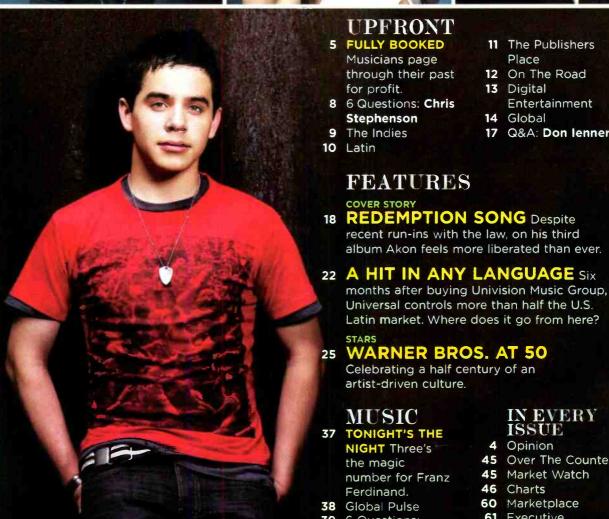
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**WOMEN IN MUSIC** 

Visit billboard.com and billboard, biz to watch highlights from the Women in Music breakfast, including exclusive interviews with honorees Ciara. Deborah Harry and Colbie Caillat.

# OPINON EDITORIALS LCOMMENTARY LLETTERS

# Think Global, Hear Local

The Increasingly Digital Music Business Needs To Break Down Borders

BY ROBERT KASHER

The mobile revolution has the potential to give music distributors a new lease on life-as only they have the resources, connections and marketing savvy to address the global market. Technology, not government, is pushing a new global agenda based on the opportunities presented by the digital world. And this needs to prompt us to build the infrastructure to make that potential a reality.

Digital technology lets us access anything, from Sa Ding Ding's latest Chinese pop video to Iranian folk music and Ukrainian hip-hop. Jazz fans in Tokyo can keep up with the latest releases from their favorites in New York and Paris. Latin music has found a growing market in India as Indian music has in Brazil, all because music that previously was felt to be marginal now finds the interested on the Internet.

This lets previously isolated cultural communities expand dramatically. Armenian music, for example, is no longer trapped in its geographic base in the Caucasus and a few concentrated pockets of population around the world. It can reach the Armenian diaspora, a market four to five times larger than the local one. Likewise, Jay-Z fans in Dacca, Bangladesh, give his music a twist by mixing it with local beats and vocals.

Despite these advances that are reshap-



ing the tastes of listeners around the world, we are burdened with a distribution and licensing system that remains locked into geography. Latin America still lacks a good digital and mobile distribution system in spite of the fact that mobile adoption there covers almost 98% of the population.

Aside from piracy, we also lack consistent international structures to handle the copyright and tax issues that a truly global marketplace would create. How can we address the first issue without a global consensus on the second?

We have structures in place in the international music community to address these issues. But when we look at providing "global" solutions, we invariably run through a series of international music divisions that are jealously guarding their turf. If we can't break down the barriers within corporations, how can we address them across countries?

Conferences and conventions bring together the players who can solve these problems, but there are still too few forums for them to communicate. Since the Internet lets so many artists create global fan communities, promotion is far ahead of the law. By using viral marketing and social networking, artists are breaking out of the legal structures suited to the era of vinyl and establishing an ad hoc infrastructure for the digital world.

With rare exceptions, individual artists lack the clout and resources to adequately tap the opportunities that are opening for them. That's where an industry long battered by technology should be able to make a stand for its survival—by opening itself to new ways of thinking that define the world not in the narrow terms of geographical territories but as an open series of communities that can transcend old boundaries

Robert Kasher is founder/leading executive of the Global Reader service from MPS Mobile.

# FEEDBACK

# **WOMEN IN MUSIC?**

I have been a big fan of the redesign and commitment to in-depth investigative stories that Billboard has undertaken. I have especially enjoyed your listings of the top executives in many different facets of the business, as they introduce me to smart and creative people I may

The recent Women in Music issue was very well done and I congratulate and applaud all of those on the list, for they are deserving of inclusion, not just because they are women, but because they are smart, creative and passionate about their profession.

# FOR THE RECORD

In the Nov. 22 issue, the year of release for the Fray album "How to Save a Life" should have been listed as 2005

However, I read the list feeling that a major element of the business was left out.

Who was missing? All the women at agencies who play such a critical role in the growth, development and longevity of talent. Chief among those not recognized are the extremely talented and influential women who are an integral part of Creative Artists Agency's music department. At a time when touring and the live experience is the strongest and most profitable part of the music industry, for Billboard not to acknowledge such noteworthy agents and executives as Jenna Adler, Emma Banks, Carole

Kinzel, Allison McGregor and Marlene Tsuchii, along with the rest of the women at CAA, for their impact on artists' careers and the business as a whole, was a glaring error.

As our industry continues to grow and evolve, agents play an increasingly vital role in bridging the connection between artist and fan. And nothing bonds the artist and fan better than a live concert.

The women who I have the honor to work with are at the top of my list.

**Rob Light** 

Head of music/managing partner Creative Artists Agency

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tome on the market from an outspoken

Detroit musician. Ted Nugent's "Ted,

White, and Blue: The Nugent Manifesto,"

a polemic about politics, has sold 24,000

copies since it arrived Oct. 7 and is No.

28 on the New York Times' Hardcover

The book sales haven't translated

into increased record sales for either,

as none of Eminem's four albums or

Nugent's greatest-hits album has en-

joyed any appreciable rise in sales since

their books were published, according

Then again, that's usually not the rea-

son why artists turn to book writing. Mu-

sicians pick up the pen to set the record

straight, rant about the state of the world

or just share tales of sex, drugs and rock-

'n'roll. And even those who aren't rock-

star famous can sometimes get book

deals: Juliana Hatfield, more than a

decade past her indie-rock heyday, re-

cently published a memoir through Wiley.

project was Mötley Crüe bassist Nikki

Sixx memoir of drug addiction, "The

Heroin Diaries," which has sold 161,000

copies in hardcover and an additional

6.000 in paperback since it was published

in September 2007. Sixx helped boost

sales of the book by releasing an album

a month before the book's publication

called "The Heroin Diaries Soundtrack,"

which has sold 276,000 units in the

A more conventional rock'n'roll book

Nonfiction best-seller list.

to Nielsen SoundScan.



Indie music videos find simple is better





**OBAMA'S COATTAILS** C3 scores twice at Chicago's Grant Park



**SOUR NOTE** 

>>>WOOL-WORTHS IN TALKS TO SELL **STORES** 

Major U.K. retailer **Woolworths Group** has confirmed that the company is in talks regarding the sale of its retail arm. While Woolworths declined to comment on the potential buyer or monetary value of the offer, the Times of London reported that the bidder in question is restructuring specialist Hilco, The chain operates more than 800 stores throughout the **United Kingdom as** well as distributor Entertainment U.K. and DVD publisher 2 Entertain.

# >>STARS SET **FOR GRAMMY NOMS SHOW**

Foo Fighters, John Mayer, Christina Aguilera and B.B. King will perform at the first Grammy **Nominations** Concert, to be held Dec. 3 at Nokia Theatre L.A. Live and broadcast on CBS. In addition to the performances, the event will reveal the nominees in several as-yet-unspecified Grammy categories. Mariah Carey, LL Cool Jand Taylor Swift will serve as co-hosts. The 2009 Grammys will be held Feb. 8.

### >TYCOON **EYES CIRCUIT** CITY

Mexican retail and media tycoon Ricardo Salinas Pliego owns 28% of Circuit City and could buy more of the troubled U.S. electronics chain, a Salinas spokesman says. Asked whether he could buy more Circuit City stock, a representative told Reuters, "It is possible, of course." Salinas acquired the stock in the open market before and after Circuit City went bankrupt and hasn't had any direct talks with the chain's management.



Microsoft adds DRMfree downloads



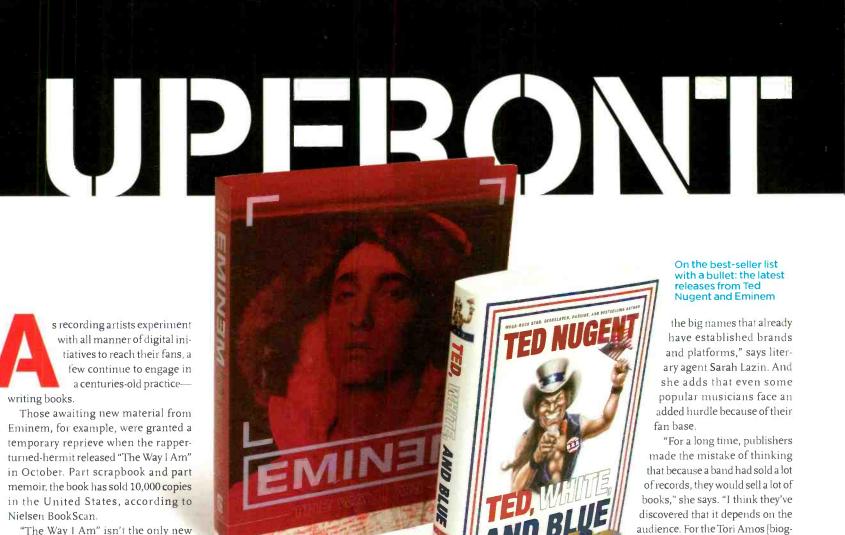


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New Berklee school draws fire

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PUBLISHING BY CORTNEY HARDING

# **FULLY** BOOKED

Musicians Page Through Their Past For Profit

United States, according to SoundScan. Many publishing deals are fairly mod-

est, at least by the standards of multiplatinum recording stars. "A typical advance for an established musician is a few hundred thousand dollars," a publishing source says. "The advance is generally about 20% of what the publishers expect a good book will generate." Representatives for Eminem and Nugent couldn't be reached for comment about their respective book contracts

As in the music industry, authors have to wait until their advance is recouped to receive royalties on sales. Since many musicians can't write stunning prose, they hire ghostwriters or co-authors, who

are generally paid a flat fee out of the advance money. Primary authors are then usually paid a royalty of 15% of the retail price for hardcover and 7.5% for paperback books, translating to \$3.75 for a \$25 hardcover or \$1.05 for a \$14 paperback. Compared with the \$1-\$2 typcally paid for each album, selling books ooks like a more lucrative bet.

But not everyone who has ever cut a record should count on getting a book deal.

"Things are dire in the publishing business, and they are looking to get On the best-seller list with a bullet: the latest releases from Ted Nugent and Eminem

the big names that already have established brands and platforms," says literary agent Sarah Lazin. And she adds that even some popular musicians face an added hurdle because of their fan base.

"For a long time, publishers made the mistake of thinking that because a band had sold a lot of records, they would sell a lot of books," she says. "I think they've discovered that it depends on the audience. For the Tori Amos [biography "Piece by Piece," which she co-wrote with Ann Powers], we had a huge response, because her fans are readers and book buyers."

"Piece by Piece" has generated hardcover sales of 32,000 units and paperback sales of 9,000 units since its publication in February 2005, according to BookScan.

Sakiyah Sandifer, who co-authored "Thank You and You're Welcome" with Kanye West, devised a creative response to this problem, bundling the book with tickets to West's Glow in the Dark tour.

Musicians who think their story should be on the big screen might have an easier time selling the story to Hollywood, but Lazin says even that isn't a sure thing. "You don't make money optioning the book alone," she says, "But with 'Walk the Line' and 'Ray,' you are starting to see the movie industry open up to books written by musicians a bit more."

However, Sandifer says many artists aren't writing for the glory. "They do it for vanity reasons," he says. And, he adds, much like in the music industry where artists can sell relatively few records and clean up on the road, "They can probably make more money on the speaking circuit and doing author events than on the publishing deal."

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### >>>MICHAEL JACKSON SET TO **TESTIFY**

Michael Jackson plans to testify in a British court in a lawsuit brought against him by a Bahrain prince, Jackson's lawyer says. The singer is being sued by Sheikh Abdullah bin Hamad al-Khalifa, the second son of the king of Bahrain, who says Jackson reneged on a contract to record a new album and write an autobiography He also says Jackson owes him \$7 million after the prince paid for his legal costs, travel and other expenses. Jackson contests that there wasn't a valid agreement with al-Khalifa and that the sheikh's case is based on "mistake, misrepresentation and undue influence.'

# >>>JASON **BENTLEY TO** HELM 'MORNING' SHOW

Jason Bentley, the **Iongtime KCRW Santa** Monica, Calif., DJ of the evening show "Metropolis," will take over the "Morning Becomes Eclectic' program starting Dec. 1 and has been named the station's music director. Current music director/ "Eclectic" host Nic Harcourt will step down at the end of the month after 10 years to pursue several independent projects but will continue as a KCRW DJ, hosting a three-hour show on Sunday evenings.

### >>>NARM CHAIRMAN/ TARGET BUYER **PETERSON TO** RETIRE

Sue Peterson, the head of the music-buying team at Target and chairman of NARM, is retiring at the end of December. Peterson, who was ranked No. 6 on Billboard's Women in Music list, says "it is time to do other things" in life. Peterson, also a member of the board of the Country Music Assn., has been with Target for 26 years and the head of the music team since 1992.



concise summation of the duties of

Rose, forgot to tie your shoelaces or your

father molested you when you were 3-

you're a bitch if you don't show up on-

stage when it says 9 o'clock," Simmons

told a packed audience during his

keynote address at Billboard's fifth an-

nual Touring Conference at the Roosevelt

self-respect to respect the promoter who

paid you the money in advance, the hall

and the people who make all our lives

Simmons made his remarks during

the final day of the Touring Conference,

which was held Nov. 19-20. The confer-

ence was capped off by the Billboard

Touring Awards, which honored Bruce

Springsteen & the E Street Band, Kenny

Chesney and other leading touring acts,

venues and promoters (see Home

industry are expressing concern about

rising ticket prices, the entrepreneurial

Simmons warned that lowering prices

"Don't do that-you're training an en-

tire generation of people to pay less for

carries considerable risks.

At a time when many in the touring

"You need to have the integrity and

Hotel in New York.

possible," he said.

Front, below)

"I don't care if you're Axl

a performer.



eave it to Kiss frontman and touring veteran Gene Simmons to provide a

TOURING BY MITCHELL PETERS

# In The Limelight

Billboard Touring Conference Examines Where The Biz Is Headed

something and then more for something else," he said. "They won't know what the value is and they'd rather pay less every time."

Notwithstanding Simmons' warnings, C3 Presents partner Charles Attal argued during a panel discussion at the conference that some acts are pricing themselves out of the market by charging high fees.

"Next spring I think you'll see a lot of promoters pass on bands because they just can't do it," he said.

With a large number of bands trying to book club and theater shows, "You have to pick and choose what you'll work with," Attal said. "There's so much traffic that the consumer won't have money to pay \$40 or \$50 five times per month."

Another panel addressed Ticketmaster's recent experiment in eliminating convenience charges for ticket purchases, with Ticketmaster Entertainment senior VP/assistant general counsel Joseph Freeman saying that "they're not going to die off entirely.'

Live Nation executive VP of business development and strategy Greg Bettinelli said that concertgoers would likely be less agitated if add-on fees didn't appear on their credit card bills

"I've had so many family and friends tell me over the years that they'd happily pay \$100 for a ticket, but the \$90 [ticket] plus \$10 [in fees] drives them bonkers, Freeman said.

During a discussion about digital promotion strategies, Verizon Wireless director of digital music Ed Ruth said the best efforts reach out to consumers before, after and even during a concert.

Verizon uses its customer database to send text messages alerting music fans of upcoming shows and offer them the chance to win mobile tickets that can be sent directly to their phone.

At shows, Verizon sets up green screens featuring a videoclip of an artist. The company encourages concertgoers to stand in front of the screen and then sends the resulting clip to their phone.

"They can leave the event with their badge of belonging," Ruth said. "We can then deliver a thank-you message afterward and deliver the opportunity to sell content. We start a purchase path that wav."

Jambase CEO Dave Rosenheim said one of his Web site's main goals is to build awareness of an upcoming concert. To achieve this, Jambase users are exposed to forthcoming shows through the site's social network offering.

"One way [to create awareness] is to see which show your friends are going to," Rosenheim said. "That's going to be a lot more important than seeing a concert listing."

Jordan Glazier, CEO of Eventful.com, a Web site that allows music fans to request specific acts to perform in their city, said approximately 75,000 events and concerts have resulted from the site. "There was a sense of ownership that the fan was part of the process," Glazier said.

# 360 DEGREES OF BILLBOARD

# SPRINGSTEEN. **CHESNEY WIN TOURING AWARDS**

Bruce Springsteen & the E Street Band, Kenny Chesney and Miley Cyrus were among the big winners at the fifth annual Billboard Touring Awards, held Nov. 20 at the Roosevelt Hotel ballroom in New York.

Springsteen and his band  $picked\,up\,the\,top\,tour\,and\,top$ draw awards for their Magic tour, and longtime Springsteen manager Jon Landau Management was named top manager.

Chesney claimed the top package award for the fourth time, and Cyrus was named the Breakthrough Artist. Spice Girls rang up the top boxscore for their 17-show stand at London's O2 Arena.

Most awards were based on data reported to Billboard Boxscore for the period of Oct. 1, 2007, through Sept. 30, 2008.

Among the special awards, Jonas Brothers and Burger King received the Concert Marketing & Promotion Award for their partnership on the Burning Up tour, an award determined by more than 100,000 online votes. Widespread Panic received the inaugural Road Warrior Award, and the Allman Brothers Band was

named Legend of Live. Walking With Dinosaurs-The Live Experience was this year's Creative Content winner, and Jon Bon Jovi was given the Humanitarian Award for his work with the Philadelphia Soul Charitable Foundation.

The top comedy tour award went to Katt Williams, and the first Eventful Fans' Choice Award, determined by fan voting, went to Chesney.

On the business side, the Comcast Center in Mansfield, Mass., was named top amphitheater, and top club honors went to House of Blues Dallas, Live Nation was named top promoter, Jam Productions of Chicago top independent promoter (the United States) and 3A Entertainment top independent promoter (international). Creative Artists Agency received top agency honors.

New York's Madison Square Garden took home the top arena award for the fifth consecutive year. Other venue winners included the Colosseum at Caesars Palace in Las Vegas and Radio City Music Hall in New York, Bonnaroo in Manchester, Tenn., picked up its fourth top festival award.

### TICKETMASTER TO **POWER BILLBOARD** COM TICKET SALES

Billboard and Ticketmaster have teamed to offer Billboard .com visitors direct access to thousands of live music events across all genres of music. Links to ticket sales are now available on all chart and artist pages throughout Billboard

.com. Visitors to the site can purchase tickets directly from Ticketmaster and TicketsNow, Ticketmaster's online resale domain, in the United States.

"Billboard is uniquely qualified to provide consumers with credible chart data, authoritative music analysis and access to both popular and up-and-coming artists," Billboard publisher Howard Appelbaum says. "By aligning with Ticketmaster we hope to greatly enhance the music experience for the Billboard.com audience, for they are now given the opportunity to enjoy their favorite artists online as well as in person via an incredible inventory of tickets to live music events available through both the primary and resale channels."

Ticketmaster president Eric Korman says his company's partnership with Billboard creates "the ideal, fan-friendly Web environment from music discovery through to the live experience."



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# BMI HOSTED ITS 56TH ANNUAL COUNTRY AWARDS AT ITS MUSIC ROW OFFICES THE NIGHT BEFORE THE CMA AWARDS, HONORING THE WRITERS AND PUBLISHERS OF THE PAST YEAR'S 50 MOST-PERFORMED COUNTRY SONGS IN THE BMI REPERTOIRE. THE EVENT AT THE CTED AN ARRAY OF "A-LIST" TALENT FROM THROUGHOUT THE MUSIC INDUSTRY.

CARRIE UNDERWOOD & MILEY CYRUS





HANK WILLIAMS, JR. & KID ROCK



DEL BRYANT PRESENTS TAYLOR SWIFT WITH THE SONG OF THE YEAR AWARD FOR "TEARDROPS ON MY GUITAR"

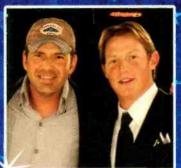


BMI'S PHIL GRAHAM, BMI PUBLISHER OF THE YEAR TROY TOMLINSON, PRESIDENT & CEO SONY/ATV MUSIC PUBLISHING NASHVILLE; BMI SONGWRITER OF THE YEAR CASEY BEATHARD; BMI ICON HANK WILLIAMS, JR.; TAYLOR SWIFT, DEL BRYANT, JODY WILLIAMS

CHRISTIEV & BIG KENNY



DEL BRYANT, CMA WINNER RASCAL FLATTS' JAY DEMARCUS, JODY WILLIAMS



RODNEY ATKINS & CLAY BRADLEY



IRA DEAN & JEFFREY STEELE



GARY ALLAN & CLAY BRADLEY



MIRANDA LAMBERT & BLAKE SHELTON



JODY WILLIAMS, AMERICAN IDOL'S KRISTY LEE COOK



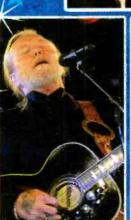
JAMEY JOHNSON COMMANDEERS CHANNEL 2'S MICROPHONE TO INTERVIEW HEIDI NEWFIELD



RANDY OWEN & DEL BRYANT



DEL BRYANT, CMA WINNERS LADY ANTEBELLUM, JODY WILLIAMS





GREGG ALLMAN, ROBERT RANDOLPH & KENNY CHESNEY PERFORM A TRIBUTE TO HANK JR.

# >>>UNIVERSITY SYSTEM TO PAY MILLIONS TO **FIGHT PIRACY**

Tennessee's recently passed college antipiracy law will cost the state's university system more than \$11 million this year and about \$2 million per year moving forward. A fiscal note with a summary of the costs reveals one-time costs of \$9.5 million (for monitoring software and hardware), a \$1.7 million charge in fiscal 2008-09 (for costs including 21 staff positions) and \$2 million per year, beginning in 2009-10, to operate the program

### >>>BRYAN **PARTNERS WITH** MILLER LITE

Physical copies of Luke Bryan's single "All My Friends Say" will be sold in tandem with Miller Lite beer. The promotion is part of a recently signed yearlong sponsorship deal between the EMI artist and Miller Brewing. The agreement includes onpack product placement, touring, contests and downloads. In addition, Bryan will do in-store performances at Wal-Mart locations and Longhorn Steakhouses across the country.

# >>>EMUSIC **BOOSTS ROSTER**

Indie digital retailer eMusic added labels Righteous Babe, Barsuk and Domino to its catalog, bringing the total number of tracks available on the site to 4.5 million The company says it has sold 250 million downloads since its 2003 launch. Righteous Babe is owned by artist Ani DiFranco and includes her full catalog. Barsuk's roster includes Mates of State and Nada Surf, and Domino's includes the Arctic Monkeys and Animal Collective.

Compiled by Chris M. Walsh. Reporting by Ed Christman, Jonathan Cohen, Cortney Harding, Kamau High, Chris M. Walsh and Reuters.



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# UPFRONT



Microsoft's Zune music player and subscription service have faced an uphill battle to capture a significant share of the Apple-dominated digital music market. But the company is nothing if not persistent.

In an effort to draw more subscribers to its Zune Pass unlimited music service. Microsoft has added a free ownership model. Anyone paying \$15 per month for the Zune Pass all-you-can-eat subscription can now download and own up to 10 tracks per month as well. These tracks are free of digital rights management restrictions, meaning users can keep them after their subscription expires or burn them to a CD.

According to Chris Stephenson, GM of global marketing for Microsoft's entertainment business, adding DRM-free downloads is at least a tacit admission that the current music subscription model needs new approaches to realize its promise. He recently spoke with Billboard about the thinking behind the new offer.

# Why did you decide to suddenly give away 10 free tracks per month with a Zune Pass subscription?

From day one, the whole discovery idea has been a big deal for us, and subscription is a way to get to that as an underlying principle. As we've looked at it, it's clear that something needed to be done to the model to add a bigger economic value. So we started looking at a bunch of different models.

Why this one? What does this add to the subscription model?

Based on a bunch of research we did about a year ago, we found the idea of listening to all music and keeping a number of [songs] was a resounding success. The economic value in the consumer's mind just changed, and there was a lot of enthusiasm among the labels as well. We feel it will really change the way people think about subscription.

O Don't music subscribers tend to buy more music than nonsubscribers? That's actually true. We find that half of the overall downloads we have come

from subscribers. That's a fairly big proportion. So the principle then is, How do we get a higher percentage of subscribers? We want to drive the number of subscribers to overall drive downloads.

### Doesn't giving them 10 free songs permonthsort of defeat the purpose?

We think there's a balance there. We think we'll get a lot more subscribers because it's a simple offer, and that outweighs the cost of purchasing the downloads. It's really about driving subscription. If the number of subscribers didn't grow, why would you give tracks away? After sitting down with the labels-both the majors and indieseverybody agrees that the overall growth in the subscriber base would outweigh

any kind of downside in giving the tracks away. And there's so much free MP3 activity anyway. It's not a clean break between purchased MP3s and illegal MP3s.

# So how are you paying for all this?

We're not dipping into our pocket to make this happen. The way to think about it is that everybody realizes that there's got to be some sort of give-or-take on all sides. Think about a certain percentage of the Zune Pass fee being allocated

to subscription and a certain amount allocated to the downloads.

# So what does this say about the subscription model if it requires you to give away free music in order to remain viable?

It's hard to say for sure, but is \$14.99 too much for subscription-only music where you can't actually keep any of the tracks? You look at the rate of adoption for subscription historically at that price point, and it's been [low]. The consumer doesn't have a problem with \$15 necessarily; that's the price of a CD. They have more of a problem with the fact that they're used to owning music and taking it with them and putting it wherever they want. That seems like the right balance of the moment.

# WASHINGTONROUNDUP

As Obama prepares to take office, changes in Congress and the FCC will affect the entire entertainment industry.

### >>>JUDICIARY **COMMITTEE TO OVERSEE IP ISSUES**

The music industry feels it dodged a bullet after U.S. House of Representatives Judiciary Committee chairman John Convers, D-Mich., said Nov. 12 that he is removing oversight of intellectual property issues from the purview of the House Sub-

committee on Courts, the Internet and Intellectual Property and placing it under the jurisdiction of the full committee when Congress reconvenes in January.

The reorganized IP subcommittee will instead be tasked with overseeing antitrust matters. The Judiciary Committee is expected to ratify the change in January

Officially, the move was sparked by the high volume of IP-related cases the subcommittee was handling, as well as its expanding role in other matters. But concerns about who

might chair the subcommittee had the music and entertainment industries on edge-concerns that are now allayed with the switch.

The subcommittee is chaired by Rep. Howard Berman, D-Calif., a key supporter of the entertainment industry. He will take over the chairmanship of the House Foreign Rela-

> tions Committee in the next session of Congress, a

> > move that will require him to step down as IP subcommittee chairman, However, Berman will remain involved in deliberations over IP issues as a member of the Judiciary Committee. Two of the candidates in

the running for that role have raised major red flags for the music industry: Rep. Rick Boucher, D-Va., a proponent of expanding fair use and creating more safe harbors for digital music services under the Digital Millennium Copyright Act, and Rep. Zoe Lofgren, D-Calif., who was expected

to side with her Silicon Valley constituents over entertainment and content concerns

By folding IP issues into the main Judiciary Committee that he chairs. Conyers hands the music and entertainment industries a major win. "If Berman is one of the top two protectors of copyright in Congress, Conyers is probably the other one," a music industry source with knowledge of congressional affairs says.

The implications of the change could be particularly significant for pending legislation that would require terrestrial radio broadcasters to pay performance royalties to artists and record labels. Convers is an original co-sponsor of the Performance Rights Act, which no longer has to pass through the IP subcommittee before the full Judiciary Committee votes on it.

-Antony Bruno

# >>>OBAMA MULLS FCC **APPOINTMENTS**

As president-elect Barack Obama busies himself with staff appointments, broadcasters are buzzing about names being tossed around for his choice for Federal Communications Commission chairman. Among

them are Blair Levin and Julius Genachowski, former advisers to one-time FCC chairman Reed Hundt, who is serving as Obama's senior transition team adviser. Also heard: FCC staffers Scott Blake Harris, Don Gips and Larry Strickling.

Another rumored candidate who earns high marks among broadcasters is Richard Reingold, a former GM for WUSA-TV in Washington, D.C., who now owns and operates four TV stations. Also emerging as possible candidates are two veteran utility regulators: former Florida Public Service Commission chairman Julia Johnson and Mignon Clyburn, a commissioner at the South Carolina Public Service Commission.

FCC chairman Kevin Martin could opt to remain on the commission until his term expires in 2011, And while he has hinted that he would like to stay through the digital TV transition in February, the high salaries earned by former FCC chairmen suggest that Martin isn't likely to stick around for long. Obama will also have another FCC seat to fill with the pending departure of Republican commissioner Deborah Taylor Tate, whose term expired in mid-2007.

-Jeffrey Yorke, Radio & Records

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# How Indie Bands Can Look Good For Less

Halfway through the mtvU Woodie Awards, the college channel's take on the MTV Video Music Awards, I looked around the room and thought, "What's the point?"

I'm not referring to the Nov. 12 event itself, which was well-organized and enjoyable.

I was struggling to figure out why an indie band would bother shooting a professional music video in 2008

Big-budget videos used to be a vital promotional tool for music acts. But in this age of user-generated cell-phone videos and synch licensing opportunities for TV ads, why spend the time and money on a big production? A lower-cost approach could make more sense.

mtvU senior VP of programming Ross Martin says videos have a different meaning than they did a decade ago

The

**Indies** 

The music video process is another way of tearing down the wall between bands and fans," he says. "We're seeing record labels hire college kids to make videos for bands they really like, and you get a different sensibility than if you'd hired a big-time director."

The fact that videos can be made on a shoestring is one reason why people still make them,

according to Cathy Pellow, owner of the music video production company Refused TV.

"The days of the \$150,000 video are so over," Pellow says. "When I started in 1998, it was common for a baby band to have \$350,000 to play with. I think a band that asked for that now would be laughed out of the room.

"The plus side is that you can make a really creative, professional-looking video for a few hundred dollars. And I know a lot of directors who work on big commercials and then use that to subsidize music videos for smaller bands."

In Pellow's mind, the real question is how the video will be received, not how much it costs. "Having a boring, bad video is worse than having nothing. If you don't have something to say, you've really wasted your time.

Martin echoes the sentiment. "Kids appreciate risk-taking," he says. "It's better to try something and have it fall flat than do something safe and boring.

Having a boring video can cost a band far more than music sales

Bands have to think about this if they want to sell concert tickets," Last Gang Records president Chris Taylor says. "Videos are no longer exclusively oriented toward selling a recorded product. In the future, I think this is going to mean artists will need to consider investing in the videos themselves if they see it is a tool that builds the concert draw as well as the CD sale."

For some indie bands, outsourcing video production to their audience seems like a natural solution. It worked for Motion City Soundtrack: its video for "It Had to Be You" was directed by a college student and wound up taking home the video of the year Woodie. "We're really into DIY videos, because we can have more fun and show off our goofy side to our fans,"

keyboardist Jesse Johnson says.

Pellow predicts that even lower-budget videos will soon be the norm. "It's almost easier to partner with a cell-phone company and give away a thousand phones and have the audience film the show and get a phone in exchange for the footage," she says.

For some indie acts, homemade videos have proved more popular than official clips. Voxtrot's most-viewed YouTube clip is a fan-made one for the track "Start of Something," while Final Fantasy's most popular video is a fan-shot clip of the band's version of Mariah Carey's "Fantasy.

Taylor doesn't fully buy the crowd-sourcing argument, countering that "cute, fan-made videos are nice but won't generally make a significant impact.

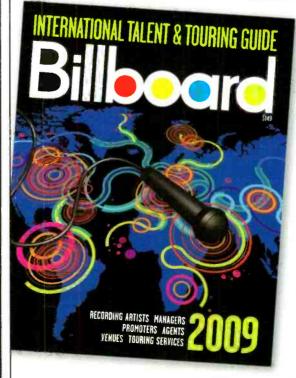
But he acknowledges that professionally produced videos remain a gamble. "Videos are such a crapshoot these days," Taylor says. "We've trashed numerous videos that don't work out or, in some cases, the mainstream support isn't there. It's more and more of a risk these days when our margins are getting increasingly squeezed."







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# Mixed Bag

Latin

**Notas** 

# Latin Grammys Net Limited Sales Gains For Performers, Winners

The ninth annual Latin Grammy Awards were held Nov. 13 amid mounting worries about the deepening economic recession but also amid hopes for change following **Barack Obama's** victory in the U.S. presidential election. It was perhaps appropriate, then, that the show appeared to reflect a tentative and sometimes confounding market.

While the nominees included artists of varying levels of popularity and renown, most nods went to either the most established names or the biggest commercial successes. But compared with past years, this translated into modest sales gains for win-

ners and performers, highlighting a weak market low in compelling trends, strong releases and, frankly, imagination.

For the week ending Nov. 16, the biggest sales gainer on Billboard's Top Latin Albums chart was multiwinner and

multiperformer **Juanes**, whose "La Vida . . . Es Un Ratico" jumped in sales by slightly more than 1,000 copies, according to Nielsen Sound-Scan, for a 221% gain, catapulting him onto the chart to end the week

at No. 31

But no other act saw a sales rise of more than 1,000 copies. Flex, one of the performers at this year's show and the winner of urban song of the year for "Te Quiero," nearly met that mark, benefiting from a 67% boost in sales of his album "Te Quiero," which rose 13 notches on Top Latin Albums to No. 14. Other than that, doublewinner/performer Julieta Venegas had sales of her "MTV Unplugged" album rise 109%, and best new artist Kany García (who also performed) experienced a nearly 500% rise of her album "Cualquier Día," which jumped to No. 15 on the Top Latin Pop Albums chart, although it didn't make the Top Latin Albums tally.

Familiar TV faces **Olga Tañón** and **Jenni Rivera**, who both had inordinate

amounts of screen time, didn't enjoy any discernable boost in sales. In a twist, the artist who saw the greatest sales benefit after Juanes, Flex and Venegas was virtual unknown **Buika**, a Spaniard whose style of music can be best described as flamenco/Cuban fusion.

Her exquisite "Niña de Fuego," a nominee for album of the year, notched a 699% sales gain, entering Top Latin Pop Albums at No. 13 and topping iTunes Latino's sales chart. Buika didn't perform, but she did present an



award, providing her with a welcome bit of exposure.

Unlike years past, there weren't any big releases scheduled to coincide with a Latin Grammy performance. The week's big debut, entering at No. 1 on Top Latin Albums, was "Wisin y Yandel Presentan la Mente Maestra," featuring the reggaetón duo and protégé DJ Nesty. But although Wisin & Yandel's "Los Extraterrestres" won best urban album honors, they were in the midst of a promotional tour and didn't perform at the awards. That might have been related to the fact that the duo didn't expect to win. "We thought we were going to see the same thing as in the past, which is that reggaetón was never voted a winner," manager Edgar Andino says.

Despite the safe voting choices and rather staid list of nominees, the awards

show often shined, highlighted by **Jorge Celedón** and **Jimmy Zambrano** backed by a slew of Colombian dancers and a rousing accordion number featuring styles from around the world.

In a year of overall declining TV ratings, the 2008 Latin Grammys were no match for last year's show, which benefited from a stronger roster of album releases. The program averaged 3.3 million households and 5.8 million viewers, down from 3.5 million households and 6.2 million viewers in 2007, according to Nielsen. However, Univision.com reports record traffic to its Latin Grammy coverage, with more than 20 million page views, 1.2 million unique visitors and more than 5 million video streams.



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

# **'XTREME' REACH**

New Acts Fuel Urban Bachata's Rise

Every once in a while, urban bachata duo Xtreme will dial up the fans that leave their phone numbers on the group's MySpace page.

"They're always surprised," says Steve Styles (aka Steven Tejada), one half of Xtreme, adding that the fans know it's no prank call. "We get straight to the point and they just start screaming."

Xtreme's cultivation of a grass-roots base has made it one of the most successful acts of the genre, which is claiming a bigger space on the airwaves than it ever has thanks to a slew of new acts. In addition to Xtreme and urban bachata pioneers Aventura, Billboard's airplay charts this week also feature Toby Love, Marcy Place, Bachata Heightz and Optimo.

Xtreme's ability to build on its recent success and the efforts by other acts to achieve breakout sales will determine whether urban bachata is more than a passing fad.

Xtreme's third album, "Chapter Dos," drops Nov. 25 on Machete/Universal Music Latin Entertainment; the single "Through That Window (Enamorado Estoy)" is No. 29 on Billboard's Hot Latin Songs chart. Xtreme's breakthrough second album, "Haciendo Historia," has sold 133,000 copies in the United States and Puerto Rico, according to Nielsen SoundScan. It did so on the back of three hit singles (one a duet with Cheetah Girl Adrienne Bailon) and visits to New Yorkarea schools.

"The key to Xtreme's appeal has been their core representation of the bilingual urban generation," says Walter Kolm, president of Machete and Universal Music Latino. "The inner-city youth recognize and associate with their style, languages and messages—with their lifestyle in general. This is marketing through visual culture."

And though Styles and Danny D (aka Mejia, Xtreme's other singer/songwriter/producer) and their fans all speak English, Styles says just a sprinkling of English in their songs is enough.

"A lot of Spanish people don't like Spanglish even though they speak it," Styles says, adding that when it comes to music, "they only want to hear one language."

Other urban bachata acts like Optimo, Leny and Unique have yet to take off in a big way, with Optimo selling 5,000 copies of "Optimo FDL," while Leny and Unique have each sold 1,000 copies of their albums, according to SoundScan. But the genre has shown promise in Europe and



on mobile. Love is on tour in Spain, Switzerland, France and Italy and has sold 229,000 ringtones, according to Nielsen RingScan.

While some urban bachata acts will inevitably sell more than others, Kolm believes that the genre's appeal to second-generation U.S. Latinos and international audiences, as well as its growing digital sales, mean that "the genre is here to stay for a while."

—Ayala Ben-Yehuda



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# Latin Grammy Bits

- Wonder why so many audience members were able to sing along to the songs performed at the Latin Grammy Awards? Think giant karaoke. Large video screens on either side of the stage at Houston's Toyota Center displayed the lyrics to all performed songs, prompting audience members to get on their feet on more than one occasion and sing, "It's the first time we did that," Latin Academy president Gabriel Abaroa says, adding that "it was prompted in part by the profoundness of the lyrics."
- John Legend says his Latin Grammy performance of "If You're Out There" with Juanes was the idea of an agent at Creative Artists Agency. "We're both very soulful people," Legend says of the Colombian pop/rock star and himself. They also have another thing in common: similar names. Legend's real name is John Stephens, while



Juanes' given name, Juan Esteban, is the Spanish equivalent of John Steven. "I spoke Spanish in school, but I never tried to sing in Spanish before," Legend says. "It was a lot of fun, and Juanes coached me on the pronunciation."

■ Latin Grammy and Academy Award-winning composer/ producer Gustavo Santaolalla is writing the score for the upcoming film by Mexican director Aleiandro González Iñárritu ("Babel," "21 Grams"). The Spanish-language film will feature Oscar winner Javier Bardem in the leading role. Santaolalla would not disclose further details except to say that "it is not a musical comedy." Santaolalla will once again write the bulk of the music based on the script, a strategy he's used with previous scores. He previously collaborated with González Iñárritu on "Babel," for which the composer won an Oscar for best original score

—Leila Cobo and Ayala Ben-Yehuda

# CampRock

Ole's Pop/Urban Songcamp Puts A **New Twist On Songwriting Summits** 

Most music publishing companies arrange songwriting summits to spark collaborations among writers on their own rosters.

But Toronto-based publisher ole takes a different approach with its annual Pop/Urban Songcamp.

Ole held its second annual Songcamp in late September at Musicians Institute in Hollywood, where it brought together 34 songwriters and producers from a variety of genres and publishing companies to create songs for upcoming major-label albums, as well as film and TV projects. The participants composed 45 songs during the five-day event, which it staged in collaboration with Musicians Institute and publisher Notting Hill Music.

"We had A&R people in every day," ole creative director Jennifer Hyland says. "They came in with projects they were working on, so it gave writers face time with them to get specific directions and targets."

Afterward, "we took a trip to New York to visit A&R executives who had e-mailed their artist projects to us to present the music," Notting Hill Music director of creative/A&R Qiana Conley says. "Some have asked us to put songs on hold and others have expressed interest."

Among those reviewing the songs were executives and consultants from Epic, Atlantic, Bad Boy

and Nickelodeon involved in projects for the likes of Kelly Rowland, Menudo, Leona Lewis, Toni Braxton and Case Lee, according to the two executives.

The emphasis of ole's Songcamp is on creating collaborative opportunities for the company's roster of Canadian-based urban songwriters. "There's a big pocket of talent in Toronto and in Vancouver but it doesn't cross-pollinate in the U.S.." Hyland says.

For instance, ole writer Rupert Gayle has enjoyed big hits

with Juno Award-winning singer Keshia Chanté and other Canadian R&B stars, but "not a lot of urban artists have crossed over into the U.S.," Hyland notes, adding, "We're dedicated to building bridges in the urban songwriting community."

Each day, participating producers based themselves in Musicians Institute studios, while the songwriters rotated. Hyland and Conley put new songwriting teams together daily, often pairing writers of different genres. For example, one day they teamed Nashville songwriter Steven Lee Olsen with Shep Solomon, a pop songwriter who has contributed to songs recorded by Britney Spears and Daughtry, and the Runners, who have

**Publishers** 

ED CHRISTMAN

Place

worked with Chris Brown and R. Kelly.

Occasional tensions flared as participants wrangled over songwriter shares. At first, some songwriters asked Hyland and Conley "to settle fires," Conley says, adding however that neither did.

"Some conversations on how to split a song might have carried over to the next day, but they only had five days to make a decision," Conley says. "At the end of the event, we had the split

sheets and copies of songs ready for the outside publishers."

Ole staged its first Songcamp last year in Toronto, but it moved the event to the United States because "we have access to way more projects in the U.S.," says Hyland, who brought the idea for a songwriting camp from her previous job with Sony BMG Canada.

Beginning in 2003, BMG released the debut album of the winner of "Canadian Idol," the Canadian counterpart to "American Idol." At the end of every season, the label had eight weeks to pre-

pare the album (and, in one season, the runner-up's debut as well). To meet that deadline, BMG began staging weeklong song camps of about 30 songwriters from different publishing companies to develop material. That continued after the label's 2004 merger with Sony until last year, when EMI Music Publishing and peermusic took over the reins of the "Idol" song camp.

The communal spirit of that annual event informs what ole is doing with its Pop/Urban Songcamp. Pleased with the success of this year's gathering, ole is mulling holding a similar event in Nashville focused on crossover country music, Hyland says.

"This is an event that can only be expanded upon," she says. "It's really just about collaboration and people getting out of their comfort zones."

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# Obama-palooza

On The

Road

RAY WADDELL

C3 Produces Victory Rally At Concert Site

Nov. 4 was a historic night for the United States, the city of Chicago and-on another level—for C3 Presents.

C3, an Austin-based promoter/event producer whose principals are Charlie Jones. Charles Attal and Charlie Walker, produces Chicago's Lollapalooza and Austin's Austin City Limits Festival.

It now has another production credit: Barack Obama's election night victory rally in Chicago's Grant Park.

"It was definitely one of the coolest things I have ever been involved in," lones says, "It was a humbling experience and very emotional.

C3's relationship with the

Obama campaign began during the Democratic Party presidential primaries, when C3 produced a few outdoor rallies in Texas.

"Their campaign office is right across the street from Grant Park and it's very wellknown that we produce Lollapalooza" in Grant Park, Jones says. "It was a natural fit.

The election night rally was different from other C3 events not only in its purpose but how quickly it had to be put together. Those involved in the planning included the Obama campaign and Chicago police, public works, sanitation and the mayor's office.

"A lot of different organizations had to communicate on this one. We just produced it on their behalf," Jones says

Another factor that made the event unique was the hundreds of media, VIPs and guests of the campaign, staff, volunteers and other credentialed attendees. The press were sequestered in one massive tent, with desks, high-speed Internet and everything else they needed to do their jobs.

One large video screen was situated directly by the stage for the crowd in lower Hutchinson Field where the speech took place, and the city and C3 placed Jumbotron screens throughout Grant Park for overflow.

"Where Barack Obama gave his speech could only hold 65,000-

70,000 people, but there were close to a quarter-million people there, so we had to provide services throughout the park so everybody could see, hear and feel like they were part of history," Jones says.

CNN called the election for Obama at 10 p.m. Central Time, and the president-elect took the stage about 45 minutes later. But the masses had been at Grant Park for hours.

"There were some people in line to make sure they were right up next to the barricades that waited all day," Jones says. "Published doors time was 8:30 p.m., and I think we got the doors open around 6.

The Obama campaign began taking online applications for rally tickets close to the stage a week before the election. They ran out quickly.

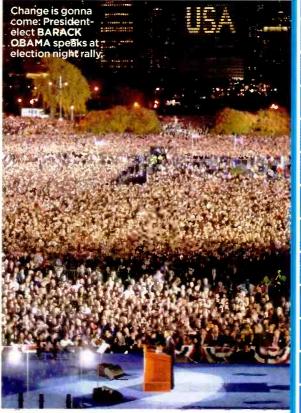
"As people were coming in they were separated, ticket holders from non-ticket holders," Jones says. "Ticket holders had to go through a couple levels of security, including magnetrons, if they were going to get within a certain distance from the stage. It was like

the largest airport line you've ever seen.

Obviously, security was tight, thanks to the combined efforts of the Chicago Police Department, the U.S. Secret Service and private security. Even so, the crowd was "as peaceful as a group of 240,000 people could possibly be," Jones says.

As for Grant Park, it will continue to be the site of further C3 productions for years to come. The event producer said in early November that it secured a deal with the Chicago Park District to produce 10 more Lollapalooza events at the park.

The reason the extension runs for 10 events instead of 10 years is because the music fes-



tival couldn't be held in 2016 if Chicago were to succeed in its bid to host that year's Summer Olympics.

A long-term contract will help C3 budget and make long-term deals with vendors and sponsors. C3 also has a long-term deal for the Austin City Limits Festival at Austin's Zilker Park.

C3's 2005 transformation of Lollapalooza from a tour that seemed to have run its course to a world-class festival is one of the biggest success stories in live entertainment.

Jones says that Lollapalooza "wasn't dead. It was just asleep."



B	OXS	CORE con	cert Gros	ses
	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,695,920 (80.729,256 pesos) \$43.67	JUAN GABRIEL  Auditorio Nacional, Mexico City, Sept. 10-14, 24-28, Oct. 1-5, 8-12	176,216 193.660 20 shows	Producciones Juan Gabriel
2	<b>\$7,606,820</b> \$250/\$175/\$100	ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, Oct. 22-25, 29-31, Nov. 1, 3, 6-9	10.385	Caesars Palace, Concerts West/AEG Live
3	\$2,997,423 \$250/\$175/\$140/ \$95	BETTE MIDLER  The Colosseum at Caesars Palace, Las Vegas, Nov. 11-12, 14-16	<b>19,411</b> 21,251 five	Concerts West/AEG Live
4	\$1,641,522 (3.039,630 reales)	ABOUT US FESTIVAL: D	AVE MATTHEW 29,337	/S BAND, BEN HARPER & OTHERS
5	\$270.02/\$37.80 \$860,480 (1,846.840 reales)	Brazil, Sept. 28  R.E.M.  Via Funchal, São Paulo, Brazil,	9,715	Evenpro/Water Brother, Mondo Entretenimento
6	\$232.96/\$18.64 \$803,568 \$75.50/\$55.50	METALLICA, DOWN, TH Rose Garden, Portland, Ore.,	10.574 two shows	Evenpro/Water Brother, Mondo Entretenimento
7	\$632,028 (8,089,445	JOAN MANUEL SERRAT Auditorio Nacional, Mexico City,	13.428	Frank Productions
8	pesos) \$40.17 \$525,192 (289.043,440	JUANES	15,732 19.366 two shows	Erre Ele
9	colon) \$81.77/\$16.35 \$523,511 (\$668.887 Canadian)	Estadio Alejandro Morera Soto, San Jose, Costa Rica, Oct. 2 SO YOU THINK YOU CA	The same of the same of	Evenpro/Water Brother
10	\$45.79/\$3013 \$514,842	Air Canada Centre, Toronto, Oct. 26	13,216 sellout	AEG Live
	(1,088,230 reales) \$141.93/\$18.92 \$494,141	Estádio Passo D'Areia, Porto Alegre, Brazil, Nov. 6 DEF LEPPARD, CHEAP 1	10,925 14,000 RICK, THE GA	Evenpro/Water Brother, Mondo Entretenimento
11	(\$726.688 Australian) \$105.40/\$6732	Acer Arena, Sydney, Nov. 5  ROBIN WILLIAMS	<b>5,546</b> 5.778	Andrew McManus Presents
12	\$481,046 \$102/\$57	Tower Theatre, Upper Darby, Pa., Oct. 30-31	<b>6,041</b> 6.113 two shows	Live Nation, in-house
13	\$479,670 (\$772.802 Australian) \$55.64	SLIPKNOT, MACHINE HE Acer Arena, Sydney, Oct. 26	9,381 9,477	Blue Murder Touring
14	\$474,217 (1,111,620,000 pesos) \$98.12/\$25.60	JUDAS PRIEST  Bima, Bogota, Colombia, Nov. 3	<b>9,27</b> 6 11.000	Evenpro/Water Brother
15	\$464,714 \$73.65/\$38.15	NEW KIDS ON THE BLO AT&T Center, San Antonio, Oct. 17	<b>CK, NATASHA 7,515</b> 8.339	BEDINGFIELD, TAMI CHYNN Live Nation
16	\$464,484 \$57.50/\$37.50	SO YOU THINK YOU CA Prudentlal Center, Newark, N.J., Nov. 6	9,502 9,780	R AEG Live
17	\$463,492 \$75/\$35	NEW KIDS ON THE BLO Bradley Center, Milwaukee, Oct. 22	7,757 10 086	BEDINGFIELD, TAMI CHYNN Live Nation
18	\$460,538 \$82.50/\$25.20	NEW KIDS ON THE BLO Jobing.com Arena, Glendale, Ariz., Oct. 13	CK, NATASHA 7,593 14,000	BEDINGFIELD, TAMI CHYNN Live Nation, in-house
19	\$445,708 (983,620 reales) \$113.29/\$31.72	MCFLY Via Funchal, São Paulo, Brazil, Oct. 8-9	9,456 12,000 two shows one sellout	Evenpro/Water Brother, Mondo Entretenimento
20	\$443,571 \$65/\$37.50	CELTIC THUNDER  Radlo City Music Hall, New York, Oct. 7-8	<b>7,843</b> 9.591 two shows	AEG Live
21	\$441,578 \$250/\$129.75/ \$79.50/\$20	JANET JACKSON  Palace of Auburn Hills, Auburn Hills, Mich., Oct. 28	<b>7,733</b> 9,687	Live Nation, Palace Sports & Entertainment
22	<b>\$441,103</b> \$54.50/\$35	SO YOU THINK YOU CAN 1st Mariner Arena, Baltimore,	N DANCE TOUI	
23	\$439,850 \$125/\$45	Nov. 10  LUIS MIGUEL  Nokia Theatre, Grand Prairie,	4,742	AEG Live
24	\$439,755 \$95/\$35	Texas, Oct. 16  BRAD PAISLEY, JEWEL, American Bank Center, Corpus	CHUCK WICKS 5,505	
25	\$436,951	SO YOU THINK YOU CAL	sellout  N DANCE TOUL	Live Nation
26	\$54.50/\$37.50 \$436,908		9,038 sellout CHUCK, WICKS	AEG Live, Jam Productions
27	\$49.75/\$25 \$436,896	Verizon Wireless Music Center, Pelham, Ala., Oct. 3 JOURNEY, CHEAP TRICK		Live Nation
28	\$96/\$51/\$41/\$31 \$434,155	Journal Pavilion, Albuquerque, Oct. 4  CARRIE UNDERWOOD, I	9,256 14,441 LITTLE BIG TO	Live Nation
29	\$55/\$35 \$433,970 \$100/\$75/\$55/	BOK Center, Tulsa, Okla., Oct. 29  MAXWELL, JAZMINE SU	9,016 9 283 LLIVAN	AEG Live
30	\$100/\$75/\$55/ \$45 \$432,075	Radio City Music Hall, New York, Oct. 9 MICHAEL BUBLÉ, NATUR	sellout	MSG Entertainment, Live Nation
	\$75/\$49.50	Bi-Lo Center, Greenville, S.C., Oct. 4 NEW KIDS ON THE BLOG	6,912 sellout CK, NATASHA	Beaver Productions BEDINGFIELD, LADY GAGA
31	\$431,975 \$80/\$20	Time Warner Cable Arena, Charlotte, N.C., Oct. 30 SO YOU THINK YOU CAN	<b>8,134</b> 13,300	Live Nation
32	\$418,241 \$57.50/\$37.50	Honda Center, Anaheim, Calif., Sept. 27	8,178 sellout	AEG Live
33	\$416,887 \$126/\$22.87	MAROON 5, COUNTING Verizon Wireless Amphitheater, Maryland Helghts, Mo., Sept. 27	12,230 21,000	Live Nation
34	\$416,554 (991,086,500 pesos) \$10508/\$31.52	RYLIE MINOGUE  Parque Jaime Duque, Bogota, Colombia, Nov. 1	<b>6,023</b> 7,870	Evenpro/Water Brother
35	\$412,863 (782,783 reales) \$237.34/\$63.29	DAVE MATTHEWS BAND Vivo Rio, Rio de Janeiro, Sept. 30	4,493 sellout	Evenpro/Water Brother, Mondo Entretenimento

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DIGITAL BY ANTONY BRUNO

# **APPLE-Y EVER AFTER**

How Will iTunes Look After Steve Jobs Leaves Apple?

What will Apple be like after Steve Jobs?

It's a thought that strikes fear into the hearts of investors, judging from the brief plunge in the company's stock price Oct. 3 after a prankster posted a hoax story on a CNN Web site that Jobs had suffered a heart attack.

Until recently, the thought of Apple without its iconic leader was unthinkable. But the fake news report and Jobs' noticeably thinner appearance at recent company events have prompted industry observers to contemplate the possibility of a Jobs-less Apple, even though the CEO says he's in good health.

At some point in the future, however, Jobs will leave Apple. And his departure could certainly affect the major labels' relationships

THE NEEDLE AND THE

went the way of the CD but find the prospect

of portable digital music just too irresistible, there's

hope. The Denon DP-200 USB turntable comes with.

as the name implies, a USB port that allows users to

port their vinyl albums into either a computer or di-

rectly into a USB flash drive. It supports 33 and 45 rpm

speeds, comes with a magnetic cartridge and offers the

choice of either silver or black. It also comes with music

manager software to make the transfer process even

easier. The hitch? It's only available in Japan for the

equivalent of about \$320. There's no word yet on when

DAMAGE DONE

it will make its way to U.S. shores.

For those vinvl snobs out there who never

with iTunes, now the largest U.S. music retailer.

It's no secret that relations between Apple and the labels are marked by tensions over the company's refusal to allow more pricing options and its unwillingness to share iTunes customer usage data. Label insiders don't expect that Apple would suddenly relax its stance on any of these issues, but if Apple's 800-pound gorilla were to leave the building, it certainly would provide an opportunity for someone like Universal Music Group chairman/CEO Doug Morris, who has been increasingly aggressive in probing for a crack in iTunes' armor.

Besides having the final say on all things Apple, Jobs also uses the company as his bully pulpit. He's the original techbusiness rock star, so his words carry weight—and he knows it. When the labels began pushing for variable pricing, Jobs made headlines by calling them greedy. When Apple began feeling pressure to make the iPod ecosystem interoperable with other devices, Jobs blamed the labels for insisting on digital rights management in the first place and managed to make EMI's decision to strip DRM from its iTunes tracks seem like his idea

But now that iTunes sells more music than any other retailer, iTunes head and VP of Internet services Eddie Cuewho label insiders say is just as dismissive of label concerns as his boss—may not need Jobs' charm to have his way.

Timing will play a role here, too. Should Jobs leave

sooner rather than later, the company can continue to rely on iTunes' momentum to beat back the labels' demands. If he stays on for a while, giving time for iTunes competitors like Amazon to expand their influence, his departure could represent a bigger change. Of course, a lot will depend on who replaces him. Any company with a charismatic leader is bound to face a rough transition, but Apple is considered especially vulnerable due to its notori-

ous lack of transparency.

So who will succeed Jobs? A recent Fortune article focused attention on Apple COO Tim Cook, who filled in as CEO for a few months in 2004 when Jobs was recovering from his cancer surgery. But Cook is more of a business logistics and operations expert than a design visionary or master pitchman. While sales and operational functions already report to Cook, design and marketing remain under Jobs' direct purview.

In perhaps a sign of things to come, Cook was given major stage time at a press event in October where several new MacBook laptops were unveiled. Design chief Jonathan Ive also shared the spotlight. In the past, Jobs would often handle two-hour keynote presentations by himself.

So far, there's no sign that any one Apple executive can replicate all of lobs' strengths in negotiation, design and marketing.

"Steve's rock star stuff got them to where they are, and for a time it will be as if he's still in the room," says digital media consultant and former EMI music executive Ted Cohen, "Operationally, they'll be fine. There's a really good brain trust there. [But] I don't know who jumps into that spotlight."

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

# BITS & BRIEFS

### USE IT OR LOSE IT

The NPD Group released a report showing how portable device owners are using their gadgets more than ever, with 46% of smart-phone users in particular saying they use their device more than they did three months ago. And of them, music is a key driver. The research group's "Portable Devices" study shows that users are buying or otherwise downloading between 4.2 to six songs per month from portable devices that support the function, the highest volume of any other content type when applied across all devices. However, individual devices like the iPhone, have seen a surge in game usage in the last three months.

### FROM FRET TO PHONE

Music and game fans signing up for AT&T's high-speed Internet service or its U-verse TV plan will get a free "Guitar Hero World Tour" bundle. The special version of the game will feature AT&T logos and other branding in the virtual concert venues, where the AT&T Park in San Francisco is a featured location, Also, AT&T wireless customers will have exclusive access to content for the mobile version of the game, including downloadable songs by as-yet-unnamed artists.

### **TEAMWORK MAKES** THE DREAM WORK

Jambase and ReverbNation have joined forces to trade concert data from their respective services. Under the deal, members of both services will be able to post their concert dates to either site and receive automatic concert listings. Jambase is known primarily as a source of concert listings and reviews. ReverbNation, meanwhile, is a sort of social network for artists that offers members a slew of digital promotion, communication and sales tools

# HOT RINGMASTERS...

WEEK	LAST	WEEKS ON CHT	TITLE COMPILED BY MODITESCEN ORIGINAL ARTIST  COMPILED BY MODITESCEN
1	1	15	WHATEVER YOU LIKE
2	2	8	LIVE YOUR LIFE T.I. FEATURING RIHANNA
3	4	L	CHOPPED 'N' SKREWED T-PAIN FEATURING LUDACRIS
4_	3	7	RIGHT NOW (NA NA NA) AKON
2	6	6	LOVE STORY TAYLOR SWIFT
	15	3	CHICKEN FRIED ZAC BROWN BAND
7	7	19	MRS. OFFICER LIL WAYNE FEATURING BOBBY VALENTINO & KIOD KIDD
	12	6	LOVE LOCKDOWN KANYE WEST
9	5	11	SO WHAT
10	9	17	CAN'T BELIEVE IT



The Zac Brown Band's "Chicken Fried" leads a

11	13	14	I'M YOURS JASON MRAZ	
12	11	14	MY LIFE THE GAME FEATURING LIL WAYNE:	
. 13	8	18	PAPER PLANES	
14	14	4	IF I WERE A BOY BEYONCE	
19		23	ADDICTED SAVING ABEL	
16	10	2	MY PRESIDENT YOUNG JEEZY FEATURING NAS	
17	16	9	LET IT ROCK KEVIN RUDOLF FEATURING LIL WAYNE	
18	19	4	GOTTA BE SOMEBODY NICKELBACK	
19	21	X	SINGLE LADIES (PUT A RING ON IT) BEYONCE	
20	18	6	WOMANIZER	





GLOBAL BY HOWELL LLEWELLYN

# **Wrong Chord**

Collecting Society Under Fire For New Berklee School

MADRID—Members of Spanish authors and publishers collecting society SGAE are criticizing the cost of a music school it is building in cooperation with the Berklee College of Music in the Mediterranean city of Valencia.

SGAE is spending a reported €100 million (\$126.5 million) to construct a 27-story building that will house the Boston-based Berklee's first college outside the United States, Berklee Valencia. The school will rent roughly half of the building's floor space from SGAE under a 20-year contract, with residential and commercial clients occupying the rest of the structure.

The Valencia facility, which will be called ARTeria Valencia, would be SGAE's most ambitious project yet under its €300 million (\$379.6 million) ARTeria Multi-Space program, which plans to develop 17 cultural centers for the promotion of Spanish and Latin American music. ARTeria has opened four cultural centers to date, two in Spain and one apiece in Mexico and Argentina.

But leading SGAE members, some of whom had already been critical of ARTeria, have raised concerns over the projected cost of the Valencia building

'My opposition to ARTeria investment as property speculation is well-known," says Alvaro de Torres, an SGAE board member and managing director of Warner/Chappell Spain, describing the Valencia project as "a disproportionate, outrageously expensive and risky adventure."

Although SGAE executive president Eduardo Bautista counters that such opposition is "not representative of the current of opinion about the project" among SGAE's 91,300 members, executives at Universal Music Publishing Spain and EMI Music Publishing Spain echo Warner/Chappell's concerns about the project's cost.

'We are very worried about this," Universal managing director Carmen López says, noting that the projected cost of the building exceeds the original estimate of €90 million (\$114 million) made two years ago.

Meanwhile, EMI managing director Santiago Menéndez-Pidal says, "It is not the mission of SGAE to invest in property development."

SGAE collects royalties from a sales tax on blank recording media, which is meant to compensate the music industry for unauthorized copying. Spain's intellectual property law allows SGAE to invest 20% of those royalties on cultural promotion efforts, such as participation in international trade fairs like MIDEM, Popkomm or Cubadisco. Bautista insists the AR-Teria program is in accordance with these regulations and the collecting society's own statutes.

If is "an excellent initiative that fills us with pride and is supported by SGAE members practically unanimously," Bautista says of the Valencia building project.

Berklee Valencia is projected to open in September 2011. The Valencia city council has ceded 65,617 square feet of land for the project under a 50-year lease to SGAE. The collecting society will use rental income it earns from the building to pay off the debt it took on to finance construction.

In a press release that Berklee issued in October, the school said that the Valencia building will be "an iconic tower" designed by the young Spanish architect Anton Garcia-Abril.

"We at Berklee understand that a project of this scope and impact will excite the passions of many," Berklee VP for international programs Larry Monroe says. "But we are confident that the music and cultural communities will be as positive as we are."

Berklee Valencia expects to have 1,000 students: 200 from the United States, 300 from Spain, 200 from Latin America and 300 from the rest of the world. In addition to music courses. the school will offer what it calls a global entertainment industry master's degree, the first such program in Spain.

The idea for Berklee Valencia emerged after Bautista became a member of Berklee's board of trustees in 2006.

"We discussed music genres in the 21st century and why didn't Berklee find a center outside the U.S. for the study of new music and cultures," he recalls. "I proposed Spain, where all this exists—music and cultures from Spain, Europe, Latin America, North Africa, the Middle East."

During an Oct. 16 ceremony to commemorate the laying of the Valencia building's foundation stone, Berklee president Roger Brown said the school had

also considered sites in China and India but was won over by Spain's progressive government and Valencia's Mediterranean climate.

Monroe describes Valencia as Berklee's "biggest step since [forming in] 1945." It will, he claims, allow Berklee to "train highly qualified students for 21st century

music business realities-and exert a global influence on the future music industry."

Despite Berklee's enthusiasm for the new school, such critics as Warner/Chappell's de Torres remained unswayed. He says, "Projects developed under the ARTeria name, including Berklee Valencia, are too far away from the authentic objectives of a collecting society."

GLOBAL BY MARK WORDEN

# THEROYAL SCAM?

Italian Fraud Investigation Targets Members Of Collection Society IMAIE

MILAN-An investigation into the misappropriation of unclaimed performance royalties has left the Italian collecting society IMAIE (Institute for the Protection of Performing Artists Rights) facing an uncertain future.

Guardia di Finanza, the Italian Ministry of Economy and Finance's law enforcement arm, is investigaton IMAIE's 14-member board.

Although the financial irregularities being investigated first came to light in 2006, they involve royalty money collected from the broadcast and public performance of recorded music from 1975 to 2000-after the Italian government made performance royalty payments compulsory but before IMAIE's

> inception in 2002. Collecting society SCF, which handles performance royalties for labels, collected the money retroactively on behalf of IMAIE and placed it in an IMAIE-administered fund.

Under its constitution, Rome-based IMAIE is permit-

ted to use unclaimed royalties to fund research, as well as promotion, training and professional development programs. The IMAIE members under investigation allegedly funneled an unspecified portion of the €24 million (\$30.3 million) collected during the period in question to nonexistent projects.

According to an IMAIE statement, Guardia di Finanza is investigating 174 projects, of which 163 were musicbased and 11 were audiovisual. Most

IMAIE collected in 2007

ing several performers who are IMAIE members for alleged fraud. Charges haven't been filed. Italian media reports claim that relatives of the IMAIE members in question are also targets of the probe

"The body's credibility has been severely compromised by the investigations and by poor management in general," says Emilio Miceli, president of Italian communications trades union SLC-CISL, which has two seats

# **OBALNEWSLI**

# >>> DUTCH DANCE PROMOTER ID&T OPENS **DOWN UNDER**

Amsterdam-based dance promoter ID&T is setting up Australian offices in Sydney, Melbourne and Brisbane this month, ID&T tested the market by staging its Q-Dance festival in three cities in February. It will work with dance promoters Simon Coffey and Brad Drummond as local partners and plans up to 14 shows in Australia by the end of 2009, "The dance scene in Australia is very healthy," ID&T managing director Duncan Stutterheim says. "Some of the bands are better than those in Europe, and audiences are supportive of live events." ID&T's Sensation dance event, which launched in 2000 and is expected to be held in 22 countries in 2009, will make its Australian debut New Year's Eve at Telstra Stadium -Christie Eliezer

# >A&B SOUND FILES

Vancouver-based A&B Sound, once a retail fixture in Western Canada, has

filed for bankruptcy protection. The chain, which was formerly among the largest in Western Canada with 21 stores, was down to three when it filed Nov. 7. It closed its best-known location, on Seymour Street in downtown Vancouver, in August. The chain previously filed for bankruptcy protection in 2005 and was acquired by computer maker Seanix Technology for an estimated \$25 million Canadian (\$20.3 million). The trustee running the bankruptcy, MacKay & Co., issued a comment to A&B customers on behalf of management, thanking them for their commitment to the chain. -Robert Thompson

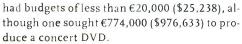
# >>>FRENCH BIZ FALTERS, DIGITAL REMAINS STRONG

The wholesale value of the French recorded-music market during the first nine months of 2008 totaled €382 million (\$483 million), down 13.9% from €443.9 million (\$561 million) in the corresponding period last year, according to labels trade

FOR BANKRUPTCY **PROTECTION** 

'Irregularities were brought to our attention by our internal auditor and we asked the legal authorities to investigate. IMAIE is strong and will continue to function.'

-EDOARDO VIANELLO, IMAIE



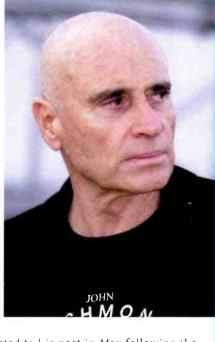
Tensions within IMAIE have been growing since May, when then-president Sergio Perticaroli and eight other IMAIE board members resigned following disagreements over the organization's handling of the situation.

SLC-CISL's Miceli says the union has asked the Ministry of Cultural Heritage and Activities to place IMAIE under governmentappointed commissionership.

"Its organization needs to be changed radically if it is to continue." he says.

IMAIE president Edoardo Vianello insists that the organization will pursue business as usual while the investigation is ongoing and argues that as a private body, IMAIE cannot be put under a commissioner's control.

"Irregularities were brought to our attention by our internal auditor and we asked the legal authorities to investigate," says Vianello, a popular Italian singer during the '60s who



was elected to his post in May following the board resignations.

Vianello says the publicity surrounding the investigation has been fanned by "factions within IMAIE" to discredit others ahead of internal elections due in February. He adds that IMAIE is "strong and will continue to function."

Music industry lawyer Alberto Pojaghi—a former president of IFPI-affiliated labels body FIMI—says that if any IMAIE members are convicted of fraud, "it should not have legal consequences for the organization itself, as the responsibility is personal."

IMAIE collected about €17 million (\$21.5 million) in royalties during 2007, which is "obviously an important source of income for artists," says Mario Limongelli, president of the independent labels body PMI.

"We sincerely hope IMAIE will resolve its assorted problems as quickly as possible," he adds. "We're confident that it will regain credibility once that happens."

body SNEP. That marked a slower rate of decline than the 20.5% year-on-year drop posted during the first nine months in 2007. The improvement was due mainly to stronger growth in digital sales, which surged 52.6% to €52.8 million (\$66.9 million). Digital represented 14% of the French market during the period. SNEP president Christophe Lameignère, who is also Sony BMG France chairman/CEO, says the digital growth was mainly attributable to new services from French mobile carriers Orange and SFR.

-Aymeric Pichevin

# >>>UNGER-HAMILTON HEADS UP POLYDOR

Former Virgin U.K. boss Ferdy Unger-Hamilton has been appointed president of Polydor Records, marking his return to Universal Music Group. He will report to Universal Music U.K. chairman/CEO David Joseph and his appointment takes effect Dec. 8. Unger-Hamilton first joined Universal in 1996 as managing director of the Polydor-affiliated Go Beat, working with acts including Gabrielle and Portishead. Unger-Hamilton then moved to Island in 2002, signing Keane. In 2006, he left to become managing director of Virgin Records. He was

promoted to president of A&R Labels, Virgin, as part of EMI's restructuring in April but left shortly after. Unger-Hamilton replaces former Polydor copresident Colin Barlow, who was appointed president of Geffen U.K. in October. —Andre Paine

# >>>FINLAYSON TAKES NEW ZEALAND ARTS PORTFOLIO

New Zealand prime minister-elect John Key has appointed National Party member of Parliament Chris Finlayson to the posts of attorney general and minister of arts, culture and heritage. Before entering Parliament in 2005, Finlayson practiced law in Wellington for 25 years and was a partner at Bell Gully, one of the country's oldest law firms, where he was a specialist in intellectual property. In New Zealand's Nov. 8 election, Key's centerright National Party defeated the ruling Labour Party of outgoing Prime Minister Helen Clark, The new administration has yet to unveil detailed arts policies, but in its manifesto the National Party pledged to retain funding for such key public bodies as New Zealand On Air and the New Zealand Music Commission. - John Ferguson

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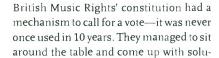


As the singer of Northern Irish pop-punk pioneers the Undertones, Feargal Sharkey recorded the iconic "Teenage Kicks" in 1978. Some 30 years on, he still displays punkish idealism and energy as CEO of the music industry lobbying body U.K. Music, which launched in October and replaced British Music Rights.

Sharkey shelved his recording career 18 years ago to work in A&R, then with various music industry bodies. Here he reveals his hopes for U.K. Music, which represents eight trade groups, among them labels bodies the BPI and AIM, collecting societies MCPS-PRS Alliance and PPL, and the Music Managers' Forum (MMF).

# What was the thinking behind the launch of U.K. Music?

[British Music Rights chairman] Andy Heath and I had been aware for some time that we had similar views about a single voice for the industry. There had been some discussion before when maybe the timing wasn't right. With the current climate eco-



tions that worked for everybody. I can't see

merger that the majors in the BPI and the

indies in AIM had opposite views on?

any reason at all why we should not be able to replicate that in U.K. Music.



I think we'll have to be patient with ISPs. But I'm very optimistic that in the next three to four months we'll begin to see the rollout of new digital music services and we will begin to make some assessment as to what impact those letters have been having.

# What can you tell us about the Music Industry Manifesto you're preparing for early 2009? It's just literally asking where we want

to be in 10 years' time. Let's get the best minds available in a number of very specialist areas—both within and external to the industry—and let's come up with a plan and a strategy. It will feed in globally recognized economists helping us develop a vision of the future.

# r the ightharpoonup body The would you like U.K. Music to help artists like yourself?

Well, I have a huge admiration for the French in many ways, where they treat the whole idea of creativity and culture as just such an ingrained part of their sense of self and national identity. They go to extraordinary lengths to support their creators.

I have a vivid recollection of going to see my bank manager and trying to get a £100 [\$148] loan to buy an amplifier. I think he was still laughing when I was five miles away. [But] somebody else lent me that £100 and I got to buy that amplifier.



nomically, the industry needs to be trying to cooperate as much as possible. Everybody was actually incredibly receptive.

# What about including other voices like the newly formed performers' body the Featured Artists Coalition or the Music Producers' Guild?

We're trying to keep it to a very close nucleus for the first 12 months. I'm quite excited by the idea of the FAC. No disrespect to my own [industry] peer group, [but] the biggest asset the music industry ever had was the artists.

The MMF have been discussing offering one of their observer seats to the FAC, and there's a very similar conversation going on with the studio producers.

How will you resolve internal differences—say there was a major-label

MANAGEMENT BY CORTNEY HARDING

# Back On The Block

Don lenner **Returns With** New Management Company

Don Ienner is halfway through explaining the structure of his new management and production company IMO when an assistant comes by with an urgent message.

Hot Chelle Rae, an up-and-coming IMO band from Nashville, is en route to a gig on New York's Lower East Side but is in urgent need of some equipment. Without breaking a sweat, Ienner rustles up some drum stands from a nearby studio and hauls them down to his Range

Rover. Talk about a full-service management company.

Even if IMO won't be able to provide all its bands the former head of Sony Music to act as their roadie, the new venture has plenty to offer.

Ienner has acquired a stake in New York production and publishing company the Lodge, the Station and the Diner (LSD). All IMO acts will have access to the facilities of the Lodge, which produces original music for commercials, TV shows and film, and to video production company the Station. The Diner, which controls the publishing for songs written by composers working for the Lodge, doesn't publish the work of outside artists.)

A band signed to IMO for a production or management deal could come to LSD with its songs and use one of the nine in-house studios to record, according to LSD founder Drew Stein. The band could also work with one of LSD's in-house composers or call upon the staff to do remixes or even act as session players.

The band could then head over to the Station, where, Stein says, it could make a video, then edit and distribute it, as well as create electronic press kits and even ringtones.

This wealth of in-house services was only part of the reason why lenner decided to work with LSD, he says.

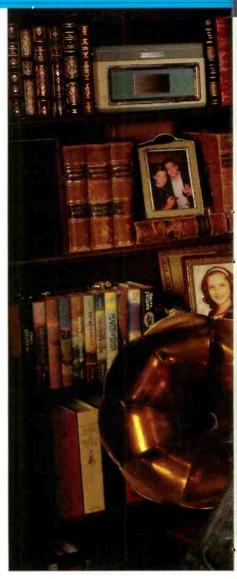
"I wanted LSD to be my partners because of their level of passion for music," lenner says. "Working with them gives me a great platform to build on. There is a lot of action and there are so many resources.'

Ienner hopes to use these resources to build his management and production business, as well as a digital distribution company, although bands signed to IMO would not be required to use it.

"I want to make sure my bands have the flexibility to choose distribution through a major, an indie or IMO," he says. "I want to make sure we're not working within a onesize-fits-all framework. Part of why I like working with LSD is that it affords bands the ability to have a lot of options."

Ienner bought into LSD earlier this year but Stein says he has known him as a family friend for much longer.

"When he first came in, he was trying to figure out what his new businesses should be," Stein says. "In an industry where things tend to move slowly, this was one of the fastest moves we made. We were instantly in business together. We started IMO together and we haven't had a minute to stop and think since."



IMO's partnership with LSD will extend beyond artist management. They are also collaborating on a soon-to-be-launched widget that will allow users to share a library of preapproved content with other friends online. That content will include not only music but games and film/TV content. Ienner and Stein declined to provide further details, but they promise it'll be good.

"Don came to us with this seed of an idea for the widget," Stein says. "Our [chief technology officer], Andy Hong, and I took the idea and blew it up."

Hong is a former programmer for digital audio company Digidesign, where he was on the team that developed Pro Tools.

The widget is the only part of the IMO-LSD partnership that has outside funding. "The software side of the business is capital-intensive, and we do have investors who see an opportunity to invest in the widget." Stein says. Citing privacy agreements, he declined to name any of the investors.

Being busy is a relief for lenner, who had took time off after he left Sony in 2006.

"It afforded me the opportunity to sit and think and listen to music and get out of the echo chamber." he says. "I was able to create a set of priorities and figure out how to go after them, and when I came to LSD, I knew it was the perfect fit. I've never met a more excited group of people in my life."



# **NASHVILLE CATS**

Hot Chelle Rae Teams With lenner's IMO

If the waiting was the hardest part for Hot Chelle Rae frontman Ryan-Keith Follese, he's not letting on.

"We made a collective decision that we needed to be playing great songs before we started putting ourselves out there," he says.

And it looks like that patience has paid off. The band recently signed a record deal with Jive and is currently on a U.S. tour with Verdera, a Kansas City rock band signed to Epic.

Of course, Hot Chelle Rae had some good advisers telling it to hold on. The band, which is comanaged by John Hamlin and Don lenner, signed its deal with Jive through its production deal with IMO.

Their counsel will be welcomed by the young Nashville band, whose members range in age from iust 16 to 24

Then again, Hot Chelle Rae also has other trusted advisers it can turn to. Follese's dad is Keith Follese. who was named ASCAP's songwriter of the year in

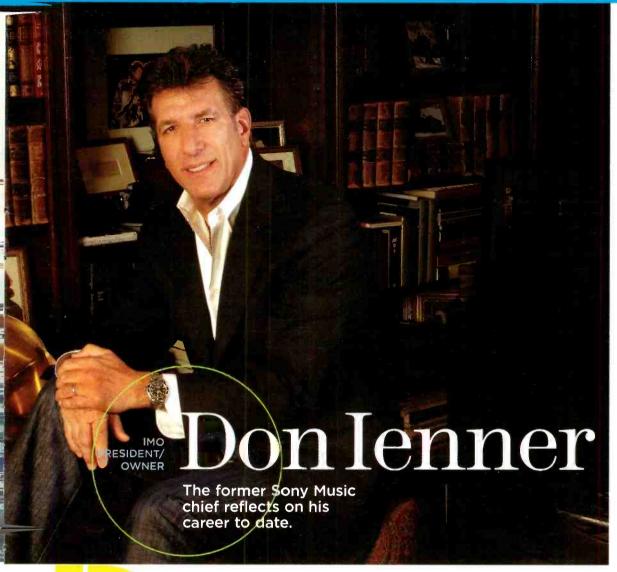
2001 and has written hits for Tim McGraw, Faith Hill and Lonestar. And if guitarist Nash Overstreet's last name rings a bell, that's because his dad is famed singer/songwriter Paul Overstreet, the 2003 BMI Hall of Fame inductee who's penned hit songs for Randy Travis. Tanya Tucker, Kenny Chesney and many others.

According to Ryan-Keith Follese, the band hasn't decided whether it will take advantage of all the resources of the Lodge and the Station, but he says it would be "great." Right now, the group is just excited about the recent signing.

"Jive is going to be the big brother that takes us all the way," Follese says. "We went in and felt comfortable immediately."

The feeling is mutual, says Jeff Fenster, senior VP of A&R at Zomba Label Group.

"This band has everything we were looking for," Fenster says. "Great songs, great musicianship, a great work ethic and, best of all, great haircuts.'



Don lenner may have had a notorious temper as president of Columbia Records and chairman/CEO of Sony Music Label Group U.S. But it doesn't show once during a sprawling interview with Billboard—his first extensive, on-the-record talk in more than a decade. lenner is pleased to discuss his new business, finding synergies in working with the advertising production company the Lodge, the Station and the Diner (see story, opposite page) and a new management company called IMO, as well as securing capital to get a new distribution platform/widget off the ground.

Indeed, Ienner looks downright happy and rested. He smiles easily and often. And he's got good reason to be content. Sony BMG paid him handsomely (he can't name the figure due to confidentiality and noncompete agreements) when he resigned in 2006. His feathered hair, in place from his earliest days at Sony BMG, is still present in abundance, even with a touch more salt and pepper.

His current office in downtown Manhattan is comfortable but modest. A large chocolate sofa wraps around one corner, and a rustic wooden desk stands in another. The only hints of his past are a platinum award for Prince's "Musicology" and a framed Jeff Buckley tour poster.

"I actually have no regrets," Ienner says. "I would have never, ever thought that when I started out as a mail boy at Capitol that I would achieve what I've achieved. This is what I know, this is what I'm great at, this is what I love, more than anything except my family."

# How did you get started in the music business?

I got my start in 1969 and 1970 at the Capitol Records mailroom. My brother Jimmy got me a job there after I hurt myself playing football in high school, which meant that I couldn't get a scholarship. He was in a lot of bands growing up, and I was sort of the roadie and I did some hand claps and background vocals, that kind of stuff

# And then you went to work with your brother?

At that particular time, 1971, it was C.A.M. USA and we had a publishing, production and soon-to-be management company. From '71 through '77, we worked with Grand Funk Railroad, the Raspberries, Eric Carmen, the Bay City Rollers and Blood, Sweat & Tears.

Jinmy would produce the records, and I would mix or master the singles. We did a Blood, Sweat & Tears record and I got to meet Clive Davis, who was then the head of Columbia. We struck up a really good relationship that is still strong to this day.

# And Davis eventually hired you at Arista. Talk about the early days.

We would enjoy many nights together listening to new music, him asking me my opinion and coming up with plans. He was very agile when it came to talking about promotion or sales or marketing or publicity. To have had that wealth [of experience] but then to have it refined by him was like Harvard.

# What great music do you remember from that time period?

In the early days of Arista, it was a

bit of a struggle to say that there was great music. But we loved some of the songs and the artists we had: Billy Ocean, the Kinks, Patti Smith, the Thompson Twins. Then Whitney Houston started to come and—like Whitney Houston or not—those early records were great. We also did Aretha Franklin's comeback with "Freeway of Love."

# And you became executive VP and GM at Arista. Then what happened?

I was offered a lot of jobs, and I never wanted to leave. But when Tommy [Mottola] was about to take over [Sony Music] and offered me [the opportunity] to head Columbia at 36 years old and assured me that I could do what I wanted . . . it seemed to me that it was the place for me to take the next step in my career.

# Is there a single thing that you're most proud of from your time at Sony?

Well, there's two different lives for me at Sony. First there was Columbia, which I ran from '89 to 2003. I was the youngest president ever, I was there the longest, and seven out of those 13 years we were the No. 1 label without a purchase, all homegrown acts.

# Then Andy Lack came in, you were promoted, and the merger happened.

Andy came in, I was promoted to chairman of U.S. [recorded music], and then Andy assessed the music business as he saw it and decided that we needed to merge with someone. You can see the wreckage of that particular three-year period, what's happened to the company subsequently and now Sony buying it back, and you can make your own assessment of whether or not that was a good thing.

# Conventional wisdom is that these were just two distinct corporate cultures. Was that part of why the merger didn't work?

I think that's very accurate. And [there was] something Mel Karmazin told me right after the merger happened—he said it can't work because there's no clear leader.

# In the end, why do you feel you had to leave Sony BMG?

We were told that they have to make wholesale changes to the company and after 20 years, that was it. One day, one conversation. There were some clear signals, but it didn't necessarily mean it was going to be that.

# Can you talk about any of those signals?

A few months earlier, [then-president of Sony Music Nashville] John Grady got fired under my watch without me being told.

# Who did that?

I can't comment, but it was done.

# Were there other signs the end was coming?

There was a confluence of insanity. We had that whole protective chip [root-kit controversy] that happened, which destroyed all of our records. We had nothing to do with it—it was a shock to [Sony Music Label Group president] Michele [Anthony] and me. So all of a sudden, our entire fourth quarter was destroyed by this. Enormous returns. We blew album after album after album.

# Whose decision was that?

[Current Sony BMG president of global digital business and U.S. sales] Thomas Hesse's department.

Who accepted your resignation? [Sony BMG chairman] Rolf Schmidt-

### He called you into his office and it was just like, "This is it?" Short conversation?

Forty seconds? He and Tim Bowen were there.

# And then you flew under the radar for a while.

I had a year of noncompete tied to a payment, so I needed to just chill out for a little while.

# Right around that time your name started surfacing with EMI.

I was involved in the group that made the second-best bid for EMI. And I was going to run it because I believe in that catalog; I believe that for the price that we were going to get it, it was going to be a very profitable company, and I believe that we were going to be able to run it like a real music company.

# Is it true that One Equity was your key financial partner?

They were the ones, yes.

# Are you still working with any Sony BMG artists?

I am, but I can't say who. I do have relationships and I do consult with certain artists. I also have a new artist that I just signed to Jive.

# Talk about how you wound up with this current business.

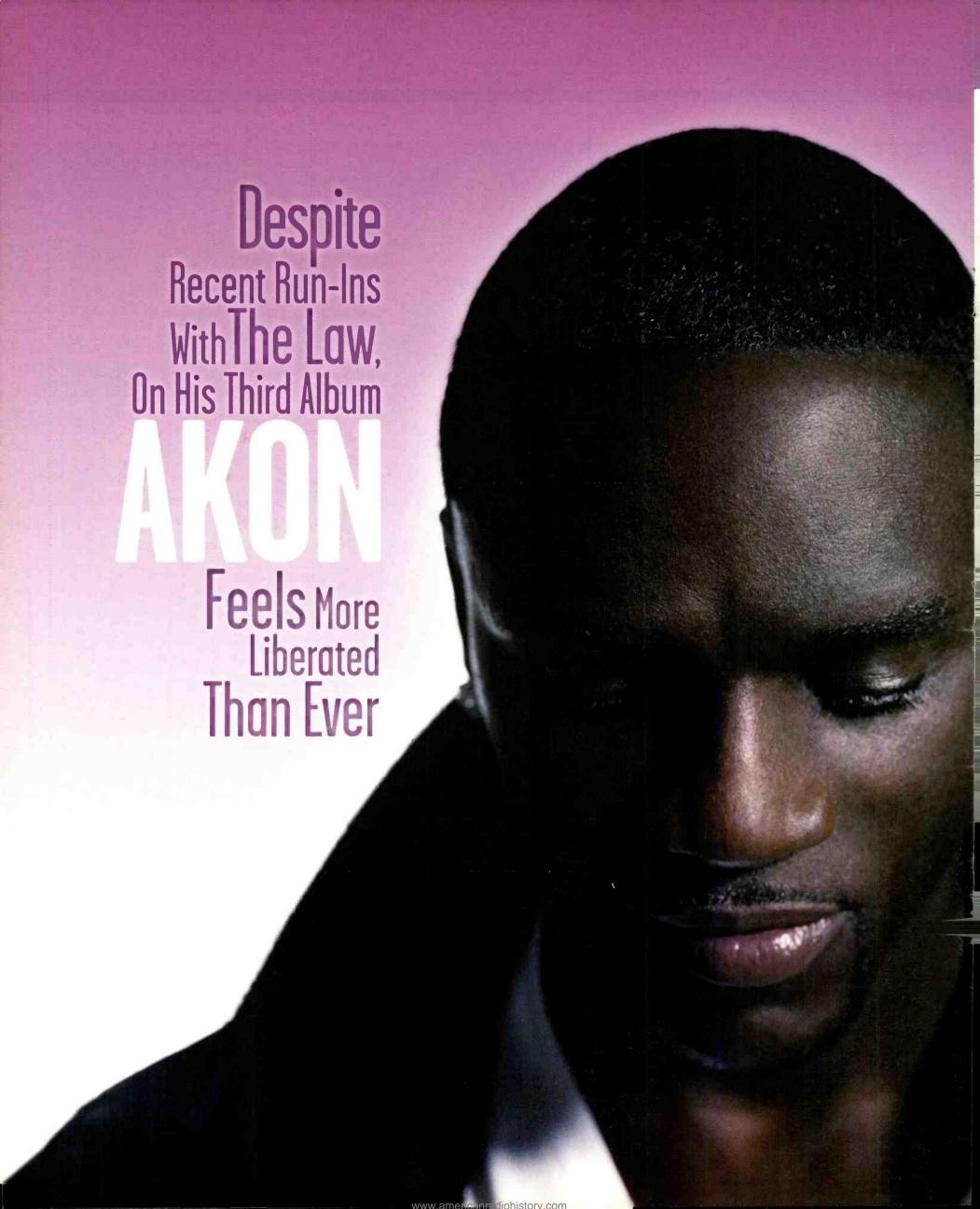
I've known [current business partner] Drew Stein for a long time, since he was in college. His dad has been my business manager for 20 years, and I knew what he was doing down here at the Lodge. As you know, we also have an Internet play with our widget [see story, opposing page], and that came about by the idea of using analytics and creating a new distribution stream.

# How does it feel after all this time to have a fresh start?

It feels free. I feel that people are entrusting their lives to us in the recorded-music side, and I'm very proud of that. This is my choice, and no one else's, that I'm going to dedicate myself to the artistic side of the music business. With the artists that we're working on now and being so engaged with them and new producers, I feel like I've come full circle in my 36 years of experience. And the more I can get back to working with the artists, which was the majority of my life, the happier I am.



For more on lenner's history and his work with Bob Dylan and Bruce Springsteen, go to billboard.biz.



# REDEMPTION CO.

BY MARIEL
CONCEPCION
Photograph by Anthony Mandler

olding a brick red velvet cupcake with white frosting and colored sprinkles in his hands, Akon stands atop an extended conference room table at Universal Records' New York headquarters. He's ecstatic. The singer/songwriter/producer, clad in a crisp, white button-up shirt; a black tie; vest; and jeans, and sporting perfectly rippled waves in his low-cut hair—"Your hair looks good, baby," Universal Records VP Sylvia Rhone would later compliment him—is telling a story that plays like a scene out of a movie.

During an attempted heist overseas, he and manager Big Jah jumped out of a moving car with their fists balled underneath their shirts to make it look as if they were carrying guns. As a slew of gunshots battered their vehicle, a member of his marketing team, a young guy, yelled in a woman-like pitch, "Duck!"

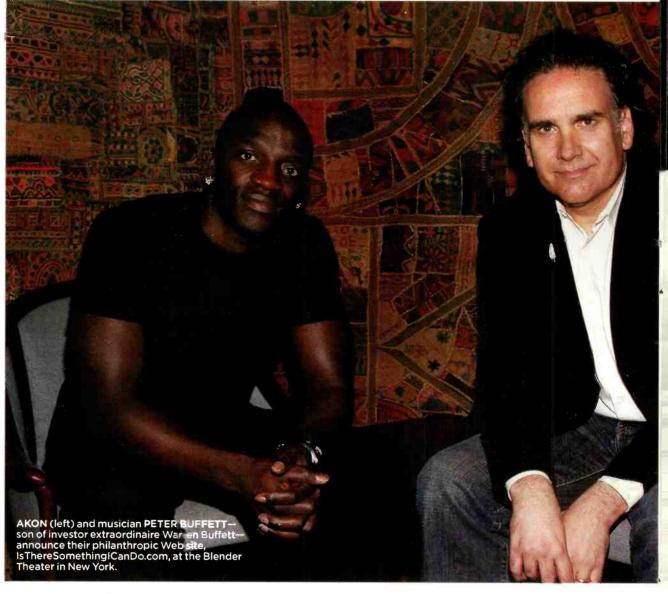
The story sends a wave of loud bellows across the room. Akon runs over to the young man—who is blushing—and thanks him for being there for him during the making of this album.

There's a reason Akon, born Aliaune Thiam, is wound up. The 34-year-old Senegal-born artist just completed his third album, "Freedom," slated for a Dec. 2 release on Konvict/Upfront/SRC/Universal Records. "I'm so excited about this album. It's a new phase for Konvict Music and I couldn't have done it without all of you," he tells the 30 staff members in the room.

While his anecdotes now are worthy of a chuckle or two, Akon's trying to move on from his tarnished past—and that's why on "Freedom" he proclaims he's adopted a new sound. This time, the production is slightly different from his debut album, 2004's "Trouble," which has sold 1.6 million copies in the United States, according to Nielsen Sound-Scan, and 2006's "Konvicted," which has sold 2.8 million. "Everyone knows the Konvict sound already, so we had to switch it up—a lot," he says. "Now we're bringing the whole Euro-club sound."

To help introduce the fresh style while still catering to his established fan base, Akon followed his usual format of releasing two singles—the "double whammy," he calls it—just days apart. First, the fast-paced pop song "Right Now (Na Na Na)," with keyboards and synthetic sounds for the crossover market, dropped Oct. 7, and then the hand clap-laden "I'm So Paid," featuring Lil Wayne and Young Jeezy for his urban fans, followed two weeks later. "Right Now" is No. 8 on the Billboard Hot 100, while "I'm So Paid" is No. 93. Third single "Troublemaker," featuring Sweet Rush, debuts this week at No. 97.

Supporting the techno-driven club sound are songs like "Keep You Much Longer," a dance track about missing a past lover; the T-Pain-assisted "Holla Holla," a guitar-heavy song about cat calling; the bassy "Troublemaker," with Akon boasting about his mack game atop piano riffs; and "Beautiful," in which Akon sings, "I see you in the club/I wanna get with



you/You're so beautiful," over double-speed drums.

Although Akon is celebrating the album's completion, life wasn't all cupcakes a few months ago. In April 2007, during a performance in Trinidad as the supporting artist on Gwen Stefani's Sweet Escape tour, he invited an audience member onstage. The rapper started dirty dancing with the willing participant to the point of simulating sex; after the incident was caught on videotape and circulated on the Internet, it was discovered that the girl was only 14 years old. Verizon, which was sponsoring the tour, pulled out.

In a statement released to the Associated Press, Akon apologized for the incident but also said he didn't know the girl was underage. "It was never my intention to embarrass or take advantage of my fans in any way, especially those under the age of 18," he said. "That is why we tried to make sure that the club did not admit anyone under 18 in the audience. Somehow, that

standard was not met."

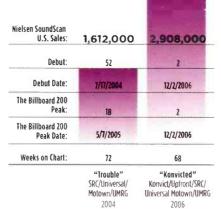
Akon released the song "Sorry, Blame It on Me" online to demonstrate his remorse. Although the episode prompted Trinidad's prime minister to order a formal investigation into the incident, no charges were filed.

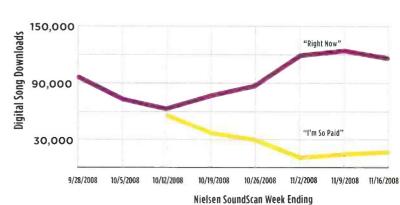
A few months later, during a show in Fishkill, N.Y., Akon carried and tossed a teenage heckler—who allegedly threw a bottle at the singer—to the ground. Claiming to have injured his arm, the teen pressed a misdemeanor count of endangering the welfare of a minor and second-degree harassment charges against the artist. Akon will go to court regarding those charges Dec. 1.

"Right now I can't speak on the incident from upstate because I'm still on trial," Akon says. "But as far as everything else goes, one thing I did learn is with success a lot of that comes and you have to be prepared to manage it. Good thing is I had

# INSTANT GRATIFICATION

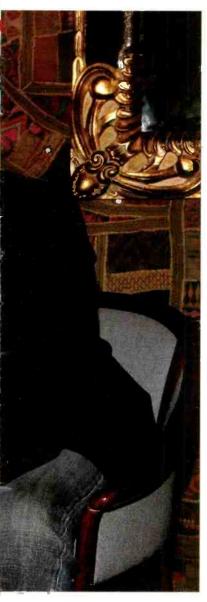
While some artists shy away from flooding the market with songs, Akon employs a "double whammy" strategy of releasing two singles at the same time. "Right Now" and "I'm So Paid" are selling well digitally, while a brand-new single, "Troublemaker" featuring Sweet Rush, sold 26,000 downloads in its debut week.





OURCE: The Billboard 200 albums through the Nov. 29 chart | Sales through the week ending Nov. 9

SOURCE: Nielsen SoundScan



ample time to get with good people and say my side of the story. Sometimes when things like that happen, you don't get a chance to tell your side.

And as if all this weren't enough, earlier this year thesmokinggun.com accused Akon of fabricating his back story, including his professed history—that he was a leader of a notorious car theft ring and spent four years in jail for it. The Web site said it attained police, court and corrections records refuting Akon's claims. Considering that Akon's previous run-ins with the law inspired his musical career—including his first single, "Locked Up," which he wrote while in the pen, his audio trademark (the clanging sound of a cell door closing) and the name of his label—the allegations put his credibility on the line.

Declining to go into detail, SRC Records founder Steve Rifkind says Akon's legal past is real but the label managed to get rid of most of his previous charges from his record.

"What happened was he did do the time, but because he couldn't get into certain countries due to his legal record, he was losing out on money," Rifkind says. "So, although he did the time, we cleaned up what he did. At the end of the day, as long as he makes great music, he'll win. He's trying to be a positive role model. He's an incredible person."

Recently, after a video of Akon bumping into a female during a concert in Ghana surfaced on the Internet, gossip sites started rumors that he had an anger management problem and that he pushed the concertgoer purposely. Akon's label immediately requested footage from the promoters and now says that the original clip was digitally manipulated.

The title of the new album is reflective of Akon's attempt to move past his legal troubles. "Originally the album was supposed to be called 'Acquitted,' which means the same as freedom really, but I'm at a stage now where we are revamping the whole image of Konvict itself," Akon says. "I wanted people to understand the word 'Konvict' and how it came from an experience that allowed me to change my life for the better. Unfortunately, it wasn't coming across the way I wanted it to. So I had to make certain choices as far as image goes, how I speak, even with the title that I chose. 'Freedom' sounds a lot more positive and it gives you a bigger spectrum of where you can go. It also reflected where I am headed as a person, as a man and as an entrepreneur."

Akon is working on a separate edition of "Freedom" that will include remixed versions of all the album's original songs, including a potential collaboration with Bono and Sting on the title track. "It's such a huge, global record it only makes sense to extend it," he says. The repackage will be available early next year.

Whitney Houston and Michael Jackson recently had Akon-produced songs leak on the Internet—"Like I Never Left" and "Hold My Hand," respectively-but Akon assures he has no information on whether either will release a comeback album any time soon. "With those types of artists you can't really say," he says.

Akon dispels rumors of Jackson being signed to his label or touring with him and expresses his disappointment in the leaks, particularly "Hold My Hand," which was set to appear on "Freedom" but now won't. "It took all the excitement away. It was a heartbreaking moment for both of us," Akon says.

"We wanted it to be special. We wanted it so that when people got my album, it was something that was never heard—a big surprise. But, the leak stopped those plans."

The marketing plan for "Freedom" revolves heavily around Akon leaving his ruffian ways behind and presenting an updated, more mature appearance.

Universal Motown executive VP of urban marketing Shanti Das says a good example of this is his video for "I'm So Paid," which premiered last month and features Akon in two-piece suits, button-up shirts and grandpa cardigans, among other prim attire. "The video was shot on a huge yacht in Miami. There's also a helicopter scene and Akon is wearing this amazing Christian Dior suit. We want him to be a fashion icon as well as a music icon," Das says. "We're working on moving toward being fashion forward and making him more of an established presence on red carpets," adds SRC VP of operations/ director of A&R Jason Kpana.

The promotional campaign includes presence on fashion and community Web sites, including Facebook, where they will run a contest based on the concept of what "Freedom" means to Akon's fans. There will be "Freedom" parties in conjunction with his charitable foundation, Konfidence, starting a week before release and geared toward college students.

Akon is scheduled to make TV appearances on music channels like BET, MTV and VH1, among others, as well as such network programs as "Gossip Girl" and "The Game," the latter catering to his younger demographic. Traditional advertising, including snipes, ads on bus benches and radio stops, also will

According to Universal's head of radio promotions Gary Marella, Akon will go on a stateside promotional tour the week

# I'm at **A STAGE NOW** where we are revamping THE WHOLE IMAGE of Konvict.'

prior to release. "It will most likely be a 10- or 12-city tour with a couple of big sponsors," Marella says. "We will probably get him a big jet and do private shows all over the country." And Akon will go on an official tour from Dec. 1 until February and then to Europe right after.

On the digital side, "Freedom" will be available as part of San-Disk's new slotMusic format, which runs on microSD cards and is compatible with mobile phones, computers and MP3 players. It will be bundled with a documentary video about Akon and the video for "Right Now (Na Na Na)" and will be sold through most local phone carriers at a price point similar to the

Akon already secured several branding deals, including one with a watchmaker in Switzerland. He will launch a traditional watch called the Marinello, followed by a wristwatch/phone combo that will have capabilities to play videos and to see the person you are chatting with—given they own the watch as well.

To cap it off, Akon's street apparel line, Konvict Clothing, which has been sold for years domestically at smaller retailers, will now be available in department stores from Dubai to London in February. Akon will also launch Aliaune, an upscale line, for fall 2009. Aliaune will be available in select department stores as well as boutiques

And while Akon has been in serious talks with VH1 about a reality show based on him and his brother—who works for Konvict and bears a striking resemblance to the singer—Akon says for now, music is his priority.

"As soon as I conquer music, I can relax and focus on other things," he says. "Right now I'm strictly focusing on 'Freedom.' "

# **KONVICT BREAKOUTS**

Artists on Akon's record label span from pop to rap to reggae, with dance queen Lady Gaga currently making the most chart noise.

# RED CAFÉ solo Artist CURRENT PROJECT:

"The Shakedown" FROM: Brooklyn

SOUND: East Coast MC with a relaxed flow

RELEASE DATE: TBD

**NUTSHELL:** The MC began as a

ghostwriter and released a duet

mixtape album with DJ Enuff, "The Co-Op," in October, which has sold 10,000 copies, according to Nielsen SoundScan, and joined Akon's Konvict roster earlier

# R. CITY Due

**CURRENT PROJECT: "Wake the Neighbors"** 

FROM: British Virgin Islands

SOUND: Sibling duo that writes and produces its own poprhythmic music

RELEASE DATE: TRD

NUTSHELL: The pair, who wrote songs like the Pussycat Dolls' "When I Grow Up," is trying out its songwriting skills for itself with "Losin' It."



# LADY GAGA solo Artist CURRENT PROJECT:

"The Fame"

FROM: Yonkers, N.Y.

SOUND: Party girl singing over electronic-pop beats

RELEASE DATE: Oct. 28

**NUTSHELL:** Lady Gaga's latest single, "Just Dance" featuring

Colby O'Donis, has made Konvict a competitor in the electronica genre, and the single is No. 16 on the Billboard Hot 100. "The Fame" has moved 46,000 copies.

# FLIPSYDE Group

**CURRENT PROJECT: "State of Survival"** 

FROM: Oakland, Calif.

SOUND: Urban rap-rock

**RELEASE DATE:** First-quarter 2009

NUTSHELL: The group's 2005 debut through Cherrytree/ Interscope, "We the People," created a buzz and has sold 62,000 copies. Its single "Someday" was the theme song for the 2006 Winter Olympics in Torino, Italy.

# COLBY O'DONIS solo Artist

**CURRENT PROJECT: "Colby O"** 

FROM: Queens

SOUND: Pop singer with a light voice and teeny-bopper appeal

**RELEASE DATE: July 29** 

**NUTSHELL:** O'Donis made a dent in rhythmic-pop radio with his

single "What You Got," featur-



ing Akon. His self-titled album has sold 22,000 copies

# BRICK N' LACE Duo

**CURRENT PROJECT: "Love Is Wicked"** 

FROM: Kingston, Jamaica

SOUND: Sibling Reggae duo with melodic tracks and a non edge

**RELEASE DATE: TBD** 

**NUTSHELL:** The sisters released several singles during the last two years, including "Love Is Wicked" and "Get That Clear." -Hillary Crosley

# Six Months After Buying Univision Music Group, Universal Controls More Than Half The U.S. Latin Market. Where Does It Go From Here? BY LEILA COBO

The roster of acts performing at this fall's City of Hope gala honoring Universal Music Group chairman/CEO Doug Morris included Maroon 5, signed to A&M Records; Mariah Carey and Rihanna, signed to Island Def Jam Music Group; and Luis Fonsi and David Bisbal, two artists who sing in Spanish and are signed to Universal Music Latino and Universal-owned Vale Music.

The diversity of the lineup didn't go unnoticed; Latin acts are the exception at City of Hope galas. While Latin music has often taken a secondary role within the major labels, UMG makes a point of highlighting and fortifying its Latin division, a position underscored by its acquisition last May of Univision Music Group for a reported sum of \$153 million.

In 2007, Universal captured a 14.7% share of the Latin music market through the combined clout of its two labels, Universal Music Latino (with artists like Juanes and Enrique Iglesias) and Machete (with acts like Wisin & Yandel). Now, for the week ending Nov. 16, Universal Music Latin Entertainment (UMLE)—as the merged company is called—commanded 50.64% of that same market share, a number it reached in the weeks following the acquisition. It was the first time in the Nielsen SoundScan era that more than half the Latin music sales in the country came from a single company.

"The key for us is that from the very top of the company downward, we have a major commitment to this genre," UMG president/COO Zach Horowitz says.

"We are willing to treat our Latin artists with the same degree of importance as pop, rock and urban artists. They are not marginalized."

Domestically, the purchase of Univision Music Group—which included labels Disa, Fonovisa, Univision Music Records and La Calle—dramatically shifts the powers of Latin music in the United States, effectively cutting the number of big players in the Latin world from five to four. Although Univision Music Group was an independent distributed by Universal Music Group Distribution (UMGD), it was the U.S. Latin market-share leader, with 35.65% for 2007, followed by Sony BMG with 21.2%.

Now UMLE not only commands the majority, but through Disa and Fonovisa also controls the bulk of the regional Mexican genre, the top-selling type of Latin music.

"This is part of a companywide global strategy that Zach Horowitz set in motion more than 10 years ago," says Jesús López, who became president of UMLE in addition to his existing role as chairman/CEO of Universal's Latin operations worldwide. "In this case, we wanted to be close to the regional Mexican world waiting for the opportunity of a possible sale. We were [Univision Music Group's] strategic partners for many years and knew the company well."

López has focused on organization and maximization, choosing not to downsize a roster that now stands at ap-



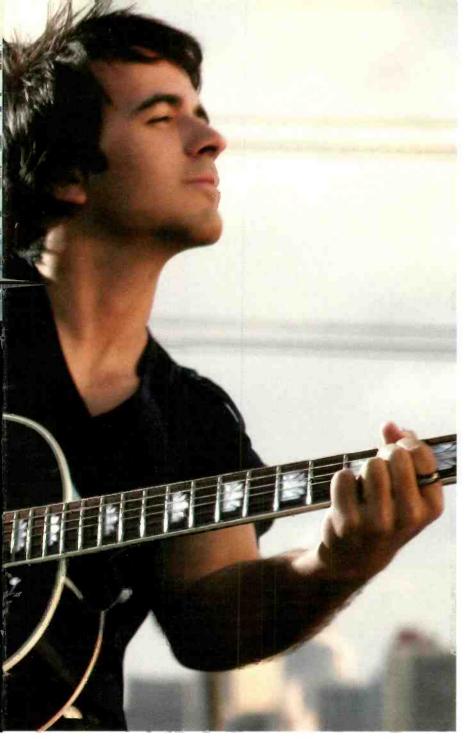
Universal Music Latin Entertainment artists LUIS FONSI (above) and JENNI RIVERA (opposite page) have reached No. 1 on Billboard's Top Latin Albums chart since Universal acquired Univision.

proximately 160 artists, and opting for restructuring strictly along genre lines, something not seen at any other Latin label. Artists were shifted internally between labels when necessary; Akwid, for example, went from Univision to Machete; Janina from Fonovisa to Universal Music Latino.

The shared resources for all labels—and the two areas where there was significant downsizing—are finance and administration, run by finance VP/CFO Joe Rakauskas, and business and legal affairs. run by VP Mark Berger.

UMLE comprises three divisions whose presidents all report to López: Universal Music Latino and Machete, which includes pop, tropical and urban acts, and is led by president Walter Kolm; Disa and Fonovisa, which bring together all regional Mexican acts, under president Gustavo López (no relation to Jesús López); and Universal Mexico and Central America, under Victor González. Each has its own autonomous adminis-

# Alitinany





tration, marketing, promotions and sales departments.

All three presidents are young executives who have gone up the ranks in Universal and whose experience touches vastly different areas. Kolm, for example, previously headed Universal's operations in Chile and Spain and was most recently senior VP of marketing/ A&R for Universal Music Latino, the U.S. Latin label. Gustavo López was the VP of Latin for UMGD before becoming president of Machete Music, and González was president of Universal Music Argentina before taking over Mexico. (Beyond Mexico and UMLE, John Echevarría, who also reports to López, oversees Universal's Latin American operation.)

"The market clearly allowed us to create the UMLE entity," Jesús López says. "It wasn't just about having separate companies, but getting close to the product based on the musical genre. By dividing by genres, I have teams that are far more specialized and I avoid

**50.64**% Latin market, as of the week ending Nov. 16, according to Nielsen SoundScan

internal competition."

So far, the strategy is working. For the week ending Nov. 16, UMLE's artists topped three out of four Billboard Latin subgenre charts and held seven spots (eight counting Daddy Yankee, who is distributed by Machete) among the top 10 of Billboard's Top Latin Albums chart, including the No. 1 spot. The previous week, it held six of those spots. All told, in the five months since the acquisition, UMLE artists have held 10 of the 14 No. 1 albums on Top Latin Albums. These include releases by Luis Fonsi in pop and Los Temerarios and Jenni Rivera in regional Mexican, who all posted their highest sales weeks in their chart history.

Such sales in a depressed market point to a different approach to the business, one that actively seeks sponsorships, branding and online presence as a fundamental part of marketing plans, which still isn't the norm in the Latin world. A crucial part of the deal, ac-

cording to Horowitz and López, was negotiating the inclusion of TV campaigns for UMLE artists on Univision-owned networks, although the specifics of their involvement wasn't revealed.

In the digital and mobile arenas, much of Univision Music Group's catalog is just beginning to be exploited. Since the sale closed, Disa and Fonovisa's digital business jumped from approximately 1% of its total revenue to 4%, with projections to grow to 10% by 2009. (Comparatively, approximately 20% of Universal's Latin business is mobile and digital.) Although this doesn't completely ease the pain of lost physical sales, it does point toward new possibilities.

Universal as a Latin company didn't even exist until 1996, when López was brought in to start operations in Mexico, Argentina, Colombia and the United States. In the States, even after Universal's merger with Poly-Gram in 1999, Universal Music Latino was a fledgling

# LANGUAGE





Clockwise, from top: Universal Music Latino/Machete president WALTER KOLM, Universal Mexico/Central America president VICTOR GONZALEZ and Disa/Fonovisa president GUSTAVO LOPEZ

label and UMGD a small player in the Latin market. In 2000, when UMGD was already the leading U.S. distributor of music, it stood dead last in Latin music.

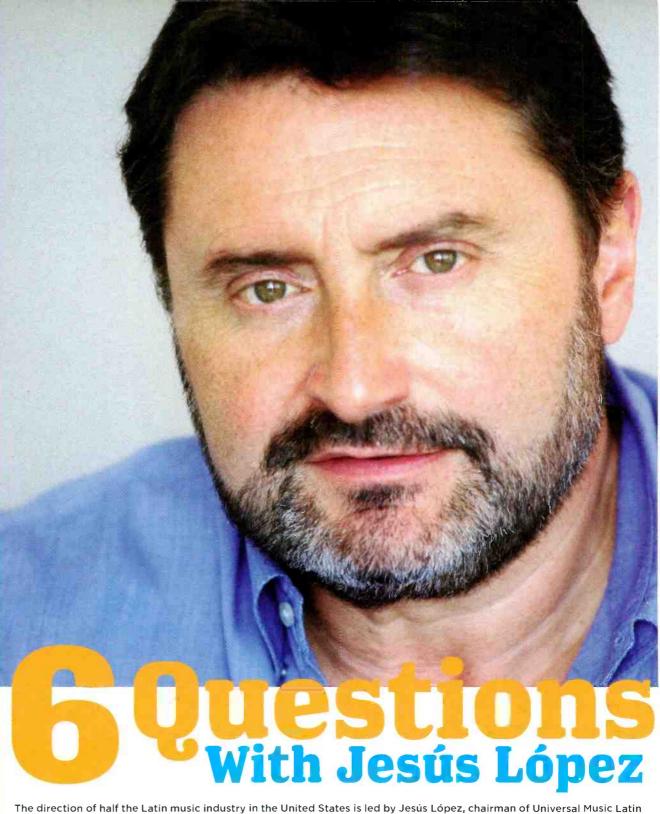
At that time, Horowitz approached Fonovisa about purchasing or distributing the label, which was the country's leading Latin indie. A deal wasn't struck; in 2001, when he heard Univision was launching a record label, he again made a move, contacting Univision Music Group president/CEO José Béhar. "I tracked him down on his cell phone and got the distribution deal," Horowitz says.

UMGD's Latin share started to grow in earnest almost immediately, fueled by its distribution of Mexican indie Disa Records, which was 50% owned by Univision. In 2002, Univision acquired Fonovisa, and almost overnight, UMGD became the biggest U.S. distributor of Latin music, with a 32.5% of the market in first-quarter 2003. Among the company's early development deals was a joint venture with Surco, Gustavo Santaolalla's label, which would eventually yield acts like Molotov and Juanes. In Spain, López signed a licensing deal with indie Vale Music (which he eventually purchased in 2006), which led to artists like Bisbal.

Once entrenched as a major player in the States, on its end Universal Music Latino actively sought to expand its regional Mexican roster by directly signing artists like Valentín Elizalde and Alicia Villarreal and developing strategic partnerships with independent labels. In 2005, Universal launched Machete Music, the first full-service startup label from a major record company dedicated to urban Latin music.

By year-end 2007, UMG was third in market share, behind Univision (which had 35.7%) and Sony BMG (with 21.2%), but ahead by a broad margin from EMI Televisa and Warner, whom it once trailed. When Univision went up for sale, given its vast catalog, U.S. demographics, UMG's philosophy of Latin expansion and the existing distribution relationship, it made sense to pursue the purchase.

"It was sort of beachfront property and this was a very big part of the beach," Horowitz says. "It would have been very difficult to have this same kind of position without Univision."



The direction of half the Latin music industry in the United States is led by Jesús López, chairman of Universal Music Latin American/Iberian Peninsula and president of Universal Music Latin Entertainment (UMLE)—but López isn't making a fuss.

Backstage at a recent Enrique Iglesias show, López—dressed in jeans and a zipped-up jacket—didn't hold court; he observed everything from a corner of the room. Usually a hands-on executive, he wasn't there to be in the spotlight—but to support his artist.

Six months after the creation of UMLE, López spoke with Billboard about balancing art and business.

# You have reduced the roster very little to date. Why?

We're still in the process of analyzing which artists aren't profitable and why. Sometimes it has very little to do with the artistic part and more with the marketing strategy. So, more than cut the roster, I have to make it more efficient. I'll continue to sign and seek out acts.

Most of the other majors have largely let regional mexican go by the wayside. Prior to the Univision acquisition, you made a concerted effort to grow this catalog. I need to get to the Mexican audience because they're more than 65% of the Latin

population that consumes in

the United States. I think it's

an issue of investment and structure and of not denying the reality of the market.

# market, you've seen sales increase. Is this the result of a different marketing approach?

Of course, but if you don't have a great song—a real hit—and a great album, you don't get anywhere. Things add up. If you do things properly, you can sell even though the market is down 40%. I really believe that. If you schedule the releases properly, position the songs on time, do online work, sponsorships and establish a longer and more intense line of communication with the consumer before you give him the physical CD—if you do that

with the right artist and the right song—you can sell. I have to stress the importance of making hits.

# When did this become the company philosophy?

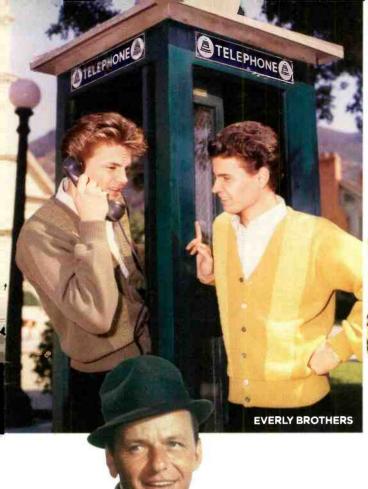
Some three or four years ago, when everybody started thinking the business was doomed. This year, given the new structure and the focus of specific labels on specific genres, I think people will really get it.

# Radio likes to balance acts from different labels. Does being so big complicate your options?

No. It's different labels, with different teams, budgets and strategies. Up until now, I haven't encountered any problem in radio or television.

# s the role of CDs and

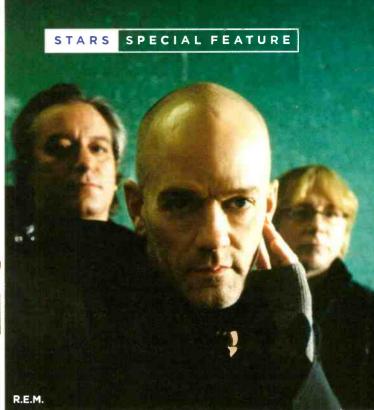
tales in Latin America? Latin America continues to be an important source of repertoire and labels have to adapt their business model as they have elsewhere in the world The biggest problem affecting that region is piracy, both physical and digital, which, percentage-wise, is the highest in the world. Governments have to realize that if they don't allot resources to fight piracy, Latin American culture will be seriously damaged in the long and short term. On the other hand, demographically, Latin America has a bigger population than North America or Europe, so this makes it a very attractive market for the consumption of music and entertainment in general. -1.eila Coho



FRANK SINATRA







MADONNA

# BROTHER

**CELEBRATING** A HALF CENTURY OF AN ARTIST-DRIVEN **CULTURE** 

BY MELINDA NEWMAN



JOSH GROBAN





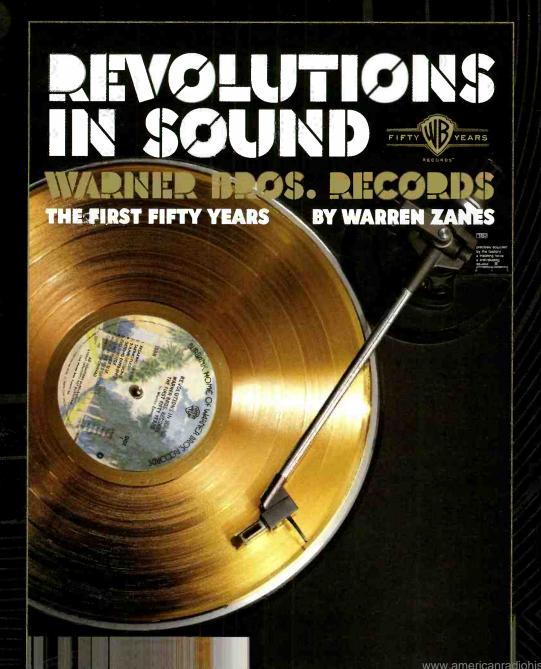
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In a forthcoming history of the first 50 years of Warner Bros. Records, "Revolutions in Sound," Sire Records founder Seymour Stein bluntly describes the early days of the Burbank, Calif.-based label. "You couldn't compare Warner Bros. Records to anything good. They were horrible." It is safe to say things changed.

Halfa century later, history looks back favorably on Warner Bros. Records. And with good reason, Initially started by Warner Bros. Studios in 1958 as a way to exploit the singing talents of the actors contractually aned to the film house, Warner Bros. Records morphed into much more than just a repository for warbling screen idols. In a way that no other label before or since has, Warner Bros. Records became a place where artists could not only safely and steadfastly follow their artistic vision, they could sell records—millions and millions of them.

That history is recounted in the 240 pages of "Revolutions in Sound" by Warren Zanes, set for publication Dec. 9 by Chronicle Books. The book's title recalls Warner

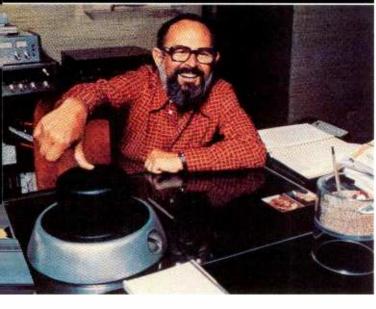
Bros. Studios' introduction in the 1920s of the first sound-ondisc system for feature films. The book's title will be used by Warner Bros. Records to market a 10-CD boxed set and upcoming compilation marking the company's milestone

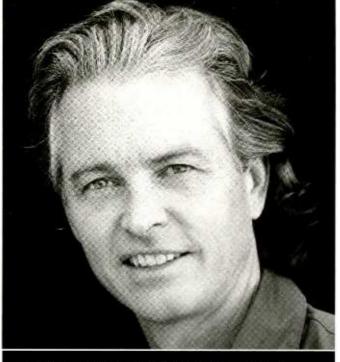
Today, Warner Bros. Records is a key component of Warner Music Group. Its family of subsidiary labels includes Reprise, Sire, Nonesuch, Maverick, Warner Nashville and Word Label Group. Among its best-selling acts of the past year are Josh Groban, Metallica, Disturbed, Linkin Park, Michael Bublé, Madonna, the late Frank Sinatra, Avenged Sevenfold, R.E.M., Goo Goo Dolls, My Chemical Romance and the Raconteurs. But the company's roster was not always so stellar.

After a shaky start—among Warner Bros.' first releases was "Terribly Sophisticated Songs: A Collection of Unpopular Songs for Popular People"—the label started to find its footing and voice in 1960 when it signed the Everly Brothers for a then-unheard of \$1 million. The brothers delivered the label's first No. 1, "Cathy's Clown."



Warner Bros. artists like RANDY NEWMAN (above, left) thrived under former label president LENNY WARONKER (above, right) and longtime chairman MO OSTIN (below).





Warner Bros. Records chairman/CEO TOM WHALLEY started in the company mailroom in 1979.

It is impossible to easily cite all the artists that followed the Everlys to compose the musical mosaic of Warner Bros. and its affiliated labels. But you might start with this year's hitmakers, then look back to Jimi Hendrix, the Ramones, Talking Heads, Neil Young, Peter, Paul & Mary, the Kinks, the Sex Pistols, Little Feat, Joni Mitchell, Randy Newman, Fleetwood Mac, Paul Simon, James Taylor, Ry Cooder, Red Hot Chili Peppers, Faith Hill, Alanis Morissette, Van Morrison, Green Day, Dire Straits, Prince, Van Halen, Grateful Dead, ZZ Top, the Doobie Brothers, Randy Travis, Jane's Addiction, Christopher Cross, Elvis Costello, Enya, Tom Petty and the White Stripes. But Warner Bros. was more. There was room for comedians: Bob Newhart, Bill Cosby, Richard Pryor, Steve Martin and, more recently, Jeff Foxworthy and Larry the Cable Guy. Tiny Tim tiptoed through the tulips courtesy of Warner Bros. Debby Boone lit up people's lives.

From the start—and despite one-hit wonders like Edd Byrnes' "Kookie, Kookie (Lend Me Your Comb)," the company's first president, Jim Conkling, saw Warner Bros. as an LP-oriented label, which served it especially well as music tastes segued from pop to rock in the late '60s. But that transition wasn't necessarily smooth.

Mo Ostin, whom Sinatra handpicked to run his Reprise Records, recalls in "Revolutions" that Ol' Blue Eyes initially forbade him from signing any rockers. Through his label's acquisition of Reprise, Ostin eventually became head of Warner Bros. His tenure, which lasted until 1994, is seen by many artists and executives as the most golden of any era in the history of the music industry. That is, in part, because of the executive talent he surrounded himself with, including Stein, Lenny Waronker, Michael Ostin, Joe Smith, Stan Cornyn, Bob Krasnow, Ted Templeman, Russ Titelman, Gary Katz, Karin Berg and Russ Thyret, His team in the early '80s included current Warner Bros. Records chairman/CEO Tom Whalley

Whalley started in the Warner Bros. mailroom in 1979, quickly working his way into the A&R department, where he helped bring in acts like Modern English and the Cure. He left in the mid-'80s for Capitol Records and later became one of the quartet of executives that launched Interscope Records. He was president of Interscope when he journeyed back to Warner Bros. in 2001 as chairman/CEO, with the Bunny still in his DNA.

"If I had been in the mailroom at Columbia Records, I wouldn't do this job as well because I had breathed the air, I had listened and understood the philosophy that Mo Ostin built the company on," he says. "I didn't have to think about it, I didn't have to make it up.'

In a wide-ranging and rare two-and-a-half-hour interview at his house, the notoriously press shy Whalley (he shares that with Ostin, who declined to be interviewed for this article) discussed the history of the label—including his tenure which has seen multiplatinum releases from many acts, including Bublé, Groban, Green Day, Linkin Park and My Chemical Romance, and the continued development of such acts as Damian Rice, Regina Spektor, Avenged Sevenfold, the Used and many more.

continued on >>p30

To mark the 50th anniversary of Warner Bros. Records, we've created this exclusive chart of the most successful Billboard Hot 100 hits released by Warner Bros. Records and its subsidiary labels. The Warner Bros. Hot 100 is based on a point system developed by Billboard.com Chart Beat columnist Fred Bronson for his book, "Billboard's Hottest Hot 100 Hits." Points are awarded according to chart position on the Hot 100 each week, so the higher a song goes and the longer it remains on the chart, the more points it accumulates.

1 "You Light Up My Life,"

DEBBY BOONE (Warner/Curb) 1977

2 "Breathe."

FAITH HILL (Warner Bros.) 2000

3 "Bad Day,"

DANIEL POWTER (Warner Bros.) 2006

4 "Take a Bow,"

MADONNA (Maverick/Sire) 1995

5 "Believe," CHER (Warner Bros.) 1999

6 "Music," MADONNA (Maverick) 2000

7 "Baby Got Back,"

SIR MIX-A-LOT (Def American) 1992

8 "Tonight's the Night (Gonna Be Alright),"

DANIEL

POWTER

ROD STEWART (Warner Bros.) 1976

9 "Kiss From a Rose," SEAL (ZTT/Sire) 1995

10 "Boulevard of Broken Dreams."

GREEN DAY (Reprise) 2005

11 "(Just Like) Starting Over,"

JOHN LENNON (Geffen) 1980

12 "When Doves Cry," PRINCE (Warner Bros.) 1984

13 "Cathy's Clown," EVERLY BROTHERS (Warner Bros.) 1960

14 "Like a Virgin," MADONNA (Sire) 1984

15 "Da Ya Think I'm Sexy?,"

ROD STEWART (Warner Bros.) 1979

16 "Jump," VAN HALEN (Warner Bros.) 1984

17 "All 4 Love," COLOR ME BADD (Giant) 1992

18 "Tears in Heaven," ERIC CLAPTON (Reprise) 1992

19 "Kiss You All Over," EXILE (Warner/Curb) 1978

20 "Under the Bridge,"

RED HOT CHILI PEPPERS (Warner Bros.) 1992

21 "In the End." LINKIN PARK (Warner Bros.) 2002

22 "Arthur's Theme (Best That You Can Do),"

CHRISTOPHER CROSS (Warner Bros.) 1981

23 "I'll Remember," MADONNA (Maverick/Sire) 1994

24 "Somethin' Stupid,"

NANCY SINATRA & FRANK SINATRA (Reprise) 1967

25 "Windy," THE ASSOCIATION (Warner Bros.) 1967

26 "Hard to Say I'm Sorry,"

CHICAGO (Full Moon/Warner Bros.) 1982

27 "Vogue," MADONNA (Sire) 1990

28 "A Horse With No Name." AMERICA (Warner Bros.) 1972.

29 "One Week," BARENAKED LADIES (Reprise) 1998

30 "Crazy for You," MADONNA (Geffen) 1985

31 "Woman." JOHN LENNON (Geffen) 1981

32 "Leaving on a Jet Plane."

PETER, PAUL & MARY (Warner Bros.) 1969

33 "Downtown," PETULA CLARK (Warner Bros.) 1965

34 "Money for Nothing,"

DIRE STRAITS (Warner Bros.) 1985

35 "I Wanna Sex You Up," COLOR ME BADD (Giant) 1991

36 "La Bamba," LOS LOBOS (Slash) 1987

37 "Justify My Love," MADONNA (Sire) 1991

38 "Ride Like the Wind,"

CHRISTOPHER CROSS (Warner Bros.) 1980

39 "Look Away," CHICAGO (Reprise) 1988 40 "Slide," GOO GOO DOLLS (Warner Bros.) 1999

41 "December, 1963 (Oh, What a Night)"

THE 4 SEASONS (Warner/Curb) 1976 42 "Like a Prayer," MADONNA (Sire) 1989

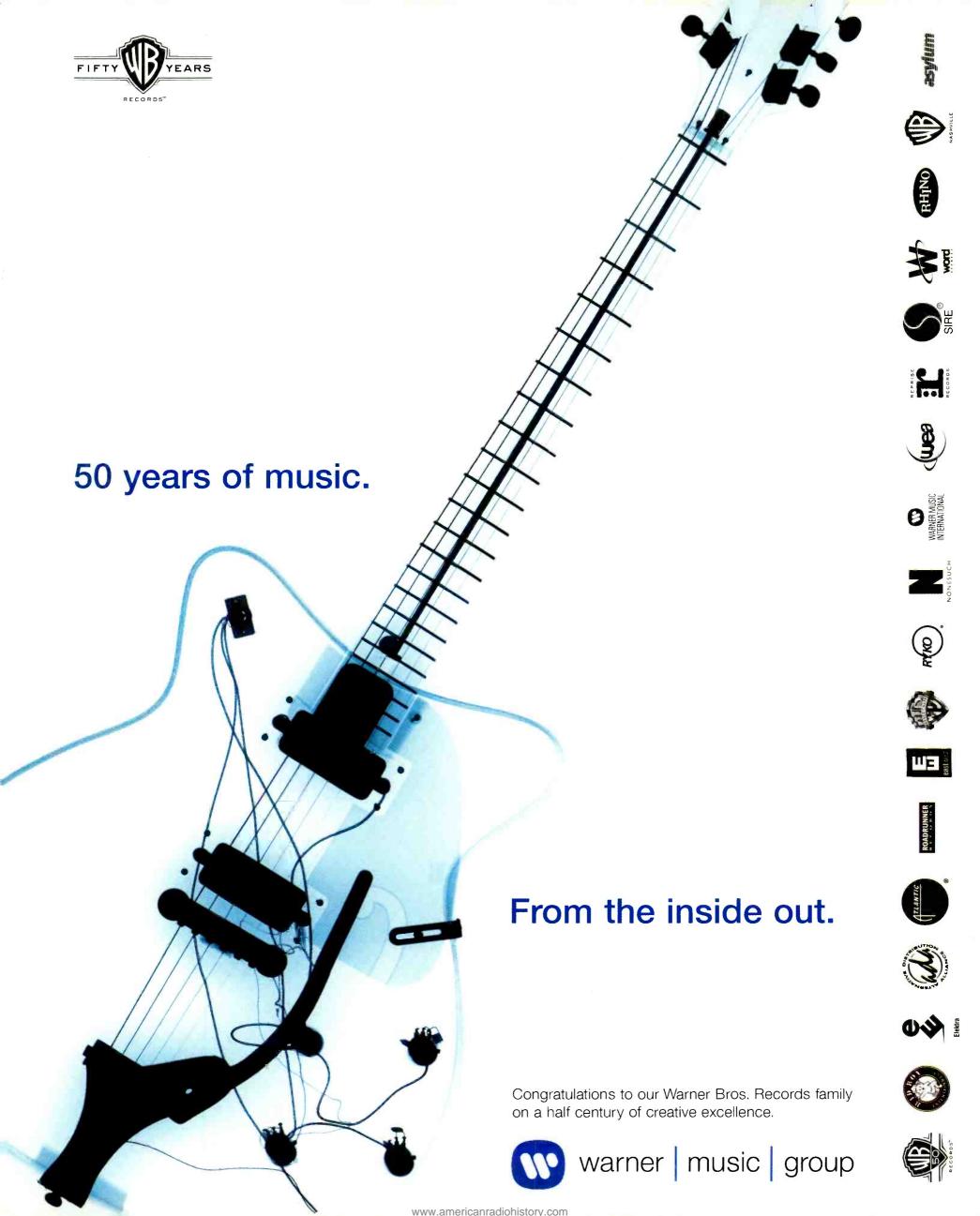
43 "Everybody Loves Somebody,"

DEAN MARTIN (Reprise) 1964

44 "Cherish." THE ASSOCIATION (Valiant) 1966

45 "I Adore Mi Amor," COLOR ME BADD (Giant) 1991

46 "More Than I Can Say," LEO SAYER (Warner Bros.) 1980 continued on >>p30



# from >>p28 Warner Bros.' first significant music signing was the Everly Brothers in 1960. How did that set the tone for the label going forward?

If you look at that period, the songwriting talent, the singing talent, it was something that stood out. It was different: It was a little bit country, it was a little bit pop, a little bit rock, it was all that stuff. What I knew of Warner Bros. was they were always looking for something different. They thought songwriting was a key element to being an artist, that you had to have a great voice and you had to stand for something, and the Everly Brothers fit all that criteria.

Warner Bros. was always a mixture of things. So you go from Everly Brothers to Bob Newhart to Tiny Tim at some point. It just came in all different ways. As long as it had an impact on popular culture, it fit Warner Bros.

# Mo Ostin's signing of Jimi Hendrix to Reprise in 1967 was part of a transition into the rock era for Reprise and Warner Bros. How important was that period?

It seems to me that was when Warner Bros. really came into its own. That's the renaissance period. It was a time for free expression and free art and freedom of speech, and all those things seem



TOM WHALLEY (left) at an event with Ticketmaster/Front Line Management CEO IRVING AZOFF (center) and Warner Music Group chairman/CEO EDGAR BRONFMAN JR.

to come together inside of rock music, and that was the thing that a generation of young people used to define themselves. All of that was captured by these amazing rock musicians who were also poets at the same time. To go from Neil Young to Fleetwood Mac to Jimi Hendrix to James Taylor to Joni Mitchell . . .

# In "Revolutions in Sound," Mo Ostin says that his guiding principal was, "Always music first." Can you think that way in this economy?

Yes, but you have to have the leadership that allows that to happen. You have to have the strength of personality and an independent mind-set to hold on to that principle.

# Although Warner Bros. had a number of British acts on its roster, it seemed uniquely American in its first 20 years.

Yes. It was absolutely a cultural thing. If you talked to Lenny Waronker, there was something about the strain of music culture going all the way from the '60s backward going into the blues and country and singer/songwriters that that was where they always drew from. It didn't matter whether you were a rock band or a pop singer or a pop writer. Somehow or another, they could feel that sense of writing

and musicianship coming from the soul of where American music came from [and] they would sign it. The Blasters. T Bone Burnett. They always had it. Bonnie Raitt. The Del Fuegos. It defined American rock culture.

# During the '70s and '80s, Warner Bros. also included imprints and affiliates that defined certain cultures, genres and tastes, like Capricorn, Slash and others. Most exist in name only now, if even that. Why?

It's a difficult thing for the labels to maintain their vision for a long period of time. Sometimes it's money that gets in the way of that, sometimes it's a certain taste that actually runs out. Some of the independent labels were about a particular sound, they came out of a place, they were a punk thing or a dance thing or a Seattle thing, and to keep evolving, you have to be in all different kinds of music.

Speaking of that, the No. 1 Billboard Hot 100 song in the history of Warner Bros. is continued on >>p32

### from >>p28

**47 "Ironic,"** ALANIS MORISSETTE (Maverick) 1996

48 "Heart of Gold,"

NEIL YOUNG (Reprise) 1972

49 "This Used to Be My Playground," MADONNA (Sire) 1992

50 "Baby, Come to Me,"

PATTI AUSTIN WITH JAMES INGRAM (Qwest) 1983

51 "Let's Go Crazy,"

PRINCE & THE REVOLUTION
(Warner Bros.) 1984

52 "You Make Me Feel Like Dancing,"

LEO SAYER (Warner Bros.) 1977

53 "Sweet Child O' Mine," GUNS N' ROSES (Geffen) 1988

54 "Kiss," PRINCE & THE REVOLUTION (Paisley Park) 1986

**55 "Cream,"** PRINCE & THE NEW POWER GENERATION (Paisley Park) 1991

**56 "Name,"** GOO GOO DOLLS (Metal Blade) 1996

57 "These Boots Are Made for Walkin',"

NANCY SINATRA (Reprise) 1966

58 "Romantic," KARYN WHITE (Warner Bros.) 1991

59 "When I Need You," LEO SAYER (Warner Bros.) 1977

60 "Change the World." ERIC CLAPTON (Reprise) 1996

61 "Papa Don't Preach," MADONNA (Sire) 1986

62 "This Kiss," FAITH HILL (Warner Bros.) 1998

63 "Live to Tell," MADONNA (Sire) 1986

64 "Sailing," CHRISTOPHER CROSS (Warner Bros.) 1980

65 "Lean on Me," CLUB NOUVEAU (Warner Bros.) 1987

66 "Here I Go Again," WHITESNAKE (Geffen) 1987

67 "The Way You Love Me,"

FAITH HILL (Warner Bros.) 2000

68 "What a Fool Believes,"

THE DOOBIE BROTHERS (Warner Bros.) 1979

69 "Pop Muzik," M (Sire) 1979

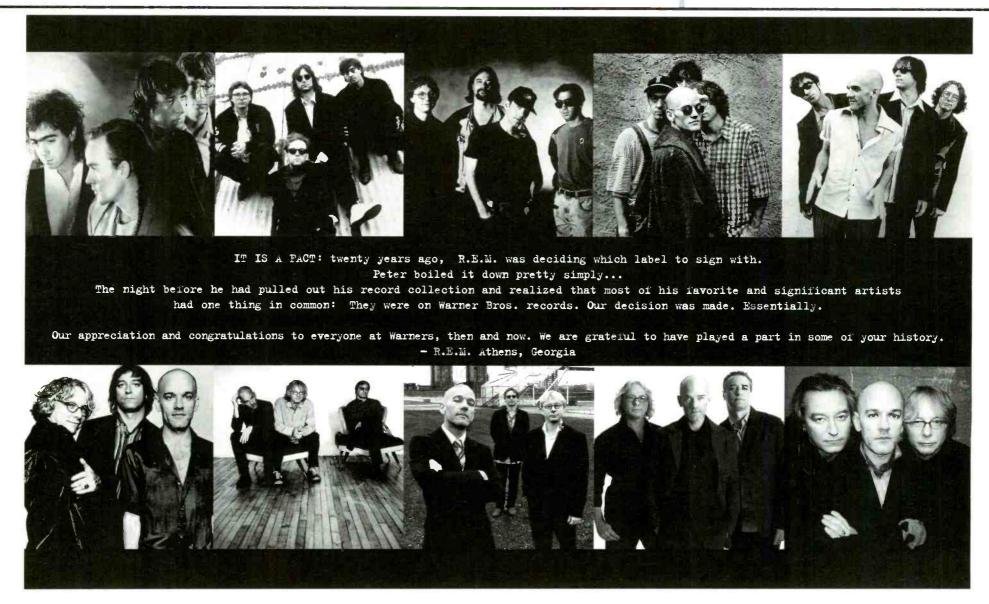
70 "I Don't Want to Wait,"

PAULA COLE (Imago) 1998

71 "Let Your Love Flow,"

BELLAMY BROTHERS (Warner/Curb) 1976

continued on >>p32







































 $1963\,$  – Chairman Mo Ostin signs Mike Curb's high school rock 'n' roll band to the newly merged Warner/Reprise label.



































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1974 – Dick Whitehouse, Mike Curb and former Warner President Joe Smith creating the Warner/Curb record label. The first seven artists signed to the label reached #1 on the Billboard chart; The Four Seasons, Bellamy Brothers,

> $1994\,$  - Dennis Hannon, former Warner Chairman Doug Morris, Dave Mount, Ahmet Ertegun, Mike Curb and former Warner President Mel Lewinter at the signing of the Curb Warner Music Group Distribution Agreement. Number One Records by Tim McGraw, Jo Dee Messina, Steve Holy, Hank Williams Jr, LeAnn Rimes, Righteous Brothers, Hal Ketchum, Sawyer Brown.



2001 – Dick Whitehouse, Warner Vice President Paul Robinson, Mike Curb and former Warner Chairman Roger Ames extending the Curb Distribution Agreement with Warner Music Group. Number One Records by Rodney Atkins, Heidi Newfield, Natalie Grant, Selah, Tim McGraw, LeAnn Rimes, Clay Walker, Hank III and Wynonna





2008 - Casey Kasem, Dexter King, Mike Curb and Warner Brothers Records Chairman Tom Whalley and Warner Chairman Lyor Cohen, John Nemoy and Warner Music Group Chairman Edgar Bronfman, Jr. celebrating the extension of the Curb Distribution agreement with Warner Music Group.















# from >>p30 Debby Boone's "You Light Up My Life," which was on Warner-affiliated Curb Records. She's not an artist that you immediately identify with Warner Bros.

No, but that's what I always thought is part of what makes the label so great: it was everything. There was no issue of Debby Boone being there at the same time as Fleetwood Mac. That, again, speaks to Mo's brilliance. He thought that Mike Curb was a brilliant record man, Mike clearly had pop taste, and Mo was fine with it. When I was in the mailroom, I went down the halls delivering mail where the independent labels were and you had Sire and Bearsville and you had Curb Records with Debby Boone and Leif Garrett. No one thought twice about it.

# One area that has never been Warner Bros.' strength on a consistent basis is R&B. There was never a continuous flow of superstar R&B artists. Why?

I wish I knew. I honestly don't know what it is. I think part of it comes from the fact that if you're a label that has a lot of breadth, then you might find a particular thing that you're the best in. But the other things that come along besides that, you're not going to get many of them. You're going to get some of those. We are able to find particular hip-hop, urban artists that we make a great record that we put out, we do really well with it, but if we try to do 10 of those, we won't get it done, we just won't. But a particular urban or hip-hop artist can be right up against a Josh Groban, Red Hot Chili Peppers, a Faith Hill, Wilco and all these other things. Warner Bros. would do a deal with Quincy Jones and boom! He'd bring in two or three artists that would succeed—Patti Austin, James Ingram. That's kind of how it would be, this coming and going, but it never really just stayed.

# What was Warner Bros.' culture like when you arrived in the mailroom in 1979?

It was incredibly overwhelming and intimidating to walk the halls and hear music—all the records sitting on people's desks, on shelves, it was like being a kid in a candy store. At the end of the month, you were allowed to take a few records home. It was like, "Oh, my God! Free records." The other part was once or



twice a week, they were throwing another party for a hit record, whether it was a platinum album or a gold album or a No. 1 single or a No. 1 album. I was always setting up the conference room for another party.

### What was the biggest thing you learned from Mo Ostin?

He always put the artists first, 100% of the time. Sometimes you have this sort of sense that Warner Bros. was never about business, it was only about art. But it absolutely was a business. But because it was the artists first, the business was in the background. Art and the music and the artistry was always in the foreground and so that was a huge lesson for me.

The second part [was] the artists needed equally as good executive talent around them to help build their careers. And lesson three was if you didn't allow the artist to express themselves or if you tried to homogenize the music to fit a radio station, then that was all short-term thinking. There was always long-term thinking when it came to Warner artists.

### What did you think the first time you heard Madonna?

Seymour Stein was always trying to get something signed, one or two [acts] a week. Seymour is in New York in his hospital bed [with a heart infection] and he's meeting Madonna and the DJ that she was signed to. He said we can continued on >>p34

### from >>p30

72 "Don't Walk Away," JADE (Giant) 1993

73 "Got My Mind Set on You,"

GEORGE HARRISON (Dark Horse) 1988

**74 "Dueling Banjos,"** ERIC WEISSBERG & STEVE MANDEL (Warner Bros.) 1973

75 "Sledgehammer," PETER GABRIEL (Geffen) 1986

**76 "Never My Love,"** THE ASSOCIATION (Warner Bros.) 1967 **77 "Glory of Love,"** PETER CETERA (Warner Bros.) 1986

78 "Open Your Heart," MADONNA (Sire) 1987

79 "Purple Rain."

PRINCE & THE REVOLUTION (Warner Bros.) 1984

80 "Sundown." GORDON LIGHTFOOT (Reprise) 1974

81 "Dream Weaver," GARY WRIGHT (Warner Bros.) 1976

82 "Wreck of the Edmund Fitzgerald,"

GORDON LIGHTFOOT (Reprise) 1976

83 "Black Water,"

THE DOOBIE BROTHERS (Warner Bros.) 1975

84 "You've Got a Friend."

JAMES TAYLOR (Warner Bros.) 1971

85 "Always," ATLANTIC STARR (Warner Bros.) 1987

86 "November Rain," GUNS N' ROSES (Geffen) 1992

87 "I Feel for You," CHAKA KHAN (Warner Bros.) 1984

88 "Harden My Heart," QUARTERFLASH (Geffen) 1982

89 "Take On Me," A-HA (Warner Bros.) 1985

90 "Who's That Girl." MADONNA (Sire) 1987

91 "Let's Do It Again," STAPLE SINGERS (Curtom) 1975

92 "Da Doo Ron Ron," SHAUN CASSIDY (Warner/Curb) 1977

93 "Dreams," FLEETWOOD MAC (Warner Bros.) 1977

94 "I Don't Have the Heart,"

JAMES INGRAM (Warner Bros.) 1990

95 "Everybody Have Fun Tonight,"

WANG CHUNG (Geffen) 1986

96 "Frozen," MADONNA (Maverick) 1998

97 "Raspberry Beret,"

PRINCE & THE REVOLUTION (Paisley Park) 1985

98 "Don't Wanna Fall in Love,"

JANE CHILD (Warner Bros.) 1990

99 "Short People," RANDY NEWMAN (Warner Bros.) 1978

100 "Batdance," PRINCE (Warner Bros.) 1989



WARNER BROS RECORDS

for 50 years of making great

music! Thank you for including

me in that legacy and for always

believing in me.

Much love,

Josh Groban

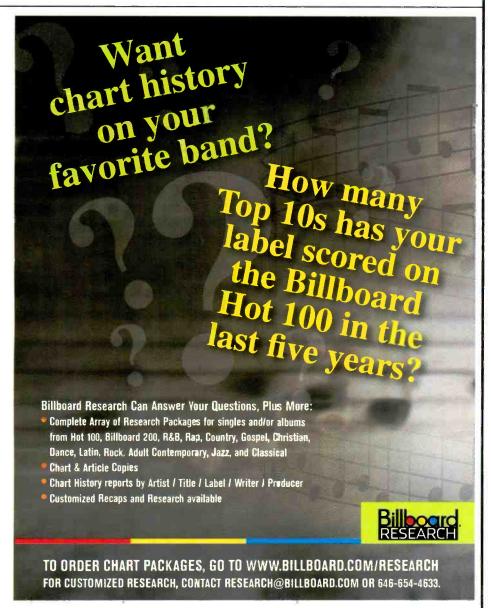


# congratulations on your 50th

- MICHAEL BUBLÉ AND BRUCE ALLEN









from >>p32 do a single, a 12-inch deal, and [he'll] get Nesuhi Ertegun [as head of Warner Records International] to pay \$12,500 and Warner Bros. will pay \$12,500 and we can sign her for \$25,000. I was listening to the music, I thought it sounded good. One or two of the promotion guys were going crazy. I went down to Lenny and I said, "Seymour's in the hospital bed, the music sounds pretty good to me, everyone here loves it, it's not worth fighting Seymour for \$12,500, I think we should do this." I called Seymour back and said, "We're doing this."

In "Revolutions," Nick Tosches writes that an end of an era occurred at Warner Bros. in 1992, when Ice-T and Body Count removed "Cop Killer" from their album due to pressure from shareholders and the public. Ice-T stressed Warner Bros. didn't force them to do it, but the climate was changing.

That was the beginning of a massive change in the industry. There was the issue of "Cop Killer," you have the board of Time Warner censoring their labels, and Interscope was a part of that. We were all gung-ho in rap music and aggressive rock music and we were the opposite [of Warner Bros.]. We said, "Hell no, we're not giving in to the pressure," and we got kicked out. [Time Warner sold its interests in Interscope in 1995 to MCA Music Entertainment, which subsequently was absorbed by Universal Music Group.]

I think that would have had to set Warner Bros. back a bit. Even though they probably wouldn't have signed 20 rap artists, it would have been unusual for them to have missed some of the highlights from the West Coast or even some of the New York stuff because the A&R staff was too good to miss that stuff.

During the '90s, while you were at Interscope, the hitmakers on Warner Bros. and its affiliated labels included Seal, Madonna, Eric Clapton, Color Me Badd, Red Hot Chili Peppers and Barenaked Ladies. As a Warner Bros. competitor, how did you view the label? It still stood for all the things we talked about, but it didn't feel as aggressive in the streets in terms of finding the next great talent. It seemed more like if the Chili Peppers wanted to leave EMI, they'd go to Warner Bros. At Interscope, we were finding the new stuff. If I'd go to a club and find Primus, there was no Warner Bros. A&R guy to be found.

# You returned to Warner Bros. in 2001 as chairman/CEO. What was your assessment of the company?

It clearly needed a strong sense of leadership. No disrespect to anyone who had done it before, but there were numerous people who had done it since Mo. Mo had been there for 30 years or

whatever it was. [That] creates a stability of leadership and in the roster and so those two things were married up. [After Mo Ostin], those two things became unstable. It was behind in its sensibilities. It was important to me to bring [back] the philosophy that Mo built the company on. It was not completely lost, but it needed the leadership to really make it vibrant again.

# Warner Music Group went public a few years after you came back. The stock price has gone as high as \$28 per share. On Oct. 20 [the day before this interview took place], it was \$4.82. How does that affect you?

It doesn't affect the day-to-day business. The stock is for investors, I run my company off of a budget and as long as I'm selling records and bringing money back into the company, which I do, I have money to spend. I've never not had the money to sign an artist; I've never not had the money to support an artist with marketing money. I have everything I want, I have everything I need.

# Will you sign someone to anything other than a 360 deal now?

If you're talking about a new artist, then I would say pretty much no. But for me, it's not just the financial side of that. It's the information I want because in order for me to break an artist's career in today's world, there's too much going on, and if I don't have that information, I can't make the right decisions.

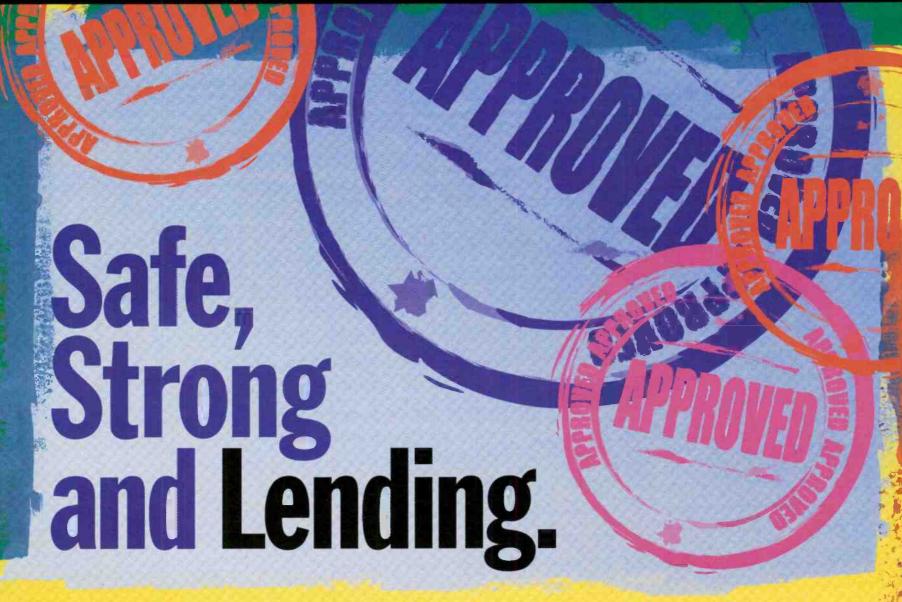
A number of the artists associated with Warner Bros., Neil Young, Paul Simon, Randy Newman, Joni Mitchell, James Taylor, have had 40-year careers. When you sign an act now, do you think 40 years or do you think four years?

I think 10. And I think if I can get to four albums, [we're] doing amazing.

# Where is the room these days to grab those acts that capture the cultural zeitgeist of the moment? I imagine that's why you signed Paris Hilton—even though she's no longer on the label

That was the intention. If you go back and look at the early days of Warner Bros., they're capturing TV stars and movie stars and putting out singles from them. That's kind of what that was. From a sales standpoint, we did fine. Around the world, we sold around a million records or something like that. It didn't work out from having a hit single and things I was hoping we would do, but I'm still glad I did it.

Many classic acts, some of whom are still on major labels, are making exclusive deals with one retailer for new albums. What's your view of that? continued on >>p36



# Yes ... We Said Lending.

With all the grim and unsettling news about the state of the economy, the stock market and banking, it's important to know there's still one financial institution you can count on. First Entertainment Credit Union.

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If you're reading this ad, you're eligible to join.



from >>p34 We did it with Tom Petty's DVD with Best Buy. As a label, I have mixed feelings about it. I still believe in the independent retailers, even though there aren't as many left as there used to be. So excluding anybody when it comes to putting records in stores, I don't 100% agree with. I may not get the benefit of one-way business, I may not get the benefit of some ad campaign, but for most of the artists who are on Warner Bros., I want it [to be] easy for their fans to find their music.

### iTunes has changed the business back to a singles-oriented model for many artists. Should artists be allowed to have their music sold only as albums, if they choose?

We're here to represent individual people's artistic vision and there are clearly artists who make album art and there are some who make singles art. Some may make a combination, but Metallica makes album art and, in particularly rock bands do. I think there are other artists who clearly put a lot of time, effort, songwriting, musicianship, etc., into making a body of work, whether that's one song or 10 songs or 12 songs, and if they put effort into a body of work that is intended to be 10 or 12 songs and they call it an album, I think that's how it should be sold.

### How do you feel about iTunes pricing?

The balance is off between the price of a single and the price of

an album at iTunes. If anything, if should be the other way around. It should more expensive to buy the single and then you go, "Wow, by the third or the fourth [single], maybe I should buy the whole thing." But if you take Metallica, I don't think there would be anything wrong if the songs you take to radio are available as singles and maybe you do that twice or three times and after that, the only thing that's available is the album. There's a balance there that could easily be met. I think it's, in part, killing the culture of what made the industry great . . . bodies of work of an artist that allowed them to go perform them at a show and the audience knew all the songs.

# You're a member of a diminishing species—the major record label chairman/CEO. What keeps you up at night?

How do we service the artists' careers better? How do I live up to the promises to the artists that I made, whether it's Tom Petty or Meaghan Smith, a new artist we just signed? How do I keep stability in a crazy world and protect the artists from all these things so that they can continue to make great music? Those are the things that keep me up at night.

### What will Warner Bros. look like 50 years from now?

We have started with these steps to become a music entertainment company. I don't even think "record company" reflects

us appropriately anymore. So I think that 50 years from now, I could see Warner Bros. Records, a music entertainment company, doing all kinds of things from being in every part of an artist's career to anything from owning radio stations, if they still exist, to really just evolving and drawing beyond what we had done in a great way for 50 years, where we were a singular business in that we signed artists, we made records and we sold records, whether they were vinyl, CDs, cassettes, 8-tracks. It was fundamentally the same thing for 50 years.

# Your contract expires in the next year. Are you going to reup as head of Warner Bros. Records?

Nothing would make me happier.

How much does the history and culture of Warner Bros. help you when you're looking to sign artists? In your essay in "Revolutions," you said it meant everything to Jack White when the White Stripes signed with Warner Bros.

It's everything as long as the people who work there today and the people leading the company can support their vision and put music first and build trust and can live up to their promises.

They're not going to come just for the past; they're going to come for the present as well. ••••

For an extended Q&A with Tom Whalley, go to billboard.biz.

# Happy 50th Anniversary to Warner Bros Records!

Avnet Management

Brian Avnet Lynne Malone Shelley Wiseman

Josh Groban
Eric Benet
Renee Olstead

Italian songstress sings from the heart



Matt and Kim jump to the Fader label



to solo work



Enya debuts high with seasonal album



connects with teens

43 44 38 39

ROCK BY MICHAEL D. AYERS and MARK SUTHERLAND

# **Tonight's** The Night

Three's The Magic Number For Franz Ferdinand

Franz Ferdinand's 2005 album may have promised "You Could Have It So Much Better," but the sales figures begged to differ the band's second album failed to match the transatlantic success of its self-titled predecessor.

But as singer/guitarist Alex Kapranos and bassist Bob Hardy sit in a deserted Brooklyn cafe talking Billboard through the band's long-awaited third album, "Tonight: Franz Ferdinand"set for release Jan. 27 through Epic in the United States and a day earlier in the United Kingdom on Domino-it's clear that self-confidence is not a problem.

Three weeks prior, just a few blocks away, Kapranos, Hardy, guitarist Nick McCarthy and drummer Paul Thomson ripped through a headlining set at a Diesel anniversary party, duetting with hip-hop star T.I. and playing a handful of new, electronicainfluenced tunes for partygoers. Today, they're more laid-back than that bash would have suggested, reveling in the process of making music.

"The other two were very jerky records," Kapranos says. "This one is much more of a swinger.

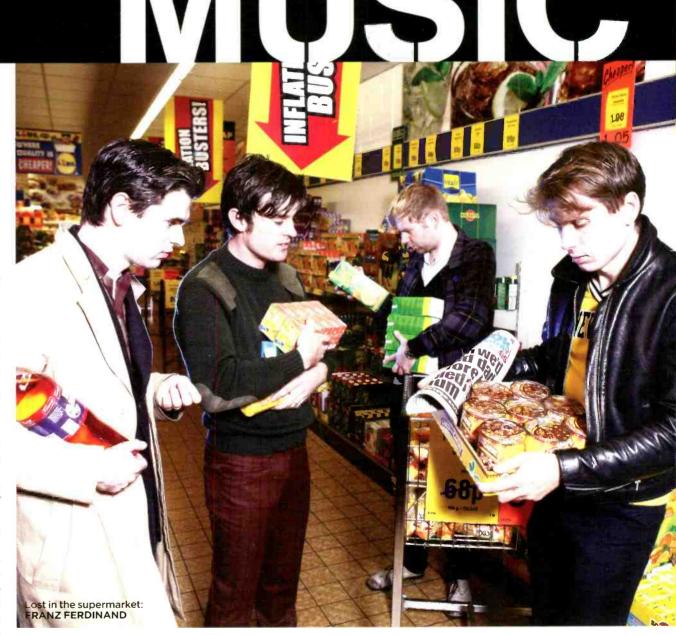
Franz was an instant sensation in Britain, where its 2004 debut hit No. 3 and went on to sell 1.2 million copies, according to the Official Charts Co. Stateside success followed, where "Take Me Out" became a rock radio smash and "Franz Ferdinand" sold 1.1 million copies, according to Nielsen SoundScan.

But after a fast start, sales of "You Could Have It So Much Better" stalled at 480,000 in the United Kingdom and 378,000

"The only difference was that we had such an enormous hit with 'Take Me Out,' " Domino founder Laurence Bell says. "That really pumped up the record's sales—the second didn't have a massive hit in that way. But sales went up in Spain, Italy, South America, Japan and other places in Asia. The bottom line is they sold an enormous amount of records over a three-year period."

"The second record was really a continuation of what we were doing with the first one," Kapranos says. "There are some songs on this record that are going to surprise people. We've been talking about this idea of dirty pop—something that has the direct melody of pop music, but [not the] sheen that you'd expect from contemporary pop.

It could have worked out rather differently, as the band originally started recording with Xenomania, the production house best-known for its extremely clean pop creations with U.K. girl band Girls Aloud. But the sessions were junked, with the band instead opting for Dan Carey, who's worked with everyone from



Sly & Robbie to Lily Allen. Carey encouraged the group to develop material through extended jam sessions.

The end result is a funky, bass-driven and, at times, experimental record that veers from the trance-like avant-gardisms of "Lucid Dreams" to the synth-heavy "Can't Stop Feeling" and the acoustic prettiness of "Katherine Kiss Me." Whether there's a hit on it to compare to "Take Me Out" remains to be seen, but "Bite Hard" and lead single "Ulysses," to be released Jan. 19 in the United Kingdom, have potential.

In the meantime, the band has been building awareness of the new songs through touring—the first dates featuring new songs began in the spring—and carefully placed synch deals. "Lucid Dreams" has already appeared on the CW's "90210" and on EA Sports' "Madden NFL '09" videogame. Low-key European dates continue through November, with the band in the States for radio shows Dec. 2-17 before touring Australia and New Zealand, with worldwide dates planned through February 2010

"They're a global band so we've consciously worked with that

in mind," Epic VP of marketing Scott Greer says. "I'm treating this project as a new, young band to a certain extent, and licens-

The band is also targeting new fans via a competition with Denver-based electronic dance music online store Beatport. Fans could download the song parts for "Ulysses" and make their own remixes ahead of the track's Nov. 17 radio debut, with the winning remix set to be released on Domino. Franz will also appear in ads for clothier John Varvatos, launching early next year.

Bell is confident such initiatives will mean the band really does have things much better this time around.

"This is one of the few British bands that have emerged in the last five years that have attained true international stature." Bell says. "They play to massive audiences from Mexico to Madrid, Tokyo to Toronto, and their growth just seems to feed itself. They've made an exceptionally great, modern record which takes giant steps artistically without betraying their core values." • • • •

Additional reporting by Jen Wilson in London.

# >>> WHERE'S 50?

Originally due Dec. 16, 50 Cent's new album, "Before I Self Destruct," has been pushed to an unspecified date in early 2009 Interscope says the artist was "rushing" to meet the December date but "with the deadline to secure advertising and retail placement for the album imminent," the rapper opted to wait until next year. "Self Destruct" boasts production and quest turns from mentors Dr. Dre and Eminem.

# >>>DAN THE MAN

Black Keys vocalist/quitarist Dan Auerhach will take time off from his primary band to release his solo debut early next year and will also tour in support of the project. The 14-track album "Keep It Hid" is due Feb. 10 from Nonesuch. Auerbach will hit the road for an 11-date solo tour beginning Feb. 28 in Washington, D.C., with Texas rock act Hacienda serving as both his backing band and the opening act.

# >>>FINN-TASTIC

Neil Finn has drafted Radiohead's Ed O'Brien and Phil Selway; Wilco's Jeff Tweedy, John Stirrat, Glenn Kotche and Pat Sansone: Smiths/Modest Mouse guitarist Johnny Marr: Soul Coughing bassist Sebastian Steinberg; singer/songwriter Lisa Germano: and his son Liam for a sequel of sorts to his 2002 live album "Seven Worlds Collide." The as-yet-untitled studio project will be taped "over the next few months" in Auckland, New Zealand, for release next year.

Reporting by Jonathan Cohen.

LATIN BY LEILA COBO

# In Any Language

Laura Pausini Strikes A Worldwide Chord

Laura Pausini is mad and she's not taking

Over tea at her South Beach hotel, the Italian singer, in Miami for a whirlwind promotion following stops in Argentina, Mexico and Brazil, has her computer open to an article she wrote for Italian magazine Max.

"Stop Piracy!" the headline reads, followed by the subhead, "Kids, steal anything, but not my music."

"We've all been idiots," Pausini says, lamenting the sequence of events that has led to a music industry where CD sales are nearly halved. "Today, if you're a kid, you're an idiot if you pay for an album. But the solution is as simple as having servers block peer-to-peer sharing," echoing an increasingly popular proposition.

But in the absence of any government action for now, articles in the Italian press notwithstanding, Pausini is defending her music the old-fashioned way: by recording beautiful albums.

"Primavera Anticipada," the singer's first album of previously unreleased material since 2004's "Escucha," came out Nov. 11 in its Spanish version in the United States and Latin America and features a bilingual duet with James Blunt. It's the first time in Pausini's career that an album's Spanish version has preceded the Italian, which streeted Nov. 18 in Italy and Europe. All told, 42 countries worldwide will release the 14-track set by Italy's top-selling artist, both domestically and abroad.

With more than 30 million albums sold worldwide, according to label Warner, Pausini continues to be an anomaly in the international pop world, sustaining careers in Italian and Spanish for more than

a decade. Pausini records highly produced, lush albums, rich in instrumentation and full of complex arrangements. But overwhelmingly, they are vehicles for a distinctive voice of bell-like luster and undisguised

"For Laura, the most important element is repertoire and singing," her manager Gabriele Parisi says. "Laura is not a model. She doesn't dance. She has her own talent and accessibility and she has great sensibility. Those are her biggest strengths.

During recent promo work in Miami, for example, tears came to Pausini's eyes every time she performed her new single, "En Cambio No," which is the top debut at No. 44 on Hot Latin Songs this

week

It wasn't an act: Pausini wrote the song, with Paolo Carta and Nicolo Agliardi, following her grandmother's death.

"It came from my desire to tell people to not be afraid to speak up," Pausini says. "I've lived the pain of a goodbye and of realizing you haven't said all you needed to say. Fortunately, when my grandmother died, I had told her everything."

All told, "Primavera Anticipada" (Early Spring) is Pausini's most personal album to date, and the one in which she has collaborated most in the songwriting, including the title track, which she sings with Blunt. The album was written during a four-year span in which Pausini went through major changes in life: her grandmother's death; the death of a relative killed by a drunk driver; the consolidation of her romantic relationship with her guitarist, Paolo Carta; and establishing a relationship with his children from a first marriage.

"This 'spring' I speak about in the album title is a metaphorical way to refer to many things, including the children," Pausini says.

Even in a dwindling sales climate, Pausini remains one of Italy's top-selling artists, and the new album is expected to debut atop the charts there. In the United States, "Primavera" entered Billboard's Top Latin Albums chart at

Pausini is also planning to tour heavily in 2009, beginning in March in Turino, Italy. More than 40 dates have been confirmed between March and May in Italy and some European countries, with plans to hit the United States and Latin America in the fall.

For the first time, Pausini is working two tour formats: one for arenas and another that will allow her to go to secondary markets-including Eastern European countries and smaller Latin countries like El Salvador-where venues may not be able to shoulder the cost of the full production. The search is still on for a sponsor, although Pausini will not make deals with tobacco or alcohol products.

Pausini says if there is a silver lining to the declining sales, it's that artists know they have to make quality music to reel in consumers. "When all is said and done, repertoire is still the most important thing."

If the dress

fits: LAURA PAUSINI



# 'Grand' Scheme

Fader Label Lines Up Branding. Synchs For Matt And Kim

In the last few years, indie pop duo Matt and Kim have burned through so much gasoline driving their van around the country, they are probably getting love letters from Saudi sheiks. But the band's old-school approach, rare in the age of blog-driven immediacy, has paid off handsomely. With a new record, "Grand," due

# GLOBALPULSE

### >>YUNUPINGU'S YEAR

Geoffrey Gurrumul Yunupingu, the blind aboriginal singer and multi-instrumentalist from Australia's Northern Territory, is emerging from the shadow of his former band Yothu Yindi.

His critical acclaim hit new levels after he mesmerized viewers Oct. 19 at the Australian Recording Industry Assn. Awards with a haunting performance of "Bapa" from his gold-certified (35,000plus) debut solo album "Gurrumul" (Skinnvfish Music/ MGM). Yunupingu collected the best independent release trophy during the show, after which viewers voted with their wallets, sending "Gurrumul" soaring 27-3 on the next week's ARIA Top 50 Alburns chart. AC-leaning radio stations have started adding "Bapa" to playlists.

Yunupingu spent nine years with pioneering indigenous roots act Yothu Yindi (1986-1995) and has subsequently

released two albums as a member of the Saltwater Band. Skinnyfish Music is targeting Europe next for his solo album, beginning with a U.K. release Feb. 9 through Proper Distribution.

"We're looking to get Gurrumul to the U.K. and continental Europe next year," Darwinbased Skinnyfish co-founder/ GM Mark Grose says. "We're hoping to secure a couple of major concerts in May and do some media promo work around them. In the next couple of years, the U.K., North America and continental Europe are the key areas for us."

Yunupingu is signed to Sony/ATV Music Publishing and managed and booked through Skinnyfish.

-Lars Brandle

## >>>MOOD MUSIC

Geraint Watkins has spent much of his widely respected career in the supporting cast. The 57-year-old Welsh keyboardist has played sessions



Jan. 20 through the Fader label, as well as a range of branding deals, Matt and Kim might finally be ready to leave the old van by the side of the road.

The perky pair burst onto the scene in 2005 with a self-titled demo, then issued its self-titled debut on IHeartComix Records. That record sold modestly, moving 7,000 copies in the United States, according to Nielsen SoundScan, But the band forged ahead, using its often raucous live show to build a name. Matt and Kim scored a synch for the song "Yea Yeah" in a Canadian Virgin Mobile ad and struck a deal with Converse, designing a sneaker for the brand's RED campaign, which raises money and awareness about African issues.

Matt and Kim made it this far on their own but knew they needed to bring in reinforcements to grow and make a more polished second record. While the debut, recorded in their basement in a week, was gleefully simple, "Grand" took nine months to track and has a much fuller sound, without sacrificing the poppy edge.

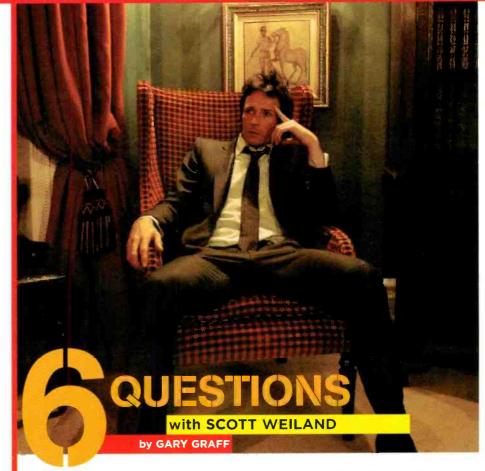
The process began with the hiring of manager Kevin Patrick, who was won over by the group's live show. "I saw them at the Bowery [Ballroom in New York], and it hit me dead center," Patrick says. "The lightning in the bottle is their live show.

Patrick says "lots of major and big indie labels were interested" in working with Matt and Kim, but his primary goal was to find a partner that was "strong at marketing. We wanted to work with someone who could expose them to more markets without alienating their DIY fan base. We knew this was not a band that was going to grow because of the radio relationships bigger labels had."

With that in mind, Patrick connected with Cornerstone Promotion president Jon Cohen. Cornerstone is also the parent company of the Fader label, whose roster includes Saul Williams and Birdmonster and is distributed by RED. After agreeing on a deal, Cohen wasted no time in plugging the band into Cornerstone projects, starting with a free show sponsored by Black Swan wine. He also brought them to Mountain Dew's Green Label Sound project, an online singles label sponsored by the soda company. Matt and Kim made a video for the single "Daylight," and Cohen says they've had at least 100 sites embed it, in addition to MTV2 spins.

Cornerstone is also working with synch licensing house Zync "to focus on making sure all our licensing deals are a good match for the band's image," Cohen says. "Matt and Kim are fantastic because they were so self-sufficient to start with, and we were able to come in with tools and resources to enhance that "

The duo's Matt Johnson has another motivation in mind. "At this point, I'm only wearing clothes that have been given to me," he says with a laugh. "After a life of thrift store shopping, getting styled is really, really nice. I loved working with Converse and designing high-tops, but one of the best parts of it was the free sneakers.'



It's been a decade since Scott Weiland's last solo album, 1998's "12 Bar Blues," but he hasn't exactly been warming the bench. The singer has been in and out of Stone Temple Pilots twice, formed and ultimately parted with Velvet Revolver, married twice, had two children and some encounters with rehab. He also spent a good chunk of that time working on more music of his own, which surfaces Nov. 25 on "Happy in Galoshes," a wildly eclectic two-CD set on his own Softdrive Records label that Weiland created with writing and producing partner Doug Grean. It features contributions by members of No Doubt and Paul Oakenfold. Weiland calls it "a sonic tripto where, I don't know" but he's hoping fans are ready to strap in and take the ride with him.

# 1 You left Velvet Revolver this year, toured with Stone Temple Pilots and now are releasing a solo album. You don't waste much time, do you?

Well, I've been working on ["Happy in Galoshes"] for quite awhile, actually. Some of the songs were recorded a few years ago, and a good chunk of them were recorded just, like, a year ago at Steve Albini's place in Chicago. There's two songs on the record that were recorded actually around nine years ago and were the first Doug and I ever did together.

# 2 You've got two CDs' worth of stuff here. Obviously you guys were prolific.

Oh, yeah. We just kept writing and recording songs, and I wanted to put out a double album because I knew there was a lot of material. When Doug started looking at the songs he was like, "Uh, you've got to come over here and listen. I think we're a lot further along than you think we are." When I came over to the studio we had about 30, 32 songs recorded.

### 3 Did you purposely set out to cover such a wide range of styles?

No. That's the thing; there was absolutely no mission. It was just, wherever the inspiration takes me and takes us, we followed. The whole idea was to throw in every influence that I've ever had, whether it be Latin or bossa nova and mix it with a little modern kind of cheap beatbox kind of vibe or some ethereal touch or whatever it could be.

## 4 These are very personal songs, too, aren't they?

Yeah, they are. It's a concept album, and it's a personal concept album. There's a song on

there about my dad ("The Man I Didn't Know") and a couple of songs about my brother, but mostly it really tells the tale of the relationship between my wife and I from the beginning until, you know, kind of the end. There were some periods of time when the pain created the most prolific periods I've ever had. Whether it's going to actually translate into commercial success or not doesn't really matter to me, because I think that my true fans will be into it for what it is.

# I had already talked to Slash and said there was going to be an STP tour, and that's the deal. And then basically Matt Sorum just went on

5 What did happen with Velvet Revolver?

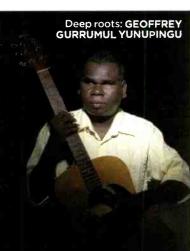
the Web site one night and started talking shit about me, and I responded and I basically said from the stage that, "This is the last Velvet Revolver tour." Some people thought I was kidding, but I meant it.

6 Are you planning to make a Stone Tem-

ple Pilots album now that you've toured? I don't know how things are going to go with STP. It was sad to find out that we're still in some way locked into a contract with Atlantic Records, which is a travesty, actually. When we signed to them it was a great label. It was a beautiful time in music. Now if you say, "We're going to do this song as the first single," they go, "OK, we're going to do some radio testing." What the . . . ? When we first talked about putting STP back together, it was, "Do this tour and then see about doing a creative deal with another company." So if it ends up being we have to make a certain amount of records for Atlantic in order to be free, then I don't know if I have that in me.

and shows with Van Morrison, Eric Clapton and Nick Lowe, but he's taking center stage with his third solo album, the delightfully diverse "In a Bad Mood" (Goldtop Recordings/ Jungle Records).

"Mood" displays Watkins' love for vintage R&B but also has more surprising sorties into chanson and cajun. The album received a low-key release in September but has been gaining attention since then through Watkins' appearances on BBC 2's "Later .... With Jools Holland" series, live BBC radio sessions and a spot on Bob Dylan's syndicated "Theme Time Radio Hour" satellite radio show.



"I've been really pleased with the reaction," Watkins says "I don't think it's what people who know me would expect in the main, so I'm quite relieved and flattered that it's been given the thumbs-up." Watkins produced the album with Neil Brockbank, who runs Goldtop Studios in London and co-books Watkins' shows with Jungle

Gold Top/Jungle is distributed in the United Kingdom via SRD, and "Mood" is available internationally through licensing agreements in individual territories. Jungle director Alan Hauser says talks are under way with possible U.S. licensees.

-Paul Sexton

### >KING **ROCKERS**

London-based sextet the King Blues is determined to break out of the underground with its politically conscious, skainfused punk.

"We're not interested in 15 minutes of MySpace fame," says vocalist Itch (real name Jonny Fox). "We want to be the biggest band in the world

and to change the world."

Having drawn plaudits—and comparisons ranging from the Clash to Billy Bragg by way of the Dead Kennedys-for its first album "Under the Fog" (Household Name), the band released its sophomore set "Save the World Get the Girl" (Island/Universal) Oct. 20 in the United Kingdom.

While album sales stand at a relatively modest 10,000, according to the label, lead single "My Boulder" has picked up plays on the national top 40 station BBC Radio 1 and the band is building a formidable live reputation in its home country. "We create a live atmosphere where everybody feels as one," Itch says. According to Island, details of a U.S. deal with Universal are vet to be finalized, but the album has iust been released internationally on iTunes.

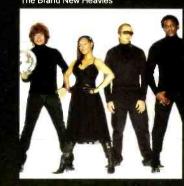
The King Blues, booked by the Agency Group, play three U.K. shows in support of U.S. punk act the Gaslight Anthem in December and will undertake a 17-date European tour in February 2009.

-Nichola Browne



# 2008 December - 2009 January Show Schedule

	Tokyo	Osaka	Fukuoka
The Brand New Heavies	Dec.8-10	Dec.4	Dec.5-6
The Baker Brothers featuring Vanessa Freeman	Dec.11	Dec.10	Dec.8
akiko	Dec.14	Dec.8	Dec.9
HEADS OF STATE Bobby Brown/Johnny Grill/Ralph Tresvant	Dec.15-16		-
Fredrika Stahl	Dec.17-18	Dec.16	Dec.22-23
Byron Cage~Gospel X'mas~	Dec.19-20	Dec.22-25(24off)	-
The Stylistics	Dec.22-27	Dec.17-20	Dec.11-13
KIRINJI 10th Anniversary~SPECIAL SHOWCASE	Dec.28-29		(I - 1)
Arrested Development	Dec.30-31	Dec.26-27	Dec.28-29
Chaka Khan	Jan.8-13(11off)	Jan.15-16	33.00
The Five Corners Quintet	Jan.15	Jan.13	Jan.14
THE ROOTS	Jan.16-18	Jan.14	With the
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# THE BILLBOARD REVIEWS

# ALBUMS

### **KANYE WEST**

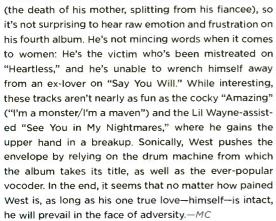
808s & Heartbreak

**Producers:** various

Def Jam

Release Date: Nov. 24

Kanye West has had a rough year



# COLDPLAY

Prospekt's March EP Producers: various

Capitol

Release Date: Nov. 25

Just because you don't have a new album coming out doesn't mean you can't be part of Black Friday, so Coldplay is offering this EP with an expanded edition of "Viva La Vida or Death and All His Friends," plus all by its lonefrom the Brian Eno-produced "Vida" sessions, many of which make noticeable, if not exactly terrifying, departures from the band's swelling rockery. "Life in Technicolor ii" (which is a song. Chris Martin cracks on the band's Web page) gets words, "Glass of Water" is unusually bombastic, and "Rainy Day" sports a jittery electro beat in the vein of U2's "Zooropa." Elsewhere. "Lost+" finds Jay-Z paying forward Chris Martin's quest spot on his "Beach Chair" in curious, if inessential, fashion. It's the only Coldplay song to date to bring up Bobby Brown, but that sort of welcome cognitive dissonance seems to be where this "March" is headed.-JV

# THE KILLERS

Day & Age

Producer: Stuart Price

Release Date: Nov. 24 Leave it to these Vegas boys to

take another gamble. After the monster success of its 2004 new wave-inspired debut "Hot Fuss," the Killers borrowed a page from Springsteen's playbook for its '06 set "Sam's Town," a grandiose concept album tailored toward the everyman. Here, the band trades in the slick mega hooks and stadium-sized rockers for steel drums, bongos and a whole lotta sax. There's even an out-of-character seven-minute epic, "Goodnight, Travel Well." But the band sounds best on "Human," a Pet Shop Boys-like synth- pop number, and "Spaceman," a big, hooky rocker. The Caribbean-flavored "I Can't Stay" and the Duran Duran-lite "Joyride" are much more perplexing, as is the looped chanting that anchors "This Is Your Life." If nothing else, this band keeps fans on their toes, and they're likely to buy in for another round.-JM

### **TOM JONES**

24 Hours

Producer: Future Cut

S-Curve Release Date: Nov. 25

Rather than stage a stripped-down comeback in a incense-laden studio with an acoustic guitar and/or Rick Rubin, 68-year-old Tom Jones struts in the other direction, having waited for the full Winehouse-led rebloom of the bombastic rock'n'soul he made not so unusual in the first place. Jones roars out of the box with Tommy James & the Shondells' "I'm Alive," a sweat-soaked jumpsuit of a song thick with fierce maleness ("I don't care if I'm right or wrong, I'm a man," Jones howls). The Bonopenned "Sugar Daddy" is basically a series of dirty-sex couplets delivered as a smirking kiss-off to anyone who dares doubt his continued virility ("Daddy always gives you what is good for you"). Then there's the Bruce Springsteen obscurity "The Hitter," about a pasthis-prime boxer who can't stay

# SCOTT WEILAND

clear of the fight. Like Jones,

you might be wondering what he could possibly be doing in

the ring, until he lands a hook

'Happy' in Galoshes

Producers: various Softdrive/New West

or two.-JV

Release Date: Nov. 25

Following Stone Temple Pilots' first hiatus in 1998, Scott Weiland released a solo album, "12 Bar Blues," A decade later, following his messy departure from Velvet Revolver and the return of STP he's back with another, released on his own Softdrive label. While the debut showed him eager to step outside the confines of STP, he essentially has nothing to prove here, and as a result, it's a casual-sounding record. Some tracks, like first single "Missing Cleveland" and "Paralvsis," are rockers that wouldn't sound out of place on an STP album, but there's also the Paul Oakenfold-assisted electronica cover of David Bowie's "Fame" and the bossa nova rhythm of "Killing Me Sweetly." It's definitely more ambitious than anything he did in Velvet Revolver, but it should still please fans of either of his bands. "Galoshes" is also available as a deluxe edition with a disc of additional tracks.-BT

# THE (INTERNATIONAL) NOISE CONSPIRACY

The Cross of My Calling Producer: Rick Rubin Vagrant/American

Release Date: Nov. 25 If you feel the specter of the Doors in parts of the (International) Noise Conspiracy's fourth album, you're not having a flashback. The politically conscious Swedish quartet recorded "Calling" at Sunset Sound in Hollywood, where Jim Morrison and company did most of their landmark work. T(I)NC were only too happy to slip a very familiar-sounding keyboard solo into "Child of God" and end the album with a nod to the Doors' epic "When the Music's Over." But the ghosts of rock past hardly subsume the set. With Rick Rubin polishing the group's garage rock approach into a sharper aural attack, T(I)NC dishes out such heady anthems as "Assassination of Myself," "I Am the Dynamite" and "Storm the Gates of Beverly Hills"; finds its funk in "Arm Yourself": and slips into soul mode on "Satan Made

# **RIVERS CUOMO**

Alone II: The Home Recordings

the Deal."-GG

Producer: Rivers Cuomo

Geffen

Release Date: Nov. 25

For the second installment in this archival series. Rivers Cuomo culled a collection that he believes could be better than its predecessor, or at least more accessible. What "Alone II" actually amounts to is a rollercoaster ride of far awaysounding acoustic tracks and fuzzy rockers sequenced with a handful of short instrumental and vocal interludes. "Alone II" is highlighted by the pretty, poppy "My Brain Is Working Overtime" and "Walt Disney" as well as an awesome, if slapdash, take on his anxiety idol Brian Wilson's "Don't Worry Baby." On the flip side, the girl group-style "I Don't Want to Let You Go" and the strange, marching

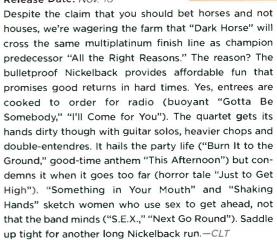
### **NICKELBACK**

**Dark Horse** 

Producers: Mutt Lange, Nickelback, Joey Moi

Roadrunner

Release Date: Nov. 18



"Come to My Pod" could use Weezer to make them pop. It may be because of its unevenness that "Alone II" is an intriguing look into Cuomo's complicated mind, because unlike his largely homogenized Weezer albums that have stuck to the center of late, these recordings shed light

# ELECTRONIC

# THE FIREMAN

**Electric Arguments** 

Producers: Paul McCartney, Youth

MPL/ATO

Release Date: Nov. 25

Paul McCartney and

producer Youth have now long been identified as the brains behind once-

### **GUNS N' ROSES**

into every dark corner.-LJW

Chinese Democracy

Producers: Axl Rose, Caram

Costanzo

Black Frog/Geffen

Release Date: Nov. 23

your time? Definitely.-JC

Grunge. Techno. Boy bands. Both President Bushes. These are just a few of the things Guns N' Roses has improbably outlasted in the 17 (!) years since its last album of original music. Almost ever since, lone original member Axl Rose has been working on "Chinese

Democracy," which reached mythic status as the album many thought would never materialize. Lo and behold, here it is (as a Best Buy exclusive, no less). Apparently to make up for lost time, the set is front-loaded with huge-sounding, heavily produced rockers coated in a modern sheen that contrasts starkly with the strippeddown aesthetic of GNR's glory days. Tracks like "Riad N' the Bedouins" have "Appetite for Destruction" bones but exoskeletons dipped in chrome. Rose eventually backs off and lets the songs breathe, with promising results. "Scraped" is a riffy monster in the vein of "Mr. Brownstone": "Catcher in the Rye" is pure, major-key classic rock; and "This I Love" is a grandiose ballad you can picture Rose playing with a candelabra on the piano lid. The artist is in fine, ever-changing voice throughout, and there's certainly a ton of musical food for thought here, requiring several listens before the nuances are revealed. Worth the wait? Maybe. Worth a few hours of



# THE BILLBOARD REVIEWS

# SINGLES

anonymous electronica duo the Fireman, but even if they hadn't, the project's third release would be an instant giveaway, as it's the first Fireman album to include McCartney's vocals. And with his voice on "Electric Arguments" comes a much more diverse. song-based, pop/rock-oriented approach to the Fireman's experimental slant. Opener "Nothing Too Much Just out of Sight" is a growling, fiery blues jam, followed by the sunny, acoustic, "Blackbird"-descendent "Two Magpies." New age, psychedelia and gospel take turns with more straightforward, at times derivative classic rock. until world-infused ambient tracks find their way back to the Fireman's focus with "Lovers in a Dream" and "Universal Here. Everlasting Now" The set closes with the Zeppelin-esque "Don't Stop Running"-and it's clear from the sheer range and energy on this album that McCartney is heeding his own advice.-EN

### PAUL VAN DYK Hands On In Between Producers: various

Mute

Release Date: Nov. 25

If a track that didn't make too much noise in the first place gets remixed, does anyone hear it drop? Paul van Dyk seems to be in that trance—no pun intended-into which European DJs who are massive all over the world, but less so in America, have a tendency to lapse: He thinks everyone is champing at the bit for more material from him. "Hands On In Between" is two discs worth of other producers' remixes of tracks from last year's coolly received "In Between" For mainstream music buvers it's a confusion-causing addition to the already daunting landscape of dance music retail. And for dance fans. it's more of the same. Everything here is lush, throbbing and epic-just like van Dyk's originals. There isn't an adventurous little electro-bleep remix, downtempo reimagining or sparse acoustic attempt. In fact, each track seems to start with the same kick drum wallop. These mixes should have gone to bloggers for free.-KM

# TRACE ADKINS

Producer: Frank Rogers Capitol Nashville

Release Date: Nov. 18

There's a reason Trace Adkins is still alive and well on his 10th album: he is the sincere, God-fearing, pickup truck-driving, sometime-screwup everyman that his songs appeal to. Not known as a songwriter. Adkins has an innate ability to make a song his own, as is the case with the seemingly autobiographical "Happy to Be Here" and the family-first "All I Ask for Anymore." Adkins' sense of humor is on display on "Marry for Money." a hilarious take on a male gold digger, and on the selfdeprecating "Hillbilly Rich." While the baritone channels his inner Barry White on "Let's Do That Again," he shows his vulnerable side on "I Can't Outrun You" "Til the Last Shot's Fired," with its poignant prologue, and bluesy single "Muddy Water," which speaks of spiritual rebirth, are the album's two

# LEGEND & CREDITS

(ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Jonathan Cohen, Mariel Concepcion, Gary Graff, Kerri Mason, Michael Menachem, Jill Menze, Evie Nagy Deborah Evans Price, Shad Reed, Chuck Taylor, Bram Teitelman, Christa L. Titus, Ken Tucker, Jeff Vrabel, Chris Williams, Lavinia Jones Wright

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

the corresponding format

release, regardless of chart potential, highly recommended

in the United States are eligible (both at Billboard, 770 Broadway, appropriate bureaus.

## TRICK TRICK **FEATURING KID** ROCK, PROOF & **ESHAM**

2getha 4 Eva!!! (3:23) Producer: Trick Trick

Writers: C. Mathis, D. Holton. R. Ritchie, E. Smith Publishers: Trick Trick/

Robert James Ritchie, BMI Koch

From the Hip-Hop Shop to Saint Andrew's Hall, the Motor City has had a storied hip-hop community for years. Some of its most prominent figures appear on "2getha" 4 Eva!!!" Not only is it great to hear Kid Rock rapping in full force again and alongside 19year veteran Esham, but this song also contains the last vocals recorded by D12 founder Proof. The love that Trick Trick and company show for the city and hip-hop as a whole is a much-needed reminder that real music is about uncompromising pride and passion. This song is even dedicated to legendary rap group Run-D.M.C. These four MCs do a great job of reminding, while paying homage to their musical influences and roots, that in order to know where you're going, it helps to see where you come from.-SR

## COUNTRY

# LADY ANTEBELLUM Lookin' for a Good Time (3:00)

Producers: Victoria Shaw. Paul Worley

Writers: D. Haywood, C. Kelley, H. Scott, K. Follese

Publishers: various Capitol Nashville

On the heels of its welldeserved Country Music Assn. new artist of the year kudos, Lady Antebellum's second single from its self-titled debut album, "Lookin' for a Good Time," could be described as a little bit country, a little bit rock'n'roll. While the trio's previous "Love Don't Live Here" charted in the top 20 on Billboard's Hot Country Songs chart, not to mention strong presence on the Billboard Hot 100. "Lookin'" is more in the country duet tradition, pairing Charles Kellev's husky vocals with songbird Hillary Scott, along with background har-

monies from Dave Haywood. With a clever music video paying homage to an "American Bandstand"-type show, Lady A has taken a fresh approach as it ushers in a classic sound to modern country.—MM

### ROCK

# **FIVE FINGER** DEATH PUNCH

Stranger Than Fiction (3:21)

Producers: Zoltan Bathory, Ivan Moody, Leopold Ross Writers: Z. Bathory, I. Moody Publishers: Five Finger Death Punch/FFDP Music

Firm Music A band sporting a name like Five Finger Death Punch isn't making music for delicate ears, and new single "Stranger Than Fiction" follows the trail of previous Hot Mainstream Rock chart top 10s "Never Enough" and "The Bleeding": unflinching, ballistic metal with guitars that practically bleed shrappel. But the Los Angeles quintet also displays a versatility with its vocals, lyrics and rhythms that sets it many notches above mindless thugging. The soothing intro to "Fiction" is kicked aside in seconds by Zoltan Bathory's and Darrell Roberts' zippery licks, Matt Snell's thudding bass and Jeremy Spencer's dexterous beats. And even though frontman Ivan Moody usually sends off

**PINK** 

M. Araica

LaFace

Sober (4:13)

Producers: Nate "Danja" Hills,

Writers: Pink, N. Hills, K. DioGuardi,

Tony Kanal, Jimmy Harry

Publisher: not listed

### THE FRAY

You Found Me (4:05)

Producers: Aaron Johnson,

Mike Flynn

Writers: I. Slade, J. King Publisher: not listed

Foic



squalls like a windstorm, he can sing laudably when a song like this one requires it. -CLT

# CHRISTMAS

KIMBERLEY LOCKE We Need a Little Christmas

## **CARRIE UNDERWOOD**

Do You Hear What I Hear? 19/Arista/Arista Nashville

### **ENYA**

White Is in the Winter Night Reprise

### JOHNNY RODGERS BAND FEATURING **BEN TAYLOR**

Lord Let the Angels Sing johnnyrodgersband.com

# **MELISSA ETHERIDGE**

Blue Christmas Island/IDJMG

# **SARA BAREILLES & INGRID MICHAELSON**

Winter Song

STRAIGHT NO CHASER The 12 Days of Christmas

SHERYL CROW

Atlantic

Geffen/A&M/Interscope

# **RASCAL FLATTS** White Christmas

Lyric Street

LOS LONFLY BOYS I've Longed for Christmas Epic

# **TRANS-SIBERIAN ORCHESTRA**

**Christmas Canon** Atlantic

# best cuts.-KT

EDITED BY JONATHAN COHEN CRITICS' CHOICE ★: A new

> All albums commercially available Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor Seventh Floor, New York, N.Y. 10003) or to the writers in the



After blasting to No. 1 with the foot-stomping "So What," Pink changes pace with the more somber "Sober." Atop a chugging midtempo shuffle beat, Pink gives a rugged vocal performance, perfectly befitting the self-reflective lyric: "The night is callin', and it whispers to me softly come and play/I am fallin' and if I let myself go, I'm the only one to blame." While there are safer singles on the hit-filled "Funhouse." Pink is red-hot and can afford to take musical and lyrical chances. As long as she continues to coat them with such hookheavy choruses, Pink should certainly maintain her green. American radio gave up on her once before (while Europe continued to recognize her versatile talent). Fortunately, "U + Ur Hand" restored stateside faith. Surely sounds like Pink is here to stay.-CW



CLASSICAL BY HAZEL DAVIS

# **Father Figures**

The Priests Balance Faith. Fortune On Debut Album

"They're just like Jay-Z," Epic Records U.K. managing director Nick Raphael says of his new sign-

The comparison between a trio of parish priests and one of the world's most influential hip-hop artists may not be an obvious one, but Raphael insists there are parallels.

When Raphael was working at Northwestside Records, the label he founded with Christian Tattersfield, he signed the then-unknown Jay-Z "because we loved his work and we wanted to be cool. We weren't expecting him to become the seminal artist he now is.

In April, Raphael signed three clergymen from Northern Ireland-tenors Eugene O'Hagan and his brother Martin, plus their childhood friend, bass-baritone David Delargy—in the belief he was facilitating a lifelong ambition of his friend, producer Mike Hedges, to make a recording of a Latin Mass.

But when the trio signed its £1 million (\$1.5) million) deal on the steps of Westminster Cathedral, the Jay-Z effect took hold.

"The media suddenly went ballistic and we realized they had the potential to be huge," Raphael says. "Here are three men who are going to remain priests, who have fantastic voices and who sing with conviction."

The priests have been singing together since they were children and attended the Seminary in Belfast and the Irish College in Rome. When in Rome, the priests were invited personally by the papal master of ceremonies, Monsignor Magee, to sing for the pope in the sacred liturgy.

"From a marketing perspective there are so many angles," says Mark Flaherty, New Yorkbased senior VP of marketing for RCA Victor, which handled the stateside release of "The Priests." "We have a built-in audience of more than 70 million Catholics in the U.S.

That audience is being targeted with an album that contains such classics as "Ave Maria," "Pie Jesu" and "Panis Angelicus"—it was released Nov. 18 in more than 30 countries (the U.K. follows Nov. 24)—and a busy promo and marketing schedule.

The Priests will appear Dec. 19 on the Eternal Word Television Network's Christmas special. EWTN claims to be the largest religious media network in the world, attracting a potential audience of more than 180 million. The label has also placed ads in church bulletins and on Godtube, the religious video-sharing site, which says it has more than 3 million unique visitors per month. The album is on sale in more than 300 Catholic bookstores across America, while a concert by the Priests at Armagh Cathedral will air as part of the PBS December pledge drive.

In the United Kingdom, 60-second TV ads will run during prime-time shows. "This is a front-line project," Raphael says, "and there is a significant amount of money being spent on advertising.'

Martin O'Hagan, who says a significant proportion of the royalties earned will be poured into a charitable foundation, is not about to give up his day job. "It's all happened so fast, and we are really spinning plates here," he says. "Two of us are the only priests in our parish, and it's not been easy. But music has always been part of our lives and it's great to be able to do something like this with it.

The lives of recording artist and man of the cloth may not seem compatible—"Our contract makes it clear that pastoral duties will come first," O'Hagan says with a smile—but Raphael maintains the project stands up on musical merit.

'You hear Marvin Gaye singing 'What's Going On' and you believe every word," he says. "It's the same with 'Ave Maria' here. There is utter belief and passion, and that's very appealing." ....

# **SIMPLE GIFT**

# **Christmas Comes** Early For Enya, Warners

Last year it was Josh Groban. This year, Warner Music Group is pinning its hopes on ethereal Irish songstress Enya to provide the festive season's big hit.

"And Winter Came," released Nov. 11 on Reprise in the United States and a day earlier on Warner Bros, in the United Kingdom, is off to a strong start, debuting at No. 6 on the Official Charts Co.'s (OCC) U.K. albums list with sales of 36,000 and at No. 8 on the Billboard 200 with sales of 92,000, according to Nielsen SoundScan.

And, while there's a long way to go before it can rival Groban's 3.9 million sales of "Noël" (Reprise), Warner execs are hoping that, with five shopping weeks before Christmas, the album can become as essential a part of the holidays as roast turkey and arguments over what to watch on TV.

"Once an Enya record comes out, it does tend to build and build," says John Reid, London-based president of Warner Music, Continental Europe.



"So we're happy to be in the game so strongly in the first week."

Reid is also confident that the album's winter, rather than purely Christmas theme, means the label won't be "stuck with a record that will drop dead on Christmas Day."

Enya's manager/producer Nicky Ryan says the original plan was to use the six songs she recorded for a Christmas EP in 2006, alongside new recordings, for a covers-based project. But things changed in the studio, and the finished product has only two traditional songs, "O Come, O Come Emmanuel" and "Oiche Chiuin (Silent Night)," after Enya's early-career version of the latter song proved perennially popular.

"I'm a big fan of Christmas music." Enya says. "I wanted to take what I love about traditional carols and bring it into the 21st century."

Ryan credits Tom Whalley, Los Angeles-based chairman/CEO of Warner Bros. Records and executive producer of "And Winter Came," with "re-energizing" the project at the midway stage, while Whalley hails Enva as "a rare, oneof-a-kind artist" who "has touched millions of people all over the world."

Enya's last album, "Amarantine," came out in 2005 and Warner has concentrated on TV appearances and online marketing to reconnect her with fans. It embarked on a major global campaign with Amazon and targeted her active online fan base via social networks including Facebook, YouTube and Orkut.

Big gaps between albums don't seem to effect the singer's enduring popularity, however. Nielsen SoundScan has logged 25.2 million total sales since it began tracking sales in 1991, while in the United Kingdom, the OCC has logged more than 3 million units since 1994.

"Seventy million-odd records sold without doing any gigs is pretty cool, right?" Reid says with a laugh. "I can't think of another act that parallels Enva in any way. It's a unique situation."

Ryan, who with his lyricist wife Roma Ryan has guided Enya's career since recruiting her to the band Clannad in 1980, credits her enduring popularity to that low profile. "She's not always in your face. We're not always trying to sell you something," he says.

"To me, success and fame are two very different things," Enya adds, although she and Ryan both say she may tour for the first time next year.

"We're definitely talking about it." she says. "I'll be promoting until February and that's when we'll sit down and think, 'What's next?' "

Even if the tour happens, don't expect much else to change, "For some artists, after 10 years of success, they finally get to make the album they've always wanted to do," Enva says, "But I was able to say that about my first album. I'm very aware that I break all the rules." -Mark Sutherland

he "American Idol" machine keeps on rolling this week as 2008 runner-up David Archuleta's self-titled 19 Recordings/Jive debut starts at No. 2 on the Billboard 200, with 183,000 copies sold in the United States, according to Nielsen SoundScan.

The "Idol" promo strategy is by now

well-known and proved to produce results. After a winner is crowned in May, contestants spend the summer on the road with the Idols Live tour while squeezing in studio time to get an album out by the fourth quarter.

"I thought it would be . . . slower," Archuleta says. "I thought you'd try to get your name out there and eventually you'd get to where you'd need to be. It sure happened a lot faster. I never imagined I'd have a CD coming out this year."

But Jive wanted music in the marketplace as soon as possible and saw quick dividends when it released the single "Crush" digitally in mid-August.

Clearly, there was pent-up demand: The track debuted at No. 2 on the Billboard Hot 100—the highest of 2008 after selling 166,000 downloads. "Crush" is now at 991,000, having never shifted less than 48,000 in 14 weeks of release, and Archuleta has sold more than 1.4 million tracks overall.

"We knew we needed to take this beyond an 'Idol' audience, and I think 'Crush' achieved that," says Zomba Label Group senior director of marketing Dan Mackta. "The video got a fair amount of play on VH1, MTV and even MTV Tr3s

This is all sweet music to the 17year-old Archuleta, who grew up in tiny Murray, Utah, as an unabashed Billboard chart freak. "I was obsessed with it and spent a lot of my spare time reading the charts," he says. "I actually formed a lot of my musical interests by looking up how successful songs were in the past years."

In contrast to "Idol" champ David Cook's mainstream rock approach, Archuleta's pop sound is hitting big with a younger-skewing demo. "Beyond being an American Idol, he's a true teen idol," Mackta says. "We did an in-store at Virgin Megastore in Times Square and there were tons of screaming girls, girls crying and even a girl who had passed out.

Those same fans have organized their own Archuleta street teams without Jive's prodding, but the company is looking to work with them as the campaign rolls on.

"We want to give that more of a structure and give them tools and guidance to promote David's music," Mackta says.

And to continue mining that base, live has Archuleta booked for an appearance on the American Music Awards and a performance as part of the Macy's Thanksgiving Day Parade. He'll also make the rounds at radio station-sponsored holiday concerts like top 40 WHTZ New York's Jingle Ball, and Mackta says manager Jared Paul with Front Line is scoping out opportunities for "proper touring" in 2009.

"I'm so excited to be able to do this," Archuleta says. "A year ago, I had no idea that I would be doing this. I couldn't believe how much has happened this year. I've literally watched my dreams come true."

Additional reporting by Radio & Records top 40 editor Kevin Carter.



# **SHOCK WAVES**

When the girls from Electrik Red paid late Def Jam executive VP Shakir Stewart a visit at the label's New York offices in February, they never dreamt they'd leave with a potential record deal on the table.

"Before he knew it we'd cleared the furniture and popped in our demo." group member Lesley says. "By the time we were done, he was completely thrown aback. I don't think he expected us to be so prepared."

Stewart asked the members to return the next day and perform for the rest of the Def Jam staff, "Shakir was impressed, L.A. [Reid] was impressed, and he said, 'If you want to marry us, we'll marry you,' " group member Naomi says, "We got our lawyer on the phone that same day and signed the paperwork.'

Stewart eventually teamed the girls with Def Jam artist/songwriter the-Dream and producer Christopher "Tricky" Stewart and got them working on their as-yet-untitled debut album, which they completed in June. The set is due for release in February.

The edgy first single "Drank in My Cup" has already been serviced to radio and will soon be available via iTunes. An accompanying video will premiere on BET's "106 & Park" and MySpace in the coming weeks. "We're saying lots of things females are afraid to say and even instructing others on how to conduct themselves," group member Sarah says.

The girls, who have professional dance backgrounds, met on the dancing circuit while performing for such artists as Usher, Mary J. Blige and Ciara. Naomi and Sarah got their start in Canada, while Binki and Lesley were introduced while dancing in music videos in New York. They have been working on the group for five years, having been previously signed to producer Rodney Jerkins' production company.

Now, Stewart's suicide last month is driving Electrik Red to work even harder in the runup to the album release. "It's horrible that Shakir won't be around to see what's happening. He believed in us and got us organized the best way he could," Naomi says. "We owe it to him to not only mourn him but to keep his legacy alive with the Electrik Red world domination." -Mariel Concepcion

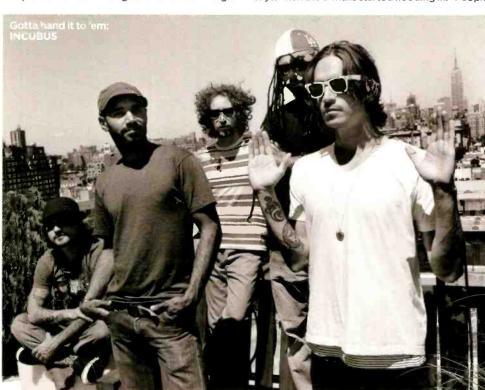
# SOMETHING TO 'L

line Saturn was poring over airplay reports from Nielsen BDS when she noticed something strange. Apparently, KROQ Los Angeles had given eight spins to the Incubus song "Love Hurts." from an album that was nearing 2 years of age.

Epic worked three singles from 2006's "Light

Grenades," all of them top 10 modern rock hits: "Anna-Molly" (No. 1), "Dig" (No. 4) and "Oil and Water" (No. 8). But with Incubus off the road, the album had lain mostly dormant for months.

"I remember eyeballing the report like, 'That's weird!' But I didn't really think about it," Saturn says. Then the e-mails started flooding in. "People



were wondering if this was from a new Incubus record," she recalls.

Rather, "Love Hurts" was simply identified by KROQ PD Kevin Weatherly and his staff as a track they thought their audience would enjoy, and quickly after they began spinning it, several other modern rock stations jumped onboard nationwide as Epic sprung into duty. The song is now a bona fide hit: "Love Hurts" rockets 16-8 this week on Billboard's Modern Rock chart with the most airplay ads of any song there, notching Incubus' 13th straight top 20 hit at the format. That's tied with Foo Fighters for the longest current streak and is the third-longest in the chart's history.

'Love Hurts' was always a song we thought could be a hit, but we pounded those earlier singles and we needed a break," KROQ music director Lisa Worden says. "A couple months ago in one of those brutal music meetings, we brought 'Love Hurts' back and by far it was the best song we heard. We're like. 'We don't care that it's old. We're putting it on,' and the song immediately started reacting.'

Incubus briefly surfaced in July to play at a VH1 tribute to the Who, but for now there isn't any band activity in the offing. Guitarist Mike Einziger is preparing to start a music composition degree at Harvard, while bassist Ben Kenney recently released a self-titled solo album and has been touring.

"I'm of the mind to say it wouldn't be a bad thing to disappear for a year or two years," frontman Brandon Boyd told Billboard this summer. "A lot of people would say culture moves too fast and you need to remind people, but I would argue there's not any rush. Maybe there will be a sex scandal or an arrest or something to keep us in the news." Luckily, "Love Hurts" is doing the trick -Jonathan Cohen

# 

# COUNTRY MUSIC'S BIGGEST NIGHT" AWARDS

wednesday november 12th 8/7c CMAawards.com

# **AWARDING GAINS**

>> Performances and/or wins during the Country Music Assn. Awards telecast (which aired Nov. 12 on ABC) and the Latin Grammy Awards (Nov. 13 on Univision) fue gains for 27 records on the 75 position Top Country Albums chart and eight of 75 titles on the Top atin Albums tally, respectively.

### INTO THE GROOVE

Stranger things have happened, we suppose, but the sight of AC/DC's "Rock N Roll Train" debuting on the Hot Dance Club Play chart at No. 48 is certainly up there. Dance mixes band Its first Club Play hit.



# SOUL MAN

> Seal returns with a David oster-produced R&B covers album, appropriately titled the Billboard 200 with 45,000. A year ago, his dance set "System" (helmed by Stuart Price) debuted

# Swift Swoops In With Dizzying Digital Number

Taylor Swift's sophomore studio album, "Fearless," gives the artist her first No. 1 as it bounds onto the Billboard 200 with 592,000 copies sold, according to Nielsen SoundScan. It's the fourth-best sales week of the year and the biggest for any country set since Eagles' "Long Road out of Eden" flew in with 711,000 little more than a year ago. If we back out "Long Road," Swift's sales frame is the largest for a core country act since Rascal Flatts' "Me and My Gang" started with 722,000 in April 2006.

All of this has got to be pretty awesome for an artist who turns only 19 next month.

Just eight solo women have racked bigger weeks than Swift's entry in Nielsen SoundScan's 17-year history: Britney Spears, Norah Jones,

Shania Twain, Mariah Carey, Alicia Keys, Mary J. Blige, Celine Dion and Janet Jackson. That's some mighty fine company Swift is keeping. And yes, you read that right—she and Twain are the only country solo females to post a frame this big.

Swift's self-titled debut album started with 39,000 in October 2006, ultimately peaked at No. 5 and has moved 3.5 million copies. This week, it rallies up the tally to No. 21 with 28,000 (a gain of 44%) in its 108th week on the list.

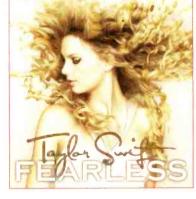
"Fearless" was a force of nature in the digital realm, where it moved 129,000 downloads-the fourthbiggest week for a digital set since SoundScan began tracking them in 2004. Only the bows of Coldplay's "Viva La Vida or Death and All His Friends" (288,000), Jack Johnson's "Sleep Through the Static" (139,000) and Kanye West's "Graduation" (133,000) posted bigger frames.

> iTunes' Countdown to Fearless Campaignwhere five of the Big Machine set's songs were released in the weeks leading up to the album's street date-hit home with Swift's wide-ranging fan base. And any of those tracks could have been used by a consumer

to buy "Fearless" via iTunes' popular Complete My Album service.

While neither Big Machine nor Apple would disclose details, sources indicate that Complete My Album purchases accounted for more than half of Swift's overall digital total.

ITUNES VS. AMAZON: On street date. Taylor Swift's "Fearless" was on sale for only \$3.99 at Amazon's MP3 store, one of many bargain offer-



ings the online retailer had last week.

While "Fearless" increased to a more moderate \$8.99 a day later, Amazon's MP3 service had a multiday \$5 deal on five previously released hit albums, including Ne-Yo's "Year of the Gentleman" (up 26% in downloads) and Jimmy Buffett's "Songs You Know by Heart" (up 302%).

Amazon has offered limited-time deals on new and catalog albums for as low as 99 cents since June. Two weeks ago, Jessie Baylin's "Firesight" carried that price, and it sold slightly more than 2,000 downloads after it moved basically nothing the week previous.

The same thing happens this week, with the \$1.99 Creedence Clearwater Revival set "Willy and the Poor Boys" and a 99 cent Louis Armstrong album ("New Orleans Nights") selling a combined 4,000 downloads after both sold squat the week before.

Billboard

Clearly, Amazon is aggressively aiming to establish itself as the primary rival to the king of the digital hill: iTunes. An Amazon MP3 representative says the company is "very pleased" with how its business is growing, but it won't get into marketshare details. Amazon also notes that it is "thrilled with the positive response" from customers with regards to its limited-time offers.

But one might wonder if Amazon's bottom-of-the-barrel deals are making consumers devalue music even further than they already might. While these specials are available for only a short time, is Amazon training customers to expect more and more albums for next to nothing?

iTunes and Amazon select the titles they want to offer on sale on their own, and they are the ones taking the loss on a discounted set—the labels still get their full cost price.

Last week, we noticed iTunes hyped an offer on its store's front page, where eight catalog titles went for just \$4.99 each. One of those, Beyoncé's "Dangerously in Love," debuts on Top Digital Albums at No. 5 with 8,000 (a gain of more than 11,000%).

Apple says sale pricing is nothing new for the company and last week's batch was just the latest instance of such an occurrence.

er on the Billboard Hot 100

>>Taylor Swift rides in on her "White Horse" at No. 13 on the Hot 100, her sixth top 20 debut of 2008, breaking a record set by Jonas Brothers for the most

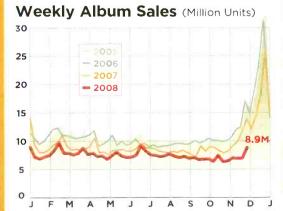
# Warket Watch A Weekly National Music Sales Report

**Over The** 

Counter

# Weekly Unit Sales

A 18 1 5	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,909,000	1,395,000	19,779,000
Last Week	7,028,000	1,168,000	18,609,000
Change	26.8%	19.4%	6.3%
This Week Last Year	11,723,000	1,104,000	16,181,000
Change	-24. <mark>0</mark> %	26.4%	22.2%
*Digital album sales are	also counted within all	oum sales	



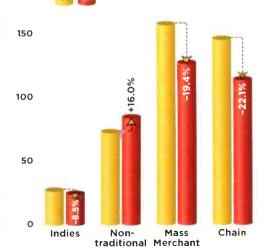
# Year-To-Date

OVERALL UNIT SALES

Albums	401,792,000	348,302,000	-13.3%
Digital Tracks	718,701,000	925,494,000	28.8%
Store Singles	1,950,000	1,467,000	-24.8%
Total	1,122,443,000	1,275,263,000	13.6%
Albums w/TEA*	473,662,100	440,851,400	-6.9%
*Includes track equivito one album sale.	alent album sales (TEA)	with 10 track download	is equivalent
	ACKE CALEE		
DIGITAL TR	ACKS SALES		
'07		8.7 million	
'07		12.7	million
		12.7	million
'07		12.7	million
'07		12.7	million
'07 '08	718	925.5	million
'07 '08		925.5	million
'07 '08	718	925.5	-18.7%
'07 '08 SALES BY A	718 LBUM FORMAT	925.5	

# Year-To-Date Album Sales By Store Type

200 million units



893,000

1,587,000

77.7%

a	he titles at Nos. 3 and 32 are the 41st and 42nd albums
fr	the "Now" anchise to chart, retching back the debut of
th 10	ne first volume years ago nis month.
L	

Since Nielsen SoundScan started in 1991, she's the seventh-biggestselling albums artist among all solo females, with 25.3 million. Her first Christmas set starts with 92,000.



The diva's Targetexclusive best-of 73 000. The album contains eight Rillboard Hot 100 top the new title track



collaborations album with super Foster features quest turns from Andrea Bocelli, Josh Groban, Blake Shelton, Michael Rublé and others



It's the first English-langua greatest-hits album following three Spanish collections including the "95/08" from earlier this year.

PE	CERT.	Title	MBER / DISTRIBUTING LAB		WEE	2 WE	LAST	MEE
6		Fearless	SULLIVAN 5 98)	J3	8	32	37	51
38		A Winter Symphony	RIGHTMAN 123/BLG (18.98)	MA	2	-	38	52
53		All Wrapped Up! (EP)	ARTISTS 2724 EX (6.98)	НО	1	W	NE	3
19		A New Hallelujah	W. SMITH (13 98)	RE	3	19	32	54
56		The Essential NOW That's What I Call Christmas	ARTISTS SONY BMG 011941/UME (1	UN	4	135	80	9
58		Christmas Duets	ESLEY 35479 SBN (17.98)		5	82	61	6
57		Our Bright Future	HAPMAN 1/AG (18.98)	EŁ	1	W	NE	7
2		LAX	E */IGA (13 98)	T I	12	35	40	8
4		Lady Antebellum	EBELLUM ILLE 03206 (12.98)		31	98	100	9
		Camp Rock	IACK 11742 (18.98)		22	69	56	10
		All Hope Is Gone	17938 (18.98) +	SI RO	12	41	44	1
		NOW That's What I Call Country	ARTISTS ILLE/SONY BMG/UNIVERSAL		12	67	65	2
Ľ	ī	The Sound	RY MBIA 28087*/SONY MUSIC	M	4	25	41	3
9		A Hundred Million Suns	TROL N GEFFEN 012156/IGA (13 S	SI	3	9	35	4
65		Wisin Y Yandel Presentan La Mente Maestra		D.	1	w	NE	5
42		Winter Wonderland	ARTISTS	V	2	-	42	6
17		The Fame	RKETS 1196825 EX/STARBU	L		17	52	7
68	9	Of The Season: The Julianne Hough Holiday Collection (EP)	NLIVE/CHERRYTREE/INTERS	P	2	_	126	8
11		2047 EX/UME (6.98)	C/UNIVERSAL SPECIAL MARK	Αl	22	22	50	9
			859*/SONY MUSIC (15.98) PHNSON		15	66	58	0
28	0.00 (G)	That Lonesome Song	VILLE 011237/UMGN (13.98	_				
68		A Candlelight Christmas	MAPHONE 1220 EX (7.98)	AM	INCH.		68	
72		Christmasville	ATO (14.98)	AM	100		72	2
2		Don't Forget	132 (18.98)		۰	64	62	3
	•	Rockferry	2*/IOJMG (11 98)	ME		40		4
3	,	Gossip In The Grain	ONTAGNE	RC/	_	45	57	5
76		The Christmas Collections	NT (17 98)	SPA		119	84	6
53	je.	Saving Abel	BEL CAPITOL (12 98)	SKI	3ย _	59	54	7
		Kellie Pickler	CKLER BN (18 98) +	19/		78	90	8
		Jonas Brothers	ROTHERS 282 (18 98) 🛨			96	82	9
80		Greatest Hits	IGLESIAS 261 (14 (13 98)			N	NE	0
1	•	Good Time	KSON LE 19943 SBN (18.98)			99	97	0
82		The Hymns & Carols Of Christmas	(MAN ECT 06304 EX (14.98)			N	NE	2
11		Closer: The Best Of Sarah McLachlan	CLACHLAN MG (18.98)			56	70	3
22		Swan Songs	OD UNDEAD 1331/IGA (12 98)	Н	11	81	76	4
1	•	Indestructible		DI	24	70	69	5
19		No Molestar	NTONIO SOLIS	M	77	58	67	6
3		Appeal To Reason	INST : 011904* IGA (13.98)	RI	R	51	64	7
11			MS & THE CARD	R١		11	43	8
89		T BASIE BIG BAND A Swingin' Christmas		TC	3	56	133	9
	2	Minutes To Midnight	BK MUSIC (18 98)	LII	70		79	0
2		NOW on	4477*/WARNER BROS. (18.	V٨	24		59	1
		10.90)	NIVERSAL/ZOMBA 08144/CA	TII	26		127	2
10		Greatest Hits: Limited Edition	98) AW				73	3
		Greatest Hits 3	98) ARTISTS	CUP	7		66	4
31		Nightmare Revisited	747 (18 98) ON THE BLOCK	₩AL	40			
2		The Block	792 IGA (13 98) +	NT			75	5
	•	3 Doors Down	BLIC 011065/UMRG (13.98) ARTISTS	UNP	20		87	6
97		35284/SONY BMG (5.98) Songs For A Cause (EP)	ONY BMG CUSTOM MARKETIN	SAL		-	NE	4
98		The Sound Of The Smiths	HS NO (18.98)	SIRE		V	NE	
6	•	Crazy Ex-Girlfriend	LAMBERT  VILLE) 78932/SBN (18.98)  VN	COL		55	40	9

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LADY GAGA
MIRANDA LAMBERT
RAY LAMONTAGNE
LED ZEPPELIN
JOHN LEGEND
LENKA
LEONA LEWIS
LEUNA LEWIS

120 KINGS OF LEON 39 UNKIN PARK
1.31 DEMI LOVATO
.70
.28.79 LADY GAGA 67 YO-YO MA MADONNA 171
MANNHEIM
STEAMROLLER .71, 72
MARY MARY .63
JOHN MAYER 198
TIM MCGRAW .92, 93

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w.X	LAST WEEK 2 WEEKS AGO	CHT	ARTIST	Title	3T.	SITION	
101		¥8 28	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) TOBY KEITH	35 Biggest Hits	CERT.	200	
102	96 77 71 73	8	SHOW DOG NASHVILLE 010334/UME (19.98) THE PUSSYCAT DOLLS	Doll Domination			179
103	NEW	•	INTERSCOPE 011770/IGA (13.98) ARETHA FRANKLIN	This Christmas	u	103	
104	175 181	55	DMI 516188 EX (18.98) <b>EAGLES</b>	Long Road Out Of Eden		100	She was one of the
105	74 52	5	ERC 4500 EX (14 98)  LUCINDA WILLIAMS	Little Honey			guests on the Nov.
106	NEW	1	DEBORAH COX	The Promise		106	16 finale of MTV's "TRL." Her second
107	94 102	104	DAUGHTRY		4	i.	greatest-hits effort bows with 6,000.
108	163 171	74	RCA 88860/RMG (18.98) €  BRAD PAISLEY	5th Gear		3	20113 11111 0,000.
109	60 16	3	THE CURE	4:13 Dream	٦	16	Toront .
110	91 88	37	SURETONE/GEFFEN 010913/IGA (13.98)  MGMT	Oracular Spectacular		60	
111	63 91	9	BUCKCHERRY	Black Butterfly			
112	106 118	13	ELEVEN SEVEN/ATLANTIC 511262*/AG (18.98)  THE CHEETAH GIRLS  WALT DISNEY 002046 (18.98)	One World (Soundtrack)	ī	13	The soundtrack's
113	85 84	33	THEORY OF A DEADMAN 604 618009 ROADRUNNER (11.98)	Scars & Souvenirs	1	26	composer, Hans
114	NEW	1	DIR EN GREY THE END 123* (14.98) €	Uroboros	Ī	114	Zimmer, was the recipient of the
115	92 93	25	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand			inaugural Maestro Award Nov. 13 at
116	187 179	50	TRACE ADVING	American Man: Greatest Hits Volume II	•	22	the Hollywood
117	NEW	ī	EL CHAPO DE SINALOA DISA 724141 ULMG (12.98)	Para Siempre		117	Reporter/Billboard Film and TV Music
118	89 83	13	STAIND FLIP/ATLANTIC 511769/AG (18.98)	The Illusion Of Progress			Conference.
119	NEW	1	THE FACELESS SUMERIAN 013 (13.98)	Planetary Duality	1	119	
120	120 61	3	JOEY + RORY VANGUARO/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		61	The state of
121	143 145	70	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (*0.98)	Coco	•		Charles of
122	55 -	2	HEZEKIAH WALKER & LFC VERITY 23487 ZOMBA (17.98)	Souled Out		56	Brook Co.
123	93 79	24	JOURNEY NOMOTA 4506 EX (14 98 CD/DVD) ⊕	Revelation			Christmas collection
124	95 101	11	CHRIS TOMLIN SIXSTEPS 12350 SPARROW (17.98)	Hello Love			features Jack Johnson (pictured),
125	NEW	1	HILARY DUFF HOLLYWOOD 002195 (13 98)	Best Of Hilary Duff		125	Matt Costa, G. Love,
126	102 137	75	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!		15	Rogue Wave, Mason Jennings and
127	107 111	53	LED ZEPPELIN SWAN SONG 313144 * ATLANTIC (19.98) €	Mothership	2		others. On Top Holiday Albums, it
128	188 191	53	ALICIA KEYS MBK/J 115131 RMG (18.98) ⊕	As I Am	3	1	bows at No. 40.
129	99 92	34	M.I.A. XL/INTERSCOPE 009659*/IGA (9.98)	Kala		18	
130	124 132	43	NATASHA BEDINGFIELD PHONOGENIC/EPIC 11748/SONY MUSIC (17.98)	Pocketful Of Sunshine			Among those
131	116 121	41	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static			joining the late
132	128 125	81	MICHAEL BUBLE 143/REPRISE 100313 WARNER BROS (18.98)	Call Me Irresponsible			great singer on this album: Celine Dion,
133	88 63	6	COLUMBIA/LEGACY 35795/SONY BMG (22.98)	Tale Signs: Rare And Unreleased 1989-2006			Mariah Carey, Sting, Sheryl Crow, Frank
134	125 122	54	GARTH BROOKS PEARL 213 (25 98 CD/DVD) ⊕	The Ultimate Hits	5		Sinatra and
135	105 124	16	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation			Bryan Adams.
136	108 108	22	APOCALYPTICA 20-20 21580 JIVE (13 98) +	Worlds Collide		59	
137	NEW	1	JUANITA BYNUM FLOW 9/38 (17 98)	Pour My Love On You		137	10 10
138	168 199		TAYLOR SWIFT  BIG MACHINE 0140 (15.98 CD/DVD) ⊕  VARIOUS ARTISTS	Beautiful Eyes (EP)		79(4)	140
139	158 -	2	COMPASS 43735 EX (9.98)	ne Season: Kids Christmas Sing-Along		139	THE
140	198 -	2	LOREENA MCKENNITT OUINLAN ROAO 012096/VG (18.98) ③ FIVE FINGER DEATH PUNCH	A Midwinter Night's Dream		140	The Sept. 30 release arrives on the chart
141	159 160		FIRM 70116 (12.98)	The Way Of The Fist		107	with a 96% gain in sales. The album
142	135 75	3	MANHATTAN 34124/BLG (18 98)  RASCAL FLATTS	Greatest Journey: Essential Collection		75	boasts original
143	134 133		LYRIC STREET 000384 HOLLYWOOD (18.98)  CELTIC THUNDER	Still Feels Good	4		compositions and her takes on
144	155 134	9	CELTIC THONDER CELTIC THUNDER 011606 DECCA (18.98) SHINY TOY GUNS	Act Two		61	"Blue Christmas," "Christmas (Baby
145	47 -	2	UNIVERSAL MOTOWN 012209 /UMRG (10.98) ⊕ FRANK SINATRA	Season Of Poison		47	Please Come
146	132 127		REPRISE 438652/WARNER.BROS. (18.98)  ERIC BENET	Nothing But The Best		2	Home)" and others.
147	110 94	10	FRIDAY REPR. 1 511399/WARNER 3ROS. (18.98) SOUNDTRACK	Love & Life		140	
148	NEW		WILL I AM/INTERSCOPE 012264/IGA (13.98)  LENKA	Madagascar 2: Escape 2 Africa		148	
149	RE-ENTRY		EPIC 22732/SONY MUSIC (12.98) SECONDHAND SERENADE	A Twict In My Story		142	
150	130 131	21	GLASSNOTE 405244/EAST WEST (15.98) ⊕	A Twist In My Story		44	



She was one of the quests on the Nov. 16 finale of MTV's "TRL." Her second greatest-hits effort bows with 6,000.



The soundtrack's composer, Hans Zimmer, was the inaugural Maestro Award Nov. 13 at the Hollywood Reporter/Billboard Film and TV Music Conference.



features Jack Johnson (pictured). Matt Costa, G. Love. Rogue Wave, Mason Jennings and others. On Top Holiday Albums, it bows at No. 40.



arrives on the chart with a 96% gain in sales. The album boasts original compositions and her takes on "Christmas (Baby Please Come Home)" and others.

Dr. B.V.	CERT	Title	ARTIST  ARTIST  GREEN  ARTIST  GREEN  GREEN
۱		Exclusive	131 140 54 CHRIS BROWN JIVE 12049/20MBA (18 98) +
Ì		Undeniable	78 ALVIN AND THE CHIPMUNKS
i		Graffiti The World	CHIPMUNK 83009 RAZOR & TIE (18.98)
			119 115 18 UNIVERSAL REPUBLIC 011555/UMRG (10.98)
Į	•	inding Beauty In Negative Spaces	144 147 55 WIND-UP 13127 (18 98)
ı		cember: A Brushfire Holiday Vol. 1	BRUSHFIRE 012191 UMRG (13 98)
		S Christmas Holidays	150 - 2 THE STARLITE ORCHESTRA AND SINGER MADACY SPECIAL PRODUCTS 54021 EX/MADACY (13.98 CD/DVD) #
		Intimacy	81 18 3 BLOC PARTY ATLANTIC 512336*/AG (13.98)
i		Perfect Symmetry	111 00 KEANE
ı	•	The Altar And The Door	142 170 62 CASTING CROWNS
ı		One On One	BANDY OWEN
ı	•		77 - 2 BROKEN BOW 7237 (12 98)  147 167 SOUNDTRACK
	_	Alvin And The Chipmunks	147 197 36 FOX 82986 RAZOR & TIE (16.98)
	•	Greatest Hits	RE-ENTRY 49 KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) .+
	·	Little Bit Of Everything	109 90 5 BILLY CURRINGTON MERCURY NASHVILLE 009550 UMGN (13.98)
		The Duets	NEW 1 LUCIANO PAVAROTTI DECCA 012245/UNIVERSAL CLASSICS GROUP (16.98)
		A Lovely Way To Spend Christmas	RESENTEN 2 KRISTIN CHENOWETH
		Disney: Fairy Tale Holiday (EP)	SONY CLASSICAL 34256 SONY BMG MASTERWORKS (17.98)
			WALT DISNEY 002051 EX (7 98)
		iTunes LIVE From Soho	J DIGITAL EXIRMG (8.98)
		The Way I See It	118 103 9 RAPHAEL SAADIQ COLUMBIA 08585", SONY MUSIC (15.98)
		A History Of Violence	NEW 1 JEDI MIND TRICKS BABYGRAND 0388* (18.98)
		Kidz Bop 14	160 167 KIDZ BOP KIDS
	•	Hard Candy	RAZOR & TIE 89181 (18.98)  156.166 29 MADONNA  WARANA AND AND AND AND AND AND AND AND AND
		Back To The River	SUSAN TEDESCHI
			148 71 SUSAN TEDESCHIII VERVE FORECAST 011513 VG (13.98)  BUTCH WALKER
Į		Sycamore Meadows	POWER BALLAD/STAY PLATINUM 11/ORIGINAL SIGNAL (13.98)
		Metro Station	157 162 30 METRO STATION REO INK 10521 COLUMBIA (12.98)
i		O Holy Night	NEW 31 SARA GROVES SPONGE IN O/COLUMBIA 84521/SONY MUSIC (13.98)
Ì		Coco: Summer Sessions (EP)	NEW 1 COLBIE CAILLAT UNIVERSAL REPUBLIC DIGITAL EXCUMRG (6.98)
		Classic Christmas	GEORGE STRAIT
		Don't Come Home For Christmas	MCA NASHVILLE 011920/UMGN (13 98)
			LEVITY 5151/IMAGE (13 98)
	-	Overcome	PROSTHETIC 82999*/RAZOR & TIE (16.98)
		et 'Em Bleed: The Mixx Tape Vol. 3	HATCHET HOUSE 4705/PSYCHOPATHIC (10.98)
		Damn Right Rebel Proud	115 74 4 HANK WILLIAMS III CURB 79027* (18.98)
ı		Joe Thomas, New Man	112 105 3 JOE 563 00003 KEDAR (17 98)
		Nosotros Somos	114 87 GRUPO MONTEZ DE DURANGO
ł		Raising Sand	DISA 724140 ULMG (12 98)  185 175 54 ROBERT PLANT / ALISON KRAUSS
ł	E		COUNDER 619075 (18.98)
		August Rush	SONY MUSIC SOUNOTRAX/COLUMBIA 87796/SONY MUSIC (16.98)
		Rise And Fall, Rage And Grace	161 158 22 THE OFFSPRING COLUMBIA 02908" SONY MUSIC (18 98)
		Just The Beginning	103 62 3 KURT CARR & THE KURT CARR SINGERS
		Jordin Sparks	154 146 52 JORDIN SPARKS 19/JIVE 18752/ZOMBA (18.98)
		Call Me Crazy	113 68 LEE ANN WOMACK
		That's Me	BLACK MIKE & QB PRODUCTIONS
			GRIND POWER 331 SWAGGER (9.98)
		Thirsty	VERITY ONLY CHECKEY
١		Just Who I Am: Poets & Pirates	RE-ENTRY 65 KENNY CHESNEY BNA 11457/SBN (18 98)
		Someday Came Suddenly	NEW 1 ATTACK ATTACK! RISE 073 (13.98)
	•	Para Siempre	186 50 VICENTE FERNANDEZ SONY BMG NORTE 14602 (15 98) +
		A New Thought For Christmas	MELISSA ETHERIDGE
		Narrow Stairs	169 165 27 DEATH CAB FOR CUTIE
			BARSUK/ATLANTIC 452796*/AG (18.98)
		Some Mad Hope	ACROBAT/VANGUARD 79827/WELK (16.98)
	2	Continuum	184 183 114 JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (18.98)
		Talento De Barrio (Soundtrack)	170 172 14 DADDY YANKEE EL CARTEL 080020/ULMG (10 98)
			JULIANNE HOUGH

# ALBUMS Billboard.

### **TOP INDEPENDENT** ARTIST VARIOUS ARTISTS MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMASVILLE AMERICAN GRAMAPHONE RAY LAMONTAGNE 2 5 JIM BRICKMAN ARETHA FRANKLIN GREATEST EAGLES GAINER LONG ROAD OF 7 20 54 DEBORAH COX 0 DIR EN GREY NEW THE FACELESS 10 JOURNEY 11 6 24 **GARTH BROOKS** APOCALYPTICA 13 10 31 JUANITA BYNUM VARIOUS ARTISTS TIS THE SEASON, KIDS CHRISTMAS SING-ALONG COMPASS 43735 EX (9.9) SECONDHAND SERENADE THE STARLITE ORCHESTRA AND SINGERS 17 0 RANDY OWEN 5 2 18 JEDI MIND TRICKS 19 NEW BUTCH WALKER WER BALLAD/STAY PLATINUM 11/ORIGINAL SIGNAL (13.98) JEFF DUNHAM JEFF DUNHAM'S DON'T COME HOME FOR CHRISTMAS LEVIJY 5151/IMAGE (13 98 21 7 22 NEW JOE JOE THOMAS. NEW MAN 563 00003 KEDAR 23 11 5 BLACK MIKE & QB PRODUCTIONS ATTACK ATTACK! SOMEDAY CAME SUDDENLY RISE 073 (13.98) 25 NEW KOTTONMOUTH KINGS INGRID MICHAELSON 27 22 5 VARIOUS ARTISTS 41 2 PRETENDERS BREAK HP THE CO 29 34 BREAK UP THE CONCRETE SHANGRI-LA 101009\* (18 VARIOUS ARTISTS 46 DJ KHALED WE GLORAL THE 31 25 VARIOUS ARTISTS TIS THE SEASON: CELTIC CHRISTMAS CON DEERHUNTER 127\* (15.98) THE TING TINGS WE STARTED NOTHING COLUMBIA 28925 (12.98) 28 26 UNK 2ECOND SEASON BIG OOM 9 VARIOUS ARTISTS EAGLES OF DEATH METAL **37** 13 VARIOUS ARTISTS 38 NEW FLEET FOXES 39 27 24 VARIOUS ARTISTS 40 NEW THIEVERY CORPORATION 41 VAMPIRE WEEKEND 42 39 42 VARIOUS ARTISTS 43 NEW ESCAPE THE FATE JACKSON BROWNE 29 RADIOHEAD 38 47 JASON ALDEAN OF MONTREAL SENSES FAIL MITCH HEDBERG

offerings. Gavin DeGraw's iTunes-exclusive "Live From SoHo" enters at No. 15, while Colbie Caillat's "Summer Sessions"—which includes cover of Bob Marley's "Turn Your Lights Down Low" and a guest appearance by Juanes—debuts at No. 18.



(:		TC	OP DIGITAL"		
THES	LAST	WEEKS ON CHT		BB 200 RANKING	CERT.
0	NE	W	TAYLOR SWIFT Fearless	1	
2	NE	W	DAVID ARCHULETA David Archuleta 19 JIVE 34752/ZOMBA	2	
3	1	2	SOUNDTRACK SUMMIT CHOP SHOP/ATLANTIC /AG	5	
4	NE	W	T-PAIN KONVICT/NAPPY BOY/JIVE /ZOMBA ⊕	4	
6	NE	W	BEYONCE Dangerously In Love COLUMBIA /SONY MUSIC		6
6	11	1	KINGS OF LEON Only By The Night	39	1000
7	4	4	SOUNDTRACK WALT DISNEY **	7	
8	NE	w	ENYA And Winter Came	8	
9	6	6	PINK Funhouse	11	
10	NE	w	SEAL SOU  143 /WARNER BRDS.	13	
- 11	7		JOHN LEGEND  G.D.O. COLUMBIA SONY MUSIC   EVOIVE	12	1
12	9	7	T.I. Paper Trai	10	
13	NE	w	TRACY CHAPMAN Our Bright Future	57	
14	5	2	Q-TIP The Renaissance Universal Motown /UMRG	50	
13	NE	w	GAVIN DEGRAW iTunes LIVE From Soho	167	
16	13	22	COLDPLAY Viva La Vida or Death And All His Friends	36	2
17	14		JASON MRAZ We Sing. We Dance. We Steal Things.	29	•
13	NE	w	COLBIE CAILLAT UNIVERSAL REPUBLIC /UMRG  Coco: Summer Sessions (EP)	176	
19	2		HINDER Take It To The Limit UNIVERSAL REPUBLIC /UMRG ●	16	
20	NE	w	MILES DAVIS BLUE NOTE /BLG  Brith Of The Cool		J
21	12		LADY GAGA  The Fame STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE /IGA	67	
22	8	y.	BRAD PAISLEY ARISTA NASHVILLE .SBN	22	
23	NE	w	VARIOUS ARTISTS NOW That's What I Call Music! 29 UNIVERSAL/EMI/SONY BMG/ZOMBA /UME	3	
24	16	5	RAY LAMONTAGNE Gossip In The Grain	75	
25	RE-EI	ITRY	LENKA Lenka EPIC /SONY MUSIC	149	

-				
C	T	OP INTERNET		
THIS	LAST WEEK WEEKS ON CHT	ARTIST Title	BB 200 RANKING	CERT.
0	NEW	TAYLOR SWIFT Fearless	1	
2	NEW	ENYA And Winter Came REPRISE 512383, WARNER BROS.	8	
3	NEW	DAVID ARCHULETA David Archuleta	2	Ī
4	10 2	ANDREA BOCELLI Incanto SUGAR/DECCA 012161-UNIVERSAL CLASSICS GROUP ⊕	14	
5	1	SOUNDTRACK Twilight SUMMIT CHOP SHOP ATLANTIC 515923/AG	5	
6	6 4	SOUNDTRACK WALT DISNEY 002714  High School Musical 3: Senior Year	7	
7	NEW	BLACK MIKE & QB PRODUCTIONS That'S Me GRIND POWER 931/SWAGGER	190	I
8	NEW	DIR EN GREY THE END 123* +	114	
9	NEW	DAVID FOSTER Hit Man: David Foster & Friends 143 REPRISE 511933 WARNER BROS €	46	
10	4 2	SARAH BRIGHTMAN A Winter Symphony MANHATTAN 34123-BLG	52	
11	5 3	PINK Funhouse LAFACE 36759/ZOMBA	11	
12	NEW	SEAL Soul 143 515868/WARNER BROS	13	
13	7 4	AC/DC Black Ice COLLIMBIA 33829 EX/SONY MUSIC	6	
14	2 2	JEFF DUNHAM LEVITY 5151/IMAGE  Jeff Dunham's Don't Come Home For Christmas	178	Ī
15	8	HARRY CONNICK, JR. What A Night! A Christmas Album COLUMBIA 37020/SONY MUSIC	49	
16	9 10	METALLICA Death Magnetic warner Bros 508732*	19	
17	NEW	LOREENA MCKENNITT QUINLAN ROAD 012096 VG ⊕  A Midwinter Night's Dream	140	
18	3 2	BRAD PAISLEY Play ARISTA NASHVILLE 26908/SBN	22	
19	NEW	VARIOUS ARTISTS NOW 29 UNIVERSAL EMI JONY BMG/ZOMBA 012100/UME	3	
20	RE-ENTRY	JOSH GROBAN Noel 143/REPRISE 231548/WARNER BROS ⊕		1
21	13	JAMES TAYLOR  HEAR 30829*/CONCORD	48	
22	19 5	YO-YO MA Yo-Yo Ma & Friends: Songs Of Joy & Peace SONY CLASSICAL 24414/SONY BMG MASTERWORKS ₹  GENESIS 1970-1975	27	
23	NEW	ATLANTIC 513942		
24	23 14	HOLLYW000 001944 +	28	
25	NEW	<b>FAITH HILL</b> WARNER BROS. (NASHVILLE) 551150/WRN  Joy To The World	24	

WEEK	LAST	WEEKS ON CHT	TITLE LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER)
1	7	5	#1 IF I WERE A BOY TWK BEYONCE (MUSIC WORLD/COLUMBIA)
2	1	26	I KISSED A GIRL KATY PERRY (CAPITOL)
3	3	18	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)
4	2	17	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
5	4	6	HOT N COLD KATY PERRY (CAPITOL)
6	5	21	FOREVER CHRIS BROWN (JIVE/ZDMBA)
7	6	5	WHATEVER YOU LIKE T.I. (GRAND HUSTLE ATLANTIC)
8	8	22	LOLLI (POP THAT BODY) THREE 6 MAPIA FEATURING PROJECT PAT, YOUNG 0 & SUPERPOWER (HYPNOTIZE MINDS:COLLIM
9	10	16	GOT MONEY LIL WAYNE FEATURING T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
10	9	14	A LITTLE BIT LONGER JONAS BROTHERS (HOLLYWDDO)
11	-	1	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	-	1	RIGHT NOW (NA NA NA) AKON (SRC/UNIVERSAL MOTOWN)
13	13	17	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)
14	_	1	POSE DADDY YANKEE (EL CARTEL)
15	_	1	SO WHAT PINK (LAFACE/ZOMBA)

- /4		37	JNG5
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	42	#1 ROCKIN' AROUND THE CHRISTMAS TREE 15 WKS BRENDA LEE (MCA/UME)
2	3	41	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) NAT KING COLE (CAPITOL)
3	4	41	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY (COLUMBIA/LEGACY)
4	2	44	A HOLLY JOLLY CHRISTMAS BURL IVES (MCA SPECIAL PRODUCTS IUME)
5	6	44	IT'S THE MOST WONDERFUL TIME OF THE YEAR ANDY WILLIAMS (COLUMBIA/LEGACY)
6	5	41	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS JOHNNY MATHIS (COLUMBIA/LEGACY)
7	10	33	JINGLE BELL ROCK DARYL HALL JOHN DATES (RCA LEGACY)
8	7	41	WHITE CHRISTMAS BING CROSBY (MCA/UME)
9	16	41	HAPPY XMAS (WAR IS OVER) JOHN LENNON & YOKO ONO (CAPITOL)
10	8	24	O HOLY NIGHT JOSH GROBAN (143/REPRISE)
1	12	38	FELIZ NAVIDAD JOSE FELICIANO (RCA/LEGACY)
12	9	41	JINGLE BELL ROCK BOBBY HELMS (DECCA MCA UME)
13	14	42	RUDOLPH THE RED-NOSED REINDEER GENE AUTRY (COLUMBIA LEGACY)
14	13	7	WINTER WONDERLAND AMY GRANT (A&M.INTERSCOPE)



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

# BETWEEN THE BULLETS

15 11 15 SLEIGH RIDE

# CHART CHEER



Billboard's Hot Holiday Songs chart makes its annual return. The list, which will be viewable weekly through the holiday season at billboard.com and billboard.biz, ranks holiday songs of all eras, with monitored airplay data supplied by stations

on our Adult Contemporary panel. Stations on the Adult Top 40 panel that switch to all-holiday music will temporarily move to Adult Contemporary through Christmas and contribute to the Holiday list.

"Rockin' Around the Christmas Tree" tops this week's chart. Since the Holiday survey launched in 2001, no song has spent more time at No. 1 (16 weeks). —Gary Trust

Celebrating its 50th anniversary this year, Brenda Lee's

WEE	WEE	WEE	ARTIST (IMPRINT / PROMOTION LABEL)
0	2	8	#1 LIVE YOUR LIFE 1 WK TI FEAT. RIHANNA (DEF JÄRN/GRAND HUSTLE/ID.,MG/ATLANTIC)
2	1	16	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)
3	3	14	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)
0	4	12	SO WHAT PINK (LAFACE/ZOMBA)
0	6	11	HOT N COLD KATY PERRY (CAPITOL)
6	5	16	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA)
7	9	11	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
8	14	6	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)

7 13 MRS. OFFICER
LIL WAYNE (CASH MONEY/L

8 16 BETTER IN TIME UNIVERSAL MOTOWN) 8 16 IF I WERE A BOY 11 6

LOVE LOCKDOWN 12 DISTURBIA 10 20 ·ι EF. (ΔΜ/ID.IMG) RIGHT NOW (NA NA NA)

SPOTLIGHT 12 18 N (ARISTA/RMG) WOMANIZER

LET IT ROCK 18 10 LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC) 19 9 LOVE STORY

16 29 CLOSER ( JAM/IOJMG) 6 BUST YOUR WINDOWS CHICKEN FRIED 24 7 21 GROWN/ATLANTIC/BIG PICTURE)

ADDICTED 22 IDDCO/VIRGIN/CAPITOL) GREEN LIGHT REEN LIGHT In Legend Feat. Andre 3000 (G.O.O.D./CCLUMBIA)

SWAGGA LIKE US GOTTA BE SOMEBODY 26 6

orised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, si onitored 24 hours a day, 7 days a week. This data is used to compile The Bi

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	30	9	ROLL WITH ME MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
27	42	3	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMIUNE/KONLIVE/CHERRYTREE/INTERSCOPE)
28	21	23	VIVA LA VIDA COLDPLAY (CAPITOL)
29	29	11	LET IT GO TIM MCGRAW (CURB)
30	33	20	NEED U BAD JAZMINE SULLIVAN (J/RMG)
31	28	22	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)
32	47	4	POP CHAMPAGNE JIM JONES & RON BROWZ FEAT, JULEZ SANTAMA (ETHER BOY/DAVIVERSAL MO) TOWN/COLUMBIA/KOCHI
33	27	27	FOREVER CHRIS BROWN (JIVE/ZOMBA)
			HICT A DDEATA

JUST A DREAM 9/ARISTA/ARISTA NASHVILLE) CHOPPED 'N' SKREWED
T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/ZOMBA)

36 41 7 HERE RASCAL FLATTS (LYRIC STREET) ALREADY GONE SUGARLAND (MERCURY NASHVILLE) 37 40 GOT MONEY 23 24

38 ONE MORE DRINK
LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG) 39 61 FALL FOR YOU 40 38 17 HAND SERENADE (GLASSNOTE/ILG/ATLANTIC) CRUSH 41 37 12 IIII ETA 7197 IIVE/70MBAN LOVE REMAINS THE SAME 42 46

START A BAND BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE) 43 50 MY LIFE 44 31 THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE) DON'T THINK I DON'T THINK ABOUT IT DARIUS RUCKER (CAPITOL NASHVILLE) SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM) 46 36

ONE STEP AT A TIME EVERYBODY WANTS TO GO TO HEAVEN TRADING PLACES 49 69

SHATTERED (TURN THE CAR AROUND) 53 9

SE FEE TITLE

TITLE
ARTIST (IMPRINT / PROMOTION LABEL) 51 55 5 LOVE REMEMBERS SHE NEVER CRIED IN FRONT OF ME I'LL WALK GTON (LYRIC STREET) T-SHIRT COUNTRY BOY PAPER PLANES KEEPS GETTIN' BETTER 67 4 IN COLOR 69 65 5 SON (MERCURY) FEEL THAT FIRE 60 WHAT ABOUT NOW 61 54 13 LOOKIN' FOR A GOOD TIME 68 5

WAITIN' ON A WOMAN 63 58 19 **IFULEAVE** 

HILD FEAT, MARY J. BLIGE (ATLANTIC) DO YOU BELIEVE ME NOW RIGHT HERE (DEPARTED)

SHE WOULDN'T BE GONE 67 HEARTLESS 68 GET UP 70 3 ADY/AFTERMATH/INTERSCOPE)

69 PLAYA CARDZ RIGHT KEYSHIA COLE FEAT, 2PAC (AMARU/IMA 70 MANI/GEFFEN/INTERSCOPE) PUT IT ON YA 71 PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC) KRAZY FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE DRCHARD) NO ME DOY POR VENCIDO 73

REHAB 74 ANYTHING GOES

**HOT DIGITAL SONGS** 

	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	WEAR
	0	4	4	#1 IF I WERE A BOY 2 WKS BEYONCE (MUSIC WORLO/COLUMBIA)	
denoted the factor	2	2	7	LIVE YOUR LIFE T.L. FEAT. HIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	
Campions	3	7	17	HOT N COLD KATY PERRY (CAPITOL)	
N. Williams	4	5	12	LET IT ROCK KEVIN RUDOLF FEAT, LIL WAYNE (CASH MONEY/UNIVERSAL FEPUBLIC)	
ACRES CONTRACTOR OF	0	-	1	WHITE HORSE TAYLOR SWIFT (BIG MACHINE)	1000
month series	6	6	6	WOMANIZER BRITNEY SPEARS (JIVE/ZOMBA)	
Commence		1	2	HEARTLESS KANYE WEST (ROC A-FELLA/DEF JAM/IDJMG)	ì
S STATE OF	8	8	8	RIGHT NOW (NA NA NA)  AKON (SRC/UNIVERSAL MOTOWN)	Ī
- Canadanna -	9	11	9	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
	10	9	13	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	
100000000000000000000000000000000000000		10	13	SO WHAT PINK (LAFACE/ZOMBA)	800
	12	12	31	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	
- Christopholis	13	16	18	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
	14	19	14	CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA)	
-	15	14	7	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	
NOW MANAGEMENT AS	16	-	1	IF TODAY WAS YOUR LAST DAY	
- Britania	17	24	7	KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG)	
Challengine a	-	13	10	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
- mountain	19	17	22	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)	
S OCHOCOCONO C	20	-	1	CHINESE DEMOCRACY GUNS N' ROSES (BLACK FROG/GEFFEN/INTERSCOPE)	
1	-	1		ADDIOTED	"Pig

ADDICTED SAVING ABEL (SKI

- 1 FOREVER & ALWAYS

24 21 12 MISS INDEPENDENT

- 1 SWEET THING

(SKIDDCO/VIRGIN/CAPITOL) 22 9 CHICKEN FRIED
ZAC BROWN BANO (HOME GROWN ATLANTIC/BIG PICTURE)

Data for week of NOVEMBER 29, 2008 | For chart reprints call 646.654.4633

王景	WE	3	ARTIST (IMPRINT / PROMOTION LABEL)	
26	23	26	PAPER PLANES M.I.A. (XL/INTERSCOPE)	
27	18	2	DECODE PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	
28	25	11	MRS. OFFICER LL WAYNE FEAT, BORRY VALENTING & KIDD KIDD (CASH MONEY/UNIVERSAL MOTOWN)	
29	30	20	BETTER IN TIME LEONA LEWIS (SYCO J/RMG)	
30	61	13	JUST A DREAM CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)	
31	27	28	VIVA LA VIDA COLDPLAY (CAPITOL)	
32	26	23	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG)	
33	44	9	ALL SUMMER LONG THE ROCK HEROES (BIG EYE)	
34	29	16	CAN'T BELIEVE IT T-PAIN FEAT, LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
35	31	20	SWING SAVAGE FEAT, SOULIA BOY TELL'EM (DAWN RAID/UNIVERSAL REPUBLIC)	
36	-	1	THE WAY I LOVED YOU TAYLOR SWIFT (BIG MACHINE)	
37	28	8	KRAZY PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)	
38	62	2	SEX ON FIRE KINGS OF LEON (RCA/RMG)	
39	-	1	FIFTEEN TAYLOR SWIFT (BIG MACHINE)	
40	32	11	LOVEBUG JONAS BROTHERS (HOLLYWOOD)	
41	33	11	T-SHIRT SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN/UNIVERSAL)	
42	-	2	ANOTHER WAY TO DIE JACK WHITE & ALICIA KEYS (THIRD MAN/J/RMG)	
43	38	15	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP)	
44	-	2	GIVES YOU HELL THE ALL-AMERICAN REJECTS (OOGHOUSE/DGC/INTERSCOPE)	
45	-	1	BREATHE TAYLOR SWIFT (BIG MACHINE)	
46	en.	1	SHE'S COUNTRY JASON ALOEAN (BROKEN BOW)	
47	40	10	SWAGGA LIKE US  JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)	
48	37	22	IN THE AYER FLO RIDA FEAT. WILL.I.AM. (POE BOY/ATLANTIC)	
			MYLIEF	

49 39 15 MY LIFE
THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)

HEY STEPHEN

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	ÇE
51	43	25	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
52	H	1	TROUBLEMAKER AKON & SWEET RUSH (SRC/UNIVERSAL MOTOWN)	
53	35	10	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	
54	50	30	CLOSER NE-YO (DEF JAM IOJMG)	
55	48	28	I KISSED A GIRL KATY PERRY (CAPITOL)	2
56	45	19	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)	
67	57	12	COME ON GET HIGHER MATT NATHANSON (VANGUARD)	
58	-	1	TELL ME WHY TAYLOR SWIFT (BIG MACHINE)	
69	-	1	CHOPPED 'N' SKREWED T-PAIN FEAT. LUOACRIS (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
60	51	7	HUMAN THE KILLERS (ISLANO/IDJMG)	
61	52	30	FOREVER Chris Brown (JIVE/ZOMBA)	
62	49	21	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA)	
63		11	DON'T THINK I DON'T THINK ABOUT IT DARIUS RUCKER (CAPITOL NASHVILLE)	
64	46	27	AMERICAN BOY ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	•
65	36	10	I DON'T CARE FALL OUT BDY (FUELED BY RAMEN/ISLAND/IOJMG)	
66	47	21	BARTENDER SONG REHAB (UNIVERSAL REPUBLIC)	
67		1	REHAB RIHANNA (SRP/DEF JAM/IDJMG)	
68	56	3	RIGHT HERE (DEPARTED) BRANDY (KOCH/EPIC)	
69	53	33	SHAKE IT METRO STATION (COLUMBIA)	
70	-	1	THE ODYSSEY VISHAL J (VISHAL J)	
7	67	6	LIGHT ON DAVID COOK (19/RCA/RMG)	
72		1	BEST DAY TAYLOR SWIFT (BIG MACHINE)	
73	42	12	WHAT THEM GIRLS LIKE LUDACRIG CO.STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/1DJM/G)	
74		1	THERAPY T-PAIN FEAT. KANYE WEST (KONVICT/NAPPY 80Y/JIVE/ZOMBA)	70 10
75	-	2	LOST! COLOPLAY (CAPITOL)	

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

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

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

PRICING/CONFIGURATION/AVAILABILITY

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

# SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

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

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

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

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 R8B/Hip-Hop Songs

charts, respectively, if they have been on for more than 20

weeks and rank below No. 50. Songs are removed from Hot

Country Songs if they have been on the chart for more than 20

weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been

on the chart for more than 20 weeks and rank below No. 20.

Songs on Latin Airplay charts are removed after 20 weeks if

they rank below No. 20 in both audience and detections.

Descending songs are removed from Adult Contemporary if they

have been on the chart for more than 20 weeks

No. 15, if they have been on the chart for more than 26 weeks have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B. Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

## ONFIGURATIONS

© 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.

the Indicates title earned HitPredictor status in that particular Indicates title earned HirPredictor 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.

### HOT DANCE CLUB PLAY

mpiled from a national sample of reports from club DJs. 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

ALBUM CHARTS

■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ③ Certification of 200,000 units (Platino).

# SINGLES CHARTS

RIAA certification for 500,000 paid downloads (Gold).

RIAA certification for 1 million paid downloads (Platinum).

Numeral within platinum symbot indicates song's multiplatinum level.

RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

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

DVD SALES/VHS SALES/VIDEO RENTALS

■ RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ■ RIAM gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released proor a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. 

Reference of \$250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

¥	⊢.×	CHT	TITLE	Principal Performers	
WE	LAST	N N	LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Timelpart errormers	•
1		EW	# CERTIFIABLE  1 WK A&M VIDEO UNIVERSAL MUSIC & VIDEO DIST. 001194450 EX (24.98 CD/DVD)	The Police	
2		EW	LOVE, PAIN & THE WHOLE CRAZY WORLD TOUR - LIVE CAPITOL VIDEO/EMM MUSIC VIDEO 17929 EX (14.98 DVD)	Keith Urban	ı
3	1	10	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, COLUMBIA/LEGACY/SDNY BMG VIDEO 29888 EX (12.98 DVD)	SPAIN AC/DC	
4	ı	EW	IF ALL GOES WRONG COMING HOME MEDIA/KOCH VISION VIDEO 5490 (21.98 DVD)	The Smashing Pumpkins	;
10	2	2	THE COMPLETE MASTER WORKS 2 EPIC MUSIC VIDED/SONY BMG VIDED 708453 (19.98 OVD)	Tena <b>c</b> ious D	,
4		96-0	THEN SINGS MY SOUL	George Beverly Shea	-
7	7	179	SPRING HILL VIDEO EMM MUSIC VIDEO 44809 (17.98 DVD) FAREWELL I TOUR: LIVE FROM MELBOURNE	Eagles	-
8	4	3	RHINO HOME VIDEO WARNER MUSIC VISION 70423 (29.98 DVD) THE RED PIANO	Elton J <b>o</b> hn	-
9	8	21	REDLINE ENTERTAINMENT 75023 EX (24.98 CO/OVD)  LIVE FROM TEXAS	ZZ Top	-
10	11		GOOD GIRL GONE BAD LIVE	Rihanna	_
11	6	3	DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001136109 (14.98 DVD)  DREAM ON: LIVE FROM CHICAGO  Froie H	aase & Signature Sound	
	0		SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44821 (19.98 DVD)  VIVO		_
12		3	SONY BMG NORTE/SDNY BMG VIDED 738921 (17.98 DVD) WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES	Chayanne leb- Mayor	
13	17	20	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722727 (19.98 DVD)  CELTIC THUNDER: THE SHOW	John Mayer	_
	18	35	CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	_
15	16	49	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO SONY BMG VIDEO 719716 (21.98 DVO)	Celine Dion	
	15	3	THE GREATEST JOURNEY: ESSENTIAL COLLECTION MANHATIAN/EMM MUSIC VIDEO 34124 (19.98 DVD)	Celtic Woman	
17	5	4	ALL TOGETHER NOW  APPLE/CAPITOLIEM MUSIC VIDEO 17067 (24.98 0V0)	Beatles/Cirque du Soleil	
18			A HUNDRED MILES OR MORE: LIVE FROM THE TRACKING ROOM ROUNDER/UNIVERSAL MUSIC & VIDEO DIST. 610625 (17.98 DVO)	Alison Krauss	
19	3	2	STAND OUT LIVE COLIMBIA MUSIC VIDEO/SONY BMG VIDEO 716115 (14.98 DVD)	Tye Tribbett & G.A.	
20	24	24	SCENES YOU KNOW BY HEART: THE DVD MALEGAT 2503 EX (9.98 DV0)	Jimmy Buffett	
	31	34	THE CHARTS OF CHRISTIANS FIFE	Frans-Siberian Orchestra	
22	25	52	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY 8MG VIDEO 18087 (14 98 DVD)	Beyonce	-
23	19	6	EN VIVO DESDE LA PLAZA DE TOROS "MONUMENTAL DE MORELIA"	Tierra Cali	
24	RE-I	NTRY.	VENEMUSIC UNIVERSAL MUSIC & VIDEO DIST, 653642 (14.98 DVD) INDESCRIBABLE	Louie Giglio	
25	RE-E		SIXSTEPS VIDEO/EMM MUSIC VIDED 17091 (14.98 DVD)  A CHRISTMAS CELEBRATION: LIVE FROM DUBLIN	Celtic Woman	_

0	Ò	H	OT VIDEOCLIPS*
E X	AST WEEK		TITLE
1	5	3	ARTIST (IMPRINT / PROMOTION LABEL)  WOMANIZER  BRITNEY SPEARS JIVE/ZOMBA
2	4	4	LOVE LOCKDOWN
	1	5	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG  IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
	3	10	LOVE STORY TAYLOR SWIFT BIG MACHINE
	RE E	10 TH	LIVE YOUR LIFE T.I. FEAT. RIHANNA DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC
	6	4	HOT N COLD KATY PERRY CAPITOL
	9	3	BUST YOUR WINDOWS JAZMINE SULLEVAN J/RMG
8	20	3	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA
9		4	KEEPS GETTIN' BETTER CHRISTINA AGUILERA RCA/RMG
10	17	3	CHOPPED 'N' SKREWED T-PAIN FEAT, LUDACRIS KONVICT/NAPPY BOY/JIVE/ZOMBA
11	3	3	ROCK & ROLL ERIC HUTCHINSON LET'S BREAK/WARNER BROS.
12	10	5	SHATTEREO (TURN THE CAR AROUND)  O.A.B. EVERFINE/ATLANTIC/RRP
13	11		THE SHOW LENKA EPIC
14	13	19	CHASING PAVEMENTS ADELE XL/COLUMBIA
15	RE-E	NTRY	ROLL ON KID ROCK TOP DOG/ATLANTIC
16	NE	W	GET UP 50 CENT SHADY/AFTERMATH/INTERSCOPE
17	21	5	WATCH OVER YOU ALTER BRIDGE UNIVERSAL REPUBLIC
18	NE	W	STILL ALIVE LISA MISKOVSKY E.A.R.S./NETTWERK
1	E	11	SO WHAT PINK LAFACE/ZDMBA
20	RE-E	NTRY	TRADING PLACES USHER LAFACE/ZOMBA
10)	16	12	I'M YOURS JASON MRAZ ATLANTIC/RRP
22	22	2	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC AMARU/IMANI/GEFFEN/INTERSCOPE
23	NE	W	POP CHAMPAGNE  JIM JONES & RON BROWZ FEAT, JUELZ SANTANA ETHER BOY/LINVERSAL MOTOWN/COLUMBUL/CICH
24	RE-E	NTRY	RIDE ACE HOOD FEAT, TREY SONGZ WE THE BEST/DEF JAM/IDJMG
25	ME-E	NTRY	BROKEN LIFEHOUSE GEFFEN/INTERSCOPE

OX	VIDEO MONITOR
WEEK	ARTIST TITLE
	H1 📆
1	ERIC HUTCHINSON, ROCK & ROLL
2	O.A.R., SHATTERED (TURN THE CAR AROUND)
3	LENKA, THE SHOW
4	ADELE, CHASING PAVEMENTS
5	BRITNEY SPEARS, WOMANIZER
6	BEYONCE, IF I WERE A BOY
7	ALTER BRIDGE, WATCH OVER YOU
8	JASON MRAZ, I'M YOURS
9	PINK, SO WHAT
10	LIFEHOUSE, BROKEN
Uti	TV
	The state of the s
	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER
1	BEYONCE, IF I WERE A BOY
1 2	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER
1 2 3	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER JONAS BROTHERS, LOVEBUG
1 2 3 4	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER JONAS BROTHERS, LOVEBUG USHER, TRADING PLACES
1 2 3 4 5	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER JONAS BROTHERS, LOVEBUG USHER, TRADING PLACES KATY PERRY, HOT N COLO
1 2 3 4 5 6	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER JONAS BROTHERS, LOVEBUG USHER, TRADING PLACES KATY PERRY, HOT N COLO PUSSYCAT DOLLS, I HATE THIS PART TAYLOR SWIFT, LOVE STORY KEVIN RUDOLF FEAT. LIL WAYNE, LET IT ROCK
1 2 3 4 5 6 7	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER JONAS BROTHERS, LOVEBUG USHER, TRADING PLACES KATY PERRY, HOT N COLO PUSSYCAT DOLLS, I HATE THIS PART TAYLOR SWIFT, LOVE STORY KEVIN RUDOLF FEAT. LIL WAYNE, LET IT ROCK WILL.I.AM, IT'S A NEW DAY
1 2 3 4 5 6 7 8	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER JONAS BROTHERS, LOVEBUG USHER, TRADING PLACES KATY PERRY, HOT N COLO PUSSYCAT DOLLS, I HATE THIS PART TAYLOR SWIFT, LOVE STORY KEVIN RUDOLF FEAT. LIL WAYNE, LET IT ROCK
1 2 3 4 5 6 7 8 9	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER JONAS BROTHERS, LOVEBUG USHER, TRADING PLACES KATY PERRY, HOT N COLO PUSSYCAT DOLLS, I HATE THIS PART TAYLOR SWIFT, LOVE STORY KEVIN RUDOLF FEAT, LIL WAYNE, LET IT ROCK WILL.LAM, IT'S A NEW DAY JAZMINE SULLIVAN, BUST YOUR WINDOWS
1 2 3 4 5 6 7 8 9	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER JONAS BROTHERS, LOVEBUG USHER, TRADING PLACES KATY PERRY, HOT N COLO PUSSYCAT DOLLS, I HATE THIS PART TAYLOR SWIFT, LOVE STORY KEVIN RUDOLF FEAT, LIL WAYNE, LET IT ROCK WILL.I.AM, IT'S A NEW DAY
1 2 3 4 5 6 7 8 9 10	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER JONAS BROTHERS, LOVEBUG USHER, TRADING PLACES KATY PERRY, HOT N COLO PUSSYCAT DOLLS, I HATE THIS PART TAYLOR SWIFT, LOVE STORY KEVIN RUDOLF FEAT. LIL WAYNE, LET IT ROCK WILL.I.AM, IT'S A NEW DAY JAZMINE SULLIVAN, BUST YOUR WINDOWS
1 2 3 4 5 6 7 8 9	BEYONCE, IF I WERE A BOY BRITNEY SPEARS, WOMANIZER JONAS BROTHERS, LOVEBUG USHER, TRADING PLACES KATY PERRY, HOT N COLO PUSSYCAT DOLLS, I HATE THIS PART TAYLOR SWIFT, LOVE STORY KEVIN RUDOLF FEAT. LIL WAYNE, LET IT ROCK WILL.I.AM, IT'S A NEW DAY JAZMINE SULLIVAN, BUST YOUR WINDOWS  BEYONCE, SINGLE LADIES (PUT A RING ON IT)
1 2 3 4 5 6 7 8 9 10	BEYONCE, IF I WERE A 80Y BRITNEY SPEARS, WOMANIZER JONAS BROTHERS, LOVEBUG USHER, TRADING PLACES KATY PERRY, HOT N COLD PUSSYCAT DOLLS, I HATE THIS PART TAYLOR SWIFT, LOVE STORY KEVIN RUDOLF FEAT. LIL WAYNE, LET IT ROCK WILL.I.AM, IT'S A NEW DAY JAZMINE SULLIVAN, BUST YOUR WINDOWS

KANYE WEST, LOVE LOCKOOWN

50 CENT, GET UP

KEYSHIA COLE FEAT. 2PAC, PLAYA CARDZ RIGHT

JIM JONES & RON BROWZ FEAT. JUELZ SANTANA, POP CHAMPAGNE

ACE HOOD FEAT. TREY SONGZ, RIDE JAZMINE SULLIVAN, BUST YOUR WINDOWS
MARIAH CAREY, STAY IN LOVE

		M. TC	AINSTREAM OP 40	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	2	12	HOT N COLD  WATY PERRY (CAPITOL)	t
2	1	13	SO WHAT PINK (LAFACE/ZOMBA)	1
3	3	10	WHATEVER YOU LIKE T.I. (GRANO HUSTLE/ATLANTIC)	200
4	5	10	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	1
1	4	18	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)	10
0	6	13	LET IT ROCK KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
0	1	5	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	位
8	8	7	WOMANIZER BRITNEY SPEARS (JIVE/ZOMBA)	1
0	0	14	ADDICTED SAVING ABEL (SKIDOCO/VIRGIN/CAPITDL)	
10	12	8	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	
11	13	6	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)	0
12	19	7	RIGHT NOW (NA NA NA)  AKON (SRC/UNIVERSAL MDTDWN)	t
13	10	22	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)	t
14	17	7	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	ŵ
16	H	10	KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG)	t
16	14	21	CLOSER NE-YO (DEF JAM/IOJMG)	
17	18	13	T-SHIRT SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)	
18	15	14	CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA)	th
19	16	23	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)	
20	23	3	GG JUST DANCE  LOS SAGARIA COLOS STRUMENCALARED ENTITIES ANTESCOPE.	ψ
21	22	5	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
22	21	12	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)	n
23	26	1	I DON'T CARE FALL OUT BOY (ISLAND/IDJMG)	由
24	24	20	IN THE AYER FLO RIDA FEAT. WILLIAM (POE BOY/ATLANTIC)	
25		8	SHATTERED (TURN THE CAR AROUND)  O.A.R. (EVERFINE/ATLANTIC/RRP)	

2 2 21 SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERHING/ATLANTIC/RRP) 3 3 13 SO WHAT PINK (LAFAGE/ZOMBA) 4 4 30 LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE) 5 GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP) 6 5 21 WHAT ABOUT NOW DAUGHTRY (RCA/RMG) 7 18 BROKEN LIFEHOUSE (GEFFEN/INTERSCOPE) 8 10 14 GRANIER LEONA LEWIS (SYCD/J/RMG) 9 8 HOT N COLD KATY PERRY (CAPITOL) 10 7 25 VIVA LA VIDA COLDPLAY (CAPITOL) 11 26 COME ON GET HIGHER MAT NATHANSON (VANGUARD/CAPITOL) 12 12 30 ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC) 13 14 10 FALL FOR YOU SECONDHAD SERRHADE (GLASSNOTE/LG/ATLANTIC) 14 13 35 JOORS COWN (UNIVERSAL REPUBLIC) 15 17 A ADDICTED SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) 16 16 19 CHASING PAVEMENTS ADDICTED ASVING ABEL (SKIDDCO/VIRGIN/CAPITOL) 17 1 12 CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA) 18 20 5 LIGHT ON DAVID COOK (19/RCA/RMG) 19 15 16 ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA) 20 22 8 LET ME BE MYSELF 3 JOORS OWN (UNIVERSAL REPUBLIC) 21 19 27 RISE ABOVE THIS SETHER (WIND-UP) 22 23 12 DISTUBBIA RIHANNA (SRP/DEF JAM/IDJMG) 24 25 11 LEAVE OUT ALL THE REST					
TITLE ARTIST (IMPRINT / PROMOTION LABEL)  1 1 34	0		ΔI	OULT TOP 40	
1 1 34 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	A				
2 2 21 SHATTERED (TURN THE CAR AROUND) 0.A.R. (EVERPINE/ATLANTIC/RRP) 3 3 13 PINK (LAFACE/OMBA) 4 4 30 COVER REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE) 5 GOTTA BE SOMEBODY NICKELBACK (ROADRUNNE/RRP) 6 5 21 WHAT ABOUT NOW DAUGHTRY (RCA/RMG) 7 18 BROKEN LIFEHOUSE (GEFFEN/INTERSCOPE) 8 10 14 GRATEST BETTER IN TIME GAINER LEONA LEWIS ISYCD/JRMG) 9 8 HOT N COLD KATY PERRY (CAPITOL) 10 7 25 VIVA LA VIDA COLOPLAY (CAPITOL) 11 21 230 ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC) 13 14 10 FALL FOR YOU SCONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC) 14 13 35 IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) 15 17 ADDICTED SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) 16 16 19 CHASING PAVEMENTS AOELE (KL/COLUMBIA) 17 1 12 CRUSH DAVID COOK (19/RCA/RMG) 18 20 5 LIGHT ON DAVID COOK (19/RCA/RMG) 19 15 16 ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA) 20 22 8 LET ME BE MYSELF 3 3 DOORS DOWN (UNIVERSAL REPUBLIC) 21 19 27 RISE ABOVE THIS SETHER (WIND-UP) 22 23 12 DISTUBBIA RINANNA (SRP/DEF JAM/IDJ/MG) 24 25 11 LEAVE OUT ALL THE REST	AEGI MEGI	WEEK	WEEKS ON CHT		PREMIET
2 2 21 SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERRIBÉ/ATLANTIC/RRP) 3 3 3 13 SO WHAT PINK (LAFACE/ZOMBA) 4 4 30 LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE) 5 GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP) 6 5 21 WHAT ABOUT NOW DAUGHTRY (RCA/RMG) 7 18 BROKEN LIFENOUSE (GEFEN/INTERSCOPE) 8 10 14 GRAINST LEONA LEWIS (SYCD/J/RMG) 9 9 8 HOT N COLD ANY PERRY (CAPITOL) 10 7 25 OLDPLAY (CAPITOL) 11 2 6 COME ON GET HIGHER MATI NATHANSON (VANGUARD/CAPITOL) 12 12 30 ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC) 13 14 10 FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC) 14 13 35 IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) 15 17 A ADDICTED SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) 16 16 19 CHASING PAVEMENTS AODICTED SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) 17 1 12 CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA) 18 20 5 LIGHT ON DAVID COOK (19/RCA/RMG) 19 15 16 ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA) 20 22 8 LET ME BE MYSELF 3 DOORS OWN (UNIVERSAL REPUBLIC) 21 19 27 RISE ABOVE THIS SEETHER (WIND-UP) 22 23 12 DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG) 24 25 11 LEAVE OUT ALL THE REST	1	1	34		山
3 3 13 SO WHAT 4 4 30 LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE) 5 GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP) 6 5 21 WHAT ABOUT NOW DAUBHTRY (REA/RMG) 7 18 BROKEN LIFEHOUSE (GEFFEN/INTERSCOPE) 8 10 14 GRATEST BETTER IN TIME GAINER LEONA LEWIS ISYCD/J/RMG) 9 8 HOT N COLD KATY PERRY (CAPITOL) 10 7 25 VIVA LA VIDA COLDPLAY (CAPITOL) 11 2 2 30 ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC) 13 14 10 FALL FOR YOU SECONOHAND SERENADE (GLASSNOTE/ILG/ATLANTIC) 14 13 35 IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) 15 17 ADDICTED SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) 16 16 19 CHASING PAVEMENTS AOELE (KL/COLUMBIA) 17 LIGHT ON DAVID COOK (19/FCA/RMG) 18 20 5 LIGHT ON DAVID COOK (19/FCA/RMG) 19 15 16 ONE STEP AT A TIME JORDIN SPARKS (18/JIVE/ZOMBA) 20 22 8 LET ME BE MYSELF 3 3 DOORS DOWN (UNIVERSAL REPUBLIC) 21 19 27 RISE ABOVE THIS SETHER (WIND-UP) 22 23 12 DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG) 23 6 BEATING MY HEART JON MCLAUBHLIN (ISLAMD/IDJMG) 24 25 11 LEAVE OUT ALL THE REST	2	2	21	SHATTERED (TURN THE CAR AROUND)	山
4 4 30 LOVE REMAINS THE SAME GAIN ROSSDALE (INTERSCOPE)  GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)  6 5 21 WHAT ABOUT NOW DAUGHTRY (RCA/RMG)  7 18 BROKEN LIFENOUSE (GEFFEN/INTERSCOPE)  8 10 14 GRANEN LEONA LEWIS (SYCD/J/RMG)  9 8 HOT N COLD RATY PERRY (CAPITOL)  10 7 25 VIVA LA VIDA COLDPLAY (CAPITOL)  11 2 12 30 ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)  13 14 10 FALL FOR YOU SECONDAND SERRADE (GLASSNOTE/LG/ATLANTIC)  14 13 35 JOORS DOWN (UNIVERSAL REPUBLIC)  15 17 ADDICTED SAVING PAVEMENTS  ADDICTED NAME AND LONG KID DOG/ALMAND SERRADE (BLASSNOTE/LG/ATLANTIC)  16 16 19 CHASING PAVEMENTS  ADDICTED NAME AND LONG KID DOG/ALMAND SERVANG ABEL (SKIDDCO/VIRGIN/CAPITOL)  17 1 12 CRUSH DAVID ARCHMENTS  ADDICTED NOWN (UNIVERSAL REPUBLIC)  18 20 5 LIGHT ON DAVID COOK (19/RCA/RMG)  19 15 16 ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA)  20 22 8 LET ME BE MYSELF 3 BOORS DOWN (UNIVERSAL REPUBLIC)  21 19 27 RISE ABOVE THIS SEETHER (WIND-UP)  22 23 12 DISTUBBIA RIHANNA (SRP/DEF JAM/IDJMG)  23 6 BEATING MY HEART JON MCLAUGHLING (ISLAND/IDJMG)  24 25 11 LEAVE OUT ALL THE REST	3	3	13	SO WHAT	山
GOTTA BE SOMEBODY	4	4	30	LOVE REMAINS THE SAME	山
DAUGHTRY (RCA/RMG)	5		F	GOTTA BE SOMEBODY	山
18	6	5	21	WHAT ABOUT NOW	
9   8	7	0	18	LIFEHOUSE (GEFFEN/INTERSCOPE)	位
10	8	10	14	GREATEST BETTER IN TIME GAINER LEONA LEWIS (SYCD/J/RMG)	
10	9	9	8		th
12   12   30	10	7	25		山
12   30   KID ROCK (TOP DOG/ATLANTIC)	11		26		ŵ
10   SECONOHAND SERENADE (GLASSNOTE/LG/ATLANTIC)     14   13   35   IT'S NOT MY TIME     3   3000RS DOWN (UNIVERSAL REPUBLIC)     15   17   7   ADDICTED     SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)     16   16   19   CHASING PAVEMENTS     ADEL (XL/COLUMBIA)     17   1   12   CRUSH     DAVID ARCHUETA (19/JIVE/ZOMBA)     18   20   5   LIGHT ON     DAVID COOK (19/RCA/RMG)     19   15   16   ONE STEP AT A TIME     JORDIN SPARKS (19/JIVE/ZOMBA)     20   22   8   LET ME BE MYSELF     3 DOORS DOWN (UNIVERSAL REPUBLIC)     19   27   RISE ABOVE THIS     SEETHER (WIND-UP)     22   23   12   DISTURBIA     RIHANNA (SRP/DEF JAM/IDJMG)     24   25   11   LEAVE OUT ALL THE REST	12	12	30		-
14 13 35 IT'S NOT MY TIME 3 DODRS DOWN (UNIVERSAL REPUBLIC) 15 17 ADDICTED SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) 16 16 19 CHASING PAVEMENTS AGELE (XL/COLUMBIA) 17 1 12 CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA) 18 20 5 LIGHT ON DAVID COOK (19/RCA/RMG) 19 15 16 ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA) 20 22 8 LET ME BE MYSELF 3 DOORS DOWN (UNIVERSAL REPUBLIC) 21 19 27 RISE ABOVE THIS SEETHER (WIND-UP) 22 23 12 DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG) 23 6 BEATING MY HEART JON MCLAUGHLIN (ISLAMD/IDJMG) 24 25 11 LEAVE OUT ALL THE REST	13	14	10		
16 16 19 CHASING PAVEMENTS ADELE (XL/COLUMBIA) 17 1 12 CRUSH DAVID ARCHUETA (19/JIVE/ZOMBA) 18 20 5 LIGHT ON DAVID COOK (19/RCA/RMG) 19 15 16 ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA) 20 22 8 LET ME BE MYSELF 3 DOORS DOWN (UNIVERSAL REPUBLIC) 21 19 27 RISE ABOVE THIS SETHER (WIND-UP) 22 23 12 DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG) 23 6 BEATING MY HEART JON MCLAUGHLIN (ISLAMD/IDJMG) 24 25 11 LEAVE OUT ALL THE REST	14	13	35	IT'S NOT MY TIME	d
10	15	17	7		
12	16	16	19		
20   3   DAVID COOK (19/RCA/RMG)   DAVID C	17	10	12		
10   JORDIN SPARKS (18/JIVE/ZOMBA)	18	20	5		山
22 0 3 DOORS DOWN (UNIVERSAL REPUBLIC) 21 19 27 RISE ABOVE THIS SEETHER (WIND-UP) 22 23 12 DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG) 23 6 BEATING MY HEART JON MCLAUGHLIN (ISLAMD/IDJMG) 24 25 11 LEAVE OUT ALL THE REST	19	15	16		
22 23 12 DISTURBIA (WIND-UP) 23 6 BEATING MY HEART JON MCLAUGHLIN (ISLAND/IDJMG) 24 25 11 LEAVE OUT ALL THE REST	20	22	8		山
RIHANNA (SRP/DEF JAM/IDJMG)  BEATTING MY HEART JON MCLAUGHLIN (ISLAMD/IDJMG)  23 11 LEAVE OUT ALL THE REST	21	19	27		
JON MCLAUGHLIN (ISLAND/IDJMG)  25 11 LEAVE OUT ALL THE REST	22	23	12	RIHANNA (SRP/DEF JAM/IDJMG)	仚
	23		6	JON MCLAUGHLIN (ISLAND/IDJMG)	
LINKIN FARK (WARREN DROG.)	24	25	11	LINKIN PARK (WARNER BROS.)	山
25 29 3 HUMAN THE KILLERS (ISLAND/IDJMG)	25	29	3		88

### ### ##############################	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	1	26	THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)	1
2	2	32	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	
13	4	22	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
4	3	18	VIVA LA VIDA COLDPLAY (CAPITOL)	
5	2	45	LOVE SONG SARA BAREILLES (EPIC)	1
6	6	37	SAY	
7	8	15	JOHN MAYER (AWARE/COLUMBIA)  I'M YOURS	1
8	7	38	JASON MRAZ (ATLANTIC/RRP) FEELS LIKE TONIGHT	5
9	9	29	REALIZE	
10	10	32	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)	1
11	12	14	CRUSH DAVID ARCHULETA (19/JIVE/ZOMBA)	
12	14	12	UNCONDITIONAL SIMON COLLINS (FAZOR & TIE)	
13	16	9	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)	T
14	13	13	WHERE I STOOD MISSY HIGGINS (ELEVEN:/REPRISE)	1
15	17	M	MY LOVE CELINE DION (COLUMBIA)	
16	18	10	WHAT DO I DO WITH MY HEART EAGLES (ERC)	1
17	21	5	BETTER IN TIME LEDNA LEWIS (SYCO/JIRMG)	1
18	20	7	IT'S GROWING JAMES TAYLOR (HEAR/CMG)	1
19	22	4	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	1
20	23	9	U WANT ME 2 SARAH MCLACHLAN (ARISTA/RMG)	1
21	26	al	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)	
22	25	4	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA)	Section Live
23	24	16	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	
24	-	1	A BABY CHANGES EVERYTHING FAITH HEL (IVARNER BROS. (MASHVILLE)/WARNER BROS.)	
25	27	2	SHATTERED (TURN THE CAR AROUND) D.A.R. (EVERFINE/ATLANTIC/RRP)	

Â		4	ODERN ROCK	
串		10.50		ā
MERK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PRFDICT
0	1	17	#1 YOU'RE GONNA GO FAR, KID 9 WKS THE OFFSPRING (COLUMBIA)	仚
2	2	13	SEX ON FIRE KINGS OF LEON (RCA/RMG)	由
3	4	20	I DON'T CARE APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/ZOMBA)	ŵ
4	3	13	RE-EDUCATION (THROUGH LABOR) RISE AGAINST (DGC INTERSCIPE)	山
œ l	15	19	TROUBLEMAKER WEEZER (DGC INTERSCOPE)	位
6	6	8	HUMAN THE KILLERS (ISLAND/IDJMG)	4
7	2	9	SECOND CHANCE SHINEOOWN (ATLANTIC)	中
Ť	16	5	GREATEST LOVE HURTS	·
9	8	13	THE DAY THAT NEVER COMES	three
0	9	22	METALLICA (WARNER BROS.) BAD GIRLFRIEND	
-	3101	12	CATH	
2	19	6	DECODE	位
3	11	9	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)  BREAKDOWN	ñ
	14	35	SEETHER (WIND-UP)  ADDICTED  SAVING AREL (SYUDDCOAMBGIN/CARITOL)	
5	12	700	G.L.O.W.	
6	13	10°	THE SMASHING PUMPKINS (MARTHA'S MUSIC)  LOST!	业
	20	33	LET IT DIE	位
8	15	21	BELIEVE	世
9	17	7	STAIND (FLIP/ATLANTIC)  GOTTA BE SOMEBODY	
0	18	12	NICKELBACK (ROADRUNNER/RRP)  RICOCHET  SUBSTITUTE OF THE SUBSTITUT	
D	23	•]]	SHINY TOY GUNS (UNIVERSAL MOTOWN)  DO WHAT YOU DO MUDVAYNE (EPIC)	廿
5	22	7	FEEL GOOD DRAG	中
5	25	6	INDESTRUCTIBLE	☆
4	21	10	I DON'T CARE	业
5	30	6	FALL OUT BOY (ISLAND/IDJMG)  18 DAYS	

# **HOT COUNTRY SONGS**

	T							
THIS	WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SDNGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL Toules Swift	CERT.	PEAK
	1)	-1	2	10	# LOVE STORY 2 WKS N.CHAPMAN, I.SWIFT (T.SWIFT)	Taylor Swift  ⊕ BIG MACHINE		1
	2	2	3		CHICKEN FRIED K.STEGALL.Z.BROWN (Z.BROWN, W.DURRETTE)	Zac Brown Band  • HOME GROWN/ATLANTIC/BIG PICTURE		2
-	3	5	6		ROLL WITH ME B CHANGEY (C DANIELS,T.KARLAS)	Montgomery Gentry  ⊙ COLUMBIA		3
	9	3	4		LET IT GO B.GALLIMORE,T.MCGRAW.D.SMITH (W.C LUTHER.A.MAYO.T.DOUGLAS)	Tim McGraw • CURB		3
(	5	6	7		ALREADY GONE B.GALLIMORE, K. BUSH, J. NETTLES (J.O. NETTLES, K. BUSH, B. PINSON)	Sugarland • MERCURY		5
	8	7	9		HERE  D HUFF, RASCAL FLATTS (J.STEELE, S, RCBSON)	Rascal Flatts  • LYRIC STREET		6
	7	4	1		JUST A DREAM M.BRIGHT (S MCEWAN.H.LINDSEY,G.SAMPSON)	Carrie Underwood  ● 19/ARISTA/ARISTA NASHVILLE		1
	8	8	10		START A BAND Brad FROGERS (D DAVIDSON, A GDRLEY, K. LOVELACE)	Paisley Duet With Keith Urban  • ARISTA NASHVILLE		8
		12	12		LOVE REMEMBERS PO'DONNELL.C. MORGAN (C.MORGAN.PO'DONNELL)	Craig Morgan  • BNA		9
1	0	11	11		I'LL WALK M.A.MILLER.D.DLIVER (B.A.WILSON.L.L.FOWLER)	Bucky Covington  O LYRIC STREET		10
6	D	13	13		IN COLOR THE KENT HAROLEY PLAYBOYS (J.JOHNSON, L.T MILLER, J. OTTO)	Jamey Johnson  • MERCURY		11
6	2	14	16		FEEL THAT FIRE B.BEAVERS.D.BENTLEY (B WARREN.B.WARREN,B.BEAVERS.D.BENTLEY)	Dierks Bentley  O CAPITOL NASHVILLE		12
K	3	15	14		LOOKIN' FOR A GOOD TIME V.SHAW, PWORLEY (D.HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum  ⊙ CAPITOL NASHVILLE		13
	4	16	15		COUNTRY BOY K.STEGALL (A.JACKSON)	Alan Jackson  → ARISTA NASHVILLE		14
(	B	17	17		DON'T C.CHAMBERLAIN,B.CURRINGTON (J.BEAVERS.J.SINGLETON)	Billy Currington  • MERCURY		15
1	6	10	8		EVERYBODY WANTS TO GO TO HEAVEN KEI B CANNON K CHESNEY (J.COLLINS.M.DODSON)	nny Chesney With The Wailers  BLUE CHAIR BNA		1
6	D	18	18		SHE WOULDN'T BE GONE S HENDRICKS (C BATTEN, J. AOAN)	Blake Shelton  • WARNER BROS /WRN		17
(	8	19	19		ANYTHING GOES M. WRIGHT, C. AUDRETCH, III (B.LONG, J. W. WIGGINS)	Randy Houser		18
(	9	21	23	6	AIR COWGIRLS DON'T CRY Brooks & I POWER T.BROWN,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	Ounn Featuring Reba McEntire  O ARISTA NASHVILLE	yessi navasin	19
6	20	20	20		LET ME D HUFF (M BEESON,D ORTON)	Pat Green  • BNA		20
6	Ð	24	29		GOD LOVE HER T.KEITH (T.KEITH.V MCGEHE)	Toby Keith  ● SHOW DOG NASHVILLE		21
6	22	23	21		SOUNDS SO GOOD B CANNON (A SHEPERD)	Ashton Shepherd  • MCA NASHVILLE		21
2	23	22	22		MUDDY WATER F.ROGERS (M.CRISWELL.R.HUCKABY)	Trace Adkins  O CAPITOL NASHVILLE		22
(2	24)	27	38		DOWN THE ROAD  B CANNON,K,CHESNEY (M MCANALLY)	y Chesney With Mac McAnally  • BLUE CHAIR/BNA		24
(2	25	30	-	2	SWEET THING D.HUFF,M.POWELL (K.URBAN,M.POWELL)	Keith Urban		25



duo take Airpower honors on their first chart run together since posting a two-week stand at No. 1 with "If You See Him/If You See Her" in the summer of 1998. The three stars performed the song on the Nov. 12 Country Music Assn. Awards.

33 Up 3.8 million impressions, third single from "Troubadour," the CMA album of the year, is chart's biggest gainer, as is the set on Top **Country Albums** (15-10, up 13,000). With 22 CMA trophies under his belt, double-winner Strait is now the most-awarded artist in the organization's

42-year history.

	WEEN	LAST	2 WEEKS AGO	WEEKS ON CH	PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT	PEAK
	26	25	25		LAST CALL TBROWN (S.MCANALLY,E ENDERLIN)	Lee Ann Womack  • MCA NASHVILLE		25
	27	26	24		DON'T THINK I CAN'T LOVE YOU J.RITCHEY (J.OWEN.K.MARVEL.J.RITCHEY)	Jake Owen  • RCA		24
	28	28	26		I WOULD M.WRIGHT.PVASSAR (PVASSAR)	Phil Vassar <b>⊙</b> UNIVERSAL SOUTH		28
	29	29	27		EVERYTHING IS FINE EROGERS (J TURNER)	Josh Turner		27
	30	32	30		THAT'S A MAN J STOVER (E M HILL S D JONES.M.D. SANDERS)	Jack Ingram ● BIG MACHINE		30
	31)	33	35		IT WON'T BE LIKE THIS FOR LONG FROGERS (D RUCKER,C DUBOIS,A GORLEY)	Darius Rucker  O CAPITOL NASHVILLE		31
	32	31	28		15 MINUTES OF SHAME B.JAMES (K.ARCHER C KOESEL J WEAVER)	Kristy Lee Cook  19/ARISTA NASHVILLE		28
	33	45	-	2	GREATEST RIVER OF LOVE T.BROWN, G.STRAIT (S.CAMP, B.BURNETTE, D.MORGAN)	George Strait  MCA NASHVILLE		33
1	34	34	31		SHE'S SO CALIFORNIA M WRIGHT G ALLAN (G.ALLAN.J.RANDALL,J.HANNA)	Gary Allan <b>⊙</b> MCA NASHVILLE		31
	35	35	34		I WILL J WEST, D PAHANISH (D.PAHANISH, R.L.FEEK)	Jimmy Wayne • VALORY		34
	36	<b>3</b> 6	32		MORE LIKE HER FLIDDELL M WRUCKE (M.LAMBERT)	Miranda Lambert ⊕ COLUMBIA		32
	37	38	43		RIDE D HUFF,M MCBRIDE (A.DORFF,C.A.ROBBINS,M.DAVEY)	Martina McBride		37
	38	39	37		ALWAYS THE LOVE SONGS M.WRUCKE (D.L.MURPHY.G DUCAS)	Eli Young Band  ● REPUBLIC/UNIVERSAL SOUTH		37
	39	37	39		CHEATER, CHEATER  C.JACKSON (R.L.FEEK, J.MARTIN, K.OSMUNSON. W. VARBLE)	Joey + Rory  O VANGUARD/SUGAR HILL NINE NORTH		37
	40	41	36		UNBELIEVABLE (ANN MARIE) B.JAMES (J.GRACIN)	Josh Gracin  O LYRIC STREET		36
	41	42	42		BACK THAT THING UP J.STOVER (J.STOVER.R HOUSER)	Justin Moore  • VALORY		41
	42	40	33		SOMEBODY SAID A PRAYER M BRIGHT (N THRASHER C WISEMAN)	Billy Ray Cyrus WALT DISNEY/LYRIC STREET		33
	43	44	45		HOW 'BOUT YOU DON'T B.BEAVERS (S NIELSON, V.MCGEHE, J.STDVER)	The Lost Trailers  • BNA		43
	44	47	48		FOREVER J M. MÖNTGDMERY, B. GALLIMORE (J.T. SLATER)	John Michael Montgomery  • STRINGTOWN		44
	45	46	44		TEQUILA ON ICE J.BROWN.K GRANTT (M DOOSDN R RUTHERFORD)	Darryl Worley  ⊙ STROUDAVARIOUS		44
	46	43	41	17.	LIKE I NEVER BROKE HER HEART J RICH S PENNINGTON (S LAWSON.M.D JENKINS.J.HARDING)	Randy Owen  • BROKEN BOW		41
	47	49	50		REMEMBER THAT  J.SHANKS.B.JAMES (R PROCTOR.V.SHAW)	Jessica Simpson  © EPIC/COLUMBIA		47
18	48	51	47		MY HALLELUJAH SONG D MALLDY (C.WISEMAN.S MCEWAN)	Julianne Hough ⊙ MERCURY		44
	49	52	51		SPACE S.BUXTON (S.BUXTON,C.CANNON,L.WHITE)	Sarah Buxton LYRIC STREET		49
	50	50	46		SOMEBODY NEEDS A HUG  J STEELE (K.ANDERSON, B.DIPIERD, D.L. MURPHY)	Keith Anderson  © COLUMBIA		46

# TOP COUNTRY ALBUMS

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK
0	III.		1	TAYLOR SWIFT  1 WK BIG MACHINE 0200 (18.98)	Fearless		1
2	2	2		RASCAL FLATTS LYRIC STREET 002763/H0LLYW00D (13.98)	Greatest Hits Volume 1		2
3	4	3		KENNY CHESNEY BLUE CHAIR/BNA 34553/SBN (18.98)	Lucky Old Sun		1
0	7	4		SUGARLAND MERCURY 011273 '/UMGN (13,98)	Love On The Inside	-	1
0	6	5	108	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	1
6	1	-		BRAD PAISLEY ARISTA NASHVILLE 26908 SBN (18.98)	Play		1
7	5	6		FAITH HILL WARNER BROS, 511500/WRN (18.98)	Joy To The World		5
8	3	1		TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		1
9	8	8	56	CARRIE UNDERWOOD  19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)	Carnival Ride	2	1
10	15	18	33	GREATEST GEORGE STRAIT GAINER MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	•	1
0	9	7	8	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
12	11	17		ELVIS PRESLEY RGA 35479/SBN (17 98)	Christmas Duets		1
13	19	20		LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
14	12	12	12	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		1
15	25	44	4		The Julianne Hough Holiday Collection (EP)		1!
16	10	11		JAMEY JOHNSON MERCURY 011237/UMGN (13 98)	That Lonesome Song		6
17	16	16		KELLIE PICKLER 19/8NA 22811/SBN (18.98) ⊕	Kellie Pickler		1
18	18	21		ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.93)	Good Time	•	1
19	26	23	23	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
20	13	9		TIM MCGRAW CUR8 79118 (11 98)	Greatest Hits 3		1
21	28	27		MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend	•	1
22	17	15		TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
23	32	32		EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7	1
2)	29	28		BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1
26	34	31	50	TDACE ADVING	ican Man: Greatest Hits Volume II	•	3



She continues to dominate Hot Country Songs for a second week while she nets her third No. 1 on Top **Country Albums** and first on the Billboard 200 (see Over the Counter. page 45).



"Dancing With the Stars" alum gets Pacesetter for 137% spike after surprise return to the show Nov. 11. The next the CMA Awards' red carnet special and was a presenter "Season" is one of 27 titles on this list that benefit from the CMAs (see Over the Counter, page 45).

THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK
26	23	10		JOEY + RORY VANGUARD SUGAR HILL 4050 WELK (17.98)	The Life Of A Song		10
27	24	24		GARTH BROOKS PEARL 213 (25 98 CO DVD) +	The Ultimate Hits	5	1
28	31	34		TAYLOR SWIFT BIG MACHINE 0140 (15 98 CD/DVD) ⊕	Beautiful Eyes (EP)		1
29	27	25		RASCAL FLATTS LYRIC STREET 000384/HOLLYWDDD (18.98)	Still Feels Good	2	1
30	14	-		RANDY OWEN BROKEN BOW 7237 (12.98)	One On One		14
31	39	35		KEITH URBAN CAPITOL NASHVILLE 34713 (18 98) ⊕	Greatest Hits	•	4
32	20	19		BILLY CURRINGTON MERCURY 009550 UMGN (13.98)	Little Bit Of Everything		2
33	40	51		GEORGE STRAIT MCA NASHVILLE 011920/UMGN (13.98)	Classic Christmas		33
34	22	14		HANK WILLIAMS III CURB 79027* (18.98)	Damn Right Rebel Proud		2
35	33	29		ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		2
36	21	13		LEE ANN WOMACK MCA NASHVILLE 006025*/UMGN (13.98)	Call Me Crazy		
37	43	41		KENNY CHESNEY BNA 11457 SBM (18 98)	Just Who I Am: Poets & Pirates		1
38	50	47	21	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
39	30	26		HEIDI NEWFIELD CURB 79087 (18 98)	What Am I Waiting For		2
40	47	58		ANNE MURRAY STRAIGHTWAY 27642 (13.98)	Anne Murray's Christmas Album		40
41	49	46		JAMES OTTO RAYBAW/WARNER BROS. 49907/WRN (13.98)	Sunset Man		2
42	37	36	23	MONTGOMERY GENTRY COLUMBIA 22817/SBN (18.98)	Back When I Knew It All		3
43	41	38		ALAN JACKSON LEGACY ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits		22
44	44	40		JIMMY WAYNE VALORY JW 0100 (12 98)	Do You Believe Me Now		(4)
45	35	33		JESSICA SIMPSON EPIC COLUMBIA 21748 SBN (15.98) ⊕	Do You Know		1
48	57	54	π	JASON ALDEAN BROKEN BOW 7047 (17 98)	Relentless	•	1
47	36	22		CRAIG MORGAN BNA 31308 (SBN (18.98)	That's Why		8
48	38	30	0	LITTLE BIG TOWN CAPITOL NASHVILLE 27864 (18.98)	A Place To Land		10
49	45	37		CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits		16
50	55	56		VARIOUS ARTISTS NEW WEST 6140 (16.98)	The Imus Ranch Record		11

# R&B/HIP-HOP Billbeard.



EK EK CHT	B/HIP-HOP	8
the second secon	TITLE ARTIST IMPRINT / PROMOTION LABEL	PREDICT
1 8	LIVE YOUR LIFE  2 WKS TI FEAT HHANNA (DEF JAMEGRAND HISTLEIDING ATTANTIC)	廿
2 3 6	GREATEST SINGLE LADIES (PUT A RING ON IT) GAINER BEYONCE (MUSIC WORLD/COLUMBIA)	由
	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	廿
4 4 1	WHATEVER YOU LIKE  I.I. (GRAND HUSTLE/ATLANTIC)	由
T (0 = 0)	MRS, OFFICER  LWAYNE FEAT, BORRY VALENTING & KOD KODD (CASH MONEY ANVERSAL MOTTOWN)	爺
B 7 18	BUST YOUR WINDOWS JAZMINE SULLIVAN (J/RMG)	命
	CAN'T BELIEVE IT  FPAIN FEAT. LIL WAYNE (KONNICT/NAPPY BOY/JIVE/ZOMBA)	血
8 10 (	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.O./CDLUMBIA)	☆
	CHOPPED 'N' SKREWED  T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/ZOMBA)	廿
	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	由
11 14 1	PLAYA CARDZ RIGHT  KEYSHIA COLE FEAT. 2PAC (AMARL/MAN/GEFFEN/INTERSCOPE)	
12 12 9	SWAGGA LIKE US  IAY-2 & T.J. FEAT. KANYE WEST & I.J. WAYNE (ROC-A-FELLADIF JAMIDUNG)	む
25 1	NEED U BAD	tir
14 16 11	IAZMINE SULLIVAN (J/RMG) TRADING PLACES USHER (LAFACE/ZOMBA)	t
21 5	SO FLY	
16 17 5	GET UP	
17 19 4	ONE MORE DRINK	☆
18 15 21	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG) DID YOU WRONG	廿
19 4	PLEASURE P. (BLUESTAR/ATLANTIC)  POP CHAMPAGNE  NO PORT OF THE PROPERTY AND TO A PORT OF THE PORT OF T	
20 21 13	IN JOHES I FON BROWZ FEAT JUBZ SAMINNA STIFER BOYLMARPSAL MOTOWN COLLINBANOCY WHEN IT HURTS AVANT (CAPITOL)	企
21	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
22 10 L	LOVE LOCKDOWN  (ANYE WEST (RDC-A-FELLA/DEF JAM/IDJMG)	٠
23 26	IFULEAVE MUSIQ SOULCHILD FEAT, MARY J. BLIGE (ATLANTIC)	
24 27 6	SHOW OUT  SHOW OUT  SHOW OUT	
25	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)	

Q A	))	ΔΙ	DULT R&B™
F			
THIS	CAST	WEEKS ON CHT	TITLE ARTIST (MPRINT/ PROMOTION LABEL
1	1	23	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)
2	3	13	NEED U BAD JAZMINE SULLIVAN (J/RMG)
3	2	13	HERE I STAND USHER (LAFACE/ZOMBA)
4	4	18	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)
6	11	7	IFULEAVE MUSIQ SOULCHILD FEAT MARY J. BLIGE (ATLANTIC)
0	-7	9	THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE)
*	6	27	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
	5	29	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
D	9	16	SUPERWOMAN ALICIA KEYS (MBK/J/RMG)
10	B	23	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)
	13:	38	THE RIVER NOEL GOURDIN (EPIC)
H	10	48	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)
13	12	16	GET UP MARY MARY (MY BLOCK/COLUMBIA)
14	15	10	WHEN IT HURTS AVANT (CAPITOL)
15	14		MISS INDÉPENDENT NE-YO (DEF JAM/IDJMG)
16	18)	10	COOL ANTHONY HAMILTON FEAT, DAVID BANNER (MISTER'S MUSIC/SO SO DEF/ZOMBA)
17	16	10	LOVE THAT GIRL RAPHAEL SAADIQ (COLUMBIA)
18	19	11	THE HUNGER ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
19	22	5	THERE GOES MY BABY CHARLIE WILSON (JIVE/ZOMBA)
20	21	8	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)
-	17	1	ORDINARY WAYNE BRADY (PEAK/CMG)
22	20	18	E.R. (EMERGENCY ROOM) JOE (563/KEDAR)
23	200	8	RIGHT HERE (DEPARTED) BRANDY (KOCH/EPIC)
24	25	11	DID YOU EVER LOVE ME DEBORAH COX (DECO/IMAGE)
25	27	3	AT LAST BEYONCE (MUSIC WORLD/COLUMBIA)

WEEK	CAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	PREDICT
1	2	8	#1 LIVE YOUR LIFE  1 WK TA FEAT, RIMINIA (DE JANGRAND HUSTLE/DANGRATLANTIC)	₩
2	1	15	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	山
3	4	12	MISS INDEPENDENT NE-YD (DEF JAM/IDJMG)	山
2	3	ti.	MRS. OFFICER	命
	5	6	LIL WAYNE FEAT, BOBBY VALENTING & KNOO KNOOL (CASH MONEY, UNIVERSAL MOTOWN)  CAN'T BELIEVE IT	並
6	6	8	T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA) RIGHT NOW (NA NA NA)	廿
-	0	0	AKDN (SRC/UNIVERSAL MOTOWN)  LOVE LOCKDOWN	140
			KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG).  IF I WERE A BOY	立
8	10	5	BEYONCE (MUSIC WORLD/COLUMBIA)	
4	13		DISTURBIA RIHANNA (SRP/DEF JAM/IOJMG)	か
12	8	13	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	曲
11	111	7	SWAGGA LIKE US MY-2 & T.L FEAT. KANYE WEST & ILL WAYNE (FICE A FELLADEF JAMIOUNG)	住
12	21	3	GREATEST ONE MORE DRINK	ŵ
13	20	5	SINGLE LADIES (PUT A RING ON IT)	tir
14	18	10	GREEN LIGHT	☆
	12	11	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)  KRAZY	命
			PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD) BETTER IN TIME	W
15.	14	13	LEONA LEWIS (SYCO/J/RMG)	
EE.	10	20	GOT MONEY  LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
18	16	31	CLOSER NE-YO (OEF JAM/IDJMG)	曲
19	40	12	PAPER PLANES M.I.A. (XL/INTERSCOPE)	
20	19	27	FOREVER CHRIS BROWN (JIVE/ZOMBA)	位
21	17	17	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)	
22	24	4	POP CHAMPAGNE	ŵ
23	330		JH JOHES & ROW BROWZ FERT JURZ SANTANA (FIHER BOYLIN/FESAL MOTORNICOLLINBANICOS)  HEARTLESS	
24	22	4	GET UP	
MAC.	50		50 CENT (SHADY/AFTERMATH/INTERSCOPE)	

Q A		H	OT RAP SONGS"
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT, / PROMOTION LABEL
0	2	9	#1 GREATEST LIVE YOUR LIFE GAINER THEO. BENOW, DE JUMES AND HASTERLAND HATTERLAND HATTER
-	1	17	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)
3	3	16	MRS. OFFICER LIL WAYNE FEAT, BOBBY VALENTING & KIDD KIDD (CASH MONEY, INVERSAL MOTOWN)
4	4	12	SWAGGA LIKE US  JAY-2 & T.L FEAT, KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJING)
5			POP CHAMPAGNE  JIM JONES & RON BROWZ FEAT, JUEZ SANTANA (ETNER BOYLANA/ETSAL MOTTO/ANCOLLINGIA/NOO?)
	V	26	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
7		4	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)
		16	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
	10	5	GET UP 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
	8	12	PAPER PLANES M.I.A. (XL/INTERSCOPE)
11			HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
12	14	3	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
13	11	20	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
14	45	3	BUSTA RHYMES (UNIVERSAL MOTOWN)
1/5	13		KRAZY PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)
16	15	32	GET LIKE ME DAVID BANNER FEAT, CHRIS BROWN (8.16. F.A.C.E./SRC/LINVERSAL MOTOWN)
17			SHOW OUT UNK (BIG OOMP/KOCH)
18	Ħ	7	RIDE ACE HOOD FEAT. TREY SONGZ (WE THE BEST/DEF JAM/DJMG)
19	3	13	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (OTP:OEF JAM/IC.AMG)
20	21	5	BY MY SIDE JADAKISS FEAT. NE-YO (DEF JAM/IDJMG)
21	E	17	MR. CARTER LIL WAYNE FEAT. JAY-Z (CASH MONEY/UNIVERSAL MOTOWN)
22	22.	3	GORILLA ZDE FEAT. LIL WAYNE (BLOCK/BAD BOY SOUTH/ATLANTIC)
23	20	30	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
24	23	2	MY PRESIDENT YOUNG JEEZY FEAT. NAS (CTE/DEF JAM/IDJMG)
25		1	BUST IT OPEN LIL WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)

nielsen BDS

# HOT DANCE CLUB PLAY

100	-		AND REAL PROPERTY AND ADDRESS OF THE PARTY O
	١.,	s =	
金融	PS H	EEKS N CHI	TITLE
年表	73	30	ARTIST IMPRINT / PROMOTION LABEL
6	2	7	# GRASS IS GREENER
	-		1 WK DAVE AUDE FEAT, SISELY TREASURE AUDACIOUS
2	3	6	REACH OUT
			HILARY DUFF HOLLYWOOD
3	54	9	I CAN'T GET NO SLEEP 2008
100	Total Control	-	INDIA ANGEL EYES
(4)	7	7	THE GREATEST MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA
200			RIGHT HERE (DEPARTED)
5		5	BRANDY KOCH/EPIC
1900			GREEN LIGHT
6		10	JOHN LEGEND FEATURING ANDRE 3000 G.O.O.D./COLUMBIA
	VASI	-	COBRA STYLE
	10	10	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
1	20		SANDCASTLE DISCO
8	2	4	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
9	13		UNDERLYING FEELING
-	11.9.		SYLVIA TOSUN SEA TO SUN
	6	8	GET UP
		Ů.	MARY MARY MY BLOCK/COLUMBIA
1111	15	5	MAGIC TOUCH
-			ROBIN THICKE FEAT. MARY J. BLIGE STAR TRAK/INTERSCOPE
12	1	11	DON'T CALL ME BABY KREESHA TURNER VIRGIN/CAPITOL
		No.	TWISTED (GOT ME GOIN' ROUND)
13	118	5	ULTRA NATE SILVER LABEL/TOMMY BDY
		100	THE SPACE DANCE
	11	The l	DANNY TENAGLIA SILVER LABEL/TOMMY BDY
don	17	7	WORKED UP
"Const	17	7	BRIAN ANTHONY SOGNI
16	5	11	A BEAUTIFUL LIFE
			JODY WATLEY AVITONE
		9	ENERGY
			KERI HILSON MÖSLEY/ZÖNE 4/INTERSCOPE
18	26	3	I HATE THIS PART
			THE PUSSYCAT DOLLS INTERSCOPE WHAT I WANT
19	16	14	FIREBALL RECORD PLANT
			JULIET OF THE SPIRITS
20	24	7	THE B-52S ASTRALWERKS/CAPITOL
21	25		STUCK TO YOU
21	25	6	NIKKA COSTA GOFUNKYOURSELF!/STAX/CMG.
22	28	5	GOOD TIME
	20	9	CELEDA FEROSH
23	30	4	WE'RE THE PET SHOP BOYS
Sept.	1000		ROBBIE WILLIAMS WITH PET SHOP BOYS CAPITOL
24	19	13	BREAK ME
	-	1	TINA SUGANDH RAZDR & TIE

	TRIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
	26	32	3	POWER PICK BRITNEY SPEARS JIVE/ZOMBA
	27	27	9	FOUND A MIRACLE LOVELESS FEATURING AMANDA WILSON GROOVE FACTORY
	28	35	5	KUNG FU ME TWISTED DEE HAMMER
	29	29	6	JUST ANOTHER DAY
	30	21	13	FROZEN TAMI CHYNN FEAT. AKON KONVICT/SRC/UNIVERSAL MOTOWN
	31	36	3	WANNA BE BEAUTIFUL JANICE GRACE JAGUAR
	32	38	3	SINGLE NEW KIDS ON THE BLOCK & NE-YO INTERSCOPE
	33	42	3	A TINY SHOE JIMMY ROBINSON J MUSIC
	34	40	3	HOT N COLD KATY PERRY CAPITOL
	<b>.</b>	34	6	ADIOS BARCELONA ALYSON PM MEDIA
	36	43	3	JOYFUL SOUND DEBBY HOLIDAY NEBULA 9
	37	47	2	SO WHAT PINK LAFACE/ZOMBA
	38	23	13.	SNEAKERNIGHT VANESSA HUDGENS HOLLYWOOD
	39	14	15	CAN YOU FEEL THAT SOUND GEORGIE PORGIE MUSIC PLANT
	40	4		CHARIOTS OF FIRE
	(41)	46	2	C'MON Y'ALL SALME DAHLSTROM KONTAINER
	42	HOT DE	HOT	EAT YOU UP BOA SM
	43	49	2	ELECTRIC UNIVERSE JACINTA CHUNKY
	44		Z	CAN'T STOP QUENTIN HARRIS STRICTLY RHYTHM
	45	48	2	GOT MONEY JONATHAN DAVIS FIRM
3	46	31	10	HEAVEN CAN WAIT LUVNOREAMS FEATURING ELISA ROORIGUEZ TC
	47	NE	W	SWEAT ERIN STEVENSON DAUMAN
	48	III	w	ROCK N ROLL TRAIN
	49	33	13	BOSSY LINDSAY LOHAN UNIVERSAL MDTOWN
	50	NE	w	YOU BELONG HERCULES AND LOVE AFFAIR MUTE
in any	Total Control			Company of the Compan

# OP ELECTRONIC

THE MIDDLE OF THE DANCEFLOOR
JIPSTA ROCKBERRY

N. A. L.	1 9	1	The behavior of the beautiful to the bea
50 TG	AST	EKS	ARTIST
医量	33	38	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	3	#1 LADY GAGA
-	_		3 WKS THE FAME STREAMLINE/CONLINE/CHERRYTREE/MITERSCOPE 011805/IGA
2	2	65	M.I.A. KALA XL/INTERSCOPE 009659*/IGA
3	3	61	METRO STATION METRO STATION REO INK 10521/COLUMBIA
•	4	19	30H!3 WANT PHOTO FINISH 511181
(5)	7	8	THIEVERY CORPORATION RADIO RETALIATION ESL 140
6	6	15	STRYKER TOTAL DANCE 2008: VOL. 2 THRIVEDANCE 90789/THRIVE
3	10	29	SANTOGOLD SANTOGOLD LIZARD KING 70034*/DOWNTOWN
	5	4	THE RIDDLER & CATO K
9	13	42	HANNAH MONTANA HANNAH MONTANA 2: NDN-STOP DANCE PARTY WALT DISNEY 001106
10	8	4	DJ SKRIBBLE THRIVEMIX5 THRIVEDANCE 90798/THRIVE
	12	6	ARMIN VAN BUUREN A STATE OF TRANCE 2008 ARMADA 1839/ULTRA
12	14	43	VARIOUS ARTISTS ULTRA.DANCE 09 ULTRA 1636
13	11	23	DJ SKRIBBLE TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE
114	RE-E	NTRY	JUSTICE CRDSS ED BANGER/BECAUSE 224892/VICE
15	15	8	VIC LATINO VIC LATINO PRESENTS: ULTRA.MIX ULTRA 1784
16	16	17	NINE INCH NAILS THE SLIP THE NULL CORPORATION 27*®
	19	4	DJ MARK FARINA MUSHROOM JAZZ SIX OM 315
18	22	35	GNARLS BARKLEY THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG
19	24	2	THE HAPPY BOYS DANCE PARTY 2009 ROBBINS 75082
60			VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WAL DISNEY 00:089
0		2 X	M83 SATURDAYS = YOUTH MUTE 9384
22	21	32	NINE INCH NAILS GHOSTS I-IV THE NULL CORPORATION 26*
10000	1		CHROMEO
	N	0.43	FANCY FOOTWORK VICE 80006*

DAFT PUNK ALIVE 2007 VIRGIN 09841/CAPITO

Legend for HOT DANCE CLUB PLAY and TOP ELECTRONIC ALBUMS rules and explanations. HOT DANCE AIRPLAY: 7 dance stations are electronically monitored 24 hours a day, 7 days a week Legend for TOP CHRISTIAN ALGO MOSSEL SONGS; 46 and 44 stations, respectively, are electronically 24 hours day, 7 days a week See Charist Legend for rules and explanations, All Charist Busins Media, hic. and Nielsen SoundScan, Inc. All rights reserved.

<b>三型</b>	MEE	WEE	ARTIST IMPRINT / PROMOTION LABEL
1	2	23	#1 EVERY WORD 3 WKS ERCOLA & DANIELLA NERVOUS
2	6	9	BEHIND FLANDERS ULTRA
3	4	28	JUST DANCE LADY GAGA FEAT. COLBY O'DON'S STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE
4	3 .	5	SO WHAT PINK LAFACE/ZOMBA
5	1	8	FEEL YOUR LOVE KIM SOZZI ULTRA
	5	22	MOVE FOR ME KASKADE & DEADMAUS ULTRA
+3	10	16	INTO THE NIGHTLIFE CYNDI LAUPER EPIC
8	13	5	WOMANIZER BRITNEY SPEARS JIVE/ZOMBA
•	9	17	YOU MAKE ME FEEL ANNAGRACE ROBBINS
10	8	10	HOT N COLD KATY PERRY CAPITOL
	7	12	FADED CASCADA ROBBINS
12	12	17	DISTURBIA RIHANNA SRP/DEF JAM/IDJMG
13	16	5	MEDICINE KIM LEONI ROBBINS
14	17	2	MISS INDEPENDENT NE-YO (TEF JAM/IDJMG
15	20	3	BETTER IN TIME LEONA LEWIS SYCO/J/RMG
16	23	3	IMAGINATION JES ULTRA
17	22	4	REACH OUT HILARY DUFF HOLLYWOOD
18	15	15	ANOTHER LOVE THE MAC PROJECT FEATURING THERESE HED KANDI
19	11	2	LOVE LOCKDOWN KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
20	21	2	RIGHT NOW (NA NA NA) AKDN SRC/UNIVERSAL MOTOWN
21	NE	W	ME AND MYSELF BENDJ FEATURING SUSHY NERVOUS
			OUT OF MY MINE

OUT OF MY MIND
LASGO ROBBINS
THE ONE

THE LONGEST ROAD
MORGAN PAGE FEATURING LISSIE NETTWERK

ANGEL
NATASHA BEDINGFIELD PHONDGENIC/EPIC

HOT DANCE AIRPLAY

	(0		T C	OP CHRISTIAN BUMS	
	THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
	0	3	6	GREATEST CASTING CROWNS 1 WK GAINER HAVE THE GROWN STREET HE STREE	
	0	1	6	VARIOUS ARTISTS WHITE YOU NOT THE ISSUES TOP CHISTINN NOTESTS AND HITS BUT CHISTOPHOND (FINITESHOP 1877-Q-WARD-CURB	
	3	2	3	MICHAEL W. SMITH A NEW HALLELUJAH REUNIÖN 10133/PROVIDENT-INTEGRITY	
	4	4	4	MARY MARY THE SOUND MY BLOCK/INTEGRITY/COLLIMBIA 4433*/PROVIDENT-INTEGRITY ①	
	0	5	5	MANNHEIM STEAMROLLER A CANDLELIGHT CHRISTMAS AMERICAN GRAMAPHONE 1220 EX	
	6	0		AMY GRANT THE CHRISTMAS COLLECTIONS SPARROW 3781/EMI CMG	
	7	130	11	CHRIS TOMLIN HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG	(19)
	8	8	16	THIRD DAY REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY	
NAME AND ADDRESS OF THE PARTY O	0	10	64	CASTING CROWNS THE ALIAN AND THE DOOR BEACH STREET/RELIMON 101-17/PROVIDENT-INTEGRITY	•
	10	, T 0 E	SHOT. But	SARA GROVES  O HOLY NIGHT SPONTEN NYCOLUMBIA 84521/PROVIDENT-INTEGRITY	
	11	11	13	BRANDON HEATH WHAT IF WE MONOMODE/REUNION 10127/PROVIDENT-INTEGRITY	
	12	9	2	SWITCHFOOT THE BEST YET CREDENTIAL/COLLIMBIA/LEGACY 5843/EMI CMG ⊕	
	13	16	4	GAITHER VOCAL BAND CHRISTMAS GATHER VOCAL BAND STYLE GATHER MUSIC GROUP 2786/EM CMG	
	14	14	151	FLYLEAF FLYLEAF A&M/OCTONE 650005/EMI CMG ⊕	
Marchine	15	5.		POINT OF GRACE TENNESSEE CHRISTMAS A HOLIDAY COLLECTION WORD-CURB 887756	
	16	12	7	ANBERLIN NEW SURRENDER UNIVERSAL REPUBLIC 011710 /EMI CMG	
	0	20	5	BARLOWGIRL HOME FOR CHRISTMAS FERVENT 887685/WORD-CURB	
September 1	18	15	7	LECRAE REBEL REACH 98070/INFINITY	
	19	100	11	UNDEROATH LOST IN THE SOUND OF SEPARATION SOLID STATE/TOOTH & NAIL 8842"/EM CING ①	
The second	20	32	52	MERCYME ALL THAT IS WITHIN ME NO/COLUMBIA 12573/PROVIDENT-INTEGRITY	
	21)	38	2	VARIOUS ARTISTS TO THE SERVICE A PROSE FOR THE A STATUS OF THE COST HE COST HAVE THE SHOW OF THE SHOW OF THE COST HAVE THE SHOW OF THE SHOW OF THE COST HAVE THE SHOW OF THE COST HAVE THE SHOW OF	
	22	18	3	KIERRA SHEARD BOLD RIGHT LIFE EMI GOSPEL 3103/EMI CMG	
	23		19	CASTING CROWNS THE ALTAR AND THE DOOR LINE SEVEN STREET FEMOUS 10131/PROVIDENT-INTEGRITY ①	
	24	13	3	ERNIE HAASE & SIGNATURE SOUND DREAM ON GAITHER MUSIC GROUP 2749/EMI CMG	
SACARAGO.	25	19	40	NATALIE GRANT RELENTLESS CURB 79025/WORO-CURB	
1		TIES.	BUD.	RECEIVED AND THE PROPERTY OF THE	Sec.

1 23 18 14 15 14 15 16 16 16 16 16 16 16 16 16 16 16 16 16	GIVE ME YOUR EYES  DOWNER BRANDON HEATH MONOMODE/REUNION/PLG  LOSE MY SOUL  BY YOUR SIDE  TENTH AVENUE NORTH REUNION/PLG  TENTH AVENUE NORTH REUNION/PLG  LESUS MESSIAH  CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG  WHAT LIFE WOULD BE LIKE  BIG DADDY WEAVE FERVENT/WORD-CURB  YOU REIGN  MERCYME IND  SLOW FADE  CASTING CROWNS BEACH STREET/REUNION/PLG  THERE WILL BE A DAY  JEREMY CAMP BEC/TOOTH & NAIL  HERE I AM  DOWNHERE CENTRICITY  REVELATION  THIRO OAY ESSENTIAL/PLG  YOURS  STEVEN CURPS ON THE TOM TO THE TOM TO THE TOM T
5 14 3 22 23 6 24 9 16 9 10 18 9	LOSE MY SOUL TIDETMAGETAL KIRK FRANKLIN & MANDISA FOREFRONTEMICK BY YOUR SIDE TENTH AVENUE NORTH REUNION/PLG JESUS MESSIAH CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG WHAT LIFE WOULD BE LIKE BIG DADDY WEAVE FERVENT/WORD-CURB YOU REIGN MERCYME IND SLOW FADE CASTING CROWNS BEACH STREET/REUNION/PLG THERE WILL BE A DAY JEREMY CAMP BEC/TOOTH & NAIL HERE I AM DOWNHERE CENTRICITY REVELATION THIRO DAY ESSENTIAL/PLG YOURS STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
3 22 23 6 24 9 16 9 10. 18 9	BY YOUR SIDE TENTH AVENUE NORTH REUNION/PLG JESUS MESSIAH CHRIS TOMILIN SIXSTEPS/SPARROW/EMI CMG WHAT LIFE WOULD BE LIKE BIG DADDY WEAVE FERVENT/WORD-CURB YOU REIGN MERCYME IND SLOW FADE CASTING EROWNS BEACH STREET/REUNION/PLG THERE WILL BE A DAY JEREMY CAMP BEC/TOOTH & NAIL HERE I AM DOWNHERE CENTRICITY REVELATION THIRD DAY ESSENTIAL/PLG YOURS STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
23 6 24 9 16 9 10 18 9	JESUS MESSIAH CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG WHAT LIFE WOULD BE LIKE BIG DADDY WEAVE FERVENT/WORD-CURB YOU REIGN MERCYME INO SLOW FADE CASTING CROWNS BEACH STREET/REUNION/PLG THERE WILL BE A DAY JERENY CAMP BEC/TOOTH & NAIL HERE I AM DOWNHERE CENTRICITY REVELATION THIRO DAY ESSENTIAL/PLG YOURS STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
6 24 9 16 9 10 18 9	WHAT LIFE WOULD BE LIKE BIG DADDY WEAVE FERVENT/WORD-CURB YOU REIGN MERCYME IND SLOW FADE CASTING CROWNS BEACH STREET/REUNION/PLG THERE WILL BE A DAY JEREMY CAMP BEC/TOOTH & NAIL HERE I AM DOWNHERE CENTRICITY REVELATION THIRD DAY ESSENTIAL/PLG YOUNG STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
9 16 9 10. 18 9	YOU REIGN MERCYME IND SLOW FADE CASTING CROWNS BEACH STREET/REUNION/PLG THERE WILL BE A DAY JEREMY CAMP BEC/TOOTH & NAIL HERE I AM DOWNHERE CENTRICITY REVELATION THIRO DAY ESSENTIAL/PLG YOURS STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
9 10 18 9 1 14	SLOW FADE CASTING CROWNS BEACH STREET/REUNION/PLG THERE WILL BE A DAY JERMY CAMP BEC/TOOTH & NAIL HERE I AM DOWNHERE SENTRICITY REVELATION THIRO OAY ESSENTIAL/PLG YOURS STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
18 9 1 14	THERE WILL BE A DAY JEREMY CAMP BEC/TOOTH & NAIL HERE I AM DOWNHERE CENTRICITY REVELATION THIRD DAY ESSENTIAL/PLG YOURS STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
9 1 14	HERE I AM DOWNHERE CENTRICITY REVELATION THIRO 0AY ESSENTIAL/PLG YOURS STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
1 14	REVELATION THIRO DAY ESSENTIAL/PLG YOURS STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
	YOURS STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
2 35	
	MIGHTY TO SAVE
3 17	ONE LIFE TO LOVE
4 20	TODAY IS THE DAY LINCOLN BREWSTER INTEGRITY
32	CALL MY NAME THIRD DAY ESSENTIAL/PLG
6 13	A NEW HALLELUJAH MICHAEL W. SMITH WITH THE AFRICAN CHILDREN'S CHOIR REUNIONP
9	HOPE NOW ADDISON ROAD IND
8 17	SHADOWFEET BROOKE FRASER WOOD AND BONE
8	END OF ME
1 12	WONDER OF THE WORLD RUSH OF FOOLS MIDAS
6	YOU INVITE ME IN MEREDITH ANDREWS WORD-CURB
4 4	SAVIOR, PLEASE JOSH WILSON SPARROW/EMI CMG
3	OUR HOPE ENDURES NATALIE GRANT CURB
9 3	I WISH POINT OF GRACE WORD-CURB
7	STREETS OF GOLD NEEDTOBREATHE ATLANTIC/WORD-CURB
	8 1 12 6 4 4 3

	TEN.		RELENTLESS CORB 79025/WORO-CURB	
	T		TO THE YEAR OF THE SAME	
(	1	G	SPEL ALBUMS	
WI O		SH		
WEEK.	WEEK	WEEK ON CI	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	5	MARY MARY  THE SOUND MY BLOCK COLUMBIA DETY/SONY MUSIC   THE SOUND MY BLOCK COLUMBIA  THE SOUND MY BLOC	
2	2	2	HEZEKIAH WALKER & LFC SOULED OUT VERITY 23487/ZOMBA	
0	HOT	SHOT BUT	JUANITA BYNUM POUR MY LOVE ON YOU FLOW 9338	
4	3	3	KURT CARR & THE KURT CARR SINGERS JUST THE BEGINNING KCG 29753/ZOMBA	
3	1	72	MARVIN SAPP	
6	6	7	LECRAE	
O	9	37	GREATEST VARIOUS ARTISTS	
F-1 - 1 - 1	No.	-	VARIOUS ARTISTS	-
8	8	5	GOTTA HAVE GOSPELI 6 INTEGRITY/ZOMBA/COLUMBIA 33579/SONY MUSIC ⊕	4
9	7.	3	KIERRA SHEARD BOLD RIGHT LIFE EMI GOSPEL 03103	
10	13	9	VARIOUS ARTISTS WOW GOSPEL ESSENTIALS: ALL-TIME FAVORITES WORD-CURRIVERITY 27619-EM GOSPEL	
11	113	40	VARIOUS ARTISTS WOW GOSPEL 2008 WORD-CURBYEN CHAGAERITY 19290/ZOMBA	
12	10	60	SHEKINAH GLORY MINISTRY JESUS UMCG 3003/KINGDOM	
13	14	3	BISHOP PAUL S. MORTON PRESENTS THE: FGBCFMC CRY YOUR LAST TEAR TEHILLAH 7209/LIGHT	
14	12	11	DEITRICK HADDON REVEALED TYSCOT/VERITY 23471/ZOMBA	
15	14	2	MICAH STAMPLEY RANSOMED INTERFACE 8091	
16	15	28	TYE TRIBBETT & G.A.	
1	18	49	STAND OUT COLUMBIA 16114/SONY MUSIC  KIRK FRANKLIN	
18	16	33	THE FIGHT OF MY LIFE FO YO SOUL GOSPO CENTRIC 16772/ZOMBA  CECE WINANS	
19	21	60	THY KINGDOM COME PURESPRINGS GOSPEL 8496QEMI GOSPEL  TRIN-I-TEE 5:7  TG7 SOURT RISENS 0.460/ALUSIS INJURIO INJURIO	
20		33	TS7 SPIRIT RISING 0402/MUSIC WORLD  MARTHA MUNIZZI	
21	19	27	CHANGE THE WORLD MARTHA MUNIZZI 38610 € REGINA BELLE	
22	17	2	LOVE FOREVER SHINES PENDULUM 300208500 MAVIS STAPLES	
23	26	43	THE BROOKLYN TABERNACLE CHOIR	
24	23	15	DAVE HOLLISTER	
25	25	7	TAKE 6	
	2.5		THE STANDARD HEADS UP 3142	

=	7	STREETS OF GOLD NEEDTOBREATHE ATLANTIC/WORD-CURB
1		OT CONGRE
	g	DSPEL SONGS
LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	40	1 TRUST YOU  14 WKS JAMES FORTUNE & FTYA BLACK SMOKE/WORLDWIDE
2	28	ALWAYS JASON CHAMPION BRODKS/EMI GOSPEL
3	13	GET UP MARY MARY MY BLOCK/COLUMBIA
	50	WORK IT OUT
7	45	MY NAME IS VICTORY
		JONATHAN NELSON FEAT, PURPOSE INTEGRITY  LORD PREPARE ME
0		THE WEST ANGELES COGIC MASS CHOIR EMI GOSPEL  COVER ME
8)		21:03 WITH FRED HAMMOND, SMOKKE NORFUL & J MOSS PAJAWGOSPO CENTRIC/ZOM JESUS
10		SHEKINAH GLORY MINISTRY KINGODIA JESUS
6	30	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC/ZOMBA
9	78	NEVER WOULD HAVE MADE IT MARVIN SAPP VERITY/ZOMBA
11	8	SOULED OUT HEZEKIAH WALKER & LFC VERITY/ZOMBA
13	20	I AM A WITNESS PASTOR GREGG PATRICK & THE BRIDGE PROJECT CROSSOVER/TYS
12	17	I LIFT MY HANDS ARKANSAS GOSPEL MASS CHOIR T/EMTRO GOSPEL
18	15	PRAISE HIM NOW KIERRA SHEARD EMI GOSPEL
15	16	STRIVING
16	21	NO LOOKING BACK
		HOLD ON
		JOY
		NIYOKI D2G-EXECUTIVE PEACE AND FAVOR REST ON US
20	3	KURT CARR & THE KURT CARR SINGERS KCG/ZOMBA OH HOW PRECIOUS
25	7	KATHY TAYLOR AND FAVOR KATCO/TYSCO
23	4	I CALL ON JESUS REGINA BELLE PENDULUM
21	9	I'M ALIVE DEITRICK HADDON VERITY/ZOMBA
27	1E	THE LOVE OF JESUS DDUG WILLIAMS & PASTOR TIM ROGERS BLACKBERRY/MALACO
26	7	YES WE CAN VIP MASS CHOIR PLAT. PASTOR JOHN P. KEE & LÓWELL PYE TYSCOTT/VERITY/ZUMBA
22	4	FRIEND OF MINE THE MURRILLS QUIET WATER/VERITY/ZOMBA
	1 2 3 4 10 6 9 11 13 12 18 15 16 17 19 20 25 23 21 27 26	1 40 2 28 3 13 50 7 45 8 31 10 52 6 30 9 78 11 8 13 20 12 17 18 15 15 16 16 21 17 20 19 11 20 3 25 7 23 4 21 9 27 16 26 7

# JAPAN 일본 설문 (HANSHIN/SOUNDSCAN JAPAN/ PLANTECH) NOVEMBER 18, 2008

1	NEW	MY SHORT STORIES (LTD EDITION) SONY
2	NEW	BEYONCE I AM SASHA FIERCE (LTD PRODUCTION) SON
3	1	MIRIYA KATO BEST DESTINY (+ DVO LTD EDITION) SDNY
4	9	MIRIYA KATO BEST DESTINY SONY

YUI MY SHORT STORIES SONY

VARIOUS ARTISTS JPN DJ KADRIS JMIX II UNIVERSAL DIR EN GREY UROBOROS (LTO EDITION) A FIRE WALL DIVISION

MARIYA TAKEUCHI EXPRESSIONS WARNER BROS

ENYA AND WINTER CAME WARNER BROS CHRISTINA AGUILERA KEEPS GETTING BETTER... (CD/DVD) BMC

# FRANCE

THIS WEE	LAST	(SNEP/IFOP/TITE-LIVE) NOVEMBER 18, 2008
1	2	CHRISTOPHE MAE Comme a la maison warner
2	1	JOHNNY HALLYDAY CA NE FINIRA JAMAIS WARNER
3	3	AC/DC BLACK ICE COLUMBIA

BENABAR INFREQUENTABLE SIVE/EPIC TRACY CHAPMAN OUR BRIGHT FUTURE ATLANTIC

PINK FUNHOUSE LAFACE/ZOMBA LYNDA LEMAY ALLO C'EST MOI WEA

GREGORIE TOI + MOI MY MAJOR COMPANY

ENYA
AND WINTER CAME WARNER BROS

SALVATORE ADAMO

# ITALY

# ALBUMS

WEEK	LAST	(FIMI/NIELSEN)	NOVEMBER 17, 20
		TIZIANO FERRO	

ALLA MIA ETA' CAPITOL BIAGIO ANTONACCI IL CIELO HA UNA PORTA SOLA BASTA EDIZIONI MANNOIA FIORELLA

ORNELLA VANONI GIGI D'ALESSIO

ENYA AND WINTER CAME WARNER BROS NEGRITA HELLOORADO BLACK OUT

VINICIO CAPOSSELA DA SOLO ATLANTIC

ANDREA BOCELLI

# SWEDEN

THIS	WEEK	LAST	(GLF) NOVEMBER 14, 2008	
	1	1	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	
1	2	3	SILLY REALLY PER GESSLE CAPITOL	
.5	3	2	I'M SORRY ALEXANDER NORDIC TALENT	
	4	11	POKER FACE LADY GAGA INTERSCOPE	
114	=	1	BREATHING YOUR LOVE	

DARIN FT. KAT DELUNA EPIC/LEGACY

AC/DC BLACK ICE COLUMBIA

KENT (SWE) KENT BOX 1991-2008 RCA BO KASPERS ORKESTER

JILL JOHNSON BABY BLUE PAPER LIONHEART TIMBUKTU EN HIGH 5 & 1 FALAFEL JUJU NEW

# # UNITED KINGDOM

THIS	LAST	(THE DEFICIAL UK CHARTS CO.)	NOVEMBER 16. 2
1	NEW	IL DIVO THE PROMISE SYCO	
2	NEW	STEREOPHONIC DECADE IN THE SUN: B	

1 GIRLS ALOUD
OUT OF CONTROL FASCINATION/POLYDOR KINGS OF LEON ONLY BY THE NIGHT RCA 6

PINK FUNHOUSE LAFACE/ZOMBA

ENYA AND WINTER CAME WARNER BROS ENRIQUE IGLESIAS
GREATEST HITS INTERSCOP

CELINE DION
MY LOVE - ULTIMATE ESSENTIAL COLLECTION COLLUMBIA SNOW PATROL A HUNDRED MILLION SUNS FICTION/POLYDOR

CHRISTINA AGUILERA KEEPS GETTIN BETTER - A DECADE OF HITS RCA

# CANADA

	WEEK	LAST	(NIELSEN BOS/ SOUNDSCAN) NOVEMBER 29, 2006
	1	NEW	TAYLOR SWIFT FEARLESS BIG MACHINE/UNIVERSAL
	2	t)	AC/DC BLACK ICE COLUMBIA: SONY BMG
	3	NEW	VARIOUS ARTISTS MUCH DANCE 2009 DANCE PLUS 2009 UNIVERSA
	4	NEW	ENYA AND WINTER CAME REPRISE/WARNER
	5	2	SOUNDTRACK HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY/UNIVERSA
	6	3	CELINE DION MY LOVE ESSENTIAL COLLECTION COLLIMBIA SONY BING
	7	6	PINK Funhouse Laface Sony BMG
-	8	5	SYLVAIN COSSETTE 70S VOLUME 2 VEGA DEP

# SPAIN

EK EKS

10 NEW ANDREA BOCELLI

# ALBUMS

SOUNDTRACK TWILIGHT SUMMIT/CHOP SHOP/ATLANTIC/WARNER

<b>E3</b>	Z	(PROMUSICAE/MEDIA) NOVEMBER 12, 200
1	2	SOUNDTRACK HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNE
	1	AC/DC BLACK ICE COLUMBIA
3	4	DIANA NAVARRO CAMINO VERDE WARNER BROS.
4	6	PITINGO Souleria Universal
5	5	SOUNDTRACK CAMP ROCK HOLLYWOOD
6	9	ROSARIO Parte de mi vale music
7	3	ANASTACIA HEAVY ROTATION MERCURY
8	16	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL
9	18	EL BARRIO LA VOZ DE ME SILENCIO TOUR SENADOR

MELENDI CURIOSA LA CARA DE TU PADRE CARLITO

# IRELAND

WEEK	LAST	(IRMA/CHART TRACK)	NOVEMBER 14, 2008
1	1	HERO X FACTOR FINALISTS SY	co

1	1	HERO X FACTOR FINALISTS SYCO		
2	3	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA		
3	4	HOT N COLD KATY PERRY CAPITOL		
4	9	LOVE LOCKDOWN KANYE WEST ROC-A-FELLA/DEF JAM		
5	11	HUMAN THE KILLERS ISLAND		
ALBUMS				
1	2	CELINE DION MY LOVE - ULTIMATE ESSENTIAL COLLECTION COLUMBIA		
2	NEW	IL DIVO THE PROMISE SYCO		
3	4	KINGS OF LEON ONLY BY THE NIGHT RCA		
4	NEW	MARIO ROSENSTOCK GIFT GRUB 9: HOW TO LOOK GIFT NAKEO EMI-		

SNOW PATROL
A HUNDRED MILLION SUNS FICTION/POLYDOR

# GERMANY

ALBUMS			
THIS	LAST	(MEDIA CONTROL) NOVEMBER 18, 20	
1	1	AC/DC BLACK ICE COLUMBIA	
12	NEW	REAMONN REAMONN ISLAND	
3	NEW	ENYA AND WINTER CAME WARNER BRDS.	
4	3	PINK FUNHOUSE LAFACE/ZDMBA	
5	4	SOUNDTRACK HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALL DISN	
6	5	ROSENSTOLZ DIE SUCHE GEHT WEITER ISLAND	
7	10	PAUL POTTS ONE CHANCE SYCO	
8	11	ANNETT LOUISAN TEILZEITHIPPE 105	
9	7	DAVID GARRETT ENCORE WARNER	

# **AUSTRALIA**

10 6 AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO

ALBUMS			
WEEK	LAST	(ARIA) NOVEMBER 16, 2008	
1	1	PINK Funhouse Laface/Zomba	
2	3	KINGS OF LEON ONLY BY THE NIGHT RCA	
3	2	AC/DC BLACK ICE COLUMBIA	
4	-	SOUNDTRACK HIGH SCHOOL MUSICAL 3. SENIOR YEAR WALT DISNEY	
5	4	THE PRESETS APOCALYPSO MODULAR	
6	NEW	IL DIVO THE PROMISE SYCO	
7	NEW	ENYA AND WINTER CAME WEA	
8	NEW	CHRISTINA AGUILERA KEEPS GETTIN' BETTER - A DECADE OF HITS RCA	
9	7	LADY GAGA THE FAME INTERSCOPE	
6 7 8	NEW	SOUNDTRACK HIGH SCHOOL MUSICAL 3 SENIOR YEAR WALTD THE PRESETS APOCALYPSO MODULAR IL DIVO THE PROMISE SYCO ENYA AND WINTER CAME WEA CHRISTINA AGUILERA KEPS GETINE BETTER - A DECADE OF HITS LADY GAGA	

# **MEXICO**

# ALBUMS

GEOFFREY GURRUMUL YUNUPINGU

THIS	LAST	(BIMSA)	NOVEMBER 18, 200
1	20	SOUNDTRACE	( N. 3: Seni <b>or Year</b> Wali disney
	1	BUNBURY HELLVILLE DE LUXE	EMI

AC/DC BLACK ICE COLUMBIA 4 2 METALLICA DEATH MAGNETIC VERTIGO

ALEXANDER ACHA 5 4 CHAYANNE CHAYANNE VIVO SONY BMG

LOS AUTENTICOS DECADENTES

GLORIA TREVI

MODERATTO QUEREMOS ROCK EMI TELEVISA 9

13 KEANE
PERFECT SYMMETRY (SLAND

# **岑** FLANDERS

SINGLES			
THIS	LAST	(ULTRATOP/GFK) NOVEMBER 17,	20
1	1	INFINITY 2008 GURU JOSH PROJECT BIGGITYBEATS	
2	2	AYO TECHNOLOGY MILOW HOMERUN	
3	11	WOMANIZER BRITNEY SPEARS JIVE/ZOMBA	
4	5	SO WHAT PINK LAFACE/JIVE/ZOMBA	
5	3	I KISSED A GIRL KATY PERRY CAPITOL	
		ALBUMS	
1	2	CELINE DION MY LOVE - ULTIMATE ESSENTIAL COLLECTION COLLUMBIA	
2	1	AC/DC BLACK ICE COLUMBIA	
3	24	IL DIVO THE PROMISE SYCO	
4	18	ENYA AND WINTER CAME WARNER BROS.	
5	1	PINK FUNHOUSE LAFACE/ZOMBA	

# **EURO DIGITAL**

SONGS SoundScan				
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 29, 200		
1	1	IF I WERE A BOY BEYONCE MUSIC WORLD/CDLUMBIA		
2	13	LIVE YOUR LIFE T.I. FT. RIHANNA SRP/GRAND HUSTLE/DEF JAN/ATLAN		
3	NEW	HUMAN THE KILLERS ISLAND		
4	4	HOT N COLD KATY PERRY CAPITOL		
5	2	WOMANIZER BRITNEY SPEARS JIVE/ZOMBA		
6	5	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALATI		
7	7	SO WHAT PINK LAFACE/ZOMBA		
8	3	HERO X FACTOR FINALISTS 2008 SYCO		
9	10	LOVE LOCKDOWN KANYE WEST ROC-A-FELLA/DEF JAM		
10	6	THE PROMISE GIRLS ALOUD FASCINATION/POLYDOR		
11	11	THE BOY DOES NOTHING		

# ANOTHER WAY TO DIE JACK WHITE & ALICIA KEYS THIRD MAN/J

FORGIVE ME LEONA LEWIS SYC 16 I KISSED A GIRL 12 SEX ON FIRE

15 DISTURBIA RIHANNA SRP/DEF JAM

14 KEEPS GETTIN' BETTER CHRISTINA AGUILERA RCA NEW CHINESE DEMOCRACY
GUNS N' ROSES BLACK FROG/GEFFEN

NEW GOTTA BE SOMEBODY 20 NEW THATE THIS PART

# **EURO DIGITAL SONGS SPOTLIGHT**

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 29, 2008	
1	NEW	I AGAPI POU MENEI (POLYKATOIKIA) MICHALIS HATZIGIANNIS M2 UNIVERSAL	
2	5	(MIN KANEIS POS) DE THYMASAI NEVMA & MYSTIQUE UNIVERSAL	
3	2	EMEIS OI DYO SAN ENA MICHALIS HATZIGIANNIS M2/UNIVERSAL	
4	1	TO PARELTHON MOU ANNA VISSI SONY BMG	
5	3	POTE ANTONIS PEMOS SONIV PAG	

STEPPING STONE DUFFY A&M VIVA LA VIDA COLDPLAY PARLOP

IF I WERE A BOY BEYONCE MUSIC WORLD/COLUME

NEW ELA
ELEONORA ZOUGANELI MINOS/EMI

With the arrival of Stereoph new greatest-hits set at No. 2 on the U.K. Albums chart, the band brings its total of top 10 albums



# \*\*NEWZEALAND

		SINGLES	
THIS	LAST	(RECORD PUBLICATIONS LTD.) NOVEMBER 19, 2008	
1	1	POKER FACE LADY GAGA INTERSCOPE	
2	2	IF I WERE A BOY BEYONCE COLUMBIA	
3	3	EVERYTHING P-MONEY FT. VINCE HARDER DIRTYMGMT/DRMNZ	
4	4	WHATEVER YOU LIKE T.I. ATLANTIC	
5	8	LIVE YOUR LIFE T.I. FT. RIHANNA WARNER	
		ALBUMS	
1	NEW	THE FEELERS THE BEST: 1998-2008 WEA	
2	3	KINGS OF LEON ONLY BY THE NIGHT RCA	
3	1	PINK FUNHOUSE LAFACE/ZOMBA	
4	2	AC/DC BLACK ICE COLUMBIA	
5	4e	SOUNDTRACK HIGH SCHOOL MUSICAL 3: SENIOR YEAR HOLLYWOOD	

# **EURO** SINGLES SALES

MEEK	WEEK	NOVEMBER 20, 200
1	1	INFINITY 2008 GURU JOSH PROJECT BIGGITYBEATS
2	5	IF I WERE A BOY BEYONCE KNOWLES MUSIC WORLD/COLUMBIA
3	3	SO WHAT PINK LAFACE/ZDMBA
4	60	LIVE YOUR LIFE T.I. FT. RIHANNA ATLANTIC
5	2	THIS IS THE LIFE AMY MACOUNALD MELODRAMATIC VERTIGO
6	49	HUMAN THE KILLERS ISLAND
7	9	HERO X FACTOR FINALISTS SYCO
*	4	DISTURBIA RIHANNA SRP DEF JAM
9	NEW	CA N'FINIRA JAMAIS JOHNNY HALLYDAY WEA
10	8	I KISSED A GIRL KATY PERRY CAPITOL
11	12	ALLEIN, ALLEIN POLARKREIS 18 DOMESTIC ROCK/URBAN
12	15	ANOTHER WAY TO DIE ALICIA KEYS/JACK WHITE J
13	NEW	APPELLE MON NUMERO MYLENE FARMER POLYDOR
14	6	WHEN I GROW UP THE PUSSYCAT OOLLS A&M/INTERSCOPE
15	18	HOT 'N' COLD Katy Perry Capitol

# **EURO ALBUMS**

THIS	LAST	NOVEMBER 20, 2008	
1	1	BLACK ICE AC/DC COLUMBIA	
2	NEW	AND WINTER CAME ENYA WARNER BROS.	
3	2	FUNHOUSE PINK LAFACE ZOMBA	
4	NEW	THE PROMISE IL DIVO SYCO	
5	3	HIGH SCHOOL MUSICAL 3: SENIOR YEAR SOUNDTRACK WALT DISNEY/HOLLYWOOD	
6	4 :	DEATH MAGNETIC METALLICA VERTIGO	
7	6	MY LOVE - ULTIMATE ESSENTIAL COLLECTION CELINE DION COLUMBIA	
8	83	SOUL SEAL WARNER BROS	
9	NEW	REAMONN REAMONN ISLAND	
10	NEW	DECADE IN THE SUN: BEST OF STEREOPHONICS MERCURY	
11	5	OUT OF CONTROL GIRLS ALOUD FASCINATION/POLYDOR	

# **EURO RADIO** AIRPLAY

WEEK 1

2

20 ONLY BY THE NIGHT

14 12 MAMMA MIA! SOUNOTRACK POLYDOR/UNIVERSAL

15 VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS

WEEK		NOVEMBER 20. 200
1	SO WHAT PINK LAFACE/ZOMBA	
2	I KISSED A GIRL KATY PERRY CAPITOL	
3	DISTURBIA RIHANNA SRP/DEF JAM	
	IF I WERE A BOY	

NEW KEEPS GETTIN' BETTER - A DECADE OF HITS CHRISTINA AGUILERA RCA

3 BEYONCE MUSIC WORLD/COLUMBIA HIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO 5 5 VIVA LA VIDA COLOPLAY PARLOPI

WOMANIZER
BRITNEY SPEARS JIVE/ZOMBA SWEET ABOUT ME

HUMAN THE KILLERS ISLAND 12 BEGGIN MADCON BONNIER/BONNIER AMIGO 10 8

INFINITY 2008
GURU JOSH PROJECT BIGGITYBEATS HOT N COLD KATY PERRY CAPIT 22

MILES AWAY MADONNA WARNER WHEN I GROW UP
THE PUSSYCAT DOLLS IN 14 14 FORGIVE ME LEONA LEWIS SYC 17

# SIGES: TRACKS SONG NDE A NOV 29 2008

15 MINUTES OF SHAME (Purple Cape, BMI/Major Bob, ASCAP/Music Of Stage Three, BMI/Songs Of Corriman

(Big Bank No Ones LLC, ASCAP) RBH 88 (Ponytail Dad, ASCAP/EMI April, iy Malone Music, ASCAP/State One Songs AP/EMI Blackwood BMJ/Reptillian Music 96

ismin, H., POP 96 A**ODICTEO** (Primary Wave: ASCAP/Saving Abel, ASCAP/Grazy You Publishing, ASCAP/Skiddoo, BMI/Meaux Mercy, BMI/EMI CMG, BMI) HL H100 23,

POP 15
AINT II. Justin Designee, ASCAP/Grand Hustle Publishing, ASCAP/WB Music, ASCAP/Cown Club Publishing, ASCAP/WB Music, ASCAP/Cown Club Publishing BM/Warner-fameriane Publishing BM/Paylor My Hart Publishing ASCAP/Teepalt Clemons, ASCAP/Dega Figus Publishing, ASCAP), WBM, RBH 61
AIRE LIKE Records Music Am Publishing, BMI-Horse

AIRE (LRC Records Music And Publishing, BMI/Horse Shoe, BMI) IT 34

ALL SUMMER LONG (RJR Publishing, BMI/Gaje, BMI/Warner-Bamertane Publishing, BMI/Warnersal Music Corporation, ASCAP/Songs Of Universal, Inc., BMI/EMI Longilude BMI/Leachsel Land, ASCAP/Tiny Turners ASCAP/Zevon, BMI), HL/WBM, H100 65

ALL SUMMER LONG (RJR Publishing, BMI/Universal Music Corporation, ASCAP/Songs Of Universal, Inc., BMI/EMI Longilude, BMI/Leachsel Land, ASCAP/Tiny Turners, ASCAP/Zevon, BMI, H100 67

ALREADY GONE (Jernifer Netties, ASCAP/EMI) Black wood, BMI/Walpid Music, BMI/Music Of Stage Time, BMI/Cobbys Song Ard Salvage, BMI/Stage Time, BMI/Sobbys Song Ard Salvage, BMI/Stage Time, BMI/Sobbys Song Ard Salvage, BMI/Stage Time, BMI/Sobbys Song Ard Salvage, BMI/Stage Time

Music, BMD, Ph. Wiscondon, BMB, Co. St. ALWays THE LOVE SONus.
ALWays THE LOVE SONus.
ASCAPNZO, ASCAPPAre Blue, BMB, Co. SACAPNZO, ASCAP, BLUE, BMB, Co. SACAPNZO, BMB, CO. SACAPNZO, BMB, CO. SACAPNZO, BMB, Co. SACAPNZO, ASCAPACION, CO. SACAPNZO, ASCAPACION, CO. SACAPNZO, ASCAPACION, CO. SACAPNZO, ASCAPACION, CO. SACAPNZO, CO. SACAPNZO,

BMVSpeir Music, BMi/John Legend Publishing, BMVCorywith Control, CLWHL, POP 31 EL AMOR EN CARRO (Arpa BM) LT 36 AMOR INMORTAL (Sony/ATV Discos, ASCAP/Broadspain Music, ASCAP) LT 6

ANGEL (Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Rico Love Is Still A Rapper, SESAC/Foray Music, SESAC/Foray Dangle Productions

ANGEL PRODURY JERRINS PRODUCTIONS SIMPLEY BEASE wood, BMR/Brico Laye Is SIII A Rapper, SESAO/T cray Music, SESAC/LaShaw Damiels Productions. ASCAP/EMI April, ASCAP/CStyle Ink Music, Publishing, ASCAP/SIII April, ASCAP/Style Ink Music, Publishing, ANGELS ON THE MOON (Thirwing) Isory Music ASCAP/Sakyanum Music, Publishing, ASCAP) POP 68 ANDTHER WAY TO DIE (Third String Tunes, BM/Colps) BM/ScaryATV Songs, BM/United Lion, BMI), HL, H10

81 ANYTHING GOES (Pacific Wind, SESAC/Melodies Of RPM. SESAC/Revisong, BMI) CS 18

ARAB MONEY (TZIATS Music, BMI/Browz, BMI/Notting
Hill Music, BMI) BBH 53

ARBOYTTO (Universal Musica, ASCAP) LT 40

AT LAST (EMI Fest Catalog, Inc. ASCAP/WB Music,
ASCAP), HL RBH 85

AGGAP), HE RIDH 60

BACK THAT THING UP (Songs Of Windswept Pacific, BMI/Universal Music - Z Tunes ASCAP/Hils And Smashes Music, ASCAP/2820 Music, BMI/That's How

POP 49
EL BAZUCAZO (Arpa, BMI) LT 45
BEEP (Anns Jean's Baby Boy Music, ASCAP/Tight Weit BMy Granny Man Publishing, BM/Pozboy Publishing, ASCAP) RBH 43
BELIEVE (Greenfund, ASCAP/Lm) nobody, ASCAP/EMI April ASCAP/My Blue Car, ASCAP/pmptug.

ASCAP) Rest 40
BELIEVE (Greenfund, ASCAP/ten) ASCAP/tenprug
April ASCAP/W Blue Car, ASCAP/tenprug
ASCAP/WB Music, ASCAP), HLWBM POP 90
BELONGS TO YOU (Call V Songs ASCAP/Universal
Music Corporation, ASCAP/EM Blackwood.

Music Corporation, ASCAP/EM Blackwood.

ATV Tree, BM), 14-WBM, CS 60

ATV Tree, BM, 14

Music, BMI), HL CS 56

BETTER IN TIME (Jonathan Rotern Music

PMI/Cons/ATV Secure PMI/Code Court

BM/Sony/ATV Sorgs, BM/Gorfs Chyri, ASCAP/Sony/ATV Sorgs, BM/Gorfs Chyri, ASCAP/Sony/ATV Jings, ASCAP), FIL, H100 17, PDP 9 BIRO WALK Soulia Boy Helfern Music, BM/Croomstactular Music, BM/Etenent 9 Hip Hop BM/Takin' Care Of Business BM/I BBH 59
BLEEDING LOVE (Write 2 Live, ASCAP/Actpl Music, Publishing, ASCAP/Seeri Peaks Music, ASCAP/Lambi ton Music, ASCAP, PDP 46
BOYZ (Universal Music, Z Tunes, ASCAP/Copyright Conito), HU/BM/TOP 99

BOY2 (Universal Music. Z Tunes, ASCAP/Copyright Collot), HL/WBM POP 99
BREAK YA ANKLES (E-40, BM/Heaw On The Grind Entergament Publishing, BM/Bth Gr-Swizole, BM/EM Blackwood, BM/Lii Jizzel Music Publishing, BM), HL, BRI

RBH 90
BREATHE (Sony/ATV Tree, BMVTaylor Swritt Musrc, BMVCocomane Musrc, BMI), HL, H100 87
BROKEN (Jason Wade Musrc BMI/Sate One Musrc, America, BMVFSMGI, IMBO), WBM, H100 100, P0P 82
BROTHERS (Magic Mustang, BMVOven Musrc, BMI) CS

BUST YOUR WINDOWS (Nappy Puddy, ASCAP/Universal Music - Z Tunes, ASCAP/Salaam Remi Music, ASCAP/EMI April, ASCAP/Soulpa Boy Tellem Music, BMI/Croomstacular Music, BMI/Etement 9 Hip Hop, BMI/Takin Care Of Business, BMI), HLWBM, H100 38,

RBH 5
BY MY SIOE (Jae Won's Publishing, ASCAP/Justin
Combs Publishing, ASCAP/EM Agril, ASCAP/E Hudson
Music, BM/Warner-Jamelane Publishing, BM/Juniversal
Music - Z Song, BM/Peh In The Ground Publishing,
ASCAP/Jobete Music, ASCAP), HL/WBM, RBH 57

CANOLE (SICK AND TIREO) (Chris Wallace, BMI/Sear Patwell, ASCAP) POP 97
CANT BELIEVE IT (NappyPub Music: BMVUniversal
Music: - Z Songs: BMI/Ahmad Tajz Music: ASCAP/Wa
er-Tamerlane Publishing, BMYYoung Money Publishin BMI), HL/WBM, H100 14, POP 26, RBH 7 A CHANGE IS GONNA COME (ABKCO Music Inc. BMI

RBH 7.4

CHEATER, CHEATER (State One Songs America ASCAP/A Sling And A Prayer, ASCAP/Rulus Guild, BM/FSMG), IMRO/State One Music America, BM/Pricious Flour Music, BM/Wamer-Tamerlane Publishing

BMI) WBM, CS 39

CHICKEN FRIED (LNA Music Publishing, BM/Weimer-bound Music, BM/Heart Above Your Head, BMI) CS 2

CHINESE DEMOCRACY (Black Frog Publishing,

Hishing, ASCAP) H100 34

CHOPPEO N° SKREWED (Universal Music - Z Songs, BALl Mason Publish Music - RMM udagns Worldwide Publish BMV/nappy+bi Missic, BMV/Ludaris Worldwide +Publish ing, ASCAP/EMI April, ASCAP/Ahmad Tag/Missic, ASCAP), HL/WBM, H100 39, POP 64, RBH 11 CINCO MINUTUS (Sony/ATV Rhythm, SESAC/Excelen-der Songs, SESCAP) a Venus Music, ASCAP) LT 20 CLICK MI FINGERS (Truckback Records Jausa, ASCAP) 1001 60.

CLOSER (Universal Music - Z Tunes, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Sun Sonos

Tunes, ASCAP/EMI April, ASCAP/Stellar Sun Songs, ASCAP/EMI Blackwood, BMI/Stellar Songs Ltd, BMI/EMI Music Publishing Ltd, PRS), HL/WBM, H100 26, POP 19

BM/EM Music Publishing Ltd., PRS), HC/WBM, H100 26, POP 19
COLD (Muscle Boat Publishing, ASCAP) CS 58
COME ON GET HIGHER (Islage Tires Songs, ASCAP/Litle Victories, ASCAP/EM April, ASCAP/Rogue Leader
Music ASCAP), HL, H100 36 POP 62
COME OVER (Chrysalis Songs, BM/Uohn Legend Pubtishing, BM/Cherry River, BM/Black Chingy Music,
ASCAP/Bry Bran Music, ASCAP/J Vipe Publishing,
ASCAP/Putry Bock, PRS/EMI April, ASCAP/PUM Music,
Publishing Ltd. PRS), CLM/HL, PBH-67
COM/FORTABLE (Young Morey Publishing, BM/WarerTameralane Publishing, BM/Please Girmine My Publish
Tag, BM/EMI Blackwood, BM/FAZT Z Music,
BM/Songs Of Universal Inc., BMI), HL/WBM, RBH-99
COMO DUEL E-Connyl AVD Isoso, ASCAP/EMI April,
ASCAP/Songs Of Prest Lif. ASCAP/March Publishing,
ASCAP/March Publishi

ASCAP/NappyPub Music BMI/Universal Music - Z Songs, BMVSongs Of Universal, Inc. BMI), HL/WBM

Songs, BM//Songs Of Universal, Inc. BMI), HL, WHM pDF 92 COOL (Tapty Whytes Music, BM//Songs Of Universal, Inc. BM//Songs Of Universal, Inc. BM//Songs AMIS AND BM//SONGS OF UNIVERSAL (Table 1), BM//SONGS OF UNI

BISCUII MUSIC, BMI/EMI DIAGKRUUG, SUMMISSI CRUSH (Right Bank Music, ASCAP/Lity Makes Mi, ASCAP/12 06 Publishing, BMI/EMI Blackwood, RMI/Rodutis Music, ASCAP/Bug Music, ASCAP)

HL/WBM H100 21, POP 16
CRY CRY (TIL THE SUN SHINES) (Raylene Music
ASCAP/Little Blue Typewriter Music, BM/VIniversal
Music, MGR Songs, ASCAP/Magic Farming Music,
ASCAP/Warner-Tamerlane Publishing, BMI), HL/WBM

CS 53
CUODY BUODY (Mike Jones BMV/April s Boy Muzik
BMI/Warner-Tamerilane Publishing, BMV/Staying High
Music, ASCAP/Randor, ASCAP/RappyPub Music,
BMV/Alme Music Corp. ASCAP/EMI Blackwood
BMV/Jimipub, BMV/Sean I Music, BMI), HL/WBM, POP

CULPABLE O INOCENTE (Universal Music - MGB

Oxide Till A-40R (Aguilla Raid SESAC) LT7
Oxide Till A-40R (Aguilla Raid SESAC) LT7
OxideRefouls (Chrysalis Music Publishing, ASCAP/One
Mari Music, ASCAP/Eysella Music, ASCAP/Sony/ATV
Harrinory, ASCAP/C Bahamonde, SOCAN-D Sales,
ASCAP/Ditty Rock, PSSEMIA Agril ASCAP/EM/Blackwoord, BM/LTM Music Publishing Ltd., PRS), HL, POP
28.

28
OAY N' NITE - Not Listed ) POP 84
OEAO AND GONE (Crown Club Publishing, BMI/Warne
Tamerlane Publishing, BMI/Tenniman Tunes, ASCAP/Ur

ASCAP/Hunterboro Music. Above ASCAP), WBM, H100 53, POP 45

OEJAME VACIO (Arpa, BMI), LT 28

DIO YOU EVER LOVE ME, Flyte Tyme Tunes.

OIO YOU EVER LOVE ME, Publishing Co., BMI/Zay And

Sue Music BMI) RBH 78 **DID YOU WRONG** (EMI April, ASCAP/Laumar Music.

BMJ: H., 1894; 26 OME: IO Publishing, BMJ) IJ 10 OISTURBIA (B. Unerk Songs, ACAP/Songs Of Universal Inc. BM/Outline Beyond Ut Experience Publishing BM/Ms: Lynn Publishing, ASCAP/Universal Music Cor-poration, ASCAPAL

The Woman ASCAP/ICG Alliance, ASCAP) H100 48

OO THE RICKY BOBBY (Many Kids Publishing ASCAP)

RBH 94

OWN THE ROAD (Beingner, ASCAP) CS 24

OO YOU BELIEVE ME NOW (Sony/ATV Tree, BM//Song For My Good Gri, BM//Totally Wrighleous Music BM//Stalle One Copyrights America, SESAC/FSMG, IMRO/The Bigger They Are SESAC), HL/WBM H100 96

EN CAMBIO NO (Universal Music Italia/Warner Chappel Italia/Gente Fd. Miss ) 11-44 EN UN SOLO DIA (Premium Latin ASCAP) LT-49 ER. (EMERGENCY ROOM) (LaShawn Daniels Produc-tors ASCAPPMI April ASAP Zhaffelier all Music-tors ASCAPPMI April ASAP Zhaffelier all Music-

tions, ASCAP/EMI April, ASCAP/Tailored 4U Music. BM/Copyright Control), HL RBH 51 ESPERO (Arija, BMI) LT 19 ESTO ES LO QUE SOY (Westwood Publishing S A De

EVERYBOOY WANTS TO GO TO HEAVEN (Hope-Nchenainment, BMVSexy Tractor Mus ack Songs BMVSongs That Sell, BMI

CS 16, H100 59

EVERYTHING IS FINE (Bream Buster Music

ASCAPA Insuersal Music Compration, ASCAP), HL/WBM,

ASCAP/Universal Music Corputation According to CS 29

FACED (Almo Music Corp., ASCAP/R Nevil Music ASCAP/EMI April, ASCAP/EMI Music Publishing AUSE/Seven Pasks Music, ASCAP/Walt Disney Music Company, ASCAP), HL, POP, 79

PAGE 1 THATS MISIC, ASULAP WALL DISINEY MUSIC COMBANY, ASCAP), HL, PDF 197 THING, BMUSONYATV SONGS BMV, HUMBH, HLOO 32, PDF 20 THAT FIRE (Stylesonic, BMVBucky And Clyde, BMVFrome Will The Arnadillo, BMVFrig White Tracks, ASCAP), WRM, CS 12, HT00 86

FIFTERN (SonyATV Tree, BMVTaylor Swift Music, BMI), HL, HLOO?

Ht. HI (10 79)

"HI (10 79)

"H

WBM, CS 44

FOREVER (Songs Of Universal, Inc. BM/Culture Beyond

Lic Experience Publishing RM/I/Linversal Music Cornera Dr. Experience Publishing, SM/Juniversal Music Corporation, ASCAP/Robert Alten Designee, ASCAP/Diet 2, Publishing, SESAC) HLWBM, H100 37 POP 24 POREVER & ALWAYS (SonyATV free, BM/Jaylor Swift Music, BM/Ju, H, H100 49 PREEZE (Nappy-Pub Music, BM/Juniversal Music, C ASCAP) Company Shift Stones St. Microscopia, Science Science, BM/Gutther Beyond Ur Experience Publishing, BMI), HLWBM, POP 270 Publishing, BMI Publishing, BMI Publi

GET UP (50 Cent Music, ASCAP/Universal Music Corpo-ration, ASCAP/Scott Slorch Music, ASCAP/UT Music, ASCAP, HUWBM, HIDO 'T PD 98, RPH 27, GET UP (Wel Ink Red Music, ASCAP/SMI April ASCAP/This Plum Song, ASCAP/S Tea Tyme, ASCAP/S UP (1) (Smell) Like Phys Ed, ASCAP) HIDO 69 POP 50

GOO IN ME (EMI April, ASCAP/Wet Ink Red Music. ASCAP/That's Plum Sonn ASCAP/It's Tea Tyme ASCAP)

ASCAP/Inats Pluin outry Books and ASCAP/Inats Pluin Books and BMI/Reservoir 416.
RMI/FMI Blackwood, BMI), HL, CS 21 BM/EM Blackwood, BMI), HL, CS 21

GO GRIL (Universal Music Corporation, ASCAP/Royalty
Rightings, ASCAP/Songs Of Universal Inc., BMVPfetty
Girls And Big Love Songs, BM/VUniversal Music - Z
Songs, BM/MappyPub Music, BMI), HL/WBM POP

Songs, smir/septyr ou meast-100. RBH 72 GO HARD (DJ Khaled, BMI/Notting Hill Music, BMI/Plase Gimme My Publishing, BMI/EM Blackwood, BMI/NappyPio Music, BMI/Universal Music, - Z Songs, BMI/Tac-H-relid criteratineri, ASCAP/Noting Date Songs, ASCAP, Hill WBM, RBH 63 GOOD LOVEN, (Nex-Selection Publishing, ASCAP/Mottola Music, ASCAP/Asper Songs, ASCAP/EM April, ASCAP/Justic Combs Publishing, ASCAP/Da 12 Music, ASCAP/J Blassoo ASCAP/No Question Entertainment. ASCAP/LINE HEAD

ASCAP) RBH 65
GOT A LITTLE CRAZY (Mama's Dream ASCAP/WB
Music, ASCAP/Music Of Windswept, ASCAP/Songs Of Music, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dig, ASCAP), WBM, CS 54 GOT MONEY (Young Money Publishing, BM/Warnetaine Publishing, BM/MappyPub Music, BM/Map-versal Music - Z Songs, BM/Play For Play N Skillz ASCAP/Skillz For Skillz And Play Musik, ASCAP/EM Amil, ASCAP1, HL/WBM, H100 36, POP 43, RBH 31 GOTTA BE SOMEBOOY (Warner-Tamerlane Publishin

hn Legend Publishing, BMI/Cherry id Music, ASCAP/We Don't Play Eve in', ASCAP/Chrysalis Music Publish When We Be Playin', ASCAP/Chrysalis Music Publing ASCAP/In Thee Face Music Publishing, ASCA Greenall Publishing Designee BM/Bughouse, ASCAP/Bug Music ASCAP/EMI April ASCACP/CLM/HL H100 31, POP 61, RBH 10

HOY (Maximo Aguirre, BMI/Pacific HASTA EL DIA DE HOY (N

ASCAP/V2 ASCAP/Surry/Assertion (CS 6, H100 62 CS 6, H100 62 HERE I STAND (UR-IV Music, ASCAP/EMI April HERE I STAND (UR-IV Music, Corporation, ASCAP/Lil Vida) HEY STEPHEN

194 rhen I'm Rich You'll Be My Bitch isic. ASCAP/Kasz Money Publishing, ne AB, STIM/Koball Music Publishing HOT N COLD

P/Kaba na M/Kobalt Music Human POP 1 (EMI Blackwood, BMI/Geoffrey g. BMI/Middle Child 2, BMI/Big 31 Music - Z Tunes, ASCAP/Hift CAP/2820 Music, BMI/That's

KBH 97 I-PolyGram International, ASCAP). 70 POP 59 Imontes Music Publishing BMVIndia Jongs Ol Universal PolyGram Internation of RBH 49 THE HUNGER

al BMI) HL/WBM RBH 49

I OECIOEO (The Waters OI Nazareth, BMI/EMI Blackwood, BMI/EMI April ASCAP/Solange MW, ASCAP), HI, RBH

HT00 98 Songs, BMI/Chicago X Soft Ausic, BMI/WB Music ierry Lane ASCAP/Liedela Music ASCAP/BC Jean, BMI), CLM, H100

oulchild, ASCAP/Mary J. Blige, 3H 14 Ony/ATV Tunes, ASCAP/Copyrigh Instring, BMI/Warner-Tamerlane WBM POP 54

L/WBM POP 54
then I'm Rich You'll Be My Bitch
ASCAP/Kasz Money Publishing
3 STIM/Kobalt Music Publishing
1 biblishing Ltd PRS/EMI April
90P 47

400 Shing Ltd PRSEMIAPOII PROPATA
site Songs, ASCAP/Bwilsongs, et al Killy Publishing, ASCAP/Borol 
tes, BiM) (CS 10), Holl 
Misse, ASCAP/SonyATV Harmony, 
if Yubishing, ASCAP Warmer Famer 
if Yubishing, ASCAP Warmer Famer 
ASCAP Hollowing, ASCAP Warmer 
Backet, 
Misser, Misser, BiM (Ed. Black 
M. H 109 33 POP 78 BBH 52 ct, 
ASCAP Holl 01 0, POP 6
c, ASCAP Holl 01 0, POP 6
cs Gayle, BM/Ring Gassed Hitles 
See Gayle, BM/Ring Cassed Hitles 
See Gayle, BM/Ring Sassed Hitles 
See Gayle, BM/Ring Sassed Hitles 
See Gayle, BM/Ring Sassed Hitles 
O Missic Publishing, BM/Lucky 
1, H100 74 Vincent And I'M SO PAIO

g ongs, BM/Songs Of Universal, ic. SESAC/Songs In The Key Of B South, SESAC/Foray Music I STAY IN LOVE

South, SESAC/Foray Music, Jusic Publishing, SESAC/Christ-SESAC), HL/WBM, RBH 83 Jank, BMI/Bug, BMI/Songs 0f (Stage Three Songs, ASCAP/Bret

bodies Jules Solits, S. Carryonness e Gystal miles 1900 - 1900

## J

JUST A OREAM (Birds With Ears Music, BM/EM) Black-wood, BM/Paylene Music, ASCAP/BPJ Administration, ASCAP/Songs Of Combustion Music, ASCAP/No Such Music, SCAM/Music Of Windswept, ASCAP/No Such HL/WBM, CS7, H-110 29 JUST OANCE (Certified Bluebery, BM/Song/ATV Songs, BM/Blyetait Music, ASCAP/Song/ATV Tunes, ASCAP), HL-110 if Dary J, Blige, ASCAP/Jurversal Music Cor-putation, ASCAP/Songs Of Peer, BM/Warch 9th Publish-ng, ASCAP/Dubb de ge Music, BM/WB Music, ASCAP/Z082 Music Publishing, ASCAP), HL/WBM, RBH 48.

RBH 48
JUST LIKE ME (March 9Ih Publishing, ASCAP/Songs Ol. Peer Lid. ASCAP/2082 Music Publishing ASCAP/WB Music, ASCAP/Cown Club Publishing BM/Warner-Tamerlane Publishing, BMI), WBM, RBH 35
JUST STANO UPI (Songs of Universize, Inc.) BM/WAZE 2 Music, BM/WMI), McCofd Entertainment, SESAC). HL/WBM, RBH 95

KEEPS GETTIN BETTER (Xina Music BM/Universa) Music - Careers, BM/Stuck In The Throat, ASCAP/Sony/ATV Tunes, ASCAP), HLWBM, H100 24. POP 17 KRAZY (The Sarlam Group, SIAE/Acid Sun, SIAE/Marim-bero Music Publishing, ASCAP/Universal Music -Careers BM/U.i Juzzel Music Publishing, BMI), HL/WBM, H100 47 LT 43, POP 41 sterchaz BM/VBig Bad M. Hähn BM/(Nondis-greenen BM/Pa) Burloton BM/VAeni in. BM/Pancakey Cakes, BM/) WBM, POP 72 chly Corron Music. ASCAP/Universal Music-rigs. ASCAP/Movie. IB Songs. BM/VSongs. Of ASCAP/Movie. IB Songs. BM/VSongs. Of ASCAP/Movie. IB Songs. BM/VSongs. Of Intighting, ASCAP WB Music. ASCAP/2082 Intighting, ASCAP WB Music. ASCAP.

BM. POP 29

GO (Inversal Music - Careers BM/Evanswile.
Sory/ATV free BM/Tomdouglasmusro BM/)
BM, CS 4, H00 58

ROCK (Lion Aire Publishing, BM/Warner-Tamervibishing, BM/Young Money Publishing,
Woney Mack Music. ASCAP), WBM, H100 6 POP

LA CUMBIA DEL RIO (Gypsymex) LT 11 LAST CALL (Clazy Water ASCAP/Universal Music Cor-Last CALL) (Clazy Water ASCAP) HL, CS

26
LEAVE OUT ALL THE REST (Universal Music - Z Songs
DATES Selected PARIS Dad Mr. Hahn, BM/Nondis-

BWIVEN BY WISCH MISSES ASCAP/Bug Music ASCAP/Dazint, ASCAP/Universal Music Corporation, ASCAP/Dazint, ASCAP/Universal Music Corporation, ASCAP/Dazint, OSCAP/Universal Music Corporation, ASCAP/LICENT OF SINGLE ASCAP/LICENT OF SINGLE ASCAP/LICENT OF SINGLE ASCAPACING MISSES ASCAP HILL WITH ASCAPACING MISSES ASCAPACING

POP 52 LIKE I NEVER BROKE HER HEART (Muzik Matia. BMVSongs Of Throback BMVMusic Of Combustion BMVRevid Up Music, BMVSongs Of Windswept Pacific

LIVE YOUR LIFE (Crown Club Publishing, BM/Warner-Tamerlane Publishing, BM/N O.C., ASCAP/F.O.B. Tamerlane Publishing, BMUN Q.C., ASCAP/T. Q.B., ASCAP/Adorable Music Inc., ASCAP/Yoga Flames Music, BMI/Janice Combs Publishing, BMI/EMI Music Publishing Ltd., PRS/EMI Blackwood, BMI), HL/WBM.

Music Ascary Division Brown Music, ASCAP/EMI Mapril, ASCAP LT 32 et glessas Music, ASCAP/EMI April, ASCAP/December Bueno ASCAP/EMI, LT 2 LOLLIPOP (Young Money Putilishing BM/Warner-Ian ane Putilishing BM/Herbilicous Music, ASCAP/Bla Fourtain Publishing, ASCAP/EMI April ASCAP/EMI BM/EMI Blackwood, BM/Tiver Bails And A Crown ASCAP/Royeries Music, ASCAP, H./WBM, POP 89 LONG DISTANCE, (BM, Music, ASCAP), H./WBM, POP 89 LONG DISTANCE, (BM, Music, ASCAP), H./WBM, POP 89 Windowsti, ASCAP/Music, Camanagnen, ASCAP/EMI

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LOVE REMAINS THE SAME (Mad Dog Winston

CANO STATE SAME (Mad Dog Winston

CANO STATE POP 32

LOVE REMEMBERS (Magic Mustang, BMI/Tripple Shoes, RMI/Immokalite Music, BMI/Daphil Music, BMI)

CS 9 H100 84 LOVERS IN JAPAN (Universal Music - MGB Songs ASCAP, HLWBM, PDP 87
LDVE \$T08/TQMPC Swift Music, BM/Sony/ATV Tree,
BMI) HL, CS 1, H100 18 POP 27
LDVE THAT GRIL (Upmoe Music, ASCAP/Universal
Music Corporation ASCAP/Lake And The Phatman
Music, ASCAP/Music Of Windswept ASCAP), HLWBM,
BBH \$8

08 E-Class, BMI/Top Quality, BMI/Music BMI/Univer Justs - 7 Specs BMI/Sept/ATV Tunes sal Music - Z Songs, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI) HLLWBM, POP 44 LUNA (Naye International Publishing, ASCAP/Universal Music - MGB Songs, ASCAP) LT 18

niversal Music - 2 Songs, BMI/Pen In The Groun ing ASCAP/Sony/ATV Junes, ASCAP/SMI April 276M Music Philosting Litt, PASSTellar Sun ASCAP), HL, PDP 98, RBH 60 11 Jule Fin Turkler &SCAP/DA Gass Co.

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SESAULT 46
MALDITO LICOR (Pacific Latin ASCAP) LT 24
MARCO POLO (Collibrate Music RM/Soulta Roy Telliem

BMI) RBH 86
EL MECHON EMI Blackwood BMI) LT 33
ME ESTAS TENTANOO (Universal-Musica Unica.
BMI/Universal Musica, ASCAP/La Mente Maestra Music Publishing BMI) LT 15

ME VIO LLOBAR (Jorge Celedon Guerra Publishing

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BMI), HL CS 36

MRS. OFFICER (Young Money Publishing BMI/WarnerTemperana Publishina BMI/Three Nails And A Crown

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HL/WBM\_RBH 50 MY HALLELUJAH SONG (Big Loud Shirt Industries, ASCAP/Big Loud Bucks\_BM/EM] Blackwood, BM//Birds

MY HALLELOW, ASCAPABL DUGGER, ASCAPABL D POP 51 HBH 42 MY PRESIDENT (Young Jeezy Music Inc., BM/West Coast Lyin Publishing, ASCAP/Henderworks Music Put lishing, BM/III WIII, ASCAP/Universal Music - Z Tunes, ASCAP), HL/WBM, RBH 62

Music, ASSENT WISSING WAS A SEASON TO THE WAS LT 23

NO HAY NOVEDAD (San Antonio, BMI) LT 46

NO HAY PROBLEMA (Arpa BMI) LT 37

NO ME ODY POR VENCIOO (Fonst, ASCAP/So

NO HAY PROBLEMA (Arpa BM) LT 37 NO ME ODY POR VENCIOO (Fons, ASCAP/Sony/ATV Discos, ASCAP/Maximo Aquirre, BMI) LT 1 NO MOLESTAR (Crisma, ASCAP) LT 5 NO TE QUIERO NAOA (Baya Songs, ASCAP/WB Music

OJALA (SERCA, BMI) LT 31 ONE MORE ORINK (Ludacr

ONE STEP AT A TIME

BMIL HL RBH 56
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Tunes. ASCAP/Irac-N-rield Intertainment, ASCAP/Not
Ing Dale Songs. ASCAP/First M Gold. BM/WarnerTamestane Publishing, BM/Young Jeezy Music. Inc.
BM/YEMI Blackwood BM/Boose Bad Az. ASCAP/WB
Music. ASCAP/Sony/ATV Harrirony. ASCAP/Sbyelati BMVEMI Blackwood BMVBoosie Bad Azz ASCAP/A Music ASCAP/Sony/ATV Harmony ASCAP/Byetall Music, ASCAP/A MCOlister Publishing Designee. ASCAP/Universal Music nZ Songs BML/Nappypub Music, BMIL HL MARM, DOD Az

PARA SIEMPRE (Warrier/Chappell Mexico: SACM) LT 8
PLAYA CARDZ RIGHT / Universal Music Cornection

RBH 16

\*OP CHAMPAGNE (Sally Ruth Ester Publishing
RMI/Sonns Oil (Iniversal) Inc., BMI/Browz, BMI/Nothing

POR UN SEGUNDO : Pternum Latin ASCAP) LT 25 EL PROXIMO VIERNES (Arga BM) LT 17 PUT IT 107 KJ (FS N GOIG BM) LT 17 PUT IT 107 KJ (FS N GOIG BM) LT 17 PUT IT 107 KJ (FS N GOIG BM) ABM ABRADA BANDA BAN

REHAB (Universal Music - 2 Tunes ASCAP/Tennman Tunes, ASCAP/Virginia Beach ASCAP/MB Music, ASCAP/Bone Beatz Publishing, ASCAP/Sir Kay Drive Publishing ASCAP), HL-WBM, H100 61 POP 33, RBH

REMEMBER THAT (Circle C Songs ASCAP/Full Circle.

ASCAP) CS 47

RIOE So Inkredibles SESAC/frocnasty Music
BM/Mollings Music, ASCAP NappyPab Music
BM/Mollings Music, C SCAPS Mill/Fremaine Neversion
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RIOE Songs Of Milly Isis Music BM/Cangs Of Kobalt
Music Publishing, BM/Cartune, BM/Whichele Davey

RIGHT HERE (DEPARTED) (EMI Blackwood, BML Here

38

RIGHT NOW (NA NA NA) (Byetall Music,
ASCAP/Rano/Music ASCAP)

ASUAP/SOM/AV 1916.

H. H100 8 POP 10

RIVER OF LOVE (SonyATV Tree BMVAII Mightly Dog
Musc BM/Traelin Arkansawer. BM/Bomette A Billy
Music BM/Traelin Arkansawer. BM/Bomette A Billy
Music BM/Traelin Arkansawer. BM/Bomette A Billy
Music BM/Traelin Arkansawer.
BM/Traelin Arkansa

SEVENTEEN FOREVER (Metro Station Music ASCAP/EMI April ASCAP), H., PO'R SEX ON FIRE (Matrits Street Music. ASCAP/Songs OI Combustion Music. ASCAP/Music OI Windswept). ASCAP/Followill Music, ASCAP/More ariless Music, BM/Bug, BM/Coffee, Tea or Me Publishing, BMI) H100 56

SHAKE IT (Metro Station Music ASCAP/EM) April.

Publishing, ASCAP/Uncut Productions Hunishing ASCAP, RBH 82 SHAWTY SAY (Crump Tight Publishing, ASCAP/Young Money Publishing, BM/Watener-Jameriane Publishing BM/Esthictory Music, ASCAP), HLWBM RBH 68 SHE 60T HER OWN (Universal Music, 2 Songs BM/Perhit The Ground Publishing ASCAP/Buffer Beats ASCAP/Better In The Ground Publishing ASCAP/Buffer Beats ASCAP/Better In The Ground Publishing ASCAP/Buffer Beats ASCAP/Better In The Ground Publishing ASCAP/Buffer Beats Machine Machine Buffer Beats ASCAP/Buffer Beats April, ASCAP/Sweet Summer Night, ASCAP), HLWBM RBH 37

BMI/Music Of Stage Three, BM/WBobby's Song And Sal-vage, BM/Stage Three Music, BMI) H100.77 SHE'S COUNTRY (Soulfade Music, BM/BPJ, BMI/Cack-alacki Twang, BM/Poot 49 Music, BM/BH100.90 SHE'S SO CALIFORNIA (Crystal Beach, BM/Reynsong, BMI/Why 34 Say Music, BM/EMI) Biackwood, BMI/Jalmi

Briutwish a 3-8 villists. Briutzelin Batarwood, Briutwalline Hamb BMI, H. C.S.34 et al. Want to Hold Your Songs. BM/Tommy Jo BMI) CS 17 H 100 91 SHOULOYE SAIO NO (Sony/ATV Tree, BMI/Taylor Switt Music, BMI) H. P.DP 91

Ing, ASACP/EMI April, ASCAP/Songs Of Peer Ltd ASCAP/March 9th Publishing, ASCAP/2082 Music Pub-lishing, ASCAP/WB Music, ASCAP/Song/ATV Tunes, ASCAP/Suga Wuga, BMI), HL/WBM, H100 28, POP 70,

RBH 1 SI NO TE HUBIERAS 100 (Marco, ASCAP) LT 16 SOBER (EMI Blackwood, BMI/Pink Inside Publishing SOEP. LEM Stackwood. BM/Pink Inside Hubistring. Hubistring. ASCAP). HL MWM. Pip P 74 Music. ASCAP Inside Hubistring. ASCAP/Da 12 Music. ASCAP III. HL M100 64, POP 85.

SOMEBOOY NEEDS A HUG (EMI April, ASCAP/Romeo

key, BMWUID DESperados, ASUAP/N.U. ASUAPJ, H. U. SU
SOMEBOOY SAID A PRAYER (Feet in The Creek, ASCAP/Cosstown Uptown, ASCAP/Big Loud Smit Industries, ASCAP/Big Loud Bucks, BMM, WBM, CS 42
SO SPECIAL (Copyright Condrol/Daye Kelly Music.
BMW/EM Blackwood, BMM, H., RBH 64
SOUNDOS SO GOOD (Gin Road BMI) CS 2
SO WHAT (EM Blackwood, BM/Pink Inside Publishing, ASCAP), HL. H100 5, POP 2
SPACE (Were Going to Maju BM/Chuck Cannon Music., BMI, SWG Songs, BMI) CS 49
SPOTLIGHT (Super Sayn Publishing, BM/Universal Music - Z Songs, BMI/Sony/ATV Tunes, ASCAP/EMI

April ASCAP/EMI Music Publishing Ltd., PRS/Stellar Sun Songs ASCAP) HE/WBM, H100 27 POP 55 RBH

STANKY LEGG (Polar Hitz. ASCAP MWN Music Group START A BANO (Big Borassa Music, BMI/Words &

SUPERHUMAN (SonyATV Songs BM/Corws Tiee Ad-ishing BM/Taintlerry Music, ASCAP/Undertogs West Superhuman (SonyATV Songs BM/Corws Tiee Ad-ishing BM/Taintlerry Music, ASCAP/Link Agril ASCAP/Sulck in The Tinud, ASCAP, ASCAP, Link Agril ASCAP/Sulck in The Tinud, ASCAP, H. I. Bild 25 SWAGGE LINK US, (Carer Boys Follosting, ASCAP/EM, Agril, ASCAP/Cown Club Publishing BM/Warer Tamelane Publishing, BM/Please Grimthe My Publishing, BM/EM MB Backwood BM/Young Money Publishing

22
SWEET THING (Universal Tunes SESAC/Songs Of Universal SESAC/Eden Valley Music, SESAC/Mary Rose Music, BMI/Third Tier Music, BMI) HL/WBM CS 25

LT 38 mo Aguirre, BMVLGA Music Pub

30
THERE GOES MY BABY (Tom's Kid Music,
BMVSony/ATV Songs, BMVFAZE 2 Music, BMVSouthen
Country Boy, ASCAP/Booble & DJ Songs, BMVWarrertamerlane Publishing, BMVClarence Alfen, ASCAP/May THESE ARE THE GOOD OLE DAYS (Eldorotto Music

Publishing, BMVMuzik Maha, ASCAPI CS 33
THROUGH THAT WINDOW (ENAMORADO ESTOY) (Songs UT Universal Inc., ISM/Universal Music Corp. Iron ASCAP/S3 Publishing ASCAP/EM/ IT 29 TRADING PLACES (UR-IV Music ASCAP/EM/ April ASCAP/Sony/ATV Melody BMIL WB Music ASCAP/2082 Music Publishing, ASCAP) HL\_WBM

mony ASUAPYN-Fly ampton Music, BMMEMI Blackwood H100 97 T-SHIRT (Andrew Hampton Music, BMMEMI Blackwood BMMAWane Williams Music, BMMIMusic Of Stage Three BMVOn Sule Music, BMMIn-Genius Songs, Ltd BMVEMI April, ASCAP). HL, H100 44, FOP 21

INRELIEVARI E (ANN MARIE) (Reautiful Monkey Pul Irshing BMI) US 40
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RMI/Senseless RMI/The Waters Of Nazareth BMI/EMI

00 Songs ASCAP/Cherry Lane. Sic, ASCAP/Excalibur Productions. Pty. Ltd. APRA) CLM/HL, POP 56 Westside, ASCAP/Peaches Childrel RBH 87

WAITIN' ON A WOMAN

Tamerane Publishing, Dwy, "Awas UP with A Cookies" (50:50 Entertainment, BM/Durty Pool Music ASCAP) RBH 98
THE WAY LOVEO YOU, SONYAIV Ties, BMI/Taylor Swift Music, BM/J Money Music, ASCAP-Dio Write Music, ASCAP HL H.100 7.2 WE NEED 10 ROLL, WB Music, ASCAP Songs in The Awar III R F Lat SESAC/Moorline South, SESAC/Maked

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SESAC), HL, WILL I EVER 23 ing, ASCAP/Sony/ATV WITHOUT YOU

Y LLORA (Filosolo, ASCAP/Universal Musica. ASCAP/Rompediscoteca Music Publishing, BM/Sebastian Publishing, ASCAP) LT 47 YOU BELONG WITH ME (Sont/ATV Tree, BM/Potting Shed Music, SESA/C/Barbara Orbison World Publishing, SESA/C/CS, BM), HL, POP BS, BM/Tailor Made Musick, ASCAP/Steef Flaw Music, ASCAP) 8BH 84 YOU'RE GONNA GO FAR, KIO (Underachiever BMI) H100 78

Go to www billboard biz for complete chart data | 59

Data for week of NOVEMBER 29, 2008 | For chart reprints call 646.654.4633

Latim ASCAP) LT 14
HEARTLESS (Flease Gimme My Publishing, BMVEMI
Blackwood, BMI/Invisible BMI/Crirysairs Songs
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MGB Songs, ASCAP/J. View Publishing, ASCAP/Jex Pre
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BBH 21

RBH 21

HERE (Jeffrey Steele, BMI/BPJ Administration,

ASCAPA/2 ASCAP/Sonv/ATV Tunes, ASCAP), HL/WBM.

HOW I ROIL ASCAP), HL/WBM, CS 43
HOW IT WAS SUPPOSED TO BE (NextSelection Pub-

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TONT CARE (Hammigeddon Publishing SOCANVIniversal Music Carnada, SOCANVInidge Factory Music SOCANVEMI Blackwood, BMVMarafone AB, STIM/Not Misic Publishina. ASCAP/EMI Blackwood (Carnada)

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5 Ion Music, ASCAP/Universal AP/Nivrac Tyke Music, Iroductions, ASCAP/HC 1030 Ichild, ASCAP/Mary J. Blige,

(Songs Of Universal, Inc.,

AP), HL/WBM, RBH 91 amerlane Publishing BMI) LT 13 hubiishing, ASCAP/Mail On Sun-iy/ATV Melody, BMV/will i am ar, BMV/Music Specialists, Publishing, BMV/321 Music

CAP) CS 57 Li am Music, BMVCherry River James Cornelius.

NOTHING LEFT TO SAY (Mint Factory, ASCAP) RBH 31

Time Music, ASCAP/G Watt Music, ASCAP/EMI April ASCAP: HL/WBM, H100 42, POP 39 SHAWTY SAID (Pick Up The Pace, ASCAP/Give Me Me Publishing, ASCAP/Uncul Productions Publishing

SHE NEVER CRIEO IN FRONT OF ME (Franklin Road, RMI/Missc Of Stage Three RMI/Robby's Song And Sal-

Music, BMI). HL, POP 91 SHOW DUT (Top Quality, BM/VOmp Camp Music ASCAP) BBH 47 SINGLE (Super Sayin Publishing, BM/VUniversal Music Z Songs, BM//Pen In The Ground Publishing, ASCAP/My Diet Starts Immorrow BM/VSongs 01 Universal Inc. BMI), HL/WBM, POP 68 SINGLE LADIES (PUT A RING ON IT) (B-Day Publish-

April ASCAP/Crown Cultur Functions
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lishing, BMI (1739)

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TE REGALO AMORES (Mater, ASCAP/Los Magnificos Publishing ASCAP/Entora Musical Mambo ASCAP) (T

3
THATS A MAN (WB Music ASCAP/Steve Date Jones ASCAP/Larga Vista ASCAP/Songs Of The Sanderosa, ASCAP/Universal Music - Careers, BMI), HL/WBM, CS

UNBEAUTIFUL (Religion Music Publishing, BMV/Mara-tone AB, STIM/Koball Music Publishing, ASCAP) POP

VIRTUAL OIVA (Not Listed) LT 22 VIVA LA VIOA (Universal Music - MGB Songs, ASCAP) HL/WBM, H100 25, POP 34

Tamerlane Publishing, BMI) HL/ WASSUP WIT DA COOKIES (50

key OH 8 Hall. SESAU-NOVIMITIE SOURT, SESAU-NASKE Under My Clothes, ASCAP/Typasia Music Publishing ASCAP The Deans List SESAC/December First Publish ing Group: SESAC. HLAWBM, RBH 96 BMM/12 GB HUSIIShing, BMM/7 Months OH Shadows Pub-lishing, BMV/State One Music America, BMVFSMGI. WHAT AROUT NOW

WOMANIZER

YOU'RE GONNA GO PAK, KIO (OTIONALIA H100 78 YOU'RE THE ONLY ONE (India B Music, BMI/Songs Of TOWN CHAIR International, BMI/Dermonle's Music Publishing BM/Paradise Forever Music, BMI) RE Y QUE QUEOE CLARO (Arpa, BMI) LT 12

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Issue #47

November 22, 2008

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RECORD COMPANIES: Kidz Bop, a division of Razor & Tie Entertainment, appoints Liz Nealon to the newly created position of GM. She was creative director at Sesame Street.

EMI Music names Rafael McDonnell VP of brand partnerships, licensing and synchronization for the United Kingdom and Ireland. He was founder/managing director of RED Entertainment Marketing, a marketing consultancy specializing in music and entertainment.

Island Def Jam Music Group appoints Jeff Straughn senior VP of strategic marketing. He was VP.

**PUBLISHING: Universal Music Publishing Group promotes** James Cheney to director of creative. He was coordinator.









TOURING: Facility management/consulting services firm VenuWorks names Rik Edgar executive director of the Racine (Wis.) Civic Center. He was an operations supervisor at the Jowa Events Center in Des Moines, Iowa.

MEDIA: BET Networks appoints Loretha Jones president of programming and promotes Stephen Hill to president of programming. Jones was an executive VP of MTV Films/Paramount Pictures, and Hill was executive VP of music programming and talent at BET.

**RELATED FIELDS:** Licensing consulting company Rights-Flow promotes Benjamin Cockerham to COO, He was VP of operations.

Music production company Immediate Music names David Noble director of sales and licensing. He was director of client services at MusicBox

-Edited by Mitchell Peters

# **GOODWORKS**

# ASCAP SONGWRITERS GO BACK TO SCHOOL

Inner-city elementary and middle school students in Boston, Chicago, Dallas, Los Angeles and San Francisco will get a personalized songwriting lesson this winter from a handful of  $ASCAP-affiliated\ artists.\ For\ the\ third\ year\ in\ a\ row,\ the\ ASCAP$ Foundation and nonprofit organization America Scores have partnered to send musicians into schools for three-day songwriting lessons for underprivileged youth. The ASCAP-selected songwriters teach music-writing workshops, the meaning of copyright material and the importance of creative control.

"The kids are stoked to have a songwriter there, and every one of the songwriters comes out of the program totally inspired," says ASCAP senior director of film/TV music Sue Devine, who heads the program with America Scores national education director Michelle Shedro.

This winter, artists participating in the ASCAP Songwriter Residency program include Dwayne Simmons (Boston), Da Internz (Chicago), Johnny Lloyd Rollins and David Rice (Dallas), Saul Williams (L.A.) and Birdmonster and Psalm One (San Francisco). Although all participating artists thus far have been affiliated with ASCAP, Devine says she would be tempted to involve non-ASCAP acts if they are "really inspired" by the program.

Each lesson concludes with a fully developed song that is co-written by the students and the artist and placed on a promotional CD. "We wanted to get it into the hands of the kids, so at the end of their school year they all got a copy of the CD, which includes their songs and all the songs recorded in the other schools," Devine says. -Mitchell Peters



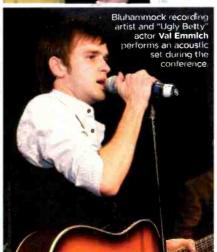
ABOVE: BMI VP of film/TV relations Doreen Ringer-Ross sat down with "The Wrestler" director Darren Aronofsky, left, and the film's composer Clint Mansell to discuss Fox Searchlight's award-winnin movie and the synergy between director and composer.

RIGHT: "Backbeat: The Creation of Gossip Girl's Music" highlighted the process of deconstructing a hit TV show and the creative process used in uniting audio with visual. Moderated cy Billboard senior editor Ann Donahue, the panel included Transcenders composer/songwriters Terence Yoshiaki, Brian Lapin and Mike Fratantuno; executive producer Josh Schwartz; executive producer Stephanie Savage; and Chop Shop president/music supervisor Alexandra Patsavas. From left: Lapin, Fratantuno, Schwartz and Savage

BELOW: Billboard editorial director Bill Werde moderated the "Master Class" panel, where top film and TV music executives covered such topics as selecting the right ics as selecting the right artists, necotiating 360 deals, launching labels and publish-ing companies, and writing and performing songs. From left: Chop Shop president/ music supervisor Alexandra Patsavas, the Doors Music Co. manager Jeffrey Jampol, Disney Channel VP of mu and soundtracks Steven Vincent and Lionsgate presi dent of music and publishing Jay Faires.







# THE HOLLYWOOD REPORTER AND BILLBOARD FILM & TV **MUSIC CONFERENCE**

BACKBEAT

The Hollywood Reporter and Billboard teamed up to deliver the seventh annual Film and TV Music Conference, held Nov. 13-14 at the Sofitel in Los Angeles. With record attendance, the sold-out event brought together top composers, directors, songwriters, record labels and advertising, gaming, studio, network and publishing executives, as well as the best music supervisors in the business. In addition to panel discussions and round-tables led by leaders in the field, highlights included a conversation with director Marc Streitenfeld, the panel "Director/Composer Line" with "The Wrestler" director Darren Aronofsky and composer Clint Mansell, a keynote with "Defiance" director Edward Zwick and composer James Newton Howard and a performance by "Ugly Betty" actor Val Emmich. Songwriter Diane Warren received the Hollywood Reporter/Billboard Film and TV Music Career Achievement Award and composer Hans Zimmer was presented with the Hollywood Reporter/Billboard Maestro Award. 2008 sponsors included ASCAP, APM Music, BMI, SESAC, Firstcom Music and Talent Solutions. PHOTOS: COURTESY OF ARNOLD TURNER and MAURY L. PHILLIPS/A.TURNERARCHIVES continued on page 62



Sponsored by Killer Tracks, the "Secrets Behind TV Music" panel dissected the differences in Sponsored by Killer Iracks, the Secrets belink I'V Music Supervision owner **Billy Gottlieb**, ABC Studios VP of music **Dawn Soler**, Lionsgate VP of TV music **Russell Ziecker**, Neophonic music supervision **PJ Bloom** and Killer Tracks head of film/TV **Todd King**. Moderated by the Hollywood Reporter editor Elizabeth Guider, the panel also included Hit the Ground Running music supervisors Jason Alexander and Rudy Chung.

# INSIDE TRACK

# RISE OF THE (WHITE) ZOMBIE

Assembling the White Zombie boxed set "Let Sleeping Corpses Lie" was "weird" and somewhat bittersweet for Rob Zombie "It felt like I was putting together a box set of someone else's band. It just seemed like forever ago, and some of the early songs are, like, 20 years ago or something," he tells Track.

The four-CD, one-DVD collection includes 63 tracks and a wealth of rare video footage and other memorabilia he's held onto. The process "brought up a lot of things I'd forgotten aboutunfortunately, some of it was negative," he says. He was particularly reminded of the waning days of the band, wher the group members would tour in separate vehicles and not see each other except at shows. None of the other members were involved in the set. "The main reason White Zombie ended was the people who were White Zombie didn't get along anymore," Zombie says, adding that he finished the group's final show in 1996, walked offstage, into a car, went to the airport and "didn't look back."

Nevertheless, he hopes "Let Sleeping Corpses Lie"-pointedly titled, he acknowledges, for those who might wonder about a White Zombie reunion-will feed the appetites of younger generations of fans that continue to come along. "I can see it, strangely enough, in the royalty checks. Every year the band makes more



money," Zombie says. "Hot Topic is doing a new line of White Zombie merch. It's just one of those things that happens, I think. There's always a new wave of kids that gets super-jazzed on a band that's not around anymore.

BACKBEAT EDITED BY KRISTINA TUNZI



Top names in the videogame space shared strategies for integrating and composing music for games during the "Secrets Behind Video Game Music" panel, moderated by Music4Games founder Greg O'Connor-Read. From left: Sumthing Else Music Works label founder/music producer Nile Rodgers, composer Paul Haslinger, Activision talent and audio management group director Adam Levenson, O'Connor-Read, composer/artist/innovator Tyler Bates and Riptide Music founder/president Rich Goldman.





# THE HOLLYWOOD REPORTER AND BILLBOARD FILM & TV MUSIC CONFERENCE



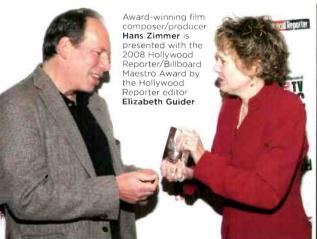
Director Ken Kwapis, center. composer Cliff Eidel nan, right, and Grammy Award-winning producer/music supervisor Danny Bramson hang out in the speaker room prior to their "Collaborators" panel, which focused on their work on the films "He's Just Not That Into You," "The Sisterhood of the Traveling Parts" "Sound Life" and "The Departs" and "The Departs" of the Parts " Pants," "Sexual Life" and "The Beautician and the Beast.



Billboard editorial director **Bill Werde** meets with participants on the "Indie Revolution" panel, which examined the booming indies sector and whether creating music for indies outweighed the financial-constraints. From left: the Orchard co-founder/chief creative officer **Richard Gottehre**. Croshal Entertainment Group president/owner **Fred Croshal**, Lionsgate Music VP of film music. **Tracy McKnight**, First Artists Management partner **Robert Messinger**, Spirit Music Group VP of creative services **Peter Shane**, director **Allison Anders**. Razor & Tie cosounder **Cliff Chenfeld** and Werde.



Songwriter **Diane Warren**, center, the recipient of the 2008 Hollywood Reporter/Billboard Film and TV Music Career Achievement Award, sponsored by ASCAP, with Billboard editorial director Bill Werde and senior editor Ann Donahue



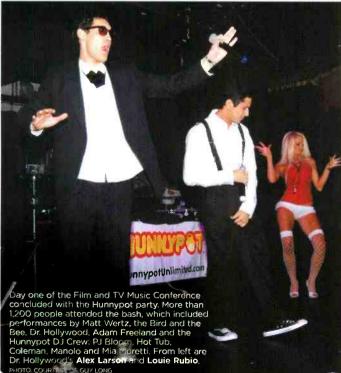








SHOOT magazine hosted the panel "SHOOT Presents Music for Commercials—And Beyond." exploring the evolving commercials marketplace from the ad agency side, the licensed music business and spot music/sound design house entrepreneurs. Moderated by SHOOT magazine editor Bob Goldrich, far right, the panel included, from left: Beacon Street Studios co-founder/composer/creative director Andrew Feltenstein, Stimmüng executive producer Kelly Fuller. Trivers/Myers Music founder Liz Myers, Songs Music Publishing senior creative licensing executive Carianne Brown and Grey Group senior VP/director of music Josh Rabinowitz.





From left: composer Marc Streitenfeld, who collaborated with director Ridley Scott on the films "A Good Year," "American Gangster" and "Body of Lies." with Billboard publisher Howard Appelbaum and ASCAP senior VP/domestic membership group Randy Grimmett before Streitenfeld's Q&A with Grimmett.



Music supervisors mingled during a private VIP luncheon, sponsored by APM Music. From left: Chop Shop president/music supervisor Alexandra Patsavas. Commit Media founder/CEO Paul Katz and APM Music president Advantages. dent Adam Taylor.



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