

Billboard

CAPITOL RADIO
Congress Asks Labels,
Stations To Talk Royalties

**TRAVELIN'
BLUES**

Visa Enforcement
Raises U.S.
Tour Worries

**THE
LONG
TALE?**

Even Online,
Hit Singles
Still Matter



**CHART
HEAT**

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Jackson
Taylor Swift
Reba McEntire**

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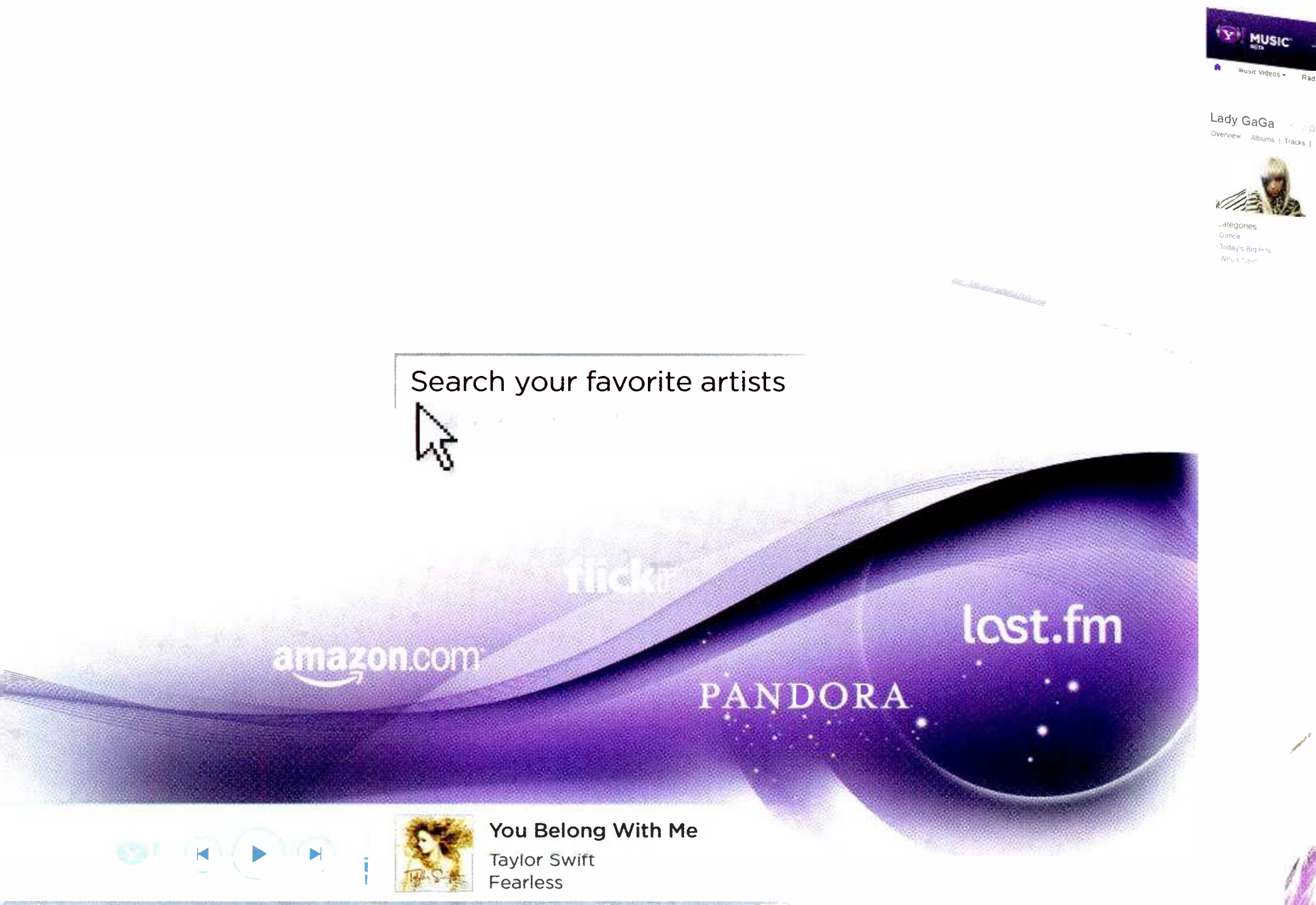
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Edgy New
Sound Of
'Freedom'

OMG!
Justin
Bieber,
Tween
Dream

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TRACK**

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Up The
Top 200

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Taylor Swift

Overview | Albums | Tracks | Videos | Photos | Concerts

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Biography

Taylor Swift has been singing all her life, motivated by her grandmother, who was a professional opera singer. She began performing locally around her town and county at the age of ten, and at age 11 sang the national anthem before a Philadelphia...

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- Today's Country
- Soft Country
- Country

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Taylor Swift Videos

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Love Story Taylor Swift, Our Song Taylor Swift, Picture to Burn Taylor Swift



Teardrops On My Guitar Taylor Swift, Change Taylor Swift, White Horse Taylor Swift

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Top Taylor Swift Albums

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Taylor Swift [Bonus Tracks] Mar 2008, Fearless Jan 2008, Taylor Swift [Deluxe Edition CD/DVD] Nov 2007



The Taylor Swift Holiday Collection Jan 2007, Teardrops on My Guitar Dec 2006, Tim McGraw Jan 2006

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Pandora Radio

Play Taylor Swift artist radio

Play radio station with songs similar to:

- Teardrops on My Guitar (Pop Version)
- Our Song
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- Stay Beautiful

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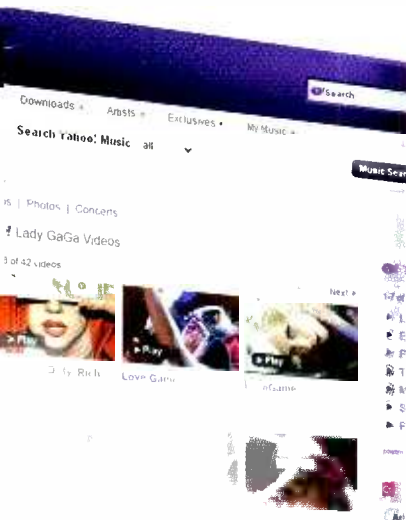
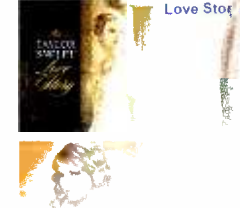
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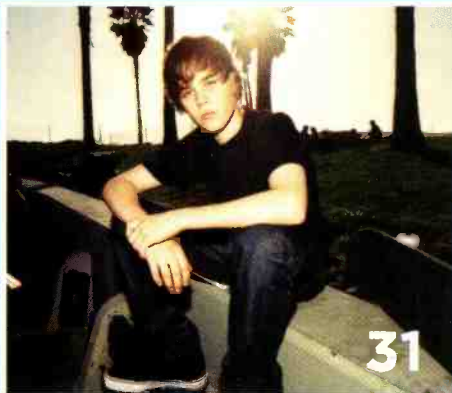
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NEW BILLBOARD.COM
New and exclusive on Billboard.com: Footage of Alicia Keys' video shoot and an on-camera interview with her. Plus, we are backstage with **Mary J. Blige** at the Hollywood Reporter/Billboard Film and TV Music Conference.



FREE-FOR-ALL

Listen to the week's hottest new releases for free, in their entirety. Check out the latest from Carrie Underwood, Foo Fighters, Weezer, "Glee" and more at billboard.com.

Events

MEDIA AND MONEY

This conference—Nov. 12-13 in New York—hosts leaders in media, entertainment and finance. Keynotes include AOL's Tim Armstrong, ICM's Jeffrey Berg and News Corp.'s Chase Carey. Register at mediaandmoneyconference.com.

Billboard

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Lessons From Down Under

South Africa Should Use The 2010 World Cup To Promote Its Musicians

BY PHIL TRIPP

In 1983, the crew of the Australia II embraced Men at Work's hit "Down Under" as the theme song for its successful run at the America's Cup championship. Nearly two decades later, another sporting event—the 2000 Summer Olympics in Sydney—brought Australian artists and music to the world's attention.

The recording industry and the Australian Trade Commission embraced both events as export-promotion opportunities for the renewable resource of intellectual property (i.e., music and artists), reaching out to overseas markets through mass-media coverage and post-event marketing.

Now a major sporting event is poised to provide many of the same benefits to another country's artists. When South Africa hosts the FIFA World Cup in 2010, its contemporary music scene will have the chance to bask in the global spotlight. The tournament will provide a brief but potentially valuable window of opportunity.

South Africa has a vibrant contemporary music culture that sings in English and indeed rocks. While Johnny Clegg and Juluka may be the most familiar to overseas music fans, other acts like the hard-edged Seether and new stars BLK JKS have also made inroads into new markets. Plenty more diamonds are waiting to be unearthed and exported. But it's not going to happen by chance. It must be propelled by a synergy of government and industry using this event to gain critical mass.

We've seen it before in Australia, with trade missions and government subsidies for attendance at trade fairs like MIDEM and South by Southwest, touring support and other programs to bring Australian music onto the world stage.

And you can witness similar public-private partnerships in the presence of the Dutch and the Scandinavians at MIDEM; the Brits, Irish and Scots at SXSW; French, Spanish and Brazilian contingents at SXSW and Popkomm; and the Canadians seemingly everywhere.

Speaking on this topic at the sixth annual Moshito Music Conference in Johannesburg in September, I was blown away by the diversity and quality of the performances at the live showcases. But I also learned of the obstacles that South African artists face in trying to reach a larger, international audience, including post-apartheid political and societal challenges and the perception of their home as a "third world" country.

South Africa's contemporary music scene, like those of Australia, New Zealand and even Hawaii in the past, can sometimes be overshadowed by its tradi-



tional roots. Australia's most recognizable and memorable hits before the '80s were "Tie Me Kangaroo Down Sport" and "Waltzing Matilda," much as hula dancing, falsetto singing and ukuleles largely defined Hawaiian music for foreign audiences before the emergence of such acts as Jack Johnson, Pimpbot, Fiji or even Israel Kamakawiwo'ole. Sometimes it's harder to break through the cultural tourism market when you shout rather than chant, rock rather than strum and appeal to youthful ears rather than nostalgic memories.

South Africa has an opportunity to prevail over such challenges by using the

World Cup to raise the international profile of its artists and musicians. The tournament will provide ample chances to do so, including opening ceremonies broadcast to billions and local concerts that could entertain millions of tourists.

Before global media outlets turn their attention elsewhere, South Africa's recording industry should enlist the support of the government to make hay while the sun shines on this country and set in motion a perpetual harvest of its rich music. ...

Phil Tripp is managing director of IMMEDIA, publisher of the AustralAsian Music Industry Directory.

FEEDBACK

.biz BILLBOARD.BIZ POLL

Have Internet tools and digital distribution (components of the Long Tail) closed the income gap between "the hits" and less established artists during the past five years?

43% Yes, the Internet offers any artist a chance to break through and find an audience.



40% No, today the Internet has more clutter for artists to rise above and creates a greater disparity between the hits and everyone else.

17% Maybe, the Long Tail has given little or no sales boost to emerging artists.

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>>> BEATLES REMASTERS HEADING TO USB

Apple Corps and EMI Music are issuing the Beatles remasters on a limited-edition, apple-shaped USB drive in time for Christmas. The release marks the first time the Beatles' catalog has officially been sold as digital files separate from the CDs. Vinyl versions of the reissues are expected soon. The USB drive will be released Dec. 7 in the United Kingdom and Dec. 8 in North America.

>>> NO DOUBT SUES ACTIVISION

No Doubt sued the videogame publisher Activision Blizzard over the use of its likeness in the company's new "Band Hero" title. The lawsuit, filed in Los Angeles Superior Court, accuses Activision of fraudulent inducement and breach of contract. In a statement the company said: "Activision believes it is within its legal rights with respect to the use and portrayal of the band members in the game and that this lawsuit is without merit."

>>> EMI TO SELL LIVE RECORDINGS AT SHOWS

EMI Music announced plans to launch Abbey Road Live, a new live music recording and instant production service. Headquartered at Abbey Road Studios in London, the service will enable concertgoers to purchase live recordings just minutes after a show they've attended. The recordings will be available in a variety of formats, including CD, DVD and USB, or through digital delivery.

UP FRONT

RADIO BY PAUL HEINE and ED CHRISTMAN

TALK RADIO

Labels, Stations To Face Off On Performance Royalties

With the passage of the Performance Rights Act by the U.S. House and Senate judiciary committees, the recording industry has come closer than ever to having the issue of radio performance royalties reach the floor of Congress.

Before the bill reaches that stage, however, representatives from industry trade group the musicFirst Coalition and the National Assn. of Broadcasters are scheduled to hold two weeks of talks from Nov. 17 to Dec. 1 at the request of judiciary committee members, including House Judiciary Committee chairman John Conyers Jr., D-Mich., and Senate Judiciary Committee chairman Patrick Leahy, D-Vt. The talks will be led by members and staff of the two judiciary committees.

"We are confident that an acceptable and mutually beneficial resolution to this longstanding disagreement can be found," the committee members said in a letter to musicFirst and NAB.

That level of optimism is almost surely misplaced, given that labels and artists have tried in vain for nearly seven decades to get U.S. radio stations to pay master copyright owners and performers for the music they broadcast.

Still, a failure by the two sides to reach some level of mutual accommodation or even the postponement of a full House or Senate vote on the legislation isn't likely to mark the end of the recording industry's efforts to eventually secure radio performance royalties.

"We are pleased to have gotten this far, but we are not looking for any moral victories," RIAA chairman/CEO Mitch Bainwol says. "We will keep our foot on the gas until it is the law of the land."

While the NAB says it is willing to talk with Congress about the bill, it isn't clear if it would negotiate with musicFirst to shape the terms of a fee structure or any other aspect of the bill.

New NAB president/CEO Gordon Smith, a former two-term U.S. senator from Oregon, is seen in Washington, D.C., circles as a moderate with a



Count me in: SHEILA E. testifies before the U.S. Senate Judiciary Committee.

smooth, polished approach that contrasts sharply in tone from the bombast of his predecessor David Rehr, who abruptly left his post in May after less than three-and-a-half years at the helm.

Rehr's now infamous proclamation during a July 2008 radio industry conference—"I'd rather slit my throat than negotiate"—created public-relations headaches for the NAB and rubbed some lawmakers the wrong way.

"The fact that we are willing to sit down reflects that there has been a

change in leadership and a change in style with Gordon's approach versus his predecessor," NAB executive VP Dennis Wharton says.

But there doesn't appear to be a change in position. At the NAB's annual radio convention in September in Philadelphia, broadcasters made it clear to Smith that defeating the Performance Rights Act should be his top priority. Still, refusing a request by powerful members of Congress to discuss the topic could get Smith off to an awkward

start as he tries to convince lawmakers that imposing new fees would jeopardize radio's ability to serve the public.

Moreover, the NAB says 252 House lawmakers and 27 U.S. senators have signed a nonbinding resolution stating that "Congress should not impose any new performance fee, tax, royalty or other charge relating to the public performance of sound recordings on a local radio station."

Prominent recording artists have gone to Washington to speak out in favor of performance royalties, including Tony Bennett, Sheryl Crow, Sheila E. and Billy Corgan. While a majority of House members have signed the NAB-supported resolution, the RIAA's Bainwol says its nonbinding status renders it "essentially meaningless." He points out that the resolution is out of date, since the proposed legislation has been altered to address the radio industry's concerns that it would cripple smaller stations and their ability to serve local communities.

For example, the act requires annual fees of \$100 for stations with less than \$50,000 in annual revenue, \$500 for stations with revenue between \$50,000 and \$100,000, \$2,500 for stations with revenue of \$100,000-\$500,000 and \$5,000 for stations with revenue of \$500,000 to \$1.25 million.

That covers 80% of U.S. stations, leaving only the remaining stations with annual revenue in excess of \$1.25 million to negotiate a rate, according to SoundExchange executive director John Simson.

The head of one of radio's largest groups, speaking to Wall Street analysts during its Nov. 2 earnings call, said that performance royalties are a "whack-a-mole" issue. "It's going to be brought up every year," Cumulus Media CEO Lew Dickey said, "so we are going to be talking about this for a long time." ♦♦♦

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UPFRONT

THE LATEST NEWS FROM **biz**

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>>> LILITH FAIR ANNOUNCES CHARITY PARTNERS

Next year's Lilith Fair concert festival will contribute \$1 from every ticket sold and a portion of sponsorship proceeds to charitable partners. Two key charitable partners have been announced—the i4c Campaign to drive social awareness and the nonprofit environmental group Reverb. Lilith is expected to kick off dates next year featuring singer Sarah McLachlan in such cities as Toronto, New York and Los Angeles.

>>> LATIN STARS GIVE 'LIFE' TO CITY OF HOPE PROJECT

Universal Music Group will promote and distribute an original song, "La Gota de la Vida" (The Drop of Life), to benefit the Los Angeles cancer research center City of Hope and its Hispanic outreach campaign for bone marrow donations. The song was recorded in Las Vegas during the week of the Latin Grammy Awards. Artists who have contributed to the recording include David Bisbal, Luis Fonsi, Tito "El Bambino," Enrique Iglesias, Franco De Vita and Fanny Lu.

>>> NARM FORMS DIGITAL TASK FORCE

NARM has launched a Digital Think Tank, a special task force of NARM members dedicated to resolving issues surrounding the business of digital music. The group will focus on digital supply chain and operations, metrics and data visualization, and product development. Members serving on the Digital Think Tank include 7digital, Amazon, E1, EMI, the Independent Online Distribution Alliance, Iris, iTunes and Microsoft.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Ed Christman, Leila Cobo, Andre Paine, Mitchell Peters, Robert Thompson and Reuters.

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FILM/TV BY AYALA BEN-YEHUDA and MITCHELL PETERS



Hits and giggles: At left, author/journalist DAN KIMPEL moderates a discussion with composer ERRAN BARON COHEN (center) and his brother SACHA BARON COHEN (right) about their collaborations on 'Da Ali G. Show,' 'Borat' and 'Brüno.' Above, music supervisor ALEXANDRA PATSAVAS discusses how bands and songs were selected to appear on the soundtrack to 'The Twilight Saga: New Moon.'

TUNING IN TO TUNES

Film And TV Music Confab Highlights Power Of Synchs

The overarching theme of the Hollywood Reporter/Billboard Film and TV Music Conference was that it isn't just music supervisors who recognize the value of music in TV and film—it's now common knowledge among creative talent, producers and network executives.

During the conference, held Oct. 29-30 at the Beverly Hilton in Los Angeles, executives from Fox and Columbia joined "Glee" music supervisor P.J. Bloom, cast member Lea Michele and the show's music producer Adam Anders to discuss what's driven sales of millions of "Glee" song downloads and enthusiasm for two forthcoming soundtrack volumes.

Rather than keeping the "Glee" pilot a secret, Fox presented it to as many music publishers and record labels as it could to get them onboard for

clearances from the get-go, according to 20th Century Fox Television head of music Geoff Bywater.

Now that "Glee" is a hit, Bloom said the show is fielding synch pitches from artists who don't normally allow their music to be used on TV.

Bywater said a key evangelist for the show has been Columbia/Epic label group chairman Rob Stringer. "He looked at the trailer—not the pilot, but the trailer—and said, 'Let's get the attorneys on the phone,'" Bywater recalled. "How many shows going into their eighth episode have sold 2.5 million downloads? He had the commitment, the energy, the expertise. It was pure genuine enthusiasm."

Mary J. Blige, who addressed the conference about her original song for the forthcoming

film "Precious: Based on the Novel 'Push' by Sapphire," also credits a strong evangelist for convincing her to play a role: director Lee Daniels, who, she said, "made me pull every single thing from my guts."

"He said, 'I know you have it in you,'" Blige recalled. "I finally got to the point where the very next day I just went in and threw up on the record."

Blige added that she was interested in pursuing other film projects and said she would "put my all" into a long-discussed Nina Simone biopic.

On a much lighter note, music supervisor Alexandra Patsavas told the audience about pulling together the soundtrack to "The Twilight Saga: New Moon." She said that the fact that the artists featured on the soundtrack could easily share a bill together was a key

part of the album's success.

"There's definitely a cohesion within the music of the movie," she said.

Chop Shop owner Patsavas also served as a producer of the "New Moon" soundtrack, which features exclusive tracks from Thom Yorke, Bon Iver & St. Vincent, Lykke Li and Sea Wolf, among others. In addition, she produced the soundtrack to the previous "Twilight" movie, which has sold 2.2 million copies in the United States, according to Nielsen SoundScan.

Finally, actor Sacha Baron Cohen and his brother, composer Erran Baron Cohen, filled the room with laughs as they discussed their collaborations on "Da Ali G Show," "Borat" and "Brüno."

The keynote began with stories about the Cohen brothers' humorous childhood antics, which included Friday-night skits for their 90-year-old neighbor, where Erran would

provide Yiddish tunes on the piano with Sacha singing along in a chicken voice. The discussion then moved to their film and TV collaborations in recent years.

Sacha described his alter ego Ali G as "probably the first comedy character in England that saw himself as a musician—but obviously he had no talent as a musician. So the challenge for Erran was to come up with the music of Ali G." At the time of the HBO program, drum'n'bass was popular, so Erran used elements of the genre and mixed it with "fart" noises and other odd sounds.

"It was funny but also real," Sacha said. "You listened to it and said, 'All right, this guy is one of these dreadful wanksta, wannabe DJs.'" He also noted that Erran is "great at making something real but comic at the same time, which is what we were trying to do with the shows and characters." ...

HOME FRONT

360 DEGREES OF BILLBOARD

R. KELLY KICKS OFF BILLBOARD/OUR WORLD LIVE ONLINE CONCERT SERIES

Billboard and Our World Live (OWL) launched their new live online concert series at BillboardLive.com Oct. 29 with a performance by R. Kelly at the Nokia Theatre in Dallas. Other artists slated to perform on the weekly series include Alicia Keys, Usher and David Archuleta.

Every Thursday, BillboardLive will stream a live concert in high-definition video from a different city. Fans will be able to view every show from any one of five camera angles. Each full-screen view will be accompanied by four smaller images at the bottom of the screen, allowing users to click on any view they wish to watch. Each show will also highlight a specific Billboard chart of the week. Users can tweet and send live messages to their Facebook friends directly from the on-screen video player.

BillboardLive will also feature such exclusive elements as behind-the-scenes footage and interviews with the featured performer. While BillboardLive will stream concerts by top acts in the music business, it will also show developing artists performing with

headlining acts or in their own sets.

BillboardLive is a strategic alliance between Billboard and OWL, an Internet broadcast, production and syndication company. Music industry veteran Ron Weisner, OWL CEO Michael Williams and TV producer Tzvi Small will executive-produce the series.

"Top-notch artists doing live concerts in this extraordinary innovative way is a fantastic opportunity for music fans," Billboard publisher Howard Appelbaum says. "It feeds into what our larger strategy is: bringing great unique content and letting people be behind the velvet rope of the music industry."



Live from Dallas: R. KELLY

MADONNA TAKES TOP HONORS AT BILLBOARD TOURING AWARDS

Madonna's Sticky & Sweet tour was the big winner at the sixth annual Billboard Touring Awards, taking home honors for top tour and top draw, which acknowledge the highest-grossing and highest-attended tours of the year, respectively. Madonna's manager Guy O'Seary received the top manager award.

The Billboard Touring Awards are based on worldwide data reported to Billboard Boxscore for the period Oct. 1, 2008, through Sept. 30, 2009. Kenny Chesney's Sun City Carnival tour snared the artist's sixth straight top package award, while U2 received the top boxscore award for the band's July shows at Croke Park in Dublin. Other honorees included Il Divo, which won the breakthrough award, and Dane Cook, who took the top comedy tour award.

Additionally, Keith Urban won the Concert Marketing & Promotion Award for his Escape Together tour sponsored by Kingsford and KC Masterpiece, and Jonas Brothers received the Eventful Fans' Choice Award, both determined by online voting. Vans Warped tour founder Kevin Lyman received the Humanitarian Award, and Ozzy Osbourne was named Legend of Live. For a complete list of winners, go to billboard.biz. ...

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>>>MITS HONOR FOR ROSS

U.K. TV/radio personality Jonathan Ross received the annual Music Industry Trusts' Award Nov. 2 at London's Grosvenor House Hotel for his services to music broadcasting. The MITs and the event raise money for Nordoff-Robbins Music Therapy and the BRIT Trust. Previous honorees include George Martin, Harvey Goldsmith and the late Ahmet Ertegun. Stereophonics lead singer Kelly Jones and Bryan Ferry performed at the ceremony, which was attended by 1,000 music industry/media professionals and artists.

>>>CONVERSE, PEPSI PAIR AT MIDEM

Pepsi and Converse will share the stage at the MIDEM music conference in Cannes (Jan. 24-27). Converse chief marketing officer Geoff Cottrill and Frank Cooper III, senior VP/chief consumer engagement officer of PepsiCo Americas Beverages, will discuss their respective music strategies Jan. 25 at MIDEM's "Images and Brands" conference. Cornerstone Agency co-CEO Rob Stone will moderate the debate, which will explore music branding opportunities.

>>>LIVE NATION EXITS THEATER BIZ

Live Nation has sold its U.K. theatrical venues and operations to Ambassador Theatre Group. The portfolio includes London West End theaters the Lyceum and the Apollo Victoria. Live Nation also sold its interest in the Dominion Theatre in London to Nederlander Group. The gross price for the portfolio (including the Dominion) is approximately \$160 million, according to a Live Nation statement. Live Nation president/CEO Michael Rapino says the proceeds will "allow us to continue our balance sheet by selling off assets that are not core to our live music strategy."

Reporting by Andre Paine and Richard Smirke.



Mercury stalling: Mercury Prize winner **SPEECH DEBELLE** and singer/songwriter **IMOGEN HEAP** (right) are among the U.K. artists who have been affected by stricter processing of U.S. visa applications.



GLOBAL BY JULIANA KORANTENG

VEXING VISAS

Stricter U.S. Immigration Enforcement Sparks Worries About Touring Impact

LONDON—Tour managers and producers are warning that stricter enforcement of U.S. immigration regulations is complicating efforts by overseas artists to schedule live gigs in the States.

The U.S. Citizens and Immigration Services outlined in October a more restrictive interpretation of its application procedures for musicians seeking "O" and "P" visas—temporary work visas issued to solo acts and groups, respectively.

Many solo performers had become accustomed to obtaining "O" visas for up to three years, while groups had customarily obtained "P" visas for up to a year. But in recent months, USCIS has begun embracing a stricter approach to entertainment visas, limiting the term of a visa to the specific length of a tour and stipulating that applicants must provide extensive documentation detailing their itinerary.

In an e-mail advisory earlier this month to managers, booking agents and other clients, the New York-based visa and immigration services agency Traffic Control Group recommended that "artist management immediately begin to proactively organize and prepare as much supporting paperwork regarding confirmed itineraries as possible including contracts, deal memos or any other documentation . . . in order to avoid delays in the adjudication of all new visa petitions."

While it doesn't mark a change in existing regulations, USCIS' new approach could make it more difficult for artists, particularly emerging acts, to build grass-roots support by hampering

their ability to schedule follow-up visits soon after a successful debut tour.

"It's going to get harder for new acts to build a fan base in the United States," says Ian Watt, whose London-based firm Machine Management co-manages Mika and represents U.K. alt-rock act Lightspeed Champion.

Fruit Pie Music Productions in London, which represents singer/songwriter Imogen Heap, almost had to postpone Heap's fall U.S. tour because details of USCIS' more restrictive approach



WATT

—which had been quietly introduced during the summer—only emerged at the last minute, according to Kumar Kamalagharan, director of touring at Fruit Pie, which has also worked with Razorlight, Feeder and Jack McManus.

After negotiating with U.S. immigration authorities, Heap eventually obtained the three-year visa she had applied for months in advance and is set to begin her U.S. tour Nov. 8 in Santa Barbara, Calif.

But Kamalagharan remains gloomy about the impact that USCIS' stricter enforcement of visa rules will have on other performers.

"I don't think we'll be able to afford to send acts to the next [South by Southwest (SXSW) conference] because of these stupid rules," he says, adding, "If aspiring artists, the lifeblood of the industry, can't afford

to go to the U.S., how will they cope?"

Tighter enforcement has also had "tremendous impact" on Latin American touring acts, says immigration attorney Michael M. Felix of Santa Fe Springs, Calif., whose clients include regional Mexican artists. Although the law for adjudicating these cases is the same, Felix claims that USCIS representatives in California have "chosen to selectively enforce the law very, very tightly on all these performers."

USCIS representatives didn't return calls seeking comment. The new approach regarding "O" and "P" visas also affects how artists apply for them. For either visa, a U.S.-based "sponsor," such as a manager, label or promoter/booking agent, has been needed to file a petition to USCIS through an attorney. But according to the Traffic Control Group advisory, USCIS has begun "severely limiting" who may submit a visa petition on behalf of performing artists, taking a narrower view of who it views as a qualified "agent."

Failure to submit the proper documentation or to use a proper agent to file a visa application could result in additional processing costs that would have to be paid on top of standard visa charges, which vary from \$2,000 to \$6,000, depending on the size of the entourage.

Several U.K. artists scheduled to play at the CMJ Marathon in October in New

York pulled out at the last minute, citing problems with the new visa guidance. They included 2009 Mercury Prize winner Speech Debelle and singer/songwriter V.V. Brown, both clients of the Windish Agency in Chicago.

Company president Tom Windish says CMJ and other U.S. shows would've been an ideal way of introducing Debelle while her Mercury win was still fresh and would've helped build momentum for shows around SXSW next March.

"SXSW would have been great for Speech Debelle," Windish says, adding that he now faces the prospect of starting from scratch, as "the excitement and attention from the Mercury Prize would have worn off in four or five months' time."

CMJ Network VP of artists and events Matt McDonald also expresses frustration. "[When] artists who make plans well in advance still get denied at the last minute," he says, "it means there isn't time to replace them, and the venue/promoter suffers from the lost revenue."

Performing arts organizations in the United States, including the League of American Orchestras in Washington, D.C., are working to roll back USCIS' stricter enforcement of visa rules.

The league's VP of advocacy Heather Noonan says, "Canceled tours have an economic impact on U.S. venues, on U.S. artists performing alongside international artists and on disappointed ticket-paying audiences."

Additional reporting by Leila Coho.

GLOBAL BY RICHARD SMIRKE

REACH FOR THE 'SKY'

BSkyB Enters Growing U.K. Music Subscription Market

LONDON—The Pay-TV giant BSkyB's launch of its music subscription service Sky Songs is expected to increase the pressure on a host of rival U.K. companies that are due to roll out competing products in the coming months.

BSkyB, which is partly owned by Rupert Murdoch's News Corp., dominates U.K. and Ireland pay-TV broadcasting with 9.4 million customers, making its entry into music subscriptions a move watched closely by labels.

"I very much look forward to seeing what an [Internet service provider (ISP)] of this caliber is going to be able to bring to the music business," says Eric Daugan, senior VP of digital business at Warner Music Europe. "The more people there are to sell music, the more likely we will grow the pie."

Repertoire comes from all

four majors, plus Beggars Group, PIAS, the Orchard, the Independent Online Distribution Alliance and VidZone Digital Media. Sky Songs GM Justin Moodie says the launch followed lengthy negotiations to develop a business model that satisfied the labels.

"We want to make an affordable digital music option for everybody," he says, declining to provide revenue splits.

First announced in July 2008, the Oct. 19 beta launch of Sky Songs comes as other ISPs, including BT and Virgin Media, are preparing to offer competing music subscription services. In addition, the free, ad-supported streaming service Spotify already markets an ad-free subscription service priced at £9.99 (\$16.50) per month, while the music streaming service We7 expects to soft launch a subscription service in December.

BT and Virgin Media haven't disclosed when they expect to launch their respective music services. BT declined to comment, while a Virgin Media spokesperson would only confirm it was "making good progress." But We7 CEO Steve Purdham says he expects a series of new

subscription services to enter the U.K. market in the next 90 days.

"[Sky Songs] will have a positive impact," Purdham says, adding that while its launch alongside existing services like Spotify, We7 and Last.fm may initially cause some consumer confusion, it will allow

British consumers to "make valid choices."

BSkyB's ability to "market aggressively and across multiple channels" will be a key factor in Sky Songs' performance, says Adrian Pope, director of digital and business development at the distributor/label group PIAS.

The satellite broadcaster excels at "defining a price point or a pricing mechanism" that appeals to consumers, Pope says. "They're [also] very good at getting incremental revenues out of their consumers."

Sky Songs gives customers access to more than 4 million tracks for download and ad-free streaming. For £6.49 (\$10.75) per month, customers get unlimited streaming and the option to download either a £6.49 album or 10 digital rights management-free tracks. An additional

£7.99 (\$13.20) plan offers unlimited streaming and a £7.99 album or 15 tracks. Sky Songs' Moodie says the service also expects to introduce two additional price options, bringing the service closer to the four-tier platform first announced 15 months ago.

Customers can also purchase music on an a la carte basis, starting at 65 pence (\$1.03) per track and £6.49 per album. BSkyB's 2.2 million U.K./Ireland Sky Broadband customers are eligible for a free one-month subscription to Sky Songs. BSkyB is also eyeing the possibility of introducing Sky Songs to mobile, console and set-top box platforms.

"There's lots of people out there who love music but aren't necessarily comfortable with computers," Moodie says. "We want to say hello to them." ●●●

●●●●●
"The more people there are to sell music, the more likely we will grow the pie."

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UPFRONT

When I Write The Book

Amoeba Music Co-Founder
Pens Record Store Novel For Teens

While label executives occasionally write books about the record business, it's far rarer to see someone from music retailing knock out a tome about record stores.

But that's what Amoeba Music co-founder **Yvonne Prinz** has done. She hasn't written a business book but rather a teen-targeted novel titled "The Vinyl Princess," due Dec. 22 from HarperCollins.

"The Vinyl Princess" is about a 16-year-old girl named Allie who works at a struggling music store called Bob and Bob Records and has a passion for collecting vinyl.

The book "is like 'High Fidelity' for teens—that's the story I started out to write," Prinz says, referring to the 1995 **Nick Hornby** novel about a London

record store owner. "Nobody has the inside track of working on a record store like I do. I felt very qualified to write this book."

She may have a point. First, she boasts an enviable music-retailing pedigree, having co-founded Amoeba in 1990 with her husband, **David Prinz**; **Marc Weinstein**; and **Mike Boyder**. Today, Amoeba is one of indie music retailing's most beloved chains, with California locations in Berkeley, San Francisco and Los Angeles.

Although the publisher wanted the latter book first, "I thought the vinyl book should hit now and they let me have it this way," Prinz says. "The timing was good because a lot of cool bands are putting their stuff out on vinyl now."

To write "The Vinyl Princess," Prinz says she drew upon her five years of experience working as a cashier at the original Amoeba store

on Telegraph Avenue in Berkeley. Like "High Fidelity," Prinz's book tries to capture the feel of an indie record store, including colorful neighborhood personalities based on the customers who came to shop at Amoeba. "Berkeley has an incredible street scene, homeless scene and drug scene," Prinz says, noting that they all found their way into

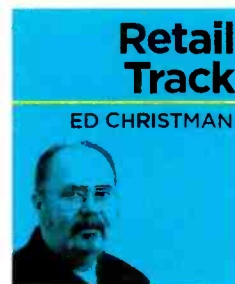
Amoeba and informed her book.

Now that she's written a novel about a teenage vinyl collector, what does she think about the resurgence of the format? "People are going back into stores," albeit not in huge numbers, she says, noting that Amoeba is "not counting on vinyl to save the store. We have always sold vinyl and their sales haven't increased for us."

To help promote the book, Prinz has assumed the identity of the Allie character at TheVinylPrincess.com, where she blogs as her book's protagonist. Most of the blog posts are reviews of vintage albums like "The Velvet Underground and Nico" and **the Byrds'** "Mr. Tambourine Man."

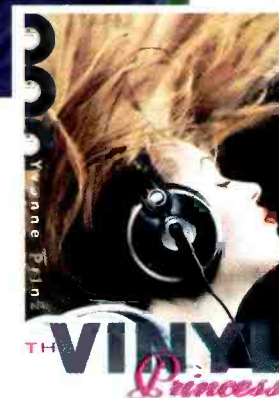
One post from earlier this year was titled "And Now a Word About Censorship," featuring Prinz/Allie railing against Wal-Mart for not carrying **Green Day's** "21st Century Breakdown." The Vinyl Princess blogs: "That Walmart would suggest to a recording artist that they require them to edit the content of their art in order for it to be acceptable in their soulless mega-monster stores, which profit off the backs of slave labor in developing countries, is beyond absurd."

That wasn't quite a fair criticism of Wal-Mart, which doesn't ask artists to change their lyrics but simply maintains a policy of not carrying CDs that come with warning stickers. When I pointed this out to Prinz, she responded, "But I am writing as a 16-year-old girl who hates the corporate world." ...



Spin the black circle: **YVONNE PRINZ** and her forthcoming teen novel 'The Vinyl Princess' (inset).

Prinz is also the author of Rain-coast Books' Clare tween novel series, which includes "Still There, Clare," "Not Fair, Clare" and "Double Dare Clare." She signed a two-book deal with HarperCollins for "The Vinyl Princess" and another book, "All You Get Is Me," about a girl who moves with her dad to an organic farm.





South Philly farewell: Confetti rains down on fans at the Wachovia Spectrum as Pearl Jam wraps up the venue's final concert on Oct. 31.

Philly Soul

The Spectrum, An Early Anchor Of Arena Rock, Goes Out In Style

Now this is how you close a building.

The venerable Philadelphia Spectrum, one of the arenas that built arena rock, will be demolished early next year to give way to Philly Live, a retail and entertainment complex being developed by the Cordish Cos. and Comcast-Spectacor, the Philadelphia-based sports and entertainment company that owns the Wachovia Spectrum and the adjacent, more modern Wachovia Center.

But the Spectrum didn't go down without a party—a year-long commemoration that included sendoff concerts by acts like Pearl Jam and Bruce Springsteen, final games by the Philadelphia Flyers and the 76ers, and innumerable trips down memory lane.

Among the highlights of the campaign were the creation of the RememberTheSpectrum.com Web site, a commemorative book in partnership with the Philadelphia Daily News and the TV documentary "Building a Memory" that aired on Comcast SportsNet.

Comcast-Spectacor VP of PR Ike Richman and his team also partnered with local radio stations to create unique closing events like the "Your Band Can Perform on a Concert Stage" contest, "Final Basketball Game" and the "Last Floor Hockey Game." In late October, the Spectrum opened its doors to the public for a free "Last Stroll" tour of the facility. Every day on the calendar had a corresponding significant event that matched up with the building's history, and Richman and his team made sure the local media knew about them.

Live Nation Philadelphia chairman Larry Magid produced the Spectrum's Final Farewell concert series with Neil Young, Tina Turner, Green Day, Hall & Oates, two shows by the Dead, four by Pearl Jam and six performances by Springsteen. The series also included Kings of Leon and Dane Cook's "The Last Laugh." "Larry really led the charge that it would be really cool to play the Spectrum again," Comcast-Spectacor president Peter Luukko says.

Cool, yes, but not as profitable. "We all make more money at the center," Luukko says, "which shows you really how special the Spectrum was to these artists, because they were certainly willing to take a little less money to play there again."

The Spectrum had long ago passed the torch to the Wachovia Center, just as legendary arenas like Chicago Stadium; the

"Fabulous" Forum in Inglewood, Calif.; and the Boston Garden have passed from the scene or become overshadowed by shinier showplaces. The same dynamic led to the demolition of Shea Stadium in New York and the pending demise of Giants Stadium in East Rutherford, N.J., which closed out their runs with concerts by Billy Joel and Springsteen, respectively.

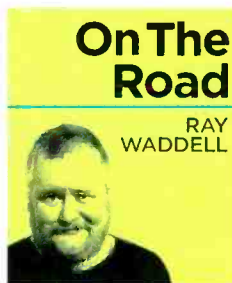
The closing of these historic rock venues affects the artists that made their bones at these locations. "Obviously, the end of the Spectrum, with its narrow backstage corridors, shortage of space and wonderful feel and great audiences, is filled with emotion," Springsteen's long-time manager Jon Landau says.

"And tearing down Giants Stadium is so symbolic for us that Bruce wrote his recent song, 'Wrecking Ball,' about his feelings about the end of his neighborhood football field, where he has played 24 times."

Comcast-Spectacor and Global Spectrum owned and operated the Spectrum and the Wachovia Center together for 13 years and only decided to shutter the Spectrum when the Philly Live project arose. Without major sports tenants and with most big tours opting for the center, the Spectrum wasn't self-sustaining anymore and would've required millions of dollars in capital improvements in coming years, Luukko says. "Frankly, if we didn't have this [Philly Live] development, we would have thought of a million excuses to keep the building open because of the emotion involved."

Pearl Jam's Halloween show was the last event at the Spectrum. "We'll start gutting the building from the inside out, then start selling seats and various memorabilia for charity and to offset demolition costs," Luukko says. The bulldozers won't arrive until next spring.

For all the fond tributes paid to the Spectrum, the market will be fine with bidding it farewell because the Wachovia Center is a more comfortable, fan-friendly building and because it's more profitable with its luxury suites, twice as many concession points-of-sale and other amenities. "The general experience at the center is so much better," Luukko says. "But the memories of the past can never be replaced."



On The Road
RAY WADDELL

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BOXSCORE Concert Grosses

	GROSS/ TKT PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,960,036 \$250/\$30	U2, THE BLACK EYED PEAS Rose Bowl, Pasadena, Calif., Oct. 25	97,014 sellout	Live Nation Global Touring
2	\$5,985,101 \$252/\$32	U2, MUSE Reliant Stadium, Houston, Oct. 14	58,328 sellout	Live Nation Global Touring
3	\$5,972,428 \$98/\$65/\$16.67	BRUCE SPRINGSTEEN & THE E STREET BAND Wachovia Spectrum, Philadelphia, Oct. 13-14, 19-20	60,416 65,120 four shows three sellouts	Live Nation, in-house
4	\$5,748,919 (\$6,208,660 Canadian) \$231.49/\$27.78	U2, THE BLACK EYED PEAS B.C. Place Stadium, Vancouver, Oct. 28	63,802 sellout	Live Nation Global Touring
5	\$4,912,050 \$250/\$30	U2, THE BLACK EYED PEAS University of Phoenix Stadium, Glendale, Ariz., Oct. 20	50,775 sellout	Live Nation Global Touring
6	\$4,641,280 \$250/\$30	U2, THE BLACK EYED PEAS Sam Boyd Stadium, Las Vegas, Oct. 23	42,213 sellout	Live Nation Global Touring
7	\$4,395,085 \$250/\$30	U2, THE BLACK EYED PEAS Gaylord Family-Memorial Stadium, Norman, Okla., Oct. 18	50,951 sellout	Live Nation Global Touring
8	\$2,307,372 (\$2,473,624 Canadian) \$80.22/\$46.64	METALLICA, LAMB OF GOD, GOJIRA Collège Pepsi, Quebec City, Oct. 31-Nov. 1	30,974 two sellouts	Gillett Entertainment Group, Live Nation
9	\$1,809,877 (\$1,906,084 pesos) \$117.93/\$73.38	PERSONAL FEST: DEPECHE MODE Club Ciudad, Buenos Aires, Oct. 17	25,468 35,000	T4F-Time For Fun
10	\$1,653,329 \$95/\$65/\$29.50	BRUCE SPRINGSTEEN & THE E STREET BAND Verizon Center, Washington, D.C., Nov. 2	17,545 sellout	Live Nation
11	\$1,306,100 \$135/\$39	VICENTE FERNÁNDEZ, SHAILA DÚRCAL Allstate Arena, Rosemont, Ill., Oct. 18	15,750 sellout	Ralph Hauser Promotions, VIVA Entertainment
12	\$1,202,805 \$175/\$55	MARC ANTHONY American Airlines Arena, Miami, Oct. 24	14,518 sellout	Cardenas Marketing Network, Live Nation
13	\$1,148,490 \$250/\$20	MAXWELL, COMMON, CHRISSETTE MICHELE Hollywood Bowl, Los Angeles, Oct. 16	13,662 17,537	Live Nation, Andrew Hewitt Co.
14	\$1,111,178 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Sprint Center, Kansas City, Mo., Oct. 17	15,525 sellout	AEG Live
15	\$1,059,159 \$79.50/\$39.50	MILEY CYRUS, METRO STATION AT&T Center, San Antonio, Oct. 15	15,523 sellout	AEG Live
16	\$1,039,489 \$79.50/\$39.50	MILEY CYRUS, METRO STATION American Airlines Center, Dallas, Oct. 18	15,102 sellout	AEG Live
17	\$1,029,841 \$79.50/\$39.50	MILEY CYRUS, METRO STATION New Orleans Arena, New Orleans, Oct. 20	15,359 sellout	AEG Live
18	\$1,010,930 \$92.50	AC/DC, THE ANSWER Verizon Center, Washington, D.C., Oct. 16	11,258 14,048	Live Nation
19	\$979,805 (\$2,824,672 pesos) \$58.89	YANNI VOICES Auditorio Nacional, Mexico City, Oct. 19-21	16,638 23,049 three shows	Cla. Global de Eventos
20	\$929,000 \$150/\$50	VICENTE FERNÁNDEZ, SHAILA DÚRCAL American Airlines Center, Dallas, Oct. 9	10,532 11,391	Ralph Hauser Promotions, SC Entertainment
21	\$928,176 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Qwest Center, Omaha, Neb., Oct. 13	13,249 15,092	AEG Live
22	\$899,615 \$150/\$60	VICENTE FERNÁNDEZ, SHAILA DÚRCAL Toyota Center, Houston, Oct. 11	9,463 10,212	Ralph Hauser Promotions, SC Entertainment
23	\$847,038 \$89/\$55/\$29	BRUCE SPRINGSTEEN & THE E STREET BAND Scottrade Center, St. Louis, Oct. 25	11,178 15,048	AEG Live
24	\$807,481 (\$1,096,320 pesos) \$46.03	LES LUTHIERS Auditorio Nacional, Mexico City, Oct. 2-4	17,544 29,049 three shows	Erre Ele
25	\$773,635 \$135/\$40	VICENTE FERNÁNDEZ, SHAILA DÚRCAL AT&T Center, San Antonio, Oct. 3	9,504 12,797	Ralph Hauser Promotions, SC Entertainment
26	\$770,864 \$89.50	AC/DC, THE ANSWER New Orleans Arena, New Orleans, Oct. 28	8,613 11,000	Beaver Productions
27	\$744,907 \$92.50/\$25	AC/DC, THE ANSWER Wachovia Center, Philadelphia, Oct. 21	8,546 15,134	Live Nation, in-house
28	\$696,550 (\$749,051 Canadian) \$139.49/\$36.73	JAY-Z, N*E*R*D, WALE, J. COLE Bell Centre, Montreal, Oct. 30	8,982 10,325	Gillett Entertainment Group, Live Nation
29	\$690,831 \$123/\$33	JAY-Z, N*E*R*D, WALE, J. COLE KeyArena, Seattle, Oct. 17	11,914 11,924	Live Nation, in-house
30	\$659,880 \$89/\$59	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Mohegan Sun Arena, Uncasville, Conn., Oct. 24	9,966 sellout	Live Nation
31	\$642,867 \$61	PEARL JAM, BEN HARPER & RELENTLESS7 Viejas Arena, San Diego, Oct. 9	11,317 sellout	Live Nation
32	\$642,387 \$49.50/\$39.50/ \$20	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Sommert Center, Nashville, Sept. 12	14,269 sellout	The Messina Group/AEG Live
33	\$639,423 \$59/\$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Sleep Train Amphitheatre, Marysville, Calif., Sept. 26	16,828 19,500	Live Nation
34	\$636,609 \$101/\$36	WISIN & YANDEL Staples Center, Los Angeles, Oct. 10	11,987 sellout	Goldenvoice/AEG Live
35	\$634,876 \$49.50/\$39.50/ \$20	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Conseco Fieldhouse, Indianapolis, Oct. 8	13,373 sellout	The Messina Group/AEG Live



Viva Grupo Exito: CARLOS VIVES

Big-Box Bonus

An Exclusive Retail Deal Leads To A Massive Hit In Colombia

Colombia's current top-selling artist doesn't have a record label.

Instead, **Carlos Vives** released his new album, "Clásicos de la Provincia II," exclusively through Grupo Exito, the Colombian equivalent of Wal-Mart. In less than a month, the set—retailing at 14,000 pesos (approximately \$7), less than half of what front-line releases usually cost there—has sold 200,000 copies, according to Exito. That makes Vives a 10-times-platinum seller in a market where platinum now translates to 20,000 copies shipped.

Vives' success has attracted attention from journalists, talk show hosts and

even politicians who are marveling at his ability to sell music in a country full of artists where legal music sales are plummeting.

An editorial in Colombia's leading daily, *El Tiempo*, said: "[His] sales are a record as well as a vote of confidence in the legal marketplace."

Vives is a superstar in Colombia, where he rose to fame in the early '90s with his role in the soap opera "Escalona" and his album "Clásicos de la Provincia," a collection of traditional Colombian vallenatos performed with a signature fusion of rock, pop and even jazz.

Signed in Colombia to the indie Sonolux, Vives went on to strike an international deal

with EMI Latin and became a global superstar and Colombia's first major musical export. But after his EMI contract expired five years ago, Vives wasn't able to reach an agreement with a major.

"It was a moment of transition for the industry where no one wanted to bet on anything," says **Manuel Riveira**, Vives' manager and business partner since 1992. "And since no one seemed interested in Vives' project, we did it on our own."

Riveira and Vives decided to return to their roots. In-

stead of recording new material, as Vives had done for his last several albums, they dug through Colombia's traditional songbook of vallenatos and selected 15 songs. They recorded in Miami, as they usually do, flying Vives' band up for the sessions, and again attempted to close a deal with a major. When a deal couldn't be reached, Riveira—taking a page from Target and its music deals in the United States—approached Exito.

The result is the most successful album in Colombia in years. "Clásicos de la Provincia II" reportedly sold 42,500 copies its first day, a record for the country. At the same time, the first single, "Las Mujeres," sent to radio after the album's release, remains at No. 1 on Colombia's airplay chart after four weeks.

Riveira and Vives own their catalog and masters in Colombia. They made a 360 deal with Exito that encompasses album releases, an eight-city

stadium tour that kicks off Nov. 19 and multiple promotional and marketing campaigns featuring Vives aimed at driving store traffic.

Exito has to purchase at least 320,000 Vives CDs—

220,000 copies of "Clásicos" and 100,000 from his catalog—that will be available exclusively to the chain for a year. Exito purchases directly from Vives, who in turn directly manufactures the CDs, which keeps costs down for all involved and fuels sales. This week, the chain ordered another 50,000 copies of the album.

To prevent exports of the album—deals outside Colombia have yet to be negotiated—customers can buy only two copies of the CD.

Neither the album nor its tracks are available digitally, and Vives and Riveira haven't yet negotiated any deals for digital rights.

With Vives' momentum showing no sign of abating, Riveira is now weighing his options in the United States, deciding whether to sign with a major or an indie, or to look for a similar business model stateside, where he and Vives also own the masters to two of his previous albums—"Clásicos de la Provincia" and "La Tierra del Olvido."

"Generally, the story of big acts belongs to a label," Riveira says. "The success of this deal is in that Vives owns his rights and can go straight to retail."

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Latin Notas

LEILA COBO



Fast, Cheap And In Control

UMLE Offers An Inexpensive Sample Of Several Artists

A sprinkling of bang for a handful of bucks. That's what Universal Music Latin Entertainment has planned for the fourth quarter, with a new EP series designed to capture the noncommittal hit-seeker.

Beginning Nov. 17, "6 Super Hits" will offer six songs by one act on each EP, from Akwid, La Factoria, Luis Fonsi, Xtreme, Paulina Rubio, Gloria Trevi, Makano, Cristian Castro, Eddy Lover and Fanny Lu. The suggested retail price for the CD is \$5.99 (though the digital price could be lower). "If it goes well, we'll introduce several key regional Mexican titles," says Machete Music GM Mickey Hernandez, who is heading up the project.

Unlike most hits pack-

ages, "6 Super Hits" will feature current or very recent singles, and in some cases new songs or remixes not already included on an album. La Factoria's and Makano's EPs contain the new songs "Amiga" and "Su Nombre En Mi Cuaderno," respectively. Fanny Lu's contains the current single "Celos"; a version of the song with reggaetoneros J. King & Maximan; her last single, "Tu No Eres Para Mi"; a remix of the song with Angel & Khriz; her breakout hit, "No Te Pido Flores"; and a cut from her last album.

"We're trying to capture the customer that isn't inclined to buy a whole album for \$10 or \$11 or isn't that familiar with the artist," Her-

nandez says. "Fans are going to go buy the full album, but people who might like one or two songs, we're telling them, 'This artist is good,' 'You can only find this remix here,' or 'These new songs will be featured on the album five months from now.'"

Universal's non-Latin labels released a set of three Best Buy-exclusive EPs last year: Weezer's "Six Hits" (25,000 copies, according to Nielsen SoundScan), 3 Doors Down's "Six Pack of Hits" (28,000) and Nelly's "6 Derrty Hits" (14,000). Unlike those titles, however, "6 Super Hits" isn't exclusive to one retailer. And with most of the marketing planned around in-store displays, Hernandez is focusing on

physical sales.

With the margins on current music smaller than on deep catalog, budget collections like Sony's "Diez de Coleccion" series, which feature older tracks, can typically offer 10 tracks for about the same price as "6 Super Hits." "We try to stay away from fourth-quarter catalog projects because it's a quarter dominated by big front-line releases and you get lost," says Sony Music Latin senior VP of commercial sales Guillermo Page.

Meanwhile, EMI Mexico is offering "Exitos de a Tostón," a catalog series of five hits for 50 pesos (less



Quick hits: An artist sampler

than \$4). The label's U.S. catalog team is looking into the series for release under a different name.

—Ayala Ben-Yehuda

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Cold and smooth: DADDY YANKEE

EN BREVE

COORS SPONSORS DADDY YANKEE EVENTS

Coors Light will sponsor a series of intimate appearances by reggaeton star Daddy Yankee promoting his new single, "Grito Mundial," as a prelude to the release of a new album, called "Daddy Yankee Mundial," in February.

Coors Light will present Yankee at six events, billed as "En Exclusiva" (In Exclusive), beginning Nov. 18 in Orlando, Fla.; the other cities are Houston, Dallas, Chicago, New York and Philadelphia. Each event will be open to approximately 200 people, who will gain access through a cell phone texting campaign and radio promotions created for each market.

"This is a way to get closer to the fans and it builds up buzz for the release of his album," Yankee's publicist Mayna Nevarez says.

Coors sponsored Yankee events last year and Coors Light associate brand manager Pamela Palacios says the partnership was a happy one.

Yankee is currently negotiating a distribution deal for his new album. —Leila Cobo

BISBAL A BIG DEAL IN SPAIN

Spanish singer David Bisbal has registered this year's biggest first-week album shipment in Spain at more than 120,000 copies, or double-platinum, with 36,000-plus retail sales, according to the Media Control albums chart, where he debuted at No. 1 Oct. 28.

Bisbal also enjoyed his first No. 1 on Billboard's Top Latin Albums chart Nov. 7 with "Sin Mirar Atras" (Universal/Vale Music). This week the set is No. 3.

The artist presented his new album in three countries on either side of the Atlantic in 36 hours Oct. 20-21. He started at Madrid's Barajas Airport, where the Spanish airline Air Europa named an aircraft after him, and then flew to Cancun, Mexico, and the United States.

The album's first single, "Escalavo De Sus Besos," is in its third week at No. 1 on Hot Latin Songs.

—Howell Llewellyn

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By The Dashboard Light

Digital Music Services Find New Ways To Crunch User Data



Step up: YouTube's Content ID feature helps labels track user-generated content that contains their music, like the viral video hit 'JK Wedding Entrance Dance' (above), which featured Chris Brown's song 'Forever.'

Just about every digital music service is offering artists and labels some insight into how users access their music. This often takes the form of "artist dashboards" that automatically compile traffic statistics and user information for songs, videos and other content.

But other than flashy charts and innovative interfaces, are these metrics programs providing useful information? They are if they're offering more than just a list of the most-streamed songs and the data is generated by a service with a user base large enough to make assumptions about the rest of the market.

"Data, by the pound, doesn't really have any actionable value," says Eric Garland, CEO of the analytics company BigChampagne. "The value is in organizational tools, management of information, analysis, deduction and recommendations."

Jeremy Welt, senior VP of new media at Warner Bros. Records, notes that some digital music services provide only basic data, such as the number of streams generated by a music video. But he adds that labels also want more de-

tailed information on their fans, such as their age and where they live.

"There's a difference between market intelligence and just trending data," Welt says.

Welt points to the recently launched MySpace Music analytics dashboard as an example of the kind of data that labels need. It provides detailed information on how often an artist's music is accessed on MySpace, along with age, gender and location information on the MySpace members interacting with that same content.

Hand in hand with this detail is scale. Given the number of MySpace members and the number of streams that MySpace Music generates, artists and labels can use this data as a window into the minds of fans beyond MySpace and inform far broader marketing and promotional campaigns.

"To take what's happening on MySpace and start to have a connection with the artist development process in a deeper way, you can do a much better job of making smart decisions and combining it with other data sources," Welt says.

"You can share that with other departments like radio and sales people, and it becomes more real than just knowing what a few people on the Internet are doing."

For example, Warner Bros. used data collected through the MySpace dashboard in its marketing and promotional strategy for the physical retail release of "The Listening" by the singer/songwriter Lights. It then closed the loop by promoting a Target campaign on the artist's MySpace profile.

YouTube is another example. The video portal's free Insight tool provides running tallies on the number of streams a video gets and the location of users who are streaming it. But new possibilities emerge when this information is coupled with YouTube's Content ID feature, which helps labels track user-generated content that contains music by one of its artists, such as the popular "JK Wedding Entrance Dance" clip that used Chris Brown's song "Forever."

Brown's label, Sony Music Entertainment, was able to compare the demographics of fans who watched the official music video to those who watched the viral hit, taking special note of those who clicked on links to iTunes and Amazon's MP3 store to buy the single. With more than 12 million streams of the wedding video, that's the kind of demographic insight that Sony and Brown's management team normally couldn't have tracked if they had relied solely on user data for the official video.

Of course, not every digital music service offering

data analytics commands the audience of MySpace and YouTube. To help supplement the information they have to work with, labels are launching efforts to collect their own data, such as Warner Music Group's decision to standardize all its artist Web sites using a technology platform provided by Cisco (Billboard, Aug. 29), the revamp of EMI.com as a consumer Web site and EMI's launch of its "Your Soundcheck" Web site.

The Vevo music video joint venture between Universal Music Group and Sony Music Entertainment will also be able to collect user data by syndicating its content to multiple services, rather than relying on those disparate services to report details back to them.

A few glaring omissions remain. The largest digital retailer—iTunes—shares little user information with labels beyond the number of tracks sold. And streaming services that link to iTunes for a la carte sales can't provide sales tallies because Apple doesn't share that information with them. These services can tell artists how many times users clicked on an iTunes link, but they don't have any insight into how many of those clicks resulted in a sale.

Apple's stinginess with data partly drives competing digital services to offer free data and analytics programs as a point of differentiation. But the primary goal remains a desire to drive more sales and traffic by empowering artists and labels to help themselves. The effectiveness of this strategy will depend not only on the quality of the data, but how well it's used.

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BITS & BRIEFS

EX-YAHOO MUSIC EXECS ACQUIRE MICROSOFT

Former Yahoo Music executives Dave Goldberg and Bob Roback are returning to the digital music business with their acquisition of mSoft, a provider of digital asset management systems for entertainment companies. After purchasing mSoft through their private investment vehicle Twain Media, Goldberg and Roback have renamed the company Dashbox, which will offer a synch-licensing subscription service that links ad agencies and music supervisors with the proper rightsholders. Roback will be CEO of Dashbox, while Goldberg will serve as chairman.

METALLICA TEAMS WITH 'TAP TAP REVENGE'

Not content to let "Guitar Hero: Metallica" be its sole foray into the gaming space, Metallica has joined with the mobile game developer Tapulous to create a band-centric version of

the popular "Tap Tap Revenge" mobile music game. In addition to Metallica-themed gameplay, the title is the first to feature a Bluetooth-based battle mode where two users can compete with each other from their respective handsets. It also features a Metallica news feed and public message board, as well as 10 songs, including "Enter Sandman," "Master of Puppets" and "For Whom the Bell Tolls."

MOCOSPACE, NELLYMOSER PLAN MOBILE MUSIC APP

The mobile social network MocoSpace has teamed with the mobile developer Nellymoser to create a mobile music application that will let fans sample music, buy ringtones and view concert photos. Artists with profiles on MocoSpace can use the app to preview new music, post video interviews and issue news alerts. The app will be made available later this fall through as-yet-unnamed wireless operators.

HOT POLYPHONIC RINGTONES™ NOV 7 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CH	TITLE	ORIGINAL ARTIST
1	1	168	#1 CHANGES	2PAC
2	3	208	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER
3	4	263	SUPER MARIO BROTHERS THEME	KOJI KONO
4	6	144	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO
5	9	47	Y LLEGASTE TU	BANDA EL RECODO
6	7	261	PINK PANTHER	HENRY MANCINI
7	5	47	NO SE VIVIR SIN TI	CONJUNTO PRIMAVERA
8	10	47	NO ONE	ALICIA KEYS
9	12	143	DOWN WITH THE SICKNESS	DISTURBED
10	8	94	EYE OF THE TIGER	SURVIVOR
11	11	47	CASH FLOW	ACE HOOD FEATURING ROCK HOSS & T-PAIN
12	13	47	CYCLONE	BABY BASH FEATURING T-PAIN
13	18	233	SWEET HOME ALABAMA	LYNYRD SKYNYRD
14	14	53	KISS KISS	CHRIS BROWN FEATURING T-PAIN
15	19	50	I'M ME	LIL WAYNE
16	15	22	THRILLER	MICHAEL JACKSON
17	16	47	I KISSED A GIRL	KATY PERRY
18	34	43	ROSAS	LA OREJA DE VAN GOGH
19	24	98	GASOLINA	DADDY YANKEE
20	40	14	TEENAGE LOVE AFFAIR	ALICIA KEYS

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

MOTHERSHIP CONNECTION

Roku, the maker of the SoundBridge adapter that lets users stream music on their computer through their stereo system, has rolled out two new video players, The Roku SD and Roku HD-XR enable users to stream movies from Netflix and Amazon's Video On Demand on their TV set. The SD is a budget, non-high-definition version of the company's existing Roku HD player. The HD-XR adds new wireless Internet connection options.

The company is also preparing the launch this fall of a Roku Channel Store, where users can access such content as digital music services and Internet Radio.

The Roku SD is priced at \$80 and the Roku HD-XR at \$130.



Power To The People

Legislation Backing More Low-Power FMs Clears Key Hurdle

In this age of satellite and Internet radio, it's easy to underestimate the importance of small, noncommercial terrestrial radio stations to independent artists.

"There is a real disparity between people who can access the Web and satellite radio and those who can't," musician **Erin McKeown** says. "There are also a lot of people who listen to the radio in their cars out of habit, and it's easier for them to flip to a new channel than convert to satellite."

McKeown and others who say they owe their careers to small, noncommercial stations are celebrating a recent victory. On Oct. 15, the U.S. House Energy and Commerce Committee passed the Local Community Radio Act of 2009, which eases requirements on channel separation between low-power and full-power FM stations, paving the way for more LP FMs to appear on the radio dial. The legislation will now go before the House of Representatives for a full floor vote.

LP FMs—which typically have a range of three to seven miles with transmitters of up to 100 watts—have long been an important vehicle for ethnic, religious and local community programming. And LP FMs, es-

pecially those affiliated with colleges and universities, have provided vital exposure for niche music genres and independent artists.

Getting the bill out of the House committee represents a huge step forward, according to **Michael Bracy**, policy director at the Future of Music Coalition.

"We had success getting the legislation through the Senate before, but this is the first time we got it past the House committee," Bracy says. "There was a lot of consensus and not a lot of debate, either, which bodes well. I feel pretty optimistic it will pass the House in the next month and get through the Senate and signed by the end of this session. If this all happens, the licensing window would be late 2010 or early 2011."

Bracy is quick to add that the creation of more LP FMs isn't the solution to the growing homogeneity and move away from local content at commercial stations.

"Low-power FM is about creating opportunities and forcing the big broadcasters to compete," he says. "People have a huge desire for these stations. They want to feel like the radio station they are listening to is

part of their community."

Local community support is especially important for indie musicians, who have fought without much success for airplay on commercial stations.

"Obviously, one of the best places for any musician to build their following is on a local level," says **Amy Ray** of **Indigo Girls**. "Think about the Athens [Ga.], Seattle or Austin music scenes. The bands from these scenes were served by a bastion of independent resources—radio stations, record stores and indie media. It's all tied together. If any of these elements start to fall out of the picture, they are all affected."

Musician **Nicole Atkins**, who spoke on a panel about the importance of LP FMs at the Future of Music Coalition's Policy Summit in early October, says she got her start because of such a station. "A small college station in New Jersey was the first place to play my music," she says. "It was a huge boost for me."

Rep. **Mike Doyle**, D-Pa., who introduced the legislation, imagines a world where even more college stations could break new artists.

"A campus station in my district,



Support community radio: **AMY RAY** (left) and **EMILY SALIERS** of **Indigo Girls**

WMKP the Roar at Penn State University, Greater Allegheny, is currently webcast only, but it's student-run, [covers] their sports teams and plays a diverse variety of music," he says. "In short, it's a quintessential college station. If my bill passes, that station would be able to serve an area in my urban Pittsburgh-area district that's too often forgotten and doesn't have local voices on the airwaves."

A key goal of supporters of LP FMs is ensuring that a wide range of parties has access to new licenses.

Bracy says he envisions a transparent application process with an eye toward collaborations among diverse parties.

"The last thing the FCC wants to do is pit the Catholic Church against the local college and against the local arts organization," he says. "The groups who show that they can work together will have a great chance at getting licenses."

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6 QUESTIONS

with **VLADO MELLER**
by **MITCHELL PETERS**

For the past three decades, Vlado Meller has mastered albums for acts like Miles Davis, Frank Sinatra, Duran Duran, Metallica, Beyoncé and Kanye West. In 2007, the Sony Music veteran joined Universal Music Group as senior mastering engineer at Universal Mastering Studios-East in New York, as part of an effort by the major to open up a new revenue stream by serving outside clients.

Meller oversees all of the studios' projects in New York and will help coordinate operations at a new facility that will open at Hanna-Barbera Studios in Hollywood in early 2010. In an interview, he discusses his craft and the state of the mastering business.

1 After Sony Music closed its studio in New York, why did you decide to join Universal?

All my life I worked for the big labels. So it was my first choice to come to Universal, because this is the biggest label. They had mastering already and I came to visit the facility. I fell in love with the room. It's a first-class, first-rate studio.

2 What have you been doing to attract new clients to Universal's mastering facilities?

In mastering, it's really longevity that counts. I've done it for over 35 years.

I've worked with everyone from [Barbra] Streisand to the Red Hot Chili Peppers and people in between. We cater to everyone.

Mastering is still a very profitable part of the recording business. You've seen studios shutting down left and right since the mid-'80s. But mastering is actually flourishing. You can record an album in any country with any engineer, but eventually you have to master it. And there are very few places that will do it, or do it right. If you look at the records over the last 25 or 30 years, you'll see the same names over and



over. It's a repeat business. If you work with a client and they like what you do for them last year or five years ago, they'll come back and work with you again.

3 Has label cost-cutting posed a challenge for your business?

No, because if the client liked results with me four years ago and hit the charts and sold millions of records, and is coming out with a new album, why would they go somewhere else? They'll follow you anywhere you go. If I was in Oshkosh, Wis., with someone else, they'd just go there. And mastering is still one area where labels will pay top dollar. When you talk about recording, everybody has Pro Tools. But when

it comes to mastering, it has to be done at a professional studio.

4 Why is mastering such an important element?

Mastering is the last stage in the recording process, where the whole picture comes together. You can record an album with 12 songs, with three done in L.A., one in London, one in Paris and one in Tokyo with three different producers, and then the whole thing has to come on CD and sound like a complete record. So the mastering guy takes over. We're the guys who put it together. It's like a puzzle. We sequence, cross-fade, fade, edit the songs, enhance the sound and make the sound specific to the artist.

5 Do most Universal acts use your facility, or can they choose others?

Artists are allowed to go anywhere they want. This is where the artist will decide which sound they like. What's been happening over the past three or four years is there's always a shootout. They'll send one song to me, one song to L.A. and one song to another mastering person in New York or Nashville. And they'll pick the one they like.

6 With improvements in technology, will amateurs eventually be able to handle mastering?

The technology is there. I still think for probably another five to seven years that it will be a very unique specialty job. But it's a possibility in seven or eight years that people will start doing it at home. But I'm not sure the labels would agree to that. If somebody goes home and masters it and something goes wrong after the CD ships to the stores, there could be a disaster for the label. It's almost a security check at the end. It doesn't matter where you record or who produces it, you'll go to a professional mastering studio to finish the job. That will never die, because very few people would take that responsibility.

ATTORNEY/
AUTHOR

Donald Passman

The author of 'All You Need to Know About the Music Business' updates his classic.



When attorney Donald Passman was teaching a course on the music business at the University of Southern California in the late '80s, he realized that his class notes for that year would make a pretty good outline for a book.

Writing a book was something Passman had always wanted to do. And he felt that there was a need for one about how to make it in the music business. Now, nearly two decades later, Free Press is about to publish the seventh edition of "All You Need to Know About the Music Business" Nov. 17. Its various editions have sold more than 150,000 copies in hardcover, according to his Web site.

In a career that has lasted more than 30 years, Passman has been involved in some of the biggest artist contract negotiations in the industry, including Janet Jackson's switch from A&M to Virgin in 1994 and the 1996 mega-deal that re-signed R.E.M. to Warner Bros. Records. He has also been involved in new-media deals and has represented publishers, record companies, managers, producers and other music industry players. These experiences have helped inform his book, which he revises every three years.

Passman has practiced law with Gang, Tyre, Ramer & Brown for the past 35 years. In his spare time, he writes fiction and has published two mysteries for Warner Books: "The Visionary" and "Mirage."

In an interview with Billboard, Passman talks about some of the recent changes in the music business that will drive demand for new editions of his book.

What changes in the music business did you have to address in the new edition of your book?

The biggest changes are in the digital area and the 360 deals. Now the labels want a piece of nonrecord income. It started with the pretense you would get more for it, like you will get a better deal with a share of the profit and a higher royalty. But all of that has gone away.

The other big change is in digital. We have much more settled how digital rights get treated. Now we are handling things that didn't exist three years ago, like the user-generated content that you find on YouTube and MySpace.

Have 360 deals become the norm at all major labels? And how much pushback are they getting from managers and lawyers?

There is pushback. But unless you have negotiating power, it's just a reality you are going to have to deal with. Again, everything is more difficult nowadays.

What do you think of the digerati

belief that artists no longer need labels?

It depends on who you are. If you are a niche artist, you may not need a label. If you are a mainstream artist and you want to break through, no one has done it without a label. That will obviously change in the future but for now you need help, and likely money, to break through all the noise. But the next question becomes, "What's a label?" Look at Irving Azoff, who is building a management infrastructure that is arguably as powerful as some labels.

How is the industry's evolution, particularly the decline in CD sales, affecting smaller artists?

It's harder to get CDs into stores, even for the majors. It's harder now than back in the day when the majors had more muscle.

With digital tracking now possible for all kinds of performances, will performance data measurement shift to a census method, or will sampling continue to de-

termine royalty payouts?

Certainly on terrestrial radio you will continue to see for some time the use of statistical sampling. In digital, the census method is obviously preferable because it's a really accurate accounting.

The book is very specific about CD wholesale costs and even mentions digital downloads. But why doesn't it explain the business model behind subscriptions or interactive streaming?

Because the terms I know about are through confidential deals and I wasn't comfortable giving away those details. Besides, all the deals are different and that space hasn't settled into an industry norm yet.

Are U.S. music publishers right to remain firm on mechanical royalty rates, or should they be more flexible during this transition away from the CD?

In the rest of the world outside the U.S. and Canada, the mechanical rate is a percentage of wholesale. U.S. publishers have always re-

fused to adopt something like that, but I am going to guess they may have to because the profit margins on CDs will generally shrink. But I don't think it will be an easy sell to publishers.

Looking at digital music in terms of a life cycle, where is the music industry right now?

In terms of digital downloads, we are at the adolescent stage to the young 20s. In terms of digital delivery, we are still at the toddler to pre-teen stage. Sure, you can download music to your cell phone and computer. But eventually there will be some digital device capable, I think, of serving as a very robust cross-platform so you can get music anywhere you want it. That is sort of the ultimate model.

How much longer will the CD survive?

I think it becomes what vinyl is, [limited to] a few specialty stores. Vinyl is the ultimate irony in that turntables now come with USB ports.

The CD is being propped up and

is on life support. On the other hand, the CD is still the majority of the business—at some labels it is 70% of volume. Today, the problem isn't the labels. It's the retailers—the floor space is becoming scarce.

Will the industry eventually have a diverse account base with a host of digital service providers selling music? Or will it remain a narrow channel with only mega-sites like iTunes and Amazon dominating the market?

It's going to be much more diverse. There will be a lot of niche players, just like now you have so many cable channels but on those channels you have many people making shows. There are more people in the television industry today making more money than ever before, but it's very diffuse, with people making programs for the cooking channel, the golf channel and the fishing channel.

In terms of where indies and majors stand vis-a-vis the evolution of the industry, are their businesses becoming more closely aligned or is the gulf widening?

The advantages that the majors had in the past are going away. Back then, you could only get into premium retail space with major-label clout. Now the retail stores don't exist and big boxes carried limited titles. So while majors are still important there are so few spaces, [the gulf between the two camps] isn't the issue it used to be.

For example, the majors used to control radio. Now radio is such a narrow channel, with a smaller playlist and playing less music, so [radio] is less of an issue. That has forced labels and artists to find new ways to get their music to the public.

There will be a lot of niche [digital retail] players, just like now you have so many cable channels but on those channels you have many people making shows . . . for the cooking channel, the golf channel and the fishing channel.

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AFTER THREE MULTIPLATINUM RELEASES,
ALICIA KEYS HAS THE CLOUT TO MAKE AN
ALBUM THAT PUSHES BOUNDARIES.
HERE'S HOW SHE FOUND HER 'FREEDOM.'

THE ELEMENTS OF STYLE

BY GAIL MITCHELL



An unseasonal gust of wind greets Alicia Keys as she steps out of a doorway behind a Beverly Hills hotel on a late-October afternoon. Decked out in a black leather vest and black leggings brightly accented by turquoise suede knee-high boots and a hint of matching eyeliner, the Grammy Award-winning artist gets surprised by the chilly blast as she ducks into a waiting black sport utility vehicle. Commenting on the wind's force, the singer laughs when it's suggested the quick dust-up is a forecast of the whirlwind activity cranking up on behalf of her latest studio album, "The Element of Freedom." >>>



'Empire' Records: ALICIA KEYS and JAY-Z perform 'Empire State of Mind' before game two of the World Series at New York's Yankee Stadium.

On this particular afternoon, the singer/songwriter/producer/musician is being whisked off to CBS Studios to perform her second single, "Try Sleeping With a Broken Heart," for an episode of "Dancing With the Stars" that will air Nov. 17. From there, she hopped on the freeway—in rush hour traffic—to neighboring Long Beach, Calif., where she spoke and closed California first lady Maria Shriver's annual Women's Conference with a rendition of her hit "Superwoman."

Super woman, indeed. That same night Keys boarded a plane back home to New York to prepare for her and Jay-Z's rocking Yankee Stadium performance of "Empire State of Mind" during Game 2 of the World Series. Just two weeks prior, Keys hosted her sixth annual Black Ball at New York's Hammerstein Ballroom, where among the 1,000 guests were Chris Martin, John Mayer and David Bowie. The benefit was for the nonprofit AIDS organization the singer co-founded, Keep a Child Alive, which helps families in Africa and India—and it raised \$2.4 million. In between all of this, the indefatigable artist launched a new company, AK Worldwide—prepping a new Web site and jewelry line as part of that endeavor—and began recording more music for her fifth album, "The Element of Freedom."

Originally slated for Dec. 1 (World AIDS Day), the MBK Entertainment/J Records project is now set for a simultaneous worldwide release Dec. 15. "She had a couple of more things in the oven and she wants this to be right," says Carolyn Williams, senior VP of urban marketing for J. "So we gave her the additional time she needed. We also get a second look into the market to build a stronger awareness campaign."

Using more viral marketing this time, J Records alerted fans to the project's lost-love lead single, "Doesn't Mean Anything," through announcements on "Live With Regis and Kelly," MTV, BET and various blogs including PerezHilton.com. "Doesn't" is No. 14 on Billboard's Hot R&B/Hip-Hop Songs chart. On its heels is the aforementioned "Try Sleeping With

a Broken Heart." Keys performed both songs during her "The Element of Freedom: The Lecture & Performance Series" Oct. 21 at New York University's Skirball Center.

Keys' live NYU performance is airing on "Yahoo! Peps Smash" this week. After a Nov. 5 appearance at the Latin Grammy Awards, upcoming performances by the singer include the American Music Awards (Nov. 22), the "Today" show's outdoor concert series (Nov. 24), the U.K. program "The X Factor" (Nov. 29), the "Christmas at Rockefeller Center" special (airing Dec. 2), a headlining stint at the 2009 Cayman Jazz Festival (Dec. 3-5), "Late Show With David Letterman" (Dec. 14) and "The View" (Dec. 16).

Additional marketing anchors include Keys' free concert on World AIDS Day. Tying in with all of New York radio, the event will also treat Facebook contest winners to a lineup of surprise guests.

BET turns over its "106 & Park" show to a two-hour special, "106 & Keys," Dec. 16. Dedicated to all things Alicia, the broadcast will feature a countdown of her videos, a Q&A and a live performance.

At retail, an exclusive deluxe version of the album will be available at iTunes and Target that includes a DVD featuring exclusive live studio footage and two more bonus tracks. A direct-to-consumer Fan Pak Deluxe (in the \$25-\$30 range) is also available; it features a standard album in special packaging, two other bonus tracks, audio from last year's Clear Channel "Stripped" program and such add-ons as an autographed T-shirt and—for anyone who pre-orders the Fan Pak—a chance to win one of 88 autographed keys from a Yamaha piano.

When Billboard caught up with Keys again earlier this week, the tireless super woman was finally "taking a small respite" for few days before the promotional juggernaut kicks into gear. "Music is my first love," she says. "But what drives me is the excitement and challenge of trying new things, stretching myself creatively on as many different levels as possible."

Why did you decide to go back into the studio to record more songs?

It was just a natural progression. While we were mixing the last couple of songs, it felt like we would have been rushing for no reason to put the finishing touches on songs that deserved one more week or so to do properly. So we gently moved the album back.

You've now released two singles, "Doesn't Mean Anything" and "Try Sleeping With a Broken Heart." What other sonic hints can you share about the new album?

This album is really just about growth and freedom. Sonically, the sound is grand and massive. It feels emotional and vulnerable but there's also a kind of freedom in it. I can't quite find a better word than freedom to really describe it. Even though every song has touches of different textures and sounds, the overall [sense of] freedom is the thing that grounds it. It's definitely the theme of where I am in my life.

Another song example is the track "Love Is Blind." Some people say the piano on it sounds like something from Marvin Gaye or Bob Marley. We've been using a lot of different keyboard sounds on this album. This particular song uses the CP 70 keyboard. It looks just like a piano but has a different tone; more of an electric sound. The song has a darker tone to it and the beats get real heavy. But then the vocals are very soulful and bluesy.

Who is the producer on that track?

On "Love Is Blind" and "Try," I worked with Jeff Bhasker. He plays beautiful keyboards and piano. We definitely had a great time playing together.

You worked again with longtime collaborator Kerry "Krucial" Brothers. Who else are you collaborating with on "Freedom"?

The album mainly features me. There are one or two more songs I'm working on now that it would be really exciting to tell you about. But I'd like to finalize everything before I start spreading the word.

What triggered this whole freedom feeling?

The process began with "As I Am." I was trying to find the way to totally be myself and what that meant; figuring out what choices I wanted to make and not make in order to truly honor myself. That was the beginning of learning how to do that. And now it's culminated into "The Element of Freedom": the ability to have nothing holding you back; to be totally brave enough to be completely yourself in all of its glory.

You worked with Whitney Houston on her current single, "Million Dollar Bill." Are there any other outside projects on your plate now?

Whitney is an artist who inspired me from [the time I was] a little girl. Fast-forwarding to now and being able to work with her to help create this song that took off was fun. We had a lot of laughs; it was like being with a long-lost friend. Although I'm staying focused now on my project, I definitely see myself working with more artists as time goes by and moving more into the writer/producer lane. It's another interesting and fun way to express my thoughts, ideas and feelings in another style.

Do you also envision having your own label?

I don't really have a desire to do my own label, to be honest with you. It's like a pain in the ass [laughs], because you've got to deal with so much irrelevant stuff. To do like me times six or seven other people, I don't know. I might totally lose it. I have more of a desire to bring talented people to the forefront and help support them. That's why I see myself doing more of the writer/producer thing. But not necessarily running a label because labels are dying. It's a whole different world.

You could feel the fun you were having performing "Empire State of Mind" with Jay-Z during the World Series. What jazzes you about being onstage?

One of my favorite things is experiencing the spontaneous moment that only happens once. No matter how many times

you perform, you never have the same moment twice. And I love that. I love the magic of that one moment in that one place shared only by myself and all the people who attended that night. It's our special connection. There's nothing like the energy, communication and unity that happens through music. Even if you don't speak the same language, you understand music.

In the meantime, you've established a new company called AK Worldwide. How did you come up with its slogan: "The business of inspiration"?

AKW is the home base for everything I'm involved in presently and want to become involved with in the future. [Her AKW team includes managing director Erika Rose and director of operations DJ Walton.] And its slogan means a lot to me. When I first started in this business, I was really young and trying to figure out how to balance and make everything work. It wasn't until about 18 months ago that it all made sense to me. That for me—through my music and the various ventures I've done so far—there's a certain inspiration aspect that goes along with the kind of businesses I want to be involved in.

I'd always wondered why I was so attracted to the model of Oprah Winfrey, and I realized it's because she's able to do things in an incredible way that somehow touches your life and makes you think about things in a whole new way. There's a lot of inspiration in what she does and gives to the world.

And that's where I feel comfortable, working with what feels natural and authentic. There's enough in the world that focuses on the other side. I'd like to focus on what can lift us up as a people, help us learn and be open to new things.

Besides your philanthropic endeavor, Keep a Child Alive, what other AKW ventures are being planned?

A new partnership I'm involved with is a jewelry line called the Barber's Daughters. I met a designer [Gisele Theriault] in Toronto who makes gorgeous jewelry. I was just so shocked and stunned by her work. Not only is it all done by hand but it's also hand-engraved with beautiful words and phrases. Being a lyricist, I love words. And every word written on this jewelry gives you something to think about, to strive for or lift you up in your journey. You can feel the words on your skin as if it's your own personal mantra. [Keys will debut the collection Nov. 23-24 at a public event at Collette Blanchard Gallery in New York.]

When will you introduce the jewelry line?

We just did a piece for my Black Ball—beautiful dog tags

with the quote: "The best way to find yourself is to lose yourself in the service of others." It's from Gandhi. We're gearing up now for the formal launch of our first collaborative line in 2010.

My other AKW venture is an idea I've had for a little while now, an online inspirational site called IAmASuperwoman.com. It will launch Dec. 15 along with my album. It's going to be a great lifestyle place for people to visit . . . ultimately, in essence, an online magazine. A place where you can get overall advice on financial matters, beauty and fitness as well as tips and thoughts on other subjects. I want to engage wonderful women from all walks of life to share their experiences, who can bring specialized knowledge to different areas on the site. It will be a place where people can commune and talk about what's on their minds, what's going on in the world politically and socially.

Any movie or TV projects on your horizon?

On the acting side, there is one main role that I very much want to tell you about, but I can't. I know that sucks [laughs]. I can say it's an action film. But if it all comes together, that would really, really be my goal of the year.

Outside of that, my manager/partner Jeff Robinson and I are working on a TV show for NBC that's coming along well. And we're working on a film with Miramax about a female DJ. I personally want to get involved with Broadway. I have some great ideas in terms of developing new pieces as well as helping to bring other strong projects to Broadway.

If you weren't in music, what would you be doing?

I definitely love people and being a part of people's lives. I guess I'd be of service to people in some way. Still on my list of things I want to accomplish is creating charter schools.

Looking back on your career, has the journey been what you thought it would be?

This industry is difficult to break into. Like anything you want to do, you have to love it and be completely focused on it. Nothing can divert or distract you. It's not going to happen quick, it's not going to be real easy. It's not going to be the answer to all your problems or like some Cinderella story. There's no such thing.

I look back and see where I started from and, in my eyes, I'm just starting. Honestly, all of it is one big surprise. The many accomplishments that I've been able to be a part of . . . I feel extremely humble, grateful and excited to continue on that path. It's all one big "wow."

GOOD VIBRATIONS

J RECORDS PRESIDENT OF A&R PETER EDGE TALKS KEYS AND COLLABORATION

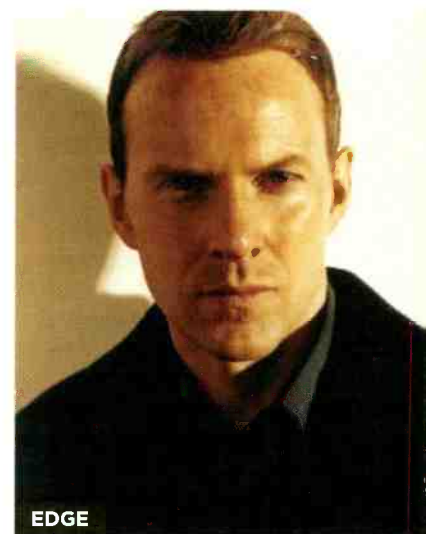
A whole new vibe—that's how J Records president of A&R Peter Edge describes Alicia Keys' coming attraction, "The Element of Freedom." Edge credits the album's "fresh, modern vibe" to Keys' keen understanding of a music essential: collaboration.

"Like all great musicians, Alicia is very open to collaboration, dialoguing about different ideas and directions," Edge says. "She can sit and write a song herself from top to bottom, and this album features several of those in that vein. But this album also features new collaborations that bring new tones to the music, fleshing out a whole new feel. She's very smart and very intuitive about what works for her. She knows how to make music with other people—not just tapping into the producer du jour—as well as herself."

Two of Keys' announced songwriting/production collaborators on "Freedom" are longtime colleague Kerry "Krucial" Brothers and Jeff Bhasker. Brothers co-produced and co-wrote the album's lead single, "Doesn't Mean Anything," with Keys. Another album track by the pair is called "Distance in Time." Bhasker, the music director of Kanye West's live shows and a songwriter/producer on West's "808s & Heartbreak," has contributed three songs thus far: the second single, "Try Sleeping With a Broken Heart" (with drum programming by Plain Pat); "Love Is Blind"; and "Wait Til You See My Smile." The album will also include Keys' version of Jay-Z's "Empire State of Mind," on which she guests.

At press time, Edge and Keys remained mum as to who else (including producer Swizz Beatz, Keys' collaborator on Whitney Houston's current single, "Million Dollar Bill") may be collaborating with the singer/songwriter on "Freedom." The album's release date was pushed back to Dec. 15 to give Keys time to add more songs. Edge, who calls the developing collaborations "super exciting," says an announcement will be made within the next week or two.

Edge, who signed Keys to the label and has A&R'd all of her albums, says he's watched her grow from a young girl ("Songs in A Minor") and soul-seeking young lady ("The Diary of Alicia Keys") into a woman flowering into her own ("As I Am"). "It all comes together on 'Element of Freedom,'" he says. "The freedom to express yourself and start thinking about how you want to live your life—that's where she's at. Frankly, so many artists become formulaic. But Alicia continues to re-create herself on each album."



EDGE

ALICIA KEYS BY THE NUMBERS

Alicia Keys has two of the top 100 best-selling albums in the Nielsen SoundScan era (1991-present) with "Songs in A Minor" (6.2 million) and "The Diary of Alicia Keys" (4.6 million).

Keys and Britney Spears are the only two female artists to have their first four charting albums all debut at No. 1 on the Billboard 200.

Keys has racked up 18 Billboard Hot 100 hits, with nine of those reaching the top 10. She's had three No. 1s: "Fallin'," for six weeks; "My Boo" (with Usher), for six weeks; and "No One," for five weeks.

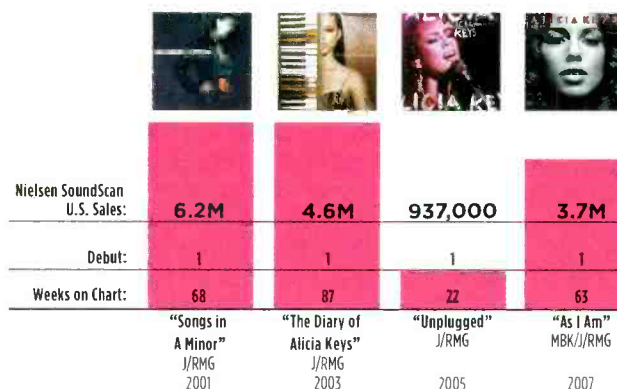
Keys' chart history is just as impressive on the Hot R&B/Hip-Hop Songs tally, where she's notched six No. 1s: "Fallin'," "My Boo," "No One," "You Don't Know My Name," "If I Ain't Got You" and "Like You'll Never See Me Again."

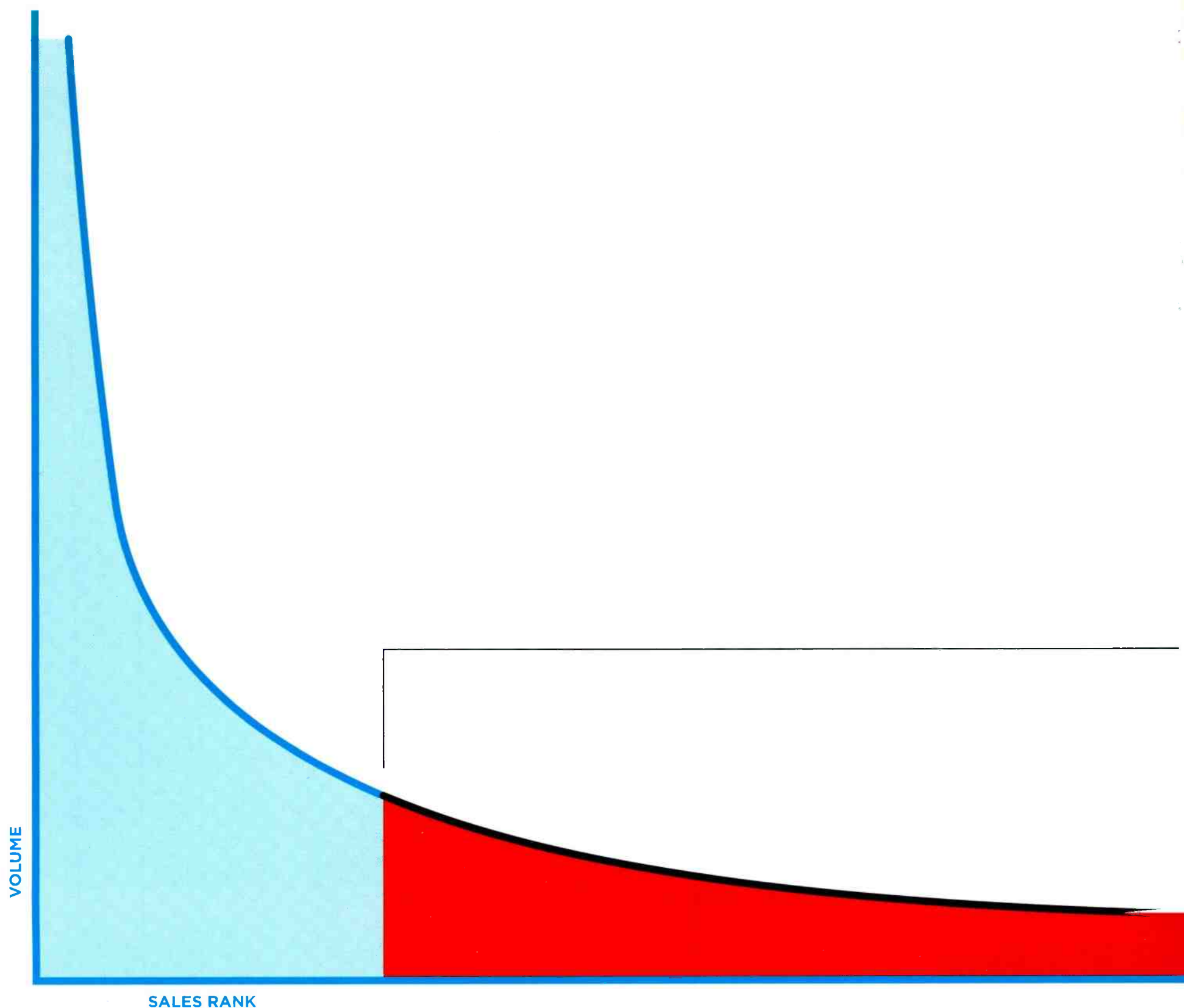
—Keith Caulfield

SUPERWOMAN

ALICIA KEYS' STRENGTH LIES IN HER SALES—AND HER CONSISTENCY

SOURCE: The Billboard 200 through the Nov. 14 chart. Sales through the week ending Oct. 25.





Don't Bury The Blockbuster Yet. The Most Popular Digital Tracks Account For More Sales Every Year

By Glenn Peoples

The Long Tail?



The great hope for digital music was that it would make the recording industry more egalitarian—that up-and-coming bands with pluck and a knack for promotion would be able to get their work to the masses without the backing of record labels. According to “The Long Tail: Why the Future of Business Is Selling Less of More”—a 2006 book by Wired magazine editor in chief Chris Anderson—hits dominated the market mostly because shelf space in stores was limited. Digital retail and online media would exponentially increase the choices available to consumers, who would then use online tools to discover products that appealed to them more than the biggest hits.

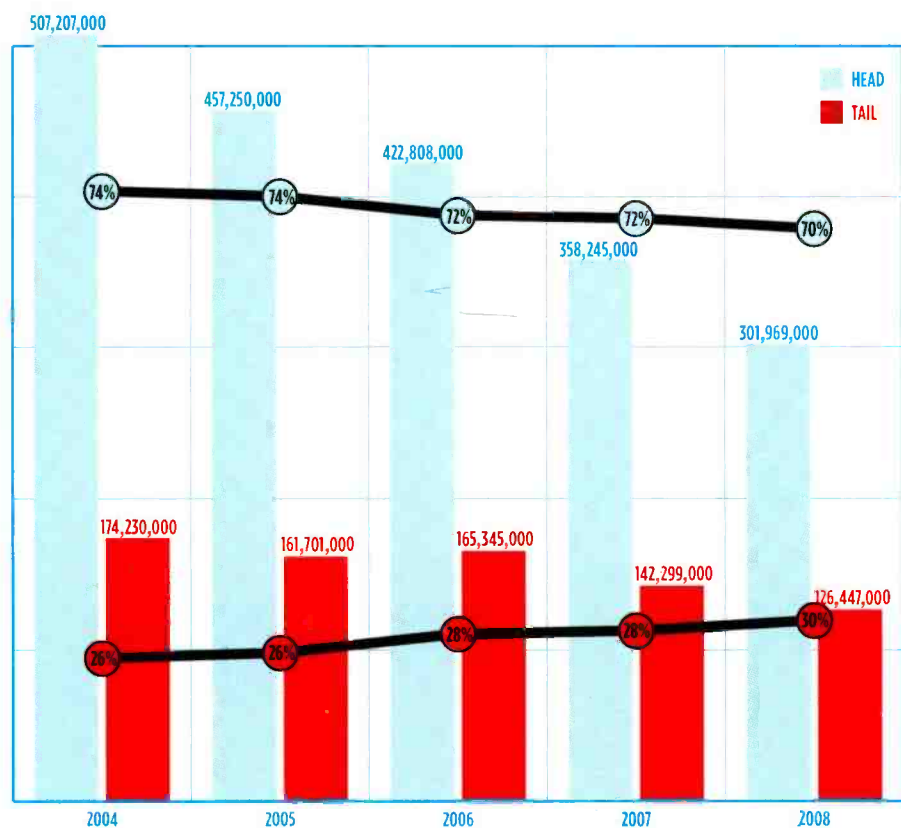
Anderson’s “Long Tail” idea comes from a sales graph that looks like the letter “L” with a curve instead of a corner. On the left are the hits, the 5,000 best-selling titles that would typically be carried by a national chain; on the right, further down the curve, are less popular titles that sell fewer copies. In the physical world, few stores have space for these niche titles, which don’t sell well. But in the digital world, where space hardly matters, Anderson suggested, these titles would collectively account for a far greater percentage of music sales—and of movies, books and other consumer products. The ways we think about popular taste, he writes, “are actually artifacts of poor supply-and-demand matching—a market response to inefficient distribution.”

For an industry that coined the term “hit parade,” this would amount to nothing short of a revolution.

So far, at least according to Nielsen SoundScan data on U.S. music sales from January 2004 through October 2009, that revolution hasn’t arrived—although the demand for albums has changed. Sales of albums, especially digital ones, became significantly less concentrated around hit releases

ALBUM SALES: HEAD VS. TAIL

As sales of the top 5,000 albums decrease in units (blue bars) and by percentage of total album sales (blue circles), those of other albums (in red) gain ground.



since 2004. But sales of digital tracks—which this year account for 56% of digital sales by track volume—have grown more concentrated in hits during the same time period.

Essentially, hit songs are becoming more important while hit albums are becoming less so.

Although “The Long Tail” discusses the waning prominence of hits, Anderson would prefer to look past the top of the head of hit singles at a larger group of tracks to gauge broad shifts in demand. “In short, this isn’t enough data to draw any proper ‘Long Tail’ conclusions about,” he wrote in an e-mail, “since it doesn’t use Head and Tail the way the theory does.”

Since the publication of “The Long Tail,” some studies have confirmed the book’s thesis, while others have cast doubt on it. In a 2008 paper, Harvard Business School associate professor Anita Elberse found that hit titles still dominated sales even though some consumers were venturing further down the tail. This year, two researchers at the Wharton School of the University of Pennsylvania, Tom F. Tan and Serguei Netessine, examined Netflix user data from 2000 to 2005 and found that new titles are appearing faster than customers can discover them. Perhaps more surprisingly, a study by PRS for Music chief economist Will Page and BigChampagne CEO Eric Garland found that the demand for songs on file-sharing services—which offer users almost unlimited choice—closely mirrors that of purchased tracks. Only 5% of songs accounted for 80% of downloads, resulting in what the authors called a “hit-heavy, skinny-tail distribution.”

One thing that hasn’t changed since the publication of “The Long Tail” is how hard it is for artists to sell a meaningful amount of music—whether or not they’re signed to a label. From 2004 to 2008, the number of new albums released per year has more than doubled. And although digital retail is taking market share from the most popular titles, the sheer number of unpopular albums available means that each of those titles doesn’t benefit much from their collective increase in market share. The millions of units that are shifting from a few titles at the head of the tail are migrating to a few hundred thousand at the end of it—each of which doesn’t sell much more.

THE POWER OF HIT SONGS

So far digital retail is less about albums than individual songs, which account for 57% of all purchased tracks so far in 2009. And in the last five years, track sales have become increasingly more concentrated, so that hits matter more each year. This trend was first noticed by Elberse, who pointed out that it was happening even as the number of tracks available continues to increase.

The change is significant. From 2004 through October 2009, the most popular tracks have steadily and consistently grabbed market share—and tens of millions in unit sales—from less popular songs. The growth is slight at the top of the chart and more noticeable further down. The top 10 increased to 3.1% from 2.1%. The top 40 increased to 8.3% from 5.9%. And so on. The top 200 tracks—that’s just 0.002% of the nearly 9 million currently listed at Amazon—have a market share of 18.7%. In 2004, their share was 14.5%.

At a time when more music is available than ever before, why do so many consumers buy the same few songs? It may be because popular taste tends to reinforce itself, especially in an online world. Or it may be because buyers of single tracks tend to be casual fans who are more inclined to buy songs they hear on the radio and TV.

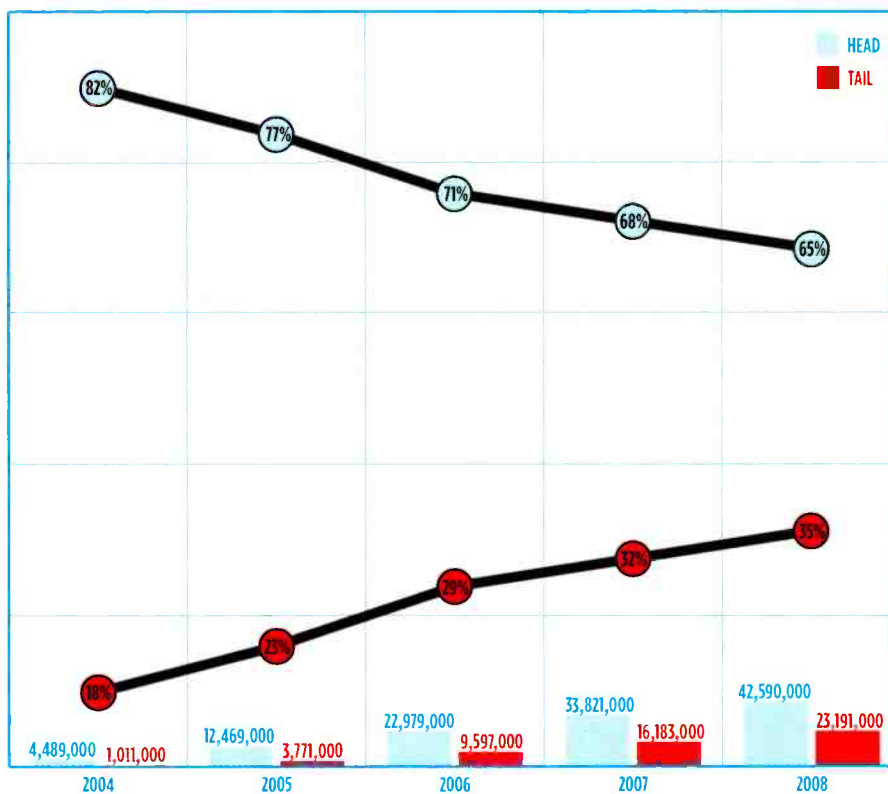
“One aspect of word-of-mouth online is that it can be an effective discovery technique, driving demand to titles that don’t have traditional marketing,” Anderson said. “But the other side of it is that it can lead to herd behavior, with ‘winner take all’ effects. It’s possible for both to work at the same time, with some word-of-mouth boosting niche acts, while other word-of-mouth creates bigger hits at the very top of the curve.”

Weekly sales figures show just how important hits have become. Since iTunes launched variable pricing in early April, the top 200 tracks have retained their market share even as the number of tracks purchased each week has fallen by about 6%. (Some of this decline may be due to a midyear weakness in digital track sales.) From April to July, the top 200 averaged a 24% share of each week’s total track sales. In the same period in 2008, the top 200 averaged just 22.2% of each week’s track sales, even though most of the top 200 songs were less expensive.

Although higher prices have depressed sales of hits—in

DIGITAL ALBUMS: HEAD VS. TAIL

Even as sales of the top 5,000 digital albums increase in units (blue bars), they lose market share (blue circles) to those of other albums (in red).



terms of units, not revenue—consumers haven’t been spending their money on other songs. “The Long Tail” suggests that consumers will use increasingly sophisticated digital tools to discover, sample and buy music that appeals to them more than the biggest hits. But in the case of digital tracks, that hasn’t happened. Consumers who are turned off by a \$1.29 price point for the track they came to buy don’t seem to seek out less popular alternatives. In other words, many music fans aren’t shunning hits because they don’t like them but because the price rose by 30 cents. And if they don’t find the hits they want, they forgo a music purchase altogether.

THE LONG TAIL OF ALBUMS

Overall, album sales don’t look that different from five years ago, at least in terms of the demand curve. The most significant change has been the overall decline in album sales: 32% from 2004 to 2008. As everyone in the industry knows, it’s tough all over.

As “The Long Tail” predicts, the most popular albums fared the worst, losing market share to less popular titles. From 2004 to 2008, sales of the 5,000 albums that make up the head of the demand curve dropped 40.5% while sales of the million-plus albums that make up the tail declined 27.4%. And not only did sales of popular albums decline more than those of others, the most popular ones declined the most. Unit sales of the top 1,000 albums of 2008 dropped 41.7% from their 2004 levels. The second thousand most popular albums dropped 36%, the third thousand fell 33.2%, the fourth 31.2% and the fifth 30.9%. Five years ago, the top 5,000 albums represented 74.4% of total sales; in 2008 they accounted for 70.2%. Some of this comes from the sheer number of albums that now make up the end of the tail.

The marketplace for digital albums is also taking shape according to the theories in “The Long Tail.” At a time when the big-box retailers that now account for so much of the CD market have cut the shelf space they devote to music, the number of tracks available from online services keeps rising. And digital retailers make it easier for consumers to sample music and use various other filters and discovery tools that “The Long Tail” predicted would distract them from the hits.

Just as “The Long Tail” indicated, demand for digital albums is moving further down the tail than that for albums overall.

In 2008, the top 5,000 albums accounted for 64.7% of digital album sales, as opposed to 70.2% of album sales overall. And the market share of the top 5,000 digital albums is shrinking as niche products take away sales from more popular titles. But the rate of change is slowing—the head lost three percentage points in 2007 and 2008 after shedding more than six points in 2006, which means that the demand curve could settle in something close to its current shape.

Within the head of the demand curve, which represents a wide range of popularity, albums have been affected very differently. In 2006 and 2007, the most popular 100 albums lost the most market share in absolute terms. The three percentage points of market share they lost represented about 1 million units. In 2008, albums from No. 101 to No. 200 lost the most share in absolute terms. But in relative terms, the albums in the middle of the head fared the worst in terms of losing share. From 2004 to 2008, albums from No. 301 to No. 400 lost the greatest percent of their market share—34%. From 2005 to 2008, Nos. 401-500 suffered the most—22%. From 2006 to 2008, albums as far down as No. 4,000 lost a greater percent of their market share (7%) than the top 100 ranks (5%).

As “The Long Tail” predicted, sales will disperse across a wider range of titles as consumer choice increases. Within the tail of digital albums, the truly obscure albums seem to be pulling sales away from those that are merely unpopular. In 2008, even as the head of the tail shrunk more slowly than in previous years, albums as unpopular as those around No. 8,000 gave up market share to titles that were even less popular.

LIFE IN THE TAIL

Life in the long tail can be difficult for any individual artist. One such album—former Afghan Whigs frontman Greg Dulli’s “Live at the Triple Door”—sold 1,400 digital copies in 2008 and ranked at No. 6,736. As “The Long Tail” would have predicted, an album with that sales rank benefitted from the effects of widespread digital distribution. But during the past three years the gain for an album at No. 6,736 was nil: around 75 additional copies.

Dulli is the type of artist who might be expected to benefit from the economics of the long tail. Signed to a major label in the early '90s, the Afghan Whigs released some moderately successful albums, and Dulli has enjoyed similar success as a solo artist. But now Dulli and artists like him now face more competition, simply because so many more albums come out each year—“Live at the Triple Door” was one of 50,000 digital-only albums released in 2008. Even if Dulli keeps cracking the top 10,000 albums, his market share is likely to be smaller than what it is today. And market share is important because it influences other revenue streams, such as touring and merchandise sales.

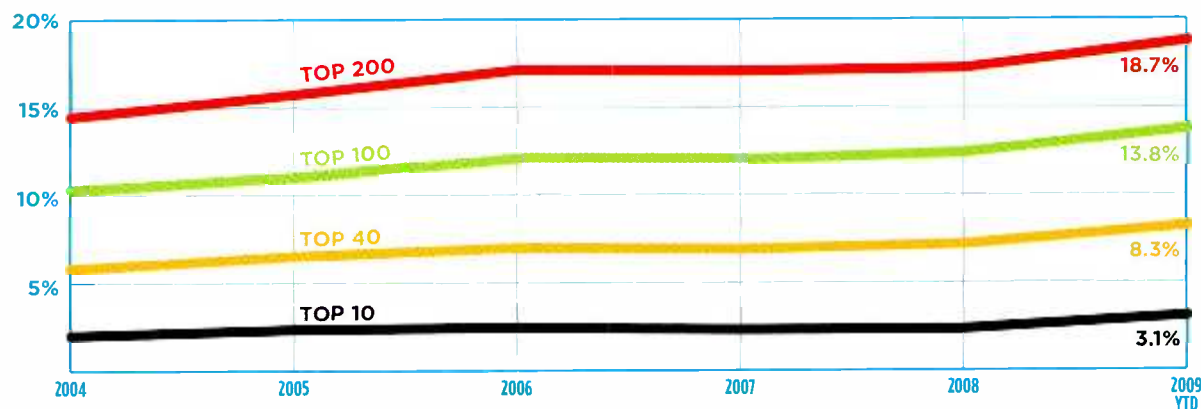
In terms of overall album sales—not just those of digital albums—the greatest changes may be taking place in what might be called the middle class: albums ranked from No. 200 to No. 2,000 in terms of sales. Many of these are catalog titles that benefited from year-round price-and-positioning programs at retailers like Virgin Megastore and fye. Sales of these albums dropped as much as 34% from 2006 through 2008, compared with the 27% decline in overall sales.

Most likely because so many music stores closed, catalog chestnuts like the Phil Collins collection “Hits” have stayed close to their overall sales rank while selling far fewer units. In 2006, “Hits” sold 116,000 copies, enough to rank at No. 699 among the best-selling albums of the year. By 2008, “Hits” sold 82,000—a 29% drop—but ranked at No. 703.

In the digital world, which relies less on merchandising programs, “Hits” is all but absent: It hasn’t cracked the list of the top 10,000 digital albums since 2006. Bargain catalog makes an appealing impulse buy at physical stores, and since many retailers can’t carry all of Collins’ albums, they focused on a hits collection. In the digital world, consumers have many more options for Collins’ catalog. In addition to “Hits,” shoppers can choose from his studio albums like “No Jacket Required” (No. 3,273) and “But Seriously” (No. 9,652) or buy their favorite tracks individually.

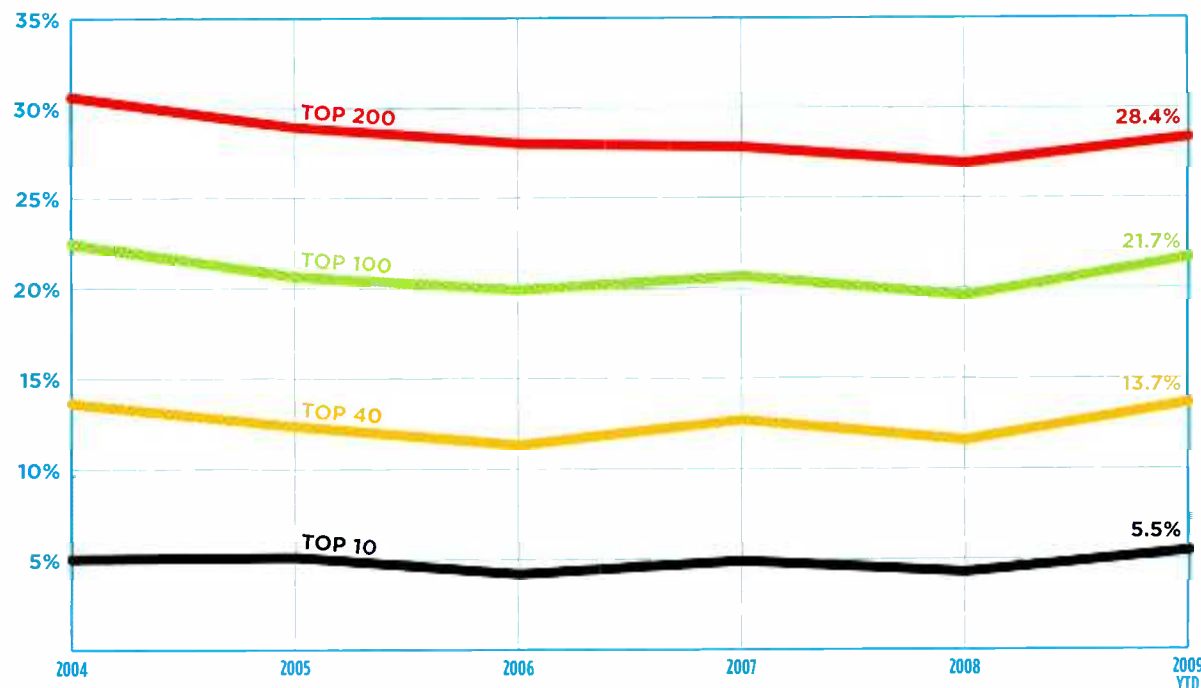
HIT TRACKS ARE GAINING GROUND

In the last half decade, sales of the most popular songs have sold better relative to total track sales. The top 200—out of about 10 million—account for nearly one in five purchases.



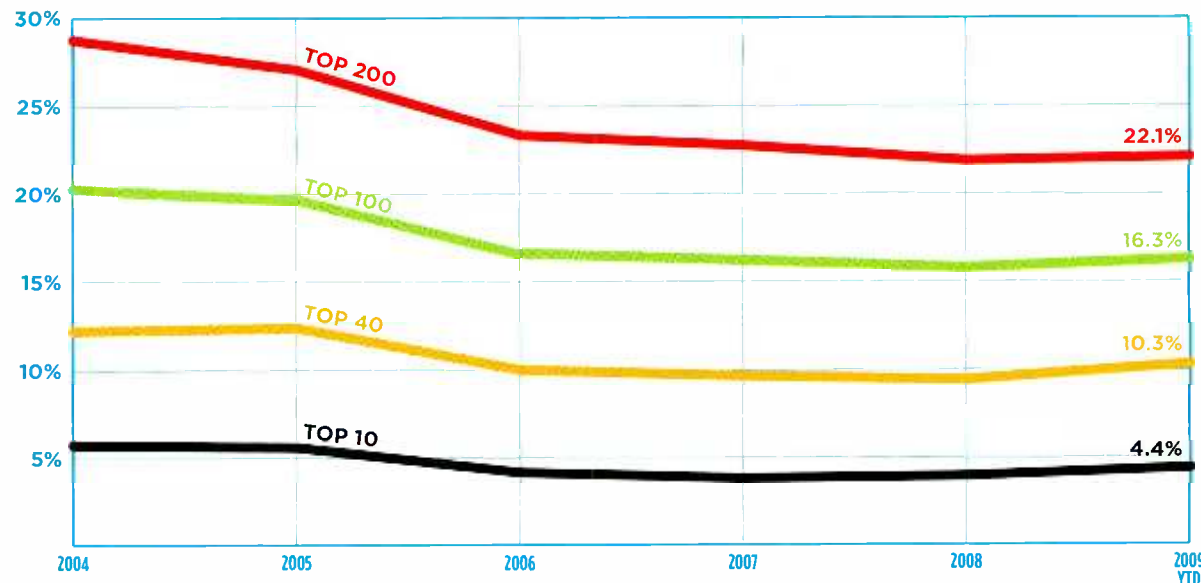
HIT ALBUMS HAVE LOST GROUND

In the last half decade, the most popular albums have sold slightly worse relative to total album sales. The market share of the top 200 fell until this year when it has increased so far.



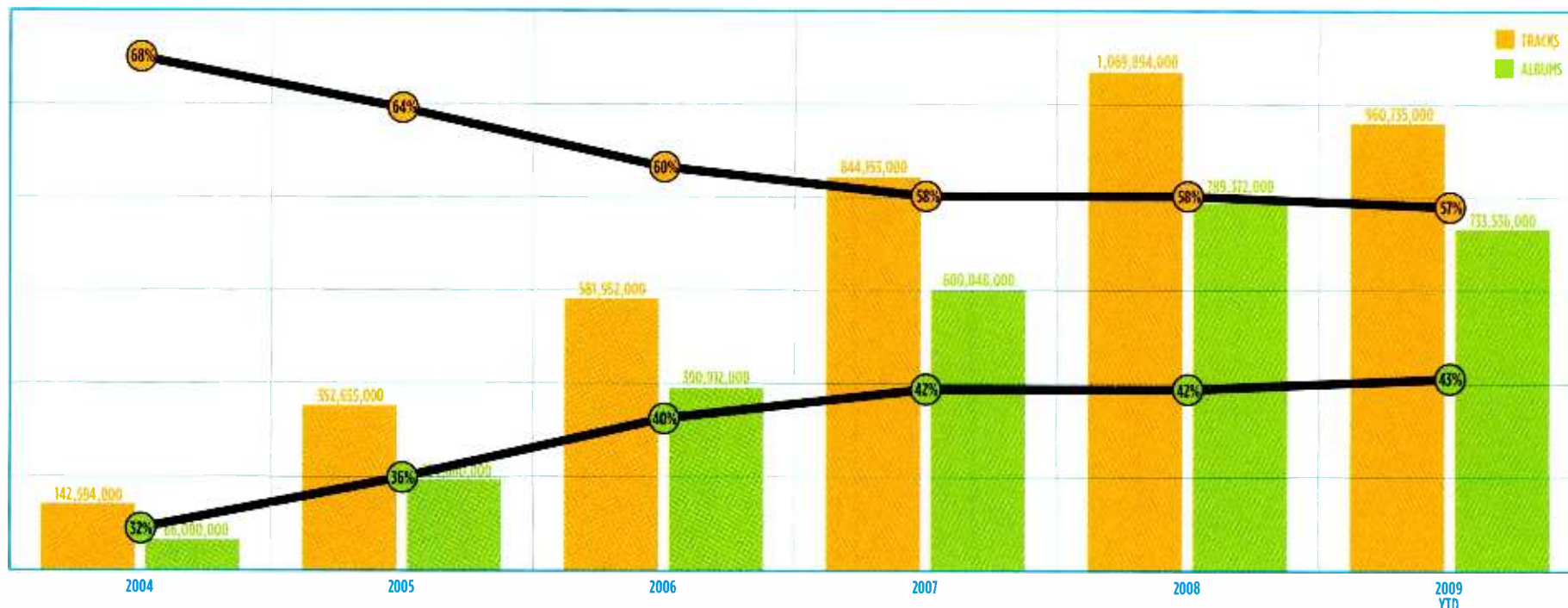
HIT DIGITAL ALBUMS HAVE LOST GROUND

In the last half decade, the most popular digital albums have sold worse relative to total digital album sales. But that trend has slowed in the last three years.



TRACKING SALES OF DIGITAL ALBUMS AND SONGS

In the last half decade, as sales of individual tracks have grown in units (orange bars), they have declined as a percentage of total tracks sold online (orange circles). At the same time, tracks purchased from albums—assumed to contain 12 tracks each—have grown in terms of units (green bars) and as a percentage of tracks sold online (green circles).



ARE THERE RICHES IN NICHE?

So how can music companies adapt to this new world? “The Long Tail” urges businesses to “think niche.” Since the future is “selling less of more,” it makes sense to make available every product possible. And since niche titles are rarely discounted, Anderson argues, online retailers like Amazon are wise to use recommendation engines to subtly nudge their consumers toward relatively unpopular items.

At the time “The Long Tail” came out, this was smart advice—and it still is for online retailers like Amazon and Netflix, which sell physical goods. For years big-box retailers like Wal-Mart have used popular CDs as loss leaders to drive sales of more expensive, high-margin products. So far, however, pure digital retailers work differently, and iTunes, which typically has the highest prices of any online music store, still has the highest market share. (iTunes also sells more expensive versions of some albums.) And as long as the most popular titles command the highest prices, as they now do on iTunes, retailers would be wise to steer consumers toward them in order to maximize revenue and, presumably, margins.

There is also evidence that a retailer could alienate consumers by steering them toward niche items that don’t appeal as much as hits. Anderson wrote in the book that, as listeners stop buying CDs and explore the tail, they are “typically more satisfied with what they find.” But Elberse studied user ratings at the Australian DVD rental service Quickflix and found that the more popular titles also received the most favorable ratings. Users who rented obscure titles tended to rate them less favorable than they did hits.

“No matter how I slice and dice the customer base, customers give lower ratings to obscure titles,” she wrote in her article for the Harvard Business Review. “There are signs that if you keep pushing people into the tail because the economics for you are really good, that might actually hurt you in the long run.” “That may be true for the specific example of the Australian DVD data,” Anderson wrote on his blog, “but it is not clear from the paper why she feels able to extrapolate that to all Internet commerce.” In their analysis of Netflix user ratings, Wharton’s Tan and Netessine also found that consumers tend to be more satisfied by hits than niches.

While it’s easy to see how retailers could adapt to the world of “The Long Tail,” what about content creators and the companies that fund and market their work? Any label or artist that stopped trying for a hit in order to focus on a niche is almost certainly doing the wrong thing, at least in economic terms. Although niche titles collectively account for a greater percent-

age of sales, no individual one accrued any meaningful income—and few have received the attention their creators would need to perform or sell merchandise at a time when those revenue streams are becoming more important.

Major labels and independents that are run as serious businesses should continue to focus on how to reach a mass audience—especially on how they can do so using new digital tools and the advertising and sponsorships that are becoming increasingly important in the music businesses.

Indeed, labels have continued to focus on finding hits for a reason: It’s almost impossible for them to make real money any other way. (Even if a company or act decides to give away music

in order to play live or sell other goods, they still need to reach a significant audience to make that pay off.) Elberse, for one, doesn’t think content companies should focus on hits any less than they do now. “I don’t think they need to go about their job any differently now than they did 10 years ago,” she told Billboard. “They will still bet on a few projects more than other projects in their portfolio and hope they will become the winners that pay for the majority of things that don’t make a profit.”

Editor’s note: This story was edited by Louis Hau and Robert Levine; Levine several years ago worked with Chris Anderson, the author of “The Long Tail,” at Wired magazine.

A ‘Long’ Life

It’s Easier Than Ever To Sell Albums—But Harder Than Ever To Stand Out

In the online age, do artists still need labels? The Long Tail seems to imply that they don’t, and many digital music executives agree. Just put the music online, they say, and fans will find it.

But how many?

Although popular albums no longer dominate the market like they once did, each digital album toward the end of the tail won’t benefit much. That’s because the Long Tail phenomenon takes away significant sales from the few albums at the top of the charts but redistributes those sales among many others—each of which doesn’t sell enough additional copies to amount to a significant gain.

The same forces that make digi-

tal distribution so easy make it harder for each individual album to achieve even modest sales. In a record store, an artist might dominate a niche easily, since the shop might only stock a few thousand other titles. At an online retailer, it’s easier to get lost in a crowd of hundreds of thousands.

Consider the numbers: Since 2004, the most popular digital albums have lost market share to less popular titles, according to Nielsen SoundScan. (Since sales of digital albums are rising, these losses are in market share, not units sold.) In 2005, the titles that ranked from No. 101 to No. 200 on Nielsen SoundScan’s list of the best-selling albums of the year collectively lost one percentage point of market share—equal to 1,700 units each. Now, that same force also hurts albums that aren’t in the top tier of hits: In 2006 the top 2,000

albums lost market share to less popular titles.

To the losers, the decline can be significant: Albums among the 100 best sellers of 2006 collectively lost three percentage points of market share, according to SoundScan, equal to about 10,000 copies each. At the other end of the tail, however, the gains are so modest they barely matter. In 2006, the No. 7,000-ranked title gained about 64 units worth of market share. At No. 10,000, the gain was 53 units.

Album sales are so hard to achieve for niche artists that giving away music may seem like a good idea, and the value of additional fans could outweigh the revenue lost. But it’s awareness—not just sales—that’s hardest to come by. There’s already so much free music available on the Internet that giving it away might not do much to win an artist new fans. —GP



SIDEMAN NO MORE
David Rawlings holds his own on solo debut



IN STEREO
Stereophonics survive label chaos



KID N PLAY
Teen sensation Justin Bieber spills the beans



SHAKEN, NOT STIRRED
Pink Martini's slow-burn success



ISLAND BREEZE
Iyaz cracks the Hot 100 with 'Replay'

30

30

31

34

35

MUSIC

In the mid-'80s—at the height of the band's popularity—a rock critic called Def Leppard the most faceless band in the world. While almost anyone with a radio could sing one of its hits, members of the band were able to walk around largely unmolested, and in some cases, ignored.

OneRepublic frontman Ryan Tedder is hoping to avoid a similar fate. Ever since "Apologize" topped the Billboard Hot 100 in late 2007, the song has become part of pop culture; even if you don't know it off the top of your head, you've probably heard it while you were buying toilet paper at the drugstore. Tedder's biggest goal for OneRepublic's new album, "Waking Up," which will be released Nov. 17 on Mosley/Interscope, is to define the band beyond one extremely popular single.

"Of course it would have been safer to just make [debut album] 'Dreaming Out Loud,' part two," Tedder says. "But we didn't want to do that. The first album sounds like a band in Los Angeles in a studio. The new one reflects our experience since then—it's colorful and uptempo and exciting, not just a collection of ballads."

Along with touring to set up the new album—OneRepublic opened for Rob Thomas—Interscope is rolling out an extensive campaign to define the band. Four songs from the new album, including the first single, "All the Right Moves," will be released prior to the 17th as part of iTunes' Countdown promotion. Fans who purchase those songs will then have the option of buying the remainder of the album on release day.

"All the Right Moves" is No. 85 on the Hot 100. "The song is building at hot AC and we're getting good early support from top 40," OneRepublic manager Ron Laffitte says. "The band is going to stations in different cities and having sit-downs with program directors."

Laffitte says "All the Right Moves" is the lead single in all territories, save for Germany, where a synch led to a different track gaining traction. "A

Not apologizing anymore:
ONEREPUBLIC



POP BY CORTNEY HARDING

THIS REPUBLIC OF ROCKING

OneRepublic Is Ready To Prove It's Bigger Than 'Apologize'

pretty big film came out over there recently, and the song 'Secrets' was featured in it pretty prominently," he says. "It was a great starting point for us, and the song is now at No. 2 on the German airplay chart."

Steve Sherr of Interscope's marketing team says OneRepublic is focusing its promotional efforts on the local level. "Pretty much every city they go to, they're doing local press and regional TV," he says. Despite the fact that Tedder is adamant that the

new album isn't "drive the kids to soccer practice music," Sherr says it's important for the group to play "Good Morning Cleveland," or each city's equivalent program.

"You can reach more people playing local stations than playing Letterman," Sherr says. "But that said, they are going to play the Jimmy Kimmel and Craig Ferguson shows, too."

OneRepublic will also be part of a promotion with the NBC weight loss reality show "The Biggest Loser" and

the charity Feeding America. "Ryan was filmed talking about Feeding America and the work they do, and we're going to film the entire band at a food bank," Sherr says. "The segment will then air at the end of an episode of 'The Biggest Loser.'"

In addition to appealing to OneRepublic fans, Laffitte says that he wants to reach out to fans of Tedder's songwriting. "When we do local media, it's a great way for us to tell their story and start conversations," he says. "A

lot of stations will play songs such as Beyoncé's 'Halo' during their interviews with OneRepublic and then ask Ryan about writing those songs. It's a natural thing to talk about and it really shows Ryan's range."

Tedder says that, in a perfect world, he would keep his songwriting and producing separate from the band. "I do get the extra exposure, though, which is always good," he says. "I will say that being a writer and a producer is much easier than being an artist." ■■■

>>>BON JOVI PLAYING BERLIN WALL

Bon Jovi has added a performance at the 20th-anniversary celebration for the fall of the Berlin Wall in Germany to an already full promotional schedule for its new album, "The Circle." The group is currently the only entertainment at the Nov. 9 ceremony and will perform the album's first single, "We Weren't Born to Follow." Bon Jovi will also perform on NBC's "Today" each Wednesday during November. It will kick off a world tour Feb. 19 in Seattle that is expected to last two years, covering 30 countries.

>>>LADY GAGA BREAKS RECORD

Lady Gaga is the first artist in the 17-year history of Billboard's Pop Songs chart to notch four No. 1s from a debut album, as "Paparazzi" rises 3-1. The singer, recently honored as Billboard's Rising Star, previously led Pop Songs with "Just Dance," "Poker Face" and "LoveGame" from her debut release, "The Fame." The set has sold 1.6 million copies, according to Nielsen SoundScan. It will be rereleased Nov. 23 in expanded form as "The Fame Monster." Since the Pop Songs chart debuted in 1992, only Ace of Base and Avril Lavigne have had three No. 1s from a debut album.

>>>LEWIS MAKES LIVE DEBUT

Leona Lewis played her first full concert on home turf in Hackney, East London, to launch her new album. The U.K. singer, who became a worldwide star after winning "The X Factor" in 2006, grew up in Hackney and chose the borough's famous Hackney Empire theater for her Nov. 2 live debut. "I first performed here when I was 13," she told the audience. "So it seemed fitting to come back and do my first live show here." Lewis is expected to tour next year, although dates haven't yet been announced.

Reporting by Gary Graff, Mark Sutherland and Gary Trust.

ROCK BY MIKAEL WOOD

All Eyes On Him

Roots Rock Sideman Dave Rawlings Steps Into The Spotlight

Dave Rawlings has spent the last decade establishing himself as one of the most prominent sidemen in roots music, working in the studio and on the road with the likes of Old Crow Medicine Show, Bright Eyes and his longtime partner Gillian Welch. But this month Rawlings makes a move toward center stage with the release of "A Friend of a Friend," the debut album by the Dave Rawlings Machine, which finds the singer/guitarist leading an all-star ensemble that includes Welch, members of OCMS, Tom Petty keyboardist Benmont Tench and Nate Walcott of Bright Eyes. The nine-track set hits stores Nov. 17 on Welch and Rawlings' Ryko-distributed Acony Records.

Given the authority with which Rawlings sings and strums on "A Friend of a Friend," one might wonder if the desire to make an album with his name on the cover has been burning inside him while he toiled for others. "In a word, no," Rawlings says with a laugh. "If it had, I suppose I would have done it a lot sooner. I just didn't think there was much of a point in putting out something unless it was of a particular level of quality. And maybe I didn't feel like I could achieve that until recently."

According to Welch, "Dave never really liked the sound of his voice as a lead singer until a couple of years ago, when it kind of got fatter and bigger. Now he's got this really great, reedy rock'n'roll tenor."

Indeed, the tunes on "A Friend of a Friend"—which includes seven originals, as well as versions of Ryan Adams' "To Be Young (Is

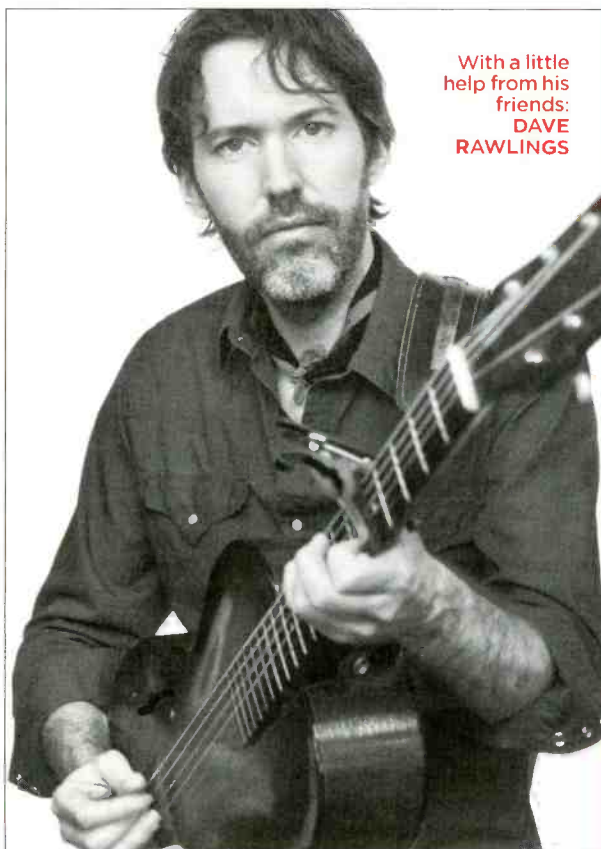
to Be Sad, Is to Be High)" and "Method Acting" by Bright Eyes—swing much harder than those on Welch's more austere recordings. "Not to make a joke on the title of the album, but these songs seemed a lot friendlier," Welch says. That different quality, she adds, required a different approach.

Despite Rawlings' extensive résumé, Acony GM Lori Condon acknowledges that the challenge in selling a record by the Dave Rawlings Machine is getting listeners to recognize the frontman's name. ("He's a little bit of a mystery man," his manager Cliff Burnstein says.) Condon says the label is utilizing Welch's Web site and her e-mail list as a way to bring "A Friend of a Friend" to the attention of those who may not realize they're already fans of Rawlings' work.

At retail, the label is focusing on its relationships with indie stores; on his upcoming tour (which kicks off Nov. 28 in Athens, Ga.) Rawlings is scheduled to make daytime in-store appearances at Nashville's Grimey's and Austin's Waterloo, among others. Press coverage also plays a central role in the label's rollout, says Condon, who mentions an upcoming American Songwriter cover and a four-star review in England's Uncut magazine. "It's pretty difficult to have any certainty about our sales expectations," Condon says, "especially since Gillian's last album came out in 2003. But I'd say that in a year from now, 20,000 records would feel good."

"Talking someone into buying a record that they don't like" is tricky business, Rawlings says, speaking as both artist and label owner. "All you can do is put it out there and let the people who have a good chance of liking it know about it."

●●●●●
'I just didn't think there was much of a point in putting out something unless it was of a particular level of quality, and maybe I didn't feel like I could achieve that until recently.'
 —DAVE RAWLINGS



With a little help from his friends: DAVE RAWLINGS



ROCK BY RICHARD SMIRKE

STEREO VISION

Stereophonics Survive Label Chaos And Come Back Strong

Scoring a fifth successive U.K. No. 1 album should be a momentous occasion for any band, but in October 2007 the Welsh rock outfit Stereophonics wasn't able to savor the achievement for long.

Just as their sixth studio set, "Pull the Pin," topped the Official Charts Co. (OCC) albums list, Stereophonics' label, V2, was integrated into Mercury

Records following its acquisition by Universal Music Group (Billboard.biz, Oct. 22, 2007). That left one of Britain's biggest contemporary rock bands effectively between labels.

Looking back, Stereophonics singer/songwriter Kelly Jones reckons the timing affected sales for "Pull the Pin." "Nobody was working the record," he recalls. "Mercury

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>HOWARD'S END

Veteran South Africa-born/Germany-based schlager singer Howard Carpendale retired from music in 2003—but that didn't last long. Carpendale's latest album, "Stark" (Koch/Universal), released Sept. 25 in Germany, Austria and Switzerland, returns the 63-year-old to the charts that were his regular haunts in the '70s and '80s.

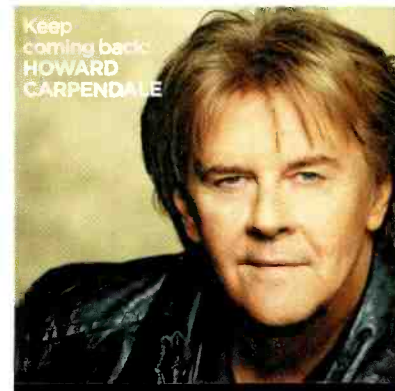
"Stark" is the second new set Carpendale has recorded since shunning retirement in Miami and heading back to Germany in 2007. His November 2007 comeback album, "20 Uhr 10," has sold more than 300,000 copies in Germany, according to his label. Encouraged by that success and a subsequent sellout tour, Carpendale decided the comeback shouldn't be a one-off.

The 12 tracks on "Stark," he says, were informed by personal experience to create "the soundtrack of my life." How-

ever, Carpendale swiftly adds that it's not strictly autobiographical. "I haven't really experienced [all] the things that I sing about," he says. "That would be too terrible. But it has to be authentic. The songs have to be about things that could have happened to me."

Koch says "Stark" is closing in on gold status (100,000 shipments); it remains on the Media Control/Gfk chart.

The new album's original material is published by Airplay/Warner/Chappell. Carpendale will undertake a 40-date tour Germany in April and May 2010, booked through the Berlin-based DEA. —Wolfgang Spahr





Welsh rock bits: STEREOPHONICS

didn't want to step on V2's toes and V2 staff were going, 'We're all being fired.' It was a shit time."

Fast-forward two years and Jones says the quartet is "in a better place than it's ever been." His mood is fueled by the U.K. release of the act's new studio album, "Keep Calm & Carry On," Nov. 16, following a successful greatest-hits campaign.

Mercury will release "Keep Calm" simultaneously in Japan and Australasia; the album will roll out internationally in February 2010 but, as yet, an American release is yet to be confirmed.

The album's mix of contemplative ballads and fiery rock numbers pushes Jones' deep

vocals to the fore. "I didn't want to make a guitar album with a big wall of sound," he says. "I just wanted to do something a lot more reflective and a bit more layered."

The act, which is published by Universal Music Publishing, has sold more than 9 million albums worldwide, says its Los Angeles-based manager Dan Garnett of Nettwerk.

Label upheaval notwithstanding, the OCC says "Pull the Pin" has sold 199,700 copies in the United Kingdom. But that doesn't compare to Stereophonics' 2001 best seller "Just Enough Education to Perform," with 1.8 million copies.

U.S. sales for "Just Enough" stand at 83,000 copies, according to Nielsen SoundScan, but Jones says the band has learned to live with its failure to crack America. "We just never had that luck," he says. "It would be good to do, but we don't lie awake at night worrying about it."

The band's first full Mercury release, "Best of Stereophonics: Decade in the Sun," has sold 691,000-plus copies since its November 2008 U.K. release, according to the OCC. "That showed there's a huge market out there that loves the band," says Mercury U.K. prod-

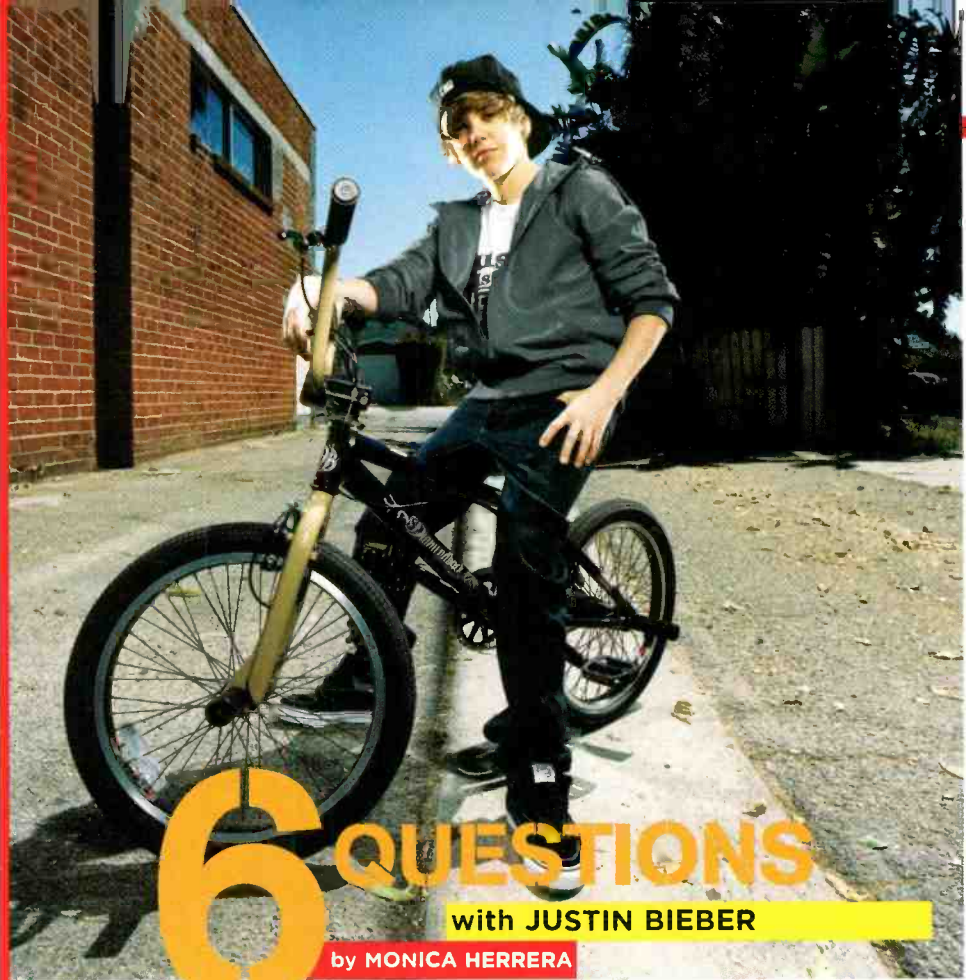
uct manager Rachael Paley.

Paley notes that the band built up a five-figure SMS database during the "Decade" campaign, adding that Stereophonics' strong online presence was vital to creating anticipation for "Keep Calm." Twitter, Facebook and the band's Web site (Stereophonics.com) have been key to online activity, with a special Facebook application set to go live prior to the album's release.

TV is also playing a big part in the U.K. setup, with appearances on prime-time shows like BBC 1's "National Lottery" (Nov. 11) and specialist programs like BBC 2's "Later With Jools Holland" (Oct. 27 and 30).

But internationally, touring is the heart of the campaign. Garnett says the "Pull the Pin" world tour grossed more than \$10 million in ticket sales. He anticipates similar results from the new campaign, including a March 2010 U.K. arena tour (booked by X-Ray Touring) followed by Europe, Asia, Australia and three U.S. trips, booked by Paradigm.

"We're a live band," Jones says. "That's where we get our kicks from a lot of the time—we're all kind of gypsies at heart." ...



A year ago, Justin Bieber was a kid from Toronto who had a gift for singing sweet-natured covers of Usher hits, a penchant for playing the drums and a resourceful mother who posted clips of him on YouTube.

Today, Bieber could be the biggest tween heartthrob in music. After signing with Island Records, with the support of his mentor, Usher, the 15-year-old released his debut single, "One Time," in the summer and almost instantly turned his online audience into an army of dedicated fans. "Bieber mania," as his management now calls it, has spread so quickly that NBC says more than 2,000 people attended his Oct. 12 "Today" performance at New York's Rockefeller Plaza—the largest crowd for any artist this year, including Miley Cyrus.

Bieber's second single, "One Less Lonely Girl," recently joined "One Time" on the Billboard Hot 100, and a third, "Love Me," which lifts its hook from the '90s Cardigans' hit "Lovefool," also looks poised to enter the fray. With his debut album, "My World," due Nov. 17, Bieber reflects on his whirlwind of a year, the experience of recording and co-writing his album and how he stays connected with fans.

>>>SCREEN DREAM

The Italian music industry's love affair with TV talent shows continues to blossom. The latest proof is Alessandra Amoroso, a 23-year-old singer from Lecce, who won the eighth edition of the Canale 5 network's talent show, "Amici di Maria De Filippi," in March.

Her prize was a recording deal with Sony Music Italy, resulting in an EP, "Stupida," which Sony reports has sold 200,000 copies. That was followed by her debut album, "Senza Nuvole," which entered the FIMI chart at No. 1 a week after its Sept. 25 release.

"It's already gone platinum [with 70,000 copies shipped]," says Sony Music Italy CEO Rudy Zerbi, "and we reckon it could well reach triple-platinum." The album launched with a concert in Milan that was broadcast live to movie theaters throughout Italy.

Zerbi is effusive in his praise of "Amici" presenter Maria De Filippi, describing her as "the real talent scout

and A&R on this." "Amici" first aired in 2001, although its impact on album sales was negligible in its first seasons. Ironically, during those relatively lean years, the show turned down a then-17-year-old Amoroso.

Amoroso, who doesn't write her own material, is booked by Sony's Modena-based agency International Music and Arts.

—Mark Worden

>>>SLOW DAZZLE

There's some irony in the title of Brett Anderson's rapidly recorded third solo album, "Slow Attack," which arrived in the United Kingdom a little more than a year after its predecessor, "Wilderness."

Released Nov. 2 on Anderson's own label BA Songs, the album then rolls out in Europe, Australia and Asia through various licensing deals. A U.S. deal hasn't yet been struck.

"Slow Attack" teams the former Suede singer with sometime Brian Eno and David Holmes collaborator

Leo Abrahams, the guitarist/arranger whose work can be heard in movies like "Ocean's 12" and "Code 46."

As producer/co-writer, Abrahams' cinematic experience helped create a lush sound than the stripped-back "Wilderness," says Anderson's London-based manager Ian Grenfell. " 'Slow Attack' is a more 'produced'—and quite a lot more commercial—album than the last two," he says. "We're starting to receive good radio interest."

The album's setup has included posting acoustic versions of tracks on YouTube. "We've been dropping in a new one every two weeks since early August and getting some very positive comments and high viewing figures," Grenfell says.

Anderson, who recently signed a worldwide publishing deal with Bucks Music, follows up his intimate show Oct. 27 at London's Tabernacle venue with a U.K. and European tour (booked by 13 Artists) starting in late January. —Steve Adams

1 When did you first think you might have a talent for music?

I've always loved music, especially percussion... I'm a big fan of Travis Barker. My mom bought me my first drum kit when I was 4 because I was banging on everything around the house, even couches. I picked up the guitar when I was 6 and taught myself to play, but I didn't really start singing until I was 10.

2 How did you start taking it seriously?

I entered a singing competition, and some of my relatives who couldn't make it wanted to see how I did. I posted the videos on YouTube, and then other people started viewing and subscribing. I didn't tell my friends because they didn't really know that I could sing. They knew me for playing sports. I just wanted to be a regular kid, and I knew they wouldn't treat me the same way if I told them.

3 Your first three singles are all about young love. What are the rest of the songs on "My World" like?

Most are about love and stuff that girls can appreciate, but I also co-wrote a song called "Down to Earth." It's a ballad about the feelings I had when my parents split up and how I helped my family get through it. I think a lot of kids have had their parents split up, and they should know that it wasn't because of something they did. I hope people can relate to it.

4 Do you still keep up with your fans on YouTube?

Oh, definitely. I think the Internet is the best way to reach your fans. A couple of years back, artists didn't have that tool, so why not use it now? I'm also on Facebook, and my fans got together and sent me a "Get Well" card on Twitter when I was sick the other day. That was really cool. For now, I'm too worried about getting too close to the fans. I don't share much personal information.

5 What has been the biggest change for you in the past year?

I've gained a lot more fans, and I'm able to travel a lot more. I went to the U.K. for the first time in the summer, and hundreds of girls came out to see me. I wasn't totally surprised because a lot of the people who comment on my YouTube videos are from overseas, but I still had no idea that many people would come.

6 In September, you presented at the MTV Video Music Awards and defended Taylor Swift after Kanye West interrupted her acceptance speech. What was that like?

When I first found out I was going to the VMAs, I was like, "Wow, this is such a big deal—let's go shopping!" After I presented, Taylor Swift thanked me for saying that she deserved to win her award. She said, "Thanks for sticking up for me, lil' bro," and I was like, "Yeah, I've got your back." I wasn't nervous at all, though... I never get nervous. I don't think any performer really does. ...

ALBUMS

POP

TRAIN

Save Me, San Francisco

Producer: Martin Terefe

Columbia Records

Release Date: Oct. 27

Train frontman Pat Monahan isn't kidding when he promises toward the end of his band's fifth album, "Save Me, San Francisco," that "brick by brick, we'll get back to yesterday." Train's 15-year anniversary puts the group on the nostalgia track, from shrinking its lineup to the three founders—Monahan, guitarist Jimmy Stafford and drummer Scott Underwood—to a title track that celebrates the band's formative days. On "I Got You," Train nods to Bay Area forebears the Doobie Brothers by using the lyrics and melody from the group's "Black Water." But Train travels in a fresh direction during the beatnik buoyancy of the single "Hey, Soul Sister," the playful cadence of "If It's Love" and the ambient build of "Breakfast in Bed." But the trio mostly stays on a familiar track with the lushly crafted melody of string-laden songs like "Parachute," "This Ain't Goodbye" (co-written with Ryan Tedder) and "Words." Monahan's earnest love songs are all sugar and sunshine,

right up to the gentle album closer, "Marry Me."—GG

GOSPEL

THE BLIND BOYS OF ALABAMA

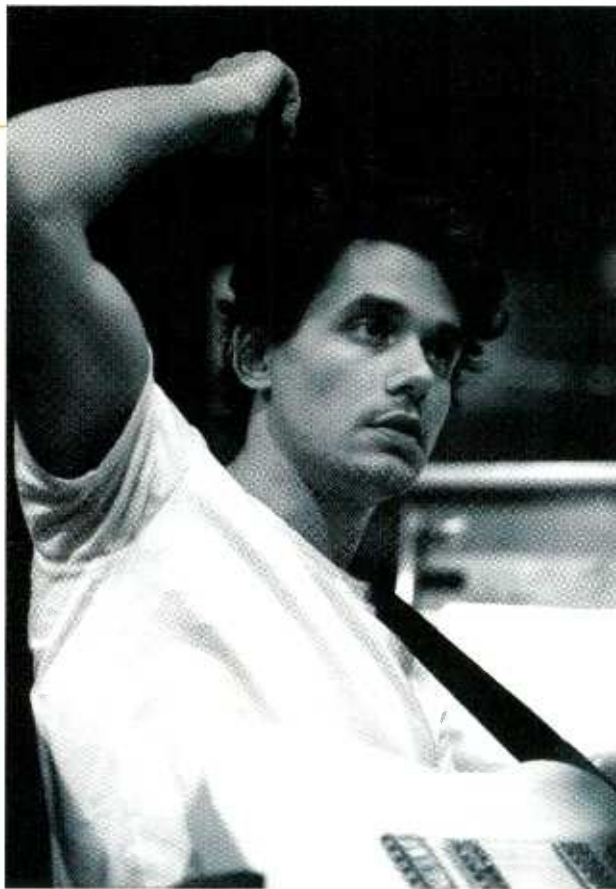
Duets

Producers: various

Saguaro Road Records

Release Date: Oct. 27

The Blind Boys of Alabama have been in business for generations, but only during this decade has the enduring gospel group achieved broader recognition and acclaim. Much of that has come through the alliances the Blind Boys have made with artists from Ben Harper to Randy Travis, both of whom appear on the group's latest release, "Duets." Only four of the 14 tracks are new, but many—like the lovely "Magnificent Sanctuary Band" (featuring Susan Tedeschi)—may be unfamiliar to Blind Boys fans. That track was culled from an album issued by the featured artist, but the previously unreleased cuts make for some of the most exciting moments. With the help of Toots & the Maytals' Frederick "Toots" Hibbert, the Blind Boys meld nyabingi reggae and gospel on "Perfect Peace," while a collaboration with bluesman John Hammond on



JOHN MAYER

Battle Studies

Producers: John Mayer, Steve

Jordan

Aware/Columbia

Release Date: Nov. 17

With all of his recent tweeting and tabloid coverage, it's a wonder John Mayer had time to write new music—much less the best and most adventurous of his four studio albums. Three years after his double-platinum album "Continuum," the new release "Battle Studies" finds Mayer musing about "finding ways to keep the good alive" in romance. He also marches into fresh stylistic terrain by sampling an anthemic U2 ambience on "Heartbreak Warfare," weaving Beatles-esque textures into "All We Ever Do Is Say Goodbye" and creating smooth Southern California pop melodies on "Half of My Heart" (featuring Taylor Swift). Mayer also puts a funky, sinewy spin on Cream's arrangement of Robert Johnson's "Crossroads." And while the artist has raised some eyebrows by asking, "Who says I can't get stoned?" (on the album's first single, "Who Says"), the rest of the collection certainly has the goods to eclipse that overblown controversy.—GG



JULIAN CASABLANCAS

Phrazes for the Young

Producers: Jason Lader, Mike

Mogis

Cult Records/RCA

Release Date: Nov. 3

Strokes frontman Julian Casablancas steps out with his debut solo album, "Phrazes for the Young," and dynamically weaves '80s techno-pop with psychedelic punk, while also reinventing his usual monochromatic croon. His punk attitude is evident on the opener, "Out of the Blue," on which he sings over upbeat guitar and bright synths, "I know I'm going to hell in a leather jacket/But at least I'll be in another world while you're pissing on my casket." The first single, "11th Dimension," has an old-school dance vibe, complete with electro pulses and enough vocal irony to maintain the cool factor, while "4 Chords of the Apocalypse" is a bluesy number that explodes into a woeful wail. The bleak drums on "Ludlow St." segue into jangly guitars as Casablancas boozily mourns New York's gentrified Lower East Side, proving that he can still orchestrate his own musical hangover.—KP

"One Kind Favor" sounds like a doom-filled soundtrack to a midnight bayou tour. Other guest spots include performances by Lou Reed ("Jesus"), Bonnie Raitt ("When the Spell Is Broken") and Jars of Clay ("Nothing but the Blood").—WO

VARIOUS ARTISTS

Fire in My Bones: Raw, Rare & Otherworldly African-American Gospel, 1944-2007

Producer: Mike McGonigal

Tompkins Square

Release Date: Oct. 27

Most modern listeners identify African-American gospel with recordings that mix passion with professionalism, and perhaps a certain amount of studio smarts. But that ignores the pre-war tradition of street-corner preachers, as well as the small groups that sound as though music isn't coming to them but *through* them. Those traditions cast a shadow for decades, especially in music released by obscure artists on small labels. This three-disc compilation collects 80 recordings of various unpolished styles, in all their haunting glory. Some are peaceful, others pretty, while a few sound downright scary. Much of

this music is influenced by, if not made in the shadow of, other styles. One standout is Elder Beck's anti-rock track "Rock and Roll Sermon," a tirade against the pop music scourge of the day—1956. As the liner notes point out, "It rocks harder than most any rock music in its day." This smartly curated collection is essential for anyone interested in gospel and good fun for those who aren't.—RL

ROCK

ATREYU

Congregation of the Damned

Producer: Bob Marlette

Hollywood Records

Release Date: Oct. 27

Atreyu's 2007 release, "Lead Sails Paper Anchor," found the band experimenting with a softer side when the group's Alex Varkatzas ditched his snarling growl for clearer vocals. But Atreyu has reshaped its teeth on its new album, "Congregation of the Damned," which features the return of Varkatzas' deadly scream. But the set still features somber moments, as heard on songs like "Wait for You," "So Wrong" and "Insatiable." Traces of Atreyu's earlier

material—like the 2004 "The Curse"—can be found on "You Were the King, Now You're Unconscious," "Stop! Before It's Too Late" and "We've Destroyed It All" and "Bleeding Is a Luxury"—all of which contain back-and-forth vocal exchanges between Varkatzas and drummer Brandon Saller, mixed with chugging guitars, heavy bass and pounding drums.—ECJ

RAP

TECH N9NE

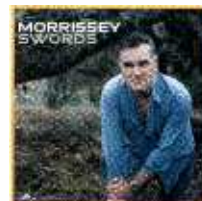
K.O.D.

Producers: various

Strange Music

Release Date: Oct. 27

Out of adversity comes strength. That's the message independent stalwart Tech N9ne delivers on his most introspective project to date, "K.O.D." On the set, he raps his way through a vivid journey to hell and back chronicled in



MORRISSEY

Swords

Producers: various

Universal Music

Release Date: Nov. 3

Most of the songs on Morrissey's B-sides collection, "Swords," aren't new, but the set is a varied trove of material recorded since 2004 that wasn't included on the former Smiths frontman's most recent three solo albums. There's a lot of piano and torch here, and plenty of the 18 tracks follow classic Moz formulas, putting wistful lyrics against melodic optimism. But the songs also show the artist's continued creative stretch, from the staggered orchestral layers of "The Never-Played Symphonies" to the ambient "Sweetie-Pie," on which Morrissey's normally careening vocals are more a cantor's eulogy. On "Shame Is the Name" (a B-side to the 2009 single "I'm Throwing My Arms Around Paris") Pretenders frontwoman Chrissie Hynde joins on vocals—a brilliant concept that is sadly underexploited in the mix. From the range of production styles to the bonus disc of live tracks, "Swords" is a welcome catalog addition.—EN

THE BILLBOARD REVIEWS

SINGLES

three acts: "Anger," "Madness" and "The Hole." Spurred by his mother's health problems, Tech N9ne's emotional journey also speaks to the pain, fear and helplessness that all of us have experienced at some point in our lives. The unflinching opener, "Show Me a God," dramatically sets the stage as Tech N9ne—accompanied by Three 6 Mafia and Strange Music colleagues including Krizz Kaliko and Kutt Calhoun—creatively winds his way past "Demons," "Horns" and "Shadows on the Road" and back into the light: the self-affirming title track, which stands for "king of darkness." Tech N9ne's engaging flow, theatrical rhythms and pithy lyrics make for a nuanced and memorable ride. Who says there's no substance in hip-hop anymore?—GM

LATIN

RUPA & THE APRIL FISHES

Este Mundo
Producer: Oz Fritz
Cumbancha

Release Date: Oct. 27
Whether it's klezmer, cumbia, ska, reggae or French chanson, there doesn't seem to be a genre that the San Francisco quintet Rupa & the April Fishes can't do. Lead singer Rupa Marya has an ear not only for languages but also for singing in them. (She sings in French, English and Spanish.) Marya gets the right musicality out of each, with authentic results. The songs are often serious in content, tackling the longing of immigrants separated from their loved ones ("Este Mundo," "Por la Frontera"). Other highlights include the lengthy flute-and-tabla intro

to "Soy Payaso," which gives way to a rollicking sound that recalls "Fiddler on the Roof" (but in French). The beauty of "Este Mundo" is how the trumpet, accordion and strings can express melancholy and boisterous joy on a hairpin turn.—ABY

NEW & NOTEWORTHY

DOLLY PARTON

Dolly
Producers: various
RCA Nashville/Legacy
Release Date: Oct. 27

Dolly Parton has spent her career veering between mountain music tradition and Nash-Vegas glitter—what else would you expect from an artist who built an amusement park near her Appalachian hometown? Her first career-spanning boxed set, "Dolly," captures the highlights of Parton's improbable American journey, with a focus on her early recordings with Porter Wagoner and solo '70s hits like "Coat of Many Colors" and "Jolene." This four-disc set follows Parton through the '80s, when she strayed from her strengths on crossover hits like "9 to 5" and "Islands in the Stream," then returned to her roots on the Ricky Skaggs-produced "White Limozeen." Unfortunately, the set's last songs are from the early '90s. Since then, Parton has gone full circle yet again, recording three critically acclaimed bluegrass albums for Sugar Hill, then abandoning that aesthetic on the appropriately named "Backwoods Barbie." Perhaps that's a story for another set, however, and newcomers and fans alike will find this one remarkably satisfying.—RL

LEGEND & CREDITS

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

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

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

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DANCE

JANET JACKSON

Make Me (3:37)
Producer: Rodney "Darkchild" Jerkins
Writer: not listed
Publisher: not listed
A&M/UMe

Janet Jackson gave her late brother, Michael, two gifts in September. First, the singer paid tribute by performing their "Scream" duet at the MTV Video Music Awards; then she premiered the "Off the Wall"-inspired dance track "Make Me," now a single on her "Number Ones" album due Nov. 17. Her most appealing and high-energy track since the 2001 "All for You," the song thumps aggressively, with a funky guitar lick driving the rhythm. Its non-stop vamp recalls "Don't Stop Til You Get Enough," as Jackson puts a new twist on that classic disco number's chorus. "Don't stop it baby, don't stop til you get it up... Ain't nobody else like you/Only you got the moves you do." "Make Me" isn't just Jackson's best dance song in years—it's a hit that would make her brother proud.—MM

POP

THE SCRIPT

Breakeven (3:55)
Producers: various
Writers: various
Publishers: various

Phonogenic/Epic

The Script's last single, "The Man Who Can't Be Moved," failed to ignite U.S. airwaves despite its success in Europe. The group's follow-up, however, should rectify that situation. "Breakeven" is an insightful breakup song about the devastating pain felt when one learns that a former lover has moved on. "They say that things happen for a reason," frontman Danny O'Donoghue sings. "But no wise words gonna stop the bleeding/'Cause she's moved on while I'm still grieving/And when a heart breaks, no, it don't break even." A potential multiformat hit, this well-crafted song is already resonating with hot AC audiences and brewing at modern rock and top 40, positioning the Irish trio for state-side chart success.—AV

ROCK

RYAN STAR

Breathe (3:50)
Producer: Howard Benson
Writers: R. Star, M. Collins
Publishers: r. star—the Scientists Canvas (BMI), Okgar Music Publishing admin. by Sony/ATV, Fake and Jaded Music admin. by the Royalty Network (BMI) Geffen

On his heartfelt, slow-burning single "Breathe," Ryan Star extends a hand to everyone in need. "Take the world off

GUCCI MANE

FEATURING USHER

Spotlight (3:55)
Producer: Polow Da Don
Writers: R. Davis, J. Jones
Publishers: various

So Icey/Asylum/Warner Bros.

You know you're approaching hip-hop greatness when your single's hook marks the return of a superstar. "It feels so good to be back," Usher bellows at the top of Gucci Mane's "Spotlight," about a girl the Atlanta rapper wants to bed. As usual, Mane keeps his verses nimble and lighthearted: "Baba, baba, Ok-a/Where you wanna go today/Know she not a prostitute/But if she was I'd have to pay." The rapper also shouts-out recent collaborators Mariah Carey and Trina, comparing his love interest to the singers over a Polow Da Don-produced beat. "The spotlight ain't nothing without you, girl," Usher echoes in the song's infectious chorus, which is soured with extended piano chords, minimal drums and paced hand claps. If there was any doubt that Mane is one of the biggest names in hip-hop this year, consider "Spotlight" a friendly reminder.—MC



your shoulders and put it on me," he sings, his voice clenching with veracity. Star catches his own breath during the song's breakdown, singing low and airy over a brooding piano melody. An electric organ kicks in that recalls Bill Withers' "Lean on Me," and while those two songs share the same uplifting theme, Star's is much heavier, its urgency intensified

for a different genre and era. The video for "Breathe" cleverly puts the single's lyrics into action, asking potential employers to contact the "real people looking for real jobs" featured in the clip. But visuals are just a bonus to this bright power-rock anthem, which by itself offers plenty to send an inspirational message home.—SG

RASCAL FLATTS

Why (4:16)
Producers: Dann Huff, Rascal Flatts
Writers: A. Shamblin, R. Mathes
Publishers: Built on Rock Music admin. by EverGreen (ASCAP), EMI Blackwood Music/Maybe I Can Music (BMI)
Lyric Street

Rascal Flatts' third single from the album "Unstoppable" tackles what might be the group's darkest subject yet: the loss of a friend to suicide. A delicate piano melody anchors the song's beginning and end, providing the sole support for singer Gary LeVox's voice. In between, its instrumentation widens to include somber strings, a steadfast drumbeat and finally, a piercing electric guitar during the emotional climax. LeVox matches the mood with a vocal delivery that fluctuates between fragile and commanding. Co-songwriters Robert Mathes and Allen Shamblin weave an affecting story, using music as a metaphor for life. "Who told you life wasn't worth the fight," LeVox sings. "They were wrong, they lied/And now you're gone and we cried/'Cause it's not like you to walk away in the middle of a song."—MM



ROCK BY LAURA LEEBOVE

Symphonique Magnifique

DIY Orchestra Pink Martini Sips Success

For the mini-orchestra Pink Martini, taking the slow-but-steady independent route has paid off throughout its 15-year career. The group's newest release, "Splendor in the Grass," debuts this week at No. 45 on the Billboard 200 and No. 10 on Top Independent Albums with 12,000 copies sold, according to Nielsen SoundScan.

With its own label, Heinz Records, and a dedicated team in its hometown of Portland, Ore., the cinematic band of about a dozen musicians has built a following mostly through word-of-mouth—and everyone involved wouldn't have it any other way. "They really are kind of a mom-and-pop family operation where it's just such a hardcore, loyal fan base," manager Sam Feldman says. "It's more bottom up than top down. We don't do all this massive marketing that a lot of artists need and want."

Even without extensive marketing, the group's 2007 album, "Hey Eugene!," debuted at No. 30 on the Billboard 200 and has sold 140,000 copies, according to Nielsen SoundScan. Since then, Pink Martini has secured licensing deals with companies like Nike and Jeep and has had placements in TV shows like "CSI: NY" and "Weeds."

Heinz label manager Bill Tennant says promotion for "Splendor" has been mostly based on in-store placement, including listening stations at Borders, Barnes & Noble and independent record stores. "The main thing was just to get a good running start and get it as visible as possible right at the beginning leading to the holiday season," Tennant says.

Most important in exposing the band to new audiences, though,

are its live shows, which are theatrical and include varieties of jazz, pop and classical styles. "When your band plays for a dozen years and keeps coming back to the same places, every time you would see twice as many people at the next show," Tennant says. For "Splendor," Feldman says the group will tour extensively in Europe in November, New York in December, Australia in January and likely the rest of the United States in the spring and summer.

Many of Pink Martini's past performances have been done with symphonies and orchestras around the world, which founder/frontman Thomas Lauderdale says was an especially significant component of the group's early success. "We were never the kind of band where you could pile into a van, get stoned and go on the road," he says. "Symphonies had budgets to buy the whole band in and put them up. It made it possible for us to remain independent and that became our tour support."

Pink Martini found much of its success in Europe before the States, and while its multilingual music is often considered European, Lauderdale says he feels it's more like the "ultimate American band."

"America is the most heterogeneously populated country in the world," he says. "And in that sense, this repertoire that we do sort of honors that real diversity, which I think is a more accurate representation of America."



All together now: PINK MARTINI

Since the band's start, it has always maintained relationships with individual distributors in the States and globally, a tactic that Feldman says is quite "old school." Tennant adds that while it takes work to maintain these relationships, it's worth it to have control of the group's music. "We're basically licensing to nine or 10 different people," he says. "We love to have that sort of control. We love to have the relationships with people in these different territories who know their territories, who are really committed to what we're doing."

Lauderdale jokes that Pink Martini fans are the last-standing physical-album buyers. "There are really great groups out there and they're dealing with a younger population that doesn't have that kind of sentimentality or even thought process about what it means to actually touch something," he says. "But I'm a dinosaur. Hopefully our record-buying public is too." ♦♦♦

BOO!

With this issue's charts reflecting the week that included Halloween, it's only fitting that we round up the week's biggest "scary" songs and albums. ¶ Michael Jackson doesn't just top the Billboard 200 with "This Is It," he also has the week's biggest-selling creepy digital download with "Thriller." The tune was also the most-played spooky cut across all monitored U.S. radio stations. The classic "Monster Mash" by Bobby "Boris" Pickett & the Crypt-Kickers is in second place on both tallies, while Ray Parker Jr.'s "Ghostbusters" is third. ¶ On the album side, customers were apparently on the hunt for appropriate music to play at Halloween parties or their own haunted houses. The majority of these mostly instrumental and sound-effects sets had their sales come solely from digital download services. —Keith Caulfield



He ain't afraid of no ghosts: RAY PARKER JR.



Who you gonna call!!

TOP DIGITAL SONGS

RANK	ARTIST	SONG	LABEL	SALES
1	Michael Jackson	"Thriller"	Epic	71,000
2	Bobby "Boris" Pickett & the Crypt-Kickers	"Monster Mash"	Parrot/Rhino	50,000
3	Ray Parker Jr.	"Ghostbusters"	Arista/Legacy	29,000
4	John Carpenter	"Halloween" Theme (Main Title)	Varese Sarabande/Universal	18,000
5	Warren Zevon	"Werewolves of London"	Asylum	14,000
6	Rockwell	"Somebody's Watching Me"	Motown	11,000
7	Danny Elfman	"This Is Halloween" (from "The Nightmare Before Christmas")	Walt Disney	11,000
8	Sheb Wooley	"Purple People Eater"	MGM	9,000
9	Oingo Boingo	"Dead Man's Party"	MCA	8,000
10	Marilyn Manson	"This Is Halloween"	Walt Disney	6,000

MOST-PLAYED SONGS

ARTIST	SONG	LABEL	DETECTIONS
Michael Jackson	"Thriller"	Epic	3,323
Bobby "Boris" Pickett & the Crypt-Kickers	"Monster Mash"	Parrot/Rhino	1,823
Ray Parker Jr.	"Ghostbusters"	Arista/Legacy	1,206
Warren Zevon	"Werewolves of London"	Asylum	900
D.J. Jazzy Jeff & the Fresh Prince	"A Nightmare on My Street"	Jive/RCA	611
Blue Öyster Cult	"(Don't Fear) The Reaper"	Columbia	593
Rockwell	"Somebody's Watching Me"	Motown	559
Eagles	"Witchy Woman"	Asylum	492
Rob Zombie	"Dragula"	Geffen/Interscope	450
Edgar Winter Group	"Frankenstein"	Epic	381

TOP ALBUMS

ARTIST	ALBUM	LABEL	SALES
Kidz Bop Kids	"Kidz Bop Halloween"	Razor & Tie	7,000
Various Artists	"Halloween Party: 16 Scary Songs"	K-Tel	6,000
Various Artists	"Sounds of Horror"	Madacy Special Products/Madacy	5,000
Various Artists	"Halloween"	Madacy Special Products/Madacy	3,000
Various Artists	"Halloween: 20 Spooky Tunes"	Innovative Multimedia	2,000
Various Artists	"Halloween Party Hits"	Turn Up the Music	2,000
Various Artists	"Halloween Party for Kids"	Suite 102	2,000
Various Artists	"Monster's Halloween Party"	Salma Har/Inner Splendor Media	2,000
Various Artists	"Halloween Sound Effects"	Big Eye Music	1,000
Various Artists	"The Classical Halloween Collection"	X5 Music Group	1,000

SOURCE: Sales according to Nielsen SoundScan; airplay according to Nielsen BDS from all monitored U.S. stations. Both through the week ending Nov. 1.

Behind The Music

'The Story Behind The Song' Provides Yet More 'Chicken Soup Soul'

Music fans curious about the origins of their favorite songs are the intended audience for the latest addition to the popular series "Chicken Soup for the Soul," "The Story Behind the Song." A diverse lineup of songwriters from Hal David to Kanye West share their personal stories and techniques behind 101 classic songs in the Nov. 10 Simon & Schuster release (\$14.95), edited by veteran publicist/talent manager Jo-Ann Geffen and "Chicken Soup" co-founders Jack Canfield and Mark Victor Hansen.

As Geffen recalls, the project started as "a fluke of good fortune." In Las Vegas attending a PR powwow for a hotel chain, Geffen heard a separate presentation by Chicken Soup for the Soul Publishing

president Robert Jacobs.

"I began to think about stories I'd heard or experienced in my career and asked Bob if they took outside ideas," recalls Geffen, who has worked with clients like the Commodores and still operates her own Los Angeles-based publicity firm, JAG Entertainment. "I started a list the same night. People on the plane started chiming in; it was like a scene from a movie."

Casting a wide net in terms of genre and age demographics, "The Story Behind the Song" encompasses pop, R&B, hip-hop, country and rock (including classic, alternative and punk rock) as songwriters reveal the insightful, funny and sometimes sad moments that inspired some of their classic hits.

Among the songwriters sharing their experiences are Paul Anka ("My Way"), Christina Aguilera

("Fighter"), Melissa Etheridge ("Come to My Window"), Ryan Tedder ("Apologize"), Diane Warren ("Because You Loved Me"), Richie Sambora ("Livin' on a Prayer") and Sean Garrett

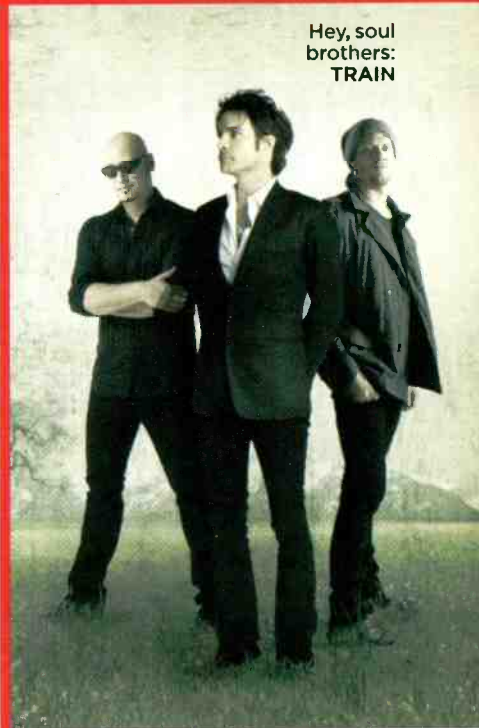
("Yeah!"). Each story is accompanied by the song's lyrics. Lamont Dozier, a member of Motown's prolific songwriting team Holland-Dozier-Holland, wrote the book's foreword.



In his own entry about the Supremes' 1965 hit, "Stop! In the Name of Love," Dozier recalls he was arguing with a screaming girlfriend at a "no-tell motel" he had been visiting with another woman when he asked the girlfriend, "Why don't you stop in the name of love?" The next morning he told Brian Holland he had a great title for the hook Holland was playing. "Ca-ching," Dozier writes. "I definitely heard the cash register."

Submitted before this year's MTV Video Awards incident, West's reflections on "Welcome to Heartbreak" are particularly moving—and ironic. "I don't want to be a superstar shell of myself. I need to know, 'Who's the real person?' I don't want to simply be a caricature of myself."

Dozier and fellow featured songwriters Carol Connors and Stephen Bishop will join Geffen at her first book signing Nov. 12 at the Grove's Barnes & Noble bookstore in L.A. ...



CHUGGING ALONG

Wandering the streets of scenic Cleveland, Train frontman Patrick Monahan can't help but celebrate his band's No. 17 debut on the Billboard 200 with its new album, "Save Me San Francisco." But, he says, "Our goal isn't to make a record that gets big and then disappears. We want this to be a slow burn and stay on the top 200 for two years."

Monahan credits some of the album's success to its first single, "Hey Soul Sister." The song, which went to radio 10 weeks ago, is No. 4 on the Triple A chart, No. 45 on Rock Songs and No. 14 on the Adult Top 40 tally; it's also No. 53 on the Billboard Hot 100. "It's doing scary good," Monahan says. "We're waiting to take it to pop until January, though, because this time of year is crowded."

Train has spent plenty of time at radio stations on its current tour, which kicked off three weeks ago. "Our biggest goal in setting up the album was rebuilding the fan base and re-establishing relationships because it's been a few years between albums," says Columbia marketing manager Jacquelyn Jablkowski.

Jablkowski adds that the band also worked with Major League Baseball to promote the new album. "They taped a performance and interview with MLB.com, which started running during the World Series," she says. "The timing couldn't be better. MLB has supported Train for a long time, and their music really resonates with the sports audience."

Train has also logged additional success licensing "Hey Soul Sister" to the CBS-TV show "Medium." Jablkowski says there are more licensing deals in the pipeline.

"The album is really a return to our roots as a band," Monahan says. "It's funny to say, but it seems like we're moving forward by going backward."

—Cortney Harding

PLAY IT AGAIN

Following the recent success of Sean Kingston and Jason DeRulo, Iyaz has landed a hit single in the emerging genre of "island pop." "Replay," a light and catchy tune with a soaring hook, is No. 13 on this week's Billboard Hot 100. It has become the 22-year-old artist's introduction to U.S. audiences, although it wasn't intended to be.

"We weren't looking for a single. 'Replay' was supposed to be one of the album tracks we were banging out," Iyaz says of the J.R. Rotem-produced track. "But it had a killer melody, and I knew I could put some crazy harmonies on it. It turned out to be one of my best songs."

Iyaz (born Keidran Jones) grew up in the British Virgin Islands with a father who toured with singing groups and a mother who directed church choirs. While studying digital recording in college, he recorded the track "Island Girls," which became a radio staple in the Caribbean Islands and caught Kingston's attention.

"Sean hit me up on MySpace, but I didn't believe it was him. I ignored him for a few days and even gave him a fake phone number," Iyaz says.

Kingston persisted until Iyaz realized it was indeed the hit singer/songwriter, and soon the two pop vocalists were talking music and becoming fast friends at Kingston's house in

Fort Lauderdale, Fla.

Within weeks of meeting Kingston, Iyaz inked a deal with the Time Is Money/Beluga Heights imprint on Warner Bros. Records. He is working with Rotem, who produced Kingston's hits "Beautiful Girls" and "Take You There," on a debut album that will expand the infectious Caribbean sound Iyaz refers to as island pop.

"If you listen to 'Replay,' it has so many elements going on that you don't know what will happen next, and that's what we want to do with this music," he says. "Everything starts off small, but we just hope to move forward with this sound."

Iyaz is planning to release a second single early next year, with his debut album tentatively set for a second-quarter bow. The singer plans to keep recording and performing at various U.S. events through mid-December as "Replay" continues to grow.

"I've had to record while visiting three states in one day," Iyaz says. "It sounds busy, but busy is the best way to be in the music business."

—Jason Lipshutz



Repeater: IYAZ

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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

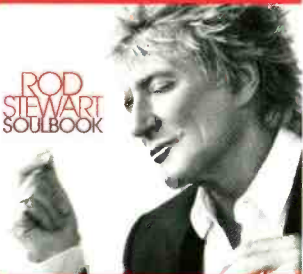


DeRULO RULES

>> Jason DeRulo celebrates his first Billboard Hot 100 No. 1 as "Whatcha Say" rises to the top (see page 42). It's the fourth time this year that an act has taken its Hot 100 debut to the top, following No. 1s from Lady Gaga, Jay Sean and Owl City.

EIGHT IS GREAT

>> A record-breaking eight new songs arrive in the top 40 of the Hot 100, surpassing the previous high of seven on the June 6 chart. Taylor Swift notches five top 40 bows (see page 42) along with new arrivals from Lady Gaga, 50 Cent and Justin Bieber.



COVERAGE

>> Rod Stewart's latest covers set, the R&B nuggets-filled "Soulbook," debuts at No. 4 on the Billboard 200. The album, which starts with 84,000 copies sold, is his sixth covers set in a row since 2002. All have reached the top four.

CHART BEAT

>> Old is new again. Boyz II Men bow at No. 34 on Adult R&B and No. 99 on R&B/Hip-Hop Songs with an update of Bonnie Raitt's 1992 hit ballad "I Can't Make You Love Me." On Hot Country Songs, Bucky Covington starts at No. 58 with his version of Nickelback's multiformat smash "Gotta Be Somebody."

>> In a week in which Michael Jackson opens atop the Billboard 200, who else should also debut but an artist who first enjoyed widespread success with a parody of the late King of Pop? "Weird Al" Yankovic, who reached No. 12 on the Billboard Hot 100 with "Eat It" in 1984, arrives on the albums survey at No. 178 with "The Essential 'Weird Al' Yankovic."

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

'This Is' Michael Jackson's Sixth No. 1 Album



Michael Jackson's "This Is It," the companion piece to the musical documentary film of the same name, debuts at No. 1 on the Billboard 200, selling 373,000 copies in its first week, according to Nielsen SoundScan—the fifth-best sales week for an album in the United States this year. Only the debuts of **Eminem's** "Relapse" (608,000), **U2's** "No Line on the Horizon" (484,000), **Jay-Z's** "The Blueprint 3" (476,000) and **Dave Matthews Band's** "Big Whiskey and the GrooGrux King" (424,000) have posted better first-week results.

This is Jackson's sixth No. 1 on the

tally, and it arrives with his best sales week for an album since "HIStory" started atop the Billboard 200 with 391,000 copies in 1995.

His first topper was "Thriller" in 1983, and he followed it up with "Bad" (1987), "Dangerous" (1991) "HIStory" and "Invincible" (2001).

This year, following his death in June, his 2003 "Number Ones" hits set sailed to No. 1 on the Top Pop Catalog and Top Comprehensive Albums charts. (It wasn't eligible for the Billboard 200, since it is a catalog title.)

The "This Is It" album contains the original studio recordings of Jackson's hits that he performs in the film. It also has one quasi-new song—the from-the-vaults title track. A deluxe version also contains a few demo recordings and a spoken-word poem.

The album isn't a conventional soundtrack. One would have thought it would include the live recordings of Jackson performing his hits as seen in the film, but it does not. Sony Music representatives say this decision was made because there weren't any complete audio recordings of any of the songs heard in the movie.

Having seen the film, there were—at least to my ears—some complete songs suitable for an album. Specifically the gorgeous "I Just Can't Stop Loving You" and "Human Nature."

However, a lot of the uptempo dance numbers that involved choreography weren't sung all the way through.

And, considering Jackson's perfectionism and incredible attention to audio detail that is evident in the film, one could suspect that he would have paused at the idea of these performances finding their way onto an album. In my mind, when Jackson was singing in the rehearsals that turned into this movie, he never thought those recordings would wind up on an album.

As the filmmakers have stated, the footage for "This Is It" was never intended for a movie. It was initially meant for Jackson's personal archives—at best, as a bonus feature for a possible DVD release of the planned concerts.

Of course, if the footage that was never supposed to be a film ended up as a film, why couldn't the audio recordings that were never meant to be an album turn into an album? Who knows? Maybe the DVD release of "This Is It" will come with a CD of those audio recordings, remixed and retooled.

For many, this movie represents the closest thing to a Jackson concert they've ever seen. For Americans, it's

the nearest they've had to a true Jackson concert in 20 years. Sure, he did the CBS TV reunion special with his brothers in 2001, but after having seen "This Is It" and the TV special, there isn't any comparison. "This Is It" would have been it.

Coming out of the theater after watching the film, I wish I could have taken something home from the experience, much in the same way after attending a conventional concert where

I want to buy a T-shirt or a program.

With the film, the closest thing you have to something approximating traditional tour merch is the companion album. The commemorative element of the set and its packaging was probably a great motivator in its sales among

fans—especially considering the songs on the album have already sold so well this year in many other configurations.

However, it's too bad the album and its liner notes didn't take it a step further and double as an informative document about the show itself—a tour program, if you will. While it's great that the album booklet for "This Is It" has many photos of Jackson and his dancers and backing band, it's unfortunate that none of them are identified.

Over The Counter

KEITH CAULFIELD



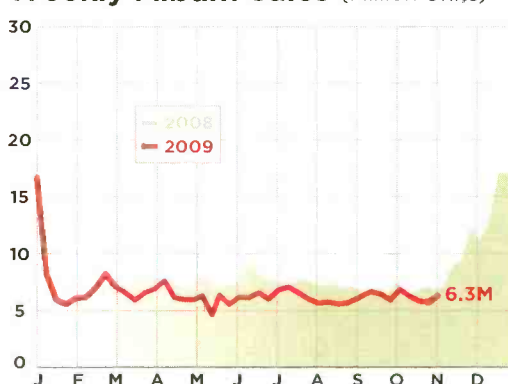
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,316,000	1,424,000	19,102,000
Last Week	5,729,000	1,301,000	18,628,000
Change	10.2%	9.5%	2.5%
This Week Last Year	6,960,000	1,252,000	18,068,000
Change	-9.3%	13.7%	5.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	332,365,000	287,604,000	-13.5%
Digital Tracks	887,106,000	979,836,000	10.5%
Store Singles	1,415,000	1,527,000	7.9%
Total	1,220,886,000	1,268,967,000	3.9%
Albums w/TEA*	421,075,600	385,587,600	-8.4%

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

ALBUM SALES



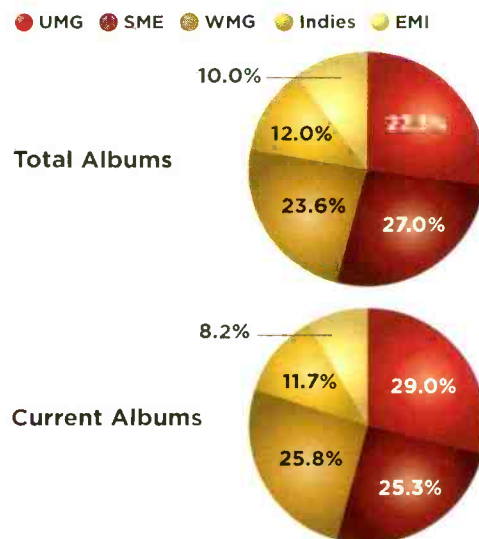
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	277,496,000	222,984,000	-19.6%
Digital	53,290,000	62,549,000	17.4%
Vinyl	1,466,000	2,021,000	37.9%
Other	114,000	49,000	-57.0%

For week ending Nov. 1, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

Distributors' Market Share: 09/28/09-11/01/09



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	MICHAEL JACKSON IMP/INT & NUMBER / DISTRIBUTING LABEL (PRICE)	Michael Jackson's This Is It (Soundtrack)	1	1
2	NEW	1	CREED WIND-UP 13187 (15.98) +	Full Circle	2	2
3	7	51	GREATEST GAINER TAYLOR SWIFT BIG MACHINE 0200 (18.98) +	Fearless	4	1
4	NEW	1	ROD STEWART J 30256/RMG (15.98)	Soulbook	4	4
5	NEW	1	TRANS-SIBERIAN ORCHESTRA ATLANTIC 520271 AG (20.98)	Night Castle	5	5
6	NEW	1	STING CHERRYTREE DG 013329* UNIVERSAL CLASSICS GROUP (16.98) +	If On A Winter's Night...	6	6
7	3	1	MICHAEL BUBLE 143 REPRISE 520733 WARNER BRDS (18.98) +	Crazy Love	7	7
8	1	2	SOUNDTRACK SUMMIT CHOP SHOP ATLANTIC 519421/AG (18.98)	The Twilight Saga: New Moon	8	8
9	2	2	TIM MCGRAW CURB 79152 (18.98)	Southern Voice	9	9
10	4	3	JAY-Z ROC NATION 520856*/AG (18.98) +	The Blueprint 3	10	10
11	NEW	1	JACK JOHNSON BRUSHFIRE 012973*/UMRG (13.98) +	En Concert	11	11
12	5	5	MILEY CYRUS HOLLYWOOD 004719 EX (10.98)	The Time Of Our Lives (EP)	12	12
13	6	6	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98)	The E.N.D.	13	13
14	NEW	1	TECH N9NE STRANGE 84/RBC (18.98)	K.O.D.	14	14
15	NEW	1	THE SWELL SEASON ANTI-STARBUCKS EPITAPH (17.98) +	Strict Joy	15	15
16	NEW	1	WOLFMOTHER MODULAR DGC/INTERSCOPE 013365*/IGA (13.98)	Cosmic - Egg	16	16
17	NEW	1	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco	17	17
18	NEW	1	ATREYU HOLLYWOOD 034940* (13.98)	Congregation Of The Damned	18	18
19	8	20	OWL CITY UNIVERSAL REPUBLIC 013141*/UMRG (10.98)	Ocean Eyes	19	19
20	NEW	1	BRIAN MCKNIGHT HARD WORK 5122/E1 (17.98) +	Evolution Of A Man	20	20
21	NEW	1	TEGAN AND SARA VAPOR/SIRE 521124 WARNER BRDS (13.98)	Sainthood	21	21
22	11	14	ZAC BROWN BAND ROAR-BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	22	22
23	16	19	LADY GAGA STREAMLINE KONLIVE CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	23	23
24	12	25	BEBE & CECE WINANS B&C 31109/MALALO (14.98)	Still	24	24
25	9	4	BARBRA STREISAND COLUMBIA 43354/SONY MUSIC (15.98)	Love Is The Answer	25	25
26	15	13	BREAKING BENJAMIN HOLLYWOOD 002398* (18.98) +	Dear Agony	26	26
27	NEW	1	EDNITA NAZARIO SONY MUSIC LATIN 55934 (11.98)	Soy	27	27
28	21	18	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	28	28
29	26	36	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	29	29
30	20	15	WHITNEY HOUSTON ARISTA 10033/RMG (13.98)	I Look To You	30	30
31	14	10	MARIAH CAREY ISLAND 013226*/UMRG (19.98)	Memoirs Of An Imperfect Angel	31	31
32	18	12	TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	American Ride	32	32
33	22	22	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution	33	33
34	NEW	1	GOV'T MULE EVIL TEEN 12052 (14.98)	By A Thread	34	34
35	32	40	JASON ALDEAN BROKEN BOW 7537 (18.98)	Wide Open	35	35
36	NEW	1	BETWEEN THE BURIED AND ME VICTORY 533 (13.98) +	Great Misdirect	36	36
37	23	27	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98)	So Far Gone (EP)	37	37
38	30	37	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	38	38
39	27	26	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) +	Kiss And Tell	39	39
40	24	17	ALICE IN CHAINS VIRGIN 87159*/CAPITOL (18.98)	Black Gives Way To Blue	40	40
41	17	11	KISS KISS 200901 EX (14.98 CD/DVD) +	Sonic Boom	41	41
42	25	16	PARAMORE FUELED BY RAMEN 518250/AG (18.98)	Brand New Eyes	42	42
43	31	21	PEARL JAM MUNKEYWRENCH 8274* (18.98)	Backspacer	43	43
44	NEW	1	TRIPLE C'S MAYBACH DEF JAM 013568/UMRG (13.98)	Custom Cars & Cycles	44	44
45	NEW	1	PINK MARTINI HEIRLOOM (15.98)	Splendor In The Grass	45	45
46	33	41	VARIOUS ARTISTS WOP/CURB PROVIDENT INTEGRITY 14857/EMI CMG (17.98)	WOW Hits 2010	46	46
47	28	31	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	47	47
48	34	24	HARRY CONNICK, JR. COLUMBIA 47228*/SONY MUSIC (13.98)	Your Songs	48	48
49	37	39	TREY SONGZ SONG BOOK/ATLANTIC 518794/AG (18.98)	Ready	49	49
50	35	32	THREE DAYS GRACE JIVE 46250/JLG (13.98)	Life Starts Now	50	50

3 After this set was reissued last week with bonus tracks and a DVD, it sells 109,000 copies (up 225% for its best sales week since December. It also becomes the second album to sell more than 2 million copies in 2009.

5 A career-high chart rank greets the act's new studio album. With 83,000 sold, it's the ensemble's best debut sales week. Sales were helped in large part by its \$5.99 daily deal price at Amazon's MP3 store Oct. 26.



15 His holiday-esque album rings in the season with 80,000 copies and becomes his ninth top 10 solo album. It also reaches No. 1 on the Top Holiday Albums chart.



34 Glen Hansard and Marketa Irglova, who first paired up for the No. 7-peaking "Once" soundtrack in 2008, release their first studio album, which begins with 28,000 sold.



91 The band's second live album in two years opens with nearly 6,000 copies. The 2007 "R.E.M. Live" debuted and peaked at No. 72 with nearly 12,000 copies sold.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	41	51	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	2	2
52	44	43	MAXWELL COLUMBIA 89142/SONY MUSIC (11.98) +	BLACKsummers'night	1	1
53	36	33	MUSE HELIUM-3 521130/WARNER BRDS. (18.98) +	The Resistance	3	3
54	38	28	ROSANNE CASH MANHATTAN 96576/BLG (18.98)	The List	22	22
55	46	42	PINK LAFACE 36750/JLG (13.98)	Funhouse	2	2
56	39	46	VARIOUS ARTISTS EMI/UNIVERSAL ZOMBA 28617/SONY MUSIC (18.98)	NOW 31	1	1
57	49	44	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194*/UMRG (13.98) +	Breakthrough	1	1
58	60	59	TAYLOR SWIFT BIG MACHINE 079012 (18.98) +	Taylor Swift	4	5
59	10	2	JOSS STONE VIRGIN 67059 EX CAPITOL (16.98)	Colour Me Free!	10	10
60	54	50	DAUGHTRY RCA 53744/RMG (18.98) +	Leave This Town	1	1
61	55	53	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	1	1
62	40	9	MARIO J 49657/RMG (15.98)	D.N.A.	9	9
63	58	47	SKILLET ARDENT IND ATLANTIC 519927/AG (13.98)	Awake	2	2
64	57	63	SOUNDTRACK SUMMIT CHOP SHOP/ATLANTIC 515923*/AG (18.98) +	Twilight	2	1
65	62	58	EMINEM WEB SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	1	1
66	47	38	MADONNA WARNER BRDS 289404 (18.98)	Celebration	7	7
67	64	69	DARIUS RUCKER CAPITOL NASHVILLE 85508 (18.98)	Learn To Live	5	5
68	48	53	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang	1	1
69	67	65	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness	8	8
70	52	45	LYNYRD SKYNYRD LOUD & PROUD 617859/ROADRUNNER (18.98)	God & Guns	18	18
71	NEW	1	JOE NICHOLS UNIVERSAL SOUTH 012989 (13.98)	Old Things New	71	71
72	53	70	REBA STARSTRUCK M0100/VALORY (18.98) +	Keep On Loving You	1	1
73	13	2	RAMMSTEIN PILGRIM/UNIVERSAL 2721358/VAGRANT (18.98)	Liebe Ist Fur Alle Da	13	13
74	56	23	BOB DYLAN COLUMBIA 51323/SONY MUSIC (18.98)	Christmas In The Heart	23	23
75	66	66	CHRIS YOUNG MCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be	19	19
76	61	48	KID CUDI DREAM ON G O D UNIVERSAL MOTOWN 013195*/UMRG (13.98) +	Man On The Moon: The End Of Day	4	4
77	71	30	DAVID ARCHULETA JIVE 57494/JLG (13.98)	Christmas From The Heart	30	30
78	68	60	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (11.98)	I Am...Sasha Fierce	2	1
79	86	93	CHRIS TOMLIN SIX STEPS 93261/SPARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship	79	79
80	77	56	SUGARLAND MERCURY NASHVILLE 013326/UMGN (13.98)	Gold And Green	56	56
81	63	54	THE AVETT BROTHERS AMERICAN COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You	16	16
82	42	2	KUTLESS BLC 67174 (13.98)	It Is Well	42	42
83	19	2	FLIGHT OF THE CONCHORDS HINO 800*/SUB POP (15.98)	I Told You I Was Freaky (Soundtrack)	19	19
84	65	49	DETHKLOK WILLIAMS STREET 60008 [ADULT SWIM] (13.98)	Metalocalypse: Dethalbum II (Soundtrack)	15	15
85	70	57	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) +	War Is The Answer	7	7
86	139	165	PACE SETTER MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2525 (18.98)	Christmas: 25th Anniversary Collection	86	86
87	73	108	THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98) +	Scars & Souvenirs	108	108
88	78	73	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1	1
89	75	67	FRED HAMMOND F HAMMOND/VERITY 43341/JLG (13.98)	Love Unstoppable	28	28
90	84	125	CAGE THE ELEPHANT DSP 49658*/JIVE (13.98)	Cage The Elephant	67	67
91	NEW	1	MICHAEL JACKSON Michael Jackson's This Is It: Selections From (EP) (Soundtrack) MJ/COLUMBIA DIGITAL EX/SONY MUSIC (6.98)		91	91
92	43	35	KAREN O AND THE KIDS DGC/INTERSCOPE 013164*/IGA (13.98)	Where The Wild Things Are (Soundtrack)	35	35
93	83	75	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	1
94	85	87	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	3	3
95	NEW	1	R.E.M. WARNER BRDS 520872 (21.98) +	Live At The Olympia: In Dublin	95	95
96	51	8	THE FLAMING LIPS WARNER BRDS 520857* (13.98) +	Embryonic	8	8
97	88	81	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2	2
98	79	80	PHOENIX LOYALTY 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	37	37
99	82	84	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	1	1
100	93	94	KELLY CLARKSON S19/RCA 32715/SONY MUSIC (13.98) +	All I Ever Wanted	1	1

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	76	61	MONSTERS OF FOLK SHANGRI-LA 101044* (18.98)	Monsters Of Folk		15
102	NEW	1	BYRON CAGE GOSPO CENTRIC/VERITY 43343/JLG (12.98)	Faithful To Believe		102
103	NEW	1	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8410/STARBUCKS (12.98)	Up, Down, Turn Around: Circa 80		103
104	29	2	LYLE LOVETT CURB/LOST HIGHWAY 013174/UMGN (13.98)	Natural Forces		29
105	80	74	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		10
106	NEW	1	VARIOUS ARTISTS XS DIGITAL EX (6.98)	The 99 Most Essential Vivaldi Masterpieces		106
107	81	72	DAVID CROWDER BAND SIXTIES 2651/SPIRROW (17.98)	Church Music		11
108	101	107	HOLLYWOOD UNDEAD A&M/OCTONE 011331/GA (12.98)	Swan Songs		22
109	102	95	CHEVELLE EPIC 41325/SONY MUSIC (11.98)	Sci-Fi Crimes		6
110	89	15	SOUNDTRACK REPRISE 519264/WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Album		7
111	69	71	FOREIGNER ATLANTIC 521324 EX/RHINO (18.98 CD/DVD) ⊕	Can't Slow Down		29
112	92	138	CHRISSETTE MICHELE DEF JAM 012797/IDJMG (13.98) ⊕	Epiphany		1
113	45	4	THE BEATLES APPLE 99451/CAPITOL (271.98)	The Beatles In Mono		40
114	NEW	1	THE ROCKET SUMMER THE MILITIA GROUP ISLAND DIGITAL EX/IDJMG (2.98)	You Gotta Believe EP		114
115	99	86	DAVID GRAY IHT 70109/ MERCER STREET (13.98)	Draw The Line		12
116	106	106	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		2
117	NEW	1	EMILY OSMENT WIND-UP 13192 (4.98)	All The Right Wrongs (EP)		117
118	91	77	SOUNDTRACK WALT DISNEY 003007 (12.98)	Disney: Phineas And Ferb		59
119	113	133	K'JON UP&UP/UNIVERSAL REPUBLIC 013162/UMRG (13.98)	I Get Around		12
120	NEW	1	TAINTSTICK SUBURBAN NOIZE 157 (15.98 CD/DVD) ⊕	6lbs. Of Sound		120
121	95	85	LIL' BOOSIE TRILL ASYLUM 519781/ WARNER BROS. (18.98)	SuperBad: The Return Of Boosie Bad Azz		7
122	116	105	JASON MRAZ ATLANTIC 448508/AG (18.98) ⊕	We Sing, We Dance, We Steal Things.		3
123	105	102	SOUNDTRACK WALT DISNEY 002970 (18.98)	Hannah Montana 3		17
124	108	99	DAVE MATTHEWS BAND BAMA TAGS/ RCA 48712/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King		1
125	NEW	1	ORIANTHI 19/TAL GEFEN 013502/GA (9.98)	Believe		125
126	97	88	PITBULL MR 305/POLO GROUND/SJ 51991/RMG (13.98)	Rebution		8
127	136	126	NEIL DIAMOND COLUMBIA 56892/SONY MUSIC (11.98)	A Cherry Cherry Christmas		126
128	90	97	GREEN DAY REPRISE 517153/ WARNER BROS. (18.98)	21st Century Breakdown		1
129	123	128	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG (13.98)	Tha Carter III		3
130	107	90	BOYS LIKE GIRLS COLUMBIA 49192/SONY MUSIC (11.98)	Love Drunk		8
131	122	120	JEREMIH MICK SCHULTZ/DEF JAM 013095/IDJMG (12.98)	Jeremih		6
132	118	114	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore		10
133	72	52	PETE YORN & SCARLETT JOHANSSON BOULETOWN/ATCO 511166/RHINO (13.98)	Break Up		7
134	NEW	1	CARLY SIMON IRIS 014 (16.98)	Never Been Gone		134
135	115	121	ROB THOMAS EMBLEM ATLANTIC 517814/AG (18.98) ⊕	Cradlesong		3
136	117	109	VARIOUS ARTISTS EMI/UNIVERSAL 56256/SONY MUSIC (18.98)	Now That's What I Call Club Hits		31
137	111	110	FABOLOUS DESERT STORM/DEF JAM 013098/IDJMG (13.98) ⊕	Loso's Way (Soundtrack)		14
138	120	134	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		13
139	NEW	1	DEVENDRA BANHART WARNER BROS. 520360 (18.98)	What Will We Be		139
140	153	197	THE USED REPRISE 519904/ WARNER BROS. (18.98 CD/DVD) ⊕	Artwork		10
141	104	68	AFI DGC/INTERSCOPE 013380/GA (13.98)	Crash Love		12
142	103	137	SICK PUPPIES RMR/VIRGIN 28631/CAPITOL (12.98)	Tri-Polar		31
143	RE-ENTRY	5	THE BEATLES APPLE 99449/CAPITOL (243.98 CD/DVD) ⊕	The Beatles In Stereo		15
144	125	119	DEMI LOVATO HOLLYWOOD 003493 (18.98)	Here We Go Again		1
145	94	62	BRANDI CARLILE COLUMBIA 24740/SONY MUSIC (11.98)	Give Up The Ghost		26
146	NEW	1	SWOLLEN MEMBERS BATTLE AXE 136/SUBURBAN NOIZE (15.98)	Armed To The Teeth		146
147	NEW	1	Z-RO J PRINCE 522426/RAP-A-LOT 4 LIFE (17.98)	Cocaine		147
148	124	122	THE FRAY EPIC 10202/ SONY MUSIC (13.98) ⊕	The Fray		39
149	135	143	JAMEY JOHNSON MERCURY NASHVILLE 011237/UMGN (13.98)	That Lonesome Song		28
150	126	135	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 012932/GA (10.98)	Party Rock		33



The Starbucks-exclusive various-artists set (5,000 sold), which also bows at No. 3 on the Top Compilation Albums chart, features an eclectic lineup of rock acts from David Bowie and Everything but the Girl to New Order and the Cure (pictured).



It's the seventh "99 Most" set to reach the Billboard 200 this year, thanks to Amazon's MP3 store—this new release sold for \$2.99 Oct. 30. It also debuts at No. 5 on Compilation Albums.

The band's album was rereleased a week ago with a pair of bonus tracks and a DVD of the group's June 13 concert at the Greenfield Festival in Interlaken, Switzerland. The set rises with a 208% jump.



The album, which has sold 25,000 copies since its June release, bows on the tally for the first time thanks to a \$1.99 sale tag at Amazon's MP3 store Nov. 1. The bulk of the album features music by Alexi Murdoch (pictured).

At No. 91, the iTunes-exclusive six-song EP of highlights from the "This Is It" album at No. 1 bows with 6,000 copies and also enters Top Digital Albums at No. 17.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	RE-ENTRY	20	A DAY TO REMEMBER VICTORY 448* (13.98) ⊕	Homesick		21
152	133	111	RODRIGO Y GABRIELA RUBYWORKS 008C/ATU (15.98 CD/DVD) ⊕	11:11		34
153	148	150	NEW BOYZ SHOTTY/ASYLUM 520425/WARNER BROS. (13.98)	Skinny Jeanz And A Mic		56
154	134	141	3OH!3 PHOTO FINISH 511181 (13.98)	Want		44
155	127	131	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last		2
156	149	142	MEGADETH ROADRUNNER 617885 (18.98)	Endgame		1
157	131	130	SUGARLAND MERCURY NASHVILLE 013191 EX/UMGN (14.98 CD/DVD) ⊕	LIVE On The Inside		1
158	96	34	FIVE FOR FIGHTING AWARE COLUMBIA 18754/SONY MUSIC (12.98)	Slice		34
159	140	100	TIESTO MUSICAL FREEDOM 2082/ULTRA (17.98)	Kaleidoscope		59
160	130	132	U2 ISLAND/INTERSCOPE 012630/IGA (13.98) ⊕	No Line On The Horizon		1
161	NEW	1	JACKSON 5 MOTOWN 013446/UME (13.98)	Ultimate Christmas Collection		161
162	98	29	DEAD BY SUNRISE WARNER BROS. 520658 (18.98)	Out Of Ashes		29
163	74	2	CONVERGE EPITAPH 87035* (15.98)	Axe To Fall		74
164	138	127	MARK KNOPFLER REPRISE 520206/ WARNER BROS. (18.98)	Get Lucky		17
165	121	79	RELIENT K MONO VS STEREO/LIVE 52155/JLG (11.98)	Forget And Not Slow Down		15
166	129	112	RAEKWON ICE H20 68794 (18.98)	Only Built 4 Cuban Linx... Pt. II		4
167	59	2	CARTEL WIND-UP 13161 (12.98)	Cycles		59
168	NEW	1	SOUNDTRACK ZERO SUMMER 30859/NETWORK (17.98)	Away We Go		168
169	87	2	BOMSHEL CURB 78946 (18.98)	Fight Like A Girl		87
170	114	64	BACKSTREET BOYS JIVE 60504/JLG (15.98) ⊕	This Is Us		4
171	100	159	RISE AGAINST DGC/INTERSCOPE 011904/IGA (13.98)	Appeal To Reason		56
172	143	147	KIDZ BOP KIDS RAZOR & IE 89200 (18.98)	Kidz Bop 16		13
173	160	170	LETOYA CAPITOL 97259 (18.98)	Lady Love		12
174	164	171	COLDPLAY CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends		2
175	132	76	MAYDAY PARADE FEARLESS ATLANTIC 521114/AG (13.98)	Anywhere But Here		4
176	141	113	BRAND NEW PROCRUSTINATE/DGC/INTERSCOPE 013357/GA (13.98)	Daisy		5
177	168	160	UNCLE KRACKER TOP DOG ATLANTIC 519817/AG (18.98)	Happy Hour		7
178	NEW	1	WEIRD AL YANKOVIC WAY MOBY VOLCANO/LEGACY 56534/JLG (15.98)	The Essential "Weird Al" Yankovic		178
179	152	146	JONAS BROTHERS HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times		20
180	NEW	1	THE RED CHORD METAL BLADE 14770 (13.98)	Fed Through The Teeth Machine		180
181	155	174	GLORIANA EMBLEM REPRISE/WARNER BROS. (NASHVILLE) 519780 WRN (13.98)	Gloriana		13
182	173	157	KELLIE PICKLER 19/DNA 2281/SMN (11.98) ⊕	Kellie Pickler		46
183	145	185	INGRID MICHAELSON CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN 013217/UMRG (13.98)	Everybody		18
184	119	2	DAVID BISBAL VALE/UNIVERSAL MUSIC LATINO 013491/UMLE (11.98) ⊕	Sin Mirar Atras		119
185	156	10	LEDISI VERVE FORECAST 012677/VG (13.98) ⊕	Turn Me Loose		14
186	178	182	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		77
187	167	176	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC ZOMBA 012654/UME (18.98)	NOW 30		32
188	137	78	KEVON EDMONDS MAKE 07961 (18.98)	Who Knew		3
189	NEW	1	CECILIA BARTOLI DECCA 013412/UNIVERSAL CLASSICS GROUP (24.98)	Sacrificium		189
190	179	2	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs		179
191	163	175	MICHAEL JACKSON MOTOWN 013297/UME (13.98)	The Definitive Collection		10
192	158	5	JESSIE JAMES MERCURY 913204/IDJMG (12.98)	Jessie James		5
193	NEW	1	VARIOUS ARTISTS EMI/UNIVERSAL 56260/SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas		193
194	177	187	VARIOUS ARTISTS INTEGRITY 24702 TIME LIFE (19.98)	Songs 4 Worship 50: 50 Greatest Praise And Worship Songs		177
195	181	179	COLT FORD AVERAGE JOE S 1001 (16.98)	Ride Through The Country		181
196	144	118	GHOSTFACE KILLAH DEF JAM 013396/IDJMG (13.98)	Ghostdini: Wizard Of Poetry In Emerald City		144
197	187	178	T.I. GRAND HUSTLE/ATLANTIC 512267/AG (18.98) ⊕	Paper Trail		187
198	154	83	REGINA SPEKTOR SIRE 519396/ WARNER BROS. (15.98) ⊕	Far		154
199	150	156	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		150
200	180	193	MARY MARY MY BLOCK/COLUMBIA 28087/SONY MUSIC (11.98) ⊕	The Sound		180

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
MAYDAY PARADE	175	EDNITA NAZARIO	27	BRAD PAISLEY	116	R.E.M.	95
TIM MCCRAW	9	NEW BOYZ	153	PARAMORE	42	RAEKWON	166
BRIAN MCKNIGHT	20	NICKELBACK	71	PEARL JAM	43	RAMMSTEIN	73
MEGADETH	156	JACK BLACK	51	PHOENIX	98	RASCAL FLATTS	93
INGRID MICHAELSON	183	THE USED	10	KELLIE PICKLER	182	REBA	72
CHRISSETTE MICHELE	112	AFI	12	PINK MARTINI	45	THE RED CHORD	180
MONSTERS OF FOLK	101	SICK PUPPIES	31	PRINX MARTINI	55	RELIENT K	171
JUSTIN MOORE	132	THE BEATLES	15	PITBULL	126	RISE AGAINST	171
JASON MRAZ	122	DEMI LOVATO	1	THE ROCKET SUMMER	114	J.D.S.S. STONE	59
MUSE	53	BRANDI CARLILE	26	Z-RO	147	DARIUS RUCKER	67
		SWOLLEN MEMBERS	146	THE FRAY	39		
		JAMEY JOHNSON	28	JAMEY JOHNSON	28		
		LMFAO	33	JAMEY JOHNSON	28		
				LMFAO	33		

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1 WK	#1 TECH N9NE STRANGE 64/RBC (18.98)	K.O.D.	
2	NEW		THE SWELL SEASON ANTI-EPITAPH (17.98) +	Strict Joy	
3	NEW		BRIAN MCKNIGHT HARD WORK 5/22/E1 (17.98) +	Evolution Of A Man	
4	1		BEBE & CECE WINANS B&C 31105 MALACO (14.98)	Still	
5	NEW		GOV'T MULE EVIL TEEN 12052 (14.98)	By A Thread	
6	6	30	JASON ALDEAN BROKEN BOW 763 (18.98)	Wide Open	
7	NEW		BETWEEN THE BURIED AND ME VICTORY 533 (13.98) +	Great Misdirect	
8	3	4	KISS KISS 200901 EX (14.98 CD/DVD) +	Sonic Boom	
9	5		PEARL JAM MONKEYWRENCH 9274* (18.98)	Backspacer	
10	NEW		PINK MARTINI HEINZ 6* (15.98)	Splendor In The Grass	
11	2	2	RAMMSTEIN PILGRIM/UNIVERSAL 2721358/VAGRANT (18.98)	Liebe Ist Fur Alle Da	
12	4	2	FLIGHT OF THE CONCHORDS HBO 800*/SUB PDP (15.98)	I Told You I Was Freaky (Soundtrack)	
13	7	5	DETHKLOK WILLIAMS STREET 6008*/ADULT SWIM (13.98)	Metalocalypse: Dethalbum II (Soundtrack)	
14	15	3	GREATEST GAINER MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2525 (18.98)	Christmas: 25th Anniversary Collection	
15	11	29	CAGE THE ELEPHANT DIP 4965*/JIVE (13.98)	Cage The Elephant	
16	10	25	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
17	9	7	MONSTERS OF FOLK SHANGRI-LA 101044* (18.98)	Monsters Of Folk	
18	NEW		VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8410/STARBUCKS (12.98)	Up, Down, Turn Around: Circa 80	
19	NEW		VARIOUS ARTISTS X5 DIGITAL EX (6.98)	The 99 Most Essential Vivaldi Masterpieces	
20	12	6	DAVID GRAY IHT 70109*/MERCER STREET (13.98)	Draw The Line	
21	NEW		TAINTSTICK SUBURBAN NOIZE 157 (15.98 CD/DVD) +	6lbs. Of Sound	
22	NEW		CARLY SIMON IRIS 014 (16.98)	Never Been Gone	
23	NEW		SWOLLEN MEMBERS BATTLE AXE 136 SUBURBAN NOIZE (15.98)	Armed To The Teeth	
24	NEW		A DAY TO REMEMBER VICTORY 448* (13.98) +	Homesick	
25	14	8	RODRIGO Y GABRIELA RUBYWORKS 0080*/ATO (15.98 CD/DVD) +	11:11	
26	16	4	TIESTO MUSICAL FREEDOM 2082/ULTRA (17.98)	Kaleidoscope	
27	8	2	CONVERGE EPITAPH 87035* (15.98)	Axe To Fall	
28	NEW		THE RED CHORD METAL BLADE 14770 (13.98)	Fed Through The Teeth Machine	
29	20		COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
30	22	8	PHISH JEMP 1049* (13.98)	Joy	
31	27	22	CHICKENFOOT REDLINE 20091* (13.98)	Chickenfoot	
32	17	55	JOURNEY NOMGIA 4506 EX (14.98 CD/DVD) +	Revelation	
33	26	9	THE XX YOUNG TURKS 450* (14.98)	xx	
34	NEW		VARIOUS ARTISTS INNOVATIVE MULTIMEDIA DIGITAL EX (9.98)	Halloween: 20 Spooky Tunes	
35	19		THE WHISPERS KINGDOM 11081 (14.98)	Thankful	
36	24	5	HATEBREED NO NAME 2050*/E1 (17.98)	Hatebreed	
37	18		SUFJAN STEVENS ASTHMATIC KITTY 278* (18.98 CD/DVD) +	BOE (Soundtrack)	
38	30		VARIOUS ARTISTS BRANTERA 6185 (13.98)	Silky Soul Music... An All-Star Tribute To Maze Feat. Frankie Beverly	
39	13		ROYCE DA 5'9" GRACIE M I C 0014 ONE RECORDS (13.98)	Street Hop	
40	RE-ENTRY		VICKIE WINANS DESTINY JIVE 8120 (11.98)	How I Got Over	
41	31		BLESSTHEFALL FEARLESS 30131 (14.98)	Witness	
42	32	29	SILVERSUN PICKUPS DANGEROUS 035* (15.98)	Swoon	
43	48	9	DORROUGH GENIUS 5114/E1 (17.98)	Dorrough Music	
44	NEW		PELICAN SOUTHERN LORD 110 (13.98)	What We All Come To Need	
45	38	9	INSANE CLOWN POSSE PSYCHOPATHIC 4102 (12.98)	Bang! Pow! Boom!	
46	33	17	ALL TIME LOW HOPELESS 710 (15.98)	Nothing Personal	
47	29		SOUNDTRACK FILTER 0027 (12.98)	Yo Gabbu Gabbu! Music Is... Awesome	
48	21	2	ATLAS SOUND HAD 138*/KRANKY (14.98)	Logos	
49	43	48	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain	
50	36	9	THE BLACK CROWES SILVER ARROW 02* (15.98)	Before The Frost...Until The Freeze	

U2's fourth studio album, "The Unforgettable Fire," debuts at No. 17 on Top Internet Albums and at No. 6 on Top Pop Catalog Albums (viewable at billboard.com/charts) with 9,000 copies sold. The set was reissued in deluxe form with bonus tracks and a DVD. It's the sixth reissue from U2 to chart on the catalog tally since 2007, following "The Joshua Tree," "War," "Boy," "October" and "Under a Blood Red Sky."



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB	CERT.
1	NEW	1 WK	#1 TRANS-SIBERIAN ORCHESTRA ATLANTIC / AG	Night Castle	5	
2	NEW		CREED WIND-UP +	Full Circle	2	
3	NEW		MICHAEL JACKSON MJJ/EPIC /SONY MUSIC	Michael Jackson's This Is It (Soundtrack)	1	
4	22		TAYLOR SWIFT BIG MACHINE +	Fearless	3	
5	NEW		JACK JOHNSON BRUSHFIRE /UMRG +	En Concert	11	
6	3	16	OWL CITY UNIVERSAL REPUBLIC /UMRG	Ocean Eyes	19	
7	7		JAY-Z ROC NATION /AG +	The Blueprint 3	10	
8	NEW		TEGAN AND SARA VAPOR SIRE /WARNER BROS.	Sainthood	21	
9	NEW		WOLFMOTHER MODULAR/DGC/INTERSCOPE /IGA	Cosmic - Egg	16	
10	1	3	SOUNDTRACK SUMMIT CHOP SHOP/ATLANTIC /AG	The Twilight Saga: New Moon	8	
11	NEW		TRAIN COLUMBIA /SONY MUSIC	Save Me, San Francisco	17	
12	NEW		ATREYU HOLLYWOOD	Congregation Of The Damned	18	
13	NEW		THE SWELL SEASON ANTI-EPITAPH +	Strict Joy	15	
14	NEW		ROD STEWART J/RMG	Soulbook	4	
15	4		MICHAEL BUBLE 143 REPRISE /WARNER BROS. +	Crazy Love	7	
16	NEW		TECH N9NE STRANGE /RBC	K.O.D.	14	
17	NEW		MICHAEL JACKSON MJJ/COLUMBIA /SONY MUSIC	Michael Jackson's This Is It: Selections From (EP) (Soundtrack)	91	
18	NEW		STING CHERRYTREE/DG /UNIVERSAL CLASSICS GROUP +	If On A Winter's Night...	6	
19	NEW		VARIOUS ARTISTS K-TEL	Halloween Party: 16 Scary Songs	—	
20	12	49	LADY GAGA STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	23	
21	5		THE BLACK EYED PEAS INTERSCOPE /IGA	The E.N.D.	13	
22	NEW		VARIOUS ARTISTS X5	The 99 Most Essential Vivaldi Masterpieces	106	
23	NEW		THE ROCKET SUMMER THE MILITIA GROUP/ISLAND /DJMG	You Gotta Believe EP	114	
24	2	2	TIM MCGRAW CURB	Southern Voice	9	
25	14	55	KINGS OF LEON RCA /RMG	Only By The Night	28	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB	CERT.
1	NEW	1 WK	#1 MICHAEL JACKSON MJJ/EPIC 76067/SONY MUSIC	Michael Jackson's This Is It (Soundtrack)	1	
2	NEW		TRANS-SIBERIAN ORCHESTRA ATLANTIC 520271/AG	Night Castle	5	
3	NEW		STING CHERRYTREE/DG 013329*/UNIVERSAL CLASSICS GROUP +	If On A Winter's Night...	6	
4	NEW		ROD STEWART J 30256/RMG	Soulbook	4	
5	17	35	TAYLOR SWIFT BIG MACHINE 0200 +	Fearless	3	
6	NEW		GOV'T MULE EVIL TEEN 12052	By A Thread	34	
7	2	4	THE BEATLES APPLE 49451/CAPITOL	The Beatles In Mono	113	
8	3	4	MICHAEL BUBLE 143 REPRISE 520733/WARNER BROS. +	Crazy Love	7	
9	NEW		TEGAN AND SARA VAPOR SIRE 512124/WARNER BROS.	Sainthood	21	
10	NEW		CREED WIND-UP 13187 +	Full Circle	2	
11	1	3	SOUNDTRACK SUMMIT CHOP SHOP/ATLANTIC 519421/AG	The Twilight Saga: New Moon	8	
12	NEW		PINK MARTINI HEINZ 6*	Splendor In The Grass	45	
13	NEW		TECH N9NE STRANGE 64/RBC	K.O.D.	14	
14	5	4	ROSANNE CASH MANHATTAN 98576/RBC	The List	54	
15	NEW		THE SWELL SEASON ANTI-EPITAPH +	Strict Joy	15	
16	NEW		JACK JOHNSON BRUSHFIRE 012973*/UMRG +	En Concert	11	
17	NEW		U2 ISLAND 017924*/UME +	The Unforgettable Fire	—	
18	RE-ENTRY		THE BEATLES APPLE 99449/CAPITOL +	The Beatles In Stereo	143	
19	6	3	BOB DYLAN COLUMBIA 57323*/SONY MUSIC	Christmas In The Heart	74	
20	NEW		TRAIN COLUMBIA 07736*/SONY MUSIC	Save Me, San Francisco	17	
21	8	5	BARBRA STREISAND COLUMBIA 43354*/SONY MUSIC	Love Is The Answer	25	
22	NEW		WOLFMOTHER MODULAR/DGC/INTERSCOPE 013365*/IGA	Cosmic - Egg	16	
23	NEW		TAINTSTICK SUBURBAN NOIZE 157 +	6lbs. Of Sound	120	
24	10	2	LYLE LOVETT CURB/LOST HIGHWAY 013174/UMGN	Natural Forces	104	
25	NEW		KILLIAN MANSFIELD 429 17732 EX SLG	Somewhere Else	—	

AOL RADIO SONGS

The week's most-streamed songs on AOL.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	17	#1 USE SOMEBODY KINGS OF LEON (RCA/RMG)	
2	3	7	ALREADY GONE KELLY CLARKSON (19 RCA/RMG)	
3	4	11	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
4	5	7	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/DJMG)	
5	6	4	PAPARAZZI LADY GAGA (STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE)	
6	10	5	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	
7	2	21	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
8	8	6	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	
9	7	8	DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
10	—	1	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEATURING TAYLOR SWIFT (COLUMBIA)	
11	9	15	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
12	14	2	SEXY CHICK DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)	
13	11	4	WHATCHA SAY JASON DERULU (BELUGA HEIGHTS/WARNER BROS.)	
14	12	10	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)	
15	13	5	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	

YAHOO! VIDEO MUSIC

The week's most-streamed videos on Yahoo! Music.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	2	2	#1 AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)	
2	7	4	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	
3	3	3	ONE LESS LONELY GIRL JUSTIN BIEBER (ISLAND IDJMG)	
4	5	16	OBSESSED MARIAH CAREY (ISLAND/DJMG)	
5	4	2	FIFTEEN TAYLOR SWIFT (BIG MACHINE)	
6	6	3	ONE TIME JUSTIN BIEBER (ISLAND IDJMG)	
7	8	3	PAPARAZZI LADY GAGA (STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE)	
8	9	4	DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
9	11	15	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
10	12	5	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	
11	15	2	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
12	14	18	THRILLER MICHAEL JACKSON (EPIC/LEGACY)	
13	1	10	SHE WOLF SHAKIRA (EPIC)	
14	—	1	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	
15	10	3	30 TWISTED SISTER (ATLANTIC RHINO)	

TOP ROCK ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	—	1	#1 FULL CIRCLE CREED (WIND-UP)	
2	—	1	NIGHT CASTLE TRANS-SIBERIAN ORCHESTRA (ATLANTIC/AG)	
3	1	3	THE TWILIGHT SAGA: NEW MOON SOUNDTRACK (SUMMIT CHOP SHOP/ATLANTIC/AG)	
4	—	1	EN CONCERT JACK JOHNSON (BRUSHFIRE/UMRG)	
5	—	1	STRICT JOY THE SWELL SEASON (ANTI-EPITAPH)	
6	—	1	COSMIC - EGG WOLFMOTHER (MODULAR/DGC/INTERSCOPE/IGA)	
7	—	1	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA/SONY MUSIC)	
8	—	1	CONGREGATION OF THE DAMNED ATREYU (HOLLYWOOD)	
9	2	16	OCEAN EYES OWL CITY (UNIVERSAL REPUBLIC/UMRG)	
10	—	1	SAINTHOOD TEGAN AND SARA (VAPOR/SIRE/WARNER BROS.)	
11	4	5	DEAR AGONY BREAKING BENJAMIN (HOLLYWOOD)	
12	7	58	ONLY BY THE NIGHT KINGS OF LEON (RCA/RMG)	
13	—	1	BY A THREAD GOV'T MULE (EVIL TEEN)	
14	—	1	GREAT MISDIRECT BETWEEN THE BURIED AND ME (VICTORY)	
15	8	5	BLACK GIVES WAY TO BLUE ALICE IN CHAINS (VIRGIN/CAPITOL)	

TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. BILLBOARD.BIZ: A weekly spot on charts, updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. See Charts legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 DOWN LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	4	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	5	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
4	6	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
5	3	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	2	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
7	11	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
8	7	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
9	8	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
10	10	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
11	9	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
12	14	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
13	13	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
14	16	3	BRITNEY SPEARS (JIVE/JLG)
15	12	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
16	18	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
17	28	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
18	27	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWORKS/CAPITOL)
19	22	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
20	31	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
21	24	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
22	19	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
23	15	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
24	17	THROW IT IN THE BAG	FABLOUS FEAT. THE-DREAM (DESEPI/STORM/DEF JAM/IDJMG)
25	20	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	33	PAPERS	USHER (LAFACE/JLG)
27	26	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/50 ICEY/WARNER BROS.)
28	21	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)
29	34	DO I	LUKE BRYAN (CAPITOL NASHVILLE)
30	36	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
31	23	GETTIN YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
32	43	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)
33	40	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
34	48	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
35	29	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
36	56	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/IDJMG)
37	39	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
38	45	BAD HABITS	MAXWELL (COLUMBIA)
39	41	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
40	51	CONSIDER ME GONE	REBA (STARBUCK VALORY)
41	47	BONFIRE	CRAIG MORGAN (BNA)
42	59	REGRET	LETOYA FEAT. LUDACRIS (CAPITOL)
43	42	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
44	37	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLD GROUNDS/J/RMG)
45	35	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)
46	44	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 800 WAXANT/UNIVERSAL REPUBLIC)
47	38	DOESN'T MEAN ANYTHING	ALICIA KEYS (IMB/J/RMG)
48	55	I WANNA MAKE YOU CLOSE YOUR EYES	DIERKS BENTLEY (CAPITOL NASHVILLE)
49	49	NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
50	52	UNDER	PLEASURE P. (ATLANTIC)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	30	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
52	50	RUNAWAY	LOVE AND THEFT (CAROLWOOD)
53	60	RED LIGHT	DAVID NAIL (MICA NASHVILLE)
54	-	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
55	64	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
56	61	SOUTHERN VOICE	TIM MCGRAW (CUMB)
57	58	GOOD GIRLS GO BAD	CORBA STARSHIP FEAT. LEIGHTON MEESTER (DECADE/UNIVERSAL/DEF JAM/IDJMG)
58	-	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
59	-	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
60	66	ALL I ASK FOR ANYMORE	TRACE ADKINS (CAPITOL NASHVILLE)
61	62	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
62	53	BE ON YOU	FLO RIDA FEAT. NE-YO (P&G/ATLANTIC)
63	69	HISTORY IN THE MAKING	DARIUS RUCKER (CAPITOL NASHVILLE)
64	65	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
65	-	ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
66	70	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
67	-	LOOKING FOR PARADISE	ALEJANDRO SANZ FEAT. ALICIA KEYS (WARNER LATINA)
68	73	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
69	-	EVERYTHING. EVERYDAY. EVERYWHERE	FABLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
70	75	WHY	RASCAL FLATTS (LYRIC STREET)
71	71	WHEELS	FOO FIGHTERS (ROSWELL RCA/RMG)
72	-	I JUST CALL YOU MINE	MARTINA MCBRIDE (RCA NASHVILLE)
73	-	THE TRUTH	JASON ALDEAN (BROKEN BOW)
74	-	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
75	-	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)

1,279 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
2	-	JUMP THEN FALL	TAYLOR SWIFT (BIG MACHINE)
3	-	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	4	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
5	11	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
6	2	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
7	5	3	BRITNEY SPEARS (JIVE/JLG)
8	13	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
9	-	UNTOUCHABLE	TAYLOR SWIFT (BIG MACHINE)
10	6	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
11	7	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
12	-	OTHER SIDE OF THE DOOR	TAYLOR SWIFT (BIG MACHINE)
13	3	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
14	9	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	-	SUPERSTAR	TAYLOR SWIFT (BIG MACHINE)
16	10	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
17	12	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWORKS/CAPITOL)
18	-	COME IN WITH THE RAIN	TAYLOR SWIFT (BIG MACHINE)
19	8	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
20	45	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)
21	-	FOREVER & ALWAYS	TAYLOR SWIFT (BIG MACHINE)
22	-	LOVE ME	JUSTIN BIEBER (ISLAND/IDJMG)
23	14	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
24	19	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
25	15	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	17	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
27	18	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
28	-	MONSTER MASH	BOBBY "BORIS" PICKETT AND THE CRYPT KICKERS (PARROT/RHINO)
29	-	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
30	22	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
31	20	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
32	28	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)
33	24	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
34	26	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
35	36	BODY LANGUAGE	JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)
36	38	FUNHOUSE	PINK (LAFACE/JLG)
37	37	HEY, SOUL SISTER	TRIN (AWARE/COLUMBIA)
38	23	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 800 WAXANT/UNIVERSAL REPUBLIC)
39	27	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
40	30	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
41	33	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
42	29	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
43	40	FACE DROP	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
44	32	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
45	-	GHOSTBUSTERS	RAY PARKER JR. (ARISTA/LEGACY)
46	-	UNDO IT	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
47	39	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLD GROUNDS/J/RMG)
48	48	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
49	43	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
50	31	21 GUNS	GREEN DAY (REPRISE)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	53	STARSTRUCK	3OH3 (PHILO FINISH/ATLANTIC/RRP)
52	59	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
53	42	GOOD GIRLS GO BAD	CORBA STARSHIP FEAT. LEIGHTON MEESTER (DECADE/UNIVERSAL/DEF JAM/IDJMG)
54	61	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
55	25	WHO SAYS	JOHN MAYER (COLUMBIA)
56	46	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
57	52	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
58	51	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/IDJMG)
59	41	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)
60	73	WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/50 ICEY/WARNER BROS.)
61	50	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
62	58	UPRISING	MUSE (HELIUM-3/WARNER BROS.)
63	-	BETCHA GON' KNOW (THE PROLOGUE)	MARIAH CAREY (ISLAND/IDJMG)
64	35	GOOD MORNING	CHAMILLIONAIRE (CHAMILLIARY/UNIVERSAL REPUBLIC)
65	64	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)
66	66	I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
67	-	SHOTS	LMFAO FEAT. LIL JON (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
68	63	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
69	60	VANILLA TWILIGHT	OWL CITY (UNIVERSAL REPUBLIC)
70	-	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
71	34	PAPERS	USHER (LAFACE/JLG)
72	47	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
73	55	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
74	70	YOU'RE A JERK	NEW BOYZ (SHOTTY/ASYLUM/WARNER BROS.)
75	-	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON (EPIC/LEGACY)

ALBUM CHARTS

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

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

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓞ 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 availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

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

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

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

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

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

CONFIGURATIONS
Ⓞ CD single available. Ⓜ Digital Download available. Ⓢ DVD single available. Ⓠ Vinyl Maxi-Single available. Ⓡ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS
Compiled from a national sample of reports from club DJs.

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

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

AWARD CERT. LEVELS

ALBUM CHARTS

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

SINGLES CHARTS

- RIAA certification for 500,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's 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. Numerical within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

- RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price.
- RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.
- IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles.
- Ⓜ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	10	#1 PAPAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
2	1	13	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
3	15		DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	4	12	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
5	5	15	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
6	6	19	USE SOMEBODY KINGS OF LEON (RCA/RMG)
7	7	21	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
8	10	11	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
9	12	5	3 BRITNEY SPEARS (JIVE/JLG)
10	14	8	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
11	8	10	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
12	13	7	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
13	9	1	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)
14	16	7	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
15	11	22	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
16	17	14	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)
17	19	10	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
18	22	6	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
19	18	20	GOOD GIRLS GO BAD ODRBA STARSHIP FEAT. LEGITON MEESTER (DEKAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)
20	15	14	OBSESSED MARIAM CAREY (ISLAND/IDJMG)
21	21	10	EVACUATE THE DANCEFLOOR CASCADA (ROBBINS)
22	23	7	FUNHOUSE PINK (LAFACE/JLG)
23	36	2	GREATEST GAINER RUSSIAN ROULETTE RIHANNA (SRP/DEF JAM/IDJMG)
24	26	4	BODY LANGUAGE JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)
25	38	2	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
26	35	3	TIK TOK KESHA (KASZ MONEY/RCA/RMG)
27	31		IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
28	27	16	HOTEL ROOM SERVICE PITBULL (MR. 305 POLO GROUNDS/JRMG)
29	39	2	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)
30	24	13	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (BOD BOD WAX/ANTI-UNIVERSAL REPUBLIC)
31	NEW		TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
32	25	10	STARSTRUKK 3OH3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
33	30	19	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
34	33	4	HAPPY LEONA LEWIS (SYCO/JRMG)
35	NEW		S.O.S. (LET THE MUSIC PLAY) JORDIN SPARKS (19/JIVE/JLG)
36	34	5	DOLLHOUSE PRISCILLA REENA (CAPITOL)
37	NEW		NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
38	NEW		GIVE IT UP TO ME SHAKIRA FEAT. LIL WAYNE (EPIC)
39	29	11	BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
40	RE-ENTRY		HOW YOU LOVE ME NOW HEY MONDAY (DECAYDANCE/COLUMBIA)

Lady Gaga becomes the first artist in the 17-year history of the Mainstream Top 40 chart to notch four No. 1s from a debut album, as "Paparazzi" rises 3-1.

The singer previously led with "Just Dance," "Poker Face" and "LoveGame" from her debut release, "The Fame." The album will be rereleased in expanded form as "The Fame Monster" Nov. 23. New single "Bad Romance" bounds 38-25 on Mainstream Top 40.

Since the survey launched in October 1992, two acts prior to Lady Gaga placed three No. 1s from their debut albums: Ace of Base (1993-94) and Avril Lavigne (2002-03). Alanis Morissette also enjoyed a trio of leaders from her first U.S. album, "Jagged Little Pill" (1996).

On Hot Dance Club Songs, "Paparazzi" becomes Lady Gaga's third No. 1. Only "Just Dance" fell short of the summit, peaking at No. 2 in June 2008.



ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	3	25	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
3	13		FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	4	38	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
5	2	34	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	5	41	YOU FOUND ME THE FRAY (EPIC)
7	8	9	GREATEST GAINER HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
8	7	19	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
9	9	21	NO SURPRISE DAUGHTRY (19/RCA/RMG)
10	10	7	I WANT TO KNOW WHAT LOVE IS MARIAM CAREY (ISLAND/IDJMG)
11	11	11	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
12	12	9	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
13	13	16	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
14	15	9	USE SOMEBODY KINGS OF LEON (RCA/RMG)
15	14	13	BEAUTIFUL WORLD (WE'RE ALL HERE) JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)
16	17	7	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
17	16	22	SECOND CHANCE SHINEDOWN (ATLANTIC)
18	18	3	THIS IS IT MICHAEL JACKSON FEAT. THE JACKSONS (M.J./EPIC)
19	20		ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
20	19	13	BRAO PAISLEY (ARISTA NASHVILLE/RMG)
21	26	2	WE WEREN'T BORN TO FOLLOW BON JOVI (MERCURY/IDJMG)
22	21	4	WHEN IT COMES TO LOVE FOREIGNER (ATLANTIC/RHINO)
23	27	5	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
24	24	4	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (BOD BOD WAX/ANTI-UNIVERSAL REPUBLIC)
25	27	5	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	27	#1 USE SOMEBODY KINGS OF LEON (RCA/RMG)
2	2	20	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	21	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	13		ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
5	4	26	NO SURPRISE DAUGHTRY (19/RCA/RMG)
6	17		SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (BOD BOD WAX/ANTI-UNIVERSAL REPUBLIC)
7	5	18	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
8	8	15	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
9	7		SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
10	9	29	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
11	11	26	NEVER SAY NEVER THE FRAY (EPIC)
12	11		WE WEREN'T BORN TO FOLLOW BON JOVI (MERCURY/IDJMG)
13	22		21 GUNS GREEN DAY (REPRISE)
14	14	11	HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)
15	13		CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
16	16	10	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
17	20	4	GREATEST GAINER FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
18	17	6	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
19	18	10	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
20	19	5	WHO SAYS JOHN MAYER (COLUMBIA)
21	21	5	PAPAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
22	22	9	COME ON GREEN RIVER ORDINANCE (VIRGIN/CAPITOL)
23	27	5	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
24	26	8	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
25	NEW		HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	6	#1 WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
2	1	12	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
3	3	12	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
4	4	9	BREAK THREE DAYS GRACE (JIVE/JLG)
5	19		JARS CHEVELLE (EPIC)
6	6	13	UPRISING MUZE (HELIUM-3/WARNER BROS.)
7	7	11	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
8	8	15	THE FIXER PEARL JAM (MONKEYWRENCH)
9	10	20	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
10	9	22	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
11	11	11	MONSTER SKILLET (ARDENT/INO/ATLANTIC)
12	12	22	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
13	15	4	KINGS AND QUEENS 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
14	13	22	PANIC SWITCH SILVER SUN PICKUPS (DANGERBIRD)
15	14	24	USE SOMEBODY KINGS OF LEON (RCA/RMG)
16	16	8	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
17	17	10	MEDICATE AFI (DGC/INTERSCOPE)
18	21	7	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
19	18	22	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
20	23	17	1901 PHOENIX (LOYALTY/GLASSNOTE)
21	22	17	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
22	NOT SHOT DEBUT		GREATEST GAINER NEW FANG THEM CROOKED VULTURES (INTERSCOPE)
23	25	11	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
24	26	11	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
25	28		AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
26	27	13	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
27	29	6	EAST JESUS NOWHERE GREEN DAY (REPRISE)
28	31	3	JUST BREATHE PEARL JAM (MONKEYWRENCH)
29	34	2	SPACESHIP PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
30	33	3	SNUFF SLIPKNOT (ROADRUNNER/RRP)
31	32	11	INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
32	30	10	FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)
33	7		MONSTER SKILLET (ARDENT/INO/ATLANTIC)
34	40	4	SUBSTITUTION SILVER SUN PICKUPS (DANGERBIRD)
35	41	10	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
36	39	2	BROKEN, BEAT & SCARRED METALLICA (WARNER BROS.)
37	38	7	BLOOD ON MY HANDS THE USED (REPRISE)
38	37	16	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
39	42		MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
40	46	2	WHO SAYS JOHN MAYER (COLUMBIA)
41	44	5	SLOW POISON THE BRAVERY (ISLAND/IDJMG)
42	36	13	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
43	49	2	STORM TO PASS ATREYU (HOLLYWOOD)
44	47	2	CRASH CAVO (REPRISE)
45	50		HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)
46	43	12	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
47	45	13	BY THE WAY THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
48	NEW		MESS OF ME SWITCHFOOT (ATLANTIC)
49	NEW		JUST SAY YES SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
50	NEW		PERCUSSION GUN WHITE RABBITS (TBD/RED)

Them Crooked Vultures fly onto Rock Songs at No. 22 with "New Fang." The act, made up of Dave Grohl—whose other band Foo Fighters rises 2-1 with "Wheels"—Josh Homme (Queens of the Stone Age) and John Paul Jones (Led Zeppelin), releases its self-titled debut album Nov. 17.



ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
2	2	12	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
3	9		BREAK THREE DAYS GRACE (JIVE/JLG)
4	3	19	JARS CHEVELLE (EPIC)
5	4	22	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
6	6	11	OVERCOME CREED (WIND-UP)
7	8	6	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
8	7	16	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
9	9		INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
10	11	9	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
11	12	15	MONSTER SKILLET (ARDENT/INO/ATLANTIC)
12	10	10	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
13	13	21	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
14	15	19	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
15	14	10	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
16	16	32	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
17	22	2	SPACESHIP PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
18	18	6	SNUFF SLIPKNOT (ROADRUNNER/RRP)
19	17		CHAMPAGNE CAVO (REPRISE)
20	19	24	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
21	21		BROKEN, BEAT & SCARRED METALLICA (WARNER BROS.)
22	24	6	STORM TO PASS ATREYU (HOLLYWOOD)
23	23	10	FOREVER RED (ESSENTIAL/RED)
24	25	5	CRASH CAVO (REPRISE)
25	27	14	WHYYAWANNABRINGMEDOWN ARANDA (ASTONISH)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	11	OVERCOME CREED (WIND-UP)
3	4	6	GREATEST GAINER WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
4	6	11	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
5	3	21	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
6	7	9	BREAK THREE DAYS GRACE (JIVE/JLG)
7	5	26	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
8	8	24	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
9	9	28	CHAMPAGNE CAVO (REPRISE)
10	11	9	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
11	13	16	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
12	10	32	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
13	14	15	THE FIXER PEARL JAM (MONKEYWRENCH)
14	12	30	I GET OFF HALESTORM (ATLANTIC)
15	18		JARS CHEVELLE (EPIC)
16	16	14	STILL UNBROKEN LYNYRD SKYNYRD (LOUD & PROUD/ROADRUNNER/RRP)
17	17	10	MODERN DAY DELILAH KISS (KISS)
18	29	2	SPACESHIP PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
19	22	6	MONSTER SKILLET (ARDENT/INO/ATLANTIC)
20	20	3	BROKEN, BEAT & SCARRED METALLICA (WARNER BROS.)
21	21	10	INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
22	18	12	SOAP ON A ROPE CHICKENFOOT (REDLINE)
23	21	8	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
24	26	15	BY THE WAY THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
25	25	8	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)

HOT COUNTRY SONGS™

Table of Hot Country Songs with columns for rank, title, artist, and album. Top entry: TOES by Zac Brown Band.



Up 3.4 million impressions, the trio snares Greatest Gainer honors with this title track lead single from its second album, due Jan. 26. The act topped the July 25 chart with "I Run to You" and peaked at No. 3 with "Love Don't Live Here" in June 2008.



The single crosses the Airpower threshold in its 11th chart week, marking Lambert's quickest climb into the top 20. The new track outpaces her song "Kerosene," which cracked the top 20 in its 14th week in January 2006.

Continuation of Hot Country Songs table, showing songs ranked 26 to 50.

TOP COUNTRY ALBUMS™

Table of Top Country Albums with columns for rank, artist, title, and album. Top entry: Fearless by Taylor Swift.

Continuation of Top Country Albums table, showing albums ranked 26 to 50.

TOP BLUEGRASS ALBUMS™

Table of Top Bluegrass Albums with columns for rank, artist, title, and album. Top entry: Mountain Soul II by Patty Loveless.

BETWEEN THE BULLETS REBA'S 57th TOP 10



Reba McEntire claims her 57th career top 10 on Hot Country Songs as "Consider Me Gone" gains 2.3 million impressions and rises 13-10, extending her record for the most top 10 singles among solo female artists.

HOT COUNTRY SONGS: 126 country stations are electronically monitored by Nielsen Broadcast Data Systems...

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	100	2	#1 GG MICHAEL JACKSON	THE BLUEPRINT 3	ROC NATION 520856*/AG
2	1	8	JAY-Z	THE BLUEPRINT 3	ROC NATION 520856*/AG
3	HOT SHOT DEBUT		BRIAN MCKNIGHT	EVOLUTION OF A MAN	HARD WORK 5122/E1
4	2	5	BEBE & CECE WINANS	STILL B.C.	31105/MALACO
5			TRIPLE C'S	CUSTOM CARS & CYCLES	MAYBACH/DEF JAM 013568/JUMG
6			WHITNEY HOUSTON	I LOOK TO YOU	ARISTA 10033/RMG
7	NEW		TECH N9NE	K.O.D.	STRANGE 64/RBC
8	7	9	TREY SONGZ	READY SONG	BOOK/ATLANTIC 518794/AG
9	6		MAXWELL	BLACKSUMMERS	NIGHT COLUMBIA 89142/SONY MUSIC
10	4	8	DRAKE	SO FAR SO GOOD	(EP) YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/JRMG
11	5	3	MARIO	D.N.A.	J 49657/RMG
12	10	21	THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE 012887*/IGA
13	6		MARIAH CAREY	MEMOIRS OF AN IMPERFECT ANGEL	ISLAND 013226/IDJMG
14	13		K'JON	I GET AROUND UP&UP	UNIVERSAL REPUBLIC 013162/UMRG
15	11		CHRISTETTE MICHELE	EPIPHANY	DEF JAM 012197/IDJMG
16	12		LIL' BOOSIE	SUPERBAD: THE RETURN OF BOOSIE	BAD AZZ TRILL/ASYLUM 519781/WARNER BROS.
17	21		LETOYA	LADY LOVE	CAPITOL 97259
18	20	24	EMINEM	RELAPSE	WEBB SHADY/AFTERMATH/INTERSCOPE 012863*/IGA
19	18	19	Z-RO	COCAINE	J PRINCE 522426/RAP-A-LOT 4 LIFE
20	16	3	KEVON EDMONDS	WHO KNEW	MAKE 07961
21	14	14	FABOLOUS	LOSS'S WAY	(SOUNDTRACK) DESERT STORM/DEF JAM 013098*/IDJMG
22	17	7	KID CUDI	MAN ON THE MOON	THE END OF DAY DREAM/GOOD/UNIVERSAL MOTOWN 013195*/UMRG
23	9	2	JOSS STONE	COLOR ME FREE	VIRGIN 67059 EX/CAPITOL
24	18	8	RAEKWON	ONLY BUILT 4 CUBAN LINX...	PT. II ICE H2O 68794
25	23	8	VARIOUS ARTISTS	SILKY SOUL MUSIC...	AN ALL-STAR TRIBUTE TO MAZ FEATURING FRANKIE BEVELLY/BRANTER 5163
26	22		BEYONCE	I AM...	SASHA FIERCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
27	19		LEDISI	TURN ME LOOSE	VERVE FORECAST 012677/VG
28	15		MACK 10	SOFT WHITE HOOD-BANGIN'	082509
29	24		GHOSTFACE KILLAH	CHOSTONE	WIZARD OF POETRY IN EMBALM CITY/DEF JAM 013396*/IDJMG
30	27	37	CHARLIE WILSON	UNCLE CHARLIE	P MUSIC/JIVE 23389/JLG
31	25	2	THE WHISPERS	THANKFUL	KINGDOM 11081
32	28	18	JEREMIH	JEREMIH	MICK SCHULTZ/DEF JAM 013095*/IDJMG
33	30	1	PITBULL	REBELLION	MR. 305/POLO GROUNDS/J 51991/RMG
34	35	4	MARY MARY	THE SOUND	MY BLOCK/COLUMBIA 28087*/SONY MUSIC
35	34	33	KERI HILSON	IN A PERFECT WORLD...	MOSLEY/ZONE 4/INTERSCOPE 012000/IGA
36	36	7	NEW BOYZ	SKINNY JEANZ AND A M.C.	SHOOTY/ASYLUM 520425/WARNER BROS.
37	34		THE-DREAM	LOVE VS MONEY	RADIO KILLA/DEF JAM 012579*/IDJMG
38	37	74	LIL WAYNE	THA CARTER III	CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG
39	32	46	ANTHONY HAMILTON	THE POINT OF IT ALL	MISTERS MUSIC/50 DEF 23387/JLG
40	57	3	PACE SETTER JACKSON 5	ULTIMATE CHRISTMAS COLLECTION	MOTOWN 013481/UME
41	41	29	RICK ROSS	DEEPER THAN RAP	MAYBACH/SLIP-N-SLIDE/DEF JAM 012772*/IDJMG
42	38	5	PLAYAZ CIRCLE	FLIGHT 360	THE TAKEOFF DTP/DEF JAM 012679*/IDJMG
43	44	16	TWISTA	CATEGORY F5	GMG 96412
44	26	4	FAT JOE	JEALOUS ONES	STILL ENVY (J.O.S.E. 2) TERROR SQUAD 97371
45	40	18	VARIOUS ARTISTS	NOW 31	EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC
46	45	46	KEYSHIA COLE	A DIFFERENT ME	IMANI/GEFFEN 012395/IGA
47	31	5	SOUNDTRACK	MORE THAN A GAME	HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE 013337/IGA
48	43	2	MICHAEL JACKSON	THE REMIX SUITE	UNIVERSAL MOTOWN 013517*/UMRG
49	47	58	T.I.	PAPER TRAIL	GRAND HUSTLE/ATLANTIC 512267*/AG
50	49	10	LAURA IZIBOR	LET THE TRUTH BE TOLD	ATLANTIC 512240/AG

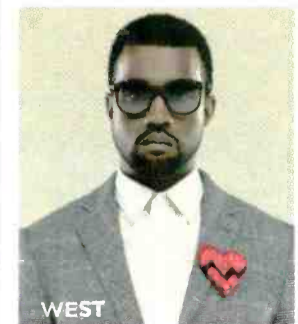
Brian McKnight extends his streak to eight consecutive top five debuts on Top R&B/Hip-Hop Albums (excluding his holiday albums and hits packages) as "Evolution of a Man" lands at No. 3. It's also his sixth top 20 bow on the Billboard 200 (No. 20).



THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	15	#1 WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/SONY ICE/WARNER BROS.)	
2	3	9	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
3	7		EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
4	6		REGRET	LETOYA FEAT. LUACRIS (CAPITOL)	
5	10	4	GREATEST GAINER PAPERS	USHER (LAFACE/JLG)	
6			I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)	
7			RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
8			NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)	
9			UNDER	PLEASURE P (ATLANTIC)	
10	8	22	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)	
11	12	23	PRETTY WINGS	MAXWELL (COLUMBIA)	
12			I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
13			SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
14			MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
15	5		BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
16	14	6	DOESN'T MEAN ANYTHING	ALICIA KEYS (MBK/J/RMG)	
17	22	6	BAD HABITS	MAXWELL (COLUMBIA)	
18	16	12	I'M GOOD	CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)	
19	18	19	5 STAR CHICK	YO GOTTI (POLO GROUNDS/J/RMG)	
20	19	27	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)	
21	15	9	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLEME (SONG BOOK/ATLANTIC)	
22	4	9	EVERYTHING, EVERYDAY, EVERYWHERE	FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)	
23	26	3	I GET IT IN	OMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/T.U.G./CAPITOL)	
24	28	3	IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL MOTOWN)	
25	23	10	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
26	4		THINKIN' ABOUT YOU	MARIO (J/RMG)	
27	11		SWEAT IT OUT	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
28	4		I LOOK GOOD	CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)	
29	7		FRESH	6 TRE G (MOONSTONE/JIVE/BATTERY)	
30	6		BODY	MARQUES HOUSTON (MUSICWORKS/T.U.G.)	
31			GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
32	35		GOTTA GET IT	JUVENILE (UTP/E1/ATLANTIC)	
33			VIDEO PHONE	BEYONCE (MUSIC WORLD/COLUMBIA)	
34	30	19	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
35	NEW		SPOTLIGHT	GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)	
36	36	2	I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
37	40		SO GOOD	DAY26 (BAD BOY/ATLANTIC)	
38	NEW		TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
39			HEADBOARD	HURRICANE CHRIS FEAT. MARIO + PLIES (POLO GROUNDS/J/RMG)	
40	NEW		THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC/COLUMBIA)	

BETWEEN THE BULLETS

WEST NETS SEVENTH RAP NO. 1



WEST

Kanye West celebrates his seventh chart-topper as a guest on Drake's "Forever" (2-1) and enters a tie with 50 Cent for the most No. 1s on Hot Rap Songs this decade. The track replaces Jay-Z's "Run This Town" (on which West also guests), which reigned for seven weeks. Eminem, who's also featured on "Forever," notches his first No. 1 since 2000, while Drake and another "Forever" guest, Lil Wayne, score their second and fourth chart-toppers, respectively.

On Adult R&B, Whitney Houston catches her 13th top 10 as "Million Dollar Bill" rises 13-9 and enters a four-way tie with Mary J. Blige, Toni Braxton and Mariah Carey for the most top 10s by a woman. The track is her second consecutive top 10 following "I Look to You," which peaked at No. 2 in October.

—Raphael George

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

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	20	#1 BAD HABITS	MAXWELL (COLUMBIA)	
2	2	27	PRETTY WINGS	MAXWELL (COLUMBIA)	
3	27		CAN'T LIVE WITHOUT YOU	CHARLIE WILSON (P MUSIC/JIVE/JLG)	
4	10	10	WHAT I'VE BEEN WAITING FOR	BRIAN MCKNIGHT (HARD WORK/E1)	
5	7	7	DOESN'T MEAN ANYTHING	ALICIA KEYS (MBK/J/RMG)	
6	25		CLOSE TO YOU	BEBE & CECE WINANS (B&C/MALACO)	
7	37		ON THE OCEAN	K'JON (UP&UP/DEF TYME/UNIVERSAL REPUBLIC)	
8	9	34	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)	
9	13	7	MILLION DOLLAR BILL	WHITNEY HOUSTON (ARISTA/RMG)	
10	1	24	BLAME IT ON ME	CHRISTETTE MICHELE (DEF JAM/IDJMG)	
11	6	32	THE POINT OF IT ALL	ANTHONY HAMILTON (MISTERS' MUSIC/JIVE/JLG)	
12	3		THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC/COLUMBIA)	
13	15		I LOOK TO YOU	WHITNEY HOUSTON (ARISTA/RMG)	
14	36		LAST CHANCE	GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)	
15	15	12	PAPERS	USHER (LAFACE/JLG)	
16	15	12	OH	KEVON EDMONDS (MAKE)	
17	9	6	YESTERDAY	TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)	
18	17	17	GOIN' THRU CHANGES	LEDISI (VERVE FORECAST/VERVE)	
19	20	15	NEI STAY	LAURA IZIBOR (ATLANTIC)	
20	18		I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY (ISLAND/IDJMG)	
21	20	12	MY CHILD	ALL-4-ONE (PEAK/CMG)	
22	24	14	THIS TIME	K'JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ (UP&UP/UNIVERSAL REPUBLIC)	
23	23	3	RELIGIOUS	R. KELLY (JIVE/JLG)	
24	25	6	CAN'T HARDLY WAIT	NDAMBI (COCO RED/STAX/CMG)	
25	26		DON'T MAKE 'EM LIKE U NO MORE	RUBEN STUDDARD (19/HICKORY/RED)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	10	#1 FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
2	3	8	GREATEST GAINER EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
3			RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
4	4	14	WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/SONY ICE/WARNER BROS.)	
5	21		THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/	

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	7	#1 PAPA RAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	3	9	DID YOU SEE ME COMING?	PET SHOP BOYS	ASTRALWERKS/CAPITOL
3	4	6	F*CK YOU	LILY ALLEN	CAPITOL
4	5	9	S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS	19 JIVE/JLG
5	1	7	MILLION DOLLAR BILL	WHITNEY HOUSTON	ARISTA/RMG
6	8	9	DO WHAT U LIKE	BAD BOY BILL FEATURING ALYSSA PALMER	NETTWERK
7	7	11	SEXY BITCH	DAVID GUETTA FEATURING AKON	MAUSTRAP/ASTRALWERKS/CAPITOL
8	9	10	LOVE SONGS	ANJULIE HEAR	CMG
9	10	10	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM
10	19	6	WE ARE GOLDEN	MIKA CASABLANCA	UNIVERSAL MOTOWN
11	1	1	SAD SONG	BLAKE LEWIS	TOMMY BOY
12	26	5	HANG ON	PLUMB	CURB
13	21	7	TURN IT OUT	ALTAR FEATURING JEANIE TRACY	MAMAHOUSE
14	30	3	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY	ISLAND/DJMG
15	7	7	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI	MODA
16	24	7	BODY LANGUAGE	JESSE MCCARTNEY FEATURING T-PAIN	HOLLYWOOD
17	23	7	WAKE UP	SLIMY PEREZ	CROSSROADS/WARNER BROS.
18	31	4	PERFECT	DEPECHE MODE	MUTE/VIRGIN/CAPITOL
19	27	6	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
20	10	10	THIS TIME BABY	EDDIE X PRESENTS NIKI HARRIS	3MP
21	25	6	SEXY PEOPLE	LOLENE	CAPITOL
22	20	8	BRAND NEW DAY	GEORGIE PORGIE	MUSIC PLANT
23	17	11	FINE PRINT	HADIA ALI	SMILE IN BED
24	12	12	LOSING MY MIND	ALI KING	JELLYBEAN
25	15	9	SUPERSTAR	DAVID MAY FEATURING MOISES MODESTO	ABKCO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	18	8	STRAIGHT THROUGH MY HEART	BACKSTREET BOYS	JIVE/JLG
27	35	4	OUTTA HERE	ESMEE DENTERS	TENNMAN/INTERSCOPE
28	36	4	MISS YOU	RON PERKOV	ARPEE
29	34	5	BAD HABITS	MAXWELL	COLUMBIA
30	32	10	FAME 2009	QUINTON ROSS	LAKE SHORE
31	11	13	EVERYBODY SHAKE IT	RALPH ROSARIO FEATURING SHAWN CHRISTOPHER	BLUEPLATE
32	38	4	WISH U LOVE	CHAD JACK & TIM LETTEER VS. FAWN HADES	
33	39	3	#1 POWER PUSH N PULL	NOFERINI & MARINI VS SYLVIA TOSUN	LOVERUSHSEA TO SUN
34	14	14	WOULD'VE BEEN THE ONE	SOLANGE	KING ISLAND ROCKY STAR/NFM
35	16	15	KEEP IT GOIN' LOUDER	MAJOR LAZER FEATURING NINA SKY & RICKY BLAZE	MAD DECENT/DMOTOWN
36	33	13	SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC/SONY MUSIC
37	43	2	MISTAKE	MOBY	LITTLE IDIOT/MUTE
38	41	3	MANOS AL AIRE	NELLY FURTADO	NELSTAR/UNIVERSAL MUSIC LATINO
39	45	2	YOU USED TO KNOW	ANDREA CARNELL	CURVY
40	37	10	I DIDN'T KNOW MY OWN STRENGTH	WHITNEY HOUSTON	ARISTA/RMG
41	28	14	RIGHT HERE	CARMEN REECE	REAL MF
42	22	12	THE REAL THING	VANESSA WILLIAMS	CONCORD/CMG
43	46	2	ANGEL ON THE DANCEFLOOR	DAVE MATTHIAS FEATURING NATALIA FLORES CARRILLO	
44	42	3	AIN'T NO STOPPIN' US NOW	TABORAH & DARRYL D'BONNEAU	D1
45	HOT DEB	HOT DEB	DRAMA QUEEN (TEXTING U)	SIMONE DENNY + BARRY HARRIS	BARRY HARRIS
46	40	4	TONIGHT	CAZWELL	PEACE BISQUIT
47	NEW	NEW	WORKIN' GIRL	KELLY KING	TRES KNEECHOWS
48	NEW	NEW	HEAVY CROSS	THE GOSSIP	COLUMBIA
49	50	2	LOVE & HAPPINESS 2009	RIVER OCEAN FEATURING INDIA	STRICTLY RHYTHM
50	NEW	NEW	MAKE ME	JANET	A&M/U&M

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	16	#1 OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*UMRG	
2	2	53	LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*IGA	
3	3	6	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS	EMU/UNIVERSAL 56256/SONY MUSIC	
4	4	17	LMFAO	PARTY ROCK PARTY ROCK	WILLIAM/CHERRYTREE/INTERSCOPE 012932*GA	
5	5	69	JOH!3	WANT PHOTOFINISH	511181	
6	6	4	TIESTO	KALEIDOSCOPE	MUSICAL FREEDOM 2082/ULTRA	
7	7	4	DAVID GUETTA	ONE LOVE GUM	86847*/ASTRALWERKS	
8	7	10	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG	
9	10	20	BEYONCE	ANDERSON PAK	ROSE COLLECTION & DANCE MIXES (EP) MUSIC WORLD/COLUMBIA 5594/SONY MUSIC	
10	9	2	FUCK BUTTONS	TAROT SPORT	ATP 35*	
11	13	6	LA ROUX	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*AGA	
12	12	49	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA	
13	11	4	AIR	LOVE 2	AIRCHEOLOGY 66396/ASTRALWERKS	
14	17	15	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE/THRIVEMIX 90814/THRIVE	
15	14	6	LUIS MIGUEL	NO CULPES A LA NOCHE	CLUB REMIXES WARNER LATINA 521318	
16	19	11	CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084	
17	10	6	DEADMAUS	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA	
18	21	3	BASSHUNTER	BASS GENERATION	ULTRA 2176	
19	18	3	NEON INDIAN	PSYCHIC CHASMS	LEFSE 001	
20	RE-ENTRY	RE-ENTRY	TONY OKUNGBOWA	TOTAL DANCE 2009	THRIVEDANCE 90807/THRIVE	
21	23	3	FAMILY FORCE 5	FAMILY FORCE 5S	CHRISTMAS PAGEANT T/MG 97937/TOOTH & NAIL	
22	22	5	ZERO 7	YEAH GHOST	ATLANTIC 520260/AG	
23	25	1	BREATHE CAROLINA	HELL FASCINATION	FEARLESS 30127	
24	RE-ENTRY	RE-ENTRY	BASEMENT JAXX	SCARS XL	2175/ULTRA	
25	RE-ENTRY	RE-ENTRY	MOBY	WAIT FOR ME	LITTLE IDIOT 9416*/MUTE	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	10	#1 SEXY CHICK	DAVID GUETTA FEATURING AKON	MAUSTRAP/ASTRALWERKS/CAPITOL
2	8	8	I WILL BE HERE	TIESTO & SNEAKY SOUND SYSTEM	ULTRA
3	6	17	THE SOUND OF MISSING YOU	AMEERAH ROBBINS	
4	7	7	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM
5	3	12	SWEET DREAMS	BEYONCE	MUSIC WORLD/COLUMBIA
6	5	4	EVACUATE THE DANCEFLOOR	CASCADA	ROBBINS
7	1	1	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	2	18	I REMEMBER	DEADMAUS + KASKADE	MAUSTRAP/AND PRESS/ULTRA
9	14	3	PARTY IN THE U.S.A.	MILEY CYRUS	HOLLYWOOD
10	9	6	KISS ME BACK	KIM SOZZI	ULTRA
11	12	11	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
12	13	7	RIGHT HERE	DARREN RAHN	NUGROOVE
13	1	0	I BELIEVE	CYBERSUTRA FEATURING JULIE THOMPSON	RED STICK/STRICTLY RHYTHM
14	25	2	EVERY MORNING	BASSHUNTER	ULTRA
15	RE-ENTRY	RE-ENTRY	READY FOR THE WEEKEND	CALVIN HARRIS	ULTRA
16	RE-ENTRY	RE-ENTRY	WHATCHA SAY	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.
17	24	3	REPLAY	IYAZ	TIME IS MONEY/BELUGA HEIGHTS/REPRISE
18	17	4	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
19	1	1	HANG ON	PLUMB	CURB
20	19	2	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS	ROC NATION
21	NEW	NEW	SEXY PEOPLE	LOLENE	CAPITOL
22	23	2	GHOSTS 'N STUFF	DEADMAUS FEATURING ROB SWIRE	MAUSTRAP/ULTRA
23	18	13	SHAME ON ME	ALEX SAYZ FEATURING LAWRENCE ALEXANDER	PAKER/NEXT PLATEAU
24	20	5	SAD SONG	BLAKE LEWIS	TOMMY BOY
25	16	10	DOWN	JAY SEAN FEATURING LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	#1 MICHAEL BUBLE	CRAZY LOVE	143/REPRISE 520733/WARNER BROS. ©	
2	2	3	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC	
3	NEW	NEW	PINK MARTINI	SPLendor IN THE GRASS	HEINZ 6*	
4	3	7	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC	
5	7	12	DIANA KRALL	QUIET NIGHTS	VERVE 012433*/VG	
6	6	3	NELLIE MCKAY	NORMAL AS BLUEBERRY PIE	A TRIBUTE TO DORIS DAY	VERVE 013218*/VG
7	3	3	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE	SURFDUG 521223*	
8	1	20	MICHAEL BUBLE	MICHAEL BUBLE MEETS MONTY MONAGHAN	SONGS GARDEN 143/REPRISE 51729/WARNER BROS. ©	
9	8	8	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG	
10	10	2	WYNTON MARSALIS	CHRISTMAS JAZZ JAM	WYNTON/COMPASS 49023 EX/SOMERSET	
11	3	3	JOHN COLTRANE	SIDE STEPS	PRESTIGE 31345/CONCORD	
12	4	47	NATALIE COLE	STILL UNFORGETTABLE	DM/ATCO 512320*/RHINO	
13	14	25	FRANK SINATRA	LIVE AT THE MEADOWLANDS	THE FRANK SINATRA COLLECTION 31331/CONCORD	
14	11	4	FRANK SINATRA	COLLECTORS EDITION	FRANK SINATRA WARNER CUSTOM PRODUCTS 54195/ANADACY	
15	15	4	VINCE GUARALDI	THE DEFINITIVE VINCE GUARALDI	FANTASY 31462/CONCORD	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	32	#1 CHRIS BOTTI	CHRIS BOTTI	IN BOSTON	COLUMBIA 38735/SONY MUSIC ©
2	NEW	NEW	EUGE GROOVE	SUNDAY MORNING	SHANACHIE 5178	
3	2	10	GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD ©	
4	3	8	PETER WHITE	GOOD DAY PEAK	31008/CONCORD	
5	5	10	NAJEE	MIND OVER MATTER	HEADS UP 3156	
6	4	39	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815 ©	
7	RE-ENTRY	RE-ENTRY	BRIAN BROMBERG	IT IS WHAT IT IS	MACK AVENUE 7019/ARTISTRY	
8	6	6	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252	
9	NEW	NEW	EVERETTE HARP	FIRST LOVE	SHANACHIE 5179	
10	12	9	IMPROMPT2	IT IS WHAT IT IS	JCS 91209/ORPHEUS	
11	29	29	BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/ROCK RIDGE	
12	8	22	VANESSA WILLIAMS	THE REAL THING	CONCORD 30816	
13	19	24	RICHARD ELLIOT	ROCK STEADY	MACK AVENUE 7018/ARTISTRY	
14	RE-ENTRY	RE-ENTRY	MARION MEADOWS	SECRETS	HEADS UP 3150/CONCORD	
15	9	5	AL JARREAU	THE VERY BEST OF AN EXCELLENT ADVENTURE	REPRISE/WARNER BROS. 521486/PHONO	

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	15	#1 BRIGHT	PETER WHITE	PEAK/CMG	
2	3	26	TALK OF THE TOWN	DARREN RAHN	NUGROOVE	
3	17	17	TROPICAL RAIN	JESSY J	PEAK/CMG	
4	17	17	BURNIN'	PAUL TAYLOR	PEAK/CMG	
5	17	17	LIVING IN HIGH DEFINITION	GEORGE BENSON	CONCORD/CMG	
6	7	7	WHO WILL COMFORT ME	MELODY GAROT	VERVE	
7	6	29	GO FOR IT	BERNIE WILLIAMS	REFORM/ROCK RIDGE	
8	9	18	SONGBIRD	CRAIG CHAUDRON	SHANACHIE	
9	8	2	TIJUANA DANCE	RICK BRAUN	MACK AVENUE/ARTISTRY	
10	12	13	SWEET SUMMER NIGHTS	NAJEE	HEADS UP	
11	16	3	GREATEST GAINER	CHASING PIRATES	NORAH JONES	BLUE NOTE/CAPITOL
12	11	42	STEADY AS SHE GOES	WALTER BEASLEY	HEADS UP	
13	10	36	MOVE ON UP	RICHARD ELLIOT	ARTISTRY	
14	13	15	TOUCH	BONEY JAMES	CONCORD/CMG	
15	14	21	JUST FRIENDS	VANESSA WILLIAMS	CONCORD/CMG	

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW	NEW	#1 CECILIA BARTOLI	SACRIFICIUM	DECCA 013412/UNIVERSAL CLASSICS GROUP	
2	2	7	RENEE FLEMING	VERISMO	DECCA 013279/UNIVERSAL CLASSICS GROUP	
3	1	2	GUSTAVO DUDAMEL	LOS ANGELES PHILHARMONIC	WALKER SYMPHONY NO. 1 FROM THE NATIONAL CONCERT HALL	DECCA/UNIVERSAL CLASSICS GROUP
4	4	50	THE PRIESTS	THE PRIESTS	RCA VICTOR 33959/SONY MUSIC	
5	5	34	PLACIDO DOMINGO	AMORE INFINITO: SONGS INSPIRED...	DE 012532/UNIVERSAL CLASSICS GROUP	
6	3	10	BELA FLECK/ZAKIR HUSSAIN	EDGAR MEYER	THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO	DECCA 012024
7	3	4	SARAH CHANG	BRUCH/BRAHMS: VIOLIN CONCERTOS	EMI CLASSICS 67004/BLG	
8	8	4	JOYCE DIDONATO	ROSSINI: COULBRAN, THE MOUSE	VIRGIN CLASSICS 94579/BLG	
9	6	2	LANG LANG/VADIM REPIN	NICHA MAISKY	TOCHATSKY/RACHMANINOV: PIANO TRIOS NO. 1	013534/UNIVERSAL CLASSICS GROUP
10	NEW	NEW	PAAVO JARVI/CINCINNATI SYMPHONY ORCH.	HOLD! THE PLANETS	WRITER: THE YOUNG PERSONS GUILD TO THE ORCHESTRA	TELARC 80743
11	7	6	JOSHUA BELL	THE BEST OF JOSHUA BELL: THE DECCA YEARS	DECCA 013072/UNIVERSAL CLASSICS GROUP	
12	11	61	JOSHUA BELL	VIVALDI: THE FOUR SEASONS	SONY CLASSICAL 11013/SONY MASTERWORKS	
13	14	51	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP	
14	15	73	THE CISTERCIAN MONKS OF STIFT HEILGENKREUZ	CHRISTMAS MUSIC FOR THE SOUL	DECCA 011489/UNIVERSAL CLASSICS GROUP	
15	20	28	STILE ANTICO	SONG OF SONGS	HARMONIA MUNDI 807489	

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW	NEW	#1 STING	STING	SONY CLASSICAL 94579/BLG	
2	2	51	IL DIVO	THE PROMISE	SYCO/COLUMBIA 39968/SONY MUSIC ©	
3	1	5	JOSHUA BELL	AT HOME WITH FRIENDS	SONY CLASSICAL 94579/BLG	
4	5	11	MORMON TABERNACLE CHOIR	RING CHRISTMAS BELLS	MORMON TABERNACLE CHOIR 5023338	
5	3	7	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP	
6	4	52	ANDREA BOCELLI	INCANTO SUGAR	012181/DECCA ©	
7	6	6	CHARLIE BAGGETT	I ONLY DREAM OF YOU	BRG 1288	
8	NEW	NEW	THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 013509	
9	16	42	GREGORIAN	MASTERS OF CHANT	CURB 79015 EX	
10	7	34	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MANHATTAN 21681/BLG ©	

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 ESCLAVO DE SUS BESOS by David Bisbal.

With "Hay Ojitos" jumping 4-1 on Regional Mexican Airplay (10.5 million listener impressions, up 38%) in its fourth week on the chart...



TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / PROMOTION LABEL), CERT. Top entry: #1 EDNITA NAZARIO, SOY SONY MUSIC LATIN 55934.

Alejandro Sanz continues to dominate the Latin charts as "Looking for Paradise" jumps 3-1 on Latin Pop Airplay (9.8 million listener impressions, up 22%)...



REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 GREATEST GAINER HAY OJITOS by Intocable.

TROPICAL AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 GREATEST GAINER LOOKING FOR PARADISE by Alejandro Sanz.

LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 GREATEST GAINER LOOKING FOR PARADISE by Alejandro Sanz.

LATIN RHYTHM AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 ESCLAVO DE SUS BESOS by David Bisbal.

BETWEEN THE BULLETS

NAZARIO IS THE LEADING LADY



Legendary Puerto Rican singer Ednita Nazario finds herself atop the charts once again with the release of "Soy." Selling more than 16,000 copies, it's the biggest Latin debut for a female this year...

HOT LATIN SONGS: 118 stations; 62 regional Mexican; 31 Latin pop; 17 tropical; 8 Latin rhythm; are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JAPAN		ALBUMS		(HANSON/SOUNDSCAN JAPAN/PLANTECH) NOVEMBER 3, 2009
THIS WEEK	LAST WEEK	NEW		
1		NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (DELUXE EDITION) MJJ/EPIC	
2		NEW	THE GOSPELERS LOVE NOTES 2 (ALBUM + DVD) KIDON	
3	3		AYAKA AYAKA HISTORY 2006-2009 WARNER	
4		NEW	JAY'ED MUSICATION TOY'S FACTORY	
5		NEW	THE CROMAGNONS MONDO ROCCIA (BLU-SPEC) BMG	
6	8		AQUA TIMEZ THE BEST OF AQUA TIMEZ EPIC	
7	13		ARASHI ALL THE BEST! 1999-2009 J-STORM	
8	5		GLAY THE GREAT VACATION VOL. 2: SUPER BEST C EMI	
9		NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
10		NEW	JUNICHI INAGAKI OTOKO TO ONNA 2 UNIVERSAL	

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.) NOVEMBER 1, 2009
THIS WEEK	LAST WEEK	NEW		
1		NEW	CHERYL COLE 3 WORDS POLYDOR	
2	2		MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
3		NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
4		NEW	SOLDIERS COMING HOME RHINO	
5	1		ALEXANDRA BURKE OVERCOME SYCO	
6		NEW	KATHERINE JENKINS BELIEVE WARNER BROS	
7	3		WHITNEY HOUSTON I LOOK TO YOU ARISTA	
		NEW	DANIEL O'DONNELL PEACE IN THE VALLEY ROSETTE	
9	5		PAOLO NUTINI SUNNY SIDE UP ATLANTIC	
10	6		FLEETWOOD MAC THE VERY BEST OF REPRISE	

GERMANY		ALBUMS		(MEDIA CONTROL) NOVEMBER 3, 2009
THIS WEEK	LAST WEEK	NEW		
1	1		RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL	
2		NEW	WESTERNHAGEN WILLIAMSBURG WARNER	
3	2		XAVIER NAIDOO ALLES KANN BESSER WERDEN NAIDOO	
4		NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
5		NEW	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG	
	48		PINK FUNHOUSE LAFACE/JLG	
7	4		HELENE FISCHER SO WIE ICH BIN CAPITOL	
8	5		MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
9	13		MICHAEL JACKSON KING OF POP EPIC/LEGACY	
10	3		SOUNDTRACK THE TWILIGHT SAGA: NEW MOON SUMMIT/CHOP SHOP/ATLANTIC	

EUROPEAN HOT 100 SINGLES		ALBUMS		(NIELSEN/BILLBOARD) NOVEMBER 4, 2009
THIS WEEK	LAST WEEK	NEW		
1	2		SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
2	1		BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
3	3		I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
4	4		FIGHT FOR THIS LOVE CHERYL COLE POLYDOR	
5	6		J'AIMERAIS TELLEMENT JENA LEE MERCURY	
6	18		HEAVY CROSS THE GOSSIP COLUMBIA	
7		NEW	WHAT ABOUT NOW WESTLIFE SYCO	
8	9		LADY MELODY TOM FRAGER/GWAYAV AZ	
9		NEW	DOWN JAY SEAN FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC	
10	11		EVACUATE THE DANCEFLOOR CASCADA 2001 AND ZEBRALATION AATW	
11	5		PAPARAZZI LADY GAGA STREAMLINE/ONLINE/CHERRYTREE/INTERSCOPE	
12	21		HAVEN'T MET YOU YET MICHAEL BUBLE 143/REPRISE	
13	7		BAD BOYS ALEXANDRA BURKE FT. FLO RIDA SYCO	
14	8		CELEBRATION MADONNA WARNER BROS	
15	14		RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW	
16		NEW	HELLO (TURN YOUR RADIO ON) QUEENSBERY STARWATCH/CHEYENNE	
17	10		SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC	
18	31		MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
19	23		HUSH HUSH THE PUSSYCAT DOLLS INTERSCOPE	
20	20		HOTEL ROOM SERVICE PITBULL MR. 305/PLOD GROUND	

EURO DIGITAL SONGS		ALBUMS		(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 14, 2009
THIS WEEK	LAST WEEK	NEW		
1	1		FIGHT FOR THIS LOVE CHERYL COLE POLYDOR	
2	16		DOWN JAY SEAN FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC	
3	2		BAD BOYS ALEXANDRA BURKE FT. FLO RIDA SYCO	
4	8		MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
5	19		WHAT ABOUT NOW WESTLIFE 5	
6	9		HAVEN'T MET YOU YET MICHAEL BUBLE 143/REPRISE	
7	4		I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
8	3		BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
9	5		SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN	
10		NEW	EVERYBODY IN LOVE JLS EPIC	
11		NEW	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD	
12	6		MILLION DOLLAR BILL WHITNEY HOUSTON ARISTA	
13		NEW	BAD ROMANCE LADY GAGA STREAMLINE/ONLINE/CHERRYTREE/INTERSCOPE	
14	7		OOPSY DAISY CHIPMUNK JIVE	
15	10		SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC	

FRANCE		ALBUMS		(SNEP/FOP/TITE-LIVE) NOVEMBER 3, 2009
THIS WEEK	LAST WEEK	NEW		
1		NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
2	9		DAVID GUETTA ONE LOVE GUM/VIRGIN	
3		NEW	AUFRAY HUGUES NEW YORKER MERCURY	
4	1		RENAN LUCE LE CLAN DES MIROS BARCLAY	
5	4		MUSE THE RESISTANCE A&E/HELLUM 3/WARNER	
6	3		BENJAMIN BIOLAY LA SUPERBE NAIVE	
7	2		RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL	
8		NEW	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG	
9	6		MIKA THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND	
10	5		DANY BRILLANT PUERTO RICO WARNER	

CANADA		ALBUMS		(NIELSEN BOS/SOUNDSCAN) NOVEMBER 14, 2009
THIS WEEK	LAST WEEK	NEW		
1		NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC/SONY MUSIC	
2	1		MICHAEL BUBLE CRAZY LOVE 143/REPRISE/WARNER	
3		NEW	ROD STEWART SOULBOOK J/SONY MUSIC	
4		NEW	TEGAN AND SARA SAINTHOOD VAPOR/SIRE/WARNER	
5	14		TAYLOR SWIFT FEARLESS BIG MACHINE/OPEN ROAD/UNIVERSAL	
6	5		THE BLACK EYED PEAS THE E.N.O. INTERSCOPE/UNIVERSAL	
7	2		SOUNDTRACK THE TWILIGHT SAGA: NEW MOON SUMMIT/CHOP SHOP/ATLANTIC/WARNER	
8		NEW	CREED FULL CIRCLE WIND-UP/WARNER	
9		NEW	JACK JOHNSON EN CONCERT BRUSHFIRE/UNIVERSAL	
10	6		MARC HERVIEUX APRES NOUS ZONE 3	

AUSTRALIA		ALBUMS		(ARIA) NOVEMBER 1, 2009
THIS WEEK	LAST WEEK	NEW		
1	1		MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
2		NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
3		NEW	WOLFMOTHER COSMIC EGG MODULAR/ISLAND	
4	2		SOUNDTRACK THE TWILIGHT SAGA: NEW MOON SUMMIT/CHOP SHOP/ATLANTIC	
5	3		THE BLACK EYED PEAS THE E.N.O. INTERSCOPE	
6		NEW	GUY SEBASTIAN LIKE IT LIKE THAT SONY MUSIC	
7	4		MUMFORD & SONS SIGH NO MORE DEW/ISLAND	
		NEW	MATT TILLEY THE GOTCHA CALL THE FINAL CALLS LIBERTY	
9		NEW	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL	
10	6		BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA	

EURO DIGITAL SONGS SPOTLIGHT		ALBUMS		(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 14, 2009
THIS WEEK	LAST WEEK	NEW		
1	1		VIVA LA VIDA DARIN EPIC	
2	2		I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
3		NEW	BAD ROMANCE LADY GAGA STREAMLINE/ONLINE/CHERRYTREE/INTERSCOPE	
4	3		SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN	
5	4		3 BRITNEY SPEARS JIVE/JLG	
6	5		TONTARNA KENT RCA	
7		NEW	TIK TOK KESHA KASZ MONEY/RCA	
8	9		HAPPYLAND AMANDA JENSEN EPIC	
9	6		BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
10	7		S.O.S. (LET THE MUSIC PLAY) JORDIN SPARKS 19/JIVE/JLG	

EUROPEAN ALBUMS		ALBUMS		(NIELSEN/BILLBOARD) NOVEMBER 4, 2009
THIS WEEK	LAST WEEK	NEW		
1		NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
2	1		RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL	
3	2		MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
4		NEW	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG	
5	3		MADONNA CELEBRATION WARNER BROS	
6	5		MUSE THE RESISTANCE A&E/HELLUM 3/WARNER	
7		NEW	CHERYL COLE 3 WORDS POLYDOR	
8	13		DAVID GUETTA ONE LOVE GUM/VIRGIN	
9	4		WHITNEY HOUSTON I LOOK TO YOU ARISTA	
10	9		XAVIER NAIDOO ALLES KANN BESSER WERDEN NAIDOO	
11	11		THE BLACK EYED PEAS THE E.N.O. INTERSCOPE	
12		NEW	WESTERNHAGEN WILLIAMSBURG WARNER	
13	8		SHAKIRA SHE WOLF SONY MUSIC LATIN/EPIC	
14	52		PINK FUNHOUSE LAFACE/JLG	
15		NEW	SOLDIERS COMING HOME RHINO	

ITALY		ALBUMS		(FIMI/NIELSEN) OCTOBER 2, 2009
THIS WEEK	LAST WEEK	NEW		
1	3		MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
2	1		ALESSANDRA AMOROSO SENZA NUVOLE EPIC	
3	2		MADONNA CELEBRATION WARNER BROS	
4	4		VALERIO SCANU VALERIO SCANU CAPITOL	
5	6		NOEMI SULLA MIA PELLE COLUMBIA	
6		NEW	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG	
7	7		GIGI D'AGOSTINO 6 COME SEI RCA	
8	10		EROS RAMAZZOTTI ALI E RADICI RCA	
9	11		TIZIANO FERRO ALLA MIA ETA' CAPITOL	
10	5		SHAKIRA SHE WOLF EPIC	

SPAIN		ALBUMS		(PROMUSICAE/MEIOIA) NOVEMBER 4, 2009
THIS WEEK	LAST WEEK	NEW		
1		NEW	EL BARRIO DUERMÉVELA SENADOR	
2	1		DAVID BISBAL SIN MIRAR ATRAS VALE	
3		NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
4	2		FITO & FITIPALDIS ANTES DE QUE CUENTE DIEZ D R D	
5		NEW	QUIQUE GONZALES DAQUIRI BLUES SONY MUSIC	
6		NEW	MILEY CYRUS THE TIME OF OUR LIVES HOLLYWOOD	
7	4		SHAKIRA LOBA EPIC/SONY MUSIC LATIN	
8	3		LA OREJA DE VAN GOGH NUESTRA CASA A LA IZQUIERDA DEL TIEMPO SONY MUSIC	
9	6		LUZ CASAL LA PASION EMI	
10		NEW	ROD STEWART THE GREAT AMERICAN SOULBOOK J	

PORTUGAL		ALBUMS		(RIM) NOVEMBER 3, 2009
THIS WEEK	LAST WEEK	NEW		
1	1		HOJE AMALIA HOJE LA FOLIE	
2		NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
3	3		AMALIA AMALIA IPLAY	
4	2		ANA MOURA LEVA-ME AOS FADOS MERCURY	
5	5		MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
6	17		MARIZA TERRA EMI	
7	8		PANDA VAI A ESCOLA PANDA VAI A ESCOLA 2 POLYDOR	
8	6		SOUNDTRACK HANNAH MONTANA 3 WALT DISNEY	
9	9		PAULO GONZO PERFIL COLUMBIA	
10	4		RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL	

The popular rock artist Westernhagen debuts at No. 2 on the Germany Albums chart, earning his seventh top three set.



EUROPEAN AIRPLAY		ALBUMS		(NIELSEN MUSIC CONTROL) NOVEMBER 4, 2009
THIS WEEK	LAST WEEK	NEW		
1	1		I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
2	2		SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
3	3		BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
4	6		PAPARAZZI LADY GAGA STREAMLINE/ONLINE/CHERRYTREE/INTERSCOPE	
5	4		HOTEL ROOM SERVICE PITBULL MR. 305/PLOD GROUND/J	
6	13		EVACUATE THE DANCEFLOOR CASCADA 2001 AND ZEBRALATION AATW	
7	11		EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION	
8	7		RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW	
9	5		WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	
10	8		FUNHOUSE PINK LAFACE/JLG	
11	10		SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA	
12	15		AYO TECHNOLOGY MILOW HOMERUN MUNICH	
13	21		MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
14	12		SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC	
15	20		J'AIMERAIS TELLEMENT JENA LEE MERCURY	

NETHERLANDS		SINGLES		(MEGA CHARTS BV) OCTOBER 30, 2009
THIS WEEK	LAST WEEK	NEW		
1	1		MAMASE! K3 STUDIO 100	
2	2		KON IK MAAR EVEN BIJ JE ZJIN THOMAS BERGE STUDIO 100	
3	3		MI ROWSU (TUINJE IN MIJN HART) DAMARU TOP NOTCH	
4		NEW	NO GOOD FOR ME LISA LOIS SONY MUSIC	
5	5		STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'	

ALBUMS		ALBUMS		(AUSTRIAN IFPI AUSTRIA TOP 40) NOVEMBER 2, 2009
THIS WEEK	LAST WEEK	NEW		
1		NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
2	2		MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
3	4		ANOUC FRAN BITTER OR WORSE DINO	
4	3		FRANS BAUER VOOR ELKE DAG ROCKET/FRANS BAUER	
5		NEW	WENDE NO. 9 FLOW	

AUSTRIA		SINGLES		(AUSTRIAN IFPI AUSTRIA TOP 40) NOVEMBER 2, 2009
THIS WEEK	LAST WEEK	NEW		
1	1		THE SPELL ALPHABET COPENHAGEN	
2	2		GLAD IGEN RASMUS SEEBACH ARTPEOPLE</	

3 (Maritane AB, STIM/Kobalt Music Publishing America, Inc. ASCAP/Songs Of Kobalt Music Publishing America, Inc., BMI/Universal Music Publishing Group, Scandinavia AB/Universal-PolyGram International Publishing, ASCAP, HL/WB/M, H100 8)

5 STAR CHICK (Give Me Me ASCAP/Copyright Control) RBH 26

19 AND CRAZY (Getting Grown Music, BMI/Omnison Publishing, BMI/Kobe Music, BMI/72 Of The Dog Music, ASCAP/Darrin Dugan Music, ASCAP) CS 42

21 GUNS (WB Music Corp., ASCAP/Green Daze Music, ASCAP/Universal Music Corporation, ASCAP/EMI Music Publishing Ltd., PRS/Screen Gems-EMI Music, Inc., BMI), HL/WB/M, H100 58

ADIOS (WB Music Corp., ASCAP/Westwood Publishing S.A. De C.V./U.I.)

AIN'T NO REST FOR THE WICKED (4U2/ASCAP Entertainment, Inc., ASCAP, H100 91)

AL OIBLO CON TU AMISTAD (Maximo Aguirre Music Publishing, ASCAP, LT 45)

ALL I ASK FOR ANYMORE (Sony/ATV Acuff Rose Music, BMI/Warner-Tamela Publishing Corp., BMI/Tamara Music, BMI), HL/WB/M, H100 35

ALL THE RIGHT MOVES (While 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP) H100 85

ALL THE WAY TURN UP (Not Listed) RBH 98

ALREADY GONE (Songs For My Struck, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Write 2 Live, ASCAP) RBH 92

AMERICAN RIDE (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl, BMI/Totally Wighteous Music, BMI/Big Loud Bucks, BMI), HL/WB/M, H100 61

EL AMOR (Tro E Patron Publishing, ASCAP) LT 18

BABY BY ME (50 Cent Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Universal Music 2 Tunes LLC, ASCAP/Pen In The Ground Publishing, ASCAP, HL/WB/M, H100 33, RBH 19)

BACKWOODS (Super Slick 99, BMI/Bunker Creek Publishing, BMI/EMI April Music, Inc., ASCAP/Songs Of Countrywood, ASCAP, HL, CS 36)

BAO HABITS (Sony/ATV Tunes LLC, ASCAP/Muszevell, ASCAP/Berni Music, ASCAP/EMI April Music, Inc., ASCAP, HL, H100 74, RBH 7

BAO ROMANCE (Sony/ATV Songs LLC, BMI/PedOne Productions LLC, BMI/Stelan Germanotta p/Va Lady Gaga, BMI/House Of Gaga Publishing, Inc., BMI/Globe Music, Inc., BMI), HL, H100 9

BECKY (First N' Gold Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Artois Rotem Music, BMI/Sony/ATV Songs LLC, BMI), HL/WB/M, RBH 75

BEER ON THE TABLE (Ash Street Music, BMI/Big Loud Bucks, BMI/Sho Bud Pacific, SESAC/Songs Of Bug, SESAC/Praxis Wind Music, SESAC/25 North Publishing, BMI), HL, H100 25

BE ON YOU (E-Class Publishing, ASCAP/Mal On Sunday Music 2 Songs, BMI/Pen In The Ground Publishing, ASCAP/EMI April Music, Inc., ASCAP/EMI Music Publishing Corp., BMI), HL, H100 83

BEST I EVER HAD (The Publishing Designee Of Aubrey Graham, BMI/Live Wire LLC, BMI/EMI Blackwood Music, Inc., BMI/Wiring Music, BMI/Spirit Music, BMI/Songs Of Universal, Inc., BMI/Rap/Hustla/2 Music Publishing, BMI/The Music Source, BMI/Warner-Tamela Publishing Corp., BMI/Young Money Publishing, Inc., BMI/Sony/ATV Tunes LLC, BMI/93, BMI/Trac N Field Entertainment LLC, ASCAP/Noting Dale Songs, Inc., ASCAP/Pod B 2 Publishing, BMI/Universal Music n 2 Songs, BMI), HL/WB/M, H100 33

BETTER BELIEVE IT (Infl Productions, ASCAP/WB Music Corp., ASCAP/Young Jeezy Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/King K Publishing, BMI) HL/WB/M, RBH 55

BIG BOI STUNTIN' (Rich Mind Publishing, ASCAP) RBH 10

BLAME IT (Sly As A Fox Music, Inc., BMI/Bug Music, Inc., BMI/Griefed Source Music, ASCAP/EMI April Music, Inc., ASCAP/Ultra Tunes, ASCAP/T's N8 Publishing, ASCAP/Nathan "Nate" Walker, ASCAP/S James T. Brown, BMI/Brandon R. Mealandor, ASCAP/John Conte Jr., ASCAP/Nagyley Music, BMI/Universal Music, BMI/Songs, BMI/Charmelon Publishing, BMI/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Royce Music, ASCAP/Tenor Music, BMI), HL/WB/M, RBH 46

BLAME IT ON ME (EMI Foray Music, Inc., SESAC/Four Kings Production, Inc., SESAC/Christine Michele Music, SESAC/EMI April Music, Inc., ASCAP/Versus Co. LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Studio Beast Music, BMI/Warner-Tamela Publishing Corp., BMI), HL/WB/M, RBH 36

BOOY (Noting Hill Songs USA, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/Pat II Down Music, SESAC/Joseph's Trail Publishing, ASCAP/EMI April Music, Inc., ASCAP/Universal Music 2 Songs, BMI/Hookman Music, BMI/Chris B. Stokes Music, SESAC/You Need Me Don't Leave Me, BMI/EMI Blackwood Music, BMI), HL/WB/M, RBH 63

BOY LANGUAGE (The Music Source, BMI/Remarkable Music, ASCAP/Songs Of Universal, Inc., BMI/OSS Music, BMI/Holy Coron Music, ASCAP/Universal Music - MGB Songs, ASCAP/Lambton Music, ASCAP/Seven Peaks Music, ASCAP/Nagyley Music, BMI/Universal Music, BMI), HL/WB/M, H100 45

BONIFIRE (Key Brothers Music, BMI/Boklin Music, BMI/Nashvilleville Songs, BMI/KRO Music, BMI/Magic Mustang Music, BMI/Tipple Shoes Music, BMI/Morgan Racina Music, ASCAP) CS 11, H100 73

BOYBORACH (Atlas Publishing, ASCAP) LT 24

BREAK UP (Team S Dot Publishing, BMI/Levegas Publishing Company, Inc., ASCAP/EMI April Music, Inc., ASCAP/Street Certified Publishing, BMI), HL, H100 35, RBH 11

BULLETPROOF (K Dope Music, ASCAP/Almad's World, ASCAP/Universal Music - 2 Tunes LLC, ASCAP/Ludacris Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/Warner-Tamela Publishing Corp., BMI), HL, H100 95

BUY YOU A ROUND (UP AND DOWN) (Verse & Sham Publishing, BMI) RBH 85

ASCAP/Cone-os, ASCAP/Bughouse, ASCAP) CS 50

COWBOY CASANOVA (Carné-Oke Music, BMI/EMI April Music, Inc., ASCAP/Pen In The Ground Publishing, ASCAP/Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP), HL/WB/M, CS 3, H100 28

CRYIN' FOR ME (WAYMAN'S SONG) (Ticoeco Tunes, BMI) CS 33

DAYS YOU LIVE FOR (Hears A Hit Music Publishing, SESAC/BGBB Music, SESAC/New Songs Of Sea Gayle, BMI/Ermas Garden Music, BMI), CS 57

DEJAME ENTRAR (Universal Music - MGB Songs, ASCAP) RBH 96

DERECHO DE ANTIGUEO (Universal-Musica Unca Publishing, BMI) LT 17

DIONT Y YOU KNOW HOW MUCH I LOVED YOU (Universal Music - MGB Songs, ASCAP/Magic Farming Music, ASCAP/Universal Music - Careers, BMI/Silverkiss Music Publishing, BMI/Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI), HL/WB/M, CS 31

DOESN'T MEAN ANYTHING (Hellow Productions, ASCAP/EMI April Music, Inc., ASCAP/Book Of Daniel Music, ASCAP), HL, H100 64, RBH 36

DO PLAN (Peak, BMI/Warner-Tamela Publishing Corp., BMI/RADIOBULLETPublishing, BMI/DWaywood Music, BMI), WB/M, CS 6, H100 43

DOWN STAY (Inagm Music Limited, IMHO/Universal Music 2 Songs, BMI), HL/WB/M, RBH 36

DOWN TIT (ASCAP/David Platz Music, BMI/Orange Factory Music, ASCAP/Cotter, Pn Publishing, ASCAP/Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI), WB/M, H100 4

DROP IT LOW (My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Dat Damn Dear Music, BMI/Culture Beyond Jr. Experience Publishing, BMI), HL/WB/M, H100 54, RBH 43

EGO (Elys Live Music, BMI/EMI Blackwood Music, Inc., BMI/Uncle Bobby Music, BMI/EMI April Music, Inc., ASCAP/B Dot Publishing, ASCAP), HL, RBH 47

EIGHT SECOND RIDE (Universal Music - Careers, BMI/Shinake Maki Publishing, BMI/Dive It Home Music Publishing, Inc., BM/O/S/M/G, IMHO/State One Music, Inc., BMI), HL/WB/M, CS 23

EMPIRE STATE OF MIND (EMI April Music, Inc., ASCAP/Carter Boys Music, ASCAP/AI Shuckburgh PRS/Globa! Talent, PRS/EMI Foray Music, Inc., SESAC/Masani Eshabaz Music, SESAC/Sewell Publishing, ASCAP/Liflow Productions, ASCAP/Twenty Nine Black Music, BMI/Gambit Music, BMI), H100 3, RBH 2

ENCOUNTER (Nuevo Ideal Music, BMI) LT 29

ERES TODO TODO (Maximo Aguirre Music Publishing, ASCAP) LT 25

ESCLAVO DE SUS BESOS (Universal Music, Inc., BMI/Songs Of Universal, Inc., BMI/Lt 17)

ESTUVE (Vander, ASCAP/Juliantia Musical, ASCAP/Edmusa, ASCAP) LT 36

EVACUATE THE DANCEFLOOR (Rocks, ASCAP/Songkick-Universal Music Publishing, BUMA/Synera, BUMA) H100 38

EVERYTHING, EVERYDAY, EVERYWHERE (EMI April Music, Inc., ASCAP/B Basco Music, ASCAP/Ned/Selecon Publishing, ASCAP/Kerokey Music, ASCAP/No Question Entertainment, ASCAP/Universal Music Corporation, ASCAP), HL, WB/M, RBH 31

EVERYWHERE I GO (Phyterless Music, Inc., ASCAP/Jeff Stee Music, BMI/BPJ Administration, BMI) CS 37

FIRE DROP (Lucas Secor, BMI/Sony/ATV Tunes LLC, BMI/Ascend Publishing, ASCAP), HL, H100 70

FAKE IT (K Michelle, BMI/Zonitella LLC, BMI/Miguel Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Waques Jimenez, ASCAP/Sassone Hill, SESAC/Dat Damn Dear Music, BMI/Peermusic III, Ltd./Head-Bo Entertainment Publishing LLC, BMI/Mass Confusion Productions, Inc., ASCAP/Universal Music Corporation, ASCAP), HL/WB/M, RBH 10

FALLIN' FOR YOU (Cocomare Music, BMI/EMI April Music, Inc., ASCAP/R-Rated Music, ASCAP), HL, H100 29

FEED UP (DJ Khaled Publishing, BMI/Noting Hill Music, Inc., BMI/Foray Music, Inc., BMI/Young Jeezy Music, Inc., BMI/First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/The Publishing Designee Of Aubrey Graham, BMI/Trac N Field Entertainment LLC, ASCAP/Noting Dale Songs, Inc., ASCAP/Pod B 2 Publishing, Inc., ASCAP/Bug Music, ASCAP/Nagyley Music, BMI/Universal Music n 2 Songs, BMI), HL/WB/M, H100 33

FELIZ (WB Music Corp., ASCAP) LT 16

FIFTEEN (Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI), HL, CS 9, H100 49

FIRE BURNING (Sony/ATV Songs LLC, BMI/PedOne Productions, BMI/Sean Kingston Publishing Designee, ASCAP), HL/WB/M, H100 27

FIREFLIES (Ocean City Park, ASCAP/Universal Music Corporation, ASCAP), HL/WB/M, H100 2

FLEX (Not Listed) RBH 72

FOREVER (I Dab Productions, ASCAP/Sony/ATV Tunes LLC, BMI/EMI Blackwood Music, Inc., BMI/WB/M, H100 45)

FOREVER & ALWAYS (Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI), HL, H100 34

FRESH (Inmate 177447 Musik Publishing, ASCAP/Ken P Publishing, BMI/Entertaining Music, BMI/Slick Rick Music Corp., BMI) RBH 45

FUNHOUSE (EMI Blackwood Music, Inc., BMI/Pink Inside Publishing, BMI/Frate Shop Music, ASCAP/Wingama, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 44

GANGSTA LUV (2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZE Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Own Chit Music, BMI/EMI Blackwood Music, Inc., BMI), HL/WB/M, H100 62, RBH 37

GETTIN' YOU HOME (THE BLACK ORESS SONG) (Inmate Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP/I Want To Hold Your Songs, BMI), HL, CS 7, H100 48

GIMME THAT GIRL (EMI Blackwood Music, Inc., BMI/Rhettneck Music, BMI/Sing Sretcher Music, BMI/WB Music Corp., ASCAP/Missia's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP), HL/WB/M, CS 41

GO (Copyright Control/Karben Music Publishing, BMI/First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Money Mack Music, BMI/GPO Publishing, ASCAP/Warner-Tamela Publishing Corp., BMI), HL, RBH 90

GO IN ME (EMI April Music, Inc., ASCAP/Wel Inc. Lead Music, ASCAP/That's Plum Song, ASCAP/T's Tie Music, ASCAP), H100 81, RBH 12

GOIN' THRU CHANGES (Blue Toes, ASCAP/Uncle Budde's Music, ASCAP/Noting Dale Songs, Inc., ASCAP/Universal Music Corporation, ASCAP), HL/WB/M, RBH 53

GOOD GIRLS GO BAO (Blast Beast Music, ASCAP/EMI April Music, Inc., ASCAP/Lion Are Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Sunshine Terrace, BMI/Bug Music, Inc., BMI/J. Kasher Publishing, ASCAP), HL/WB/M, H100 47

GOOD MORNING (Chemality Camp Music, ASCAP/Universal Music Corporation, ASCAP/J. Franks Publishing, ASCAP/Gone Gator Music, ASCAP/Wien Music Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/Enigma Watson, ASCAP/Polines Music, ASCAP), HL/WB/M, H100 34

GOTTA BE SOMEBODY (Warner-Tamela Publishing Corp., BMI/Arm Your Dillo Publishing, Inc., SOCAN/Zerco Music, Inc., SOCAN/Black Diesel, SOCAN/Black Zedro Music, SOCAN/Moi Music Productions, SOCAN), WB/M, CS 24

GOTTA GET IT (Steka Music, BMI/EMI Blackwood Music, Inc., BMI/Universal Music 2 Songs, BMI), HL, H100 33

HAPPY (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Here's Lookin' At You Kidd Music, BMI/Beluga Heights Music, BMI/Sony/ATV Songs LLC, BMI/Levas Music Publishing, BMI), HL, H100 98

HAVEN'T MET YOU YET (I'm The Last Man Standing, SOCAN/Wan Zain Music, BMI/Ms Do Music, BMI/Warner-Tamela Publishing Corp., BMI/WB Music Corp., ASCAP), WB/M, H100 89

HAY OJITOS (EMI Blackwood Music, Inc., BMI/Universal Music 2 Tunes LLC, ASCAP/Greer Music Publishing, S A de C/V, LT 5)

HEADBOB (Christopher Dooley Publishing, BMI/An What Music, BMI/Cromastacular Music, BMI/Vandave Music, BMI/Building 2 Music, BMI/50 Inkredibles LLC, ASCAP/Proasty Music, BMI/Notings, ASCAP/YMP Music Publishing, BMI/Warner-Tamela Publishing Corp., BMI/First N' Gold Publishing, BMI), WB/M, RBH 71

HELL OF A LIFE (Crown Club Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Danjanzuz Music, SESAC), WB/M, RBH 91

HELL ON THE HEART (Sony/ATV Tree Publishing Company, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP/Songs Of Universal, Inc., BMI/Spotlight Music Publishing, BMI), HL/WB/M, CS 40

HEY, SOUL SISTER (Blue Lamp, ASCAP/EMI April Music, Inc., ASCAP/Stellar Songs Ltd., BMI), HL, H100 10

HILLBILLY BONE (Big Loud Strt Industries, ASCAP/Universal Music - Careers, BMI/High Powered Machine Music, BMI), HL/WB/M, CS 38

HIP TO MY HEART (Famdiary Music, BMI/Rio Bravo Music, Inc., BMI/Realizetion Publishing, BMI/When I Go To The Moon Music, BMI/SMG, IMHO/Chester Barn Music, BMI/State One Music America, BMI) CS 52

HISTORY IN THE MAKING (Cadia Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP/Music Music, ASCAP/SHI Working For The Woman, BMI/Alliance Music, ASCAP) CS 16

HONKY TONK STOMP (Sony/ATV Tree Publishing Company, BMI/Showbiz Music, BMI/Tun Me Up Music, BMI/Otrison Music, LLC, BMI/EverGreen Copyrights, BMI/Music Of Stage Three, BMI/Bobby's Song And Sal-gate, BMI) CS 20

HOTEL ROOM SERVICE (Pitbull's Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Young Jeezy Music, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Songs LLC, BMI/Warner-Tamela Publishing Corp., BMI/Bernard's Other Music, BMI/Music Of Ever Hip-Hop, BMI/EMI Virgin Music Ltd., ASCAP/Chrysalis Music Ltd., PRS), HL/WB/M, H100 42, LT 37

HOW FAR DO YOU WANNA GO? (Metusic, Inc., ASCAP/Primary Music Publishing, BMI/BPJ Administration, BMI), CS 45

HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP), WB/M, CS 25

I CAN'T MAKE IT RAIN (Sonic/ATV Tunes LLC, BMI/Young Jeezy Music, BMI/EMI Blackwood Music, Inc., BMI/WB Music Corp., ASCAP/Get A Load Of This Music, ASCAP/Missia's Money Music Publishing, ASCAP), CS 55

I CAN'T MAKE YOU LOVE ME (Almo Music, ASCAP/Bio Blues Music, ASCAP/CG Alliance Music, ASCAP/Universal Music - MGB Songs, ASCAP), HL/WB/M, RBH 99

I CAN TRANSFORM YA (Songs Of Universal, Inc., BMI/Culture Beyond Jr. Experience Publishing, BMI/Pod B 2 Publishing, Inc., ASCAP/Hitcho South, ASCAP/Swizz Music Publishing, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/Monza Ronza, SESAC/Noting Dale Songs, Inc., ASCAP/Lonellistic Hitz, ASCAP/Mark Music, ASCAP/Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI), HL/WB/M, H100 16

ICE CREAM PAINT JOB (Dorough Music Publishing Company, ASCAP/Extra Tunes, ASCAP/Minder Music (USA), ASCAP), RBH 40

IF YOU ONLY KNEW (Driven By Music, BMI/EMI Blackwood Music, Inc., BMI), HL, H100 92

I GET CRAZY (Majai Music, SESAC/Young Money Publishing, Inc., BMI/First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/The Publishing Designee Of Aubrey Graham, BMI/Trac N Field Entertainment LLC, ASCAP/Noting Dale Songs, Inc., BMI), HL/WB/M, RBH 62

I GET IT IN (Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April Music, Inc., ASCAP/Johnnie Law Music, BMI/Sony/ATV Melody, BMI/Songs 4non Music, ASCAP/Down 2 Music, ASCAP/K. Grand-berry O's Music, SESAC/EMI Foray Music, Inc., SESAC), HL, H100 100, RBH 29

I GOTTA FEELING (will i am Music, BMI/Jeepey Music, BMI/Headphone Music, BMI/Cherry River, BMI/Headphone Music Publishing, ASCAP/EMI April Music, Inc., BMI/Doze Music, ASCAP/Shapiro, Barnes & Co., Inc., ASCAP/Rister Editions, SACEM), CLM/HL, H100 15, RBH 28

I INVENTED SEX (DaMytro Music, BMI/Sony/ATV Songs LLC, BMI/Chef Huxtable Publishing Inc., BMI/Agri's Boy Musik, BMI/Warner-Tamela Publishing Corp., BMI/Universal Music Corporation, BMI/EMI Blackwood Music, Inc., BMI/The Publishing Designee Of Aubrey Graham, BMI), HL/WB/M, H100 79, RBH 6

I JUST CALL YOU MINE (Right Bank Music, Inc., ASCAP/Lily Makes Music, ASCAP/Haber Corp., ASCAP/EMI April Music, Inc., ASCAP/Ty B A River Music, ASCAP/Karlie Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, CS 19

I LOOK GOOD (Stanbul Music, BMI) RBH 30

I LOOK TO YOU (Irrelly Publishing, Inc., BMI/Universal Music 2 Songs, BMI), HL/WB/M, RBH 56

I'M ALIVE (Sony/ATV Milene Music, ASCAP/Islandsoul Music LLC, ASCAP/Sony/ATV Acuff Rose Music, BMI/Headphone Music, BMI/Face Brute Music, ASCAP/Big Loud Bucks, BMI), HL, CS 8, H100 56

I'M GOING IN (The Publishing Designee Of Aubrey Graham, BMI/Live Wire LLC, BMI/Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI/Young Jeezy Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/Universal Music Corporation, BMI/Dry Rain Publishing, ASCAP), HL/WB/M, H100 71, RBH 44

I'M GODD (More Water From Nazareth Publishing, ASCAP/EMI April Music, Inc., ASCAP/EMI Blackwood Music, Inc., BMI/Thomton Trust Publishing, BMI/Neighborhood Risha Publishing, BMI), HL, RBH 33

IMMA STAR (EVERYWHERE ARE) (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Songs Of Universal, Inc., BMI/Mick Schultz Publishing, BMI/Universal Music Corporation, ASCAP/Ojai Publishing, ASCAP/Truth Faction, ASCAP), HL/WB/M, H100 55

INDEPENDENT CHICKS (Varecca Rhodes Publishing, BMI/EMI Blackwood Music, Inc., BMI/Philly RBH 93)

IT DID (Warner-Tamela Publishing Corp., BMI/Sycamore Canyon Music, BMI/Hop-Ho-Cal Music, BMI/Sev Tractor Music, BMI), WB/M, CS 54

IT KILLS ME (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Used Publishing, SESAC/Music Source Publishing, BMI/Universal Music Corporation, ASCAP/WB Music Corp., BMI/OSS Creations, ASCAP/Holy Coron Music, ASCAP/Universal Music Corporation, ASCAP/Tabulous Music, ASCAP/Hico South, ASCAP/Songs Of Universal, Inc., BMI/Universal Music 2 Songs, BMI), HL/WB/M, H100 25

ONLY YOU CAN LOVE ME THIS WAY (Sony/ATV Songs LLC, BMI/Sony/ATV Music UK, PPS/EMI Blackwood Music, Inc., BMI/Birds With Ears Music, BMI), HL, CS 5, H100 50

OH (Cardiffage Music Publishing, SESAC/Universal Music 2 Songs, BMI/OSS Creations, BMI/Musica Dem. Alma, BMI), HL/WB/M, RBH 58

OH NO (Joseph's Dream, SESAC/563 Music Publishing, ASCAP/Sail Digidig Music, ASCAP/Universal Music - MGB Songs, ASCAP/Universal Music - 2 Tunes LLC, ASCAP), HL/WB/M, RBH 96

O LET'S DO IT (So Jicy Publishing, ASCAP) RBH 81

ONE LESS LONELY GIRL (Ezekiel International Music, BMI/Songs Of Universal, Inc., BMI/Jahgae Joints, SESAC/Universal Tunes, SESAC/ADRAWN Publishing, ASCAP/LA Rea Publishing, ASCAP/EMI April Music, Inc., ASCAP), HL/WB/M, H100 88

ONE TIME (Songs Of Peer Ltd., ASCAP/March 9th, ASCAP/Move'd 3 Songs, BMI/OSS Creations, ASCAP/Holy Coron Music, ASCAP/Universal Music Corporation, ASCAP/Tabulous Music, ASCAP/Hico South, ASCAP/Songs Of Universal, Inc., BMI/Universal Music 2 Songs, BMI), HL/WB/M, H100 25

ONLY YOU CAN LOVE ME THIS WAY (Sony/ATV Songs LLC, BMI/Sony/ATV Music UK, PPS/EMI Blackwood Music, Inc., BMI/Birds With Ears Music, BMI), HL, CS 5, H100 50

OH (Cardiffage Music Publishing, SESAC/Universal Music 2 Songs, BMI/OSS Creations, BMI/Musica Dem. Alma, BMI), HL/WB/M, RBH 58

OH NO (Joseph's Dream, SESAC/563 Music Publishing, ASCAP/Sail Digidig Music, ASCAP/Universal Music - MGB Songs, ASCAP/Universal Music - 2 Tunes LLC, ASCAP), HL/WB/M, RBH 96

O LET'S DO IT (So Jicy Publishing, ASCAP) RBH 81

ONE LESS LONELY GIRL (Ezekiel International Music, BMI/Songs Of Universal, Inc., BMI/Jahgae Joints, SESAC/Universal Tunes, SESAC/ADRAWN Publishing, ASCAP/LA Rea Publishing, ASCAP/EMI April Music, Inc., ASCAP), HL/WB/M, H100 88

ONE TIME (Songs Of Peer Ltd., ASCAP/March 9th, ASCAP/Move'd 3 Songs, BMI/OSS Creations, ASCAP/Holy Coron Music, ASCAP/Universal Music Corporation, ASCAP/Tabulous Music, ASCAP/Hico South, ASCAP/Songs Of Universal, Inc., BMI/Universal Music 2 Songs, BMI), HL/WB/M, H100 25

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Sony Music Australia promotes **Mark Flynn** to GM of promotions, publicity and business enterprises. He was senior director.

Virgin Group names **Peter Norris** nonexecutive chairman of the board. He was CEO of the merchant bank Quayle Munro.



PUBLISHING: EMI Music Publishing names **Barbara Sedun** head of Canadian operations. She was manager of music programs at Manitoba Film & Music.

BMI promotes **Beth Mason** to director of writer/publisher relations and names **Jessica Roffe** director of writer/publisher relations for Latin. Mason was associate director, and Roffe was manager of music and talent for MTV Tr3s in Miami Beach.

DIGITAL: TouchTunes Interactive Networks appoints **Pamela Schoenfeld** VP/general counsel and names **John McMenamin** senior VP/GM of Barfly. Schoenfeld was counsel for Google, and McMenamin was CEO at Ripple TV Networks.

RELATED FIELDS: Graphite Media names **Matt Glover** brand director. He was commercial manager at AEG Europe.

The Italian collecting society SIAE appoints **Gaetano Blandin** director-general. He was director of cinema at the Ministry of Cultural Heritage and Activities.

—Edited by Mitchell Peters

GOODWORKS

BEGGARS GROUP ASSISTS AIDS FIGHT

The Red Hot Organization, a group dedicated to fighting AIDS through pop culture, marked its 20th anniversary earlier this year by teaming with Beggars Group to release a compilation album featuring some of today's most popular indie-rock acts.

"Dark Was the Night," released Feb. 17 on 4AD, is the 20th release in the Red Hot album series. The double-disc set includes exclusive songs (many of which are collaborations) by the Decemberists, Dirty Projectors and David Byrne, Feist and Ben Gibbard, Sufjan Stevens, Grizzly Bear, the National, Arcade Fire, My Morning Jacket, the New Pornographers and Conor Oberst and Gillian Welch.

The National's Aaron and Bryce Dessner produced the album, which has sold 72,000 copies in the United States, according to Nielsen SoundScan. In September, Beggars Group chairman Martin Mills presented a check to the organization for more than \$691,000. The amount represents the album's sales for the first half of 2009 and will benefit AIDS organizations worldwide.

"It exceeded our expectations, to be honest," Beggars Group GM Matt Harmon says. "We had a first-week scan of 13,000 and we were pretty ecstatic about that."

Harmon says that a number of magazines and Web sites offered to discount or waive their advertising fees to help promote the album. "We were able to reach out to a lot of media outlets and get a lot of support that way for not very much money," he says, noting that artists on the set also chipped in by donating their songs.

In the month prior to the album's release, 4AD set up a special "Dark Was the Night" MySpace page to stream some of the songs. The album was also promoted during a May fund-raising concert at New York's Radio City Music Hall that featured acts on the set, including the National, Feist, Byrne and Bon Iver.

—Mitchell Peters

BACKBEAT



During "Music Supervision: The State of the Union," panelists discussed how the industry is coping in tough economic times with shrinking music budgets. From left: Creative Control Entertainment producer/principal partner and music supervisor **Joel C. High**, music supervisors **Frankie Pine** ("Army Wives," "Brothers and Sisters") and **Richard Glasser** ("What Doesn't Kill You," "Crash"), Billboard editorial director **Bill Werde**, Hunnypot Unlimited CEO/creative services/lifestyle **John Anderson** and music supervisor **Thomas Golubic** ("Breaking Bad," "Six Feet Under").

BILLBOARD/THE HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE

The Billboard/Hollywood Reporter Film and TV Music conference was held Oct. 29-30 at the Beverly Hilton in Los Angeles. Now in its eighth year, the conference offers attendees the unique opportunity to learn from, network and share their music directly with the top music supervisors, composers, directors, songwriters and producers in the business. Among the highlights were a keynote panel with Mary J. Blige that included her co-writer Raphael Saadiq; a keynote interview with actor Sacha Baron Cohen and his brother, composer Erran Baron Cohen; and panels that focused on the music behind "Fame," "Glee," "The Twilight Saga: New Moon" and "True Blood." The two-day event was sponsored by founding sponsor ASCAP, podcast sponsor APM Music, SESAC, BMI and 615 Music. PHOTOS: COURTESY OF LUIS GARZA/JOWDY PHOTOGRAPHY

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Mary J. Blige discussed her career and contributions to film and TV music, including a preview of the song she wrote for Lionsgate's "Precious: Based on the Novel 'Push' by Sapphire," in a special keynote panel.



In "TV As the New Radio," Disney-ABC executives shared how they're using TV programming to showcase music from "Hannah Montana," "Grey's Anatomy," "One Life to Live" and "Greek." From left: Disney-ABC Television Group senior VP of business and legal affairs music **Peter DiCecco**, ABC Entertainment Group VP of TV music **Dawn Soler**, "One Life to Live" executive producer **Frank Valentini**, ABC Family executive VP of original programming and development **Kate Juergens**, Disney ABC Networks Group VP of music and soundtracks **Steven Vincent** and Billboard senior editor **Ann Donahue**.



Attendees received a behind-the-scenes look at how "Glee" uses music for onscreen synchs and its soundtrack in "Backbeat: The Anatomy of a TV Show—Fox's 'Glee.'" From left: Fox Television VP of music **Ward Hake**, Columbia Records soundtrack consultant **Glen Brunman**, "Glee" cast member **Lea Michele**, 20th Century Fox Television head of music **Geoff Bywater**, "Glee" music producer **Adam Anders**, Fox Broadcasting senior VP of marketing **Laurel Bernard** and music supervisor **P.J. Bloom**, who moderated.



APM Music was on site conducting podcast interviews with conference speakers. Pictured is singer/songwriter **Jace Everett**, whose song "Bad Things" is the theme to the HBO show "True Blood."



In "Master Class: The Creatives," sponsored by Killer Tracks, composers and songwriters shared their tips on breaking into the industry. From left: Fox Music president and panel moderator **Robert Kraft**; composer **Brian Tyler**; songwriters **Teddy Shapiro**, **Lamont Dozier** and **Ali Dee**; and songwriter/producer **Xandy Barry**.



Pearl Jam's Oct. 31 performance at the Wachovia Spectrum in Philadelphia was the final concert to be held at the storied venue before its scheduled demolition early next year. Gathered backstage before the final show were (from left) the band's **Matt Cameron** and **Jeff Ament**, Comcast-Spectacor president **Peter Luukko**, former Philadelphia Flyers player **Bernie Parent**, the band's **Eddie Vedder**, Live Nation Mid-Atlantic president **Geoff Gordon**, ex-Flyers player **Dave Schultz**, Global Spectrum regional VP **Tim Murphy** and the band's **Mike McCready**.



Actor **Sacha Baron Cohen** and his brother, composer **Erran Baron Cohen**, discussed their collaborations on "Da Ali G Show," "Borat" and "Bruno" in a keynote interview, presented by founding sponsor ASCAP. From left: Author/journalist and panel moderator **Dan Kimpel**, Erran and Sacha Baron Cohen, and ASCAP senior director of film and TV music **Michael Todd**.



GTM music supervisor **Maureen Crowe** with APM Music president **Adam Taylor** during the music supervisors luncheon.

INSIDE TRACK

LOVE RENEWAL MACHINE

The Cult has been spending the year on the road celebrating its 25th anniversary and playing the 1985 "Love" album in its entirety. But vocalist **Ian Astbury** and guitarist **Billy Duffy** have also made time for songwriting, with an eye toward making a new album in 2010.

"We did two songwriting sessions," Duffy says, "so we've basically got about eight raw materials. The stuff we did is decent. I'm not one for over-puffing, but we have some good basic ideas for new songs. Me and Ian in a room together can come up with new music. It's just a question of what each of us feels is quality, what we really want to try and say with that new music. We certainly don't want to write 'Fire Woman' again."

Duffy says he and Astbury are planning to convene for more writing in December, and they're starting to consider producers. They're also debating how to release the new music, which will follow "Born Into This," the currently unsigned Cult's 2008 release.

"Ian's a little reluctant to do the full-album format," Duffy says. "He's really excited about viral and portals and all that stuff. He's very happy to make new music—he just wants to do it in an interesting way to him. I'm not bothered as long as it gets out there. I don't care if it comes in a doggy bag. That's why we're a good little team. I'm into it, but I allow him to get really passionate about it."



ASTBURY

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BILLBOARD/THE HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE

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Academy Award nominee/Emmy Award-winning composer **Mark Isham** (left) and "Fame" director **Kevin Tancharoen** talked about the original score for "Fame" during the "Fame: The Anatomy of a Film Score" panel presented by ASCAP and moderated by ASCAP senior director of film and TV music **Michael Todd** (not pictured).



During the music supervisors meet-and-greet, attendees had the opportunity to network with their selection of music supervisors.



On the "Secrets Behind Video Game Music" panel, top names shared secrets and strategies for integrating and composing music for videogames. From left: Music4-Games founder and panel moderator **Greg O'Connor-Read**, composer **Cris Velasco**, Visceral Games/Electronic Arts audio director **Don Veca**, ASCAP membership representative for film and TV/new media **Jennifer Harmon**, composer **James Dooley** and ASCAP membership coordinator for film and TV **Alisha Davis**.



From left: Billboard senior correspondent **Gail Mitchell**, **Raphael Saadiq**, **Mary J. Blige** and Lionsgate Entertainment president of music and publishing **Jay Faies** before Blige's keynote panel. Saadiq is co-producer/co-writer of the end-title track "I Can See in Color" for the upcoming film "Precious."



On the BMI-sponsored panel "A Conversation With a Director & Composer: **Chris Weitz** and **Alexandre Desplat**," Academy Award nominees composer **Alexandre Desplat** and director **Chris Weitz** discussed the melding of imagery and music in creating the score for Summit Entertainment's "The Twilight Saga: New Moon." From left: Weitz, Desplat and BMI VP of film/TV relations **Doreen Ringer Ross**, who moderated.



The masterminds behind the 2.1 million-selling soundtrack to "Twilight" talked about how they selected the bands and songs to appear on the soundtrack to the film's sequel, "The Twilight Saga: New Moon." From left: Chop Shop Music Supervision owner **Alexandra Patsavas**, Atlantic Records GM/executive VP of marketing and creative media **Livia Tortella** and eyeZear Music founder/CEO and Summit Entertainment music consultant **Paul Katz**.



Composer **Bear McCreary**—who talked about the four seasons of music for Syfy's "Battlestar Galactica" and current project "Caprica," the "Battlestar Galactica" prequel—with Billboard senior editor **Ann Donahue**.

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