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ON THE COVER: Keyshia Cole photograph by Christopher Voelker, Voelkerstudio.com

360 DEGREES OF BILLBOARD

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OPINION

EDITORIALS | COMMENTARY | LETTERS

LEILA COBO
Executive Director of Content and Programming
for Latin Music and Entertainment
Billboard



Latin Alternative?

Latin America Has A Vital Music Scene, But It Needs Viable Online Stores

The holy grail of a digital music marketplace in South America has been a top priority for Latin labels for at least three years.

But the recent Resonancia Colombia: Music and Management in the Digital Realm conference in Bogotá highlighted the need for a new digital business model that reflects Latin America's cultural and economic realities.

If any nation deserved to have a vital music industry, it would be Colombia, where music seems to literally burst from every street corner. The country seems to have an endless supply of talented artists and discerning executives.

Resonancia—an event organized by Colombia's Ministry of Culture together with the British Council and the British digital music information company Music Ally—attracted the artists,

entrepreneurs, innovators and aggregators who are using online and mobile technology to discover, promote and market music. So far, though, the online music market barely exists.

This is an industry on the verge, held back by market conditions that may not change for years. Few online stores exist, the infrastructure of publishers and rights societies is plagued by disagreements, and many potential consumers are reluctant to use credit cards online. (This last issue also affects U.S. Latin consumers, contributing to lagging Latin online sales stateside.) And although Brazil and Mexico have evolved digital marketplaces, online sales are still low in both countries.

Now that broadband access is growing all over the continent, it's important for the industry to develop a legitimate

digital marketplace that can work in Latin America, instead of simply copying models that work in other countries.

First, governments need to provide tax relief or incentives for artists and labels similar to those enjoyed by the film industry and book publishing business in Colombia. Only two countries, Brazil and now Uruguay, offer tax incentives for music production. Latin countries need to treat music as cultural patrimony, as important to foster and preserve as it is in countries like Ireland.

Second, pricing needs to be right. Comcel Ideas, the only digital download store in Colombia, allows consumers to download songs by phone for \$3—a price that's outrageous in any market, but particularly for a developing country. In Latin economies, the 99-cent-per-track model won't

work, either—except for the relatively small upper class. A price like that will kill a legal enterprise before it gets traction.

Third, Latin digital stores can't require online credit card transactions. Credit card adoption is low in Latin America, and even consumers who have cards are leery of online transactions.

There are some appealing alternatives: subscription models, where users pay with their cable or TV bills; full-track downloads or dual downloads over mobile networks; or prepaid download cards.

Latin consumers want to buy their music online—they just need to be offered the right model and the right price. It's time to look at Latin America's digital music marketplace as a long-term opportunity and not simply a short-term fix.

FEEDBACK

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"Guitar Hero World Tour" just came out. Will you get your hands on it?

21%
YES, right now.

19% I'm going to wait for the holidays.

20% I'll play at a friend's house; I can't spare the money to buy it myself right now.

40%
NO, I'm not a game fan.



AD-SUPPORTED P2P

Though I am a supporter of Vice President-Elect Joe Biden, I believe his proposal earlier this year to spend \$1 billion to help federal and local law enforcement monitor peer-to-peer (P2P) networks for illegal activity would be a waste of taxpayer money if used to track unauthorized music downloads (Billboard, Nov. 1).

I am old enough to remember when I used to get excited about going to the record store on Tuesdays to check out the week's new releases. But I am also young enough to have been part of the Napster generation, which marveled at the newfound ability to download virtually any song or movie for free. From this experience, I understand why people

who have grown up with file-sharing networks feel as though they shouldn't have to pay for music.

Now that free music has become permanently ingrained in American culture, renewed efforts should be made to make illegal P2P networks ad-supported. P2P networks, by their very nature, can provide a platform for advertisers to reach specific niche audiences by targeting, for instance, their favorite artist, song or music genre. P2P networks provide the potential for the type of niche marketing that every sponsor dreams about, as well as an already-established user base.

Benjamin Cline, Esq.
New York

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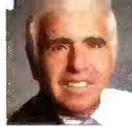




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The songs of 'Nick & Norah'



COMMERCIAL INDIE
Black Iris scores Cadillac ad



FADING SIGNAL
Sirius XM's mounting challenges



DANCE DOWN UNDER
The thriving Aussie electronic music scene



WINNERS CIRCLE
Our predictions for the Latin Grammys

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>>>CIRCUIT CITY TO SHUT 155 STORES

Circuit City Stores says it will close 155 U.S. stores and is considering all options to restructure in the face of a deteriorating cash position and tighter credit terms from vendors. Analysts say the company could still seek bankruptcy protection in the next few months as well. Circuit City, which will operate 566 stores after the closures, has posted losses in five of the last six quarters and shed market share to rivals.

>>>NEW TUNES FOR 'ROCK BAND'

Harmonix is releasing a second expansion pack of new songs for "Rock Band" and the recently launched "Rock Band 2." It includes 20 master track recordings from such acts as Blondie, Duran Duran, Mötley Crüe, Red Hot Chili Peppers and the Smashing Pumpkins and sells for \$30. While the original Track Pack expansion pack brought new songs to the PlayStation 2 and Wii consoles only, the second is also compatible with the PlayStation 3 and Xbox 360 systems.

>>>ROCK, REBA LEAD STAGECOACH HEADLINERS

Kid Rock, Reba McEntire, Brad Paisley and Kenny Chesney will headline the third Stagecoach Country Music Festival, to be held April 25-26 at Empire Polo Field in Indio, Calif. Tickets for the event, which is produced by Goldenvoice, the Messina Group and Moore Entertainment Group, go on sale Nov. 14. The event is held on the same site a week after its sister festival, the Coachella Valley Music & Arts Festival.

UPPER BOOT

Currency crisis? The crowd at the Pemberton (British Columbia) Festival.

TOURING BY MITCHELL PETERS and ANDRE PAINE

MO'VALUE, MO'PROBLEMS

The Dollar's Rise Could Cause A Concert Business Decline

Amid the chaos of the recent financial crisis, at least one thing went up in value: the U.S. dollar.

For the international touring business, though, the greenback's strength hasn't been much to cheer about. Instead, it's creating headaches for artists and promoters, who are finding that the dollar's rise is eating into their earnings—and in some cases causing them to renegotiate, or even try to put off, future tours.

"I've been doing this nearly 30 years and I've never known a fluctuation like it," AEG Live president of international touring Rob Halleit says. "There are tours coming up with Americans over here where the exchange rate [with the pound] was \$1.90 when the deal was made and it's now \$1.60. It's a big difference—that's your profit."

For American artists, the dollar's sudden strength against the euro, the British pound and the Canadian and Australian dollars means that local costs like food and lodging are cheaper than they used to be. But depending on how they structured their deals with promoters, artists could wind up taking home less than they would have months ago.

For promoters, currency fluctuations inject an additional level of uncertainty to an already risky game. Bill Zysblat, partner at RZO Productions

and co-producer of the worldwide Police reunion tour, warns that "anyone who put tickets on sale in Europe and the U.K. a couple of months ago, and then budgeted their tours accordingly, is in for conversion shock." On June 1, Zysblat notes, €100 was worth about \$155. By early November, it came to \$126. Similarly, £100 was worth \$198 on June 1 and \$158 in early November.

Concert promoters can raise ticket prices to balance out potential losses, but "that's a very dangerous game to play," Halleit says. "We're in an economic downturn and if we push ticket prices too far, we're going to find ourselves losing out."

American acts can protect themselves from the dollar's surge to some extent by negotiating tour guarantees in dollars rather than in local currency. But they'll still lose money to currency fluctuations if their percentage of tour profits is calculated in local currency, as is common.

Currency fluctuation had a significant impact on recent Celine Dion concerts in Canada promoted by AEG Live, according to CEO Randy Phillips. "There was easily a 20% swing in the

settlements for each show," he says. "I had a similar issue with Tom Petty, where I ended up compromising with Tom's business reps and manager. We split the difference."

Live Nation Canada president of touring and business development Shane Bourbonnais says the unstable Canadian dollar could affect who he books for next summer's

Live Nation-produced Pemberton Festival in British Columbia.

"I'm starting to talk to agents now about Pemberton and thinking about what the dollar is going to look like next July," he says.

The strong dollar is also complicating touring in Latin America, where major touring acts are paid in dollars. Many promoters are trying to mitigate currency risks by turning to corporate sponsors to help cover costs, but the global economic downturn means that those companies are likely to be suffering as well.

Jorge Naranjo, founder/president of Global Management and Booking Agency in Miami, says he is trying not

to focus too much on short-term volatility. "I don't want to strangle the promoters," Naranjo says. "I have to negotiate the best deal for my artist, but I'm also working with entities who see this as a long-term alliance and aren't simply going to take the money and run."

In Australia, where most U.S. acts are paid in American dollars, the sliding Australian dollar has prompted acts including Paul McCartney, Neil Diamond and Green Day to delay tours until the second half of 2009, sources say. Andrew McManus Presents managing director Andrew McManus says he's advised some of his touring acts that signed deals earlier in the year to renegotiate terms or cancel.

"I've got some really big tours that I'd really like to see going to Australia or South America, but we can't even finish the negotiations because of the vast currency yo-yoing," Agency Group CEO Neil Warnock says. "We are seeing a lot of tours pushed back toward the end of next year on the basis that people are just waiting to see what's going to happen." ◆◆◆

Additional reporting by Leila Cobo, Christie Eliezer and Ray Waddell.



>>> MYSPACE, MTV TEST PIRACY-PROFIT PLAN

A new technology that essentially allows content owners to profit from piracy will get a high-profile test this month from MySpace and MTV Networks. Copyright-infringing footage of select MTV programming uploaded by MySpace subscribers will be redistributed with ads that would generate revenue for the companies. MySpace is turning to tech firm Auditude to deliver the technology through a combination of patented assets: a sophisticated ad-serving platform with a video-fingerprinting system.

>>> CMT SHOTS SEASON THREE OF 'GONE COUNTRY'

CMT is bringing back its singing competition series "Gone Country" for a third season. Celebrities competing this time around include musicians George Clinton and Sheila E., former Miss USA Tara Conner, singer Taylor Dayne, Monkees lead vocalist/drummer Micky Dolenz, actor Richard Grieco and "American Idol" first-season runner-up Justin Guarini. The third season of the series premieres in January with John Rich returning as host.

>>> MP3 LOGO TO RAISE U.K. AWARENESS

Key digital music retailers in the United Kingdom have joined together in support of a new campaign to increase consumer awareness about the MP3 format. The home pages of seven companies—7digital.com, Digitalstores.co.uk, HMV.com, Play.com, Tesco digital.com, Tunetribes.com and Woolworthsdownload.co.uk—now all display a new "MP3 compatible" logo to indicate that downloads sold on that site play on all PC and Apple Macintosh computers and virtually every digital music player available.

Shakir Stewart 1974-2008

In a career that ended abruptly last week, Shakir Stewart became one of the few executives who can legitimately claim to have moved the needle of urban music. The Def Jam executive VP died Nov. 1 at the age of 34 at his home in Marietta, Ga., of a self-inflicted gunshot wound, according to local police.

A native of Oakland, Calif., Stewart moved to Atlanta to attend Morehouse College and befriended several other ambitious young men who also went on to become significant forces

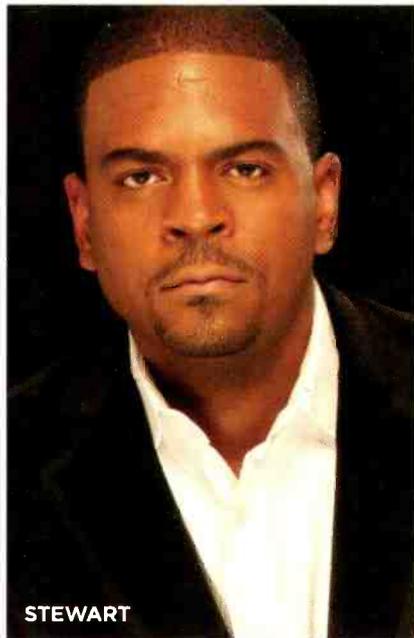
in the urban music industry. Among them were Chris Hicks, currently Atlantic Records senior VP of urban A&R and Warner/Chappell senior VP/head of urban music; artist manager Henry "Noonie" Lee; Ryan Glover, Turner Broadcasting head of urban programming; and Terry Ross, head of the audio company Innersound. Together they started the party promotion company Ivory Coast Entertainment.

Before he gained a reputation for promoting rap concerts during his college days, Stewart told Billboard in June that he was "the guy who was the head of passing out fliers at seven clubs a night, seven days a week in 20-degree weather."

In 1997, Stewart, Hicks and others founded the publishing company Noontime, which signed songwriters Johnta Austin and Bryan-Michael Cox, among others; it eventually scored more than 25 top 10 songs on Billboard's Hot 100 and Hot R&B/Hip-Hop Songs charts.

Stewart went on to become a creative director at Hitco Music Publishing, then senior VP of creative/GM. During his tenure, he signed an artist that defined his early career: Beyoncé.

When Antonio "L.A." Reid was appointed chairman of Island Def Jam Records in 2004, he made Stewart an A&R executive, then sen-



STEWART

ior VP of the department. While there, Stewart signed and nurtured rappers Rick Ross and his biggest commercial success, Young Jeezy. Stewart was instrumental in the A&R process for each of Young Jeezy's three albums, of which the first two, "Let's Get It: Thug Motivation 101" and "The Inspiration," have sold more than 1 million copies each, according to Nielsen SoundScan.

This summer, Stewart succeeded Jay-Z as head of Def Jam Records while retaining his

A&R duties at Island Def Jam and added Karina Pasian, Brutha and the girl group Elektrik Red to the label's roster.

With a discerning ear and contagious energy, Stewart invigorated his Def Jam colleagues. He wanted to find "the hot executive who's 21, 22 years old and has a serious passion for music and the desire to work 27 hours a day," he told Billboard this summer. "That's where I was at that time in my life. And that's who I'm looking to mentor. I don't see many people like that. Instead, I see a lot of kids who want to live the lifestyle but don't want to put in the work and do what it takes."

Both fellow executives and artists like Ross and Nas, who Stewart championed during the release of his highly controversial untitled album this year, spoke highly of Stewart's dedication and the support he gave his artists within the corporate quagmire.

"He was an amazing man, in every sense of the word," Reid says. "A truly incredible friend and father who was an inspiration to not only our artists and employees, but to his family and the many people who had the privilege of counting him as a friend. We will miss him dearly."

—Hillary Crosley, with additional reporting by Gail Mitchell

JHERYL BUSBY: 1949-2008

Former Motown president/CEO Jheryl Busby, 59, died Nov. 4 at his home in Malibu, Calif. The suspected cause of death was accidental drowning.

"Jheryl did far more than make careers and break barriers in the record business," says Steve McKeever, president of Hidden Beach Recordings, where Busby served as a consultant. "I don't believe Jheryl had any idea of the enormity of his impact on others' lives."

Born in 1949 in Los Angeles, Busby attended Long Beach State College. After working at toymaker Mattel as an inventory clerk and new-toy coordinator, he started his music industry career as a regional sales representative at soul bastion Stax Records, later advancing to head of West Coast promotion and marketing for the label. In the early '80s he held promotion posts at several labels, including Casablanca, CBS, A&M and Atlantic. In 1984, he joined MCA Records as VP of its black music division, working with a roster that included Patti LaBelle and New Edition.

Scoop Marketing founder/CEO Larry Solters, who worked at MCA then as executive VP of artist development, recalls Busby was instrumental in mentoring him as Solters coordinated singer Tiffany's mall tour in the late '80s.

"I loved that man," Solters says. "I would not have had the success I've enjoyed without his support."

Following Busby's promotion to president of MCA's black music division, he moved to Motown in 1988 as president/CEO. Busby presided over a legal dispute with then-distributor and part-owner MCA—telling Entertainment Weekly that MCA treated the label like a "third world company."

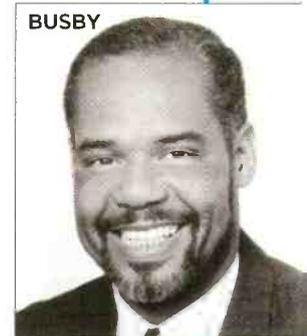
While at Motown, Busby launched the career of Boyz II Men and worked with such iconic Motown artists as Diana Ross and Stevie Wonder.

In 1998, Busby became head of the urban division at DreamWorks Records. He left that post in 2001 and was named president of Def Soul Classics, a division of Def Jam Records in 2004. Busby's most recent venture was the establishment of Umbrella Recordings in partnership with producer Mike City. The label released Patti LaBelle's first gospel album, 2006's "The Gospel According to Patti LaBelle," and Carl Thomas' 2007 album, "So Much Better."

Along with Janet Jackson and Magic Johnson, Busby was a major shareholder in Founders National Bank of Los Angeles.

Busby is survived by his three children, Ronnesha, LaVonne and Chris; his father Joseph; brother Ronald; sister Cheryl; and seven grandchildren. Funeral services will be held Nov. 13 at Faithful Central Tabernacle in Inglewood, Calif.

BUSBY



HOME FRONT

360 DEGREES OF BILLBOARD

LAST.FM STREAMS TRACKS FROM ALL-TIME HOT 100 AT BILLBOARD.COM

Billboard has partnered with music streaming service Last.fm to post tracks from the magazine's All-Time Hot 100 chart at Billboard.com.

CBS-owned Last.fm pro-

vides free ad-supported full-track music streams from major and independent labels. Using the customizable Last.fm in a Box application, Billboard.com users have access to a playlist that features songs from the special edition All-Time Hot 100 chart, including tracks by Mariah

Carey, Usher, the Police and Chubby Checker.

Billboard compiled the All-Time Hot 100 chart as part of its recent commemoration of the Hot 100's 50th anniversary (Billboard, Sept. 20).

"The Last.fm in a Box application is a natural complement to the array of music news, charts, features and videos that we offer consumers on Billboard.com and

is the perfect way to continue the Billboard Hot 100 50th-anniversary celebration," Billboard digital VP Josh Engroff says.

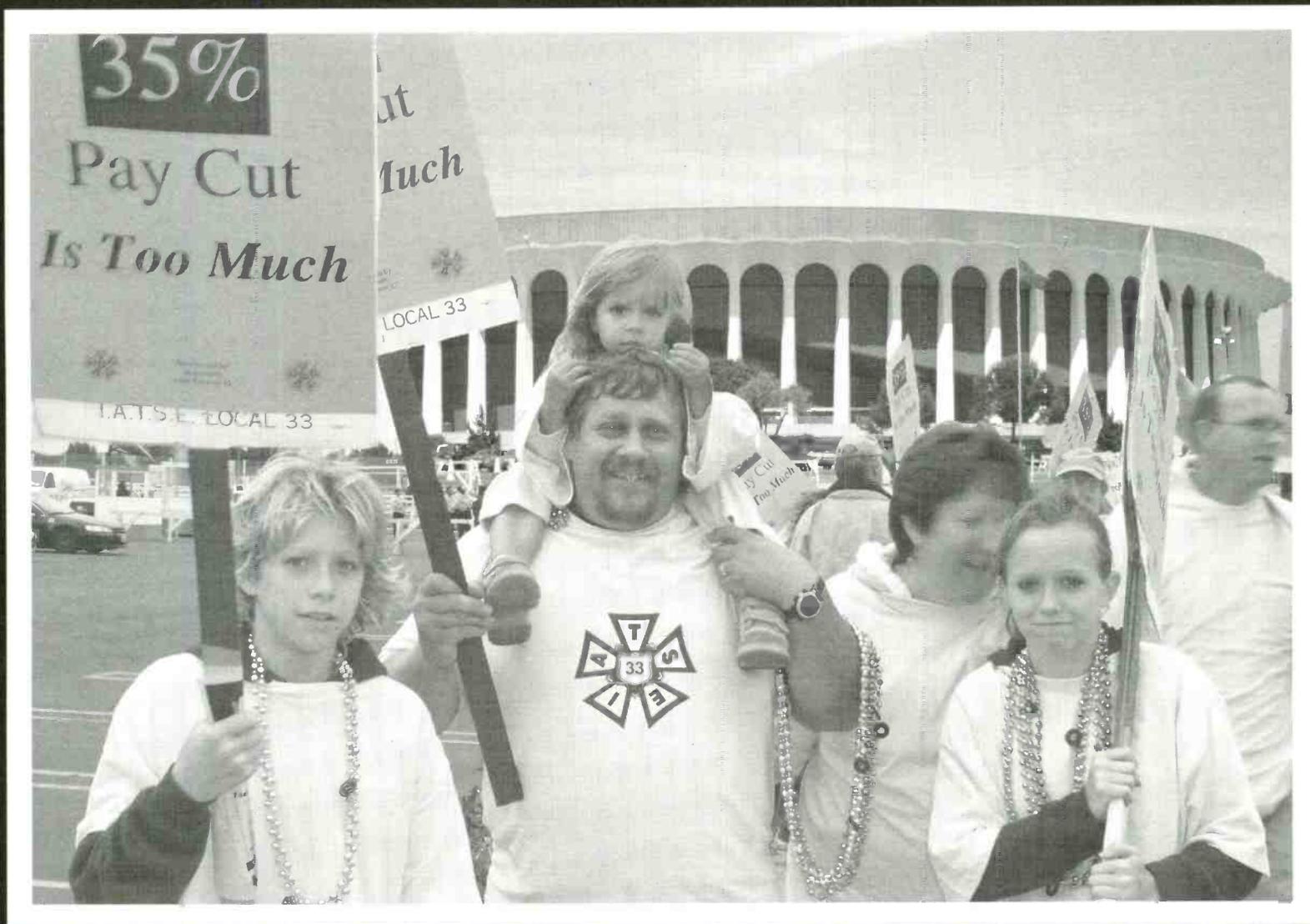
"Last.fm is thrilled to add these tracks to Billboard.com, now offering its audience of engaged music fans the ultimate online music experience," Last.fm co-founder Martin Stiksel says.



STIKSEL

Neil Young: A Hero to Working America

IATSE Local 33 Los Angeles Stagehands thank America's "Union Man" Neil Young for refusing to cross the picket line at The Forum in L.A.



www.JusticeAtTheForum.org



>>> KEY APPLE EXEC TO EXIT

Tony Fadell, the man credited with creating the iPod and iPhone, is leaving Apple for personal reasons, according to the company. Fadell, who at one point was rumored to be a possible successor to Apple chief Steve Jobs, will be replaced by former IBM executive Mark Papermaster, who joined Apple as senior VP of devices. IBM is suing Papermaster for violating a noncompete clause. Fadell will remain associated with Apple as an adviser to Jobs.

>>> HALL & OATES SIGN WITH UTA

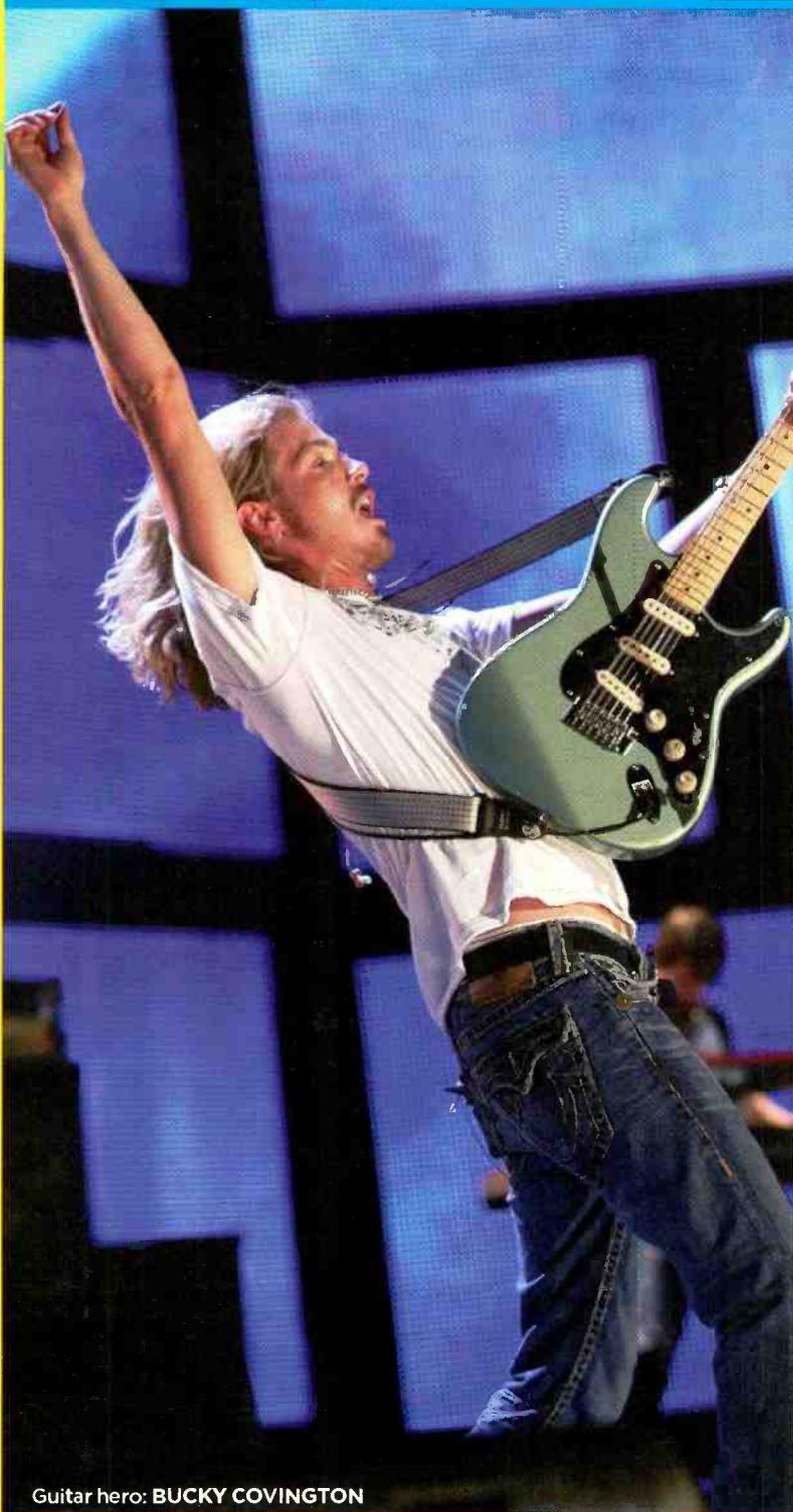
Daryl Hall & John Oates have signed with United Talent Agency. UTA will represent the artists in a variety of areas, including touring. The duo is prepping for a 2009 trek to support their latest release, "Daryl Hall & John Oates, Live From the Troubadour." Hall & Oates are the top-selling duo in music history, according to the RIAA.

>>> SONY/ATV IN DEAL WITH ESTEFANO

Sony/ATV Music Publishing has purchased the catalog of Colombian singer/songwriter/producer Estéfano. The deal includes all songs from Estéfano's three publishing companies: Blue Platinum Publishing, World Deep Music Publishing and Polydharma. Estéfano was initially part of the duo Donato & Estéfano, who had several hit albums in the '90s. But his bigger fame came as a songwriter, penning hit tracks for the likes of Gloria Estefan, Jon Secada and Shakira.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Leila Cobo, Jonathan Cohen, Kimberly Nordyke, Ray Waddell, Andrew Wallenstein, Jen Wilson and Reuters.

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Guitar hero: **BUCKY COVINGTON**

COUNTRY BY KEN TUCKER

STATS ON HATS

CMA Study Will Paint Country By Numbers

For more than three decades, the Country Music Assn.'s twin promotional pillars have been the annual CMA Music Festival—formerly known as Fan Fair—and the CMA Awards show, which ABC will broadcast Nov. 12.

But as the genre faces the same struggles to come to grips with sharply declining recorded music sales, the CMA is now adding another initiative: market research.

In conjunction with advertising and marketing agencies Leo Burnett and Starcom Mediavest Group, the CMA is compiling a study of the country market, the first step in a three- to five-year research project that aims to give the industry a better understanding of how fans will interact with artists in the digital age.

"We felt like we needed to step up, spend some money and be a repository of research for the industry," CMA CEO Tammy Genovese says. "This is not a one-off. We'll have to track this information, update it and keep drilling down."

Leo Burnett and Starcom conducted consumer surveys and focus groups to collect data, although the CMA declines to reveal the exact parameters of the study. The association expects to present the study to its board in February, after which it will make the results available to members, although it hasn't yet determined whether to charge for the data or release it for free.

The CMA, which celebrates its 50th anniversary this year, remains the most powerful trade association devoted to a specific genre of music. But it also faces significant business challenges. During the first nine months of 2008, U.S. unit sales of country music albums sank 16% to 30.9 million from 37 million during the same period last year, according to Nielsen SoundScan. That outpaced the decline in overall U.S. album sales, which fell 11.7% to 298 million during the first nine months of the year.

But the CMA can also point to signs that suggest country is extending its reach, most notably the massive commercial success of crossover stars like Taylor Swift and Rascal Flatts. In addition, the 2008 festival, which was held June 5-8 in Nashville, drew record-high average daily attendance of about 52,000.

The genre's popularity, as well as its declining sales, dictate the need for more information about country consumers, says Randy Goodman, outgoing CMA board president and president of Lyric Street Records/Carolwood Records. "If there was ever a time to be pulling this all together, it probably is right now with the marketplace being so difficult and so hard," he says.

Additional reporting by Radio & Records country editor R.J. Curtis.



GENOVESE

TOURING BY KAMAU HIGH

Artists To FCC: Let Us Be

TV Spectrum Decision May Have Singers Doing Mic Checks

The recent FCC ruling that will allow portable devices to deliver high-speed Internet access could have a side effect that will annoy touring musicians, according to music industry executives.

It turns out that the "white spaces" on the TV spectrum that the FCC just awarded to online providers aren't as empty as some think: Many musicians use them for wireless microphones.

As the decision approached, some of those acts objected to the FCC's plan, including Dolly Parton, Neil Diamond, Guns N' Roses and such organizations as AFM, the Country Music Assn., the International Music Products Assn. and the Recording Artists' Coalition. They say that the kind of professional-grade wireless microphones worn onstage could have interference problems if they're not upgraded to be compliant with new regulations.

"I can't say it's good news for wireless mic users because it will make large multichannel systems diffi-

cult to operate," says Joe Ciaudelli, a consultant on professional products for Sennheiser, a maker of wireless microphones. "The large tours are going to need to use higher-end equipment and make sure they're operated using best practices. For smaller bands they'll need to know what they're doing."

For its part, the FCC says that most wireless microphones will be fine. "In many cases, musicians won't have to do anything," FCC spokesman Robert Kenny says. "In others where they're operating on certain

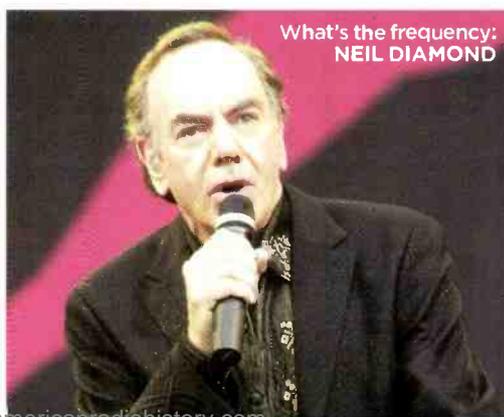
channels they'll have to reconfigure or replace the device. It's not widespread and only a handful of different models are affected."

The new regulations will go into effect 30 days after they're published, probably in mid-November. Until then, it's hard to know which side is right. And so far the kind of Internet devices intended for the new spectrum haven't performed well in tests.

The FCC says that it will set up a database so that large venues in urban areas, like New York's Madison Square Garden, can register their locations to be protected from interference. But not everyone believes that will work.

"This is a problem for touring production artists," says veteran production manager Steve Gudis, president of the Production Department in Nashville. "In the large cities—New York City; Washington, D.C.; and Los Angeles—it will be impossible to get a clean frequency for wireless ears and mics."

Additional reporting by Ray Waddell.



What's the frequency: **NEIL DIAMOND**

The Hollywood Reporter. Billboard

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CLIFF IDELMAN
Composer



KEN KWAPIS
Director



RANDY GRIMMETT
Senior Vice-President, Domestic Membership Group ASCAP



RIDLEY SCOTT
Director



MARC STREITENFELD
Composer

A CONVERSATION WITH RIDLEY SCOTT AND MARC STREITENFELD

DIRECTOR/COMPOSER LINE FOX SEARCHLIGHT'S "THE WRESTLER"



DOREEN RINGER ROSS
VP Film/TV-Relations BMI



DARREN ARONOFSKY
Director "The Wrestler"



CLINT MANSELL
Composer "The Wrestler"



JOSH SCHWARTZ
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SYNCHPOP

Music Supervisor Linda Cohen And Director Peter Sollett On How They Mixed And Matched 19 Songs For 'Nick & Norah's Infinite Playlist'

Like the characters in the movie itself, "Nick & Norah's Infinite Playlist" music supervisor Linda Cohen and director Peter Sollett spent hours obsessing over mixes—only they did it to make a film about the magic of falling in love, and falling in love with music. In doing so, they used 36 synchs in the film, mostly of indie-rock and -pop acts that "defined what it was to be in New York at a certain time and space," Sollett says.

That time would be around 2008, and the space was in some of the city's cool, small venues, where the teenage romance between heartbro-

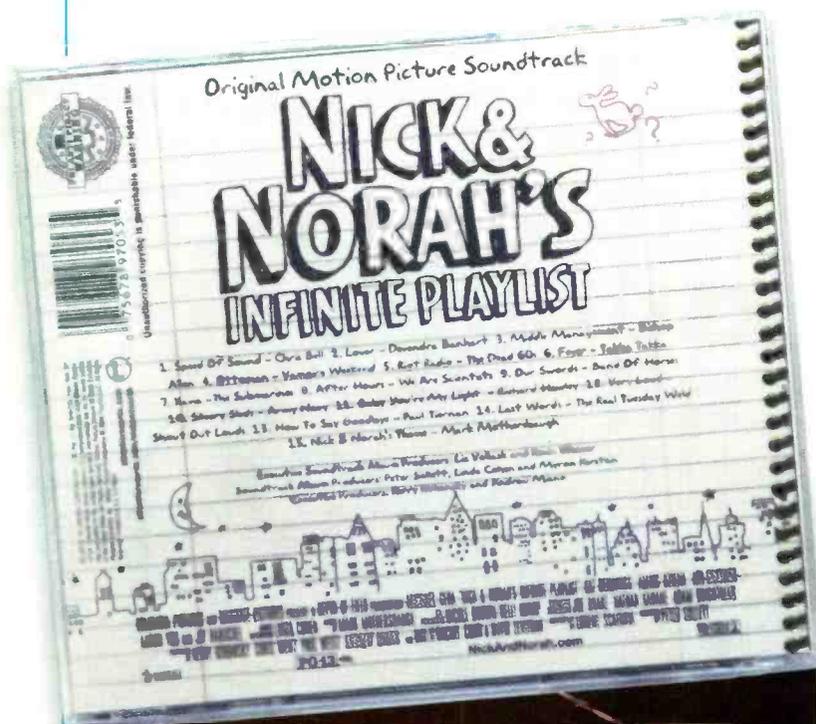
ken bassist Nick (played by Michael Cera) and music-loving Norah (Kat Dennings) unfolds. Even before the pair meets, Norah already "knows" Nick by his meticulously made mix CDs, which include the fictional buzz band Where's Fluffy?

When it came time to make the film's Atlantic Records soundtrack, the duo included exclusives like Vampire Weekend's new track, "Ottoman," and released a deluxe 19-track version that is also available at digital retailers. So far, both versions have sold 37,000 copies, according to Nielsen SoundScan.



Mixed up: KAT DENNINGS and MICHAEL CERA

PETER AND LINDA'S FINITE PLAYLIST



CHRIS BELL, "SPEED OF SOUND"

COHEN: Peter found this song on the Flaming Lips compilation "Late Night Tales."

DEVENDRA BANHART, "LOVER"

C: The song's energy was perfect for the opening-credit sequence. Devendra also has a cameo in the film.

THE JERK-OFFS (FICTIONAL), "SCREW THE MAN"

C: We commissioned Anna Waronker and Steven McDonald to write this. All we gave them were the words for the chorus: "Screw the man."

MARK MOTHERSBAUGH, "NICK AND NORAH'S THEME"

C: Mark Mothersbaugh is our film's composer and I can't think of anyone better suited for the job.

BISHOP ALLEN, "MIDDLE MANAGEMENT"

C: We wanted a quintessential New York buzz band to follow Nick's group onstage. I asked my New York friends who that would be and so many people said Bishop Allen.

VAMPIRE WEEKEND, "OTTOMAN"

C: We thought of them when we were considering which bands could play Where's Fluffy? They worked on this new song as they toured.

THE DEAD 60S, "RIOT RADIO"

C: Pete put this on one of the first mixes. It's totally unique compared with other songs in the film.

TAKKA TAKKA, "FEVER"

C: I knew them from when I lived in Brooklyn. It beautifully underscores Nick and Norah's first romantic moment.

THE SUBMARINES, "XAVIA"

C: I know personally and love this band. Editor Myron Kerstein fell in love too and picked this song for the scene when Norah asks Nick to be her boyfriend for five minutes.

MARCHING BAND, "TRUST YOUR STOMACH"

C: Myron felt this band could take off. They wrote this song especially for us.

WE ARE SCIENTISTS, "AFTER HOURS"

C: We needed a lot of music like this to get our audience from one place to another in the film. It's lyrically so fitting.

BAND OF HORSES, "OUR SWORDS"

C: Another romantic moment for Nick and Norah in his Yugo, despite the random couple making out in the back seat.

ARMY NAVY, "SILVERY SLEDS"

C: Their producer Adam Lasus (Clap Your Hands Say Yeah) turned me on to them. They ended up having two songs in the film.

RICHARD HAWLEY, "BABY YOU'RE MY LIGHT"

C: A friend of mine turned me on to him a few years ago. This came to mind when I thought of late-night romantic songs.

PROJECT JENNY, PROJECT JAN, "NEGATIVE"

SOLLETT: I saw this band on a video blog that I love and I decided to chase them down.

SHOUT OUT LOUDS, "VERY LOUD"

C: When I played it for Myron, he knew the exact place it would go even before the editing room.

PAUL TIERNAN, "HOW TO SAY GOODBYE"

C: Everyone asks me who this is after they see the film.

THE REAL TUESDAY WELD, "LAST WORDS"

C: Singer Stephen Coates is a friend of Pete's. It's used thematically as the "search for Where's Fluffy?" music.

ROGUE WAVE, "ELECTRO SOCKET BLUES"

C: This song follows up "Ottoman" in the end credits. We loved the humor and irony of it.



Universal Appeal

Publisher Keeps Largest Market Share In Q3

Universal Music Publishing Group is on a roll. For the second quarter in a row, it has the largest share of U.S. radio airplay.

For the three-month period ending Sept. 30, Universal captured a 20.58% share, according to the third-quarter Top 10 Publisher Airplay chart (below), up from 18.83% in the second quarter, although down somewhat from 23.6% during the same period last year.

EMI Music Publishing climbed to second place in the third quarter with an 18.29% share after falling to third in the prior quarter with a 16.38% share.

Radio airplay share is calculated based on the overall top 100 songs tracked by Nielsen BDS for 1,551 U.S. radio stations monitored electronically for the three months ended Sept. 30. The Harry Fox Agency researches the publishers' splits for each song to calculate market share for the top 100 songs.

Universal was affiliated with 34 songs in the top 100, including the No. 1 track for the period, **Kid Rock's** "All Summer Long." Other top 100 songs that Universal had a share in included the No. 2 track, **Chris Brown's** "Forever," and the No. 3 track, **Rihanna's** "Take a Bow."

EMI Music Publishing had a nearly two-percentage-point gain from the previous quarter thanks to its share in 43 tracks in the top 100 airplay songs; and its third-quarter performance was up from 16.65% in the same period last year. This year EMI had a share of "Take a Bow"; **Kardinal Offishall's** "Dangerous," featuring **Akon**; and **Ne-Yo's** "Closer."

Sony/ATV came in third in the third-quarter rankings with 15.48%, after holding the No. 2 slot in the first two quarters of this year. While its third-quarter share marked an improvement from its 13.2% share during the same period last year, its share of the top 100 songs has declined by about three percentage points in each quarter of 2008. The publisher had a market share of 21.38% in the first quarter, before falling to 18.6% in the second quarter and 15.48% in the third quarter. During the third quarter, Sony/ATV had a share in 31 songs in the top 100, including "Forever," "Take a Bow," "Dangerous," "Closer" and **Natasha Bedingfield's**

"Pocketful of Sunshine."

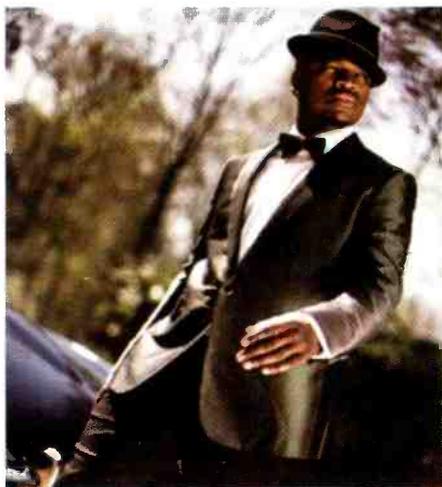
Warner/Chappell ranked No. 4 for the fourth consecutive quarter, with an 11.72% share—down from the 12.16% share it had in the second quarter of this year and well below the 17.56% share it had in the third quarter of last year. It had 28 titles in the top 100, including a share of "All Summer Long," **Jesse McCartney's** "Leavin'" and **Katy Perry's** "I Kissed a Girl."

Kobalt Music Group ranked fifth, retaining that distinction for the second consecutive quarter—with a 3.82% share—as the administrator for songwriters or publishers that had shares in five songs in the top 100, including "I Kissed a Girl" and **Leona Lewis's** "Bleeding Love."

S1 Songs/America came in sixth with a 2.36% share, with five songs in the top 100, including **Jimmy Wayne's** "Do You Believe Me Now," **Finger Eleven's** "Paralyzer" and **Seether's** "Rise Above This." That's down from 2.66% in the second quarter, 3.09% in the first quarter, but up from 1.36% in the year-earlier quarter.

Publishers Place

ED CHRISTMAN



Power play: Universal, EMI and Sony/ATV each had a share of NE-YO'S 'Closer,' one of the top songs of the third quarter.

Bug Music/Windswept Holdings ranked seventh with a 1.95% slice and a share in seven songs in the top 100, including **Jordin Sparks's** "One Step at a Time" and **Three 6 Mafia's** "Lolli Lolli (Pop That Body)," featuring **Project Pat, Young D and Superpower.**

Wixen had a share in three songs in the top 100, allowing it to rank No. 8 with a 1.35% share. Those songs include **Ray J & Yung Berg's** "Sexy Can I" and **Leona Lewis's** "Better in Time."

Rounding out the top 10 Publisher Airplay chart are 19 Entertainment and Walt Disney Music. The former ranked No. 9 with a 1.16% share based on being the sole publisher for **David Cook's** "The Time of My Life," the only track it had in the top 100 songs. Disney had a 1.10% share, thanks to a piece of the action in "Bleeding Love" and **Keith Urban's** "You Look Good in My Shirt."

Additional reporting by Laura O'Connor.

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

TOP 10 PUBLISHER AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	UNIVERSAL MUSIC PUBLISHING GROUP	20.58%
2	EMI MUSIC PUBLISHING GROUP	18.29%
3	SONY/ATV MUSIC PUBLISHING	15.48%
4	WARNER/CHAPPELL MUSIC	11.72%
5	KOBALT MUSIC GROUP	3.82%
6	S1 SONGS AMERICA	2.36%
7	BUG MUSIC/WINDSWEPT HOLDINGS	1.95%
8	WIXEN MUSIC PUBLISHING	1.35%
9	19 ENTERTAINMENT	1.16%
10	WALT DISNEY MUSIC	1.10%

Percentage calculations based upon the overall top 100 detecting songs from 1,551 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period July 1–Sept. 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

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Concessions Recession?

Food, Beverage, Merch Sales Vulnerable To Slowing Economy

Even if recession-stung music fans continue to pay big bucks to see top touring acts, their free-spending ways won't necessarily continue once they get to the concert.

That could pose problems for concessions and merchandise sales, a key element of the touring business.

The risks are especially great for amphitheaters, where ticket grosses are typically lower than they are for arenas. To entice upper-echelon acts to play these venues, promoters have to shell out a larger guarantee or percentage of sales—sometimes as much as 95% of gross, as opposed to the traditional 85%/15% split.

The resulting razor-thin margins on ticket sales means that the profitability of amphitheater shows relies heavily on ancillary revenue like concessions sales and parking fees. And a downturn in either concert attendance or per capita spending on concessions would cause big problems for promoters of such shows.

With an eye on this vital revenue, Live Nation recently signed a five-year concessions deal with SMG-Savor/Aramark, which the concert promotion giant says will provide about a 20% boost in annual adjusted operating income from its North American concessions business (billboard.biz, Oct. 27).

Concert venues have always counted on concessions sales as a reliable source of income. In recent times, merchandising has become one of the most important revenue streams and branding components of an artist's career (Billboard, July 26), and merch is an important component of Live Nation's multirights deals as well.

Shrinking disposable income is bound to affect how much beer and popcorn fans consume as well as how many concert souvenirs they buy.

For the time being, merchandise sales are holding up "surprisingly well" for top touring acts, says **Dell Furano**, CEO of Signatures Network, the merchandising arm of Live Nation.

"Madonna sales on this tour are as strong as her previous tours," he says. "Same with Coldplay, Bruce Springsteen, Kiss, 'America Idol' and Billy Joel."

Perhaps fans willing to invest \$50-\$100 in a concert want something to show for it besides ringing ears. "Buying gear has become an integral part of going to a concert," Furano says. "If you are going to buy a tickets, you still need your shirt to show your friends that you attended the show."

Still, even Furano acknowledges that "we are concerned going into the fourth quarter." And other industry experts say they already see signs of slowing consumer spending.

"We're feeling the impact of the economy on

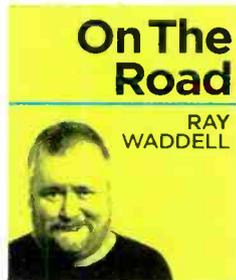
merchandise sales," says **Dan Cooper**, VP of artist relations for BandMerch, the merchandising division of AEG Live. "I'd say overall sales are off as much as 15% on the artists that aren't AC/DC, the ones that do tour regularly."

Merch industry veteran **Steve Gerstman**, who recently started Cut Merch (billboard.biz, June 18) and has for years handled merchandising for such acts as **the Stray Cats** and **Eric Clapton**, warns that "we've been hearing that we have not seen the worst of it." Even if per capita spending holds up, a decrease in touring would mean artists big and small would take a hit on merch sales, Gerstman says.

"The smaller ones may be finding it more expensive to go on the road, for example, and may not venture as far as they would under better economic conditions," he says.

Ken Young, president of Ovations Food Services, a subsidiary of Comcast-Spectacor, says sales are mostly steady across its 100 concessions accounts. "We haven't seen softness in actual [per capita spending], but one of the places we can be affected is decreased attendance because of the economy," he says.

A risk for vendors of food and beverage concessions is that it's hard to react quickly to changing economic conditions because budgets and



On The Road

RAY WADDELL



Material whirl: Will Madonna merchandise sales suffer in a recession?

pricing are generally tied to contracts between the building and the concessionaire. "On so many accounts you're paying a percentage of gross revenues back to the client, so you have to really watch those product costs pretty closely," Young says. "But even with that, sometimes we'll go back to the client and say, 'Let's try this,' maybe it's under a different rent structure, something to try and convince people to spend as much or maybe even more."

Still, Gerstman believes there will be a downturn in spending on merchandise, which will slow an important industry growth area. "But I think that most of the companies will get through this, as they have in the past," he says. "And I think that the effect in the live music business, barring a full-out depression—which nobody is predicting—will not be as serious as in other industries. Music seems to have that quality." ♦♦♦

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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,587,340 (\$4,309,076 Canadian) \$164.42/\$54.11	CELINE DION General Motors Place, Vancouver, Oct. 20-21	34,348 two sellouts	Concerts West/AEG Live
2	\$3,105,627 (\$3,969,923 Canadian) \$152.94/\$50.85	CELINE DION Rexall Place, Edmonton, Alberta, Oct. 24-25	32,958 two sellouts	Concerts West/AEG Live
3	\$2,586,462 (\$3,306,119 Canadian) \$152.95/\$50.85	CELINE DION MTS Centre, Winnipeg, Manitoba, Oct. 27-28	29,062 two sellouts	Concerts West/AEG Live
4	\$2,485,415 \$89.50	AC/DC, THE ANSWER Allstate Arena, Rosemont, Ill., Oct. 30, Nov. 1	27,770 two sellouts	Jam Productions
5	\$1,765,386 \$126/\$86/\$50	CELINE DION Tacoma Dome, Tacoma, Wash., Oct. 18	20,665 sellout	Concerts West/AEG Live
6	\$1,442,044 \$151.75/\$111.75/ \$76.75/\$49.50	CELINE DION ARCO Arena, Sacramento, Calif., Oct. 14	15,213 sellout	Concerts West/AEG Live
7	\$1,247,473 \$125/\$85/\$65/ \$45	CELINE DION Rose Garden, Portland, Ore., Oct. 16	18,001 sellout	Concerts West/AEG Live
8	\$1,136,705 \$160/\$50	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO Toyota Center, Houston, Oct. 26	12,504 sellout	Ralph Hauser Promotions, SC Entertainment
9	\$1,125,485 \$150/\$50	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO American Airlines Center, Dallas, Oct. 24	13,874 sellout	Ralph Hauser Promotions, SC Entertainment
10	\$1,088,710 \$120/\$85/\$55	NEIL DIAMOND BankAtlantic Center, Sunrise, Fla., Oct. 26	11,787 sellout	Concerts West/AEG Live
11	\$1,077,846 \$129.75/\$49.75	JANET JACKSON, LL COOL J Verizon Center, Washington, D.C., Oct. 15	9,720 10,389	Live Nation
12	\$1,060,955 \$120/\$85/\$55	NEIL DIAMOND St. Pete Times Forum, Tampa, Fla., Oct. 24	11,606 sellout	Concerts West/AEG Live
13	\$901,545 \$120/\$85/\$55	NEIL DIAMOND BOK Center, Tulsa, Okla., Oct. 21	11,113 sellout	Concerts West/AEG Live
14	\$883,472 \$365.76/\$12	JANET JACKSON, LL COOL J Izod Center, East Rutherford, N.J., Oct. 17	10,865 14,247	Live Nation
15	\$850,700 \$120/\$85/\$55	NEIL DIAMOND Ford Center, Oklahoma City, Oct. 19	10,678 sellout	Concerts West/AEG Live
16	\$846,610 \$120/\$85/\$55	NEIL DIAMOND Amway Arena, Orlando, Fla., Oct. 28	10,757 sellout	Concerts West/AEG Live
17	\$839,710 (\$991,265 Canadian) \$101.65/\$41.93	COLDPLAY, STARS Scotiabank Place, Ottawa, Oct. 20	12,112 15,082	Live Nation
18	\$837,962 \$78/\$58/\$38	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, TAMI CHYNN Palace of Auburn Hills, Auburn Hills, Mich., Oct. 25	13,434 sellout	Live Nation, Palace Sports & Entertainment
19	\$831,900 \$77.50/\$37.50	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA HP Pavilion, San Jose, Calif., Oct. 10	12,792 sellout	Live Nation
20	\$772,937 \$93/\$38.50	THE ALLMAN BROTHERS BAND Chastain Park Amphitheatre, Atlanta, Oct. 10-11	9,887 13,372 two shows	Live Nation
21	\$759,540 \$120/\$85/\$55	NEIL DIAMOND Veterans Memorial Arena, Jacksonville, Fla., Oct. 30	9,018 sellout	Concerts West/AEG Live
22	\$738,310 \$75/\$35	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, TAMI CHYNN American Airlines Center, Dallas, Oct. 19	11,397 14,039	Live Nation
23	\$630,820 \$75.50/\$35.50	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, TAMI CHYNN Xcel Energy Center, St. Paul, Minn., Oct. 21	10,889 14,529	Live Nation
24	\$610,802 \$107/\$57	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA Mandalay Bay Events Center, Las Vegas, Oct. 11	7,312 8,265	Live Nation, Andrew Hewitt Co., in-house
25	\$578,400 \$250/\$150	JAY-Z Palladium, Hollywood, Calif., Oct. 15	4,136 sellout	Live Nation, Goldenvoice/AEG Live
26	\$577,980 \$75/\$35	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, TAMI CHYNN Toyota Center, Houston, Oct. 16	9,405 10,402	Live Nation
27	\$561,840 \$85/\$35	LUIS MIGUEL Toyota Center, Houston, Oct. 12	9,574 10,715	Live Nation
28	\$548,039 \$124.75/\$49.75	JANET JACKSON, LL COOL J, DJ PLAYBOY Toyota Center, Houston, Oct. 21	7,090 7,470	Live Nation
29	\$546,499 \$75.50/\$35.50	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, TAMI CHYNN New Orleans Arena, New Orleans, Oct. 18	9,149 12,914	Live Nation, in-house
30	\$532,393 \$124.75/\$49.75	JANET JACKSON, LL COOL J, DJ PLAYBOY American Airlines Center, Dallas, Oct. 22	7,729 11,640	Live Nation
31	\$515,442 \$75/\$10	SANTANA, SALVADOR SANTANA BAND Shoreline Amphitheatre, Mountain View, Calif., Oct. 11	16,543 sellout	Live Nation
32	\$511,275 \$85/\$35	LUIS MIGUEL Laredo Entertainment Center, Laredo, Texas, Oct. 11	8,532 8,963	Live Nation, in-house
33	\$484,920 \$48.50/\$25	WIDESPREAD PANIC Lakewood Amphitheatre, Atlanta, Oct. 18	16,525 37,711	Live Nation
34	\$476,120 \$75/\$55/\$35	JOURNEY, HEART, CHEAP TRICK Spokane Arena, Spokane, Wash., Sept. 22	7,672 10,411	Live Nation
35	\$474,389 \$54.25/\$25	BRAD PAISLEY, JEWEL, CHUCK WICKS Ford Amphitheatre, Tampa, Fla., Sept. 19	12,490 19,410	Live Nation

When the manager of a prominent indie-label act spoke to Billboard recently about her artist's upcoming tour, she sounded cautiously optimistic. "My hope is that, even when things get bad, people will still want to hear music that brings them pleasure and go out and forget their troubles," she said.

It was a noble attempt to look on the bright side. While much has been made of the incipient recession's impact on arena tours (Billboard, Oct. 18), indie acts will feel the pinch as well. And while many music fans will still shell out money to see hot buzz bands, they could be hesitant to see them more than once every few years.

Small regional bands should have less of a problem, according to managers and promoters. With gas prices falling and ticket prices hovering in the \$5-\$15 range, concert attendance at small clubs might remain the same as it was before the financial meltdown. But developing acts that play shows in the \$20-plus range can expect trouble as cash-strapped fans scale back their spending.

"I hate to say it," says Rev Ciancio, a manager at the Syndicate, "but being out of the marketplace right now almost has more value than being in it."



TOURING BY CORTNEY HARDING

CROWD CRISIS?

As The Economy Declines, Small Bands Could Face Smaller Audiences

One problem is that tickets cost more than the prices printed on them, because of service fees. "A \$20 ticket really costs \$28 when it comes down to it," says Windish Agency booking agent Tom Windish, who works with such acts as Atlas Sound, Crystal Castles and Matt and Kim.

Ciancio says he has seen presales drop as customers look to avoid service charges. "We're seeing a massive increase in walk-up ticketing, because people are trying to save a few bucks," he says. "But not having a good sense of our numbers as we go from market to market makes things very uncertain."

That's the least of many bands' worries. "For us, ticket sales really came to a stop after Labor Day," says High Road Touring agent Jackson Haring, who works with such acts as Adam Green, Grand Archives and Matthew Sweet. "A lot of people got hurt on shows and things haven't gotten bet-

ter. For the first time since the '80s, I've had checks from clubs bounce."

Things aren't much better for those clubs. "Big-ticket shows aren't doing as well," says Alicia Rose of Portland, Ore.'s 250-capacity Doug Fir Lounge, which hosts such artists as Lykke Li and Brett Denman. "I've been pretty aggressive with keeping ticket prices down as low as possible."

Unlike major touring acts, some indies take a percentage of the door instead of a guarantee, which means that the ticket price has a direct impact on how much they make. Depending on the relationship with the promoter, some agents will accept half of a guarantee upfront and half after the show. If tickets sell poorly, that second half can disappear.

For some bands, the only solution is to cut ticket prices—and by extension, cut back on their touring budgets. "All the bands we have going out now are cutting costs," Crush Management's Bob McLynn says. "They are cutting extra crew and cutting the amount of vehicles on the road."

"The challenge is to do this and not compromise quality of the show," he continues. "The fan that buys the ticket is the most important link in the chain. If they can't afford to go to the show, none of the other stuff matters." ♦♦♦

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DIGITAL BY ANTONY BRUNO

Beyond The Booklet

New Applications Offer Liner Notes, Lyrics And More

CDs come with booklets filled with liner notes, lyrics, photos and more. But a digital album or single comes with bupkis—an omission that started at the dawn of downloadable music.

Now technology has brought a solution: downloadable artist-branded applications for cell phones and handheld media players. And the first of these work on—you guessed it—Apple's iPhone.

Before the Dec. 16 release of Fall Out Boy's "Folie a Deux," the band will release an iPhone app that at first blush looks like its Web site.

It's actually more than that—it's basically an interactive CD booklet, one that's far more advanced than the PDF files that some labels have included with albums from iTunes. The Fall Out Boy app will contain track listings, photos and lyrics from the band's entire discography that can be accessed directly from the iPhone, as well as links to buy its songs from iTunes.

Perhaps best of all, they can be updated automatically. Just like iTunes and Internet Explorer can receive updates that add functionality, Fall Out Boy will improve its app in the weeks to come. Eventually it will include a mobile social network integrated with the community on falloutboy-rock.com, Twitter-like microblogging tools, photo uploading and the ability to find other nearby app users with the iPhone's GPS location technology.

Including such features in a standard music download has proved too difficult from

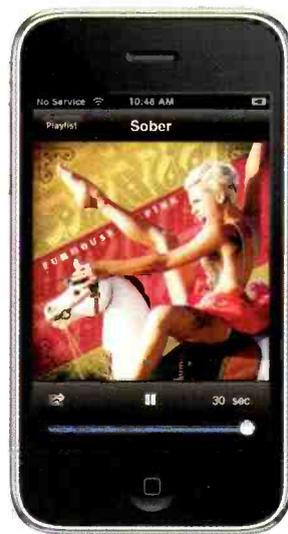
both a licensing and a technology perspective. On the licensing side, embedding lyrics into each song downloaded from iTunes would raise prices. And such files wouldn't be compatible with all the devices meant to play them.

Making apps for the iPhone could be the first workaround to that problem. Pink, Snow Patrol and David Cook have already released iPhone apps like Fall Out Boy's with the same kinds of features: Pink has streaming video; Snow Patrol has a touch-screen "game" that lets users find lyrics and artwork; Cook has a flickering image of a cigarette lighter that's meant to replace an actual lighter at concerts.

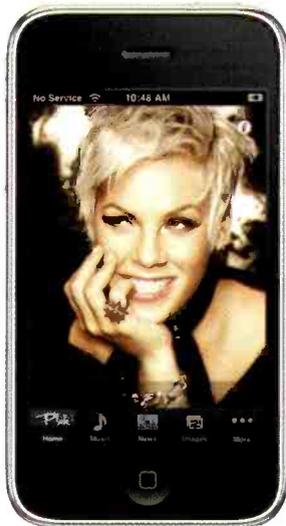
If these programs find an audience, artist-branded iPhone apps may become as common as artist Web sites are today. But creating these programs—particularly the more sophisticated ones—requires an investment of time and money, so labels are being selective about creating them.

"We can't do for everybody what we're doing for Fall Out Boy," Island Def Jam senior VP of new media and commerce Christian Jorg says. "This is an artist we think has the right target demo, we know the iPhone is successful with that demo and has great capabilities, and we'd like to put a product out there that speaks to that demo."

Labels want to see other devices—both mobile phones and MP3 players—with Internet access and open-development platforms before creating such applications for their entire cat-



Going paperless: New iPhone apps for Pink and David Cook provide a wealth of digital content like streaming video, song samples and photos.



alogs. The 7 million iPhones worldwide simply aren't enough of a market. But they could just be the beginning.

"This isn't just about the iPhone," says Sony Music Entertainment VP of mobile marketing, sales and business development Sean Rosenberg, who worked on the Pink app. "That's a very small part of the handset market. But, within the music environment and content usage, it's a great place to test out what people like, how they use these and whether there is a long-term play toward packaging not just our music but also our artist's properties and Web site assets in this new fashion so it's easier for fans to interact with on all mobile devices."

From the very beginning, the gate-

fold LPs and the booklets in CDs were meant to deepen fan interaction with artists. Artist Web sites, MySpace pages and YouTube videos have expanded that idea but at the expense of the portable device. Applications that deliver additional content to portable music devices could expand the audience for digital music and give fans a new way to connect with artists.

"The whole experience of being a fan of a band has completely turned upside down," says Dan Kruckow of Crush Management, which handles Fall Out Boy.

"You used to listen to the radio, watch MTV or go to a show, and that's all you could do. Now, the possibilities are limitless. Anything you can think of, you can do."

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KISS MY BASS

Amid the flood of third-party instrument peripherals emerging for the new "Guitar Hero" and "Rock Band" music simulation games, God forbid if Gene Simmons would miss an opportunity to get his brand on.

The Kiss bassist and reality TV star has created a replica of the bass he uses while touring, which is compatible with all PlayStation versions of both games. The Gene Simmons AXE Guitar is, yes, shaped like a battle axe, and includes Simmons' superimposed autograph as well as his betongued likeness in full makeup. It has a wireless range of up to 30 feet, two sets of fret buttons, and whammy and strum bars. It should be available Nov. 15 from Hip Street for \$80.

—AB



BITS & BRIEFS

SONOS WEB GUIDE

Sonos has integrated Radio-Time's Web program guide into its multiroom wireless digital music system, providing an easy way to access more than 15,000 Internet radio stations, including Last.fm and Pandora. Because the Sonos system connects directly to the Internet, a separate computer connection isn't necessary. Additionally, Sonos has joined the hordes of digital music concerns creating iPhone applications with a downloadable program that turns Apple's iconic device into a Sonos remote control. The free download uses the iPhone's touch-screen display to select, play, pause and adjust the volume of any song playing through the Sonos system, as well as skip songs, assign playlists to different rooms and other features.

NAPSTER ON AT&T

Wireless carrier AT&T has made Napster's mobile music subscription service accessible to more than 25 AT&T smart phones and

handsets. About 13 million AT&T customers will now be able to subscribe to Napster Mobile, a full-track download service. The move provides a big boost to Napster's mobile music strategy. Napster CEO Chris Gorog credits the company's switch from Microsoft's digital rights management technology to DRM-free MP3s for making this broader access possible.

NEW 'GUITAR' GAME

While "Rock Band 2," "Guitar Hero World Tour" and even "Wii Music" get all the music gaming headlines, smaller publisher XS Games announced that its "PopStar Guitar" game is launching Nov. 18. Available for the Wii and PlayStation 2, the game includes 50 master licensed tracks from Miley Cyrus, Maroon 5, Rihanna, Jonas Brothers, Fall Out Boy, Paramore and 3 Doors Down. The game is not compatible with existing instrument controllers of its more well-known rivals, so interested buyers will need to pick up new AirG peripherals for between \$30 and \$60.

HOT RINGMASTERS™ NOV 15 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	13	#1	WHATEVER YOU LIKE T.I.
2	2	6		LIVE YOUR LIFE T.I. FEATURING RIHANNA
3	4	9		SO WHAT PINK
4	13	3		CHOPPED 'N' SKREWED T-PAIN FEATURING LUDACRIS
5	8	5		RIGHT NOW (NA NA NA) AKON
6	3	16		PAPER PLANES M.I.A.
7	6	17		MRS. OFFICER LIL WAYNE FEATURING BOBBY VALENTINO & KIDD KIDD
8	5	15		CAN'T BELIEVE IT T-PAIN FEATURING LIL WAYNE
9	7	12		MY LIFE THE GAME FEATURING LIL WAYNE
10	9	4		LOVE STORY TAYLOR SWIFT
11	10	12		I'M YOURS JASON MRAZ
12	12	4		LOVE LOCKDOWN KANYE WEST
13	14	4		WOMANIZER BRITNEY SPEARS
14	21	2		IF I WERE A BOY BEYONCÉ
15	15	7		LET IT ROCK KEVIN RUDOLF FEATURING LIL WAYNE
16	19	21		ADDICTED SAVING ABEL
17	18	8		HOT N COLD KATY PERRY
18	23	2		SINGLE LADIES (PUT A RING ON IT) BEYONCÉ
19	16	10		MISS INDEPENDENT NE-YO
20	11	5		SWAGGA LIKE US JAY-Z & T.I. FEATURING KANYE WEST & LIL WAYNE



Beyoncé is one of three acts with two tracks as lead artist in this week's top 20 but the only one to score gains with both. "If I Were a Boy" vaults 21-14 (up 25%) while "Single Ladies (Put a Ring on It)" jumps 23-18 (up 29%).

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



Commercial appeal:
Bad Veins members
SEBASTIEN SCHULTZ
(left) and **BEN DAVIS**



Cadillac Records

Black Iris Music Is Scoring Music—And Commercials

We've all done it before—heard a catchy song in a TV ad and Googled the product to look up the name of the artist.

But TV viewers who tried looking up the Cadillac CTS commercial during the summer probably came up empty-handed. That's because the song in the ad wasn't written by an indie-rock band or electronic music act. Instead, the high-energy electronic track composed by the collective Black Iris Music, which has offices in New York, Los Angeles and Richmond, Va.

Although the group performs the old-school job of writing original background music for TV ads, it took a new business approach to its Cadillac ad. The group made a deal with the carmaker that allowed it to record a longer version of the music in the ad and offer it for sale as a digital single. Under the deal, Cadillac owns the rights to the recording and the composition but granted Black Iris the rights to the single.

The release sold about 2,000 copies and prompted Black Iris co-founder **Daron Hollowell** to start a singles label. While the Cadillac track, "Fire Hydrant Floods," was released only online at the Black Iris Web site, the label's next single by indie band **Fool's Gold** was released digitally and physically. Fool's Gold's "Surprise Hotel" was released on a 7-inch vinyl single in June and has nearly sold out its initial pressing of 500 copies, Hollowell says. The label has subsequently released two more singles by **Flowers of Doom** and **Bad Veins**.

Fool's Gold, Flowers of Doom and Bad Veins include members of the Black Iris collective, although the groups' singles weren't used in ads. "As of right now, we have seven full-time employees and a group of 20 freelance composers," says Hollowell, who helped start the collective three years ago. "It's a great way for musicians to make money doing something creative and not have to work at a day job between tours."

Black Iris plans to release more of its ad music as singles "if the right track comes along," Hollowell says. "It all depends on whether we feel that there is a demand for the track."

Hollowell says he started Black Iris to exploit an opportunity in the market for music in advertising. "Advertisers were using a lot of indie music but

didn't have a lot of options if they wanted something original," he says. "We realized that there are advertisers out there that want a certain level of credibility but also want to have control over what the track sounds like that they might not get using a song that is already recorded."

Hollowell says that Black Iris draws some advertisers by charging less for its music than many others. **Will Uronis**, creative director at Modernista, the agency behind the Cadillac ad, says he decided to work with Black Iris because of budget constraints, but was surprised by the song's success. "I didn't know that it would attract the level of attention it did," he says.

Uronis says that Modernista continues to work with Black Iris on the Cadillac campaign, but that the decision to use original music as opposed to pre-recorded tracks depends mostly on the cost and the ad treatment. "Sometimes I write a concept and a song just leaps into my head," he says. "Other times, there is a need to have something written just for the ad."

When Uronis calls Black Iris for original music, **Ben Davis** is one of the collective members who leaps into action. Davis says that he keeps the music he writes for his band, Bad Veins, separate from his tracks for Black Iris, but that the two entities are becoming increasingly intertwined. "We recorded our album in their studio and play their showcases, but the music I make for each is very different," he says.

Davis says that ad agencies usually send him a reference track as a starting point for Black Iris compositions. "They'll send me a **Shout Out Louds** song, for instance, and say they want something like it, with certain tweaks," he says. "I deconstruct it and then re-create it."

"Earlier today, I was working on editing a track for another commercial," Davis continues. "They wanted me to move the flutes around and add hand claps and tweak things here and there. It's not as free creatively as what I do with Bad Veins, but it's good money. I think doing music for ads will become the retirement plan for indie rock stars." ...



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RADIO BY ANTONY BRUNO

SIRIUS PROBLEMS

Will Satellite Radio Fall To Earth?

Barely three months after the long-delayed merger of satellite radio companies Sirius and XM, the newly combined Sirius XM Radio is struggling to stay afloat.

The company has just another three months to start paying down more than \$1 billion in debt that's maturing in 2009 at a time when credit markets are freezing up. It remains heavily dependent on automobile sales for new subscriber additions just as U.S. car sales are tanking. And its stock price is in a yearlong freefall that has sparked an investor lawsuit against it.

For the music industry, the fate of Sirius XM looms larger than before. Under a U.S. Copyright Royalty Board decision made last December, satellite radio broadcasters like Sirius XM pay performance royalties for sound recordings based on a percentage of adjusted gross revenue. That means the better Sirius XM does, the more money labels and publishers make.

That rate currently stands at 6% and is set to increase by half a percentage point every year until 2012, when it will reach 8%. Neither SoundExchange—which collects those fees and distributes them on behalf of the music industry—nor Sirius XM will reveal exactly how much the company is paying in royalties. According to Sirius XM's quarterly reports, the company paid out a combined \$92 million in revenue-sharing and royalty payments during the first half of 2008. That includes payments to SoundExchange and other partners, like equipment suppliers.

But while the music industry is poised to collect a growing percentage of Sirius XM's revenue, that revenue is in trouble. Subscription fees account for about 95% of Sirius XM's revenue. To increase income, the company needs to add new subscribers and squeeze more revenue out of existing ones. The company reported 18.6 million subscribers as of June 30, up from 15.3 million for Sirius and XM combined a year earlier.

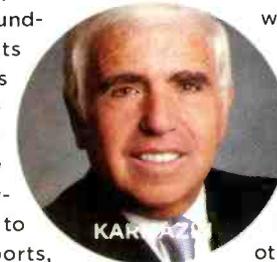
But Wall Street is deeply pessimistic

about the road ahead. On Nov. 3, Merrill Lynch analyst Jessica Reif Cohen cut her previous forecast for net subscriber additions by almost 50,000 for the third quarter to 409,000—which would represent a 51% smaller increase from the same period last year. She also cut her third-quarter revenue prediction for 2008 to \$611 million, up from \$528.8 million a year earlier but down \$7 million from her previous forecast.

Slowing auto sales are driving some of the problems, since about half of Sirius XM's current subscribers—and about 80% of new subscriber additions in the second quarter—received satellite radios when they bought new cars.

A Sirius XM spokesman says that will be offset by an increase in the number of cars carrying its receivers as a factory-installed option. Its penetration rate among Mercedes-Benz vehicles, for example, is nearing 90%.

The company hopes to attract new subscribers by adding short-term, artist-specific channels dedicated to the likes of AC/DC and Led Zeppelin, which a representative hinted would be an ongoing initiative.



In the meantime, the company faces urgent financial challenges, in particular the \$1.1 billion in debt that will mature in 2009, about \$300 million of which is due in February. That, among other concerns, has caused the company's stock price to fall from a 52-week high of \$3.94 per share last December to about 30 cents at press time. Meanwhile, a group of 500 shareholders dubbing themselves "Save Sirius" filed a lawsuit seeking to remove the board and CEO Mel Karmazin.

Ever the pitch man, Karmazin spoke at Nielsen and Dow Jones' Media and Money conference in October, insisting that Sirius XM is "one of the top 25 media companies today" and predicting that it will be "the most successful company in the audio entertainment industry."

Should that come to pass, the music industry stands to make a decent buck. But in the present, there's not much to count on.

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Slowing auto sales are a problem because about half of Sirius XM's current subscribers—and about 80% of new subscriber additions in the second quarter—received satellite radios when they bought new cars.

GLOBAL BY LARS BRANDLE

INTO THE GROOVE

Synchs, Airplay, Festivals Amp Up Australian Dance Scene

BRISBANE, Australia—Traditionally hard rock heaven, the Australian market is emerging as a paradise for dance and electronic music.

At the turn of the decade, Billboard identified a wave of dance-rooted talent arriving from Down Under (Billboard, Nov. 24, 2001), led by Melbourne outfit the Avalanches. While that particular group has been quiet for some time, a new dance class is knocking on the door of international success.

Of late, the growth of dance festivals, synch deals and airplay have helped bring a wealth of exportable acts from the once-underground scene to the worldwide masses.

"There's never been more international interest in [electronic/dance] acts from this part of the world," says Stephen "Pav" Pavlovic, founder of Australian label Modular Recordings, the label home of the Avalanches.

The scene's watershed moment may have arrived Oct. 19, when Sydney duo the Presets scooped three prizes at the Australian Recording Industry Assn.'s annual flagship awards. The electronic act topped the best band and best album (for "Apocalypso") categories; the additional best dance award seemed almost obligatory.

The following week, "Apocalypso" (Modular/Universal Music Australia) rose 19-4 on the Australian Recording Industry Association's sales chart. Having hit No. 1 in April, it's now approaching double-platinum certification (140,000 shipped), according to the act's Sydney-based manager William Larnach-Jones.

ARIA does not break out genre figures for dance/electronic music. However, a string of

electronic-edged albums have been certified gold (35,000) or platinum (70,000) this year, including sets by antipodean acts Sneaky Sound System and Rogue Traders plus French duo Daft Punk and New York newcomer MGMT.

"That whole electro scene has grown exponentially. And it's not going away in a hurry," says Richard Kingsmill, music director at national youth-oriented radio network Triple J.

DMG Radio Australia's top 40 network Nova has played a key role, pumping out a steady stream of commercial dance to listeners.

"I've seen [that] grow particularly in the last five years," says Pavlovic, who cut his music business teeth as a concert promoter prior to starting Modular in 1998.

"It's a cyclic scene," says Andrew Jackson, GM of dance specialist Ministry of Sound Recordings Australia. "But it's in the best state of health since perhaps 10 years ago, when God was a DJ."

TV advertisers have also been swift to tune in to the evolving scene. The Presets' chart hit "My People," for example, has found new life thanks to its synch in a TV campaign for Australia's Hyundai A-League soccer competition.

Acts like Cut Copy, Pendulum, Potbelleez and Pnau are now gaining profile abroad, while the fans back home remain devoted. Pendulum broke this year with its album "In Silico" (Warner Bros.) in the United Kingdom, where the band now resides. "We've always had a lot of support, especially in Perth, where we're from," frontman Rob Swire says. "But every time we go back, we have to play a bigger and bigger gig."

Domestic album success for the current crop of acts is based on grass-roots touring, says Syd-



Wizards of Oz: THE PRESETS

ney-based Myles Cooper, who manages Potbelleez. Those acts "built their names, their sound and their fans in every club in Australia before breaking the mainstream," he says, "just like Aussie rock bands had done 20 years earlier."

Several dance-oriented festivals—including the touring Stereosonic and Parklife events—have also sprouted in recent years from those inner-city club culture roots, while a touring ver-

sion of U.K. dance festival Global Gathering arrives Nov. 22-30.

"Bands' profiles are getting bigger, and events are getting bigger," says Pavlovic, whose company regularly promotes dance events and parties.

"Five years ago, we might have done a party for 100 people," he says. "Now we're doing them for 2,000-3,000. It's growing—and it's exciting to be in the middle of it."

WORLD PARTY Three Key Australian Dance/Electronica Acts Attracting Overseas Attention



POTBELLEEZ

Based: Sydney
Current release: "The Potbelleez" (Vicious/Ministry of Sound/Universal Music Australia)
Booking agent: Phat Planet (Australia)
 Despite not having released an album at that point, Potbelleez took a place among some pretty esteemed company as a nominee at the Australian Recording Industry Assn. Awards on Oct. 19. The Irish/Australian foursome made waves when second single

"Don't Hold Back" cracked the Australian top five and charted in the United Kingdom and Germany—where the band is represented by Frenetic Records and Kontor Records, respectively. Aussie TV synch deals have been an early driver. The band's self-titled debut arrived Nov. 1 in Australia.

CUT COPY

Based: Melbourne
Current release: "In Ghost Colours" (Modular/Universal Music Australia)
Booking agent: IMC (Australia), Primary Talent International (Europe), Windish Agency (United States)
 Dan Whitford is humble about the rise of his crossover electro-pop group, whose '80s-flecked second studio album, "In Ghost Colours," debuted at the top spot on the Australian chart earlier this year. "We certainly didn't aim to have a No. 1 record or sell a certain number of units," Whitford says. "We're just trying to connect with the fans." Extensive touring has led to swelling fan bases in Europe and particularly the United States. Whitford says a new album will be cut in the not-too-distant future.



MIDNIGHT JUGGERNAUTS

Based: Melbourne
Current release: "Dystopia" (Siberia/Inertia)
Booking agent: Select Music (Australasia), Windish Agency (United States), Magic and Medicine (United Kingdom), On Air Productions (Continental Europe)
 More rock than dance—having drawn comparisons to "Low"-era David Bowie—the Midnight Juggernauts' music is not particularly upbeat. But the band has been widely tipped as the next electronic-tinged Aussie act likely to step off the conveyor belt into international arms. The critically lauded debut, "Dystopia," was shortlisted for the 2007 J Award, the annual "album of the year" accolade presented by national youth-oriented radio network Triple J.

—LB

Dutch Dance Revolution

Amsterdam Event Shows Genre's Muscle

AMSTERDAM—For a genre often described as in decline, European dance music seems to be enjoying good health, thanks to an entrepreneurially minded generation keen to make the most of emerging opportunities.

That strength was illustrated when the annual, sold-out Amsterdam Dance Event (Oct. 22-25) set an audience record with 2,000 attendees.

The ADE's best-received panels included one covering synch licenses and the expanding relationship between brands and musicians.

"The event demonstrated how the dance sector has always had more of a 360-degree mind-set," says Jack Horner, joint managing director/creative director of London-based music marketing agency FRUKT.

Some of that may come from necessity.

"As dance acts have often been relatively anonymous, the music has needed to pick up revenue from other avenues," Horner says. "So synch licenses, brand partnerships, subscriptions, creative licensing, business with 'club' or boutique label brands have always been pretty sophisticated."

Brand interest is increasing, says Natasha Kizzie, head of entertainment at U.K. advertising and marketing agency Euro RSCG KLP, who also cites a groundbreaking deal her company brokered earlier this year between Groove Armada and Bacardi (Billboard, April 4) as an example of dance acts' willingness to co-operate with nonmusic brands. "The fact that Bacardi is offering the band tour support plus funding the recording of a four-track EP is a logical progression from its past music-based campaigns," Kizzie says.

Representatives from Nokia, Pioneer and Red Bull attended this year's ADE, but it's companies like Euro RSCG that usually negotiate branding deals.

Brands are already spending considerable amounts of money on ad campaigns involving dance acts. The Netherlands-based event organizer ID&T, for example, teamed up with consumer electronics giant Samsung this summer for an 18-country European tour by dance artists including



Dance brands: GROOVE ARMADA and DJ FEDDE LE GRAND (inset) got into the endorsement business.

Erick E, Abel Ramos and Derrick May.

ID&T says the Samsung Sensation show July 5 in Amsterdam had a budget of €2.5 million (\$3.2 million). Tour organizers sought to use dance acts including Fedde Le Grand, Paul Johnson, Funkerman, Robert Armani and Bob Sinclair to promote a range of mobile phones, available at demonstration centers at the venues.

"It had a considerable budget, but Samsung believes it got real return on investment," says ID&T GM Fatih Kahyaoglu, who oversaw the project. "By creating an appropriate relationship in the right surroundings with the dance community, the brand is speaking directly to the target demographic."

Dutch artist Don Diablo could be one of the next dance acts to cash in on branding interest. An ADE launch showcase for his debut album, "Life Is a Festival" (Sony BMG Netherlands), "brought him to the attention of some major brands," Sony BMG Netherlands managing director Rick van Schooten says. "I'm confident he'll be hooking up with one of them in the near future."

The 2008 ADE featured 650 DJs and artists performing at more than 40 venues, alongside a conference program with 26 panels that covered topics from the art of video DJ'ing to maximizing digital revenue and developing DJ stagecraft.

"What I'm most excited about this year is a notable rise in the presence of a whole new generation," says ADE director Richard Zijlma, who says the 2008 event attracted increased numbers of delegates in the 22-30 age group.

"Clearly this is good for the genre," he says, "but most exciting of all is that these people know nothing of the pre-digital business model. Consequently their approach to music—and marketing—is totally fresh." ...

Mobile Smorgasbord

Danish Telecom Claims Success With Unlimited Downloads

COPENHAGEN—When Danish telecommunications company TDC unveiled a free "all you can eat" music download service April 1, it might have seemed like an April Fools' joke.

But customers of Denmark's largest telecom have certainly taken it seriously enough. TDC claims that users of its Play service have downloaded 36 million tracks to mobile phones and PCs during the first six months. That's an impressive tally in a country with a population of 5.5 million.

"The results are 10 times what we anticipated," TDC head of music Søren Tvilsted says. "It surprised us."

The TDC service, which features 2 million tracks from all four major labels and leading indies, started six months ahead of the U.K. introduction of Nokia's more widely publicized Comes With Music service.

So far, the reaction among industry executives has been positive.

"It's been a good test and we're satisfied with the first phase," EMI Denmark managing director Michael Wermuth says. He cautions, however, that "you can't evaluate anything after six months or a year."

Play customers can download unlimited music for free as long as they remain TDC subscribers. The downloads include digital rights management (DRM) restrictions that prevent them from being copied and render them unplayable after a customer's subscription ends.

Play is available free of charge to all TDC mobile phone and broadband subscribers. The telecom supports the service through advertising it sells on the Play Web site and says its main objective in launching Play was to retain customers. A spokesman says that it has reduced customer turnover.

TDC says Play has doubled overall music download sales in Denmark during the service's first six months of operation, compared with the same period last year. IFPI Denmark couldn't confirm those claims, because it doesn't track all legal digital downloads.

The company says Play users download the majority of tracks as complete albums, rather than individual tracks. Madonna has been Play's biggest seller since its launch, followed by Danish acts Infernal, Alphabeat and Martin Hoberg Hedegaard, TDC says.

Neither TDC nor the labels would reveal the terms of their two-year contracts, other than confirming that the telecom pays an unspecified total amount to cover all rights regardless of the actual number of downloads involved.

Copenhagen Records commercial media manager Jesper Dahlgard says Play "creates value" and adds that he expects to see more such services emerge.

"If it proves a great success for TDC, we'd get less per track out of it," he says. "But all in all, we're positive."

To complement its Play service, TDC launched a separate Play 10 service Oct. 1 that allows broadband subscribers to pay 50 kroner (\$8.70) per month to download 10 DRM-free tracks that can be copied to other devices and will remain playable even after a subscription lapses.

Most legal music services in Denmark charge around 8 kroner (\$1.38) per track. "At 5 kroner [87 cents] per track, Play users will realize considerable savings," TDC's Tvilsted says.

Instead of using the lump-sum revenue model of Play, TDC says Play 10 will operate in line with more traditional royalty schemes.

Although the lack of DRM on Play 10's downloads opens the door to the sharing of downloads, "this service is still interesting," EMI's Wermuth says. "We will evaluate its long-term possibilities—it's certainly preferable to all the illegal sites for downloads." ...



GLOBAL NEWSLINE

>>> 'THREE STRIKES' BILL MOVES FORWARD

A French "three strikes" bill against online piracy has moved a step closer to becoming law. The French Senate passed the bill 297-15 on Oct. 28, only 24 hours after it opened debate on the legislation. The bill now goes to the French Parliament, which is expected to vote on it in early January. The legislation

proposes setting up an independent administrative authority to collect infringers' data from their Internet service providers when requested to do so by appropriate collecting societies. Upon their third and final warning from their ISP, persistent copyright offenders would lose Internet access for one month to one year without the ability to open a new account with another ISP. The

bill also requires France's music industry to drop digital rights management restrictions on music downloads. —Aymeric Pichevin

>>> U2 HONORS GRAINGE

U2 headed a roll call of international acts saluting Universal Music Group International chairman/CEO Lucian Grainge at the U.K. Music Industry Trusts' award ceremony Nov. 3 at London's Grosvenor House Hotel. Universal acts Snow Patrol, Mika, Take That, Jamie Cullum and Razorlight performed at

the event. The MIT award for outstanding contribution to the U.K. music industry was presented to the Universal boss by all four members of U2. Grainge marks his 30th anniversary in the industry this year. Taped tributes were made by industry execs, as well as musicians ranging from Mariah Carey and the Pussycat Dolls to Elton John—himself a previous honoree. The evening raised £568,593 (\$897,577) for the Music Industry Trusts' nominated charities, Nordoff-Robbins Music Therapy and the BRIT School. —Andre Paine

El Ganador Es...

Who Will—Or Should—Win The Latin Grammys

Now that voting has closed, it's time for us to make our predictions for this year's Latin Grammy Awards, based on the quality of last year's releases and the voting history of the Latin Recording Academy. I'd like to hear yours, too, so write them down and let me know how you did after the Nov. 13 live broadcast on Univision.

RECORD OF THE YEAR: Even if Juanes' "Me Enamora" hadn't spent 20 weeks at No. 1 on Billboard's Hot Latin Songs chart, it would still be the only track every voter has heard. Nothing beats an educated decision, and the song itself is nothing to scoff at. Fans of more traditional Latin pop might back the **Andrea Bocelli/Laura Pausini** duet, "Vive Ya! (Vivere)," because of the production work of **Humberto Gatica** and **Tony Renis**. But it probably won't be enough to top the "Me Enamora" production and engineering team of Juanes, **Gustavo Santaolalla**, **Anibal Kerpel** and **Thom Russo**.

BEST NEW ARTIST: In a field dominated by women, this contest is between two commercial successes: Puerto Rico's **Kany Garcia** and Mexico's **Ximena Sariñana**. The outcome will be watched closely: Sariñana has been promoted mostly in Mexico, while Garcia has been pushed primarily on the East Coast and in Puerto Rico, so the win could indicate which voting faction carries more clout. Both performers have artistic merit and unconditional label support—not a common combination. Special kudos to Colombia's **Mónica Giraldo** for snaring a surprise nomination for "Todo Da Vueltas," a gem of an album.

ALBUM OF THE YEAR: Although Mexican rock act **Café Tacvba** received the most nominations this year, enough people probably haven't heard the band's album, "Sino," for it to win in this category. I'm betting on Juanes' "La Vida... Es Un Ratico," a well-rounded production with rhythm, integrity and a

purpose. The dark horse here could be man of the hour **Vicente Fernández** with his powerful and successful "Para Siempre." The fact that **Joan Sebastian** wrote all the songs and co-produced it gives the Fernández album clout.

SONG OF THE YEAR: Given its runaway chart success in the United States and throughout Latin America, the winner has to be Juanes' "Me Enamora." Anything else would be a surprise.



Latin Notas

LEILA COBO



BEST URBAN MUSIC ALBUM:

Tego Calderón will win for "El Abayarde Contra-Ataca" since he's a widely respected rapper with depth. Most of the remaining nominees are pure reggaetón and the Latin Recording Academy has shown that it's no fan of that genre. But the most deserving nominee is **Wisin & Yandel's** "Los Extraterrestres," not because it sold well, but because it's a superb album full of hits.

BEST ALTERNATIVE MUSIC ALBUM: Forget the rock categories; the artists and albums we really care about are here, making this the most closely watched category this year. **Café Tacvba's** "Sino" and **Julieta Venegas'** lovely "MTV Unplugged" album are certainly contenders. But my bet is on "La Radiolina" by pioneering Latin alternative artist **Manu Chao**, who's made a beautiful and edgy album.



BEST BANDA ALBUM: Despite heavy-duty competition from **Banda El Recodo's** "Que Bonito... Es Lo Bonito," the winner will be **Joan Sebastian's** "No Es De Madera," a creative peak for the beloved veteran.

BEST RANCHERO ALBUM: All of the nominated albums are great, making this the most competitive category in regional Mexican music this year. While **Jenni Rivera** amply deserves her first Latin Grammy for "La Diva En Vivo," **Vicente Fernández's** "Para Siempre" will win.

BEST MALE POP VOCAL ALBUM: Juanes would win if "La Vida... Es Un Ratico" had really been a pop album. But in a field that includes **Ricardo Arjona**, **Jeremías**, **Alejandro Lerner** and **Gian Marco**, the award will go to Arjona for his "Quién Dijo Ayer." ♦♦♦

THE BILLBOARD Q&A?

Panama Music has emerged as a key source of local talent, and thanks to distribution from Universal, Panamanian artists have gained an international audience. Founder/president **Januario "Nayo" Crespo** spoke to Billboard as he prepared to introduce some new household names.

How did Panama Music start?

I was a partner in [Top Music] with **El Chombo**, where we worked "El Gato Volador" and we had some hits. In 2001 Panama Music was born with a new group, **La Factoria**. One of the vocalists [**Demphra**], I met at the gym where I worked out. **La Factoria** was a group of solo artists that were with my company, and since at that time it was very difficult to come out with each artist one by one. I thought it would be easier to put them into **La Factoria**.

What's your strategy?

The idea was always to hit hard with the artists in Panama, then in South America, and then in some cases Mexico and the



A man, a plan: **JANUARIO 'NAYO' CRESPO**

United States. We manage all our artists, as well as for publishing and for their albums. Reggaetón opened the doors to record labels being interested in music from Panama. [But] Puerto Rican reggaetón is different from that of Panama—we have a different sound. There's more melody and feeling in the lyrics.

What are your next priorities?

Makano, **Eddy Lover**, **Mach & Daddy's** next album, "Gracias a Dios," in January. **Arthur**, who we just signed. We also have **Niko King** and **Jossep**. They are just starting their careers—we're working them strongly in Panama and South America. They do the romantic style. Soca is a genre we work hard in Panama, particularly for the Carnival parties. What works at Carnival are the songs that later hit internationally, such as "Perdóname" and "La Botella."

—Ayala Ben-Yehuda



On the field: **GRUPO MONTEZ DE DURANGO**

Put Me In, Coach

Latin Acts Play Ball With Pro Sports

These days, Latin acts in opening slots are often performing before sporting events instead of other musicians.

For more than a decade, the Los Angeles Dodgers have put on an annual Latin-themed Viva Los Dodgers day—this year's edition featured **Dareyes de la Sierra**, **Lalo Mora** and **Ti-**

tanés de Durango. But other sports organizations are catching on—just as artists are seeking new revenue streams.

In early November, banda artist **Roberto Tapia** sang at a boxing match at Las Vegas' Mandalay Bay, and **Grupo Montez de Durango** played at Arizona **Diamondbacks** and

Texas **Rangers** games this year. **Jim Bilello**, president of U.S. Marketing, a Chicago marketing firm that booked the act for the **Diamondbacks**, estimates that about 10,000 people who attended the game stayed for the group's concert, which was sponsored by **Checker Auto Parts** and the Arizona Lottery

and promoted on **KHOT** (La Nueva 105.9).

"There are these niche audiences that are worth marketing to," **Bilello** says.

The Florida **Marlins** have the opposite approach. Miami's Major League Baseball team booked such tropical stars as **Willy Chirino**, **Olga Tañón** and **El Gran Combo** to play 50-minute shows after select "Super Saturday" home games last season. **Marlins** marketing VP **Sean Flynn** expects more than half the acts for next year's "Super Saturday" games to be Latin performers. Musical guests are paid a flat fee rather than a percentage of ticket sales.

The acts also get other benefits, including promotion through TV, radio, print and outdoor ads that run before the performance. Though factors like a team's record, the day's opponent and the weather all affect

attendance, **Flynn** says the goal is to get at least half the crowd to stay for the concerts. By some measures, "our Hispanic shows are outperforming our general-market shows," he says.

Performers bring teams another benefit: sponsors eager to reach the Hispanic audience, such as automakers and beverage companies. "We've been able to bring folks in who wouldn't normally do business with us," **Flynn** says. **Banda el Recodo** performed before **NASCAR's** Pepsi 500 race on Aug. 31 in Fontana, Calif.; a \$69 ticket included admission to the show, the race and a Major League Soccer game featuring **Chivas USA**. "We're all looking for other sources of revenue," says **Martin Fabian**, who books the group. "Little by little these opportunities are opening up."

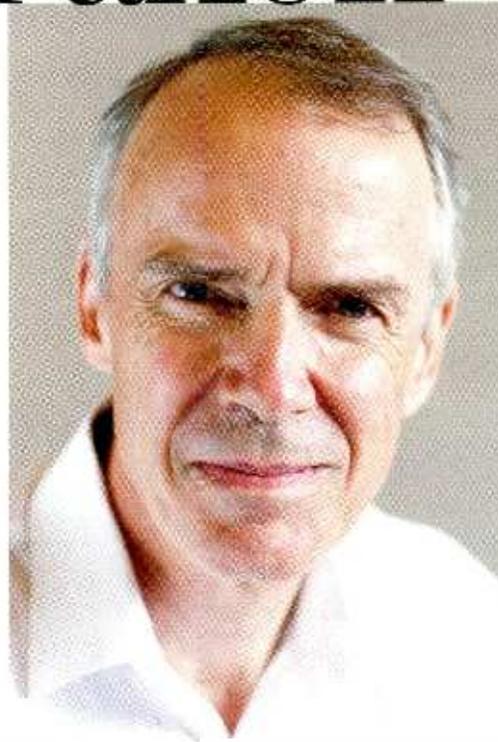
—Ayala Ben-Yehuda

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

Roger Faxon

EMI MUSIC
PUBLISHING
CHAIRMAN/CEO

Amid challenges at EMI Group, the head of the company's publishing unit discusses how his business continues to thrive.



On Oct. 24, the British private equity fund Terra Firma released a report on EMI Group that painted a dim picture of a company struggling to stanch losses amid heavy debt obligations.

One bright spot stood out: During the year ended March 31, EMI Music Publishing posted £116 million (\$231.4 million) of earnings before interest, taxes, depreciation and amortization on revenue of £411 million (\$820 million). That's up from the previous year, when it had an EBITDA of £114 million (\$227.4 million) on revenue of £401 million (\$800 million).

EMI Music Publishing operates separately from the record label, and chairman/CEO Roger Faxon reports directly to Terra Firma chairman Guy Hands. Faxon—who has extensive management experience at creative companies like Lucasfilm, Columbia Pictures and Sotheby's—joined EMI Group in 1994 as senior VP of worldwide business development and strategy. From the start, Faxon says he was intrigued by music publishing, then seen as less glamorous than the recorded music business. Five years later, he joined EMI Music Publishing as executive VP/CFO, then in March 2007 succeeded Martin Bandier as chairman/CEO.

In an interview with *Billboard*, Faxon talked about the new opportunities he sees to exploit EMI's publishing assets.

How does a major music publishing company grow revenue in a market where mechanical royalties from CDs are declining?

While the worldwide market, in particular physical recording, is in significant decline—and in much of the world, digital growth hasn't been able to fill the gap—we still believe very strongly that new music is an essential part of the marketplace. We continue to invest and try to increase our portion of that market and to sustain our revenues. And we have been able to identify those songwriters who can be successful in what is really a remarkably difficult marketplace.

Besides signing and developing songwriters, are you are trying to grow revenue streams like digital and synchronization?

We don't just look at selling CDs as creating opportunities for our songwriters. That translates into making sure we help generate additional airplay at traditional radio; that our songwriters are represented at streaming services; that we build strong relationships with advertisers, film companies and television companies and to place songs in those media; and to develop a very strong relationship with compa-

nies across a broad range of businesses including videogames, merchandising, retail, consumer services and so on.

In every place where you can experience music, we endeavor to create a relationship to ensure that our songwriters' work can be exposed to consumers—and not even incidentally, but rather importantly—that they get paid for it. Being a publisher is not a passive business.

EMI Music Publishing reduced overhead to £61 million (\$121.7 million) from £67 million (\$133.7 million) in its last fiscal year. Will we see more of that?

When one talks about cost control, that's the wrong way to start. The way to talk about it is how to increase your effectiveness. We have to provide an exemplary service. While you're doing that, you have the opportunity to be more efficient at it and we've invested substantially in systems and processes to enhance our overall performances. So we're doing it for less money and getting a better outcome in providing services to our songwriters and right holders. And there's more to do in that respect.

Will we see EMI Music Publishing make acquisitions or

will you concentrate on organic growth?

We'll grow both ways. We're very discriminating about what we want to acquire. We're not looking to buy big collections of songs, but looking at catalogs of songs that are complementary to our catalog.

Working with songwriters and identifying new songwriters to get into business with is essentially the way we organically grow our business. We've generally been very successful. What's fortunate about EMI is that it has an extraordinarily high quality of catalog and a fabulous roster of current songwriters. It's about the quality. It's not about tonnage.

Do you see administration and marketing services, like the deal that EMI has with Televisa, as a potential growth area?

We're looking to develop relationships for administration with companies where their catalogs are compatible with ours and where we can meaningfully increase their revenue. Televisa is the perfect example of that, where their works largely come in association with their television production efforts, but not exclusively. We can help them find and/or develop new markets and give them increased collection ca-

“Most people focus on the differences between the record companies and the publishers where there are narrow areas of tension. But there are far more places where we agree on things.”

abilities. In their world, they have quite a large number of compositions and songs that haven't been exploited outside of the context of their television programs and we see there are lots of opportunity to do so.

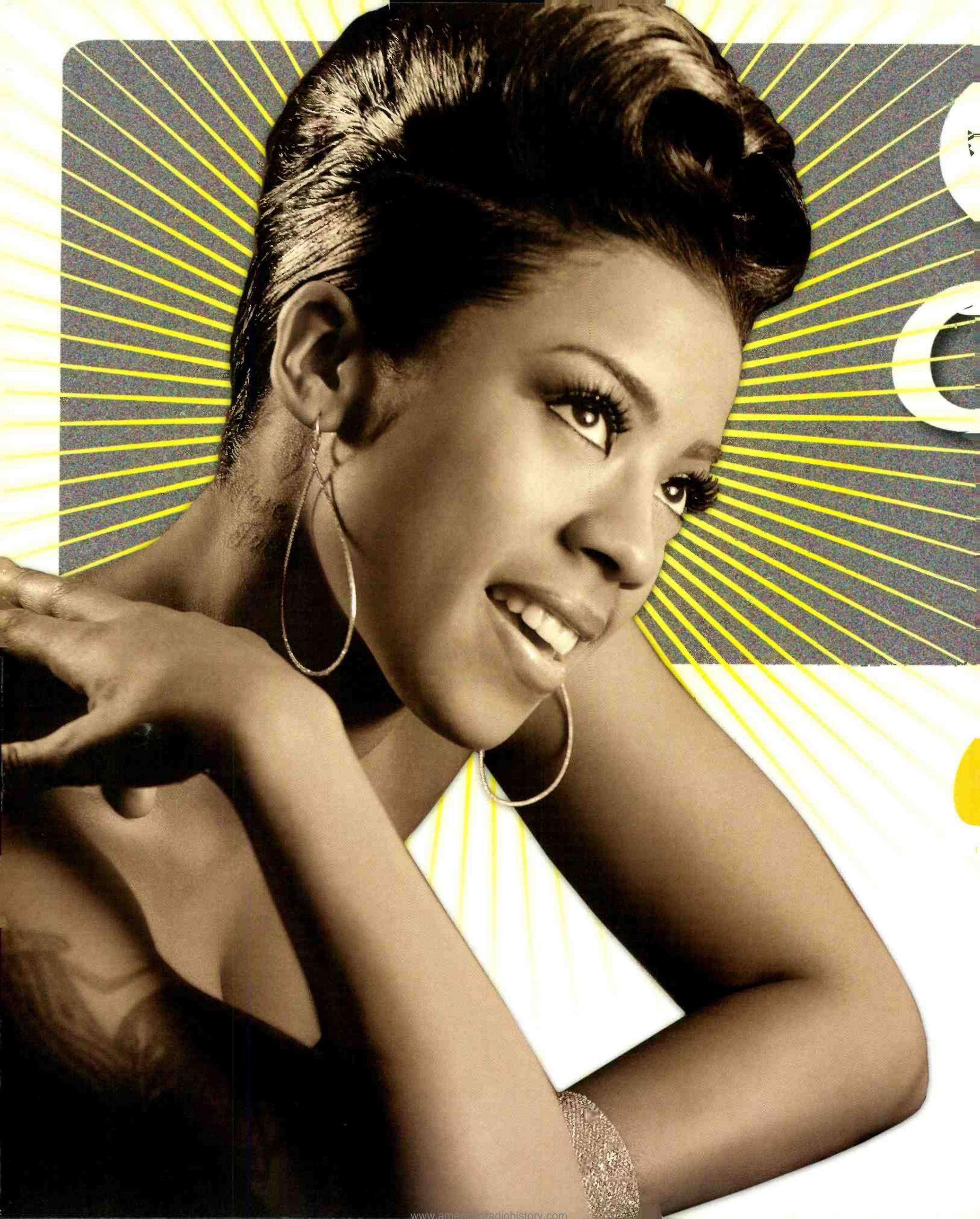
How do a music publishing company and a record label live together under one roof?

Most people focus on the differences between the record companies and the publishers where there are narrow areas of tension. But there are far more places where we agree on things and where we have a common interest. When we wrestle with an issue, we have to pursue that in the marketplace. In a realistic and cooperative way, we need to meet the needs of our respective constituencies. Ultimately, we do what is right for our songwriters and it's usually through a formal mechanism. The [U.S. Copyright Royalty Board] can determine issues like imposing late fees on slow payments. We think it's an appropriate way to handle those issues. One of the great benefits of the CRB rulings is that it creates certainty for [digital music] businesses. Without that certainty, it chilled the ability of those businesses to grow.

What are the opportunities going forward for EMI Music Publishing?

EMI Music Publishing is in very strong financial shape. It has all the financial resources to compete vigorously and we're not constrained as to what we can do. We're as competitive as we've ever been.

It's all about creation. It isn't just identifying the great songwriters—we still have to get them to come here and one way we do that is by helping songwriters achieve their goals. We have the greatest opportunity, the greatest catalog, the greatest songwriters and by far the greatest staff. ...



BET AND INTERSCOPE PRESENT
KEYSHIA COLE IN

Siren

As She Prepares A Biopic And The
Third Season Of Her TV Show,
The Diva Showcases 'A Different Me'

By Gail Mitchell

Keyshia Cole knows what she wants—and what the dynamic diva wants right now is a turkey sandwich on wheat bread with nothing on it but mayo and mustard. But the waitstaff at the restaurant adjacent to the Affinia Dumont Hotel in Manhattan can't quite seem to get that right. The sandwich first comes out with lettuce and tomatoes. But Cole is allergic to tomatoes—"My face gets puffy," she says—so she sends it back. No one can argue that Cole isn't forthright about what she wants—and, beyond the sandwich, she's hungry for success. On Dec. 16 Imani/Geffen/Interscope will release her third album, "A Different Me," which will drop in the wake of the 360 deal Cole signed with Interscope that includes a movie based on her life.

But right now, Cole needs to eat. Several minutes later, the sandwich comes back piled with bean sprouts and dripping with seeds—remnants of the tomatoes that were removed from its earlier incarnation. Back again.

The third time the sandwich comes out, Cole repeats her order, emphasizing she would like regular mustard. Instead, the waitress returns with a small paper cup filled with spicy mustard.

Cole sends her assistant across the street to buy a small bottle of French's yellow mustard. "Dijon mustard is New York-style," she says. "It's the one thing I hate when I come out here."

Cole's single-minded scrappiness has served her well—she used it to hammer out a music career forged on the gritty streets of Oakland, Calif., and in three years, her street-honed soul has sparked two consecutive platinum albums, eight top 10 singles on Billboard's Hot R&B/Hip-Hop Songs chart (including three No. 1s) and a top-rated reality show on BET (see story, page 24).

All these professional achievements belie the pain-filled personal saga that first introduced Cole to the spotlight. Many of the singer/songwriter's biggest hits—"I Should Have Cheated," "Love," "Let It Go," "I Remember" and "Heaven Sent"—are songs that simultaneously evoke vulnerability and a fierce, don't-mess-with-me confidence. "When I met her, she had a real street attitude," says manager Manny Halley, who is partners with Cole in Imani Entertainment Group. "She didn't sugarcoat; she didn't hide anything. When I heard her sing, I could hear the pain

and tear in her voice."

After her first two wrenching albums, 2005's "The Way It Is" and 2007's "Just Like You," Cole's forthcoming "A Different Me" finds the singer/songwriter having more fun. "The first two albums were more . . . painful," she says. "It's a different me this time: a young woman who's still growing and finding myself, exploring life through different routes musically and in other areas. I wrote more about other people's situations than my own. I'm moving forward."

The one constant in Cole's work is her collaboration with Geffen chairman Ron Fair and Halley as the album's trio of executive producers. Holed up in his personal studio at the label's Los Angeles office mixing and mastering to meet a Thanksgiving production deadline, Fair underscores Cole's hands-on commitment to her music.

"Keyshia is her own self-contained A&R person," he says. "I do the string mixes and arrange vocals but she finds the songs. She's very open-minded but has a great sense of what's right for her to sing, which is a very important quality. The more I listen to what she wants, the better she sounds."

"A Different Me" features Cole collaborating with a combination of marquee names and newcomers, including Polow Da Don, the Runners, Neffu, Kwame, Orthodox & Ransom and the Trackmasters. On her previous albums, Cole worked with such songwriter/producers as Greg Curtis, Missy Elliott, Scott Storch, Bryan-Michael Cox, Rodney Jerkins and Sean Garrett.

"When I hear something, I hear it—it doesn't take me three, four, five times to hear a song and say, 'OK, let's write,'" Cole says about her songwriting process. "If I don't write to it right off the bat, it's not working."

And while the pain quotient is definitely lowered on "Me," the emotional realness and accessibility that fans have come to love in Cole's music remain—as do her searing vocals. It all adds up to "fearless R&B," Fair says.

She's reflective and coy on the melodic lead single "Playa Cardz Right" featuring a posthumous Tupac Shakur; the track originally appeared on his 2006 album "Pac's Life," but dressed up with a new verse and arrangement by Cole and producers Fair, Carvin Haggins and Ivan Barias, the song has shot to No. 25 on the Hot R&B/Hip-Hop Songs chart after only five weeks. It's competing with Cole's last single from her sophomore album, "Heaven Sent," which is No. 14 on the chart.

A girl-talk intro colorfully sets up Cole's duet with real-life friend Monica on "Trust," while Polow Da Don taps into Cole's upbeat side on the pulsating "Make Me Over." Cole further hones her ballad skills on the track "You Complete Me" and flashes a sultry side on a cover of R. Kelly's 1992 No. 1 R&B hit, "Honey Love."

While Cole's rise may seem fast to the public, the 27-year-old singer first began dabbling in

music when she was 12, recording with MC Hammer and being mentored by Shakur. Born to a drug-addicted mother and adopted by a family friend when she was 2, Cole is the younger sister of Oakland-based rapper Nutt-So.

"Other people recognized my talent before I did," Cole says. "There were times when Hammer, Pac or other people from around my way would say, 'That little girl can sing. Sing something.' And I'd say, 'You got \$5?'"

Cole says the idea of seriously pursuing a music career didn't kick in until Shakur died—"he saw it in me," she says. That sorrow—and heartbreak brought on by a cheating boyfriend—pushed Cole to Los Angeles and a renewed focus on her career.

That hard work eventually led to an audition for Fair, who signed her initially to a contract with A&M/Interscope in 2004. As Cole recalls, "That was the easiest part: Ron saying I was signed after hearing one verse of 'Love' and the chorus."

The marketing strategy for "A Different Me" will focus on two objectives: building awareness of the album and revealing Cole's evolution as an artist since "The Way It Is." A month before the album is released, Cole will usher in the third season of her top-rated BET reality show, "The Way It Is," Nov. 11. Her current single, "Playa Cardz Right," will double as its theme music coupled with additional support advertising on the channel. The single's video is receiving airplay on BET and MTV, while VH1—which recently presented Cole with its Soul Sista Black Girls Rock Award—will air an upcoming hourlong special, "Soul Story."

Beyond "The Tonight Show With Jay Leno" or "Jimmy Kimmel Live!," Ashley Fox, president of independent marketing firm Afox Group, is pushing to book Cole on shows like PBS' "Tavis Smiley" and E!'s "Chelsea Lately"—shows that Fox feels can showcase Cole's "tongue-in-cheek funny side as well as her intellect." A holiday tour featuring Cole, Lil Wayne and T-Pain will be revealed shortly.

In between finishing "Me," Cole reteamed with director Benny Boom to shoot the video for "Playa Cardz Right"; performed at the music industry's annual City of Hope benefit Oct. 15 in Los Angeles, singing Stevie Wonder's "Ribbon in the Sky"; flew to Atlanta a couple of days later to serve as an award presenter

at BET's Hip-Hop Awards; and squeezed in three parties between L.A. and Atlanta during that period to celebrate her 27th birthday.

She and Halley also found time to negotiate a 360 deal with Interscope.

"I'm a touring artist and make a lot of money that way," Cole says. "But with so much going on in the business right now with the downturn in album sales, labels and artists are finding new ways to help each other. It was a good deal for me."

"She could retire right now; that's how big the deal is," says Halley, who declines to go into specific financial details of the new agreement or the transition from the previous contract. "But while the check carries one appeal, having the vested interest of [Interscope chairman] Jimmy [Irvine] is quite another."

One of the offshoots of the new deal is a movie the trio is developing based on Cole's life. Halley, Cole and Irvine hired a screenwriter to go on the road with her next year and begin developing the script.

Another benefit of the 360: hiring a company to pitch Cole for various ventures, including commercials, endorsements (beyond her current one with Luster's Pink hair care line) and fashion tie-ins. Cole and Halley's label, Imani Entertainment, is not part of the 360 deal, however; Cole's friend Amina Harris, introduced on Cole's second album, is recording her first album for the label for release next year.

Sitting in the restaurant, Cole is the epitome of style with her black Chanel ankle boots and wavy, short-cropped 'do. Peeking out from under the sleeves and above the collar are various tattoos, including one on her neck with the words "Have Faith" emblazoned just below a red heart—evidence of the scrappy young girl who's starting to live her dream.

"I haven't reached my goal yet," says Cole, who says that down the road she wants to live in a log cabin and own horses, operate a veterinary hospital and pet store—"I'm a dog person," she adds—plus a coffee shop on the side. "I want that real bad. I can just see the couches and the fireplace going."

"But to get there," she continues, "I have to first accomplish my musical goals. To quote Tupac, 'I got my money right, I got my mind right, and now I want war.'"

A Safe BET

Cole Scores A Reality Hit

What started out as an angle to get TV time for an R&B newcomer has turned into a compelling and successful BET reality series.

Borrowing its title from Keyshia Cole's 2005 freshman album, "The Way It Is" kicks off its third season Nov. 11 at 10 p.m. ET/PT. Inspired by Cole's drama-fueled Oakland, Calif., background—recovering addict mother, long-lost father, sister struggling with alcohol and supportive adoptive family.

The show owes its success to its warts-and-all honesty and rawness, Cole's manager Manny Halley says. "Before this, a lot of artists weren't trying to say their mother was on crack or in jail or admitting they didn't know their pops,"

he says. "It was a chance we took, opening up the world to Keyshia's real life. And together with the music and touring, it worked in building the brand."

The 2008 season picks up following sister Neffie's decision to keep her baby in the season-two finale. Capping the first season: Cole and biological mother Frankie receive the results of a DNA test to determine whether a man's claim to be Cole's absentee dad was true.

It wasn't.

Reaping critical acclaim and ratings rewards, "The Way It Is" is the No. 1 series in BET history, with just shy of 3 million people watching the second-season finale.

BET interim president of entertainment Stephen Hill says the series will go on as long as Cole wants. "Nobody is tired of the show," he says. "That's because there's something special about Keyshia. She's gone through a lot in life and has this protective layer around her. But you just can't help but love her and watch how she's changing and growing."

In season three, look for Halley taking Cole and her family members out of the country for the first time, more interaction between Frankie and adoptive mom Yvonne and Cole working on her third album.

From Cole's perspective, she's proud of the positive steps her mom and sister have made and of her eldest niece, who made the honor roll. "Everybody is coming to an understanding that our lives have changed," the singer says. "And that's all I've ever asked: that they get comfortable with themselves as I'm learning how to get comfortable within myself."

—GM



Keyshia Cole's reality series, 'The Way It Is,' averaged 1.8 million viewers during its second season.

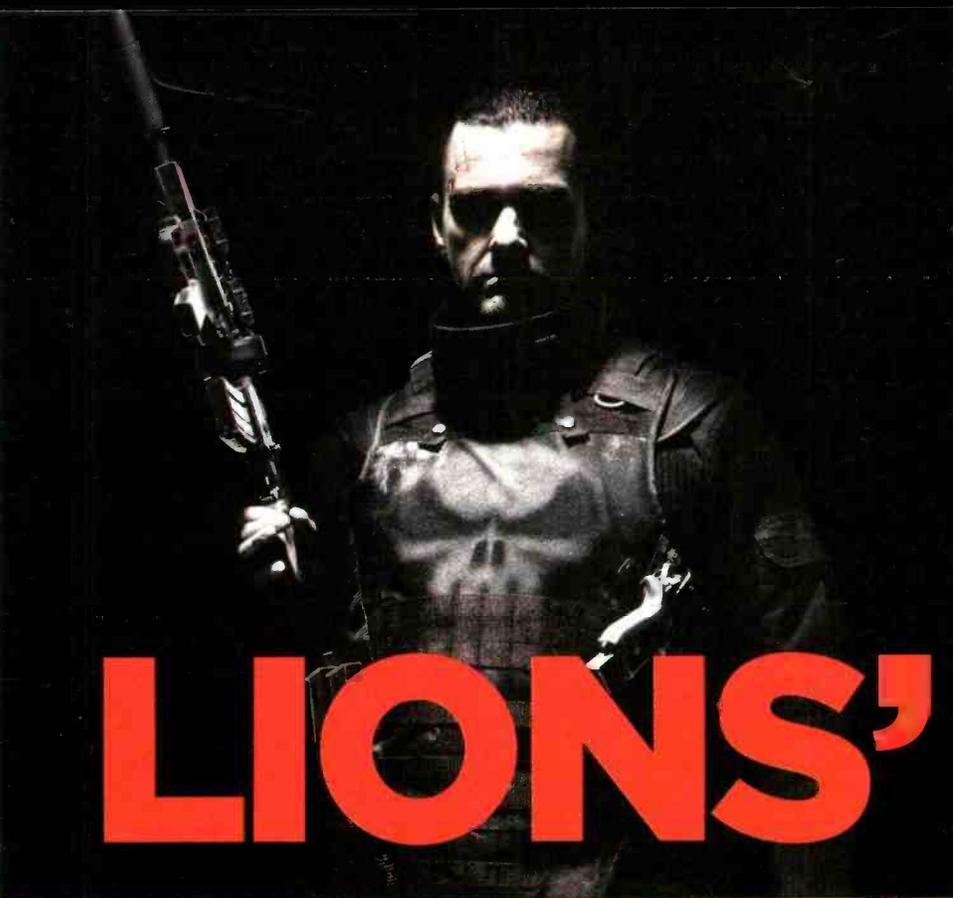
In Good Company

Cole shines on Billboard's Hot R&B/Hip-Hop Songs chart, thanks to a combination of her own songs and her frequent collaborations.

	"The Way It Is" A&M/Interscope 2005	"Just Like You" Confidential/Imani/Geffen/IGA 2007
Nielsen SoundScan U.S. Sales:	1,523,000	1,545,000
Debut:	6	2
Debut Date:	7/9/2005	10/13/2007
The Billboard 200 Peak:	6	2
The Billboard 200 Peak Date:	7/9/2005	10/13/2007
Weeks on Chart:	64	54

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Never" (featuring Eve)	71	2/21/2004	71	2/21/2004	8	A&M/Interscope
"I Changed My Mind" (featuring Shyne)	65	9/18/2004	23	11/27/2004	21	A&M/Interscope
"(I Just Want It) To Be Over"	81	4/23/2005	30	7/9/2005	21	A&M/Interscope
"I Should Have Cheated"	61	9/10/2005	4	11/12/2005	29	A&M/Interscope
"Love"	66	12/31/2005	3	4/8/2006	27	A&M/Interscope
"Impossible" (Kanye West featuring Twista, Keyshia Cole & BJ)	75	4/15/2006	54	6/24/2006	16	Roc-A-Fella/Def Jam/IDJMG
"(When You Gonna) Give It Up To Me" (Sean Paul featuring Keyshia Cole)	74	5/27/2006	5	8/26/2006	23	VP/Atlantic
"Last Night" (Diddy featuring Keyshia Cole)	70	12/9/2006	7	4/7/2007	28	Bad Boy/Atlantic
"Dreamin'" (Young Jeezy featuring Keyshia Cole)	65	5/26/2007	65	5/26/2007	5	CTE/Def Jam/IDJMG
"Let It Go" (featuring Missy Elliott & Lil Kim)	51	6/9/2007	1 (3 weeks)	9/1/2007	40	Imani/Geffen/Interscope
"Shoulda Let You Go" (Introducing Amina)	52	9/22/2007	6	12/15/2007	27	Imani/Geffen/Interscope
"I Remember"	53	11/17/2007	1 (7)	2/23/2008	49	Imani/Geffen/Interscope
"I've Changed" (Jaheim featuring Keyshia Cole)	91	3/15/2008	35	8/9/2008	26	Divine Mill/Atlantic
"I Gotta Thang For You" (Trina featuring Keyshia Cole)	78	3/29/2008	59	5/17/2008	11	Slip-N-Slide
"Heaven Sent"	88	4/12/2008	1 (9)	6/21/2008	31	Imani/Geffen/Interscope
"Game's Pain" (The Game featuring Keyshia Cole)	57	5/24/2008	20	7/12/2008	16	Geffen/Interscope
"Playa Cardz Right" (featuring 2Pac)	93	10/18/2008	25*	11/15/08*	5*	Amaru/Imani/Geffen/Interscope

SOURCE: Hot R&B/Hip-Hop Songs Through The Chart. Dated Nov. 15, 2008. * Song Still Charting As Of Nov. 15, 2008 Chart.



AFTER WINNING AWARDS FOR TV AND FILM, LIONSGATE IS ON THE HUNT FOR MUSIC SUCCESS

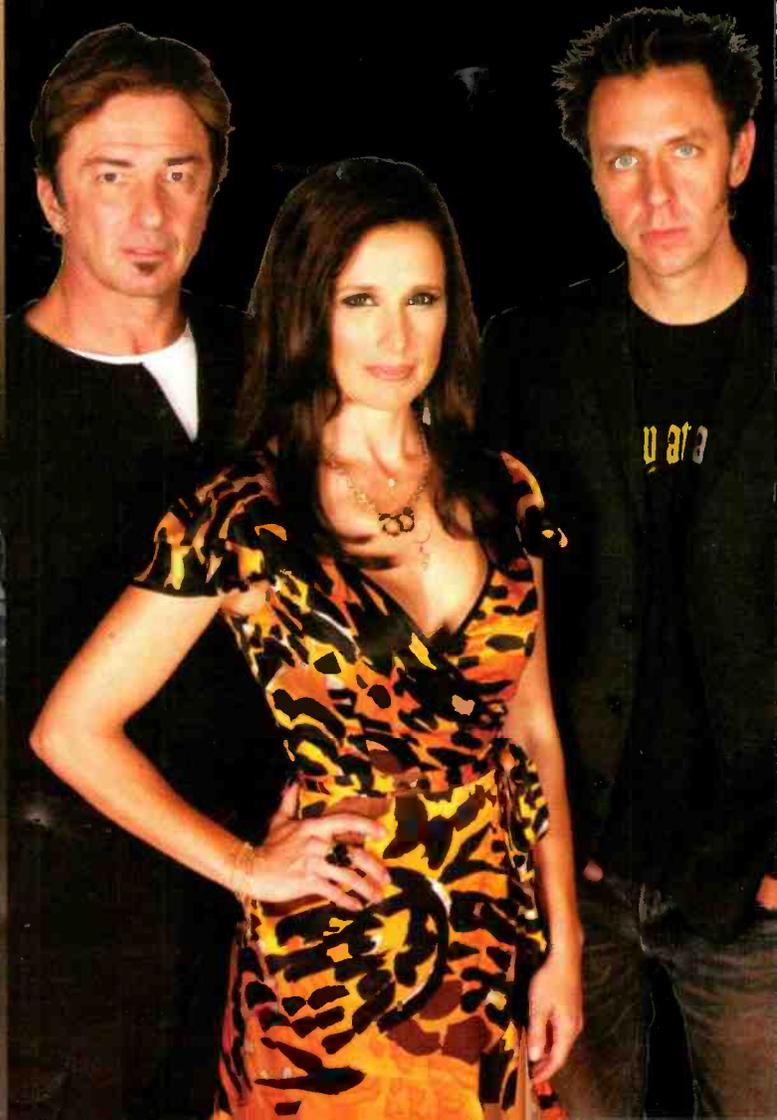
BY ANN DONAHUE

LIONS' SHARE



Screen lions: clockwise from top, 'The Punisher,' the cast of 'Scream Queens' and the cast of 'Mad Men.'

"Is it hot in here, or is it just my girls?" asks Bryan Batt, as four lovely ladies in hot pink, strapless flapper-style dresses shimmy behind him onstage. Clad in a sharp tuxedo and backed by a 13-member swing band, he launches into a suave version of Dean Martin's "Sway." ♣ Batt, a veteran of Broadway shows like "Cats," "Sunset Boulevard" and "La Cage aux Folles," plays Salvatore Romano, the ad agency art director on AMC's '60s-set sex-and-Chivas-drenched drama "Mad Men." But on this October night, Batt and his co-stars are vamping it up at the El Rey theatre, performing tunes from the "Mad Men" era live at a benefit for the Recording Academy's Los Angeles chapter. >>>





It's more than just an occasion for the show's cast to kick up their heels with a few cocktails and—gasp!—openly smoke cigarettes onstage in L.A. Lionsgate, which produces “Mad Men,” is using the evening as a test run to see if the concept could be launched as a series of club shows.

“We thought, ‘What if the guys from [“Mad Men” ad agency] Sterling Cooper went out for a night—what would they do?’” asks Jay Faires, who became Lionsgate’s president of music and publishing in July 2005. “It’s taken on a life of its own—and it fulfills our idea of taking the Lionsgate brand into new areas.”

Lionsgate has already thrived in film and TV, and the independent production company has the awards to prove it: “Mad Men” won best drama at this year’s Emmy Awards, and the film division won the best picture Academy Award for 2005’s “Crash.”

As a publicly traded company, however, Lionsgate has to answer to more than academy voters. Major investors include MHR Fund Management, Steinberg Asset Management, Capital Research Global Investors and Carl Icahn, who doubled his stake in the company to more than 9% last month, according to the Securities and Exchange Commission. After the recent financial turmoil, Lionsgate’s market cap is \$773 million and stock is trading at \$6.60; its 52-week high is \$10.97.

The primary goal of the music division is to expand the reach of Lionsgate properties—into soundtracks, live events and music publishing. For a company that’s still small by film world standards, it’s a big move.

The obvious angle is soundtracks, which Lionsgate wants to release on its own, much as any indie label would. But the company’s music division will generate several revenue streams. The label will get the cash from album sales and the publishing division will collect additional revenue on those sales, plus money generated when its songs get radio play or placement in film and TV projects—including those Lionsgate produces.

Many major studios have started publishing divi-

sions that grew into valuable resources. In 2007, Viacom, Paramount’s parent company, sold Famous Music, its 125,000-song music publishing division, to Sony/ATV Music Publishing for approximately \$370 million. Famous Music’s catalog included the scores to “The Godfather” and “Beverly Hills Cop,” which generate revenue every time they were played or sold.

Movie companies can easily generate cash for their publishing divisions by using their songs in films. Faires—who spent 15 years at Mammoth Records shepherding acts like Squirrel Nut Zippers and Seven Mary Three—says Lionsgate will pay standard prices for synch licenses that will be signed off on by artists and label partners.

Beyond “Mad Men,” Lionsgate Music has a hand in 14 TV shows, half of which are in production at any one time. One of its other current programs is VH1’s reality show “Scream Queens,” the winner of which will get a role in Lionsgate’s “Saw VI,” the next installment of the goretastic Halloween horror movie franchise that has earned almost \$300 million at the box office. The most recent entry, “Saw V,” earned \$30 million in its opening weekend just before Halloween. And Lionsgate artists also benefit when their music is played in films overseas, Faires says, since they get performing rights income.

The music to “Scream Queens” is developed as part of a broad joint venture that Lionsgate Music has with Wind-up Records. “We feel that Lionsgate’s place in the film community is what we are in the music community,” Wind-up president Ed Vetri says. “We’re an indie major—a major when we need to be” (see story, page 27).

One of Lionsgate’s current TV projects is “Crash”—a one-hour drama starring Dennis Hopper that is adapted from the movie—that appears on the cable network Starz. Next on the slate is Showtime’s “Nurse Jackie,” starring Edie Falco. “We look after all [of our shows] needs, be it music editorial, composers or supervisors,” Lionsgate Music VP of TV music and A&R Russell Ziecker says. “We’re a next-generation music company.”

Lionsgate is also looking to develop music documentaries for theatrical or TV release—about 10 are in the pipeline for consideration, Ziecker says—and the company has also made an investment in the production company Ish Entertainment, which gives the music division an advisory role on upcoming MTV and VH1 reality and biographical projects about T.I., 50 Cent, Lindsay Lohan and the current “Paris Hilton’s My New BFF.”

For next fall, Lionsgate Music is helping develop a reality show based around one of their film properties, “Dirty Dancing.” To build on the anticipated popularity of the show, winners to go on tour the way “American Idol” performers do.

Besides teaming with other production companies, Lionsgate Music is signing bands to release on its own label—and seeking similar deals with other indie labels like Wind-up to work with market leaders in different genres. “We want to develop stuff that goes where the major labels aren’t,” Faires says. So far Lionsgate has signed the Cajun/zydeco group Pine Leaf Boys, bluegrass band the Infamous String-dusters and alternative duo Glacier Hiking.

“We’re not doing record or publishing deals to go head to head with the majors out there,” Ziecker says. “It has to be a strategic fit at some point with our film and TV side.”

The focus on A&R for up-and-coming acts doesn’t mean Lionsgate is eschewing the soundtrack game. Movie music is experiencing a rebirth on the charts, with “Mamma Mia!” and “Camp Rock” each at 1.1 million copies sold and “Juno” at 866,000; all three are among the top 20 best-selling albums of the year. So far in 2007, 15.6 million soundtracks have been sold; almost a quarter of those were sold digitally, according to Nielsen SoundScan.

Although iTunes usually makes performers offer songs on a track-by-track basis, Apple’s store sells some soundtracks as entire albums. That means that labels can tally up \$10 buys instead of selling singles for \$1. One current success is the soundtrack to “Twilight,” which started surprisingly strong (see Over the Counter, page 45) despite the fact that the



McKNIGHT (above) and ZIECKER





Bands of Lions: clockwise from opposite page, **THE INFAMOUS STRING DUSTERS, THE PINE LEAF BOYS** and **GLACIER HIKING.**

film won't be released wide until Nov. 21.

To bolster its soundtrack savvy, Lionsgate has ramped up its staffing on the film music side by naming Commotion Records co-founder Tracy McKnight VP of film music. "There's been a climate change in sales," McKnight says. "Movies are a place of discovery now."

Recent releases include the film soundtracks to "W.," "Religulous" and "Iron Man" (Lionsgate has a licensing deal with Marvel Entertainment); TV soundtracks include "Weeds" and "Californication." Coming up, Lionsgate will release albums from "The Spirit," "My Bloody Valentine 3D" and "The Punisher: War Zone."

McKnight wants to focus on being more aggressive in making publishing deals with composers who score Lionsgate films, and, in turn, placements for their scores. "We can be the ambassadors," she says. "When you are a composer and you have your own score and your own publishing, how do you get it out to the world? I have access to the talent, to directors, to producers. I can say, 'You should listen to this.'"

Bands on the soundtrack to "The Punisher: War Zone"—which will be released Nov. 11 in advance of the movie's Dec. 5 opening—include Rob Zom-



bie, Slayer, Slipknot and Rise Against. Zombie wrote the title track, "and just captured the whole essence of the film with the lyrics and the aggressive music," McKnight says. "He understands the beauty of telling stories." The goal of the soundtrack is to target the music tastes of fans of the "Punisher" comic. After discussions with his management—Zombie, a "Pun-

isher" fan—came aboard. "He is emblematic of our core audience," McKnight says.

To expand beyond the traditional soundtrack release for "Punisher," Lionsgate hooked up with Clear Channel for an online contest seeking unsigned bands looking for a place on the soundtrack and the change to be signed by Lionsgate. More than 5,000 entered, thanks to promotion of the contest across Clear Channel properties and genre music blogs. The winner was Connerville, Ind.-based 7 Days Away, with its hard-driving track "Take Me Away." "We're going to see a lot more of this coming down the road—it's very exciting to get an unsigned band and give them that kind of audience," McKnight says, noting that she foresees a time when Lionsgate could sponsor a tour based around a specific soundtrack to help promote the movie.

Back at the El Rey, the atmosphere of the show couldn't be further from the grim thrall of death metal. Cigarette girls hawking the lesser-vice of candy are circling the dimly lit tables, and Maggie Siff, who portrays department store heiress Rachel Menken, is purring through Ella Fitzgerald's "Black Coffee." The audience, most of which wore costumes—men in hats, women in peep-toe shoes and carrying pocketbooks—cheers.

By all accounts, the evening is a hit. (Which is a relief, Ziecker says, because "that was 125 e-mails a day for a month to produce.") So will the "Mad Men Live Revue" be coming soon to a venue near you? A plan is still percolating, Faires says, but judging by the raucous reaction, "it's something that might make a little more sense in Vegas."

EXCLUSIVE

RADIO ON THE TV

Wind-up, Lionsgate Make Deal For Artist Development

Wind-up Records and Lionsgate have agreed to a deal that gives the film and TV production company a share of the publishing for Wind-up artists in exchange for first-look placement in its productions.

"We look at this as a strategic deal for us," Wind-up Records president Ed Vetri says. "They have an investment in our artists, and they can leverage what they have on their side of the world."

It's also a win for Lionsgate, which can get a bang for its buck in terms of placement and publishing. While precise financial details of the deal were not released, Vetri says the division of publishing revenue is a "fair split" between Wind-up and Lionsgate. "Nothing changes with the artists," he says.

The implementation of the deal, which

was reached last month, is already under way. The VH1 reality show "Scream Queens," which Lionsgate produces, is filled with songs from Wind-up bands like Seether and Thriving Ivory—which could lead to more exposure and more placements in other outlets.

"The show is going to take off and give the bands tons of marketing exposure," Lionsgate Music president Jay Faires says. "It's another Evanescence in 'Daredevil' situation."

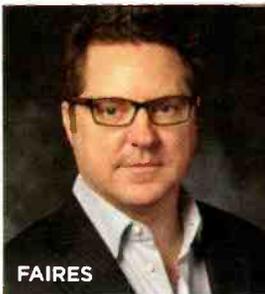
But besides getting placement in the show, Wind-up artists get bumpers and trailers interspersed throughout the program. "It makes it easy for VH1, because we're a one-stop shop," Vetri says.

In addition, Wind-up artists feature prominently in the soundtrack to the upcoming "The Punisher: War Zone." "Basically, we're the music supervisor for the film," Vetri says.

And beyond synchs in film and TV, Vetri sees the deal expanding to include actual artist appearances in shows and eventually co-branded merchandise and touring. "We own the SnoCore tour and we can cross-promote movies within the venue," Vetri says.

And with new bands that Wind-up signs, Lionsgate has the option of including them in the joint venture

or leaving them as the sole responsibility of Wind-up. "They fully believe in our A&R," Vetri says. "So far, it's been 100% participation." —AD



FAIRES



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FEEL THE POWER OF MUSICSM



SHE DOESN'T WANT TO MISS A THING

FOR 25 YEARS, DIANE WARREN HAS BEEN AT THE VANGUARD OF FILM AND TV MUSIC

BY ANN DONAHUE

Diane Warren's office is located near Amoeba Records, the be-all and end-all record store in Hollywood. If one were to go through the stacks with an eye toward creating a Warren compilation, you'd have to visit most of the store: She's written for pop stars, Broadway belters, country crooners, R&B divas and rock legends.

And, notably, you'd have to spend lots of time in the soundtracks section. Since 1984, when Laura Branigan's "Hot Night" was featured in "Ghostbusters," Warren has written almost 100 songs that have appeared in films or TV productions. She's been nominated for the Academy Award for best song six times and won a Grammy Award in 1997 for best song written specifically for a motion picture or television for "Because You Loved Me" from the film "Up Close & Personal."

Due to her extensive experience and acclaim in the industry, Warren will be the recipient of the inaugural Hollywood Reporter/Billboard Film and TV Music Career Achievement Award, which she will be presented with during a Q&A session at the Hollywood Reporter/Billboard Film and TV Music conference Nov. 13-14 at the Sofitel Hotel in Los Angeles.

"It would be safe to say that Diane was one of the most significant songwriters of the latter part of the 20th century and into the early part of the 21st century," Sony/ATV Music Publishing chairman/CEO Marty Bandier says. "Rarely do you find a writer who has the ability to do all aspects of the song—someone that can write lyrics, produce it and write melodies. She's the entire package."

For her part, Warren sees it much more simply: "I want to live in my piano," she says. "I love music. It makes me feel good."

Warren has had 31 songs peak in the top 10 of the Billboard 100 (see chart, page 32) and she remains the industry's go-to songwriter for ballads and love songs across all genres. "Diane is a very emotional writer," says Clive Davis, who used Warren's work for Toni Braxton, Whitney Houston and Kelly Clarkson. "The qualities that move people, whether it's loneliness, whether it's human angst, she feels the range of emotion and she feels it so keenly. And it's best expressed through ballads."

Davis says he frequently works one-on-one with Warren as a composer when he's in L.A. "I see her sing her own songs at the Beverly Hills Hotel in my bungalow," he says. "She sits down at the piano and she emotes it. She feels it—you see the veins in her neck really expressing all the depth of emotions. My relationship with her is framed in the personal interaction between us going over the material."

Many are also quick to point out that Warren's skills aren't limited to songs that make people swoon. "She's hugely talented," says Lauren Christy, a member of songwriting/production trio the Matrix. "People underestimate her with uptempo stuff—it's not just the ballads, she can really do anything."

Of recent note, she's worked with Jennifer Hudson, David Cook and Rihanna. On the film music side, she wrote "Do You Feel Me" for Anthony Hamilton to perform for the 2007 film "American Gangster." ("Gangster" director Ridley Scott and composer Marc Streitenfeld also will speak at the Hollywood Reporter/Billboard Film and TV Music Conference.)

For Warren, it was apparent from childhood what her career choice would be. Raised in the San Fernando Valley ("I'm from Van Nuys, which is so close to Hollywood—but it's a million miles away," she jokes), she found that she was more fascinated by the songwriter credits on the albums her siblings brought home than the recordings themselves.

She attended Birmingham High School, where she was a couple of years behind A&R vet, now Geffen Records chairman Ron Fair, who has gone on to work with the Pussycat Dolls, Black Eyed Peas and Christina Aguilera. "We had the same music teacher in high school," Warren recalls. "Except I did not pay attention. I sat in the back writing lyrics and stuff—I wasn't really a very good student. Ron really paid attention, and he's a great musician. Maybe I paid attention subliminally."

"She's just as exuberant and enthusiastic as the day she started," Fair says. "For the entire time I've been in the industry, she's been a friend. She's a modest, insecure, beautiful soul."

Warren continued her education at California State University at Northridge, but admits: "I was a total dropout," she says with a laugh. "I used to break into the practice rooms to write songs . . . I just got [notified] that they want me to speak there. I'll just be like: 'Hey, I was a college dropout! I used to break into the practice rooms! They could've arrested me!'"

But practice makes perfect. Her reputation has gone global: She has written an "anthem for peace" for Israeli president Shimon Peres' Center for Peace that will be performed at an upcoming concert at the Tel Aviv Opera House.

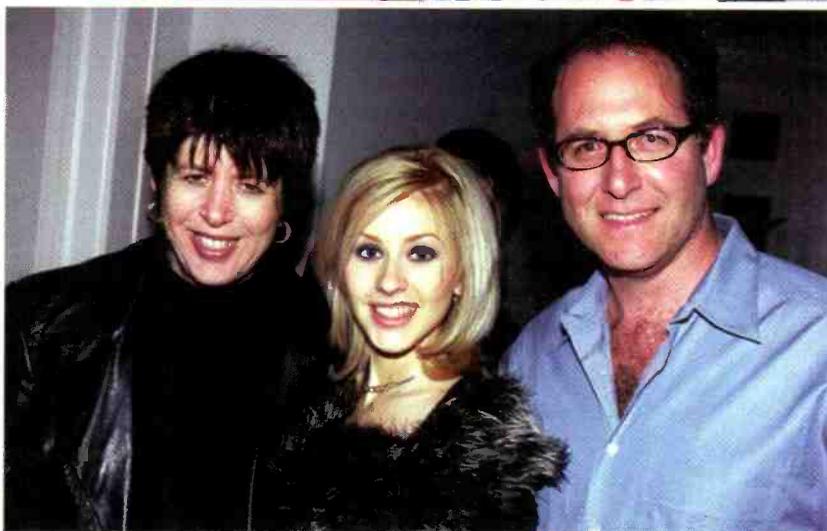
And although the music industry continues to undergo a significant upheaval, Warren has rolled with the punches. When it became apparent that TV was becoming a critical medium for music, Warren appeared on "American Idol," TV's top-rated show, acting as a mentor and a judge. Ever the businesswoman, she didn't buy into the glam aspect of the guest appearance: "It was a great experience on 'Idol' because it was nine of my songs" that were performed.

Meanwhile in development at cable network Lifetime is a project by Neil Meron and Craig Zadan—producers of 2003 best picture winner "Chicago" and 2007's "Hairspray"—based on Warren's life. "It kind of makes me nervous, but I hope it works out," she says. "I hope it's cool. It's got to be cool."

Others have also noted the dramatic arc of Warren's life and career; in 2007 she was a guest on "The Oprah Winfrey Show" (alongside Russell Simmons) for an episode dedicated to people who have attained their personal dreams of success. "It was just about how we made a living with our dreams and how hard it was, but ultimately we made it," she says. "None of this stuff is easy."



Clockwise, from bottom: DIANE WARREN, CHRISTINA AGUILERA and Geffen Records chairman RON FAIR; WHITNEY HOUSTON and Warren; Warren with Aerosmith's STEVEN TYLER.



Those who have worked with Warren appreciate the dedication to her craft. "I have been very fortunate in my career to develop friendships with some of the greatest songwriters and producers of our time—and Diane Warren is truly one of the

greats," Island Def Jam chairman Antonio "L.A." Reid says. "Diane and I met over 10 years ago when she wrote 'Un-Break My Heart' for Toni Braxton, which became the biggest song of Toni's career—[it] went on to become Billboard's 10th biggest Hot 100 song of all time."

Her office in Hollywood houses not only Warren's songwriting "cave," but her dozen employees and Realsongs, her publishing company. Every day for 23 years, she's been coming to this building, where she begins writing at 8:30 a.m.—she feels she's most creative in the morning—and then spends the afternoon taking meetings with artists and executives.

"When I first met Diane, I saw someone who just ate and breathed music," Davis says. "Her intensity was palpable, just vividly felt. It's been that way ever since. I don't think that her passion for music and what she does has changed one iota. It's very much a part of her being."

"She is the hardest-working woman I know," says producer Jerry Bruckheimer, who has used Warren's songs routinely in his movies, including "Coyote Ugly" and "Con Air." "She's the fastest writer—I'll give her an idea or a concept and 24 hours later she'll come back with a song and a demo that she's done."

The comfort that she finds in the routine is essential to her success, Warren says.

"I always like to be outside of my house, whether it was the practice rooms at college or here," she says. "I've always had somewhere to go to work. I like to go to work. I never want to just sit around my house. I would never go anywhere if I did that. I'd be a hermit. I wouldn't get ideas."

And it all plays into what she describes as her secret to success: "Just show up."

COURTESY OF DIANE WARREN (3); DIANE WARREN, CHRISTINA AGUILERA AND RON FAIR; L. COHEN/WIREIMAGE.COM

CONGRATULATIONS DIANE!

You never cease to amaze us.

With Love,
Your Friends at



and Mouse the Cat

I-Don't Want To Miss A Thing Blue Eyes Blue

DIANE WARREN

Nothing's Gonna Stop Us Now
If I Could Turn Back Time Faith Of The Heart

Because You Loved Me

Rhythm Of The Night

When I See You Smile

Unbreak My Heart

Have You Ever

I Learned From The Best

How Do I Live

If You Asked Me To

There You'll Be

Can't Fight The Moonlight

AWARD-WINNING SONGWRITER.

ENTREPRENEUR.

Music Of My Heart

PHILANTHROPIST.

AND SHE'S JUST GETTING
STARTED...

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AND DEAR FRIEND.

WITH LOVE,

MARTIN BANDIER

AND ALL YOUR FANS AT

SONY/ATV MUSIC PUBLISHING

Sony/ATV Music
PUBLISHING

ON THE CHARTS

WARREN'S TOP 30 HOT 100 SONGS

Diane Warren's talent for writing blockbuster hits is reflected in the Billboard Hot 100, where she has written or co-written 93 charting singles. She earned her first of nine No. 1s in 1987 with Starship's "Nothing's Gonna Stop Us Now," featured in the movie "Mannequin." In 1996, "Un-

Break My Heart," sung by Toni Braxton, was an inescapable juggernaut, spending an amazing 11 weeks atop the chart. The next year, LeAnn Rimes' version of "How Do I Live" from the movie "Con Air" charted for a record-setting 69 weeks. Though less familiar to fans than the superstar artists who recorded her songs, Warren's creative mind is one of the most well-known in the world.

Titles on this chart are ordered by peak position on the Hot 100. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked. ★★



DIANE WARREN (left) and **LeANN RIMES** attend the New York premiere of 'Coyote Ugly' at the Ziegfeld Theater in July 2000.

RANK	TITLE	LABEL	ARTIST	PEAK	PEAK DATE
1	"Un-Break My Heart"	LaFace	Toni Braxton	1	12/7/96
2	"Because You Loved Me"	550 Music	Celine Dion	1	3/23/96
3	"I Don't Want to Miss a Thing"	Columbia	Aerosmith	1	9/5/98
4	"Have You Ever?"	Atlantic	Brandy	1	1/16/99
5	"Look Away"	Reprise	Chicago	1	12/10/88
6	"Blame It on the Rain"	Arista	Milli Vanilli	1	11/25/89
7	"Nothing's Gonna Stop Us Now" ¹	Grunt	Starship	1	4/4/87
8	"When I See You Smile"	Epic	Bad English	1	11/11/89
9	"Love Will Lead You Back"	Arista	Taylor Dayne	1	4/7/90
10	"How Do I Live"	Curb	LeAnn Rimes	2	12/13/97
11	"Music of My Heart"	Miramax	'N Sync & Gloria Estefan	2	10/16/99
12	"I Get Weak"	MCA	Belinda Carlisle	2	3/19/88
13	"If I Could Turn Back Time"	Geffen	Cher	3	9/23/89
14	"Rhythm of the Night"	Gordy	DeBarge	3	4/27/85
15	"I Turn to You"	RCA	Christina Aguilera	3	7/1/00
16	"I Don't Wanna Live Without Your Love" ²	Reprise	Chicago	3	8/27/88
17	"How Can We Be Lovers" ³	Columbia	Michael Bolton	3	5/5/90
18	"For You I Will"	Rowdy/Warner Sunset	Monica	4	4/19/97
19	"Don't Turn Around" ⁴	Arista	Ace of Base	4	6/18/94
20	"Saving Forever for You"	Giant	Shanice	4	1/30/93
21	"If You Asked Me To"	Epic	Celine Dion	4	7/11/92
22	"I'll Be Your Shelter"	Arista	Taylor Dayne	4	7/14/90
23	"Set the Night to Music"	Atlantic	Roberta Flack with Maxi Priest	6	11/16/91
24	"Who Will You Run To"	Capitol	Heart	7	10/3/87
25	"Time, Love and Tenderness"	Columbia	Michael Bolton	7	9/14/91
26	"The Arms of the One Who Loves You"	So So Def	Xscape	7	5/30/98
27	"Solitaire" ⁵	Atlantic	Laura Branigan	7	5/21/83
28	"When I'm Back on My Feet Again"	Columbia	Michael Bolton	7	8/4/90
29	"Just Like Jesse James" ⁶	Geffen	Cher	8	12/23/89
30	"I'll Never Get Over You (Getting Over Me)"	Arista	Expose	8	7/17/93

All songs written by Diane Warren, except for 1, 2, written by Diane Warren and Albert Hammond; 3, Michael Bolton, Diane Warren and Desmond Child; 4, Albert Hammond and Diane Warren; 5, Marine Clemenceau and Diane Warren; 6, Desmond Child and Diane Warren

RJ CAPAK/WIREIMAGE.COM

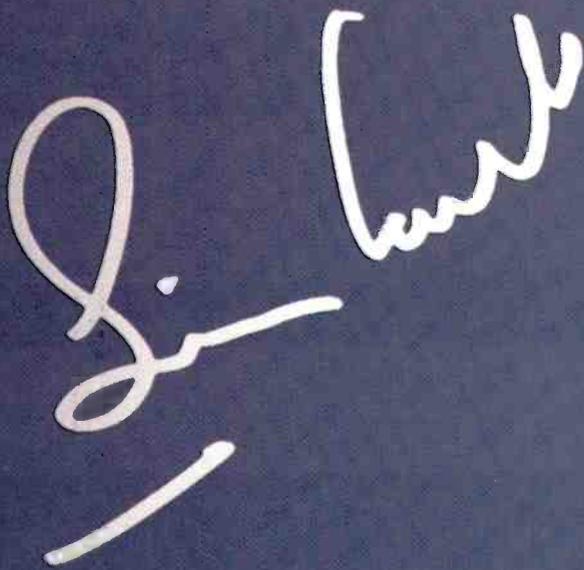
Diane, Congratulations!

With All Our Love And Admiration,
Laurie Soriano & Davis Shapiro Lewit & Hayes, LLP

DEAR DIANE

A UNIQUE ACHIEVEMENT
FOR A UNIQUE TALENT
CONGRATULATIONS

WITH LOVE FROM

A handwritten signature in white ink, appearing to read "Simon Cowell". The signature is stylized and cursive, with a large "S" and "C".

SIMON COWELL
AND ALL AT **SYCO**

IF WE ASKED HER TO

DIANE WARREN TALKS ABOUT HER WORK, THE INDUSTRY AND WHY SHE DOESN'T PERFORM HER OWN SONGS

BY ANN DONAHUE

Diane Warren grew up in the San Fernando Valley listening to top 40 radio. Little did she know then that she would one day rule the charts. With nine songs peaking at No. 1 on the Billboard Hot 100, Warren has locked up the charts for years with her ballads of love and heartache. ■ Here, she sits down with Billboard to talk about music, movies, TV and how a Valley Girl became a songwriting icon.

What are you working on now?

Oh, God, I'm working on so many things. I just did a song for Jennifer Hudson and for the Pussycat Dolls. I have a great song Whitney Houston's doing that I think she's going to sing as her comeback song. It's called "I Didn't Know My Own Strength" and I really wrote it for her—and I don't really write songs for people a lot of times, but I wrote that for her. She sounds great from what I heard.

I'm also working with Tokio Hotel. I just did a song that Akon did, I did something that Sean Kingston's doing, and I'll be working with Leona [Lewis] and Chris Brown on their upcoming albums.

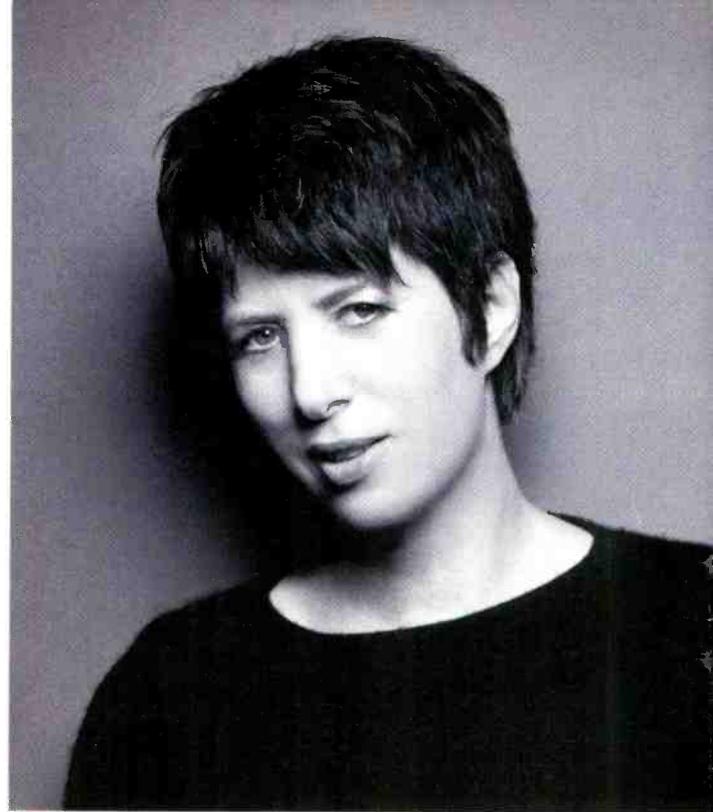
I just did something real big for Jerry Bruckheimer's new movie "Confessions of a Shopaholic." It's a really cute movie.

How does that work—do you read the script and write the song?

This time I saw the movie. I'd always rather see the movie because I have ADD and reading a script is hard. [With a script] it's like, "And then we cut to . . . and then we . . . da, da, da . . .," and it's like, "Oh, God, just get to the end, let's write the song already." I saw the movie a few weeks ago and went back to my office and wrote a really cool song. I'm excited and he loves it—Jerry Bruckheimer is kind of hard to please. He knows what he wants and he's really smart. I'd rather have that—at least there's a point of view and a vision.

You have songs from movies that have hit and then rebounded in TV to hit again. How has that worked?

"There You'll Be" is a hit again in England. Here's a song I wrote for "Pearl Harbor" that was a massive worldwide hit for Faith Hill seven years ago. I was talking to somebody about it and they said, "Did you write 'There You'll Be'?" and I go, "Yeah," and he told me where to look on [U.K. talent competition show] "X Factor" and he says, "Your song's in the top five." I go, "What?



Seven years later?"

Well, what it was, was that this young girl who auditioned with "There You'll Be" and her mother had passed away and she was talking about it and it was really emotional. One of the judges—not Simon [Cowell] of course—this woman judge cried and then they played a tiny bit of the Faith Hill version. It was really touching, and now it's on the top five. That's the power of a great song and a touching performance. It's never going to stop. What's never going to stop is people touched by a great song, however they do it or see it. When something is undeniable it's going to resonate.

What's your creative process like? How do you know when a song is done?

I'm writing some of my best songs right now. I know when I'm done because it tells me that it's done. It's weird; they have their

CLIFF WATTS

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THAT YOU WRITE...SO DOES THE WORLD.
THAT'S WHY EVERY SONG YOU WRITE IS THE
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I LOVE YOU, DIANE.

DESMOND



Dear Diane,

**Congratulations!!
We're thrilled to be
part of your team.**

Love,

**Ronni, Jeff, & all your friends
at Chasen & Company**

own mind. I'm not one of those people that rewrite constantly, I just know when the song is done—but I'm going to get it as perfect as it can be till then . . . But then of course it can get fucked up by the producers at the top of the company. When I'm done with it, it's perfect in my eyes, and then it's not up to me anymore. Sadly.

You're deeply involved in a number of charities. What's close to your heart right now?

I give a lot to animals—whether it's PETA or Best Friends [Animal Society]. Whenever I hear anything about animals, I want to give to it because I love animals and they don't have a voice.

I also give to something called the Dream Foundation, which grants terminally ill adults their last wish. It's heartbreaking. I remember this one woman—her dream was to [record] in the studio. She was so cool. We had a limo driver and we took her to a really nice dinner, and she came and did "Un-Break My Heart" and Toni Braxton called her. She was just this really tough woman. She passed away.

Why haven't you ever performed your own work?

I have really bad stage fright.

But your job still requires you to do these promotional appearances, how do you make that work?

I wrote this song that's the big peace anthem [called "I Wish That"] for [Israeli president and 1994 Nobel Peace Prize winner] Shimon Peres' [Center for Peace] and I heard . . . not only that it's going to be the grand finale song for this event, but that they want it to be the theme song for the whole peace movement in the Middle East. [Elliott Yamin performed the song at Liel Kolet at the Oct. 27 event.] I have really bad stage fright, but isn't it just an amazing honor? The fact that the song I wrote is going to be this theme of the Middle East peace movement. I'm so excited about it because it goes beyond the record business. Maybe it can change something. ■■■

.biz For an extended Q&A with Diane Warren, see billboard.biz/dianewarren.

TIPS FROM THE TOP

Diane Warren's Five Dos And Don'ts For Up-And-Coming Songwriters

WRITE, WRITE, THEN WRITE SOME MORE

"I love writing songs and I can't wait to come to work every day. I get here about 8:30 a.m. and I just get to work. I'll show up and I go in my room and just start up; I'll start working on a song or maybe I'll start something new."

SEEK INSPIRATION EVERYWHERE

"Anything can create a song. I always have my antennas up. Always. I'm not writing 24 hours a day, but my antennas are up 24 hours a day.

"[A recent] song that I was doing with Jordyn Taylor . . . was [from when] a friend of mine was telling me, 'Yeah, I'm just over this guy—until that phone rings.' I thought, 'Oh, that would be a great song called " 'Til." ' I wrote a song a long time ago called 'I Love You Goodbye' that Celine Dion did. That was from my friend hanging up on me as I called her at work. She said, 'I love you goodbye!'

"I'm always listening and if I'm working with somebody, I'll always listen to what they do. I will study them: 'What can I take from them that's different?'"

BE CONFIDENT

"In whatever you do—whether it's being a songwriter, whether it's an athlete, whether it's anything—you've got to be great or else give it up. I always say that if you wouldn't die without doing it, don't do it. In anything, there is so much competition. You've got to be great.

"Another thing I always say is that luck opens the door, but talent keeps you in. You know, because you can get that lucky break, but if you're not good, you're not going to get anything."

BE PERSISTENT

"I thought I was great when I sucked. [laughs] I was thinking I was great when I was 14 and thought that whatever I wrote was great. They weren't great—let's say that. But part of it is that cockiness and that belief. I had so many doors slammed on me that if I didn't believe that, then maybe I would've given up.

"[The industry] is always cyclical and then it goes to something else, but at the end of the day, it always comes down to a great song, whether it's a great hip-hop song or a great country song . . . it's going to come down to what touches somebody, what really makes them feel something."

DON'T LET LACK OF FORMAL TRAINING DISCOURAGE YOU

"I'm always learning . . . everything is learning. Every time I write a song I'm always learning something different. I always try to learn more and take more in. I've always been like a sponge. I'm always taking in whether it's cool beats. I'm always bringing different things into my music.

"I didn't have much music theory. I only took one class and I didn't really pay attention to that. I don't know . . . you've got to be good. You've got to know what you're doing. But you don't have to be a great musician to be a great songwriter. You just have to be able to write great music.

"It's different with everybody, because everyone has a different path. I knew what I wanted to do at 7 years old, and that's my path. That's just what worked for me."

—Ann Donahue

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Simon Fuller and all your friends at 19 Entertainment*



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back to music

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Don Omar keeps it
groovy on new single

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MUSIC

ROCK BY JILL MENZE

Cook-ing With Gas

Rock Vets Bolster 'Idol' Champ Cook's Major-Label Debut

In just a few short months, David Cook went from no-name aspiring singer/songwriter to household-name "American Idol" winner. He went from zero chart ink to having a whopping 11 songs on the Billboard Hot 100 at once, the highest since the Beatles charted 14 in 1964. It's an astonishing feat that still leaves the season seven champ at a loss for words.

"You want to talk about humbling," the 25-year-old Blue Springs, Mo., native says. "To be in the same sentence, or even the same paragraph as the Beatles is . . . I . . . I . . . I can't really put together an intelligent response other than to say, 'Wow.'"

Wow indeed. Cook also placed 14 songs on the Hot Digital Songs chart, shattering its record for debuts and total songs. His post-"Idol" single "The Time of My Life" debuted at No. 3 on the Hot 100, the highest entry of 2008, and has sold 970,000 digital downloads, according to Nielsen SoundScan.

Now Cook and the team at 19 Recordings/RCA are trying to keep the momentum going with the artist's self-titled debut, due Nov. 18. On "Idol," he received rave reviews and millions of votes for his hard rock makeovers of pop songs like Lionel Richie's "Hello" and Mariah Carey's "Always Be My Baby." Some controversy arose as to where the arrangements came from, particularly concerning his rendition of Michael Jackson's "Billie Jean," which was based on a version done by Chris Cornell, but it didn't deter fans from crowning him the winner.

With the covers game out of the way, Cook says he wants this new record to be a reintroduction of sorts to his fans. "I came from a background of playing original music," he says, "and I really wanted to get back to that."

Cook and producer Rob Cavallo (Green Day, Kid Rock) started recording in late June, with Cook frequently hitting the studio during downtime from the 53-date summer American Idols Live tour. A host of rock veterans lent a hand with the songwriting, including Goo Goo Dolls' Johnny Rzeznik, Cook's longtime idol Raine Maida of Our Lady Peace and, oddly enough, Cornell, who co-wrote first single "Light On" with Brian Howes.

"We were able to pull together what I think to be a very accurate representation of who I am musically within a three-month period, which is kind of hard to do," Cook says of the quick turnaround time. The sound he was going for was an "eclectic rock" record, with "rhythmic songs, heavier tracks and sparse instrumentation."

Songs on the album include the spiraling rocker "Declaration," penned by Cook, Rzeznik and Gregg Wattenberg, which he describes as "open and epic"; "Permanent," a piano and

COOK

string-backed ballad that showcases the power of Cook's voice; and "Come Back to Me," a soaring number that reaches for U2-like atmospherics.

"Light On" made an impact at top 40, adult top 40 and rock formats in late September and debuted at No. 17 on the Hot 100. The song premiered Sept. 24 on AOL's PopEater blog, where earlier this year "The Time of My Life" set a record for receiving more than 1 million streams in 24 hours.

"The Time of My Life" was also a hit at radio, peaking at No. 1 on Adult Contemporary, No. 7 on Adult Top 40, No. 28 on Mainstream Top 40 and No. 28 on the Hot 100 Airplay chart, which RCA Music Group senior VP Aaron Borns says isn't generally the case for "Idol" winners' first singles. "I don't think anybody really expects those singles to be 'radio' and 'hits at radio,'" he says. For the new album, "that really bodes well."

Cook's rock edge compares closely to that of former contestant Chris Daughtry, whose namesake band has blown up the charts since his season-six run. Borns feels the two have little in common, though, other than "they both have really rabid fans."

There's been a strong push to congregate those fans online

with Cook's Web site, which features a social-networking community so fans can stay up-to-date and interact with one another. When the site launched Sept. 15, Borns says it was so popular it crashed the Sony servers.

While mobilizing Cook's existing fan base online is a chief component of the campaign, Borns says RCA is reaching out at radio to bring in new listeners. Cook began making radio appearances at the end of October, and he is also confirmed to appear on "The Tonight Show With Jay Leno" and "Live With Regis and Kelly."

A preorder at iTunes comes with an exclusive bonus track, as does the edition carried at Wal-Mart. And fans who buy the album at the Times Square Virgin Megastore on street date will earn a ticket to an exclusive club show later that night. Touring plans are in the works, but Cook says he'd like to go to college towns this spring and "get out on foot and meet people."

"The power of treating someone like a human being goes a lot farther than a pamphlet or flier," Cook says of connecting with his fans. "For me it's just about taking the time."

LATEST BUZZ

>>>COME DANCING?

The Kinks are writing songs for a potential reunion album, frontman Ray Davies told BBC News. "We've started a little bit of this and that," he said. "But it is too early to judge the quality. It depends if there's good music. We want good new music. I'd like to do it as a more collaborative thing than we used to do." The group was last active in 1996; guitarist Dave Davies had a stroke in 2004 but has since recovered.

>>>ALL NIGHT LONG

Lionel Richie has Akon and Ne-Yo in his corner on his new studio album, "Just Go," due Feb. 17 via Island. First single "Good Morning," produced by the Movement, is at urban AC now. Akon and Ne-Yo share writing credits with Richie on the follow-up to 2006's "Coming Home," which has sold 444,000 copies in the United States, according to Nielsen SoundScan. Among the other contributors are Christopher "Tricky" Stewart, Stargate, Johnta Austin and the-Dream.

>>>MIX AND MATCH

Pharrell Williams, Of Montreal, Deerhoof, David Banner and Paul Oakenfold are among the disparate names joining forces for the Maroon 5 remix album "Call & Response," due Dec. 9 via A&M/Octone. Also contributing new versions are Swizz Beatz, Mark Ronson, the Roots' Ahmir "Questlove" Thompson, Cut Copy, Just Blaze and Tiësto, among others.

>>>TALK IS CHEAP

As it prepares to remember its breakthrough with the upcoming "Live at Budokan: 30th Anniversary" boxed set, Cheap Trick is also preparing to release its next studio album, which guitarist Rick Nielsen says is already completed—although a label, title or release date haven't yet been set. "In a way it's like 'The Who Sells Out.' We don't have commercials, but the songs all flow right into one another," he says.

Reporting by Jonathan Cohen.

POP BY ANN DONAHUE

Bells And Whistles

Dido Paints New Sonic Landscape On 'Safe Trip Home'

Dido counts herself lucky. She has two homes: one in Los Angeles and one in London. And by "homes," she doesn't necessarily mean houses—she means places where she feels comfortable and creative.

"London is still home—but I feel real love for Los Angeles," she says. "It's a city built on people having an imagination."

Sitting at the dining room table at a house in L.A.'s Laurel Canyon, Dido says that in the five years since her last album, "Life for Rent," she spent time reconnecting with family and friends—and gaining confidence to explore new kinds of music.

That search, with the assistance of producers Jon Brion and Dido's brother, Rollo Armstrong, led to "Safe Trip Home," due Nov. 18 from RCA. While the songwriting is classic Dido, with haunting, personal lyrics about life's bittersweet turns, the musical accompaniments are unusual, featuring everything from Swiss hand bells to strings and woodwinds.

"She's made the best record she's made of her career so far, and I think she's totally grown as a musician, as a songwriter and as a performer," Sony BMG U.K. chairman Ged Doherty says.

Dido's sound has evolved on lengthy, reverb-laden tracks like "Northern Skies" and "Let's Do the Things We Normally Do," which show a Brian Eno influence. But it won't come across as jarring to a massive fan base that snapped up 4.2 million U.S. copies of 1999's "No Angel" and 2.1 million of 2003's "Life for Rent," according to Nielsen SoundScan.

Dido's U.K. sales numbers are downright astonishing. "No Angel," which was originally released in 2001 in the United Kingdom, was the biggest-selling album of that year, according to labels body the BPI, and now totals 3 million albums sold, according to the Official Charts Co. It's the No. 2 album of the decade so far in the United Kingdom, behind James Blunt's "Back to Bedlam" at 3.2 million. "Life for Rent" was the top-selling U.K. album of 2003; sales stand at 2.8 million, according to the OCC.

How to reach this global fan base? The times have changed in Dido's favor; this is her first album release since the Internet conquered the music industry. As such, RCA is developing a social networking site based on the cre-

ation of user-generated short films inspired by songs on the new album.

The site, youtube.com/safetripHome, encourages amateur cineastes to showcase their work and for Dido fans to respond to those videos. "Because she is a global artist, we reached out to different directors in different parts of the world and asked them to create films based on what their concept of 'home' might be," Dido's manager Peter Leak says. In some cases, there are literal travelogues of a hometown; others are esoteric depictions of what the filmmaker finds comforting.

As for touring of the nonvirtual kind, Dido is planning listening parties in London and L.A. before street date, but she hasn't yet committed to a full schedule of roadwork. "It's been something that has been important to her, that this record is presented to her fans first," says Aaron Borns, RCA Music Group senior VP of marketing and Dido's domestic product manager.

Inevitably she will hit the road, says London-based Nigel Hassler at Helter Skelter, who books the singer globally outside North America. "On her last tour she played mainly prestigious open-air venues—amphitheaters, castles and stately homes—plus a run of arena shows," Hassler says. The arena shows ranged up to 15,000 in capacity, while U.K. dates also included summer headline slots at the twin V Festivals in Chelmsford and Weston Park, Staffordshire.

Outside the United Kingdom, France is one of her strongest territories in terms of sales and touring, Hassler says, recalling a "truly magical" 2004 show at the ancient Roman amphitheater Nimes Arena in front of a sold-out crowd of 12,000. Hassler also reports "a lot of demand" for Dido to visit markets outside Europe where she has yet to tour extensively, including Australia, China, South Africa and Southeast Asia.

Of course, you can take the girl out of London, but you can't take London out of the girl. "I drank an enormous amount of Guinness during the course of the album," she says. "We had a Guinness tap in the studio inside of a kegerator. It is a food group, in my opinion."

Additional reporting by Tom Ferguson in London.

ROCK BY CORTNEY HARDING

Flying High

Andrew Bird Soars To New Heights With Fat Possum Set

For almost eight years, Andrew Bird bounced around the margins of indie rock, selling between 15,000 and 25,000 copies of albums on Rykodisc and Righteous Babe. It seemed unlikely that he'd ever find a bigger audience.

That all changed with his 2007 Fat Possum debut "Armchair Apocrypha," which sold almost as many units in its first week (11,000) as his second solo album, "Oh! The Grandeur," has in nine years (14,000). "Armchair" is now past the 100,000 mark, according to Nielsen SoundScan, while 2005's Righteous Babe swan song "Andrew Bird & the Mysterious Production of Eggs" is at 80,000.

Fat Possum will try to keep the momentum going with "Noble Beast," due Jan. 27. "We've doubled everything from what we did on the last record," label president

Matthew Johnson says. "We're going to have this in more stores than we ever had Andrew in before. We're even getting into Target with this record."

Bird chose to sign with Fat Possum because of that ambition. "I've had other labels in the past line up excuses as to why we weren't selling many copies," Bird says. "Fat Possum approached me, and I saw immediately that they knew their stuff and were very savvy. It seemed like an odd fit at first, because most of their catalog is country and blues stuff, but it proved to be the right decision."

"Noble Beast" is by far the most accessible of Bird's efforts, with some songs sounding like they could fit right in on a triple A radio playlist. "Anonanimal," which will be released as the soundtrack to a stop-motion video by Lisa Barcy, is a simple, lilting pop song, while "Natural

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>HELLVILLE, SPAIN

At 41, Spanish rock singer Enrique Bunbury happily—if perhaps less than modestly—regards himself as "a Spanish Neil Young or Van Morrison, still making fantastic albums."

However, unlike those role models, Bunbury is still a regular feature at the top of Spain's charts. His new album, "Hellville De Luxe" (EMI Music Spain), went to No. 1 on the Media Control chart one week after its Oct. 7 release.

Bunbury was the leader of Spanish rock band Heroes Del Silencio, which broke up more than a decade ago but reformed for a 10-date sold-out tour of Spain and Latin America last year. The shows produced the CD/DVD "Tour 2007" (EMI Televisa).

"Hellville" is Bunbury's fifth solo album but his first in four years. "With 'Hellville,'" he says, "I wanted to get away from the cliché that Bunbury [solo] is like cabaret, and Bunbury with Heroes is rock'n'roll."

EMI Spain marketing director Juana Romero calls the album "a big-time return to the pure 'frontier rock' sound. Bunbury is a front-line star in Spain and Latin America; everybody agrees this is his best solo album yet."

Bunbury's publishing is handled by Servidor de Nadie/Clipper's. Booked by Madrid-based Rock & Chicken, a Spanish tour that started in early September runs through Dec. 12.

—Howell Llewellyn



Life in Hellville: ENRIQUE BUNBURY

DIDO: KAY JONES; BIRD: CAMERON WITTIG; BUNBURY: EMI MUSIC SPAIN; ARJONA: RICARDO CALDERON

Disaster" sounds like a fuller Fleet Foxes track. Die-hard fans take note: Bird unleashes his well-known whistle throughout the record.

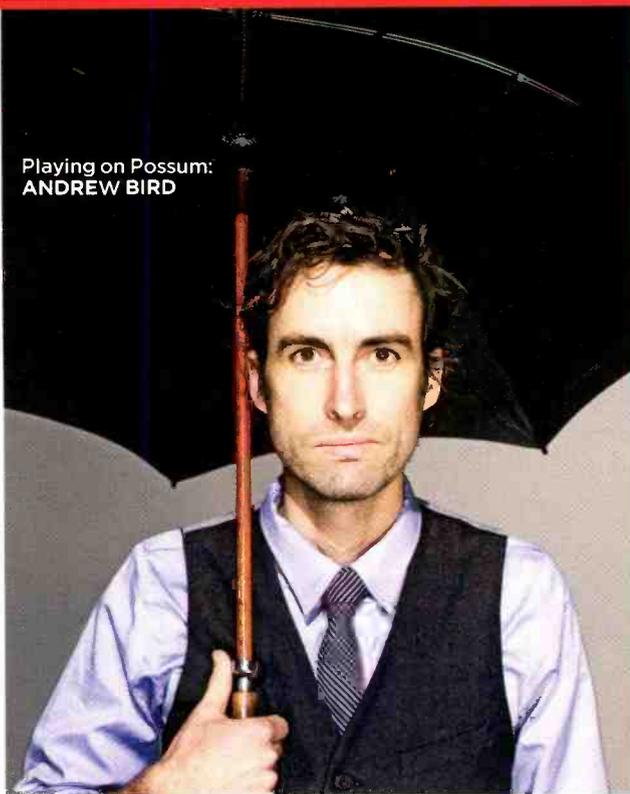
And while Bird makes compelling recordings, everyone agrees that the cornerstone of the "Noble Beast" campaign will be his live performances.

When Bird took the stage last month at New York's Hiro Ballroom (in a three-piece suit), he was greeted by loud cheers and a few women who almost swooned. Though he has performed solo backed by loops in the past, Bird was supported by a full band while he focused on playing the violin, singing and his trademark whistling.

"For me, the live show is where it's at," he says. "I've been touring for more than half the year for the past 13 years. At this point, the live show is almost more meaningful than making the record."

Bird adds that his live shows often inform what tracks make it onto his albums. "I show stuff to the audience to gauge their reaction, and that informs the recording process," he says.

Playing on Possum:
ANDREW BIRD



"The most thrilling thing for me to do is to test out a song on a live audience."

Bird will have plenty of opportunities to do that in 2009. "He's on tour starting at the end of January and will be touring the U.S. until South by Southwest in March," manager Andrea Troolin says. "Our goal is really to get him to the

next level in terms of the markets and venues he plays. In New York, for instance, we want to get him in to Radio City Music Hall.

"Andrew's live show is the best sales pitch for his records we can think of," she adds. "I'd say 99% of the people that come to the show leave as true believers." ...

>>>BLACK AGE

"This is extreme metal music," says Satyr, frontman of Norwegian black metal act Satyricon. "The last time I checked, I didn't hear anyone playing us on the radio."

Satyricon, consisting of Satyr—real name Sigurd Wongraven—and drummer Frost, released its seventh album, "The Age of Nero" (Roadrunner), Nov. 3 in Europe. The act's last offering, 2006's "Now, Diabolical," peaked at No. 2 on the Norwegian album chart and won the duo a Spellemann award—Norway's equivalent to a Grammy—for best metal album. Ironically,

that ruffled the feathers of some in the black metal community who considered the album "too radio-friendly."

Satyr, who produced "The Age of Nero," says those criticisms didn't have any impact on the new album. "We don't make music for radio or television," he says, "and we don't make music for fans either. We make music for ourselves—we're just happy if other people like it too."

Satyr says the act, published through TONO/Copyright Control, is negotiating a U.S. release for "The Age of Nero." Booked by the Agency Group, Satyricon tours as a six-piece band and will play a string of European shows in November and December. It will tour North America as support for U.K. black metal outfit Cradle of Filth in early 2009. —Nichola Browne

>>>ITALIAN HEROES

Executives at the Italian indie label Sugar are enthused that the fourth—and latest—edition of the Activision videogame "Guitar Hero" includes the track "Nuvole e Lenzuola" by pop/rock group Negramaro.

"Guitar Hero World Tour" is rolling out internationally, following its Oct. 26 release in North America. "This is the first time that an Italian band has been chosen for 'Guitar Hero,'" Sugar managing director Filippo Sugar says. "We are naturally honored to join the likes of Jimi Hendrix and Nirvana."

Sugar suggests that such placements "will help us reach the young audience that the record industry appears to have lost." And as an opportunity for presenting Negramaro to overseas markets, he says, " 'Guitar Hero' is outstanding. We really hope it will bring them to the attention of potential licensees."

Negramaro has been an Italian chart regular since its self-titled debut album in 2003 and its four albums to date have sold a combined 600,000 units, according to the label. "Nuvole e Lenzuola" is taken from "Mentre Tutto Scorre" (2005); its follow-up, "La Finestra," topped Italy's FIMI chart in 2007.

The band is touring Italy in November and December, booked through Milan-based Barley Arts. —Mark Worden

6 QUESTIONS

with RICARDO ARJONA

by LEILA COBO

When Guatemalan singer/songwriter Ricardo Arjona's recording contract with his longtime label Sony BMG ended this year, he didn't attempt to renew or start a bidding war among the other majors. He easily could have. Arjona is one of the top names in Latin music, an artist whose songs routinely top charts in the United States and Latin America (in the States alone he's had 27 songs on Billboard's Hot Latin Songs chart, including three No. 1s and 13 top 10s).

But as one of the top selling and touring acts in Latin America, Arjona wanted a marriage of "love, instead of convenience." So, he went to Warner Music, lured not by a 360 deal but a traditional label contract. Now, Arjona is preparing for the worldwide Nov. 18 release of his Warner debut, "Quinto Piso," and beginning preparations for a worldwide tour that begins in spring 2009.

1 What exactly did Warner tell you that convinced you to sign with the label?

I've known [Warner Music Latin America chairman] Iñigo Zabala for many years and he's one of the few remaining people in the industry who can still have a dialogue with an artist. Given the needs of the market, this has become an industry of financiers, not creatives. And because of that, the distance between an artist and a label president can be enormous. I like to dedicate myself to writing songs and making albums. When people ask me, after I'm done with an album, what my objective was, the answer is "nothing." My objective is in that recording. Of course, I'll help the release of the album. But the album has to defend itself. And that is now the job of the label, based on the belief they have in the project.

2 Don't you feel artists today need to do more than ever before to help that album?

Yes, but I'm going on tour in a few months. And I don't know of a better way to convince people than to get on a stage and do what I need to do. We are singers. People forget that we are singers and we sing. The industry has changed so much that it expects us to be experts in public relations.

3 This album has stories that take place in urban settings. Did you know what album you were going to write when you began?

No. I write songs. This album is particular in that it's the only one of my albums that is anchored in a specific, physical location. It belongs to the fifth floor. I only lived on a fifth floor once, many years ago, for two months in a Madrid apartment. There was a girl who lived upstairs and I fell in love with her and never spoke with her.

4 Is she the dancer in the song "Bailarina Vecina"?

Yes. That story happened just the way I tell it. I would hear her tickling the roof over my head, and one day I waited for her downstairs to tell her to do it at a different time. And when I saw her, I fell completely in love with her. All the songs take place from the vantage point of a guy looking down from his fifth floor window. "Que Nadie Ve" narrates the story of a gay man, from the time he's a child. It's not judgmental, it's simply a chronicle. I wrote it now because I hadn't touched the subject before and I found it fascinating.

5 Are all the songs based on reality?

No. But many obey a certain point in time. I can't write only about what happens to me. I wish I had such a crazy life. So, getting out of myself, imagining things, is fundamental.

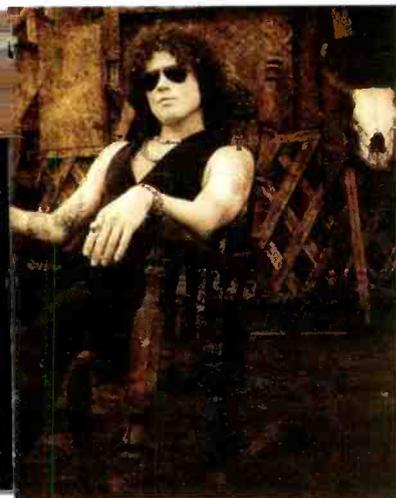
Latin giant:
RICARDO
ARJONA



6 You're known for socially minded lyrics, but you don't seem to have a conflict writing commercial songs.

There shouldn't be a conflict between what's artistic and creative and what's entertaining. Nobel Prize-winning writer Camilo José Cela said he could forgive a lack of talent in young writers. But he couldn't forgive a lack of commercial sense. And commercial sense is not the desire to sell, but the desire to entertain.

This is an indispensable moment for music. Labels no longer simply release albums. They need to be sure that what they're releasing is important. Today, if you release an album of 10 songs and only one is good, you'll only sell one song. So, you have to be interested in making an album, a concept, and not just depend on a radio hit to entice someone to buy. ...



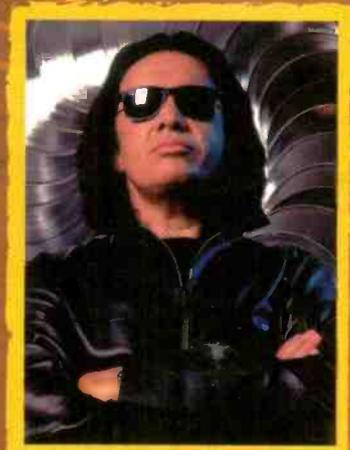
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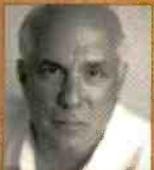


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THE BILLBOARD REVIEWS

ALBUMS

DVD

FLAMING LIPS

Christmas on Mars

Producers: Dave Fridmann, Flaming Lips
Warner Bros.

Release Date: Nov. 11

▶ For a band whose music has long been described as "cinematic," it's about time—seven years, to be precise—the Flaming Lips got around to making a full-length live-action movie. "Christmas on Mars" is a characteristic wacky expression of the Lips' love of psychedelia, birth-and-death themes and uplifting movements. The kicker: Most of the action isn't in the music, but the acting. A cast featuring Lips Steven Drozd, Wayne Coyne and Michael Ivins alongside the likes of Fred Armisen and Adam Goldberg cobbles together a believable take on human life in a futuristic Martian colony. Stress, hallucinations and technical malfunctions threaten the crew's collective sanity, but Christmas Day heralds the arrival of a helpful alien (Coyne) and the hope-restoring birth of a human baby. The score, released separately on CD, is more textural and mood-setting than catchy in the vein of modern-era Lips albums. But in the context of the

film, it works splendidly, forging a sort-of poor man's "2001."—TC

SOUL

SEAL

Soul

Producer: David Foster
Warner Bros.

Release Date: Nov. 11

▶ Is there such a thing as being too smooth? Seal's David Foster-produced tribute to classic soul is a figure skater of a collection, all elegance and grace. But some of these songs require the more aggressive approach of a hockey player. "It's been too hard living/ But I'm afraid to die" (from Sam Cooke's "A Change Is Gonna Come") doesn't have quite the same resonance when coated with the glaze of Seal's preternatural voice. That same quality tends to sap the energy of uptempo selections like "Knock on Wood." But on the love songs, the combination of Seal and the material offers something so new that comparisons to the original seem unnecessary. Otis Redding's "I've Been Loving You for Too Long" gets smaller and sweeter, Harold Melvin's "If You Don't Know Me by Now" more mournful. And for those who just love the sound of Seal's voice, it's as intoxicating as ever.—KM

TAYLOR SWIFT

Fearless

Producers: Nathan Chapman, Taylor Swift
Big Machine Records

Release Date: Nov. 11

Those who thought Taylor Swift was a big deal after the release of her first record should be prepared: She's about to get way bigger. Though they're written by a teenager, Swift's songs have broad appeal, and therein lies the genius and accessibility of her second effort. The insightful "Fifteen" ("In your life you'll do greater things than dating a boy on the football team") will connect with teens looking for hope and with adult women looking back, while the sparse "White Horse" will appeal to anyone who's experienced love lost, which is to say, everyone. "Hey Stephen" ("All those other girls, they're beautiful but would they write a song for you") displays Swift's confident sense of humor, and "Breathe" (written with Colbie Caillat, who sings on the track) is a love-gone-wrong song suitable for women of all ages.—KT



T-PAIN

Thr33 Ringz

Producer: T-Pain
Konvikt Muzik/Jive

Release Date: Nov. 11

Unless you're an astute T-Pain follower, you may not have realized he hasn't released an album since May 2007. That's because he's been nearly as ubiquitous as Lil Wayne in the guest appearance department since then, adding his Autotuned voice to tracks from Wayne, Ciara and Ludacris, among many others. So what's the difference between T-Pain the guest and T-Pain the featured artist? Not much, but that's OK, thanks to a winning mix of humor and sincerity. "I don't need your sex/I'll masturbate," he sniffs on the Kanye West-featuring "Therapy," while "Chopped & Skrewed" is a comic tale of being hoodwinked by a woman. But there's more substance here than on past albums, particularly on the Eric Clapton-sampling "Change," and T-Pain seems comfortable leaning in a poppier direction on tracks like "Can't Believe It" featuring Wayne. He's still aiming for the club, but perhaps there's more to T-Pain than meets the ear.—HC



HIP-HOP

Q-TIP

The Renaissance

Producer: Q-Tip
Universal Motown

Release Date: Nov. 4

▶ Between Q-Tip, Guns N' Roses and Eminem, it's a big fall for the long-missing. But will "The Renaissance" justify the wait for anyone besides those still rocking faded Tribe gear? Q-Tip's honey-dripped vocals are welcome in any context, but this set shows him plunging hard into the loverman R&B that made women love the voice and brothers dig the lyrics—hence the cameos by D'Angelo, Raphael Saadiq and Norah Jones, who sounded considerably more comfortable guesting with Mike Patton. Tip hits his stride on "You," a tale of suspicious minds with a nagging beat, and there are a few highly welcome moments of rat-a-tat freestyle on "Dance on Glass." But his jazzy vibe, once novel and aggressively refreshing, seems buried here in a curiously midtempo sea of slow jams and hook-challenged R&B.—JV

ROCK

BUTCH WALKER

Sycamore Meadows

Producer: Butch Walker
Power Ballad/Stay Platinum/Original Signal

Release Date: Nov. 11

▶ When we last heard Butch Walker the artist, he was banging out gleeful glam-rock with his Let's Go Out Tonites. The mood is considerably weightier and more poignant on his fourth solo album, written in the wake of losing his Malibu home, including his studio and all his master recordings, in last year's California wildfires. The anthemic "The Weight of Her" gets things off on a deceptively buoyant note—although its spirit of resilience echoes throughout the 12-song set—but mostly Walker becomes the latest in a long line of songwriters to rescue compelling art from personal tragedy. Some smirking sentimentality makes "Going Back/Going Home" that much more profound, and "ATL" is a heartfelt and affecting paean to his hometown. A new high point for the already accomplished Walker.—GG

TRACY CHAPMAN

Our Bright Future

Producers: Tracy Chapman,

Larry Klein

Elektra

Release Date: Nov. 11

▶ Twenty years after her self-titled debut, Tracy Chapman remains true to her musical calling: soul-rich folk melodies around a voice of honesty and nuance that nails ambivalence like no other. Chorusless opener "Sing for You" is one of Chapman's signature sad yet sunny tunes of love gone by, building straight from a hooky verse to a strong, marching bridge. "I Did It All," a sweet, shuffling saloon ballad, reflects the slide guitar-heavy country leanings of the set, and "Thinking of You" is a sexy, noisy cry about the pain of obsessing over a lover. "A Theory" is a charming peek at Tracy with a crush, while the title track suggests that along the broad range of emotions that Chapman has deftly expressed with her music, she is today most closely aligned with cautious optimism.—EN

COUNTRY

RANDY OWEN

One on One

Producer: John Rich
Broken Bow Records

Release Date: Nov. 4

▶ Former Alabama lead singer Randy Owen's solo debut walks a fine line that will please both Alabama faithful and new

fans. Owen, who wrote or co-wrote seven of the album's 11 cuts, and producer John Rich have found a way to create an album that is familiar and refreshing. The Dolly Parton-penned "Holding Everything" with Megan Mullins is a powerful country duet in the tradition of Crystal Gayle and Gary Morris and easily the album's best cut. "Pray Me Back Home Again," written in the wake of 9/11, and "Braid My Hair," about a young cancer victim, provide the album's most poignant moments. The I-done-her-wrong "Like I Never Broke Her Heart" is solid and radio-friendly, and the sexually charged "Slow and Steady" finds Owen channeling Conway Twitty's "I'd Love to Lay You Down."—KT

GOSPEL

HEZEKIAH WALKER & LFC

Souled Out

Producers: Donald Lawrence, Clarence Singleton, Hezekiah Walker

Verity

Release Date: Nov. 4

▶ With 13 albums and 20 years of recording behind them, Hezekiah Walker & Love Fellowship Crusade have grown from a group of exuberant Brooklyn teenagers into one of gospel's most acclaimed ensembles.

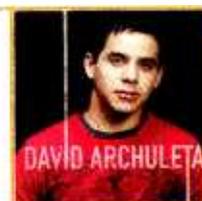
DAVID ARCHULETA

David Archuleta

Producers: various
19/Jive

Release Date: Nov. 11

Most teen Disney heroes have got nothing on David Archuleta. The 17-year-old who was one of the most exciting "American Idol" contenders has one of those once-in-a-decade pop voices: A silky tenor with a natural melancholy that makes him a heartbreaker by default. His charming debut exploits that very quality with some strokes of pop genius, like "Touch My Hand," a temporary love ballad to the pretty girl in the front row, and "Your Eyes Don't Lie," a Jonas Brothers-do-"No Diggity" ditty with a fair amount of crooner slink. But Archie is at his best on the bleeders, like piano ballad "To Be With You," and "Angels," the Robbie Williams cover he saved from obscurity on "Idol." These are the kinds of performances meant for arenas.—KM



THE BILLBOARD REVIEWS

SINGLES

On "Souled Out," the defining production and arrangements of maestro Donald Lawrence evince a deft ear and delicate-but-decisive hand at every turn, yielding a work that easily stands as the high-spot of the group's career. The title track is a rafter-rattling jam, equal parts "old-school" gospel and propulsive R&B. Rocker Ricardo Sanchez and LFC are a perfect pairing on the power-pop ballad "Moving Ahead," and "It Shall Come to Pass" is elegant, modern-day hymnody, with a stunning vocal turn by guest Shawn McLemore. With a strong connection to the past, and projection to the future, Hezekiah Walker & LFC are a picture-perfect representation of gospel music today.—GE

JAZZ

CHRISTIAN SCOTT Live at Newport

Producers: Christian Scott, Chris Dunn
Concord

Release Date: Nov. 4

★ Trumpeter Christian Scott leads a fine sextet on this live recording, from an August performance at the Newport Jazz Festival. From a technical standpoint, the album sounds fabulous, but what will most seduce the listener is Scott's sound. He's got a dusky, warm tone that invites multiple spins. Scott's bandmates bring an abundance of style and depth to the recording, as heard on "Anthem." Pianist Aaron Parks and guitarist Matthew Stevens deliver lovingly phrased solos that enhance the pensive feel of the tune. One of the five

new songs here, "The Crawler," was written by Stevens. It's a low-key piece built on a subtle complexity that summons a terrific, beautifully detailed ensemble effort.—PVV

WORLD

VARIOUS ARTISTS

Beyond the Horizon

Producers: various
Warner Classics & Jazz

Release Date: Nov. 11

★ BBC Radio DJ Charlie Gillett offers a generous sampling of outstanding world music on this double-disc set: 34 tunes by 34 artists from 28 countries. It's an indulgence that comes highly recommended. It's also difficult to single out extra-special tracks within this embarrassment of riches, but make note of Israeli vocalist Yasmin Levy's performance on "Una Noche Mas." Justin Adams and Gambian griot Juldeh Camara are equally captivating on "Ngamen." Dengue Fever's "Sleepwalking Through the Mekong" is definitely worth a listen, thanks to Chhom Nimol's eerie vocal. On Disc two, the Uzbek singer Sevara delivers an evocative bit of exoticism on "Kunlarim Sensiz." From the truly inspired album "Made in Dakar," Orchestra Baobab offers "Ndeleleng Ndeleleng." And then there's Le Trio Joubran, assaying a three-oud tour de force that's nothing short of magical.—PVV

Additional reviews online this week at billboard.com.

- Illa J, "Yancey Boys" (Delicious Vinyl)
- Crystal Stilts, "Alight of Night" (Slumberland)

LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Hillary Crosley, Gordon Ely, Gary Graff, Kerri Mason, Michael Menachem, Evie Nagy, Shad Reed, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vlack, Jeff Vrabel, Chris Williams

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

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

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

POP

LIFEHOUSE

Broken (4:15)

Producers: Jude Cole, Lifehouse

Writer: J. Wade

Publishers: Jason Wade, BMI Geffen

▶ Lifehouse maintains a long string of fast-rising adult top 40 hits with "Broken," the third single from album "Who We Are" and the band's third consecutive top 10 single at the format from the set. The rock ballad takes an introspective look at the fragility of life and has tugged the heartstrings of viewers of TV shows "Grey's Anatomy," "The Hills" and "One Tree Hill." Co-producer Jude Cole's buddy and business partner Kiefer Sutherland takes on directorial duties alongside music video director Frank Borin, as lead singer Jason Wade escapes a disaster zone in a tunnel piled with cars, just one powerful interpretation of the chilling lyrics: "I'm falling apart, I'm barely breathing, with a broken heart that's still beating/In the pain there is healing, in your name I find meaning."—MM

R&B/HIP-HOP

LUDACRIS CO-STARRING FLOYD MAYWEATHER

Undisputed (4:37)

Producer: Don Cannon

Writers: C. Bridges, D. Cannon

Publisher: not listed

Disturbing Tha Peace/Def Jam

▶ Rap is often compared to other genres of music, but the competitive spirit that exists within makes it more like a sport. Thus, it's fitting that Ludacris literally puts himself inside a boxing ring on "Undisputed." He also enlists assistance from retired undefeated boxing champion Floyd Mayweather Jr. to coach him on how to win against any and all challengers. And how: With one punch line after another flawlessly delivered in brazen fashion, it's undeniable that he remains among the best MCs in hip-hop. It's been only two years since his last album, but the music industry has a short memory. So "Undisputed" not only reminds listeners how Ludacris became a champion in rap, but also—and more important—why he remains one.—SR

COUNTRY

HEIDI NEWFIELD

What Am I Waiting For (4:21)

Producer: Tony Brown

Writers: J. Steele, K. Burns, I. Dean, H. Newfield

Publisher: not listed

Curb

▶ After spending 10 years as lead vocalist for Trick Pony, Heidi Newfield successfully broke out with top 15 country hit "Johnny & June." Second single from her top 10 "What Am I Waiting For?" CD finds the singer in more familiar territory, with a rollicking country-rock sound. Newfield shows what experience can bring to interpretation, as her whiskey-soaked voice portrays the story of two people who use self-reliance for survival. With so many great female vocalists out there emoting sensuality and heartbreak, it's a nice change of pace to hear a tougher country chick who sounds like she can hang with the boys. After the more somber "J&J," Newfield is out to prove she's no one-trick pony.—CW

ROCK

THE YELLING

Blood on the Steps (3:20)

Producer: The Yelling

Writer: N. Cox

Publisher: 21st Century Freak/*Fire and a Microphone/Sir Gino, BMI*

The Yelling

▶ North Hollywood, Calif., quartet the Yelling is making a racket within Los Angeles'

MILEY CYRUS

Fly on the Wall (2:31)

Producers: Antonina Armato, Tim James

Writers: M. Cyrus, A. Armato, T. James, D. Karaoglu

Publisher: not listed

Hollywood

With success in music, film and TV, Miley Cyrus is a teen triple threat. Since most of that success has fallen under her fictional Hannah Montana Disney franchise, Cyrus is now out to form her own musical identity, co-writing most of her platinum No. 1 album, "Breakout." The album's second single, "Fly on the Wall," finds the singer influenced by Gwen Stefani and Avril Lavigne, while her more experienced (read: older) co-writers wink and inject some '80s new wave influences, a la Blondie and the B-52s, which means fans' parents can join in on the fun, too. Cyrus is still growing into her voice, but she gives a convincing turn as a kick-ass pop/rock chick, especially on the bridge where she gets a chance to let loose. In all, another solid airplay offering that should continue to prove Cyrus as a viable mainstream artist capable of a "breakout" from her TV identity crisis.—CW



club scene that's led LA Weekly to call the band "high-impact, blues-informed rock fiends." Indeed, the thick, fuzzy chords; warbly bass slides; and get-this-party-started intent of "Blood on the Steps"—the most-played song on the act's MySpace page—puts the bombastic stoner jam in White Stripes territory. Jimmy Page can also be heard flitting about Robert Davis' and Nathaniel Cox's bold guitar sweeps. The latter nearly rants the lyrics as the song takes its time building the electro funk into a cathartic release. For other

like-minded, smoldering journeymen (see the rousing, beat-heavy "Honey") that will feed your gritty rock jones, go to myspace.com/theyelling.—CLT

TRIPLE A

JOHN MELLENCAMP

Troubled Land (3:23)

Producer: T Bone Burnett

Writer: J. Mellencamp

Publisher: not listed

Hear Music

▶ At this point, John Mellencamp has nothin' to prove. With his induction into the Rock and Roll Hall of Fame earlier this year alongside a Grammy Award and 12 other nods, counting hits is beside the point. Previous single "My Sweet Love," featuring Karen Fairchild of Little Big Town, from current folk rock album "Life, Death and Freedom," was a triumph at triple A. Follow-up "Troubled Land" is signature Mellencamp fare—that means a laid-back vocal and smart lyric: "Stand up and holler, lay down and die/We can turn up our collars and never try/Just know the truth is coming, to bring peace to this troubled land." Producer T Bone Burnett conjures an organic landscape, fostering ideal fare for all who connect with music beyond the surface. Mellencamp again stakes his claim as that rare intellectual musician whose melodies and message are equally accessible.—CT

THE ALL-AMERICAN REJECTS

Gives You Hell (3:33)

Producer: Eric Valentine

Writers: The All-American Rejects

Publisher: Smells Like Phys Ed/*ASCAP*

Interscope

The All-American Rejects can craft solid pop-rock songs, as they demonstrated on the 2005 double-platinum album "Move Along," which spawned two top 10s and one top 20 on the Billboard Hot 100. First single "Gives You Hell," from the Dec. 16 release "When the World Comes Down," channels Freddie Mercury with impeccable harmonies and falsetto flair from lead singer Tyson Ritter, as the band slams its instrumental signature and a catchy, antagonizing crowd chorus toward the track's end adds a novel turn. With all elements in place in this energetic power-pop song, AAR continues to provide the Bamboozle generation with hits that resonate.—MM



LONGWAVE



RIDE THE WAVE

Longwave could have easily become another major-label casualty, a band with big potential hampered by mergers, mismanagement and bad timing. Signed to RCA while hometown buddies the Strokes were blowing up, the band never took flight. Its 2003 RCA debut, "The Strangest Things," sold only 38,000 copies in the United States, according to Nielsen SoundScan, and 2005's "There's a Fire" fared even worse, selling slightly more than 10,000.

Rather than slink off, Longwave recorded a new album on its own terms and found a new partner in Original Signal Recordings, which will release "Secrets Are Sinister" Nov. 11.

"The only thing that was hard about recording the album without a label was the fact that we had to pay for everything upfront," vocalist Steve Schiltz says. "But the time we spent on RCA was hard. Toward the end, they were going through a merger, and we couldn't get anyone's attention. Our tours were getting canceled. We were on our way to play New Orleans when Katrina happened, things like that."

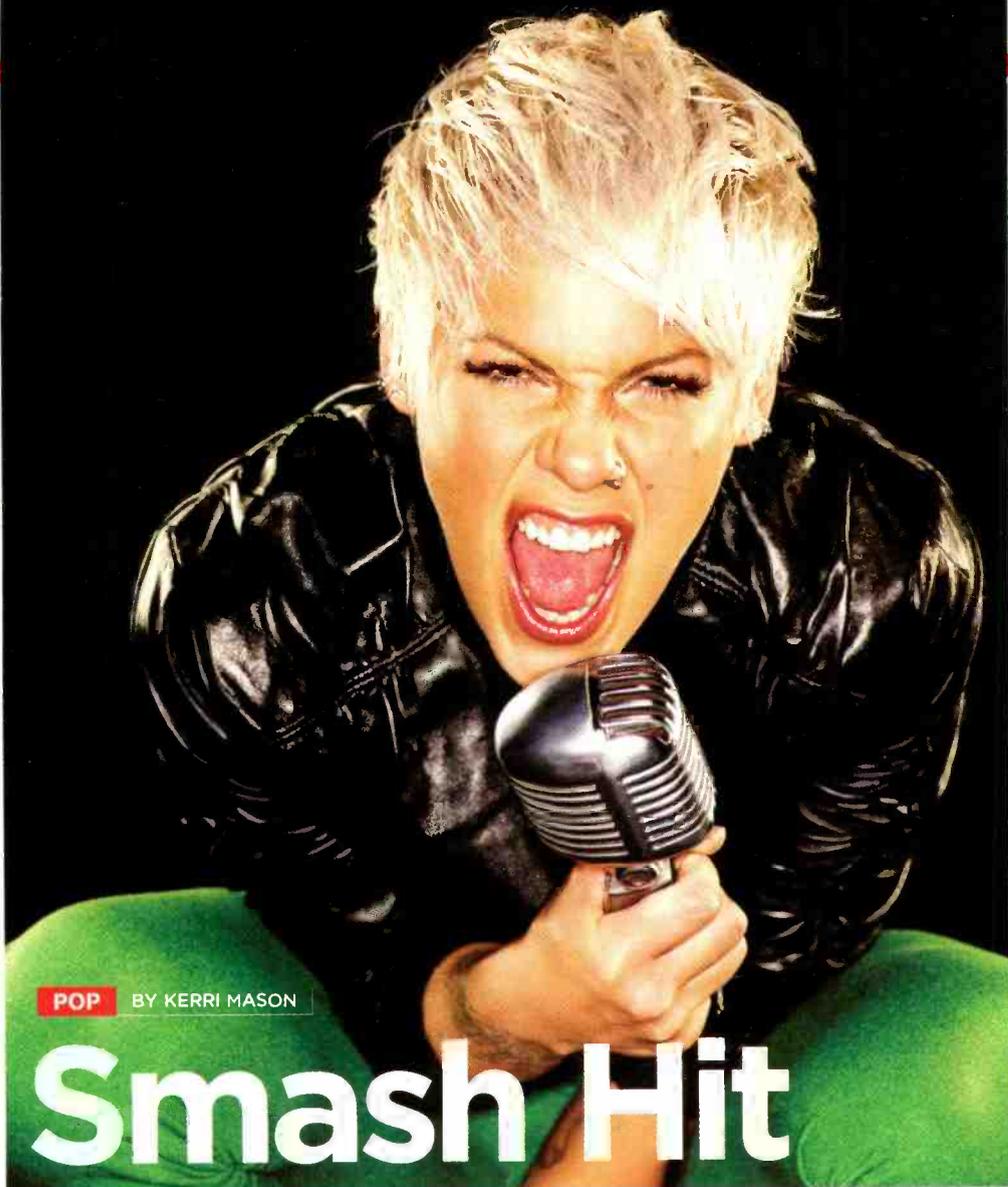
The band made "Secrets Are Sinister" in its own studio with funding from Chrysalis Music Publishing. "We have two deals with Chrysalis now: a publishing deal for everything and a production deal for this record," Schiltz says.

Once the album was close to being finished, the band approached Original Signal, which handles marketing and distribution for Ingrid Michaelson's Cabin 24 label and is also home to artist/songwriter/producer Butch Walker and rock outfit the Bronx.

"They were friends with some people who work at the label, and we all knew each other socially," Original Signal co-founder Lucas Mann says. "We knew they were looking for a deal and when we heard the demos, we loved them. They have the great mix of being New York scenester dudes and having a lot of experience."

Mann says Original Signal is starting "Secrets Are Sinister" at college and specialty radio and has also helped the band land album track "The Devil and the Liar" in a commercial for Lubriderm. A North American tour begins next month and will stretch well into 2009.

"I think they appreciate the fact that we are very accessible and they can come to Original Signal anytime," Mann says. "We have a great deal with them, because we believe that both parties should earn their way to a follow-up album. It's no good if everyone isn't happy at the end of the day." —Cortney Harding



POP BY KERRI MASON

Smash Hit

Huge Single, Video Tee Up Career-Best Debut For Pink

Pink had her best Billboard 200 debut this week as "Funhouse" (LaFace/Zomba) hit No. 2, thanks to a good old-fashioned smash-hit single and a carpet-bomb approach to marketing.

"With this campaign we really tried to give consumers Pink content and deliver them the music to purchase wherever they are, whatever they are,

in whatever form they want," Zomba senior VP of marketing and digital media Jeff Dodes says.

It all started with "So What," the first single from Pink's fifth album and her biggest success to date in a career full of hits. The track has sold nearly 1.8 million digital copies and 600,000 ringtones, according to the label, and was her first No. 1 on the Billboard Hot 100. The track was inspired by Pink's divorce from motocross star Carey Hart, who ironically appears in the accompanying video.

"'So What' was a monster, penetrating even beyond her core audience, and radio and everything," Dodes says. "It was the right song in terms of connecting with her audience and the stories surrounding her life at this point. It's also her biggest-selling ringtone to date. That shows the momentum around the song, and we're happy to see it translated into album sales. People haven't said, 'I'm happy with just this track.' She's made a body of work, which she generally does."

Supplemental to the standard single support was a full campaign of other marketing outreaches, including digital, mobile and lifestyle.

Zomba created a suite of interactive features on Pink's Web site, including a funhouse mirror program that allows users to morph uploaded pictures of themselves and add the results to their social networking profiles.

In partnership with AT&T, the label released eight ringtones from "Funhouse" two weeks prior to street date and created a free iPhone application ("We're looking into paid ones," Dodes says) containing photos, a discography and a news feed from her Web site.

"There's a ton of press on the iPhone, people talking about its penetration, that its numbers are still pretty low," Dodes says. "But it's just another place where it's like, 'Hey, if you have an iPhone and you want to experience Pink, here's something for you.'"

To hit Pink's core audiences, which Dodes defines as tween and teen girls and their moms, the label created a national campaign with nail salon Dashing Divas. The 19-location chain—nine of which are in New York—will feature their own "Pink's Funhouse" color of nail polish, plus in-store signage and special events. Zomba "heavily targeted" the lesbian and gay audience as well, with nightclub events and contesting.

"I'm the first one to believe in digital and experimenting with new things," Dodes says. "But at the same time, tried-and-true stuff does work. This all started with a huge radio hit and a great video. For pop artists, those things still matter." ◆◆◆

SOMETHING TO BELIEVE IN

It's the hit that keeps on hitting. Journey's 27-year-old "Don't Stop Believin'" this week becomes the first catalog track to sell more than 2 million digital downloads, dwarfing the numbers posted by such classic rock warhorses as Lynyrd Skynyrd's "Sweet Home Alabama" and Queen's "Bohemian Rhapsody" (see chart).

Through a combination of high-profile synchs and happy accidents, "Believin'" has sold 2.03 million downloads since hitting digital service providers in April 2003, according to

Nielsen SoundScan. The song's most famous placement was the series finale of "The Sopranos" in June 2007, after which digital sales went up 482%. It has also appeared in episodes of "Family Guy" and "Laguna Beach" as well as the film "Monster."

"They are one of the most important artists we have," Sony Music Entertainment Commercial Music Group president John Ingrassia says. "We're constantly working with the band and our team to create new products or highlight the catalog."

As such, Sony's Legacy label is able to spring into action when out-of-the-blue opportunities arise, such as when the Chicago White Sox adopted "Believin'" as its unofficial theme song on the road to a 2005 World Series championship.

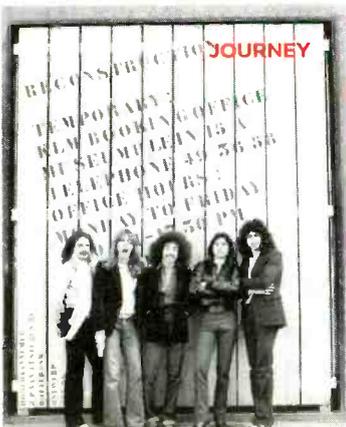
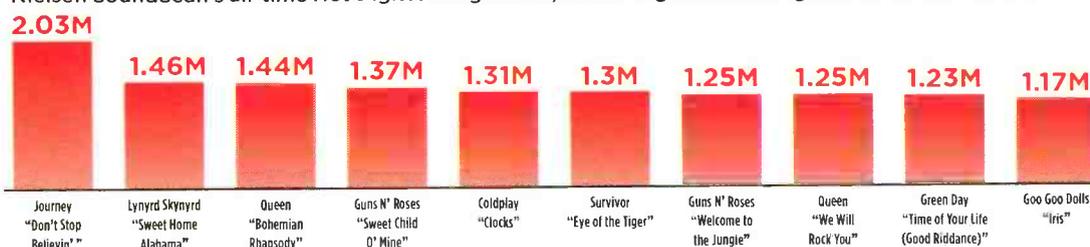
Ingrassia says, "We always do search engine marketing and promotion through the Web sites of TV shows or other partners, but now we can go to DSPs [digital service providers] and say, 'We can do a lot more with this if you'll work with us.'"

And although the Steve Perry-sung original is far and away the most well-known, Ingrassia says Legacy can benefit from the fact that Journey recently rerecorded the song with new singer Arnel Pineda for release on a Wal-Mart exclusive hits package. "Might there be people who want to hear the new version?" he says. "Sure. But that activity helps us as well."

Indeed, the specific placement almost seems secondary to fans simply hearing "Believin'" in a new setting and wanting to buy it. "This is all a tribute to Journey and that track," Ingrassia says. "Whenever people hear it, they always react." —Jonathan Cohen

IN GOOD COMPANY

Download sales of "Don't Stop Believin'" are head and shoulders above the other classic rock competition on Nielsen SoundScan's all-time Hot Digital Songs chart, which began measuring data in summer 2003.



JOURNEY: BARRY SCHULTZ/SUNSHINE/RETNA; LONGWAVE: SETH SMOOT

SOURCE: Nielsen SoundScan

CHRISTIAN BY DEBORAH EVANS PRICE

Answered Prayers

Smith Debuts Big With New Worship Album

Long considered one of Christian music's most visionary artists, Michael W. Smith expands the concept of worship music to reflect a more global flavor on his latest project, "A New Hallelujah." The Reunion Records release debuts at No. 1 on Billboard's Top Christian Albums chart and at No. 19 on the Billboard 200 after selling 23,000 copies in the United States, according to Nielsen SoundScan.

Smith has recorded two previous praise and worship albums: 2001's "Worship," which has sold 1.7 million units, and 2002's "Worship Again," which has sold 770,000.

"Hallelujah" was "inspired by my travels around the world the past year, going to Europe multiple times and South Africa," says Smith, who tracked the album live in front of 12,000 fans at Lakewood Church in Houston. The disc features a 250-voice choir and several special

guests, among them Grammy Award winner Israel Houghton, performing a duet with Smith on "Help Is on the Way." The project also spotlights the African Children's Choir on the title track and "When I Think of You," while Coalo Zamorano's Spanish vocals on "I Surrender All" help reinvent the classic hymn.

Smith also took a more active role in penning lyrics this time around. "I never thought lyrics were my strong suit. I'm just a music guy," he says. "I was always intimidated by all the great writers like Paul Baloche, Amy Grant and Wayne Kirkpatrick, but I found myself starting to really come up with some things that I didn't know were deep inside me, and I ended up writing half of this record, which is unusual."

Among his contributions were the title cut, a co-write with his wife Debbie and Baloche, which is No. 18 on the Hot Christian Songs chart.



'New' man: MICHAEL W. SMITH

"Michael having a new worship song on radio is an event in itself," Provident Label Group senior VP of marketing and sales Ben Howard says. A DVD of the live taping will complement "A New Hallelujah" in the first half of 2009.

Though obviously passionate about praise music, Smith is quick to point out that true worship is so much more than music. "When people think about worship today, I think they look at it a little bit different than they did seven years ago," he says. "I've preached it for years and I'll still preach it until the day I die: Wor-

ship is a lifestyle. Whether you are building a house for Habitat for Humanity or mentoring a kid at Rocketown or at Boys Club, it's all an act of worship."

Fans have been getting a taste of "A New Hallelujah" this fall as Smith has been on the United tour with friend Steven Curtis Chapman. "I've been doing this for awhile, but I feel great. It feels like I'm just starting over," Smith says. "I'm understanding, probably more than any other time, the grace of God. That's why I'm so passionate about grace—it frees you up."

PLEASURE PRINCIPLE

Now that he's left his gig as lead singer of R&B boy group Pretty Ricky, Pleasure P is hoping to kick-start his solo career with a "classier" sound. The artist's Atlantic debut, "The Introduction of Marcus Cooper," arrives in January on Atlantic; the piano-laden first single "Did You Wrong" is No. 20 this week on Billboard's Hot R&B/Hip-Hop Songs chart.

"This time, I'm in my own lane musically—I'm grown up now. I'm talking about things that average R&B guys don't talk about but that average people can relate to," the 23-year-old Miami native says. "Pretty Ricky was overly raunchy; young and with no direction. Now, my music is classier, and I'll tell you exactly how it is."

A man's desperate plea to save a failing relationship, "Did You Wrong" certainly backs that up, as do album tracks like the regretful "Rock Bottom," "Patience," "Boyfriend No. 2" and "Shorty My Girl," where Pleasure P takes the lyrical high road.

Rico Love, Cool and Dre, Dre and Vidal, Jim Jonsin and Tank contribute production, while songwriters like the late Static Major, Roy Hamilton, Keith Sweat and Rex appear as well.

Pleasure P hasn't quite left his Pretty Ricky past behind. He's embroiled in a lawsuit against Joseph "Blue" Smith, Pretty Ricky's manager and the father of members Baby Blue and Spectacular. Smith is also the head of Blue Star Entertainment, the company Pretty Ricky is signed to through Atlantic. The suit alleges that Smith "exploited conflict of interests in the competing roles he occupied in Cooper's life." It also claims Pleasure P has not been properly compensated for his contributions to the group and that Smith used physical intimidation to discipline the members. Blue Star Entertainment has since filed its own suit against Pleasure P for breach of contract.

Legal battles aside, Pleasure P is trying to stay focused. He's been on a stateside college tour for the past few weeks, performing and talking about the importance of staying in school. Pleasure P also plans on embarking on a concert tour in December or January, hopefully with T.I. and Lil Wayne or Usher. In addition, he recently launched a women's clothing line, Jean Addicts, which is available online and will be in

142 stores nationwide in the near future.

Asked about the lawsuit, Pleasure P says, "I can't get into details about much now, but I will say it was time for me to leave. It was time to give R&B my perspective and to do something different for the sake of the music."

—Marie/Concepcion

'VIRTUAL' REALITY

Reggaetón star Don Omar's next album may not be released until next spring, but his new single is already heating up Billboard's Hot Latin Songs chart.

"Virtual Diva," written by the artist (real name: William Omar Landrón) and co-written and produced by Diesel, debuts this week at No. 28 on Latin Songs and flies 24-11 on the Latin Rhythm tally.

The song's early rise demonstrates a continuous demand for new material from Don Omar, one of reggaetón's most original and versatile purveyors. His last studio album, 2006's "King of Kings," has sold more than 507,000 copies in the United States, according to Nielsen SoundScan.

It's also further evidence that an electronic dance sound has nearly replaced the genre's signature dembow beat. That point was made most prominently by Wisin & Yandel's techno-fied "Sexy Movimiento," which first hit late last year and spent 20 weeks on Hot Latin Songs.

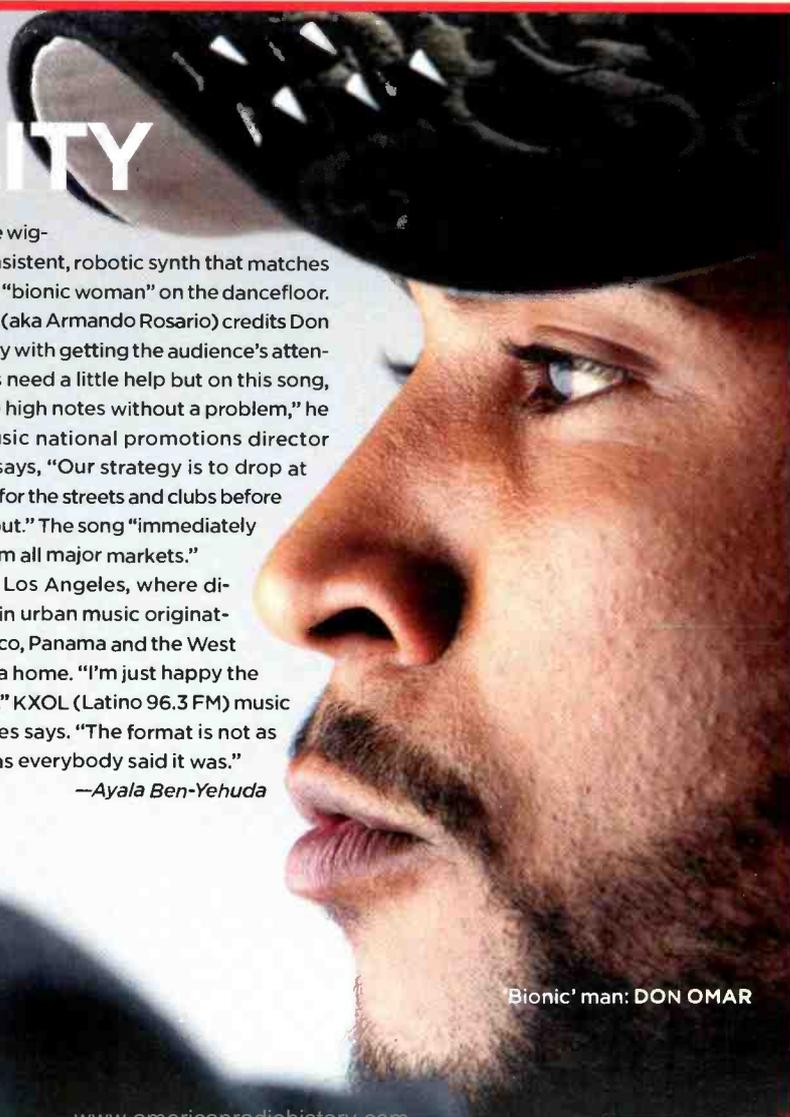
The chorus of "Virtual Diva," which translates as

"check out how she wiggles," is set to an insistent, robotic synth that matches its description of a "bionic woman" on the dancefloor.

Producer Diesel (aka Armando Rosario) credits Don Omar's vocal ability with getting the audience's attention. "Other artists need a little help but on this song, he could reach the high notes without a problem," he says. Machete Music national promotions director Gabriel Buitrago says, "Our strategy is to drop at least another track for the streets and clubs before the album comes out." The song "immediately got a response from all major markets."

One of those is Los Angeles, where diverse styles of Latin urban music originating from Puerto Rico, Panama and the West Coast have found a home. "I'm just happy the music has evolved," KXOL (Latino 96.3 FM) music director Jerry Pulles says. "The format is not as two-dimensional as everybody said it was."

—Ayala Ben-Yehuda



Bionic' man: DON OMAR



All grown up: PLEASURE P

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

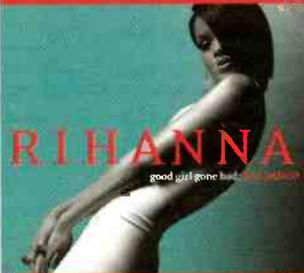


ROYAL RETURN

>>With Paul Rodgers in tow, Queen returns with its first studio album in 13 years, as "The Cosmos Rocks" bows at No. 47 on the Billboard 200. The band's last studio set, "Made in Heaven," debuted and peaked at No. 58 in 1995. All told, "Cosmos" is the 26th charting set for Queen.

LUCKY NUMBER

>>Michael W. Smith lands his 13th No. 1 on Top Christian Albums as his live set "A New Hallelujah" bows atop the tally. It's the artist's fifth consecutive nonholiday release to debut in the penthouse. On the Billboard 200, it enters at No. 19.



RIHANNA'S WORLD

>>Rihanna nets her 15th Mainstream Top 40 hit this week as "Rehab" enters at No. 37. Since her chart debut with "Pon De Replay" on June 25, 2005, she has been on the list continuously with at least one title for 175 out of the past 178 weeks.

CHART BEAT

>>Twenty years before Etta James took "At Last" to No. 2 on the R&B singles chart in 1961, the song was composed by Mack Gordon and Henry Warren for the film "Orchestra Wives." Glenn Miller recorded it for the film and it peaked at No. 14 on the pop singles chart. Now "At Last" is in another movie, "Cadillac Records," in which Beyoncé stars as James. Beyoncé's version enters Hot R&B/Hip-Hop Songs at No. 98. Should it cross over to the Hot 100, it could become the highest-ranked version, as James' single only went to No. 47.

>>One week after Hank Williams III debuted at No. 2 on Top Country Albums, his grandfather returns to the chart with "The Unreleased Recordings." That expands Hank Williams' career chart span to 61 years, three months and one week.

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

QUEEN: JILL FURMANOVSKY

Billboard

CHARTS

Pink's Got The Power While Jackson Still Thrills

While AC/DC's "Black Ice" holds at No. 1 on the Billboard 200 for a second week (271,000; down 65%), the chart's runner-up, Pink, celebrates her highest charting album yet.

The singer's fifth album, "Funhouse," takes a bow with 180,000, her best opening frame since 2001's "Missundaztood" started with 220,000 at No. 8. Her last album, "I'm Not Dead," began at No. 6 with 126,000 in 2006.

"Funhouse" was led by the barnstorming single "So What," which became the artist's first solo No. 1 on the Billboard Hot 100. Thus far, the single has motored through 1.85 million digital song downloads and is her third consecutive No. 1 on the Mainstream Top 40 radio airplay chart, following "U + Ur Hand" and "Who Knew."

Pink's chart career has been fascinating to follow. She burst onto the charts in the spring of 2000 as a hip-hop-tinged pop star with top 10 Hot 100 hit "There You Go." Her debut album "Can't Take Me Home" spent 59 weeks on the Billboard 200 and has shifted 2.4 million.

It was with her second album that she really hit the big time. "Missundaztood," led by the ubiquitous single

"Get the Party Started," clung to the Billboard 200 for 90 weeks and spawned four top 20 Hot 100 hit singles. "Missundaztood" has sold 5.4 million in the United States.

Over The Counter

KEITH CAULFIELD



However, her third set, 2003's "Try This," faltered with just 734,000 sold after none of its singles took off at radio. And it was looking like its follow-up, 2006's "I'm Not Dead," was going to suffer the same fate after its lead track, "Stupid Girls," failed to ignite airwaves.

Yet, the album's third single, "U + Ur Hand," became a surprise success, hitting No. 1 on the Mainstream Top 40 chart. The tune, along with the ballad "Who Knew," resuscitated "I'm Not Dead," enabling it to re-enter the Billboard 200 and go on to sell 1.3 million.

So, now that Pink has another monster radio smash under her belt, can she keep the momentum going? Stay tuned.

SPOOKY SALES: Twenty-five years ago this week, Michael Jackson's "Thriller" was perched at No. 3 on the Billboard 200, having already spent the first 20 of its historic 37 nonconsecutive weeks at No. 1.

"Thriller" is still racking up weeks at No. 1 all these years later, as it jumps 41-1 on Top Pop Catalog Albums with 31,000 (up 1,008%).

Sony BMG prepared a special version of the album for Apple's iTunes store, which offered the release for just \$4.99 last week. As a bonus—especially appealing to those in the mood for something scary to watch on Halloween—the download included the landmark music video for the title track.



Of the the album's overall 28,000 unit gain, 99% of it was made up of digital downloads.

So far this year, the title has spent 11 weeks atop the Catalog chart, thanks mostly to its 25th-anniversary reissue earlier this year. The set is 2008's top-selling catalog album, hav-

ing sold 688,000.

But wait, there's more. "Thriller" is the top-selling Halloween-themed title on Hot Digital Songs for the fifth straight season, ranking at No. 19 with a all-time single-week high of 47,000 downloads.

HAUNTED CHARTS: With Halloween falling on a Friday this year, last week's tracking period captured five hearty days of scary sales.

In addition to Michael Jackson's penthouse perch on Pop Catalog, another five Halloween sets reap the benefits of holiday shopping. Leading the pack at No. 6 is Kidz Bop Kids' "Kidz Bop Halloween" with 7,000 (a 29% increase) while one step below it, John St. John's "Sounds of Horror" frightens with slightly more than 7,000 as well (up 85%).

TAKE A BITE: The Billboard 200's top debut next week will likely be the "Twilight" soundtrack, as it led Nielsen SoundScan's Nov. 5 Building chart with unweighted sales of 49,000 units. However, industry prognosticators suspect AC/DC's "Black Ice" will hold at No. 1 for a third week, as the strong out-of-the-gate start for "Twilight" may belie how it'll finish its first full week in stores.

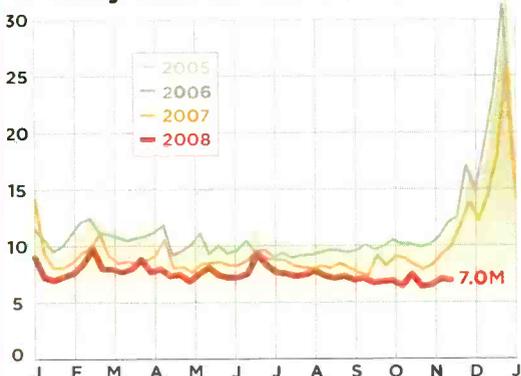
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,960,000	1,252,000	18,068,000
Last Week	7,078,000	1,143,000	17,988,000
Change	-1.7%	9.5%	0.4%
This Week Last Year	9,253,000	994,000	15,069,000
Change	-24.8%	26.0%	19.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	380,123,000	332,365,000	-12.6%
Digital Tracks	686,310,000	887,106,000	29.3%
Store Singles	1,892,000	1,415,000	-25.2%
Total	1,068,325,000	1,220,886,000	14.3%
Albums w/TEA*	448,754,000	421,075,600	-6.2%

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

DIGITAL TRACKS SALES

'07	686.3 million
'08	887.1 million

SALES BY ALBUM FORMAT

CD	338,317,000	277,496,000	-18.0%
Digital	40,704,000	53,290,000	30.9%
Cassette	250,000	73,000	-70.8%
Other	852,000	1,506,000	76.8%

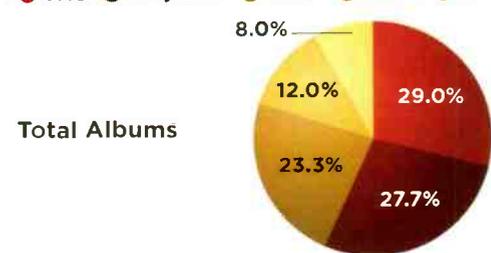
For week ending Nov. 2, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

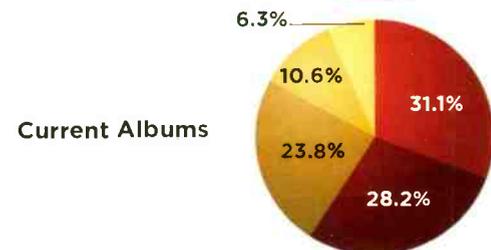
Distributors' Market Share:

09/29/08-11/02/08

UMG Sony BMG WMG Indies EMI



Total Albums



Current Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	AC/DC COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice		1
2	HOT SHOT DEBUT	1	PINK LAFACE 36759/ZOMBA (18.98)	Funhouse		2
3	2	2	SOUNDTRACK WALT DISNEY 002714 (19.98) ⊕	High School Musical 3: Senior Year		2
4	NEW	1	JOHN LEGEND G.O.D./COLUMBIA 137407/SONY MUSIC (18.98) ⊕	Evolver		
5	NEW	1	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		
6	NEW	1	RASCAL FLATTS LYRIC STREET 002763/HOLLYWOOD (13.98)	Greatest Hits Volume 1		
7	3	2	T.I. GRAND HUSTLE/ATLANTIC 512267/AG (18.98) ⊕	Paper Trail		
8	NEW	1	CELINE DION COLUMBIA 35413/SONY MUSIC (15.98)	My Love: Essential Collection		
9	NEW	1	SNOW PATROL POLYDOR FICTION/GEFFEN 012156/IGA (13.98)	A Hundred Million Suns		
10	4	1	KENNY CHESNEY BLUE CHAIR BNA 34553/SBN (18.98)	Lucky Old Sun		
11	NEW	1	RYAN ADAMS & THE CARDINALS LOST HIGHWAY 012195 (13.98)	Cardinology		
12	5	4	METALLICA WARNER BROS. 508732 (18.98)	Death Magnetic		
13	6	6	KID ROCK TOP GUN/ATLANTIC 290556/AG (18.98)	Rock N Roll Jesus		2
14	9	5	JENNIFER HUDSON ARISTA 30263/RMG (18.98) ⊕	Jennifer Hudson		
15	8	8	NE-YO DEF JAM 011410*/IQJMG (13.98)	Year Of The Gentleman		
16	NEW	1	THE CURE SURETONE/GEFFEN 010913/IGA (13.98)	4:13 Dream		16
17	NEW	1	LADY GAGA STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE 011805/IGA (12.98)	The Fame		
18	NEW	1	BLOC PARTY ATLANTIC 512336/AG (13.98)	Intimacy		18
19	NEW	1	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah		19
20	10	12	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG (13.98)	Tha Carter III		2
21	22	23	COLDPLAY CAPITOL 16886 (18.98)	Viva La Vida or Death And All His Friends		1
22	11	46	ADELE XL COLUMBIA 31859*/SONY MUSIC (15.98)			19
23	12	17	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		2
24	14	21	JASON MRAZ ATLANTIC 448508*/AG (18.98)	We Sing. We Dance. We Steal Things.		
25	7	2	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound		
26	13	15	JONAS BROTHERS HOLLYWOOD 001944 (18.98) ⊕	A Little Bit Longer		
27	16	10	JAMES TAYLOR HEAR 30829/CONCORD (18.98)	Covers		
28	15	14	YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession		
29	21	22	KATY PERRY CAPITOL 04249 (12.98)	One Of The Boys		
30	19	18	SUGARLAND MERCURY NASHVILLE 011273/UMGN (13.98)	Love On The Inside		
31	24	30	LEONA LEWIS SYCO/J 02554/RMG (18.98)	Spirit		
32	20	16	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		6
33	31	33	VARIOUS ARTISTS WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits EMI CHRISTIAN MUSIC GROUP/PROVIDENT-INTEGRITY 887742/WORD-CURB (17.98)			31
34	29	31	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		3
35	25	24	THE GAME GEFFEN 011465*/IGA (13.98)	LAX		
36	33	39	VARIOUS ARTISTS WALT DISNEY 001747 (18.98)	Nightmare Revisited		
37	50	53	PAGE FAITH HILL WARNER BROS. (NASHVILLE) 511500/WRN (18.98)	Joy To The World		37
38	28	26	SOUNDTRACK DECCA 011439 (18.98)	Mamma Mia!		1
39	26	11	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else		3
40	56	57	GREATEST GAINER DUFFY MERCURY 010822*/IQJMG (11.98)	Rockferry		4
41	30	29	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone		1
42	NEW	1	KOTTONMOUTH KINGS SUBURBAN NOIZE 101* (17.98)	The Green Album		42
43	27	32	KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night		
44	32	28	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		
45	17	3	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain		
46	51	59	CASTING CROWNS BEACH STREET 10129/REUNION (13.98)	Peace On Earth		46
47	NEW	1	QUEEN + PAUL RODGERS HOLLYWOOD 002615 (13.98) ⊕	The Cosmos Rocks		47
48	NEW	1	CRADLE OF FILTH ROADRUNNER 617923* (18.98)	Godspeed On The Devil's Thunder		48
49	37	58	CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)	Carnival Ride		2
50	64	41	YO-YO MA SONY CLASSICAL 24414/SONY BMG MASTERWORKS (18.98) ⊕	Yo-Yo Ma & Friends: Songs Of Joy & Peace		41

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	89	APOCALYPTICA	108	TONY BENNETT	108
AC/DC	1	AVENUE SEVENFOLD	176	FEATURING THE COUNTRY	156
RYAN ADAMS & THE CARDINALS	11	BLOC PARTY	18	WAYNE BRADY	157
ADELE	22	BURT BACHARACH WITH THE SYDNEY SYMPHONY ORCHESTRA	72	GARTH BROOKS	122
TRACE ADKINS	179	CHRIS BROWN	140	JACKSON BROWNE	174
ALL THAT REMAINS	126	NATASHA BEDINGFIELD	132	MICHAEL BUBLE	125
ANBERLIN	163	ERIC BENET	94		

BUCKCHERRY	91	CHAPMAN	198	DADDY YANKEE	172
JOE BUDDEN	184	THE CHEETAH GIRLS	118	BOB DYLAN	63
		KENNY CHESNEY	10	FIVE FINGER DEATH	160
		CHODOS	110	PUNCH	160
		COLDPLAY	21	BRANDON HEATH	196
		NATALIE COLE	195	DEATH CAB FOR CUTIE	165
		CRADLE OF FILTH	48	OERHUNTER	123
		THE CURE	16	BRETT DENNEN	148
		BILLY CURRINGTON	90	THE DEVIL WEARS PRADA	183
		MILEY CYRUS	53	CELINÉ DION	8
		STEVEN CURTIS		EMERY	104
				ESCAPE THE FATE	107
				DISTURBED	7
				ESTELLE	159
				DJ KHALED	154

DUFFY	40	ENRIQUE IGLESIAS	189	KAISER CHIEFS	55
BOB DYLAN	63			LABELLE	143
				LADY ANTEBELLUM	98
				LADY GAGA	17
				MIRANDA LAMBERT	155
				RAY LAMONTAGNE	45
				LED ZEPPELIN	111
				JOHN LEGEND	4
				LEONA LEWIS	31
				LIFEHOUSE	169
				LIL WAYNE	20

ERNE HAASE & SIGNATURE SOUND	85	ALAN JACKSON	99	JOEY + RORY	61
HOLLYWOOD UNDEAD	81	JACK'S MANNING	136	JACK JOHNSON	121
FAITH HILL	37	JAMES BROTHERS	66	SOUL	194
JENNIFER HUDSON	14	JONAS BROTHERS	26	KINGDOM OF LEON	43
JONAS BROTHERS	13	JON B	109	KOTTONMOUTH KINGS	42
BUCKCHERRY	7	JOURNEY	79		
BLACK BUTTERFLY	13				
THE GREEN ALBUM	42				
ALL HOPE IS GONE	1				
THE SOUND OF MADNESS	8				

8 Celine Dion's first proper greatest-hits package since 1999 is available in a 17-track version and a 26-track set. It's her 11th top 10 album, and it begins with \$7,000.



Snow Patrol earns its highest-charting album and best sales week (\$7,000). A \$3.99 price tag at Amazon.com's MP3 store certainly helped: 52% of sales were digital downloads.



It is the 18th charting album for the veteran band, which first appeared on the Billboard 200 on Aug. 13, 1983, with "The Walk."



Eighty-two percent of the album's first-week sales come from Internet retailers and digital download services. The set is No. 1 on Top Internet Albums and No. 8 on Digital Albums.



With every charting album, the band continues to peak higher and higher, though this set is the act's lowest debut sales week (11,000) since 2003.

See Charts Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	82	77	9	CHRIS TOMLIN SIX STEPS 12359/SPARROW (17.98)	Helio Love		
102	81	80	102	DAUGHTRY RCA 88860/RMG (18.98) ⊕	Daughtry	4	
103	97	89	7	RAPHAEL SAADIO COLUMBIA 08585/SONY MUSIC (15.98)	The Way I See It	19	
104	NEW		1	EMERY TOOTH & NAIL 21490 (9.98)	While Broken Hearts Prevail	104	
105	70	51	6	JOE 563 00003/KEOAR (17.98)	Joe Thomas, New Man		
106	135	-	2	MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE 1231 (14.98)	Christmasville	106	
107	35	-	2	ESCAPE THE FATE EPITAPH 86926 (16.98)	This War Is Ours	35	
108	71	103	20	APOCALYPTICA 20-20 21580/JIVE (13.98) ⊕	Worlds Collide	59	
109	NEW		1	JON B VIBEZLECT 39803/ARSENAL (15.98)	Helpless Romantic	109	
110	RE-ENTRY		1	CHIODOS EQUAL VISION 141 (15.98)	Bone Palace Ballet		
111	118	139	51	LED ZEPPELIN SWAN SONG 313148/ATLANTIC (19.98) ⊕	Mothership	2	
112	87	67	7	NELLY DERRTY/UNIVERSAL 010150/UMRG (13.98)	Brass Knuckles		
113	69	36	4	OASIS BIG BROTHER/REPRISE 514078/WARNER BROS. (18.98) ⊕	Dig Out Your Soul		
114	NEW		1	KIERRA SHEARD EMI GOSPEL 03103 (13.98)	Bold Right Life	114	
115	103	109	16	REHAB UNIVERSAL REPUBLIC 011555/UMRG (10.98)	Graffiti The World	90	
116	38	-	2	OF MONTREAL POLYVINYL 160* (15.98)	Skeletal Lamping	38	
117	39	-	2	CRAIG MORGAN BNA 31308/SBN (18.98)	That's Why	39	
118	109	107	11	THE CHEETAH GIRLS WALT DISNEY 002046 (18.98)	One World (Soundtrack)	13	
119	139	197	3	AMY GRANT SPARROW 13781 (17.98)	The Christmas Collections	119	
120	102	69	24	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	10	
121	108	101	39	JACK JOHNSON BRUSHFIRE 010580/UMRG (13.98)	Sleep Through The Static		
122	104	113	52	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5	
123	NEW		1	DEERHUNTER KRANKY 127* (15.98)	Microcastle	123	
124	114	108	14	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		
125	106	98	79	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		
126	100	96	7	ALL THAT REMAINS PROSTHETIC 82999/RAZOR & TIE (16.98)	Overcome	16	
127	107	117	25	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		
128	NEW		1	BOZ SCAGGS DECCA 012026 (16.98)	Speak Low	128	
129	120	90	5	TINA TURNER CAPITOL 37422 (18.98)	Tina!	61	
130	96	86	22	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes	67	
131	105	116	19	SECONDHAND SERENADE GLASSNOTE 405244/EAST WEST (15.98) ⊕	A Twist In My Story	44	
132	84	105	41	NATASHA BEDINGFIELD PHONONIC/EPIC 11748/SONY MUSIC (17.98)	Pocketful Of Sunshine		
133	123	136	58	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good	2	
134	155	128	7	CELTIC THUNDER CELTIC THUNDER 011606/DECCA (18.98)	Act Two		
135	180	-	2	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG 011941/UME (18.98)	The Essential NOW That's What I Call Christmas	135	
136	90	65	5	JACK'S MANNEQUIN SIRE 371452/WARNER BROS. (13.98) ⊕	The Glass Passenger		
137	137	137	73	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!	15	
138	73	35	3	INGRID MICHAELSON CABIN 24 10/ORIGINAL SIGNAL (9.98)	Be OK	35	
139	134	122	12	NEW KIDS ON THE BLOCK COLUMBIA/LEGACY 30562/SONY BMG (17.98) ⊕	Greatest Hits	22	
140	117	124	52	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		
141	92	64	4	SENSES FAIL DRIVE-THRU 512/VAGRANT (13.98)	Life Is Not A Waiting Room	18	
142	93	87	13	HEIDI NEWFIELD CURB 79087 (18.98)	What Am I Waiting For	10	
143	45	-	2	LABELLE VERVE 011511/VG (13.98)	Back To Now	45	
144	94	83	6	TV ON THE RADIO DGC/INTERSCOPE 011882/IGA (13.98)	Dear Science	12	
145	129	123	68	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		
146	127	114	50	JORDIN SPARKS 19/JIVE 18752/ZOMBA (18.98)	Jordin Sparks	10	
147	131	131	54	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		
148	41	-	2	BRETT DENNEN DOWNTOWN 01425*/DUAL TONE (15.98)	Hope For The Hopeless	41	
149	145	134	32	SOUNDTRACK SONY MUSIC SOUNDTRAX/COLUMBIA 87796/SONY MUSIC (16.98)	August Rush	33	
150	NEW		1	BISHOP PAUL S. MORTON PRESENTS THE: FULL GOSPEL BAPTIST CHURCH FELLOWSHIP MASS CHOIR TEHILLAH 7209/LIGHT (16.98)	Cry Your Last Tear	150	



After Chiodos' album was reissued last week with four new songs, two acoustic tracks and a DVD stuffed with video footage, the set jumps 78%.



At No. 1 on Top World Albums, Celtic Thunder steps aside for Celtic Woman's "The Greatest Journey" which shifts 7,000 and debuts at No. 75 on the Billboard 200.



The crooner's Christmas set earns a 43% increase and bullets at No. 15 on Top Holiday Albums.



Lady Gaga's "The Fame" not only starts at No. 17 with 24,000 but also finds itself at No. 1 on Top Electronic Albums, two steps above Metro Station.



The duo's live CD/DVD set starts with 3,000 and a No. 3 entry on Top World Music. Its self-titled set spent six weeks atop the tally and has sold 280,000 in the United States.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	113	-	2	HECTOR "EL FATHER" VI 011959/MACHETE (13.98)	Juicio Final	113	
152	130	126	10	LOS PIKADIENTES DE CABORCA SONY BMG NORTE 36197 (12.98)	Vamonos Pa'l Rio	52	
153	125	110	63	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	28	
154	126	78	7	DJ KHALED WE THE BEST/TERROR SQUAD 4564/KOCH (17.98)	We Global		
155	143	143	79	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend		
156	NEW		1	TONY BENNETT FEAT. THE COUNT BASIE BIG BAND RPM/COLUMBIA 32250/SONY MUSIC (18.98) ⊕	A Swingin' Christmas	156	
157	RE-ENTRY		2	WAYNE BRADY PEAK 23066/CONCORD (18.98)	A Long Time Coming	157	
158	149	151	20	THE OFFSPRING COLUMBIA 02908*/SONY MUSIC (16.98)	Rise And Fall, Rage And Grace	10	
159	157	167	27	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine	38	
160	146	142	32	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	107	
161	110	81	5	BEN FOLDS EPIC 09849*/SONY MUSIC (15.98) ⊕	Way To Normal		
162	144	129	28	METRO STATION RED INK 10521/COLUMBIA (12.98)	Metro Station	39	
163	111	79	5	ANBERLIN UNIVERSAL REPUBLIC 011710*/UMRG (10.98)	New Surrender	13	
164	141	132	18	JOHN MAYER COLUMBIA 22665*/SONY MUSIC (19.98) ⊕	Where The Light Is: John Mayer Live In Los Angeles		
165	165	168	25	DEATH CAB FOR CUTIE BARSUK/ATLANTIC 452796*/AG (18.98)	Narrow Stairs		
166	156	149	21	MADONNA WARNER BROS. 421372* (18.98)	Hard Candy		
167	132	121	14	KIDZ BOP KIDS RAZOR & TIE 89181 (18.98)	Kidz Bop 14		
168	89	-	2	CALLE 13 SONY BMG NORTE 36801 (16.98)	Los De Atras Vienen Conmigo	89	
169	154	159	71	LIFEHOUSE GEPHEN 009153/AGA (13.98)	Who We Are	14	
170	150	164	60	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		
171	151	148	72	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		
172	138	140	12	DADDY YANKEE EL CARTEL 080020/MACHETE (10.98)	Talento De Barrio (Soundtrack)	13	
173	164	-	2	SKILLET ARCENT/INO/LAVA/ATLANTIC 512252/AG (18.98 CD/DVD) ⊕	Comatose Comes Alive	164	
174	140	94	6	JACKSON BROWNE INSIDE 80923* (16.98)	Time The Conqueror	20	
175	122	50	52	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		
176	163	174	53	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold		
177	124	74	4	PRETENDERS SHANGRI-LA 101009* (18.98)	Break Up The Concrete	32	
178	112	52	14	LITTLE BIG TOWN CAPITOL NASHVILLE 27854 (18.98)	A Place To Land	24	
179	160	158	48	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	22	
180	196	-	5	MATT NATHANSON ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope	60	
181	133	160	53	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7	
182	116	93	8	JESSICA SIMPSON EPIC/COLUMBIA (NASHVILLE) 21746/SBN (15.98) ⊕	Do You Know		
183	170	169	112	JOHN MAYER AWARE COLUMBIA 27976*/SONY MUSIC (18.98)	Continuum	2	
184	NEW		1	JOE BUDDEN AMALGAM DIGITAL DIGITAL EX/AMALGAM (9.98)	Halfway House	184	
185	NEW		1	TOM GABEL SIRE 516456/WARNER (7.98)	Heart Burns (EP)	185	
186	179	163	11	ICE CUBE LENCH MOB 34535 (18.98)	Raw Footage		
187	153	135	76	MAROON 5 A&M/OCTONE 008917/IGA (18.98) ⊕	It Won't Be Soon Before Long	2	
188	99	45	3	UNEARTH METAL BLADE 14692 (13.98)	The March	45	
189	172	184	32	ENRIQUE IGLESIAS UNIVERSAL LATIN 010974 (14.98) ⊕	95/08	2	
190	171	166	18	O.A.R. EVERFINE/ATLANTIC 511179/AG (18.98)	All Sides	13	
191	136	118	51	ALICIA KEYS MIRAJ 11513*/RMG (18.98) ⊕	As I Am	3	
192	NEW		1	RODRIGO Y GABRIELA ATO 21638 (14.98 CD/DVD) ⊕	Live In Japan	192	
193	RE-ENTRY		3	THE DEVIL WEARS PRADA RISE 51* (13.98)	Plagues	57	
194	67	-	2	KINDRED THE FAMILY SOUL HIDDEN BEACH 00074 (18.98)	The Arrival	67	
195	183	185	8	NATALIE COLE DM/ATCO 512320*/RHINO (18.98)	Still Unforgettable	19	
196	174	175	11	BRANDON HEATH REUNION 10127 (13.98)	What If We	73	
197	190	192	46	SOUNDTRACK FOX 82986/RAZOR & TIE (16.98)	Alvin And The Chipmunks		
198	RE-ENTRY		23	STEVEN CURTIS CHAPMAN SPARROW 86393 (17.98)	This Moment	47	
199	162	155	16	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD) ⊕	Beautiful Eyes (EP)		
200	NEW		1	KIM WATERS SHANACHIE 5186 (18.98)	I Want You: Love In The Spirit Of Marvin	200	

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
LINKIN PARK	95	TIM MCGRAW	60, 120	CHOIR	150
LITTLE BIG TOWN	178	SARAH MCLAUCHLAN	56	JASON MRAZ	24
DEMI LOVATO	64	METALLICA	12	O.A.R.	190
		METRO STATION	162	PINK	113
		MGMT	88	THE OFFSPRING	158
		M.I.A.	92	OF MONTREAL	116
		MATT NATHANSON	180	ROBERT PLANT / ALISON KRAUSS	175
		NELLY	112	RISE AGAINST	51
		HEIDI NEWFIELD	142	DARIUS RUCKER	44
		NEW KIDS ON THE BLOCK	22	SHINEDOWN	100
		CHRIS BROWN	52	JESSICA SIMPSON	182
		SENSES FAIL	18	FRANK SINATRA	127
		HEIDI NEWFIELD	10	SKILLET	173
		LABELLE	45	SLEIGH KAY	41
		TV ON THE RADIO	12	MICHAEL W. SMITH	19
		COLBIE CAILLAT	68	RAPHAEL SAADIO	103
		JORDIN SPARKS	10	MARVIN SAPP	53
		SEETHER		SAVING ABEL	59
		BRETT DENNEN	41	LOS PIKADIENTES DE CABORCA	152
		SOUNDTRACK	33	RASCAL FLATTS	6, 133
		BISHOP PAUL S. MORTON PRESENTS THE: FULL GOSPEL BAPTIST CHURCH FELLOWSHIP MASS CHOIR	150	REHAB	115
				SECONDHAND SERENADE	131
				JORDIN SPARKS	147
				STAINED	83
				CAMP ROCK	69
				HIGH SCHOOL MUSICAL 3	129
				SENIOR YEAR	3
				MAMMA MIA!	38
				SUGARLAND	30
				JAZMINE SULLIVAN	32
				TAYLOR SWIFT	34, 199
				ALVIN AND THE	
				CHIMPUNKS	197
				AUGUST RUSH	149
				CHRIS TOMLIN	

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL (PRICE)	CERT.
1	HOT SHOT DEBUT		#1 KOTTONMOUTH KINGS	The Green Album	SUBURBAN NOIZE 101* (17.98)	
2	1	3	RAY LAMONTAGNE	Gossip In The Grain	RCA 32670* (18.98)	
3	RE-ENTRY		EAGLES OF DEATH METAL	Heart On Records	REKORDS 70051/DDW/TOWN (15.98)	
4	5	22	JOURNEY	Revelation	NOMOTA 4506 EX (14.98 CD/DVD) ⊕	
5	15	3	GREATEST GAINER MANNHEIM STEAMROLLER	A Candlelight Christmas	AMERICAN GRAMAPHONE 1220 EX (7.98)	
6	6	6	JOE	Joe Thomas, New Man	563 00003/KEDAR (17.98)	
7	20		MANNHEIM STEAMROLLER	Christmasville	AMERICAN GRAMAPHONE 1231 (14.98)	
8	2	2	ESCAPE THE FATE	This War Is Ours	EPITAPH 36926 (16.98)	
9	7	29	APOCALYPTICA	Worlds Collide	20-20 21580/JIVE (13.98) ⊕	
10	NEW		JON B	Helpless Romantic	VIBESELECT 39803/ARSENAL (15.98)	
11	RE-ENTRY		CHIODOS	Bone Palace	BALLET EQUAL VISION 141 (15.98)	
12	3	2	OF MONTREAL	Skeletal Lamping	POLYVINYL 160* (15.98)	
13	13	52	GARTH BROOKS	The Ultimate Hits	PEARL 213 (25.98 CD/DVD) ⊕	5
14	NEW		DEERHUNTER	Microcastle	KRANKY 127* (15.98)	
15	10		FLEET FOXES	Fleet Foxes Sub Pop	777* (13.98)	
16	14	27	SECONDHAND SERENADE	A Twist In My Story	GLASSNOTE 405244/EAST WEST (15.98) ⊕	
17	8		INGRID MICHAELSON	Be Ok	CABIN 24 10 ORIGINAL SIGNAL (9.98)	
18	9	4	SENSES FAIL	Life Is Not A Waiting Room	DRIVE-THRU 512/VAGRANT (13.98)	
19	4		BRETT DENNEN	Hope For The Hopeless	DOWNTOWN 01425* DUALTONE (15.98)	
20	NEW		BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	Dry Your Last Tear	TEHL/LLAH 7209/LIGHT (16.98)	
21	17		DJ KHALED	We Global We The Best/Terror Squad	4564/KOCH (17.89)	
22	21	6	JACKSON BROWNE	Time The Conqueror	INSIDE 80923* (16.98)	
23	16		PRETENDERS	Break Up The Concrete	SHANGRI-LA 101009* (18.98)	
24	19	52	EAGLES	Long Road Out Of Eden	ERC 4500 EX (14.98)	7
25	NEW		JOE BUDDEN	Halfway House	AMALGAM DIGITAL DIGITAL EX/AMALGAM (9.98)	
26	11	3	UNEARTH	The March Metal Blade	14692 (13.98)	
27	NEW		RODRIGO Y GABRIELA	Live In Japan	ATO 21638 (14.98 CD/DVD) ⊕	
28	RE-ENTRY		THE DEVIL WEARS PRADA	Plagues Rise	51* (13.98)	
29	NEW		KIM WATERS	I Want You	LOVE IN THE SPIRIT OF MARVIN SHANACHIE 5166 (18.98)	
30	34	24	THE TING TINGS	We Started Nothing	COLUMBIA 28925* (12.98)	
31	12		LIL ROB	1218 Part II	UPSTAIRS 1045 (13.98)	
32	23	5	LEICRAE	Rebel	REACH 98070 INFINITY (13.98)	
33	35	40	VAMPIRE WEEKEND	Vampire Weekend XL	318*BEGGARS GROUP (11.98)	
34	36	2	DJ SKRIBBLE	Thrivemix	THRIVEDANCE 90798/THRIVE (18.98)	
35	26	8	MITCH HEDBERG	Do You Believe In GDSH?	COMEDY CENTRAL 0063 (13.98)	
36	25	5	CRAIG MORGAN	Greatest Hits	BROKEN BOW 7737 (12.98)	
37	30	6	THIEVERY CORPORATION	Radio Retaliation	ESL 140 (16.98)	
38	28	8	VARIOUS ARTISTS	Rock Heroes	THRIVE 90787 EX (12.98)	
39	31	2	THE RIDDLER & CATO K	Ultra 2009	ULTRA 1842 (19.98)	
40	NEW		THE STARLITE ORCHESTRA AND SINGERS	Christmas Holidays	MADACY SPECIAL PRODUCTS 54021 EX/MADACY (13.98 CD/DVD) ⊕	
41	RE-ENTRY		DAN EVANS	Goin' All Out	EDJE-EXECUTIVE 1242 (13.98)	
42	33	13	STRYKER	Total Dance 2008: Vol. 2	THRIVEDANCE 90789/THRIVE (18.98)	
43	24	4	TESLA	Forever More	TESLA ELECTRIC CO. 007 (16.98)	
44	NEW		FUNERAL FOR A FRIEND	Memory And Humanity	VICTORY 491 (13.98)	
45	39		RADIOHEAD	In Rainbows	TBD 21622* ATO (13.98)	
46	NEW		FEAR BEFORE	Fear Before	EQUAL VISION 151 (13.98)	
47	29	5	AMON AMARTH	Twilight Of The Thunder God	METAL BLADE 14693* (15.98 CD/DVD) ⊕	
48	NEW		EXODUS	Let There Be Blood	ZAENTZ 02 (15.98)	
49	38		COLD WAR KIDS	Loyalty To Loyalty	DOWNTOWN 70042* (15.98) ⊕	
50	22	2	WAYLON JENNINGS & THE 357'S	Waylon Forever	BLACK COUNTRY ROCK 514* VAGRANT (13.98)	

The 10-man-strong vocal group Straight No Chaser enters at No. 11 on Top Internet Albums and at No. 76 on the Billboard 200 with its debut effort. The act, formed a dozen years ago at Indiana University, regrouped after its humorous performance of "The 12 Days of Christmas" became a YouTube phenomenon. "Holiday Spirits," a collection of—you guessed it, seasonal tunes—also bows at No. 7 on Top Holiday Albums.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT.
1	NEW		#1 PINK	Funhouse	LAFACE/ZOMBA	2	
2	NEW		JOHN LEGEND	Evolver	G.O.O.D. COLUMBIA/SONY MUSIC ⊕	4	
3	RE-ENTRY		MICHAEL JACKSON	Thriller 25	EPIC/LEGACY/SONY BMG	—	◆
4	NEW		SNOW PATROL	A Hundred Million Suns	POLYDOR/FICTION/GEFFEN/IGA	9	
5	1		SOUNDTRACK	High School Musical 3: Senior Year	WALT DISNEY	3	
6	NEW		LADY GAGA	The Fame	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	17	
7	NEW		RYAN ADAMS & THE CARDINALS	Cardinology	LOST HIGHWAY	11	
8	NEW		BLOC PARTY	Intimacy	ATLANTIC/AG	18	
9	NEW		TOBY KEITH	That Don't Make Me A Bad Guy	SHOW DOG NASHVILLE	5	
10	4	5	T.I.	Paper Trail	GRAND HUSTLE/ATLANTIC/AG ⊕	7	
11	10	20	COLDPLAY	Viva La Vida or Death And All His Friends	CAPITOL	21	■
12	2	10	ADELE		XL COLUMBIA/SONY MUSIC	19	
13	NEW		THE CURE	4:13 Dream	SURETONE/GEFFEN/IGA	16	
14	8	25	JASON MRAZ	We Sing. We Dance. We Steal Things.	ATLANTIC/AG	24	●
15	3		RAY LAMONTAGNE	Gossip In The Grain	RCA	45	
16	7	6	KINGS OF LEON	Only By The Night	RCA/RMG	43	
17	NEW		JOE BUDDEN	Halfway House	AMALGAM DIGITAL DIGITAL EX/AMALGAM	184	
18	11	8	METALLICA	Death Magnetic	WARNER BROS.	12	■
19	NEW		RASCAL FLATTS	Greatest Hits Volume 1	LYRIC STREET/HOLLYWOOD	6	
20	5	3	KENNY CHESNEY	Lucky Old Sun	BLUE CHAIR/BNA/SBN	10	
21	NEW		CELINE DION	My Love: Essential Collection	COLUMBIA/SONY MUSIC	8	
22	15		NE-YO	Year Of The Gentleman	DEF JAM/IDJMG	15	
23	NEW		EAGLES OF DEATH METAL	Heart On	REKORDS	57	
24	NEW		MICHAEL W. SMITH	A New Hallelujah	REUNION	19	
25	20		MGMT	Oracular Spectacular	COLUMBIA/SONY MUSIC	88	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT.
1	NEW		#1 BLOC PARTY	Intimacy	ATLANTIC 512336/AG	18	
2	1	2	AC/DC	Black Ice	COLUMBIA 33829 EX/SONY MUSIC	1	
3	NEW		PINK	Funhouse	LAFACE/ZOMBA	2	
4	NEW		TOBY KEITH	That Don't Make Me A Bad Guy	SHOW DOG NASHVILLE 022	5	
5	2	2	SOUNDTRACK	High School Musical 3: Senior Year	WALT DISNEY 002714 ⊕	3	
6	NEW		RYAN ADAMS & THE CARDINALS	Cardinology	LOST HIGHWAY 012195*	11	
7	12	2	CELINE DION	My Love: Essential Collection	COLUMBIA 35413/SONY MUSIC	8	
8	NEW		KOTTONMOUTH KINGS	The Green Album	SUBURBAN NOIZE 101*	42	
9	NEW		SNOW PATROL	A Hundred Million Suns	POLYDOR/FICTION/GEFFEN 012156/IGA	9	
10	RE-ENTRY		DAN EVANS	Goin' All Out	EDJE-EXECUTIVE 1242	—	
11	NEW		STRAIGHT NO CHASER	Holiday Spirits	ATCO/ATLANTIC 515785/AG	76	
12	20	2	ADELE		XL COLUMBIA 31859*/SONY MUSIC	19	
13	5		LUCINDA WILLIAMS	Little Honey	LOST HIGHWAY 011434*	52	
14	4	12	JONAS BROTHERS	A Little Bit Longer	HOLLYWOOD 001944 ⊕	26	■
15	NEW		JOHN LEGEND	Evolver	G.O.O.D. COLUMBIA 13740*/SONY MUSIC ⊕	4	
16	NEW		JOE BUDDEN	Halfway House	AMALGAM DIGITAL DIGITAL EX/AMALGAM	184	
17	NEW		RASCAL FLATTS	Greatest Hits Volume 1	LYRIC STREET 002763/HOLLYWOOD	6	
18	7	8	METALLICA	Death Magnetic	WARNER BROS. 508732*	12	■
19	8	5	JAMES TAYLOR	Covers	HEAR 30829/CONCORD	27	
20	6	4	BOB DYLAN	The Bootleg Series Vol. 8: Tell Tale Signs: Rare And Unreleased 1989-2006	COLUMBIA/LEGACY 35795/SONY BMG	63	
21	3		KENNY CHESNEY	Lucky Old Sun	BLUE CHAIR/BNA 34553/SBN	10	
22	NEW		VARIOUS ARTISTS	Forgive Durden: Razia's Shadow: A Musical	FUELED BY RAMEN 513878	—	
23	14	3	YO-YO MA	Yo-Yo Ma & Friends: Songs Of Joy & Peace	SONY CLASSICAL 24414/SONY BMG MASTERWORKS ⊕	50	
24	NEW		SUSAN TEDESCHI	Back To The River	VERVE FORECAST 011513/VG	71	
25	16	19	COLDPLAY	Viva La Vida or Death And All His Friends	CAPITOL 16886*	21	■

TOP BLUES ALBUMS™ FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	—	1	#1 BACK TO THE RIVER	SUSAN TEDESCHI (VERVE FORECAST/VG)
2	1	10	ONE KIND FAVOR	B.B. KING (GEFFEN/IGA)
3	2	5	MAESTRO	TAJ MAHAL (HEADS UP)
4	3	15	SKIN DEEP	BUDDY GUY (SILVERTONE/ZOMBA)
5	6	11	LIVE: FROM NOWHERE IN PARTICULAR	JOE BONAMASSA (J & R ADVENTURES)
6	4	24	FROM THE REACH	SONNY LANDRETH (LANDFALL)
7	5	4	BAD FOR YOU BABY	GARY MOORE (EAGLE/EAGLE ROCK)
8	8	6	THE BLUES ROLLS ON	ELVIN BISHOP (DELTA GROOVE)
9	—	7	ROCKET NUMBER 9	JASON RICCI & NEW BLOOD (ELECTRO GROOVE/DELTA GROOVE)
10	11	51	SOLOS, SESSIONS & ENCORES	STEVIE RAY VAUGHAN & FRIENDS (LEGACY EPIC/SONY BMG)
11	—	10	THE WHOLE FAM DAMNILY	THE REVEREND PEYTON S. BIG DAM BAND (SIDEWINDUMMY)
12	7	7	PAY ME NO MIND	THE HOMEMADE JAMZ BLUES BAND (NORTHERNBLUES)
13	10	33	MESS OF BLUES	JEFF HEALEY (RUF)
14	—	19	THE HARD WAY	JAMES HUNTER (GO/HEAR/CONCORD)
15	—	2	FULL TILT	LIL' ED AND THE BLUES IMPERIALS (ALLIGATOR)

I LIKE LIBRARIES: MOST ADDED™ FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL) (PRINCIPAL PERFORMER)
1	3	10	#1 SO WHAT	PINK (LAFACE/ZOMBA)
2	1	4	WOMANIZER	BRITNEY SPEARS (JIVE/ZOMBA)
3	2	5	LIVE YOUR LIFE	T.I. FEATURING RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
4	4	10	HOT N COLD	KATY PERRY (CAPITOL)
5	6	3	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)
6	5	11	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
7	—	1	GERALDINE	GLASVEGAS (NOT LISTED)
8	7	20	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
9	8	7	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
10	16	4	RIGHT NOW (NA NA NA)	AKON (SRC UNIVERSAL MOTOWN)
11	10	8	SEX ON FIRE	KINGS OF LEON (RCA/RMG)
12	11	17	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
13	13	23	I KISSED A GIRL	KATY PERRY (CAPITOL)
14	12	24	VIVA LA VIDA	COLDPLAY (CAPITOL)
15	14	24	CLOSER	NE-YO (DEF JAM/IDJMG)

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

BETWEEN THE BULLETS

FEELIN' THE BLUES



Susan Tedeschi's "Back to the River" bows at No. 1 on Top Blues Albums, giving the artist her third chart-topper. She's now tied with Etta James for the most No. 1s among women. "River" also starts at No. 71 on the Billboard 200—a record high for Tedeschi.

Speaking of James, the singer's signature song, "At Last," returns to the Hot R&B/Hip-Hop Songs chart this week, debuting at No. 98.

It arrives in the form of a cover by Beyoncé, who portrays James in the film "Cadillac Records." The movie hits U.S. theaters Dec. 5 while the soundtrack is released three days earlier.

—Keith Caulfield

TOP INDEPENDENT: Reflects sales to independent distributors, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. CHARTS: Chart positions based on data collected by Nielsen SoundScan. Catalog files are included in Nielsen SoundScan. BILLBOARD.BIZ: A weekly spotlight 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 © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. TEDESCHI: PETER VAN HATTEN

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
2	2	12	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
3	3	6	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)
4	4	14	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA)
5	5	10	SO WHAT	PINK (LAFACE/ZOMBA)
6	6	14	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)
7	8	9	HOT N COLD	KATY PERRY (CAPITOL)
8	9	11	MRS. OFFICER	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
9	7	18	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
10	12	9	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
11	10	27	CLOSER	NE-YO (DEF JAM/IDJMG)
12	11	16	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)
13	16	6	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
14	14	4	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)
15	23	5	RIGHT NOW (NA NA NA)	AKON (SRC/UNIVERSAL MOTOWN)
16	27	4	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
17	25	8	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
18	17	22	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
19	13	11	MY LIFE	THE GAME FEAT. LIL WAYNE (Geffen/Interscope)
20	32	6	WOMANIZER	BRITNEY SPEARS (JIVE/ZOMBA)
21	22	21	VIVA LA VIDA	COLDPLAY (CAPITOL)
22	15	20	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
23	18	25	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
24	28	7	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
25	19	18	NEED U BAD	JAZMINE SULLIVAN (JRMG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	20	13	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
27	29	8	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)
28	39	5	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
29	35	4	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
30	36	7	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
31	33	13	SO FLY	SLIM FEAT. YUNG JOC (M3/ASYLUM)
32	42	4	BUST YOUR WINDOWS	JAZMINE SULLIVAN (JRMG)
33	38	9	LET IT GO	TIM MCGRAW (CURB)
34	30	35	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
35	21	16	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)
36	26	15	SHE NEVER CRIED IN FRONT OF ME	TOBY KEITH (SHOW DOG NASHVILLE)
37	44	7	ROLL WITH ME	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
38	24	12	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
39	34	25	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
40	31	13	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY WITH THE WAILERS (BLUE CHAIR/BNA)
41	37	15	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
42	41	10	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)
43	51	5	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.D./COLUMBIA)
44	40	17	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)
45	45	6	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)
46	46	6	ALREADY GONE	SUGARLAND (MERCURY NASHVILLE)
47	52	5	HERE	RASCAL FLATTS (LYRIC STREET)
48	50	11	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
49	43	17	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
50	49	17	WAITIN' ON A WOMAN	BRAD PAISLEY (ARISTA NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	55	5	START A BAND	BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE)
52	47	11	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
53	53	6	KRAZY	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)
54	59	7	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)
55	67	2	POP CHAMPAGNE	JIM JONES & ROW BROWZ FEAT. JAZZ SANTANA (ECHO BOY/UNIVERSAL MOTOWN/COLUMBIA/ROC)
56	57	5	I'LL WALK	BUCKY COVINGTON (LYRIC STREET)
57	54	17	DO YOU BELIEVE ME NOW	JIMMY WAYNE (VALORY)
58	62	5	T-SHIRT	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
59	61	3	LOVE REMEBERS	CRAIG MORGAN (BNA)
60	60	6	RIGHT HERE (DEPARTED)	BRANDY (KOCH/EPIC)
61	-	1	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
62	48	16	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M (POE BOY/ATLANTIC)
63	72	2	COUNTRY BOY	ALAN JACKSON (ARISTA NASHVILLE)
64	66	3	IN COLOR	JAMEY JOHNSON (MERCURY)
65	75	2	CHOPPED 'N' SKREWED	T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/ZOMBA)
66	68	3	LOOKIN' FOR A GOOD TIME	LADY ANTEBELLUM (CAPITOL NASHVILLE)
67	71	2	DON'T	BILLY CURRINGTON (MERCURY)
68	-	1	FEEL THAT FIRE	DIERKS BENTLEY (CAPITOL NASHVILLE)
69	63	2	LLORO POR TI	ENRIQUE IGLESIAS (UNIVERSAL LATIN)
70	56	10	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)
71	58	11	COUNTRY MAN	LUKE BRYAN (CAPITOL NASHVILLE)
72	-	1	GET UP	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
73	69	10	NO ME DOY POR VENCIDO	LUIS FONSI (UNIVERSAL LATIN)
74	-	1	DID YOU WRONG	PLEASURE P. (BLUESART/ATLANTIC)
75	-	1	SHE WOULDN'T BE GONE	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)

1,288 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.

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** GG 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.

SINGLES CHARTS

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

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- GREATEST GAINER** GG Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

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

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

HOT DANCE CLUB PLAY
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 multi-platinum 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 multi-platinum 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.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	3	5	#1 LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)	
2	-	1	YOU'RE NOT SORRY	TAYLOR SWIFT (BIG MACHINE)	
3	1	2	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)	
4	2	4	WOMANIZER	BRITNEY SPEARS (JIVE/ZOMBA)	
5	7	11	SO WHAT	PINK (LAFACE/ZOMBA)	
6	4	10	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
7	5	15	HOT N COLD	KATY PERRY (CAPITOL)	
8	6	11	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	
9	12	6	RIGHT NOW (NA NA NA)	AKON (SRC/UNIVERSAL MOTOWN)	
10	9	29	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
11	8	7	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
12	10	8	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
13	11	20	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	
14	13	5	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	
15	16	12	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	
16	14	24	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
17	37	16	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
18	17	10	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)	
19	65	12	THRILLER	MICHAEL JACKSON (EPIC)	
20	26	26	VIVA LA VIDA	COLDPLAY (CAPITOL)	
21	22	16	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	
22	19	14	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
23	23	6	KRAZY	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)	
24	18	18	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)	
25	29	9	MRS. OFFICER	LIL WAYNE FEAT. SOBER VALENTINO & KID KRO (CASH MONEY/UNIVERSAL MOTOWN)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	20	5	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)	
27	21	21	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG)	
28	54	8	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.D./COLUMBIA)	
29	28	13	MY LIFE	THE GAME FEAT. LIL WAYNE (Geffen/Interscope)	
30	27	9	T-SHIRT	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN/UNIVERSAL)	
31	33	7	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
32	30	10	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)	
33	25	20	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M (POE BOY/ATLANTIC)	
34	40	18	SWING	SAVAGE FEAT. SOULJA BOY TELLEH (DAWN RAID/UNIVERSAL REPUBLIC)	
35	-	3	MONSTER MASH	BOBBY "BORIS" PICKETT AND THE CRYPT-KICKERS (PARROT/RHINO)	
36	34	9	LOVEBUG	JONAS BROTHERS (HOLLYWOOD)	
37	41	8	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)	
38	31	7	ALL SUMMER LONG	THE ROCK HEROES (BIG EYE)	
39	32	23	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
40	44	13	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	
41	39	25	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
42	15	3	FEARLESS	TAYLOR SWIFT (BIG MACHINE)	
43	38	19	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	
44	43	17	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	
45	42	28	CLOSER	NE-YO (DEF JAM/IDJMG)	
46	45	26	I KISSED A GIRL	KATY PERRY (CAPITOL)	
47	48	19	BARTENDER SONG	REHAB (UNIVERSAL REPUBLIC)	
48	36	3	NOW OR NEVER	HIGH SCHOOL MUSICAL 3 CAST (WALT DISNEY)	
49	53	6	ANGEL	NATASHA BEINGFIELD (PHONOGENIC/EPIC)	
50	24	3	FREEZE	T-PAIN FEAT. CHRIS BROWN (NAPPY BOY/KONVICT/JIVE/ZOMBA)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	46	28	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	
52	50	31	SHAKE IT	METRO STATION (COLUMBIA)	
53	-	1	ANGELS	DAVID ARCHULETA (19/JIVE/ZOMBA)	
54	49	22	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (GTF/DEF JAM/IDJMG)	
55	-	1	RIGHT HERE (DEPARTED)	BRANDY (KOCH/EPIC)	
56	-	1	SOMETHING IN YOUR MOUTH	NICKELBACK (ROADRUNNER/RRP)	
57	52	5	HUMAN	THE KILLERS (ISLAND/IDJMG)	
58	55	2	CAN I HAVE THIS DANCE	ZAC EFRON & VANESSA HUGHES (WALT DISNEY)	
59	-	1	GHOSTBUSTERS	RAY PARKER JR. (ARISTA LEGACY)	
60	67	5	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)	

NOV 15 2008 MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	PRINCIPAL PERFORMERS	CERT.
1	1	8	#1 NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN	AC/DC	AC/DC	5
2	NEW		THE RED PIANO	REDLINE ENTERTAINMENT 75023 EX (24.98 CD/DVD)	Elton John	
3	NEW		DREAM ON: LIVE FROM CHICAGO	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44821 (19.98 DVD)	Ernie Haase & Signature Sound	
4	2	2	ALL TOGETHER NOW	APPLE/CAPITOL/EMM MUSIC VIDEO 17067 (24.98 DVD)	The Beatles/Cirque du Soleil	
5	NEW		VIVO	SONY BMG NORTE/SONY BMG VIDEO 738921 (17.98 DVD)	Chayanne	
6	NEW		THE GREATEST JOURNEY: ESSENTIAL COLLECTION	MANHATTAN/EMM MUSIC VIDEO 34124 (19.98 DVD)	Celtic Woman	
7	NEW		MUSHROOMHEAD: VOLUME 2	MEGAFORCE WORLDWIDE/RED DISTRIBUTION 1250 (18.98 DVD)	Mushroomhead	
8	5	177	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	30
9	4	19	LIVE FROM TEXAS	EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
10	3	2	ONE LIVE KISS	NEW DOOR/UMI/UNIVERSAL MUSIC & VIDEO DIST. 001115709 (19.98 DVD)	Paul Stanley	
11	7	18	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722727 (19.98 DVD)	John Mayer	
12	NEW		BETWEEN THE LINES: LIVE AT THE FILLMORE	EPIC HOME VIDEO/SONY BMG VIDEO 739940 (21.98 CD/DVD)	Sara Bareilles	
9	47		LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	6
14	6	144	FAMILY JEWELS	EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (19.98 DVD)	AC/DC	10
15	33		CELTIC THUNDER: THE SHOW	CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
16	8	22	SCENES YOU KNOW BY HEART: THE DVD	MAILBOAT 2503 EX (9.98 DVD)	Jimmy Buffett	
17	17		NUMBER ONES	EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
18	13	4	EN VIVO DESDE LA PLAZA DE TOROS "MONUMENTAL DE MORELIA"	VENEMUSIC/UNIVERSAL MUSIC & VIDEO DIST. 653642 (14.98 DVD)	Tierra Cali	
19	11	50	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	3
20	23	5	CHAOS IN MOTION 2007-2008	ROADRUNNER VIDEO/WARNER MUSIC VISION 109249 (24.98 DVD)	Dream Theater	
21	12	26	PARA SIEMPRE	SONY BMG NORTE/SONY BMG VIDEO 728708 (14.98 DVD)	Vicente Fernandez	
22	15	148	LIVE AT RED ROCKS	ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001098109 (19.98 DVD)	U2	
23	26	11	BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME ONE	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44802 (13.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
24	RE-ENTRY		RUNNING DOWN A DREAM: AN AMERICAN ODYSSEY	WARNER HOME VIDEO/WARNER MUSIC VISION 514076 (26.98 DVD)	Tom Petty And The Heartbreakers	
25	10	227	LIVE AT DONINGTON	EPIC MUSIC VIDEO/SONY BMG VIDEO 58963 (14.98 DVD)	AC/DC	6

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	HOT SHOT DEBUT	1	#1 LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
2	NEW		WOMANIZER	BRITNEY SPEARS (JIVE/ZOMBA)
7	4		GO GIRL	CIARA FEATURING T-PAIN (LAFACE/ZOMBA)
24	8		LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
15	2		HOT N COLD	KATY PERRY (CAPITOL)
6	NEW		BUST YOUR WINDOWS	JAZMINE SULLIVAN (J/RMG)
7			GREEN LIGHT	JOHN LEGEND FEATURING ANDRE 3000 (G.O.D./COLUMBIA)
8	13	2	UNIVERSAL MIND CONTROL	COMMON FEAT. PHARRELL G.O.D./GEFFEN/INTERSCOPE
21	3		IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)
10			ROCK & ROLL	ERIC HUTCHINSON LET'S BREAK/WARNER BROS.
10	3		SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)
12	25	3	LOOKIN' FOR A GOOD TIME	LADY ANTEBELLUM (CAPITOL NASHVILLE)
13			LOSIN' IT	R. CITY KONLIVE/GEFFEN/INTERSCOPE
14	12	6	ALREADY GONE	SUGARLAND (MERCURY)
15	5	8	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
16	6	9	SO WHAT	PINK (LAFACE/ZOMBA)
17	NEW		TRADING PLACES	USHER (LAFACE/ZOMBA)
18	RE-ENTRY		ROCK N ROLL TRAIN	AC/DC (COLUMBIA)
19	19	9	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)
20	23	2	SHOW OUT	UNK (BIG OOMP/KOCH)
21	NEW		THE SHOW	LENKA (EPIC)
22	RE-ENTRY		LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)
23	8	7	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY WITH THE WAILERS (BLUE CHAIR/BNA)
24	4	11	JUST A DREAM	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
25			I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
CMT		
1	LADY ANTEBELLUM	LOOKIN' FOR A GOOD TIME
2	SUGARLAND	ALREADY GONE
3	KENNY CHESNEY WITH THE WAILERS	EVERYBODY WANTS TO GO TO HEAVEN
4	CARRIE UNDERWOOD	JUST A DREAM
5	TOBY KEITH	GOD LOVE HER
6	KELLIE PICKLER	DON'T YOU KNOW YOU'RE BEAUTIFUL
7	TRACE ADKINS	MUDDY WATER
8	TAYLOR SWIFT	LOVE STORY
9	DARIUS RUCKER	DON'T THINK I DON'T THINK ABOUT IT
10	DEF LEPPARD FEAT. TAYLOR SWIFT	PHOTOGRAPH
MTV HITS		
1	PINK	SO WHAT
2	KEVIN RUDOLF FEAT. LIL WAYNE	LET IT ROCK
3	JACK WHITE & ALICIA KEYS	ANOTHER WAY TO DIE
4	NE-YO	MISS INDEPENDENT
5	BRITNEY SPEARS	WOMANIZER
6	USHER	TRADING PLACES
7	FALL OUT BOY	I DON'T CARE
8	COMMON FEAT. PHARRELL	UNIVERSAL MIND CONTROL
9	DAVID ARCHULETA	CRUSH
10	T.I.	WHATEVER YOU LIKE
VH1 SOUL		
1	MUSIQ SOULCHILD FEAT. MARY J. BLIGE	IF U LEAVE
2	SLIM FEAT. YUNG JOC	SO FLY
3	JENNIFER HUDSON	SPOTLIGHT
4	NE-YO	MISS INDEPENDENT
5	JOHN LEGEND FEAT. ANDRE 3000	GREEN LIGHT
6	JAZMINE SULLIVAN	BUST YOUR WINDOWS
7	USHER	TRADING PLACES
8	BEYONCE	SINGLE LADIES (PUT A RING ON IT)
9	JANELLE MONAE	MANY MOONS
10	CIARA FEAT. T-PAIN	GO GIRL

POP/ROCK

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 SO WHAT	PINK (LAFACE/ZOMBA)	☆
2	2	10	HOT N COLD	KATY PERRY (CAPITOL)	☆
3	4	8	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	
4	3	16	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
5	9		I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
6	5	20	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)	☆
7	8	11	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
8	6	19	CLOSER	NE-YO (DEF JAM/DJMG)	
9	11	12	ADDICTED	SAVING ABEL (SKIDDDCO/VIRGIN/CAPITOL)	
10	14	5	WOMANIZER	BRITNEY SPEARS (JIVE/ZOMBA)	☆
11	12	8	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)	☆
12	7	21	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/IG/ATLANTIC)	
13	13	12	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	☆
14	16	6	MISS INDEPENDENT	NE-YO (DEF JAM/DJMG)	
15	19	3	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
16	21	3	66 LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)	☆
17	10	19	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
18	20	5	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
19	15	27	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
20	18	11	T-SHIRT	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)	
21	24	5	RIGHT NOW (NA NA NA)	AKON (SRC/UNIVERSAL MOTOWN)	☆
22	22	18	IN THE AYER	FLO RIDA FEAT. WILLIAM (POE BOY/ATLANTIC)	
23	26	10	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
24	23	9	IT'S OVER	JESSE MCCARTNEY (HOLLYWOOD)	
25	33	3	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	24	#1 THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
2	2	30	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
3	3	20	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
4	4	43	LOVE SONG	SARA BAREILLES (EPIC)	☆
5	5	16	VIVA LA VIDA	COLDPLAY (CAPITOL)	
6	6	35	SAY	JOHN MAYER (AWARE/COLUMBIA)	
7	7	36	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
8	9	27	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
9	10	26	AFTER ALL THESE YEARS	JOURNEY (NBMOTA)	☆
10	12	13	GREATEST GAINER I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
11	11	30	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
12	13	26	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	
13	14	12	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	☆
14	15	32	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
15	17	11	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)	☆
16	16	19	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	
17	18	10	UNCONDITIONAL	SIMON COLLINS (RAZOR & TIE)	
18	19	5	MY LOVE	CELINE DION (COLUMBIA)	
19	22	7	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
20	20	8	WHAT DO I DO WITH MY HEART	EAGLES (ERC)	☆
21	21	21	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
22	23	5	IT'S GROWING	JAMES TAYLOR (HEAR/CMG)	☆
23	24	7	U WANT ME 2	SARAH MCCLACHLAN (ARISTA/RMG)	☆
24	27	2	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
25	25	14	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)	

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	32	#1 I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
2	3	19	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	☆
3	2	28	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
4	5	11	SO WHAT	PINK (LAFACE/ZOMBA)	☆
5	4	19	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	
6	6	23	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
7	8	5	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
8	7	16	BROKEN	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
9	9	24	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
10	11	12	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	
11	13	6	GREATEST GAINER HOT N COLD	KATY PERRY (CAPITOL)	☆
12	10	28	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	
13	12	33	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
14	15	14	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	
15	14	29	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
16	16	8	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/IG/ATLANTIC)	
17	17	17	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)	
18	21	10	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	
19	18	25	RISE ABOVE THIS	SEETHER (WIND-UP)	
20	24	5	ADDICTED	SAVING ABEL (SKIDDDCO/VIRGIN/CAPITOL)	
21	22	14	BEATING MY HEART	JON MCLAUGHLIN (ISLAND/DJMG)	
22	20	10	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)	☆
23	25	6	LET ME BE MYSELF	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
24	23	16	WE DON'T HAVE TO LOOK BACK NOW	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
25	29	3	LIGHT ON	DAVID COOK (19/RCA/RMG)	☆

MODERN ROCK

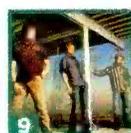
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	☆
2	2	17	TROUBLEMAKER	WEEZER (DGC/INTERSCOPE)	☆
3	5	11	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	☆
4	3	11	RE-EDUCATION (THROUGH LABOR)	RISE AGAINST (DGC/INTERSCOPE)	☆
5	4	18	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/ZOMBA)	☆
6	6	6	HUMAN	THE KILLERS (ISLAND/DJMG)	☆
7	7	11	THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)	☆
8	9	20	BAD GIRLFRIEND	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
9	8	19	BELIEVE	STAINED (FLIP/ATLANTIC)	☆
10	11	10	CATH...	DEATH CAB FOR CUTIE (ATLANTIC)	
11	12	5	G.L.O.W.	THE SMASHING PUMPKINS (MARTHA'S MUSIC)	
12	10	5	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	
13	18	7	GREATEST GAINER SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
14	14	7	BREAKDOWN	SEETHER (WIND-UP)	
15	16	33	ADDICTED	SAVING ABEL (SKIDDDCO/VIRGIN/CAPITOL)	
16	13	11	THE SHOCK OF THE LIGHTNING	OASIS (BIG BROTHER/REPRISE)	
17	20	10	RICOCHE	SHINY TOY GUNS (UNIVERSAL MOTOWN)	
18	21	8	LOST!	COLDPLAY (CAPITOL)	☆
19	15	31	LET IT DIE	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
20	19	27	I'M NOT OVER	CARDINAL LIA (ATLANTIC)	
21	25	3	LOVE HURTS	INCUBUS (IMMORTAL/EPIC)	
22	24	4	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	
23	22				

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	3	17	#1 JUST A DREAM <small>2 WKS M. BRIGHT (S. MCEWAN, H. LINDSEY, G. SAMPSON)</small>	Carrie Underwood <small>19/ARISTA/NASHVILLE</small>		1
2	3	4	1	LOVE STORY <small>N. CHAPMAN, T. SWIFT (T. SWIFT)</small>	Taylor Swift <small>1/BIG MACHINE</small>		2
3	6	7	28	CHICKEN FRIED <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)</small>	Zac Brown Band <small>1/HOME GROWN/ATLANTIC BIG PICTURE</small>		3
4	5	6	16	LET IT GO <small>B. GALLIMORE, T. MCGRAW, D. SMITH (W. C. LUTHER, A. MAYO, T. DOUGLAS)</small>	Tim McGraw <small>1/CURB</small>		4
5	2	1	18	SHE NEVER CRIED IN FRONT OF ME <small>T. KEITH (T. KEITH, B. PINSON)</small>	Toby Keith <small>1/SHOW DOG NASHVILLE</small>		1
6	8	9	15	ROLL WITH ME <small>B. CHANCEY (C. DANIELS, T. KARLIS)</small>	Montgomery Gentry <small>1/COLUMBIA</small>		6
7	9	8	16	ALREADY GONE <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)</small>	Sugarland <small>1/MERCURY</small>		7
8	4	2	14	EVERYBODY WANTS TO GO TO HEAVEN <small>B. CANNON, K. CHESNEY (J. COLLINS, M. DODSON)</small>	Kenny Chesney With The Wallers <small>1/BLUE CHAIR/BNA</small>		1
9	11	12	9	HERE <small>D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)</small>	Rascal Flatts <small>1/LYRIC STREET</small>		9
10	10	13	1	START A BAND <small>F. ROGERS (D. DAVIDSON, A. GORLEY, K. LOVEFACE)</small>	Brad Paisley Duet With Keith Urban <small>1/ARISTA NASHVILLE</small>		10
11	12	15	22	I'LL WALK <small>M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)</small>	Bucky Covington <small>1/LYRIC STREET</small>		11
12	14	16	21	LOVE REMEMBERS <small>P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL)</small>	Craig Morgan <small>1/BNA</small>		12
13	16	17	11	IN COLOR <small>THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)</small>	Jamey Johnson <small>1/MERCURY</small>		13
14	17	18	32	LOOKIN' FOR A GOOD TIME <small>V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)</small>	Lady Antebellum <small>1/CAPITOL NASHVILLE</small>		14
15	19	20	6	COUNTRY BOY <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson <small>1/ARISTA NASHVILLE</small>		15
16	20	25	7	AIR POWER FEEL THAT FIRE <small>B. BEAVERS, D. BENTLEY (B. WARREN, B. WARREN, B. BEAVERS, D. BENTLEY)</small>	Dlerks Bentley <small>1/CAPITOL NASHVILLE</small>		16
17	18	19	16	DON'T <small>C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SHIPLETON)</small>	Billy Currington <small>1/MERCURY</small>		17
18	21	21	13	AIR POWER SHE WOULDN'T BE GONE <small>S. HENDRICKS (C. BATTEN, J. ADAN)</small>	Blake Shelton <small>1/WARNER BROS./WRN</small>		18
19	22	22	22	AIR POWER ANYTHING GOES <small>M. WRIGHT, C. AUDRETT, III (B. LONG, J. W. WIGGINS)</small>	Randy Houser <small>1/UNIVERSAL SOUTH</small>		19
20	25	27	21	LET ME <small>D. HUFF (M. BEESON, D. ORTON)</small>	Pat Green <small>1/BNA</small>		20
21	23	24	25	SOUNDS SO GOOD <small>B. CANNON (A. SHEPHERD)</small>	Ashton Shepherd <small>1/MCA NASHVILLE</small>		21
22	24	26	17	MUDDY WATER <small>F. ROGERS (M. CRISWELL, R. HUCKABY)</small>	Trace Adkins <small>1/CAPITOL NASHVILLE</small>		22
23	29	34	4	COWGIRLS DON'T CRY <small>T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)</small>	Brooks & Dunn <small>1/ARISTA NASHVILLE</small>		23
24	26	28	12	DON'T THINK I CAN'T LOVE YOU <small>J. RITCHEY (J. OWEN, K. MARVEL, J. RITCHEY)</small>	Jake Owen <small>1/RCA</small>		24
25	28	30	17	LAST CALL <small>T. BROWN (S. MCANALLY, E. ENDERLIN)</small>	Lee Ann Womack <small>1/MCA NASHVILLE</small>		25



Hot Country Songs hasn't seen solo females at Nos. 1 and 2 since Jo Dee Messina's "My Give a Damn's Busted" and Gretchen Wilson's "Homewrecker" in May 2005. Swift's new "Fearless" album bows Nov. 11.



This trio's 20th top 10 widens its lead as the duo or group with the most top 10s this decade. Brooks & Dunn is second with 15. On Top Country Albums, the trio's first hits set pops on at No. 2 (and No. 6 on the Billboard 200 with 89,000).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	29	18	I WOULD <small>M. WRIGHT, P. VASSAR (P. VASSAR)</small>	Phil Vassar <small>1/UNIVERSAL SOUTH</small>		26
27	31	33	11	EVERYTHING IS FINE <small>F. ROGERS (J. TURNER)</small>	Josh Turner <small>1/MCA NASHVILLE</small>		27
28	30	32	14	15 MINUTES OF SHAME <small>B. JAMES, K. ARCHER, C. KDESEL, J. WEAVER</small>	Kristy Lee Cook <small>1/ARISTA NASHVILLE</small>		28
29	49	-	2	GREATEST GAINER GOD LOVE HER <small>T. KEITH (T. KEITH, V. MCGHEE)</small>	Toby Keith <small>1/SHOW DOG NASHVILLE</small>		29
30	32	37	5	THAT'S A MAN <small>J. STOVER (E. M. HILL, S. D. JONES, M. O. SANDERS)</small>	Jack Ingram <small>1/BIG MACHINE</small>		30
31	36	39	4	SHE'S SO CALIFORNIA <small>M. WRIGHT, G. ALLAN (G. ALLAN, J. RANDALL, J. HANNA)</small>	Gary Allan <small>1/MCA NASHVILLE</small>		31
32	35	36	11	MORE LIKE HER <small>F. LIDDELL, M. WRUCKE (M. LAMBERT)</small>	Miranda Lambert <small>1/COLUMBIA</small>		32
33	34	35	11	SOMEBODY SAID A PRAYER <small>M. BRIGHT (N. THRASHER, C. WISEMAN)</small>	Billy Ray Cyrus <small>1/WALT DISNEY/LYRIC STREET</small>		33
34	37	44	1	I WILL <small>J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)</small>	Jimmy Wayne <small>1/VALORY</small>		34
35	40	45	1	IT WON'T BE LIKE THIS FOR LONG <small>F. ROGERS (D. RUCKER, C. DUBOIS, A. GORLEY)</small>	Darius Rucker <small>1/CAPITOL NASHVILLE</small>		35
36	39	40	18	UNBELIEVABLE (ANN MARIE) <small>B. JAMES (J. GRACIN)</small>	Josh Gracin <small>1/LYRIC STREET</small>		36
37	38	38	1	ALWAYS THE LOVE SONGS <small>M. WRUCKE (D. L. MURPHY, G. DUCAS)</small>	Eli Young Band <small>1/REPUBLIC/UNIVERSAL SOUTH</small>		37
38	RE-ENTRY			DOWN THE ROAD <small>B. CANNON, K. CHESNEY (M. MCANALLY)</small>	Kenny Chesney With Mac McAnally <small>1/BLUE CHAIR/BNA</small>		38
39	41	42	1	CHEATER, CHEATER <small>C. JACKSON (R. L. FEEK, J. MARTIN, K. DSMUNSON, W. VARBLE)</small>	Joey + Rory <small>1/VANGUARD/SUGAR HILL/NINE NORTH</small>		39
40	33	31	17	FINE LINE <small>W. PATRICK, C. FARCHILD, K. SCHALPMAN, P. SWEET, WESTBROOK (W. PATRICK, C. FARCHILD, K. SCHALPMAN, P. SWEET, WESTBROOK)</small>	Little Big Town <small>1/CAPITOL NASHVILLE</small>		31
41	42	43	11	LIKE I NEVER BROKE HER HEART <small>J. RICH, S. PENNINGTON (S. LAWSON, M. D. JENKINS, J. HAROING)</small>	Randy Owen <small>1/BROKEN BOW</small>		41
42	43	41	13	BACK THAT THING UP <small>J. STOVER (J. STOVER, R. HOUSER)</small>	Justin Moore <small>1/VALORY</small>		41
43	HOT SHOT DEBUT		1	RIDE <small>D. HUFF, M. MCBRIDE (A. GORLEY, C. A. ROBBINS, M. DAVEY)</small>	Martina McBride <small>1/RCA</small>		43
44	45	46	7	TEQUILA ON ICE <small>J. BROWN, K. GRANT (M. DODSON, R. RUTHERFORD)</small>	Darryl Worley <small>1/STROUDAVARIOUS</small>		44
45	50	52	1	HOW 'BOUT YOU DON'T <small>B. BEAVERS (S. NIELSON, V. MCGHEE, J. STOVER)</small>	The Lost Trailers <small>1/BNA</small>		45
46	46	50	4	SOMEBODY NEEDS A HUG <small>J. STEELE (K. ANDERSON, B. DIPIERO, D. L. MURPHY)</small>	Keith Anderson <small>1/COLUMBIA</small>		46
47	44	47	1	MY HALLELUJAH SONG <small>D. MALLOY (C. WISEMAN, S. MCEWAN)</small>	Julianne Hough <small>1/MERCURY</small>		44
48	47	51	1	FOREVER <small>J. M. MONTGOMERY, B. GALLIMORE (J. T. SLATER)</small>	John Michael Montgomery <small>1/STRINGTOWN</small>		47
49	51	48	1	WHEN I SAID I WOULD <small>J. SHANKS, M. BRIGHT (W. DUNCAN, J. M. SHANKS, G. SAMPSON)</small>	Whitney Duncan <small>1/WARNER BROS./WRN</small>		48
50	48	49	1	REMEMBER THAT <small>J. SHANKS, B. JAMES (R. PROCTOR, V. SHAW)</small>	Jessica Simpson <small>1/EPIC COLUMBIA</small>		48

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 TOBY KEITH <small>SHOW DOG NASHVILLE 022 (18.98)</small>	That Don't Make Me A Bad Guy		1
2	NEW		1	RASCAL FLATTS <small>LYRIC STREET 002763/HOLLYWOOD (13.98)</small>	Greatest Hits Volume 1		2
3	1	1	1	KENNY CHESNEY <small>BLUE CHAIR/BNA 34553/SBN (18.98)</small>	Lucky Old Sun		1
4	3	3	10	SUGARLAND <small>MERCURY 011273/UMGN (13.98)</small>	Love On The Inside		1
5	5	6	100	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98) +</small>	Taylor Swift		3
6	10	11	5	GREATEST GAINER FAITH HILL <small>WARNER BROS. 511500/WRN (18.98)</small>	Joy To The World		6
7	6	5	7	DARIUS RUCKER <small>CAPITOL NASHVILLE 85506 (18.98)</small>	Learn To Live		1
8	7	12	34	CARRIE UNDERWOOD <small>19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)</small>	Carnival Ride		2
9	9	4	4	TIM MCGRAW <small>CURB 79118 (11.98)</small>	Greatest Hits 3		1
10	NEW		1	JOEY + RORY <small>SUGAR HILL 4050/WELK (17.98)</small>	The Life Of A Song		10
11	14	14	11	JAMEY JOHNSON <small>MERCURY 011237/UMGN (13.98)</small>	That Lonesome Song		6
12	11	8	10	VARIOUS ARTISTS <small>CAPITOL NASHVILLE SONY BMG/UNIVERSAL 011724/UMGN (18.98)</small>	NOW That's What I Call Country		1
13	4	-	2	LEE ANN WOMACK <small>MCA NASHVILLE 006025/UMGN (13.98)</small>	Call Me Crazy		4
14	2	-	2	HANK WILLIAMS III <small>CURB 79077 (18.98)</small>	Damn Right Rebel Proud		2
15	18	19	26	TOBY KEITH <small>SHOW DOG NASHVILLE 010334/UME (19.98)</small>	35 Biggest Hits		1
16	13	7	5	KELLIE PICKLER <small>19/BNA 22811/SBN (18.98) +</small>	Kellie Pickler		1
17	15	13	3	ELVIS PRESLEY <small>RCA 35479/SBN (17.98)</small>	Christmas Duets		13
18	16	16	11	GEORGE STRAIT <small>MCA NASHVILLE 010826/UMGN (13.98)</small>	Troubadour		1
19	12	2	3	BILLY CURRINGTON <small>MERCURY 009550/UMGN (13.98)</small>	Little Bit Of Everything		2
20	17	18	29	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03206 (12.98)</small>	Lady Antebellum		1
21	19	21	25	ALAN JACKSON <small>ARISTA NASHVILLE 19943/SBN (18.98)</small>	Good Time		1
22	8	-	2	CRAIG MORGAN <small>BNA 31308/SBN (18.98)</small>	That's Why		8
23	21	15	27	TIM MCGRAW <small>CURB 79096 (14.98)</small>	Greatest Hits: Limited Edition		1
24	22	22	32	GARTH BROOKS <small>PEARL 213 (25.98 CD/DVD) +</small>	The Ultimate Hits		5
25	26	25	18	RASCAL FLATTS <small>LYRIC STREET 000384/HOLLYWOOD (18.98)</small>	Still Feels Good		2



Keith's seventh No. 1 debut enters the Billboard 200 at No. 5. It is his ninth top 10 start on the big chart (90,000 copies).



This rookie duo competed on CMT's "Can You Duet?" competition. The lead single hops 41-39 on Hot Country Songs.



A multidisc set of vintage radio performances spurs honky-tonk Hank's first chart bow since 2002 (see Chart Beat on Billboard.com). An exclusive Wal-Mart sampler starts at No. 49.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	20	17	13	HEIDI NEWFIELD <small>CURB 79087 (18.98)</small>	What Am I Waiting For		2
27	29	26	7	MIRANDA LAMBERT <small>COLUMBIA 78932/SBN (18.98)</small>	Crazy Ex-Girlfriend		1
28	30	27	7	BRAD PAISLEY <small>ARISTA NASHVILLE 07171/SBN (18.98)</small>	5th Gear		1
29	25	9	14	ROBERT PLANT / ALISON KRAUSS <small>ROUNDER 619075 (18.98)</small>	Raising Sand		2
30	23	10	10	LITTLE BIG TOWN <small>CAPITOL NASHVILLE 27864 (18.98)</small>	A Place To Land		10
31	31	31	10	TRACE ADKINS <small>CAPITOL NASHVILLE 75927 (18.98)</small>	American Man: Greatest Hits Volume II		3
32	27	32	33	EAGLES <small>ERC 4500 EX (14.98)</small>	Long Road Out Of Eden		7
33	24	20	1	JESSICA SIMPSON <small>EPIC/COLUMBIA 21746/SBN (15.98) +</small>	Do You Know		1
34	32	30	18	TAYLOR SWIFT <small>BIG MACHINE 0140 (15.98 CD/DVD) +</small>	Beautiful Eyes (EP)		1
35	35	34	18	KEITH URBAN <small>CAPITOL NASHVILLE 34713 (18.98) +</small>	Greatest Hits		4
36	37	38	21	MONTGOMERY GENTRY <small>COLUMBIA 22817/SBN (18.98)</small>	Back When I Knew It All		3
37	33	33	1	CRAIG MORGAN <small>BROKEN BOW 7737 (12.98)</small>	Greatest Hits		16
38	40	41	18	ALAN JACKSON <small>LEGACY/ARISTA NASHVILLE 12228/SONY BMG (11.98)</small>	16 Biggest Hits		22
39	RE-ENTRY			DAN EVANS <small>EDGE/EXECUTIVE 1242 (13.98)</small>	Goin' All Out		7
40	39	36	18	JIMMY WAYNE <small>VALORY JW 0100 (12.98)</small>	Do You Believe Me Now		4
41	36	29	10	KENNY CHESNEY <small>BNA 11457/SBN (18.98)</small>	Just Who I Am: Poets & Pirates		1
42	NEW		1	HANK WILLIAMS <small>TIME LIFE 80031 (39.98)</small>	The Unreleased Recordings		42
43	43	43	1	LUKE BRYAN <small>CAPITOL NASHVILLE 63251 (12.98)</small>	I'll Stay Me		2
44	60	-	1	JULIANNE HOUGH <small>NBC UNIVERSAL SPECIAL MARKETS 012017 EX/UME (6.98) NBC Sounds Of The Season: The Julianne Hough Holiday Collection (EP)</small>	Old Crow Medicine Show		44
45	38	28	1	OLD CROW MEDICINE SHOW <small>NET/WERK 30812 (17.98)</small>	Tennessee Pusher		7
46	41	37	10	JAMES OTTO <small>RAYBOW WARNER BROS. 49907/WRN (13.98)</small>	Sunset Man		2
47	52	51	1	JULIANNE HOUGH <small>MERCURY NASHVILLE 011052/UMGN (13.98)</small>	Julianne Hough		1
48	42	39	1	PATTY LOVELESS <small>SAGUARO ROAD 19660 (18.98)</small>	Sleepless Nights		1
49	NEW		1	HANK WILLIAMS <small>TIME LIFE 80023 EX (14.98)</small>	The Unreleased Recordings		49
50	NEW		1	JOHNNY CASH <small>COLUMBIA/LEGACY 23401/SONY BMG (21.98 CD/DVD) +</small>	Johnny Cash's America (Soundtrack)		50

HOT COUNTRY SONGS: 113 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay is awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: See Chart Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 JOHN LEGEND	Evolver		1
2	1	6	T.I.	Paper Trail		1
3	3	6	JENNIFER HUDSON	Jennifer Hudson		1
4	3	7	NE-YO	Year Of The Gentleman		1
5	2	2	MARY MARY	The Sound		2
6	5	10	YOUNG JEEZY	The Recession		1
7	6	6	JAZMINE SULLIVAN	Fearless		1
8	7	22	LIL WAYNE	Tha Carter III		2
9	6	5	ROBIN THICKE	Something Else		1
10	8	10	THE GAME	LAX		1
11	NEW	1	JON B	Helpless Romantic		11
12	NEW	1	KIM WATERS	I Want You: Love In The Spirit Of Marvin		12
13	12	74	RIHANNA	Good Girl Gone Bad		2
14	11	8	ERIC BENET	Love & Life		1
15	15	7	RAPHAEL SAADIO	The Way I See It		1
16	14	6	JOE	Joe Thomas, New Man		1
17	7	2	KINDRED THE FAMILY SOUL	The Arrival		1
18	19	24	USHER	Here I Stand		1
19	18	2	LABELLE	Back To Now		1
20	46	31	GREATEST GAINER WAYNE BRADY	A Long Time Coming		20
21	21	14	DJ KHALED	We Global		1
22	17	16	MARVIN SAPP	Thirsty		1
23	20	17	DEVIN THE DUDE	Landing Gear		1
24	25	11	ICE CUBE	Raw Footage		1
25	22	18	NELLY	Brass Knuckles		1



With 133,000 on the Billboard 200 (No. 4), it is the second-best Nielsen SoundScan sales frame for Legend. His "Once Again" collected 213,000 in its first week in 2006.

The singer's first album in four years launches from No. 10 on Top Independent Albums on billboard.biz.



The sax man's tribute to Marvin Gaye scores his best debut on this chart. His previous best came with his fourth album, "In the Name of Love," which hit No. 24 in 2004.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	18	21	PLIES	Definition Of Real		1
27	26	24	NAS	Untitled		1
28	23	34	ESTELLE	Shine		1
29	28	26	KEYSHIA COLE	Just Like You		1
30	16	2	LIL ROB	1218 Part II		16
31	24	6	2 KRAYZE	2 Krayze		24
32	32	8	LL COOL J	Exit 13		1
33	34	13	LOYD	Lessons In Love		1
34	29	23	Z-RO	Crack		12
35	34	12	JOE	Greatest Hits		11
36	27	10	SOLANGE	Sol-Angel & The Hadley St. Dreams		1
37	31	33	CHRIS BROWN	Exclusive		1
38	35	38	MARY J. BLIGE	Growing Pains		1
39	30	22	ALICIA KEYS	As I Am		3
40	37	16	DAVID BANNER	The Greatest Story Ever Told		1
41	45	37	RICK ROSS	Trilla		1
42	41	39	MINT CONDITION	E-Life		1
43	40	13	MAYSA	Metamorphosis		13
44	41	8	KENNY LATTIMORE	Timeless		1
45	41	5	BIG KUNTRY KING	My Turn To Eat		1
46	41	4	MICHELLE WILLIAMS	Unexpected		1
47	38	19	THREE 6 MAFIA	Last 2 Walk		1
48	41	22	ASHANTI	The Declaration		1
49	66	43	TERRENCE HOWARD	Shine Through It		1
50	51	48	VARIOUS ARTISTS	WOW Gospel Essentials: All-Time Favorites		22

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	12	#1 MISS INDEPENDENT	NE-YO	(DEF JAM/IDJMG)	★
2	5	6	LIVE YOUR LIFE	TI FEAT. RIHANNA	(DEF JAM/GRAND HUSTLE/ATLANTIC)	★
3	2	12	MRS. OFFICER	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)	★
4	15	15	WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	★
5	15	15	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE	(KONVICT/NAPPY BOY/JIVE/ZOMBA)	★
6	9	4	GREATEST GAINER SINGLE LADIES (PUT A RING ON IT)	BEYONCE	(MUSIC WORLD/COLUMBIA)	★
7	8	6	BUST YOUR WINDOWS	JAZMINE SULLIVAN	(J/RMG)	★
8	6	19	SPOTLIGHT	JENNIFER HUDSON	(ARISTA/RMG)	★
9	19	19	SO FLY	SLIM FEAT. YUNG JOC	(M3/ASYLUM)	★
10	10	23	NEED U BAD	JAZMINE SULLIVAN	(J/RMG)	★
11	12	8	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000	(G.O.D./COLUMBIA)	★
12	13	7	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE	(ROC-A-FELLA/DEF JAM/IDJMG)	★
13	19	5	CHOPPED 'N' SKREWED	T-PAIN FEAT. LUDACRIS	(KONVICT/NAPPY BOY/JIVE/ZOMBA)	★
14	11	10	MY LIFE	THE GAME FEAT. LIL WAYNE	(GEMINI/INTERSCOPE)	★
15	15	15	DID YOU WRONG	PLEASURE P.	(BLUESTAR/ATLANTIC)	★
16	15	15	LOVE LOCKDOWN	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	★
17	15	15	PLAYA CARDZ RIGHT	KEYSHIA COLE FEAT. 2PAC	(AMARILY/MAN/GEFFEN/INTERSCOPE)	★
18	15	15	TRADING PLACES	USHER	(LAFACE/ZOMBA)	★
19	16	22	GOT MONEY	LIL WAYNE FEAT. T-PAIN	(CASH MONEY/UNIVERSAL MOTOWN)	★
20	26	3	GET UP	50 CENT	(SHADY/AFTERMATH/INTERSCOPE)	★
21	11	11	WHEN IT HURTS	AVANT	(CAPITOL)	★
22	21	9	RIDE	ACE HOOD FEAT. TREY SONGZ	(WE THE BEST/DEF JAM/IDJMG)	★
23	20	20	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
24	14	11	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT	(DTP/DEF JAM/IDJMG)	★
25	3	3	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN	(DTP/DEF JAM/IDJMG)	★

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	21	#1 SPOTLIGHT	JENNIFER HUDSON	(ARISTA/RMG)	★
2	4	11	GREATEST GAINER NEED U BAD	JAZMINE SULLIVAN	(J/RMG)	★
3	7	25	HEAVEN SENT	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	★
4	5	7	NOTHING LEFT TO SAY	MINT CONDITION	(CAGED BIRD/IMAGE)	★
5	2	21	MAGIC	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	★
6	6	14	SUPERWOMAN	ALICIA KEYS	(M&K/J/RMG)	★
7	7	7	YOU'RE THE ONLY ONE	ERIC BENET	(FRIDAY/REPRISE/WARNER BROS.)	★
8	9	11	HERE I STAND	USHER	(LAFACE/ZOMBA)	★
9	11	7	THE SWEETEST LOVE	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	★
10	11	36	THE RIVER	NOEL GOURDIN	(EPIC)	★
11	11	46	NEVER WOULD HAVE MADE IT	MARVIN SAPP	(VERITY/ZOMBA)	★
12	12	14	GET UP	MARY MARY	(MY BLOCK/COLUMBIA)	★
13	13	5	IF U LOVE ME	MUSIQ SOULCHILD FEAT. MARY J. BLIGE	(ATLANTIC)	★
14	15	11	MISS INDEPENDENT	NE-YO	(DEF JAM/IDJMG)	★
15	15	15	LOVE THAT GIRL	RAPHAEL SAADIO	(COLUMBIA)	★
16	19	8	WHEN IT HURTS	AVANT	(CAPITOL)	★
17	14	16	E.R. (EMERGENCY ROOM)	JOE	(563/KEDAR)	★
18	17	8	COOL	ANTHONY HAMILTON FEAT. DAVID BANNER	(MISTERS MUSIC/50 DEF-ZOMBA)	★
19	17	12	ORDINARY	WAYNE BRADY	(PEAK/CMG)	★
20	21	9	THE HUNGER	ERIC BENET	(FRIDAY/REPRISE/WARNER BROS.)	★
21	23	6	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000	(G.O.D./COLUMBIA)	★
22	23	6	RIGHT HERE (DEPARTED)	BRANDY	(K&C/EPIC)	★
23	23	3	THERE GOES MY BABY	CHARLIE WILSON	(JIVE/ZOMBA)	★
24	22	10	WILL I EVER	LYFE JENNINGS	(COLUMBIA)	★
25	24	1	DID YOU EVER LOVE ME	DEBORAH COX	(DECO/IMAGE)	★

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	13	#1 WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	★
2	5	6	GREATEST GAINER LIVE YOUR LIFE	TI FEAT. RIHANNA	(DEF JAM/GRAND HUSTLE/ATLANTIC)	★
3	3	9	MRS. OFFICER	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)	★
4	2	14	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE	(KONVICT/NAPPY BOY/JIVE/ZOMBA)	★
5	4	10	MISS INDEPENDENT	NE-YO	(DEF JAM/IDJMG)	★
6	11	11	MY LIFE	THE GAME FEAT. LIL WAYNE	(GEMINI/INTERSCOPE)	★
7	9	7	LOVE LOCKDOWN	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	★
8	9	17	DISTURBIA	RIHANNA	(SRP/DEF JAM/IDJMG)	★
9	10	6	RIGHT NOW (NA NA NA)	AKON	(SRC/UNIVERSAL MOTOWN)	★
10	10	10	PAPER PLANES	M.I.A.	(XL/INTERSCOPE)	★
11	9	9	KRAZY	PITBULL FEAT. LIL JON	(MR. 305/FAMOUS ARTIST/THE ORCHARD)	★
12	20	3	IF I WERE A BOY	BEYONCE	(MUSIC WORLD/COLUMBIA)	★
13	13	7	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE	(ROC-A-FELLA/DEF JAM/IDJMG)	★
14	14	15	SO FLY	SLIM FEAT. YUNG JOC	(M3/ASYLUM)	★
15	13	24	GOT MONEY	LIL WAYNE FEAT. T-PAIN	(CASH MONEY/UNIVERSAL MOTOWN)	★
16	12	29	CLOSER	NE-YO	(DEF JAM/IDJMG)	★
17	18	11	BETTER IN TIME	LEONA LEWIS	(SYCO/J/RMG)	★
18	15	10	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT	(DTP/DEF JAM/IDJMG)	★
19	19	25	FOREVER	CHRIS BROWN	(JIVE/ZOMBA)	★
20	22	8	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000	(G.O.D./COLUMBIA)	★
21	17	20	BODY ON ME	NELLY FEAT. ASHANTI & AKON	(DERRITY/UNIVERSAL MOTOWN)	★
22	21	18	SWING	SAVAGE FEAT. SOULJA BOY TELL'EM	(UNIVERSAL REPUBLIC)	★
23	25	3	SINGLE LADIES (PUT A RING ON IT)	BEYONCE	(MUSIC WORLD/COLUMBIA)	★
24	3	8	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL REPUBLIC)	★
25	2	2	GET UP	50 CENT	(SHADY/AFTERMATH/INTERSCOPE)	★

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	15	#1 WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	★
2	2	7	GREATEST GAINER LIVE YOUR LIFE	TI FEAT. RIHANNA	(DEF JAM/GRAND HUSTLE/ATLANTIC)	★
3	3	14	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KODI	(CASH MONEY/UNIVERSAL MOTOWN)	★
4	4	14	MY LIFE	THE GAME FEAT. LIL WAYNE	(GEMINI/INTERSCOPE)	★
5	10	10	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE	(ROC-A-FELLA/DEF JAM/IDJMG)	★
6	24	24	GOT MONEY	LIL WAYNE FEAT. T-PAIN	(CASH MONEY/UNIVERSAL MOTOWN)	★
7	10	10	PAPER PLANES	M.I.A.	(XL/INTERSCOPE)	★
8	10	5	POP CHAMPAGNE	JIM JONES & RON BROWZ	(ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/K&C)	★
9	11	11	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT	(DTP/DEF JAM/IDJMG)	★
10	14	3	GET UP	50 CENT	(SHADY/AFTERMATH/INTERSCOPE)	★
11	7	7	KRAZY	PITBULL FEAT. LIL JON	(MR. 305/FAMOUS ARTIST/THE ORCHARD)	★
12	13	13	PUT ON	YOUNG JEEZY FEAT. KANYE WEST	(CTE/DEF JAM/IDJMG)	★
13	13	13	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN	(DTP/DEF JAM/IDJMG)	★
14	15	30	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN	(B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	★
15	19	5	RIDE	ACE HOOD FEAT. TREY SONGZ	(WE THE BEST/DEF JAM/IDJMG)	★
16	19	19	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
17	12	19	BODY ON ME	NELLY FEAT. ASHANTI & AKON	(DERRITY/UNIVERSAL MOTOWN)	★
18	17	28	DAANGEROUS	KARDINAL OFFISHALL FEAT. AKON	(KONLIVE/GEFFEN/INTERSCOPE)	★
19	19	19	ARAB MONEY	BUSTA RHYMES	(UNIVERSAL MOTOWN)	★
20	24	2	SHOW OUT	UNK	(BIG D&P/K&C)	★
21	14	4	CUDDY BUDDY	MIKE JONES FEAT. TREY SONGZ & TWISTA	(ICE AGE/ASYLUM)	★
22	13	16	MR. CARTER	LIL WAYNE FEAT. JAY-Z	(CASH MONEY/UNIVERSAL MOTOWN)	★
23	23	3	BY MY SIDE	JADAKISS FEAT. NE-YO	(DEF JAM/IDJMG)	★
24	20	10	SWING	SAVAGE FEAT. SOULJA BOY TELL'EM	(UNIVERSAL REPUBLIC)	★
25	1	1	PUT IT ON YA	PLIES FEAT. CHRIS J	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	4	6	#1 GET UP	MARY MARY MY BLOCK/COLUMBIA
2	3	9	DON'T CALL ME BABY	KREESHA TURNER VIRGIN/CAPITOL
3	7	5	GRASS IS GREENER	DAVE AUDE FEATURING SISELY TREASURE AUDACIOUS
4	5	11	BREAK ME	TIRA SUGANDH RAZOR & TIE
5	9	1	A BEAUTIFUL LIFE	JODY WATLEY AVITONE
6	6	10	THE MIDDLE OF THE DANCEFLOOR	JIPSTA ROCKBERRY
7	11	7	I CAN'T GET NO SLEEP 2008	INDIA ANGEL EYES
8	14	4	REACH OUT	HILARY DUFF HOLLYWOOD
9	1	10	THE SPACE DANCE	DANNY TENAGLIA SILVER LABEL/TOMMY BOY
10	2	12	WHAT I WANT	FIREBALL RECORD PLANT
11	10	11	BOSSY	LINDSAY LOHAN UNIVERSAL MOTOWN
12	15	8	GREEN LIGHT	JOHN LEGEND FEATURING ANDRE 3000 G.O.D./COLUMBIA
13	17	5	THE GREATEST	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA
14	16	8	COBRA STYLE	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
15	12	13	CAN YOU FEEL THAT SOUND	GEORGIE PORGIE MUSIC PLANT
16	19	7	ENERGY	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE
17	22	3	RIGHT HERE (DEPARTED)	BRANDY KOCH/EPIC
18	8	11	FROZEN	TAMI CHYNN FEAT. AKON KONVICT/SRC/UNIVERSAL MOTOWN
19	21	7	UNDERLYING FEELING	SYLVIA TOSUN SEA TO SUN
20	24	4	WORKED UP	BRIAN ANTHONY SOGNI
21	18	8	SNEAKERNIGHT	VANESSA HUGGINS HOLLYWOOD
22	28	3	MAGIC TOUCH	ROBIN THICKE FEAT. MARY J. BLIGE STAR TRAK/INTERSCOPE
23	23	7	FOUND A MIRACLE	LOVELESS FEATURING AMANDA WILSON GROOVE FACTORY
24	27	3	TWISTED (GOT ME GOIN' ROUND)	ULTRA NATE SILVER LABEL/TOMMY BOY
25	13	14	AND I TRY	BIMBO JONES SILVER LABEL/TOMMY BOY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	20	12	CALL MY NAME	MORGAN PAGE FEATURING TYLER JAMES NETTWERK
27	26	8	HEAVEN CAN WAIT	LUVNDREAMS FEATURING ELISA RODRIGUEZ TC
28	31	4	JUST ANOTHER DAY	TIFFANY DAUMAN
29	32	5	JULIET OF THE SPIRITS	THE B-52S ASTRALWERKS/CAPITOL
30	33	4	STUCK TO YOU	NIKKA COSTA GOFUNKYOURSELF/STAX/CMG
31	47	2	POWER PICK SANDCASTLE DISCO	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
32	36	3	GOOD TIME	CELEDA FERDOSH
33	35	4	ADIOS BARCELONA	ALYSON FM MEDIA
34	42	2	WE'RE THE PET SHOP BOYS	ROBBIE WILLIAMS WITH PET SHOP BOYS CAPITOL
35	HOT SHOT DEBUT		I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE
36	25	13	ANGEL	NATASHA BEDINGFIELD PHONOGENIC/EPIC
37	43	3	KUNG FU ME	TWISTED DEE HAMMER
38	NEW		WOMANIZER	BRITNEY SPEARS JIVE/ZOMBA
39	39	9	I SHOULD BE BLOND	JENN FREDERICK DAUMAN
40	34	14	TOUCH ME	BINGO PLAYERS VS. CHOCOLATE PUMA STRICTLY RHYTHM
41	29	15	CRASH AND BURN	NADIA ALL SMILE IN BED
42	4	2	CHARIOTS OF FIRE	BWD SHELL
43	30	15	ESPAÑA CANI	CHARO UNIVERSAL WAVE
44	NEW		WANNA BE BEAUTIFUL	JANICE GRACE JAGUAR
45	NEW		HOT N COLD	KATY PERRY CAPITOL
46	NEW		SINGLE	NEW KIDS ON THE BLOCK & NE-YO INTERSCOPE
47	37	15	YOU TURNED THE TABLES	ROBIN ELEVEN CHICAGO
48	38	5	I LOVE TO MOVE IN HERE	MOBY MUTE
49	NEW		A TINY SHOE	JIMMY ROBINSON J. MUSIC
50	NEW		JOYFUL SOUND	DEBBY HOLIDAY NEBULA 9

TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT		#1 MICHAEL W. SMITH	A NEW HALLELUJAH REUNION 10133/PROVIDENT-INTEGRITY	
2	1	2	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 4433/PROVIDENT-INTEGRITY	
3	2	4	VARIOUS ARTISTS	WOW HITS 2008 EM CHRISTIAN MUSIC GROUP/PROVIDENT-INTEGRITY 88742/WORD-CURB	
4	3	4	GREATEST GAINER CASTING CROWNS	PEACE ON EARTH RECHERCH RECORDS/10133/PROVIDENT-INTEGRITY	
5	NEW		ERNIE HAASE & SIGNATURE SOUND	DREAM ON GATHER MUSIC GROUP 2749/EMI CMG	
6	8	3	MANNHEIM STEAMROLLER	A CANDLELIGHT CHRISTMAS AMERICAN GRAMAPHONE 1220 EX	
7	4	9	CHRIS TOMLIN	HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG	
8	NEW		EMERY	WHILE BROKEN HEARTS PREVAIL TOOTH & NAIL 1490/EMI CMG	
9	NEW		KIERRA SHEARD	BOLO RIGHT LIFE EMI GOSPEL 3103/EMI CMG	
10	10	5	AMY GRANT	THE CHRISTMAS COLLECTIONS SPARROW 3781/EMI CMG	
11	7	14	THIRD DAY	REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY	
12	6	5	ANBERLIN	NEW SUPREMACY UNIVERSAL REPUBLIC 011710/EMI CMG	
13	62		CASTING CROWNS	THE ALTAIR AND THE DOOR REACH STREET/REUNION 10177/PROVIDENT-INTEGRITY	
14	14	2	SKILLET	COMATOSE COMES ALIVE ANDERSON/UNIVERSAL 2353/PROVIDENT-INTEGRITY	
15	13	1	BRANDON HEATH	WHAT IF WE REUNION 10127/PROVIDENT-INTEGRITY	
16	33	54	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG	
17	12	5	LECRAE	REBEL REACH 98070/INFINITY	
18	15	9	UNDEROATH	LOST IN THE SOUND OF SEPARATION SOLD STATE/TOOTH & NAIL 8842/EMI CMG	
19	19	49	FLYLEAF	FLYLEAF ASB/OCTONE 650005/EMI CMG	
20	5	2	DISCIPLINE	SOUTHERN HOSPITALITY INC 4508/PROVIDENT-INTEGRITY	
21	18	3	HASTE THE DAY	DREAMER SOLD STATE 5653/EMI CMG	
22	20	11	CASTING CROWNS	THE ALTAIR AND THE DOOR REACH STREET/REUNION 10133/PROVIDENT-INTEGRITY	
23	48	3	BARLOWGIRL	HOME FOR CHRISTMAS FERVENT 887685/WORD-CURB	
24	21	38	NATALIE GRANT	RELENTLESS CURB 79025/WORD-CURB	
25	23	37	NEEDTOBREATHE	THE HEAT ATLANTIC 236924/WORD-CURB	

HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	21	#1 GIVE ME YOUR EYES	BRANDON HEATH REUNION/PLG
2	2	20	JESUS MESSIAH	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
3	5	18	LOSE MY SOUL	TOBYMAC FEAT. KIRK FRANKLIN & MANDISA FOREFRONT/EMI CMG
4	3	21	WHAT LIFE WOULD BE LIKE	BIG DADDY WEAVE FERVENT/WORD-CURB
5	4	2	YOU REIGN	MERCYME INC
6	6	16	HERE I AM	DOWNHERE CENTRICITY
7	7	12	BY YOUR SIDE	TENTH AVENUE NORTH REUNION/PLG
8	9	14	SLOW FADE	CASTING CROWNS BEACH STREET/REUNION/PLG
9	1	33	UGHTY TO SAVE	LAURA STORY INC
10	10	1	THERE WILL BE A DAY	JEREMY CAMP BEC/TOOTH & NAIL
11	11	1	YOURS	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
12	12	15	ONE LIFE TO LOVE	33MILES INC
13	15	7	GREATEST GAINER REVELATION	THIRD DAY ESSENTIAL/PLG
14	13	18	TODAY IS THE DAY	LINCOLN BREWSTER INTEGRITY
15	14	30	CALL MY NAME	THIRD DAY ESSENTIAL/PLG
16	16	20	SOUND OF YOUR NAME	ABOVE THE GOLDEN STATE SPARROW/EMI CMG
17	18	11	A NEW HALLELUJAH	MICHAEL W. SMITH WITH THE AFRICAN CHILDREN'S CHORUS REUNION/PLG
18	17	15	SHADOWFEET	BROOKE FRASER WOOD AND BDNE
19	19	7	HOPE NOW	ADDISON ROAD INC
20	21	6	END OF ME	BUILDING 429 INC
21	20	10	WONDER OF THE WORLD	RUSH OF FOOLS MIDAS
22	22	4	YOU INVITE ME IN	MEREDITH ANDREWS WORD-CURB
23	24	5	STREETS OF GOLD	NEEDTOBREATHE ATLANTIC/WORD-CURB
24	23	11	WHATEVER YOU'RE DOING (SOMETHING HEAVENLY)	SANCTUS REAL SPARROW/EMI CMG
25	25	9	BRITNEY	BEBO NORMAN BEC/TOOTH & NAIL

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		#1 LADY GAGA	THE FAME STEALIN' HEAVEN/CONY/CHERRYTREE/INTERSCOPE 018035KA	
2	1	63	M.I.A.	KALA XL/INTERSCOPE 009659/IGA	
3	7	59	METRO STATION	METRO STATION RED INK 10521/COLUMBIA	
4	4	17	3OH!3	PHOTO FINISH 511181	
5	7	2	DJ SKRIBBLE	THRIVEMIXES THRIVEDANCE 90798/THRIVE	
6	3	6	THIEVERY CORPORATION	RADIO RETALIATION ESL 140	
7	5	2	THE RIDDLER & CATO K	ULTRA 2009 ULTRA 1842	
8	6	13	STRYKER	TOTAL DANCE 2008 VOL. 2 THRIVEDANCE 90789/THRIVE	
9	27		SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN	
10	9	4	ARMIN VAN BUUREN	A STATE OF THANCE 2008 ARMADA 1839/ULTRA	
11	11	21	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE	
12	NEW		WILLIAM CONTROL	HATE CULTURE VICTORY 472	
13	12	6	VIC LATINO	VIC LATINO PRESENTS: ULTRA MIX ULTRA 1784	
14	8	2	DJ MARK FARINA	MUSHROOM JAZZ SIX OM 315	
15	16	15	NINE INCH NAILS	THE SLIP THE NULL CORPORATION 27*	
16	17	41	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
17	NEW		SQUAREPUSHER	JUST A SOUVENIR WARP 161	
18	13	4	THE STREETS	EVERYTHING IS BORROWED/SNEAKERS/PURVE GROOVE/LOCKED ON 80035VCE	
19	16	40	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001105	
20	15	2	VARIOUS ARTISTS	MINISTRY OF SOUND: ANNUAL 2009 MINISTRY OF SOUND 10	
21	19	43	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
22	25	69	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
23	21	33	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG	
24	20	9	VARIOUS ARTISTS	SUNDOWN MUSIC FOR UNWINDING EMI SPECIAL MARKETS 19973 DVSTAR/BLCKS	
25	30		NINE INCH NAILS	GHOSTS - HV THE NULL CORPORATION 26*	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	21	#1 EVERY WORD	ERDOLA & DANIELLA NERVOUS
2	5	26	JUST DANCE	LADY GAGA FEAT. DAVID NUYEN/CHERRYTREE/INTERSCOPE
3	8	6	FEEL YOUR LOVE	KIM SOZZI ULTRA
4	4	3	SO WHAT	PINK LAFACE/ZOMBA
5	2	20	MOVE FOR ME	KASKADE & DEADMAUS ULTRA
6	3	15	DISTURBIA	RIHANNA SRP/DEF JAM/DJMG
7	10	10	FADED	CASCADA ROBBINS
8	12	7	BEHIND	FLANDERS ULTRA
9	6	8	HOT N COLD	KATY PERRY CAPITOL
10	7	15	YOU MAKE ME FEEL	ANNAGRACE ROBBINS
11	9	14	INTO THE NIGHTLIFE	CYNDI LAUPER EPIC
12	16	3	WOMANIZER	BRITNEY SPEARS JIVE/ZOMBA
13	14	24	AMERICAN BOY	ESTELLE FEAT. KANYE WEST HOME SCHOOL/ATLANTIC
14	19	2	REACH OUT	HILARY DUFF HOLLYWOOD
15	14	13	ANOTHER LOVE	THE MAC PROJECT FEATURING THERESE HED KANDI
16	NEW		THE ONE	SHARAH FEAT. DANIEL BEDINGFIELD YOSHITOSH/DEEP DISH
17	15	10	ANGEL	NATASHA BEDINGFIELD PHONOGENIC/EPIC
18	24	3	75, BRAZIL STREET	PAT-RICH VS. NICOLA FASANO ULTRA
19	21	3	MEDICINE	KIM LEONI ROBBINS
20	18	10	THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETTWERK
21	NEW		IMAGINATION	JES ULTRA
22	NEW		BETTER IN TIME	LEDNA LEWIS SYCO/JRMG
23	25	2	T-SHIRT	SHON'ELLE SRP/SRC/UNIVERSAL MOTOWN
24	17	11	FROZEN	TAMI CHYNN FEAT. AKON KONVICT/SRC/UNIVERSAL MOTOWN
25	NEW		DON'T CALL ME BABY	KREESHA TURNER VIRGIN/CAPITOL

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	#1 MARY MARY	THE SOUND MY BLOCK/COLUMBIA 2007*/SONY MUSIC	
2	HOT SHOT DEBUT		KURT CARR & THE KURT CARR SINGERS	JUST THE BEGINNING KCG 29753/ZOMBA	
3	NEW		KIERRA SHEARD	BOLO RIGHT LIFE EMI GOSPEL 03103	
4	NEW		BISHOP PAUL S. MORTON & THE FBCFC MASS CHOIR	CRY YOUR LAST TEAR TEHILLAH 7209/LIGHT	
5	2	70	MARVIN SAPP	THIRTY VERITY 09433/ZOMBA	
6	3	5	LECRAE	REBEL REACH 98070/INFINITY	
7	4	3	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 4 INTEGRITY/ZOMBA/COLUMBIA 33579/SONY MUSIC	
8	5	35	VARIOUS ARTISTS	WOW HITS 2008 EM CHRISTIAN MUSIC GROUP/PROVIDENT-INTEGRITY	
9	9		DEITRICK HADDON	REVEALED VERITY 23471/ZOMBA	
10	7	38	VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB EM CHRISTIAN MUSIC GROUP/PROVIDENT-INTEGRITY 10300/ZOMBA	
11	8	58	SHEKINAH GLORY MINISTRY	JESUS UMCG 3003/KINGDOM	
12	7		VARIOUS ARTISTS	WOW GOSPEL ESSENTIALS: ALL-TIME FAVORITES WORD-CURB/VERITY 27619/EMI GOSPEL	
13	10	26	TYE TRIBBETT & G.A.	STAND OUT COLUMBIA 16114/SONY MUSIC	
14	12	47	KIRK FRANKLIN	THE RIGHT OF MY LIFE FO YO SOUL/GOSPEL CENTRIC 16772/ZOMBA	
15	15	25	GREATEST GAINER REGINA BELLE	LOVE FOREVER SHINES FOXJULIA 30209/SONY	
16	11	31	CECE WINANS	TRY KINGDOM COME PURESPRINGS GOSPEL 84966/EMI GOSPEL	
17	14	58	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
18	13	31	MARTHA MUNIZZI	CHANGE THE WORLD MARTHA MUNIZZI 38610	
19	18	20	JAMES FORTUNE & FIYA	THE TRANSFORMATION BLACK SMOKE 3045/WORLDWIDE	
20	16	4	THE WILLIAMS BROTHERS	THE JOURNEY CONTINUES... BLACKBERRY 1670	
21	17	13	DAVE HOLLISTER	WITNESS PROTECTION GOSPEL CENTRIC 28731/ZOMBA	
22	20	5	TAKE 6	THE STANDARD HEADS UP 3142	
23	19	61	ISRAEL & NEW BREED	A DEEPER LEVEL - LINE INTEGRITY/COLUMBIA 11986/SONY MUSIC	
24	21	41	THE BROOKLYN TABERNACLE CHOIR	ILL SAY YES INTEGRITY/COLUMBIA 21732/SONY MUSIC	
25	22				

THIS WEEK		LAST WEEK		ALBUMS	
(SOUNDSCAN) NOVEMBER 4, 2008					
1	NEW	PORNO GRAFFITTI			
PORNO GRAFFITTI BEST ACE (FIRST LTD) SONY					
2	NEW	PORNO GRAFFITTI			
PORNO GRAFFITTI BEST JOKER (FIRST LTD) SONY					
3	NEW	VARIOUS ARTISTS			
DJ KAORI'S J'MIX II UNIVERSAL					
4	3	MARIYA TAKEUCHI			
EXPRESSIONS WARNER BROS.					
5	NEW	REMIOROMEN			
KAZE NO KURUMA (CD/DVD LTD EDITION) VICTOR					
6	2	HEXAGON ALL STARS			
WE LOVE HEXAGON (CD/DVD) PONY CANYON					
7	NEW	MOTOHIRO HATA			
ALRIGHT (CD/DVD LTD EDITION) BMG JAPAN					
8	NEW	VARIOUS ARTISTS			
LOVE AVEVX INFINITY					
9	1	HEXAGON ALL STARS			
WE LOVE HEXAGON (CD/DVD/PHOTO BOOK) PONY CANYON					
10	NEW	BENNIE K			
THE BESTEST BENNIE K SHOW FOR LIFE					

THIS WEEK		LAST WEEK		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) NOVEMBER 2, 2008					
1	NEW	PINK			
FUNHOUSE LAFACE/ZOMBA					
2	NEW	SNOW PATROL			
A HUNDRED MILLION SUNS FICTION/POLYDOR					
3	1	AC/DC			
BLACK ICE COLUMBIA					
4	3	KINGS OF LEON			
ONLY BY THE NIGHT RCA					
5	NEW	CELINE DION			
MY LOVE - ESSENTIAL COLLECTION COLUMBIA					
6	NEW	DANIEL O'DONNELL			
COUNTRY BOY DMG TV					
7	5	KATHERINE JENKINS			
SACRED ARIAS UICJ					
8	NEW	BLOC PARTY			
INTIMACY WICHITA					
9	10	SASH!			
THE BEST OF HARD2BEAT					
10	7	OASIS			
DIG OUT YOUR SOUL BIG BROTHER					

THIS WEEK		LAST WEEK		ALBUMS	
(MEDIA CONTROL) NOVEMBER 4, 2008					
1	1	AC/DC			
BLACK ICE COLUMBIA					
2	NEW	PINK			
FUNHOUSE LAFACE/ZOMBA					
3	NEW	SOUNDTRACK			
HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY					
4	5	AMY MACDONALD			
THIS IS THE LIFE MELODRAMATIC/VERTIGO					
5	3	ROSENSTOLZ			
DIE SUCHE GEHT WEITER ISLAND					
6	4	METALLICA			
DEATH MAGNETIC VERTIGO/UNIVERSAL					
7	6	SOEHN MANNHEIMS VS. X. NAIDOO			
WETSINGEN IN SCHWETZINGEN MTV 2X-ENTERTAINMENT					
8	2	ANNETT LOUISAN			
TEILZEITHIPPE 105					
9	9	PAUL POTTS			
ONE CHANCE SYCO					
10	7	PETER FOX			
STADTAFTE DOWNBEAT/WARNER					

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 15, 2008					
1	NEW	HERO			
X FACTOR FINALISTS 2008 SYCO					
2	1	THE PROMISE			
GIRLS ALOUD POLYDOR					
3	3	INFINITY 2008			
GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC					
4	2	SO WHAT			
PINK LAFACE/ZOMBA					
5	5	HOT N COLD			
KATY PERRY CAPITOL					
6	8	LOVE LOCKDOWN			
KANYE WEST ROC-A-FELLA/DEF JAM					
7	4	SEX ON FIRE			
KINGS OF LEON RCA					
8	19	ANOTHER WAY TO DIE			
JACK WHITE & ALICIA KEYS THIRD MAN/J					
9	7	DISTURBIA			
RIHANNA SRP/DEF JAM					
10	6	I KISSED A GIRL			
KATY PERRY CAPITOL					
11	10	UP			
THE SATURDAYS POLYDOR					
12	NEW	IF I WERE A BOY			
BEYONCE MUSIC WORLD/COLUMBIA					
13	NEW	WOMANIZER			
BRITNEY SPEARS JIVE/ZOMBA					
14	9	WIRE TO WIRE			
RAZORLIGHT VERTIGO					
15	20	ALLEIN, ALENE			
POLARKREIS 18 VS. NEPHEW MOTOR/UNIVERSAL					
16	14	THIS IS THE LIFE			
AMY MACDONALD MELODRAMATIC/VERTIGO					
17	16	SWEET ABOUT ME			
GABRIELLA CILMI ISLAND					
18	11	MISS INDEPENDENT			
NE-YO DEF JAM					
19	12	WHEN I GROW UP			
THE PUSSYCAT DOLLS INTERSCOPE					
20	17	VIVA LA VIDA			
COLDPLAY PARLOPHONE					

THIS WEEK		LAST WEEK		EURO SINGLES SALES	
NOVEMBER 5, 2008					
1	4	INFINITY 2008			
GURU JOSH PROJECT BIGCITYBEATS					
2	1	SO WHAT			
PINK LAFACE/ZOMBA					
3	3	THIS IS THE LIFE			
AMY MACDONALD MELODRAMATIC/VERTIGO					
4	2	DISTURBIA			
RIHANNA SRP/DEF JAM					
5	5	I KISSED A GIRL			
KATY PERRY CAPITOL					
6	7	WHEN I GROW UP			
THE PUSSYCAT DOLLS INTERSCOPE					
7	6	BEGGIN			
MACCON BONNIER/BONNIER AMIGO					
8	NEW	HERO			
X FACTOR FINALISTS SYCO					
9	9	SWEET ABOUT ME			
GABRIELLA CILMI ISLAND					
10	8	THE PROMISE			
GIRLS ALOUD POLYDOR					
11	10	ALLEIN, ALLEIN			
POLARKREIS 18 DOMESTIC ROCK/URBAN					
12	21	ANOTHER WAY TO DIE			
ALICIA KEYS JACK WHITE J					
13	12	VIVA LA VIDA			
COLDPLAY PARLOPHONE					
14	11	SEX ON FIRE			
KINGS OF LEON RCA					
15	23	HOT 'N' COLD			
KATY PERRY CAPITOL					

THIS WEEK		LAST WEEK		ALBUMS	
(SNEP/IFOP/TITE-LIVE) NOVEMBER 5, 2008					
1	NEW	JOHNNY HALLYDAY			
CA NE FINIRA JAMAIS WARNER					
2	1	AC/DC			
BLACK ICE COLUMBIA					
3	2	BENABAR			
INFREQUENTABLE JIVE/EPIC					
4	NEW	PINK			
FUNHOUSE LAFACE/ZOMBA					
5	4	GREGORIE			
TOI + MOI MY MAJOR COMPANY					
6	10	SOUNDTRACK			
HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY					
7	3	AYO			
GRAVITY AT LAST UNIVERSAL					
8	NEW	THE CURE			
4:13 DREAM SURETONE/GEFFEN					
9	5	JULIEN CLERC			
OU S'EN VONT LES AVIONS? VIRGIN					
10	6	AMY MACDONALD			
THIS IS THE LIFE MELODRAMATIC/VERTIGO					

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN BDS/SOUNDSCAN) NOVEMBER 15, 2008					
1	1	AC/DC			
BLACK ICE COLUMBIA/SONY BMG					
2	NEW	CELINE DION			
MY LOVE - ESSENTIAL COLLECTION COLUMBIA/SONY BMG					
3	NEW	PINK			
FUNHOUSE LAFACE/SONY BMG					
4	2	SOUNDTRACK			
HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY/UNIVERSAL					
5	3	SYLVAIN COSSETTE			
70S VOLUME 2 VEGA/DEP					
6	4	METALLICA			
DEATH MAGNETIC WARNER BROS./WARNER					
7	5	SARAH MCLACHLAN			
CLOSER: THE BEST SARAH MCLACHLAN NETTWERK					
8	7	T.I.			
PAPER TRAIL GRAND HUSTLE ATLANTIC/WARNER					
9	NEW	A HUNDRED MILLION SUNS			
POLYDOR FICTION/GEFFEN/UNIVERSAL					
10	6	MES AIEUX			
LA LIGNE ORANGE VICTOIRE/SELECT					

THIS WEEK		LAST WEEK		ALBUMS	
(ARIA) NOVEMBER 2, 2008					
1	NEW	PINK			
FUNHOUSE LAFACE/ZOMBA					
2	1	AC/DC			
BLACK ICE COLUMBIA					
3	2	KINGS OF LEON			
ONLY BY THE NIGHT RCA					
4	4	THE PRESETS			
APOCALYPSO MODULAR					
5	NEW	BLOC PARTY			
INTIMACY V2/SHOCK					
6	6	GEOFFREY GURRUMUL			
YUNUPINGU GURRUMUL MGM					
7	NEW	SNOW PATROL			
A HUNDRED MILLION SUNS FICTION/POLYDOR					
8	5	JASON MRAZ			
WE SING, WE DANCE, WE STEAL THINGS ATLANTIC					
9	7	GABRIELLA CILMI			
LESSONS TO BE LEARNED ISLAND					
10	6	METALLICA			
DEATH MAGNETIC VERTIGO/UNIVERSAL					

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 15, 2008					
1	1	ANOTHER WAY TO DIE			
JACK WHITE & ALICIA KEYS THIRD MAN/J					
2	10	HOT N COLD			
KATY PERRY CAPITOL					
3	2	SO WHAT			
PINK LAFACE/ZOMBA					
4	5	I KISSED A GIRL			
KATY PERRY CAPITOL					
5	7	CHE GUEVARA			
HAPPORADIO SONY BMG					
6	3	VINEGAR			
ANNA ABREU SONY BMG					
7	4	LIVIN' IN A WORLD WITHOUT YOU			
THE RASMUS PLAYGROUND/VERTIGO/UNIVERSAL					
8	8	WOMANIZER			
BRITNEY SPEARS JIVE/ZOMBA					
9	RE	SOCIAL BUTTERFLY			
KIM HEROLD UNIVERSAL					
10	NEW	RAUTALANKAA			
CMX EMI					

THIS WEEK		LAST WEEK		EURO ALBUMS	
NOVEMBER 5, 2008					
1	1	AC/DC			
BLACK ICE COLUMBIA					
2	NEW	PINK			
FUNHOUSE LAFACE/ZOMBA					
3	14	SOUNDTRACK			
HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY					
4	2	METALLICA			
DEATH MAGNETIC VERTIGO/UNIVERSAL					
5	NEW	SNOW PATROL			
A HUNDRED MILLION SUNS FICTION/POLYDOR					
6	NEW	ANASTACIA			
HEAVY ROTATION MERCURY					
7	3	AMY MACDONALD			
THIS IS THE LIFE MELODRAMATIC/VERTIGO					
8	NEW	THE CURE			
4:13 DREAM SURETONE/GEFFEN					
9	NEW	KATIE MELUA			
THE KATIE MELUA COLLECTION DRAMATICO					
10	5	COLDPLAY			
VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE					
11	NEW	CELINE DION			
MY LOVE - ULTIMATE ESSENTIAL COLLECTION COLUMBIA					
12	7	KINGS OF LEON			
ONLY BY THE NIGHT RCA					
13	NEW	BLOC PARTY			
INTIMACY WICHITA					
14	12	SOUNDTRACK			
MAMMA MIA! POLYDOR/UNIVERSAL					
15	4	OASIS			
DIG OUT YOUR SOUL BIG BROTHER					

THIS WEEK		LAST WEEK		ALBUMS	
(FIMI/NIELSEN) NOVEMBER 3, 2008					
1	NEW	GIGI D'ALESSIO			
QUESTO SONO IO GDD					
2	1	AC/DC			
BLACK ICE COLUMBIA					
3	3	ORNELLA VANONI			
PIU' DI ME EPIC					
4	4	VINICIO CAPOSSELA			
DA SOLO ATLANTIC					
5	NEW	ANDREA BOCELLI			
INCANTO SUGAR					
6	NEW	ANASTACIA			
HEAVY ROTATION MERCURY					
7	6	GIUSY FERRERI			
NON TI SCORDAR MAI DI ME RICORDI					
8	NEW	THE CURE			
4:13 DREAM SURETONE/GEFFEN					
9	7	JONAS BROTHERS			
A LITTLE BIT LONGER HOLLYWOOD/UNIVERSAL					
10	13	JOVANOTTI			
SAFARI MERCURY					

THIS WEEK		LAST WEEK		ALBUMS	
(PROMUSICAE/MEDIA) NOVEMBER 5, 2008					
1	1	AC/DC			
BLACK ICE COLUMBIA					
2	2	SOUNDTRACK			
HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY					
3	NEW	ANASTACIA			
HEAVY ROTATION MERCURY					
4	NEW	DIANA NAVARRO			
CAMINO VERDE WARNER BROS.					
5	4	SOUNDTRACK			
CAMP ROCK HOLLYWOOD/EMI					
6	19	PITINGO			
SOULERIA UNIVERSAL					
7	NEW	BUSTAMANTE			
AL FILO DE LA IRREALIDAD VALE					
8	NEW	BUNBURY			
HELLVILLE DE LUXE EMI					
9	12	ROSARIO			
PARTE DE MI VALE					
10	7	AMY WINEHOUSE			
BACK TO BLACK ISLAND					

THIS WEEK		LAST WEEK		ALBUMS	
(BIMSA) NOVEMBER 4, 2008					
1	NEW	BUNBURY			
HELLVILLE DE LUXE EMI/TELEVISIA					
2	1	METALLICA			
DEATH MAGNETIC VERTIGO/UNIVERSAL					
3	4	ALEXANDER ACHA			
VOY WARNER					
4	14	DRAKE BELL			
IT'S ONLY TIME MOTOWN					
5	2	EDITH MARQUEZ			
PASIONES DE CABARET UNIVERSAL					
6	6	MARCO ANTONIO SOLIS			
UNA NOCHE EN MADRID FONOVISA					
7	5	JONAS BROTHERS			

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Please send a resume, some examples of your published work and three ideas for Japanese stories in Billboard to: Mark Sutherland, International Bureau Chief, at msutherland@eu.billboard.com.

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NOTICES/ANNOUNCEMENTS

BILLBOARD'S DECEMBER 20TH EDITION "THE YEAR IN MUSIC & TOURING 2008" IS A DON'T MISS ISSUE FOR SURE!!!

NOT ONLY WILL THIS HOT EDITION GRACE THE NEWSSTANDS FOR A FULL TWO WEEKS. IT WILL BE SOLD FOR MONTHS AFTER TO ANYONE WHO MISSED PICKING UP THEIR COPY. THIS COLLECTORS EDITION WILL REACH OUT TO EVERY CORNER OF THE MUSIC INDUSTRY IN MORE THAN 110 COUNTRIES! THIS ISSUE IS THE ULTIMATE RESOURCE TOOL - REFERENCED YEAR-ROUND BY TOP INDUSTRY EXECS AND MUSIC MUSIC FANS ALIKE. WITH ANALYSIS OF EVERY SEGMENT OF THE MUSIC INDUSTRY FROM TOURING TO GLOBAL BUSINESS AND THE YEAR-END CHARTS.

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EXECUTIVE TURNTABLE

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PUBLISHING: Independent music publisher **peermusic** promotes **Kenney Shiu** to managing director of its Southeast Asia operations. He was GM.

BMI elevates **Kevin Major** to assistant VP of project services. He was senior director.



TOURING: **AEG Facilities**, a division of Los Angeles-based sports and entertainment presenter **AEG**, names **Dale Adams** regional VP of booking and event development. He was VP of sales and touring at **Premier Exhibitions**.

DIGITAL: Lifestyle music Web site **Desihits.com** appoints **Reginald Williams** COO. He was senior VP of music strategy at **MTV Networks**.

RELATED FIELDS: Branding company **Alan Ett Creative Group** names **Peter Isacksen** president. He founded TV/film company **Radio . . . With Pictures**.

—Edited by Mitchell Peters

GOODWORKS

JOSS STONE LENDS VOICE TO HARD ROCK CHARITY ALBUM

Joss Stone had two things on her mind during a recent trip to New York: encouraging Americans to vote in the presidential election and fighting world hunger.

Not only did the 21-year-old British singer perform at voter registration group **HeadCount's** sold-out concert at **Highline Ballroom**, but she also helped promote **Hard Rock International's** new benefit album, "Serve3," by headlining its Nov. 5 launch party at the **Hard Rock Cafe** in Times Square.

"Serve3," which became available Nov. 4 at **hardrock.com**, **iTunes** and **Hard Rock** locations, features exclusive songs by such acts as Stone, **Bruce Springsteen**, **My Morning Jacket**, **Avril Lavigne**, **Robert Randolph** & the **Family Band**, **John Lennon**, **Darryl "D.M.C." McDaniels**, the **Charlatans**, **Ryan Shaw**, **Marc Broussard** and **Starsailor**. Proceeds from the album will benefit nonprofit group **WHY**, which aids anti-hunger efforts in **Kenya**, **Haiti**, **Indonesia**, **Thailand**, **South Africa**, **Venezuela** and **New Orleans**.

"World hunger is affecting millions upon millions of people that it doesn't need to be affecting at all," Stone says. "It's definitely fixable. That's why I'm very passionate about it."

For the album, Stone donated "Love Has Made You Beautiful," a song she co-wrote with friends in England at the age of 15. "It's not about being angry because something hasn't happened," she says. "It's about spreading positivity and encouraging people to be positive toward others."

Hard Rock International senior director of global brand philanthropy **Annie Balliro** says that all acts featured on "Serve3" have "generously donated their time and music to help in the fight against hunger and poverty."

In addition to the album, beginning Nov. 11, **Hard Rock** locations around the world will offer "Imagine There's No Hunger" merchandise, which includes a limited-edition bracelet, pin and holiday ornament. Proceeds from the merch will also benefit the **WHY** organization. The items will also be available for a limited time on **hardrock.com**.

—Mitchell Peters



Rob Thomas headlined the inaugural **Sidewalk Angels Fundraiser** with **Chris Daughtry** Oct. 25 at the **Saw Mill Club** in New York. Designed by **Birch Design Studio**, the event raised more than \$350,000 for grassroots companies across the country specializing in animal care and welfare, environmental causes, children's issues, music education and the eradication of poverty. From left: Daughtry, **Clear Channel Radio** senior VP of programming **Tom Poleman** and Thomas.



Justin Timberlake hands out donated **Xbox 360** games and consoles to children from the **Shriners Hospital** during his golf clinic after the third round of the **Justin Timberlake Shriners Hospitals for Children Open** in Las Vegas. PHOTO: COURTESY OF STAN BADZ/PGA TOUR



San Francisco-based digital music platform **Kyte** won **Popkomm's** 2008 **Innovation in Music Entertainment Award** at the music trade fair in Berlin. From left: **Popkomm** managing director **Ralf Kleinhenz**, **Kyte** founder **Daniel Graf**, **IMEA** jury member, technology investor and founder of digital-music service provider **OD2** **Charles Grimsdale** and **Popkomm-IMEA** 2008 host **Paul Brindley**, managing director of digital music research and strategy company **MusicAlly**.



Staff from all of **Billboard's** international editions gathered together at **Popkomm**. From left: **Billboard Brands** Turkey editor-in-chief **Emrah Saka**, **Nielsen Music Control** Turkey/VY Media & Technology's **Ozan G. Yolcu**, **Billboard** German correspondent **Wolfgang Spahr**, **Billboard** international bureau chief **Mark Sutherland**, **Billboard** global news editor **Andre Palne**, **Billboard** Russia executive editor **Alexandra Buts**, **Billboard** Russia editorial director **Ilya Buts**, **Billboard** Europe/U.K. advertising director **Frederic Fenucci** and **Dogus Group** Radios marketing manager **Ovunc Cireli**.

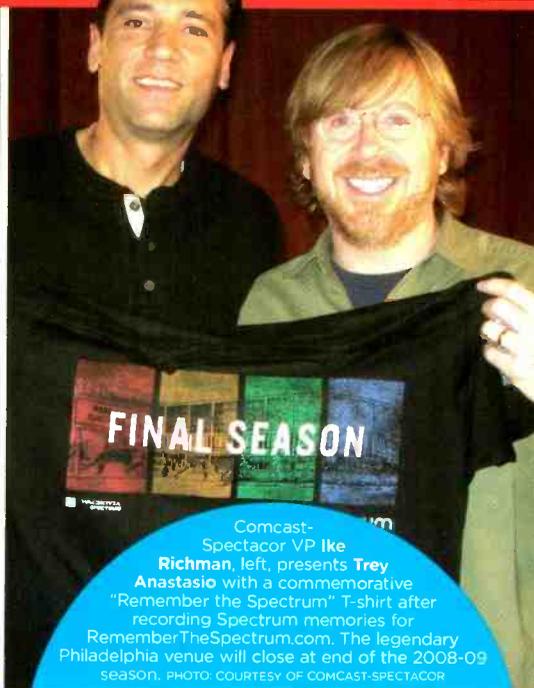


Popkomm keynote speaker **Petri Lunden**, right, relaxes with **Billboard** international bureau chief **Mark Sutherland** at the German trade fair. Sweden-based **Lunden**, artist manager and president of the **International Music Managers' Forum**, used his keynote speech during a session moderated by **Sutherland** to focus on the positives of the 360-degree model. PHOTO: COURTESY OF PETER MIRANDA

Glassnote Records, along with **Secondhand Serenade** (aka **John Vesely**) and **ILG/East West** celebrate the platinum status of **Secondhand Serenade's** single "Fall for You." From left: **Glassnote** head of marketing **YiPei Chen-Josephson**, manager **Chris Maltese**, **ILG** executive VP **Stu Bergen**, **Glassnote** GM **Chris Scully**, **Vesely**, **Glassnote** president **Daniel Glass**, **ILG** president **Todd Moskowitz**, **Glassnote** A&R rep **Eric Hunter**, head of touring and A&R **Adam Herzog**, **ILG** national director of promotion **Tyson Haller**, **Glassnote** head of new media **Jenna LoMonaco** and head of publicity **Eddie Horn**. PHOTO: COURTESY OF MARISA FAIR



RCA Music Group held an intimate showcase for the Priests, a trio of singing Irish Catholic clergymen, at Providence in New York to introduce music from their self-titled album, due Nov. 18. From left: RCA Music Group executive VP/GM **Tom Corson**, Epic U.K. managing director **Nick Raphael**, the Priests' **Eugene O'Hagan** and **David Delargy**, BMG Label Group chairman/CEO **Barry Weiss**, RCA Music Group executive VP of promotion **Richard Palmese** and the Priests' **Martin O'Hagan**. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM



Comcast-Spectacor VP **Ike Richman**, left, presents **Trey Anastasio** with a commemorative "Remember the Spectrum" T-shirt after recording Spectrum memories for RememberTheSpectrum.com. The legendary Philadelphia venue will close at the end of the 2008-09 season. PHOTO: COURTESY OF COMCAST-SPECTACOR



INSIDE TRACK

DIFFERENT STROKES

The Strokes plan to regroup in February, ending a hiatus that began after their tour to promote 2006's "First Impressions of Earth."

Drummer **Fabrizio Moretti**—who's about to tour in support of the just-released debut album of his new band **Little Joy**—tells *Track* that the quintet has "plans of meeting up all of us together in February to kind of start noodling around and stuff." A new album and, presumably, more touring is expected to follow.

Moretti says the five Strokes are "all pals" and relationships are good, but he did have some concerns about whether the group would indeed come back together. "I never had anything to base that anxiety on, but it crossed my mind," he says. "We all kind of knew we were just taking a bit of a break."

Moretti made the most of his time away with **Little Joy**, a group he formed with girlfriend **Binki Shapiro** and **Rodrigo Amarante** of Brazil's **Los Hermanos**, who Moretti met when both of their bands played at a festival in Portugal. The trio recorded its 11-track debut in Los Angeles with producer **Noah Georgeson**; the Strokes' **Nick Valensi**, **Devendra Banhart** and the **Moldy Peaches'** **Adam Green** make guest appearances.

"This would've been a side project had it been solely my songs and I was singing and I hired these guys," Moretti says. "But it's really a band that evolved into an honest kind of three-part beast, I guess you can say."



THE STROKES



The 15th ECHO Klassik Gala 2008, held Oct. 19 in Munich, turned into a festival for classical music with its roster of national and international stars. Italian singers **Cecilia Bartoli** and **Andrea Bocelli** contributed to the event with solo performances and the world premiere of their duet "Non Ti Scordar Di Me." Bartoli was named female singer of the year, while **Danielle De Niese** was declared newcomer of the year. Universal Music Group won eight awards, which were presented in 20 categories by the Deutsche Phono-Akademie, an initiative of the Bundesverband Musikindustrie. From left: Universal Music German managing director of classics and jazz **Christian Kellersmann**, oboist **Albrecht Mayer**, Universal Music German president/CEO **Frank Briegmann** and singers **Bartoli**, **Bocelli** and **De Niese**. PHOTO: COURTESY OF ANN-SOPHIE HENKEL/UNIVERSAL MUSIC ENTERTAINMENT

MARKETING TO MEN

The fourth annual Marketing to Men 18-34 conference, led by Nielsen's research publications **Adweek**, **Brandweek**, **Mediaweek**, **Billboard** and the **Hollywood Reporter**, was held Oct. 21-22 at Edison Ballroom in New York. With more than 150 executives in brand marketing, entertainment and media, the conference focused on the evolution of the male consumer and connecting brands with young men. The event also included a performance by MySpace/Interscope artist **Kate Voegele**. PHOTOS: COURTESY OF RICK GILBERT/SKYHOOK-ENTERTAINMENT.NET

ABOVE: **Kate Voegele** treats the crowd to an acoustic performance of songs from her album "Don't Look Away."

BELOW: From left: Nielsen Co. media, marketing and visual arts group director of events **Karl Vontz**, guitarist **Bob Matthews**, **Kate Voegele**, Voegele's tour manager **Cash** and Wilspro Management account executive **Doug Shaw**.



The Country Music Hall of Fame and Museum celebrated the second annual All for the Hall New York benefit at Times Square's **Nokia Theater**. Hosted by **Billy Bob Thornton** and his band, the **Boxmasters**, the evening featured an old-fashioned Nashville-style "guitar pull" with musical performances by the **Boxmasters**, **Vince Gill**, **Emmylou Harris**, **Rodney Crowell**, **Levon Helm**, **Jerry Douglas** and **Larry Campbell**. From left: **Gill**; **Douglas**; **Harris**; the **Boxmasters'** **J.D. Andrew**, **Thornton** and **Mike Butler**; and standing in the back, Country Music Hall of Fame and Museum director **Kyle Young**. PHOTO: COURTESY OF WIREIMAGE.COM

THE STROKES: DAN WINTERS

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