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360 DEGREES OF BILLBOARD

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## Inertia Creeps

Copyright Experts Must Be Proactive To Foster Change

BY DEL BRYANT

Earlier this year, BMI, in association with the Creative & Innovative Economy Center at the George Washington University Law School, launched Creative Industries in Transition, a series of symposia that focus on the future of creativity and intellectual property rights in the digital age. Anchored by a collection of thought-provoking white papers written by leading academics from around the world, including former Register of Copyright Ralph Oman, currently Pravel Professorial Lecturer in Intellectual Property Law at the George Washington University Law School, and Robert P. Merges, co-director of the Center for Law and Technology at the University of California in Berkeley, the program examines the opportunities and threats that face intellectual property creators and explores solutions that will help the creative and business communities succeed in the 21st century.

I recently had the opportunity to summarize the reasons BMI undertook this initiative in front of an audience at the Library of Congress that included congressional staff from the House and Senate Judiciary Committees, judges from the Copyright Royalty Board, executives at the office of the Register of Copyrights and members of the intellectual property law community from Washington, D.C., and the United States. Here is an abbreviated version of my remarks:



There is certainly no dispute that entertainment, information and copyright are in an era of dramatic change. This change has been evolutionary. It has been going on for a long time. For those of us in the music industry, it began nearly 15 years ago when music started to hit the Web.

It's clear that entertainment is changing. As they say in the technology business, it's scaling fast. Clearly, technology is nurturing an explosion of creativity. So will all of the 5 million bands on MySpace become commercial hits or even commercially viable? Probably not. But they do deserve a chance to express themselves and present their creative work to the public. When they do so, the copyrights that they create deserve our respect and the creators deserve fair compensation when they are exploited. Likewise, businesses deserve a marketplace where they can get access to copyrights for a fair price and take their shot at building

the next generation of entertainment.

To make all of this happen, we need fair, market-driven copyright clearance and payment systems. You, as policy makers, are in a pivotal role to help frame these systems. Some innovative solutions have been proposed, ranging from music rights organizations to [Internet service provider] levy systems, global licensing solutions and more.

Unfortunately, to date, the biggest winner in this evolving world has been inertia. It's a paradox. We are here today to chip away at that inertia in a thoughtful and balanced way. We cannot wait until the next round of congressional hearings or rate-setting proceedings to hurriedly craft the next big idea.

We need to be proactive and collaborative. We need to blend the best thinking from the best minds across all aspects of these issues and come up with solutions that work for creators and copyright owners, solutions that work for business and solutions that foster strong, progressive public policy for America's copyrights here in the United States and around the world.

That's why we launched the Creative Industries in Transition initiative. We believe that a productive, balanced and thoughtful dialog among the academic, business and policy communities is crucial to setting the stage for the future of copyright—and the future of creativity.

*Del Bryant is president/CEO of BMI.*

## FEEDBACK

### CREATIVE EXCLUSIVES

I liked Ed Christman's Retail Track column in Billboard's Nov. 22 issue, but is there a possibility the numbers for AC/DC's "Black Ice" could be a bit inflated? I'm hearing and seeing many cases where this CD is selling somewhere other than Wal-Mart. I know some retailers bought it off the AC/DC Web site and sold it in their stores, but there may be stores that use Wal-Mart as a distributor, not worrying about it as a competitor.

Here's how it works:

■ It's a known fact that nowadays the bulk of sales on a title like this will be in the first week. This isn't "The Dark Side of the Moon," with years topping the charts to look forward to.

■ Competitors of Wal-Mart buy out the local Wal-Mart's stock completely in the first day or so that it's on the sales floor.

■ They take it back to their store and mark it up from the \$11.88-plus-tax price to a more normal CD price—like \$15.

■ For the next few days, they could very well be the only one in that market to have the new AC/DC CD, so it sells quite well.

■ "Black Ice" could possibly get scanned at the register twice—once at Wal-Mart and again at the second store.

Is this legal? Do you think anyone, be it AC/DC, its management or label, Wal-Mart or the store that sells the "used" copy cares one bit whether it's legal or not?

I've heard of a retailer that not only did this kind of thing with another hit title that wasn't a Wal-Mart exclusive, but sold it at the price it was selling for at Wal-Mart. He bought all of Wal-Mart's stock at "low, low" prices, took it back to his store and marked it up. After a week, he took whatever stock was left and returned it to Wal-Mart for a cash refund—something the label sure wouldn't do.

Desperate times call for desperate measures.

Will Cornell

AMV Sales & Consultation  
Dallas

*Ed Christman responds:*

*While independent and other music specialty stores often show ingenuity in obtaining product exclusively carried by one retailer, Nielsen SoundScan takes that into consideration when compiling sales numbers. So in the case of AC/DC, SoundScan excludes AC/DC albums that carry the domestic bar code sold by retailers other than Wal-Mart. On the other hand, SoundScan can identify import versions of exclusive albums and thus includes such sales in its final tally. The same consideration will be applied for Guns N' Roses' "Chinese Democracy," as it was for Eagles' "Long Road out of Eden."*

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**NOT A PEPPER**  
GNR soda giveaway fizzes



**AFTER 'TWILIGHT'**  
Atlantic preps soundtrack to indie film



**ABSOLUTELY FEE**  
Service charges won't go away



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**>>>HOLT NAMED MYSPACE MUSIC PREZ**

Courtney Holt has been appointed president of MySpace Music. Effective Jan. 5, Holt will be responsible for overseeing the growth and development of the MySpace Music brand and its global operations. Holt previously served as executive VP of digital music for MTV Networks Music and Logo Group. Prior to joining MTV, Holt was senior VP of new media, creative and strategic marketing at Interscope Geffen A&M.

**>>>WMG BEATS EXPECTATIONS**

Warner Music Group posted stronger-than-expected quarterly results, helped by sales of albums from Metallica and Kid Rock. WMG reported a profit of \$6 million, or 4 cents per share, for its fiscal fourth quarter ended Sept. 30, compared with \$5 million, or 3 cents per share, in the same quarter a year ago. Analysts on average were expecting a loss of 2 cents per share, according to Reuters estimates.

**>>>BOOSEY & HAWKES SIGNS INDIES**

London-based music publisher Boosey & Hawkes has signed two leading U.K. independent record labels, One Little Indian and Fat Cat, to global sync-rights deals. The pacts cover all current and new master recordings from the two labels. Björk, Jesse Malin and Alabama 3 are among the acts on One Little Indian's roster, while Sigur Rós and Animal Collective are on Fat Cat.

# UPPER

**MOBILE** BY AYALA BEN-YEHUDA and ANTONY BRUNO

## OPTIMAL VIEW

Artists Adapt Web Sites For Mobile Platforms

Try to access your favorite artist's Web site with the browser on your cell phone, and the video and audio that plays on your home computer may get lost in translation.

Links may not work. Images may not appear. Even text can look garbled. It's a sure-fire way to frustrate fans.

But with the emergence of more sophisticated wireless devices like the Apple iPhone, the BlackBerry Storm and those based on Google's Android platform, artists and labels are moving quickly to provide the mobile audience with online entertainment options optimized for their respective phones.

One of the latest examples: As part of its marketing efforts for Dido's new album "Safe Trip Home," Sony BMG Music Entertainment created a special landing page for didomusic.com to which iPhone/Safari users would automatically be directed. The site has been customized for the iPhone Safari browser's size and shape, it uses Quicktime as the video player instead of Flash and automatically detects the user's connection speed to ensure proper video quality.

"We tried to simplify the site," says Sony BMG VP of mobile marketing, sales and business development Sean Rosenberg. With an interface that mimics iTunes, users can watch Dido's special promo films, sign up for e-mail and text message updates, and pre-order her album from iTunes' Wi-Fi store.

With the advent of Google's Android software, as well as Nokia's Symbian operating system and the various flavors of R.I.M.'s BlackBerry developer platform, "It is going to be a while before there is a standard for how to bring an artist out to all mobile devices," Rosenberg says. "This is one way where we're getting in front of an interesting market... It's an interesting technological challenge of, How do we optimize for the most amount of handsets? And to at least test this out for one that is seeing high traffic right now, I think that that is going to give us the [information] needed to make this available for more of the mobile Web."

Much of the recording industry's attention over new open mobile platforms like the iPhone and Android has been on the proliferation of new downloadable applications that make it easy for consumers to access music (Billboard, Nov. 8).

But with their larger screens and user-friendly interfaces, these devices also encourage consumers to simply spend more time browsing the Web, heightening the need to optimize Web sites for mobile platforms.

Apple says it has sold 13 million iPhones worldwide, about 7 million of which were newer third-generation handsets. That might appear to be a relatively small addressable market to justify spending extra money to optimize a Web site, particularly when considering that the device can already access a pretty good version of most Web sites.

But iPhone purchasers use their devices to browse the Web far more than those owning other wireless handsets. This spring, Internet research firm Net Applications said the iPhone commanded 0.19% of global Web traffic, compared with 0.06% for Windows Mobile phones.

Other smart-phone manufacturers are also developing devices with Web browsers on par with the iPhone. ABI Research recently projected that the number of smart phones with more sophisticated browsers will jump from 130 million today to 530 million by 2013.

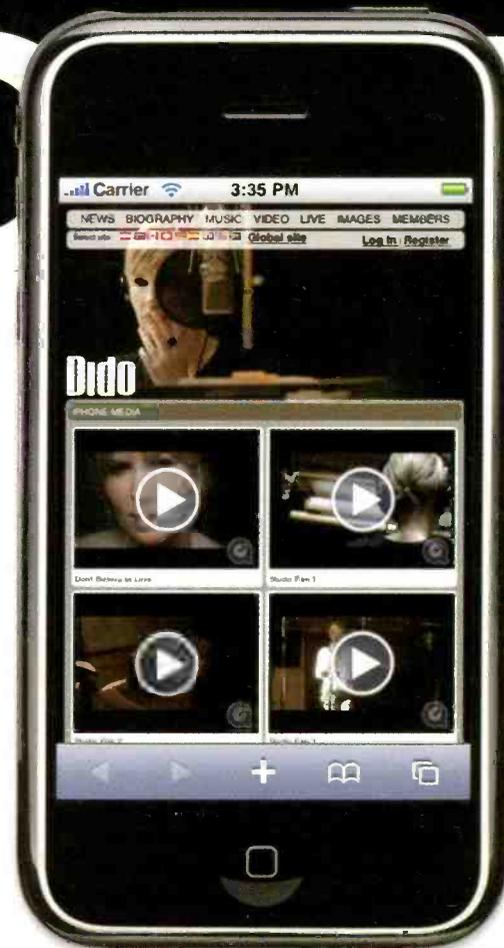
As a result, Web sites are noticing more traffic originating from mobile phones—between 3% and 10% of overall traffic, according to a recent survey from mobile billing and traffic measurement firm Bango. The same survey finds that the top 20 Web sites worldwide in terms of traffic are not yet optimized for most mobile phones.

While Pink, Fall Out Boy and David Cook have all released their own apps for the iPhone (Billboard, Nov. 15), Kris Ramanathan, co-founder/CEO of mobile services company Netomat, says, "The mobile-optimized Web site is where it's at right now." He points out that consumers aren't likely to download apps for all of their favorite artists.

Netomat launched Island Def Jam Music Group's mobile portal iDJMobile.com in April and provides mobile blogging services for acts like Paramore and Shinedown.

"The level of interest and the number of inquiries has risen dramatically since the start of this year," Ramanathan says, attributing the heightened interest to the iPhone, new BlackBerry handsets and the availability of lower-cost data plans from wireless carriers. At the same time, he says, "Music companies and record labels we're talking to are very, very cash-conscious. It's all about what the return is. No one is going out of their way to throw money at three different applications."

Providing a social element is particularly important for mobile-optimized services, which rely on the



iCame, iSaw, iPhone: Dido's Web site seen on Apple's iPhone (above) and on a computer.



usual mix of news, band info, photos and lyrics to retain an audience.

"If I can share it, if I can get alerts, if I can do things that encourage the use of the spontaneous nature of this mobile device, you've created this virtuous loop through which users are engaging in your content," Ramanathan says. "You don't want mobile to feel like some stepchild."

Additional reporting by Louis Hau.

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BRANDING BY KAMAU HIGH

## GUNS N' SODAS

Despite Dr Pepper's Offer, There May Not Be Enough Drinks To Go Around

Earlier this year, Dr Pepper put out a press release offering free soda to any American if the long-awaited Guns N' Roses album came out before the end of 2008. On Nov. 23, when "Chinese Democracy" was released, fans were ready. But apparently Dr Pepper's Web servers weren't—they crashed under the demand for coupons that could be exchanged for free drinks. Dr Pepper extended the promotion for an extra day, but the company's Web site was inaccessible for a substantial part of it.

Several marketing and branding experts castigated the soda maker for not being better prepared. "People are going to talk badly about the brand and it will travel so much quicker online," Buzz Marketing Group CEO Tina Wells says.

The soda maker declined to comment for this article. Guns N' Roses were never involved in the offer but a statement from Black Frog/Geffen, the band's label, says: "For those who heard about Dr Pepper's offer to give each and every American a free can of soda if 'Chinese Democracy' is released in 2008, Guns N' Roses wants to make sure every Guns N' Roses fan, and every other American, gets what was promised."

Dr Pepper can take comfort in the long tradition of high-profile Web



Definitely not a Pepper: AXEL ROSE

sites going down in the face of overwhelming traffic. In 1999 when Victoria's Secret ran a Super Bowl spot about its online fashion show, its site collapsed, while U.K.-based mobile phone operator O2's site crashed after it began selling iPhones earlier this year. And so many online shopping sites could crash on Black Friday that StorefrontBacktalk.com announced that it would list them so that consumers

could keep track.

Dr Pepper's offer obviously played off the album's massive delays. But what got media attention was that the company made the offer in the first place.

"In a lot of ways, you look at something like that and say, 'Wow, that really struck a nerve,'" says Kevin Townsend, managing partner of Science + Fiction, a branded entertainment company. "All of a sudden you

have people saying, 'I love that they did this and I want a piece of it.' I'm willing to bet that the vast majority of people who logged on don't remember GNR pre-'Chinese Democracy.' Think of all the information Dr Pepper got from them. They probably just doubled their database."

Was it worth it? Some marketing executives take seriously Dr Pepper's failure to live up to its word, on the logic that it's possible that a case could be brought against the company for deceptive advertising. The argument is that Dr Pepper should have been better prepared for the online traffic spike that its promotion generated.

It's possible, but unlikely, that Dr Pepper's offer could even affect the perception of the band. "There could be bad spillover on Guns N' Roses," says Tena Clark, president/CEO of DMI Music, a music branding agency. "Your everyday consumer isn't going to say, 'Wait, [Guns N' Roses] don't have a deal with them.'"

Other executives dismiss the idea that Dr Pepper's promotion will change anyone's perception of the band—or even the company itself. "Dr Pepper's core consumer is a young male," says Primary Wave Music Publishing partner/GM Justin Shukat, "and I don't see them stopping their drinking of Dr Pepper because they couldn't get a free soda."

At press time Dr Pepper was considering extending the promotion, according to a source close to the situation.

### >>> JAY-Z TO JOIN COLDPLAY FOR U.K. DATES

Jay-Z will support Coldplay at three stadium shows next fall in the United Kingdom. The pairing will visit Manchester's Old Trafford Cricket Ground Sept. 12, continue Sept. 16 at Glasgow, Scotland's Hampden Park and finish Sept. 19 at London's Wembley Stadium. Jay-Z guests on "Lost+" on Coldplay's new "Prospekt's March" EP. The three-date tour was booked by X-Ray Touring and is promoted by SJM and Metropolis. Coldplay has also partnered with national top 40 station Radio 1 for the tour.

### >>> NO DOUBT, FALL OUT BOY SET FOR BAMBOOZLE

After announcing it was heading back on tour, No Doubt has revealed its first show of 2009. The group will headline the second day of the Live Nation-promoted Bamboozle festival May 3 at the Meadowlands Sports Complex in East Rutherford, N.J. Fall Out Boy will headline the opening day. No Doubt has been in the studio on and off this year to work on the follow-up to 2001's "Rock Steady." Frontwoman Gwen Stefani gave birth to her second son in August.

### >>> HALLMARK, MOTOWN LINK FOR 'HEART & SOUL'

Hallmark Cards will extend its lineup of seasonal and themed CDs with "Heart & Soul—Celebrating 50 Years of Motown." The 2009 Valentine's Day CD will offer a selection of 10 classic songs from the storied catalog of the Berry Gordy-founded label, which is marking its 50th anniversary. "Heart & Soul" will be available exclusively through Hallmark Gold Crown's 3,500-store network beginning Jan. 5 through Feb. 28. The collection includes songs from such acts as the Supremes, the Temptations and Stevie Wonder.

RADIO BY JEFFREY YORKE and KATY BACHMAN

## Broadcast Blues

No Relief In Sight Amid Decline In Radio Ad Revenue

Newly released data suggests that the U.S. radio industry could be on track to record its worst annual drop in ad revenue in decades.

According to the Radio Advertising Bureau (RAB), total ad revenue for all U.S. radio markets dropped 10% in October from a year earlier. Local revenue fell 15%, while national revenue slipped 1%.

October marked the industry's 18th consecutive month of year-on-year revenue declines, according to James Boyle, a senior broadcast analyst at research firm C.L. King & Associates in New York.

Given that total ad revenue is down 7% year to date through the end of October, the continuing decline evokes comparisons to 2001, when ad revenue was down 7% for

the entire year, Boyle said in a Nov. 24 research note. But, he observed, that was against a tough comparison in 2000, when revenue grew 12%.

"One actually has to go all the way back to 1954, when radio ad revenue was down 9% against the prior year's dip of 2%" to find a worse decline, Boyle said. "1954 was the fourth straight year of substantial radio advertising underperformance versus total domestic ad revenue."

That was also the year, Boyle quipped, "when 'The Lone Ranger' had its last new radio episode and Sen. Joseph McCarthy was railing against hidden Communists."

Looking ahead, the future doesn't appear bright, Boyle said. "If the recession lasts for all of 2009 and the weakness persists in many of the major radio ad categories, such as auto, to the point where spending severely plunges, then it may be 2010 or be-

yond before radio revives," he said.

The dismal October numbers came on the heels of the RAB's release of more detailed data on ad revenue in the third quarter. Despite the benefit of political advertising leading up to the Nov. 4 U.S. election, ad revenue in the three months ended Sept. 30 totaled \$4.9 billion, down 9% from the same period last year. Year to date, total revenue stood at \$14.8 billion, down 7% from a year earlier.

Local and national on-air revenue dropped 11% to \$4.2 billion in the quarter. Even network radio, a segment that has defied the rest of the business by managing to grow during the first half of the year, was down 3% to \$285 million. Off-air revenue, including online advertising, rose in the quarter but managed to grow just 5% to \$458 million, slowing from the double-digit percentage gains posted in the first two quarters of 2008.

There was little good news for radio's core on-air business with local advertising, which accounts for about 80%, falling 10% in the third quarter to \$3.5 billion. National spot advertising remained the weakest segment, down 12% to \$767 million.

Amid the recent financial market turmoil, concerns about a deepening recession and a slowdown in consumer spending, the outlook for all local media, including radio, looks tough, according to Marci Ryvicker, a senior analyst at Wachovia Capital Markets in New York.

"Our sources tell us that spending from all major ad categories—auto, retail, telecom and financial services—has come to a substantial slowdown," Ryvicker noted in a Nov. 24 report.

As a result, she now expects U.S. radio ad revenue to fall 8% in 2008 and 2009, compared with a 2% decline in 2007.



**'If the recession lasts for all of 2009 . . . then it may be 2010 or beyond before radio revives.'**

—JAMES BOYLE, C.L. KING & ASSOCIATES



FILM BY GAIL MITCHELL



Streets is watching:  
BIJOU PHILLIPS as  
Crystal Labelle.

# Word On The 'Streets'

Fresh From The Success Of 'Twilight,' Atlantic Readies A Soundtrack For An Indie Film

In the wake of its No. 1 "Twilight" soundtrack, Atlantic Records is working on another film album, "Dark Streets—Original Motion Picture Soundtrack." Released digitally Nov. 25, the album boasts a lineup of top soul, blues and rock names—including B.B. King, Etta James, Richie Sambora and Chaka Khan—that many would associate with a big-budget film. However, this particular soundtrack is the musical companion to an indie neo-noir musical that opens in select cities nationwide Dec. 12 from Samuel Goldwyn Films.

"This isn't your typical movie with

3,000 screens," says soundtrack executive producer George Acogny. "It's not easy to get major artists involved when you have a small budget and no major actors. But if you don't ask, you don't get."

"Dark Streets," which Acogny describes as an ode to the blues, was developed from a theater piece written by Glenn Stewart, a banker who studied music and filmmaking. It centers on suave bachelor Chaz Davenport (actor Gabriel Mann), who operates a new nightclub whose promising success is hindered by frequent city blackouts and a menac-

ing loan shark. A love triangle and murder add to the mix. Mann's co-stars include Bijou Phillips, Izabella Miko, Elias Koteas, Michael Fairman and Toledo. "Dark Streets" is directed by Rachel Samuels ("The Suicide Club").

Relationships Acogny has forged as a songwriter, producer and music supervisor (working on projects like the film "Blood Diamond" and with such high-profile artists as Peter Dinklage and Paul Simon) played a key role in fulfilling his and Stewart's artist wish list (see story, below). Instrumental in that process was longtime Acogny friend and William Morris agent Joel Roman, whose clients include King. While not featured on the soundtrack, the blues legend plays guitar in the film and on its score. Roman shares soundtrack producer credit with Acogny, who also wrote the score.

"Once you have B.B., who's not going to come onboard?" Acogny asks. In addition to King, James, Khan and

Sambora, the 10-song soundtrack features Natalie Cole, Aaron Neville, Dr. John, Solomon Burke, film co-star Toledo and two Atlantic newcomers, Serena Ryder and Marc Broussard. Each of the artists perform original songs written by James Compton, Tim Brown and Tony DeMeur.

To accommodate artists' conflicting schedules, Acogny traveled across the country—he recorded King in Las Vegas, James in New York and Dr. John and Neville in New Orleans. (Half of the "Dark Streets" profits will be donated to the Blues Initiative, a non-profit organization that directly aids musicians and the cultural and music arts in New Orleans.)

Declining to reveal the soundtrack's budget or how much the artists were paid, Acogny says, "Let's just say the artists were extremely generous with their souls."

Acogny's network of business relationships also extends to Atlantic, where he worked with former Atlantic Group co-chairman Val Azzoli and current chairman/CEO Craig Kallman. Acogny brought "Dark Streets" to the attention of the label's executive VP Kevin Weaver, who oversees the label's film music projects.

Two songs from the soundtrack—James' "It Ain't Right" and Khan's "Too Much Juice"—are being promoted for Academy Award and Golden Globe consideration; an overseas release for the soundtrack is also being negotiated.

"Glenn [Stewart's] true love of the blues convinced me to get involved," Acogny adds. "And like those T-shirts that say, 'I don't take no for answer,' I'm made the same way." ■■■

## HANG OUT AT FILM SCHOOLS

It's hard to get music in a film if you don't have a track record. "If you're just starting out, you want to offer your services to directors that are just starting out," says Peter Golub, director of the film music program at the Sundance Institute. "You should try to find people that have a similar vision of looking at the world, a similar sensibility. That helps to make a good match with a director."

## EXPLORE ALL AVENUES

Owen Ashworth, who records under the name Casiotone for the Painfully Alone, didn't just get his songs on the soundtrack for Laurel Nakadate's debut feature film, "Stay the Same Never Change," which was released earlier this year. "I went to see her when she was filming in Kansas City and ended up acting in the movie and doing some of the editing," Ashworth says. "I also wound up writing the music for the film, including the sound effects and the characters' cell phone ringtones."

## KNOW THE DIFFERENCE BETWEEN SOUNDING LIKE ANOTHER BAND AND BEING A COVER BAND

"It's true that many music supervisors may want an indie band that has the

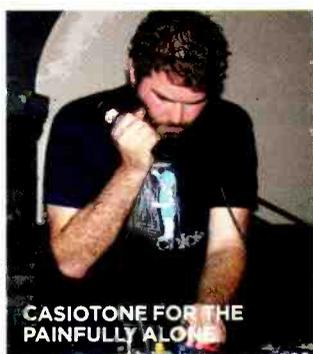
FILM BY CORTNEY HARDING and ANN DONAHUE

# Five Ways To Get Your Music In An Indie Film

Small-Budget Movies Sometimes Offer Better Synch Opportunities

Sure, everyone says that music placement in film and TV is the new radio—but it sometimes seems the barriers are just as confounding.

For those just getting into the game, a good option is to try to get your music in an indie film, whether as a composer writing a score or as a band looking for a



CASIOTONE FOR THE PAINFULLY ALONE

flavor of a well-known band like Radiohead," says Vic Sarjoo, CEO of music licensing site Sir Groovy. "But the music must still be original." While evoking the sound of a famous, more expensive band can sometimes pay dividends, Sarjoo warns that acts should avoid recording sound-alike

synch deal.

Although they work under tighter financial constraints, smaller-budget films often have more leeway in terms of creative decisions than do films released by major studios.

Here, Billboard presents five tips on how to score—pun intended—an indie film.

songs. "Bands should be doing their best to have their own sound," he says. "Music supervisors want originality and authenticity from indie bands... If an indie band is trying too hard to sound like a popular band and mimicking too closely, that is a big negative to a music supervisor." ■■■

## SIGN TO A LABEL AFFILIATED WITH A STUDIO

In this grand age of corporate synergy, give yourself a big boost by signing to a label affiliated with a movie studio or TV network. By signing to Lionsgate Music and handing over your publishing, for instance, you will immediately become the class pet when it comes to getting placement in the studio's film and TV productions. And since these label deals aren't exclusive to productions from those entities, that exposure can lead to other synchs elsewhere.

## HIT THE FESTIVAL CIRCUIT

There are some prerequisites to consider before heading off to a festival, Sundance's Golub says. First, it's better to already have some sort of involvement in a film that you can use "as a calling card," he says. Second, watch your budget. Park City isn't cheap. Finally, always be prepared for networking opportunities. "You can be waiting in line to get in a movie or in line at Starbucks and make a good connection," Golub says. "But it's very hit or miss depending on how outgoing you are—and how lucky you are." ■■■

## >>> NICKEL CREEK'S WATKINS INKS WITH NONESUCH

Nickel Creek songwriter/fiddler Sara Watkins has signed with Nonesuch, and will release her self-titled solo debut April 7. The set was produced by Led Zeppelin bassist John Paul Jones. Also featured on the album are Gillian Welch and David Rawlings, Elvis Costello drummer Pete Thomas, Tom Petty & the Heartbreakers keyboardist Benmont Tench, Soul Coughing bassist Sebastian Steinberg and Nickel Creek bandmates Chris Thile and Sean Watkins.

Compiled by Chris M. Walsh. Reporting by Jonathan Cohen, Gail Mitchell, Andre Paine, Chris M. Walsh, Jen Wilson and Reuters.

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DIGITAL BY ANTONY BRUNO

## Be Like Barack

The Music Biz Could Learn A Lot From The President-Elect's Marketing Savvy

The marketing world has swooned over the way U.S. president-elect Barack Obama deftly used new-media outlets like social networks and mobile phones to mobilize support for his campaign. Advertising Age even named him Marketer of the Year in October, choosing him over traditional favorites like Apple and Nike.

As it happens, the new-media tools that helped carry Obama to the White House are the same ones that the music industry has been trying to figure for the better part of two years now, with less spectacular results.

Some say Obama enjoys rock-star appeal. So let's take a moment to examine what real rock stars can learn from the man's digital strategy.

### IT'S SOCIAL MEDIA, STUPID!

In addition to the traditional TV and radio ads, direct mailings and endless volunteer phone calls, the Obama campaign put an unprecedented degree of faith in social media, user-generated content and viral platforms—all without losing control of its message.

It not only distributed its own content, such as speech footage, volunteer shorts, and Web and TV ads, but also gave supporters the freedom to distribute their own. Perhaps most ingenious was how the campaign utilized the capabilities of different communities to its advantage. Supporters on Facebook, for example, could "do-

Election Day to deliver a get-out-the-vote message.

In all, Obama had more than 1.2 million Facebook friends, almost 850,000 MySpace friends, more than 100,000 Twitter "followers" and 140,000 YouTube subscribers who watched about 20 million video streams.

**Lesson:** Social media is no longer about sharing a few photos and music videos. To keep fans engaged, there needs to be a steady stream of content from every resource available, as well as a call to action to get them involved in marketing your work. Obama supporters encouraged their friends to vote for him. An artist's fans can remind their buddies to pick up a new album or buy concert tickets.

### MOBILE, MOBILE, MOBILE

If you're out to reach teens, the mobile phone is where it's at. Obama took every opportunity to build a list of supporters' mobile phone numbers, most notably by offering to reveal his choice for running mate first to anyone who signed up for text-message alerts. He also invited the thousands attending or watching his acceptance speech at the Democratic National Convention in Denver to send the campaign mobile text messages explaining why they supported the candidate.

Obama's choice of Sen. Joe Biden, D-Del., as his running mate leaked before supporters could get the scoop first, but the



Social networker: U.S. president-elect Barack Obama's Facebook page

campaign still achieved its objectives—3 million text messages sent out the night of the Biden announcement and a database of mobile numbers that the campaign used until the November election to send reminders to watch an upcoming debate or speech and, of course, to vote.

**Lesson:** Give and you shall receive. Artists could promise to provide exclusive information like the titles of upcoming albums and tour dates to those fans who register their mobile numbers to receive text alerts. Artists can then use those numbers to notify fans of upcoming TV appearances or remind them to buy local concert tickets the day they go on sale.

### TRANSPARENCY

Obama's real genius—and the key to making all these digital tools work—was that he made supporters feel as if they were part of his campaign. They had information on what their candidate was up to that day, how much money he was raising

and when he needed their help in getting the word out about a local appearance.

**Lesson:** For the music industry to replicate this, artists and their labels and managers need to let fans inside what has traditionally been a rather secretive process. It can be simple things, like posting demos of new music or weekly updates from the studio or a tour. Or it could be more involving, such as letting fans remix songs and provide open licenses for mash-ups. (Remember Will.i.am's "Yes We Can" mash-up video for Obama?) Doing so doesn't mean artists have to give up creative control. It just means using these platforms to make fans feel like it's "their" album in advance by letting them participate in some small way.

We live in a word-of-mouth economy, fueled by the viral Internet community. The Barack Obamas of the music industry will make smart use of new media and communications tools. The John McCains of the industry won't.

**.biz** For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

## BITS & BRIEFS

### K-OS REMIX CONTEST

Netwerk Music Group is teaming with Universal Music Canada and online collaborative music community Indaba Music for a unique promotion around the upcoming release of Canadian hip-hop artist K-OS' album "Yes!" K-OS will prerelease tracks to Indaba, where members will be free to remix the songs as part of a contest that awards the winner the chance to have his or her remix included in a companion album released at the same time, along with a \$1,000 prize. Universal Music Canada will distribute the album.

### MARKETING WITH MOZES

Mozes provided some statistics on how customers are using its mobile fan club service. LeAnn Rimes' manager Eco Management notes that while it took 18 months to amass her e-mail list of 17,000 fans, she was able to compile 24,000 mobile phone numbers from just 16

shows using Mozes' service. Lil Wayne drew 124,000 responses to a CD insert in "Tha Carter III" that asked fans to call the rapper at a special number, resulting in a mobile contact list of 90,000. Mozes says it now gets upwards of 3.5 million mobile connections per month and up to 130,000 connections daily.

### VIDEOGAME SALES UP

The videogame industry seems rather recession-proof. According to new data from the NPD Group, the U.S. videogame industry grew 18% year over year in October and is on track to rake in \$22 billion in annual sales for 2008. Leading the way are console games, which posted a 26% increase in unit sales, while portable games suffered a 14% decline for the month. The Xbox 360 console posted unit sales growth of 7% in October from the previous month, while sales of Sony's PlayStation 3 jumped 57% during the same period.

## DASHBOARD DOCK

Sure, you can connect your iPod to your car stereo with cables or sketchy wireless adapters. But how about loading the entire device into your dashboard unit like a CD?

With the Fusion CA-IP500 car stereo, that's exactly what you can do. Users dock their iPod into the stereo like a CD, where it can also be charged. The unit ships with a variety of adapters to ensure compatibility with most any iPod and features a rotary click wheel of sorts to emulate the navigation of the handheld music player. The stereo also contains an AM/FM radio but can't play CDs.

The Fusion CA-IP500 is available now for \$250. —AB



## YAHOO! MUSIC TOP 20 STREAMS

Rank	Artist/Track	Streams
1	T.I. Whatever You Like GRAND HUSTLE	1,392,534
2	PINK So What LAFACE	1,040,965
3	BRITNEY SPEARS Womanizer JIVE	975,451
4	BEYONCE I I Were A Boy COLUMBIA	794,792
5	KATY PERRY Hot N Cold CAPITOL	774,656
6	TAYLOR SWIFT Love Story BIG MACHINE	704,952
7	JASON MRAZ I'm Yours ATLANTIC	697,748
8	RIHANNA Disturbia SRP/DEF JAM	688,967
9	LEONA LEWIS Better In Time SYCO/J	641,311
10	CHRISTINA AGUILERA Keeps Gettin' Better RCA	632,749
11	COLDPLAY Viva La Vida CAPITOL	595,246
12	T-PAIN Can't Believe It KONVICT/JIVE	558,065
13	KANYE WEST Love Lockdown ROC-A-FELLA/DEF JAM	548,966
14	DAVID ARCHULETA Crush 19/JIVE	538,095
15	JONAS BROTHERS Burnin' Up HOLLYWOOD	510,619
16	BEYONCE Single Ladies (Put A Ring On It) COLUMBIA	504,709
17	NICKELBACK Gotta Be Somebody ROADRUNNER	470,723
18	NE-YO Miss Independent DEF JAM	458,763
19	KATY PERRY I Kissed A Girl CAPITOL	453,242
20	MILEY CYRUS 7 Things HOLLYWOOD	446,356

The top 20 audio and video streams (combined) for the four weeks ending Nov. 19. Source: Nielsen BDS

# 6 QUESTIONS

with **KARLHEINZ BRANDENBURG**

by **WOLFGANG SPAHR**

Professor Karlheinz Brandenburg, widely acknowledged as one of the fathers of the MP3 format, performed much of the research that led to the development of the now-ubiquitous audio-compression standard.

Brandenburg's work was also central to the development of the AAC file format, which is used by Apple's iTunes music store. He now runs the Fraunhofer Institute for Digital Media Technology in Ilmenau, Germany, which has developed a new 3-D digital sound technology called Iosono. In November, Brandenburg also emerged as an investor in DJTunes, a German download service specializing in dance music.

In an interview with Billboard, Brandenburg spoke about his vision for music's digital future.

**1 Given your role in developing MP3, do you feel partly responsible for the death of the traditional record industry?**

Not for the end of it, but MP3 was the starting point for major changes. It provides an opportunity to get in touch with customers in a much more direct manner, and in the long term it should help the music industry to survive with new distribution models. I do not think that record labels have exploited the potential of [digital rights management]-free MP3 downloads enough. In my opinion, we need a more complete offer of downloadable music in the MP3 format.

**2 Does the CD or DVD have a future?**

The transition to digital will be a gradual one, but clearly in the direction of nonphysical media and downloads. Whether in 10 years the figure will be 10%, 30% or 70% is difficult to predict. Many people buy [physical formats] because they want to own something they can touch.

**3 As wireless Internet access becomes more common, could online music streaming eventually overshadow downloads?**

It's difficult to project far into the future, but in the short to middle term, I am sure we will still see both streaming technologies and music downloads. But since we will be able to carry an even larger library of music with us, I believe downloading will still be easier for consumers.

**4 Will MP3 itself ever become obsolete?**

It won't be replaced. MP3 is not interchangeable because it's available everywhere. I believe in standardized formats, not proprietary technology. This is why I think that both MP3 and AAC will survive—MP3 because it is ubiquitous and AAC because it is the highest-quality format that's standardized by an international standards committee.

**5 What will be the next breakthrough music technology?**

I see two areas. One is search and recommendation. We have much easier access to music these days. And that is why services such as automatic personalized recommendations, even if you are offline, or playlist generation, etc., will be very important. There will also be a whole new class of 3-D sound experience like our Iosono sound system. Our aim is to use Iosono to get the best possible sound that gives the listener the feeling that he's sitting right in a concert hall. We will reach a level of transparency that gives the feeling that he's sitting in a tent in the jungle with a lion roaring in front of him and water dripping beside him.

**6 What prompted you to invest in DJTunes?**

I have invested in a number of startup companies that asked me for help. DJTunes is just one of them. I have only a minor stake in the company. DJTunes is the type of company doing Web portals and commercial download services. I hope we will see much more of it in the future. DJTunes is specialized to certain niche markets, not to mainstream music, and I think that is really where their big chance is.



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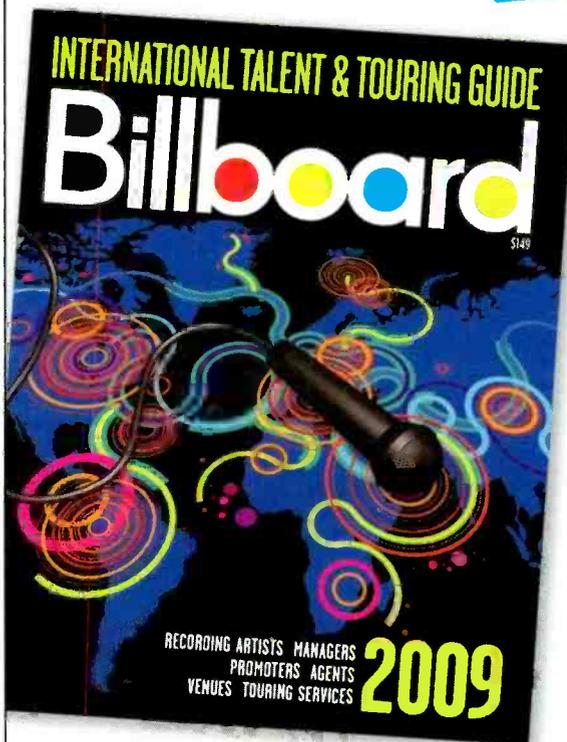
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# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,397,640 \$375/\$75	<b>MADONNA</b> MGM Grand Garden, Las Vegas, Nov. 8-9	29,157 two sellouts	Live Nation Global Touring
2	\$5,858,730 \$350/\$55	<b>MADONNA, PAUL OAKENFOLD</b> Dodger Stadium, Los Angeles, Nov. 6	43,919 sellout	Live Nation Global Touring
3	\$5,097,515 \$350/\$55	<b>MADONNA, PAUL OAKENFOLD</b> Petco Park, San Diego, Nov. 4	35,743 sellout	Live Nation Global Touring
4	\$4,434,020 \$350/\$55	<b>MADONNA</b> Pepsi Center, Denver, Nov. 11-12	23,501 two sellouts	Live Nation Global Touring
5	\$2,465,450 \$88.50/\$69.50	<b>AC/DC, THE ANSWER</b> Madison Square Garden, New York, Nov. 12-13	28,136 two sellouts	Live Nation
6	\$2,250,991 \$101.50/\$53.50	<b>COLDPLAY, SLEEPERCAR</b> Philips Arena, Atlanta, Nov. 5, 11	25,880 27,682 two shows one sellout	Live Nation
7	\$1,380,001 \$89.50	<b>AC/DC, THE ANSWER</b> Xcel Energy Center, St. Paul, Nov. 23	15,419 sellout	Jam Productions
8	\$1,314,215 \$91.50	<b>AC/DC, THE ANSWER</b> Conseco Fieldhouse, Indianapolis, Nov. 3	14,458 sellout	Live Nation
9	\$1,299,252 \$97.50/\$49.50	<b>COLDPLAY, DUFFY</b> Wachovia Center, Philadelphia, Nov. 1	16,068 sellout	Live Nation
10	\$1,258,098 \$97.50/\$49.50	<b>COLDPLAY, SLEEPERCAR</b> BankAtlantic Center, Sunrise, Fla., Nov. 9	15,096 sellout	Live Nation, in-house
11	\$1,255,040 \$92.50	<b>AC/DC, THE ANSWER</b> TD Banknorth Garden, Boston, Nov. 9	13,718 sellout	Live Nation
12	\$1,166,245 \$150/\$45	<b>EAGLES</b> FedExForum, Memphis, Nov. 16	12,269 13,300	Beaver Productions
13	\$1,030,108 \$97.50/\$49.50	<b>COLDPLAY, SLEEPERCAR</b> Amway Arena, Orlando, Fla., Nov. 7	12,357 sellout	Live Nation, in-house
14	\$1,015,289 \$97.50/\$77.50/ \$49.50	<b>COLDPLAY, SLEEPERCAR</b> Palace of Auburn Hills, Auburn Hills, Mich., Nov. 3	13,330 sellout	Live Nation, Palace Sports & Entertainment
15	\$959,333 \$77.50/\$37.50	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA</b> Wachovia Center, Philadelphia, Nov. 5	14,274 15,981	Live Nation
16	\$799,082 \$295.50/\$40.30	<b>JANET JACKSON, DJ JUAN</b> Madison Square Garden, New York, Nov. 1	9,955 12,029	Live Nation
17	\$699,536 \$59/\$39	<b>TRANS-SIBERIAN ORCHESTRA</b> KeyArena, Seattle, Nov. 8	16,195 20,994 two shows	Live Nation, in-house
18	\$546,967 \$80/\$20	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA</b> St. Pete Times Forum, Tampa, Fla., Nov. 2	9,731 13,688	Live Nation, in-house
19	\$540,471 \$67/\$27	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA</b> Scottrade Center, St. Louis, Nov. 10	10,617 14,271	Live Nation, in-house
20	\$522,181 \$79.75/\$20	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA</b> BankAtlantic Center, Sunrise, Fla., Nov. 1	9,786 13,488	Live Nation, in-house
21	\$492,819 \$56/\$36	<b>TRANS-SIBERIAN ORCHESTRA</b> Rose Garden, Portland, Ore., Nov. 9	12,685 16,318 two shows	Live Nation
22	\$478,566 \$98/\$78	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA</b> Mohegan Sun Arena, Uncasville, Conn., Nov. 8	6,835 7,593	Live Nation, in-house
23	\$475,438 \$177.75/\$52.75	<b>NEIL YOUNG, DEATH CAB FOR CUTIE</b> Reno Events Center, Reno, Nev., Nov. 1	5,647 6,585	Live Nation
24	\$475,029 \$77/\$37	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA</b> Dunkin' Donuts Center, Providence, R.I., Nov. 6	7,575 8,848	Live Nation, in-house
25	\$467,809 \$175/\$75	<b>NEIL YOUNG, DEATH CAB FOR CUTIE</b> Comcast Arena, Everett, Wash., Oct. 21	5,400 7,380	Live Nation
26	\$422,701 \$151/\$10	<b>MAROON 5, COUNTING CROWS, AUGUSTANA</b> Cruzan Amphitheatre, West Palm Beach, Fla., Oct. 4	12,353 19,238	Live Nation
27	\$418,570 \$56/\$36	<b>TRANS-SIBERIAN ORCHESTRA</b> Richmond Coliseum, Richmond, Va., Nov. 8	9,377 10,001 two shows	Live Nation
28	\$414,825 \$69.50/\$29.50	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA</b> Sprint Center, Kansas City, Mo., Nov. 11	8,104 13,037	Live Nation
29	\$409,558 (€327178) \$5758/ \$5007/\$42.56	<b>ALICIA KEYS</b> Sportpaleis, Antwerp, Belgium, Oct. 28	8,658 11,369	Greenhouse Talent
30	\$408,347 \$62/\$47	<b>SMASHING PUMPKINS</b> Chicago Theatre, Chicago, Nov. 18-19	6,796 two sellouts	Jam Productions
31	\$407,456 (872,890 pesos) \$350.09/\$65.35	<b>KYLIE MINOGUE</b> Polledro, Caracas, Venezuela, Nov. 4	2,113 3,500	Evenpro/Water Brother
32	\$401,259 \$165.50/\$49.50	<b>SANTANA, SALVADOR SANTANA BAND</b> Reno Events Center, Reno, Nev., Oct. 10	5,621 6,266	Live Nation
33	\$401,083 (\$434,050 Canadian) \$53.13/\$36.50	<b>CARRIE UNDERWOOD, LITTLE BIG TOWN</b> John Labatt Centre, London, Ontario, Oct. 6	8,757 sellout	AEG Live
34	\$401,024 \$44.75/\$30.75	<b>BRAD PAISLEY, JEWEL, CHUCK WICKS</b> The Cajundome, Lafayette, La., Oct. 4	8,997 9,284	Live Nation
35	\$398,774 \$95/\$35	<b>BRAD PAISLEY, JEWEL, CHUCK WICKS</b> Dodge Arena, Hidalgo, Texas, Oct. 16	5,108 sellout	Live Nation

# UPFRONT

One of these nights: THE EAGLES on tour.



## Here To Stay

Ticketing Service Charges Won't Go Away Anytime Soon

During the past decade, few things have pissed off concertgoers more than ticket service charges.

I've never been one to question the right of ticketing companies to charge service fees. Ticketmaster, which has taken the brunt of the heat, deserves some money for the millions of dollars it has spent on the research and development that led to more convenient ticketing, as well as the costs of delivering its service and setting up its infrastructure.

It also has a right to make money. And the rebates-to-venues model that stems from service charges changed ticketing from a cost center to a profit center for cash-strapped buildings, which is a revolution in itself.

All of which provides context for the news that Ticketmaster will forgo add-on fees for some **Eagles** concerts (billboard.biz, Nov. 11). The ticketing giant called the move "revenue-neutral," which seems to suggest that what had been a separate service fee is now being rolled into the ticket price.

Ticketmaster Entertainment—as the newly merged company consisting of Ticketmaster and **Irving Azoff's** Front Line Management is known—views no-fee or all-in pricing as the "preferred model for the future," says president **Sean Moriarty**. This makes sense, as myself and others have long held that what most irks fans about service charges is their belief that they were paying a certain amount for a ticket, only to find out later about hefty add-ons.

It may be that Ticketmaster Entertainment believes that revenue from other sources in the novel, multirevenue world of new CEO Azoff's regime, including secondary market money and VIP perks, may eventually replace the need for service fees.

Given consumer perceptions, this is a savvy PR move. It's also the first major change under Azoff's watch proving that the company is indeed thinking about fans and artists. Two paths that need not be mutually exclusive.

Live Nation is playing it close to the vest when it comes to how its third-party venue ticketing model will work. But the lever-

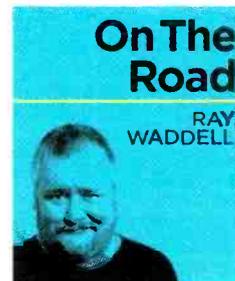
age of its touring content alone is not enough to entice buildings to take a chance on making a change to Live Nation Ticketing, particularly in the face of Ticketmaster Entertainment's own Front Line artist connections.

Ticketing revenue is too important to the buildings to slip away. So there has to be a revenue source from ticketing for the venues, and that means there has to be money

generated from ticketing above and beyond the dollars that go to the act, promoter and production expenses. My guess is that Live Nation will collect this revenue will come in the form of built-in service charges of their own. An add-on by any other name is still an add-on. But it's all in how it's served to the public.

Of course, that doesn't take into account building fees, which come on top of any charges levied by Ticketmaster. Venues have become very dependent on these "house fees" as a revenue stream and they won't give them up without a fight. No matter how the Ticketmaster "experiment" plays out, or how Live Nation's model is structured, fans won't see the end of add-on fees anytime soon. That genie escaped its bottle long ago. One thing is for sure: It will be fascinating to watch this play out as the concert pie gets resliced once again.

**FREE THINKING:** **Jim Lewi**, head of the Agency Group's events and entertainment division, informs us that the 13th annual Aspen Live Conference Dec. 11-13 is waiving registration this year. Previously priced at more than \$1,000 and limited to 200 attendees from the live entertainment industry, Lewi says now is "a good time to get everyone thinking differently about everything, including money. Waiving registration was one way of showing the industry that we were willing to try new things." The event will be held at the St. Regis Aspen (Colo.) Resort, and space is limited. For more information, go to [aspenslive.net](http://aspenslive.net).



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# Peter Ikin, 62

Peter Ikin, 62, a former high-ranking Warner Music International executive who helped build the major label's Australian business, died Nov. 12 in Paris from a suspected heart attack.

Ikin retired in 2000 after a long stint as London-based WMI senior VP of international marketing and artist development, a post he had held since 1991. Prior to that, he was managing director of the U.S. repertoire division of Warner Music Australia from 1987 to 1991. He also worked for EMI Australia.

Along with the late Warner Music Australia chairman Paul Turner, Ikin created Warner Music's business Down Under, Warner Music Australasia president/CEO Ed St. John says.

"From the moment he arrived here in 1975, he set an agenda for a marketing-driven company focused on blockbuster hits and peerless artist relations," St. John says. "The '70s and '80s were a time of massive artist egos—Fleetwood Mac, Elton John, Rod Stewart—and Peter Ikin gained a reputation for handling superstars that was beyond compare."

—Lars Brandle and Christie Eliezer



Donations in Pryor's memory may be made to Break the Cycle (breakthecycle.org), which helps victims of domestic violence.—Lisa Marie Basile

**Jerry Bassin**, 76, founder of Bassin Distributors, died Nov. 16 in the Bahamas.

Bassin Distributors was the linchpin acquisition in the rollup that would become Alliance Entertainment, which is now the second-largest music wholesaler in the United States.

owners my condolences on their loss."

Bassin began his career in the music business in the early '60s when he partnered in a store called Collegiate Sports & Music near Kings Highway in Brooklyn. In 1973, he sold that store and moved to Florida, where he partnered with Larry Schaffer, who owned the Vibration record store, and Bassin owned a music wholesale operation, Interstate Trading.

After Schaffer bought him out, Bassin had a short stint in

Bassin "died with his boots on in a casino, on the Crystal Palace in Nassau," his son Andrew Bassin says. "Anybody who knows him had a casino story about him."

Andrew says his father was so well-known at the casino that "I called Crystal Palace and gave the casino

the wholesale bakery business before returning to music in 1976, when he partnered with Alan Shapiro, who owned a couple of record stores. The wholesale business they started was called Jerry Bassin Inc., which eventually became Bassin One-Stop, then Bassin Distributors.

Bassin Distributors was one of five wholesalers that eventually emerged as super one-stops, each shipping nationally. Bassin and Shapiro sold the company in the fall of 1991, becoming the first acquisition in the building of Alliance Entertainment, which would eventually include Abbey Road One-Stop, CD One-Stop, Encore Distributors and INDI.

For the rest of that decade, he remained an executive with the company before eventually taking on the role of consultant.

Bassin is survived by his sons Jeffrey and Andrew; his daughter, Ruth Gaskins; his grandson, Sean; and his former wife, Linda. —Ed Christman

## DEATHS

**Saul "Pete" Pryor**, 92, entertainment lawyer and co-founder of law firm Pryor Cashman, died Oct. 23 in Denver due to complications following gall bladder surgery.

During his lengthy career, Pryor represented some of the biggest names in the music business, including Duke Ellington, Bob Dylan, Simon & Garfunkel, Neil Diamond and Peter, Paul & Mary. Pryor was also one of the leading U.S. lawyers dealing with the Japan-

ese entertainment industry.

Pryor graduated from New York's City College in 1935 and later received a law degree from Columbia Law School, becoming the editor of the Columbia Law Review. After graduation, Pryor was employed by the law firm of Jaffe & Jaffe in New York. When World War II began, Pryor enlisted and fought as a soldier at Utah Beach as well as during the D-Day invasion. He also participated in the liberation of the Buchenwald con-

centration camp.

In 1963, Pryor and David Braun founded the law firm of Pryor & Braun, which is now known as Pryor Cashman, home to 130 attorneys in New York and Los Angeles. In 1985, Pryor retired and moved to Colorado to be with his family.

Pryor was married to Amy Spier, who died in 1993; the couple celebrated 50 years together. He is survived by his son, Sam; his daughter, Ellie Dowdle; and four grandchildren.

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# Screen, Not Heard

New Adidas Ads Feature Musicians But Not Their Music

In the summer of 1986, **Run-D.M.C.** played a show at Madison Square Garden in New York, riding high on the success of its single "My Adidas" and its third album, "Raising Hell," which would peak at No. 3 on the Billboard 200.

**Daryl "D.M.C." McDaniels** remembers it well.

"I would take off my sneaker and hold it up and say, 'Myyyy Adidas,' and then people would do it back," he says, adding that "the people at Adidas couldn't understand why the sales of shell toes were going through the roof."

An Adidas marketing executive was in the audience at the Garden show so it wasn't long before the company signed the group to a \$1.5 million endorsement deal, its first with a music act.

Two decades after its initial foray into music marketing, Adidas has launched a new global ad campaign for its Adidas Originals line of footwear and apparel that features 11 recording stars, including McDaniels.

The campaign, created by the agency Sid Lee in Montreal, depicts music acts like **Katy Perry**, **Estelle**, **Missy Elliott** and the **Ting Tings** dancing and laughing at a house party in Adidas gear. In addition to starring in the TV spots, music stars will also appear online and in print ads.

In an unusual move, none of the TV ads uses any of the featured artists' music. Instead, the spots are accompanied by **Pilooski's** remix of **Frankie Valli & the 4 Seasons' "Beggin'."**

Licensing songs from the artists featured in the ad campaign would have proved expensive. But Adidas spokesman **Jeff Weinstein** insists that financial considerations weren't a factor in the company's decision not to use the artists' songs.

"We didn't want to single out one musician," Weinstein says. "We wanted to keep it neutral and focus on celebrating the musicians' style and originality. . . . It was purely a creative decision."

Heading up the Adidas Originals promo campaign is the company's global sport style division, which acts as the brand's celebrity wrangler by getting musicians and entertainers to associate themselves with Adidas.

"We sought out artists either because we already have a partnership with them or they are people who are internationally relevant," says **Traci Morlan**, senior manager of entertainment and influencer marketing at Adidas and head of the sport style division's U.S. operations.

Does it make sense to feature musicians in an ad campaign without featuring their music?

**Cyrus Vantoch-Wood**, creative director at

digital ad agency Atmosphere BBDO in New York, thinks that, in this case, it does.

"It's [using Pilooski] as a way to connect a whole set of musicians under one anthem," he says. "You couldn't exactly do a mash-up of all of them."

**Tina Wells**, CEO of Buzz Marketing Group in Voorhees, N.J., says Adidas' decision to use musicians without their music suggests that the company is getting more out of the campaign than the stars.

"It's great for Adidas and bad for musicians because it shows who has the power in the relationship," Wells says. "It used to be that any time musicians were integrated into advertising, it was another avenue for them to promote their music. Being in the campaign this way puts a lot of power in the ad agencies' and brands' hands."

Regardless of what one might think of the

## With The Brand

KAMAU HIGH



## Working it: MISSY ELLIOTT

new Adidas Originals campaign, the company's marketing executives have clearly been doing something right.

Through the years, Adidas has long been a brand of enduring appeal among acts, which have name-checked it in dozens of songs, such as **House of Pain's** 1992 song "Put on Your Shit Kickers" ("I got the shell-toed Adidas, with the fat strings"), **Gang Starr's** 1994 track "Suckas Need Bodyguards" ("Since the days of Adidas, I've been a true master") and **Lady Sovereign's** 2005 single "Hoodies" ("Fling on an Adidas hoodie and just boogie woogie with me").

For the last three years, Missy Elliott has had her own line of Adidas shoes, as well as an Adidas apparel line called Respect M.E. She even mentioned her favorite sneaker brand in her 2005 song "On and On" ("I brang fever rockin' classic Adidas").



Cool band alert: THE THERMALS

# Little Label, Big Deal

The Thermals Downsize And Localize

Portland, Ore., punk band the Thermals have built some nice upward momentum.

They released three albums on Sub Pop, each of which sold more than the one before it—2003's "More Parts Per Million" sold 11,000 in the United States, 2004's "Fuckin' A" sold 12,000, and 2006's "The Body, the Blood, the Machine" sold 22,000, according to Nielsen SoundScan.

And while they turned down \$50,000 to put a song in a Hummer ad, they have had songs in shows like "Weeds" and "Chuck."

So when their contract with Sub Pop ended, there were plenty of labels clamoring to add them to their rosters.

"Sub Pop offered us a second contract, and we had serious conversations with Saddle Creek, Merge, Vagrant and Gigantic," says vocalist/guitarist **Hutch Harris**.

In the end, Harris and his bandmate **Kathy Foster** decided to go small and sign with Kill Rock Stars.

Certainly, Kill Rock Stars is far from a basement label. Founded in 1991 in Olympia, Wash., and now based in Portland, the label has served as a launching pad for the careers of **Elliott Smith**, the **Decemberists** and the **Gossip** and released some of the defining albums of the riot grrrl era. The biggest act currently on its roster is **Deerhoof**, whose latest album, "Friend Opportunity," has sold 37,000 units.

That's small potatoes compared with the numbers moved by Merge or Sub Pop. But to Harris, Kill Rock Stars' smaller size was an asset.

"We were definitely drawn to the fact that we'd get more personal attention," he says. "There was a time when Kill Rock Stars put out tons of records, but they've cut back a lot recently. We're excited to be the big fish in the small pond."

The label's location was also a plus for the band. "The sense of community was a really big deal for us," Harris says, as is the fact that the office is only a short distance from home and the members can pop by anytime, Mister Roper style.

"They are actually in the office right now,"

president **Portia Sabin** says before she passes the phone off to Harris. "I think they've been in every weekday since we signed them."

Sabin also says that signing the Thermals is part of Kill Rock Stars' larger strategic vision. "We want to scoop up all the best talent in Portland and put it on one label," she says.

Location aside, Harris says that the deal Kill Rock Stars offered the band was "exactly what we wanted." Sabin says the deal is a 50-50 profit split, with Kill Rock Stars licensing the record for a period of time.

"It's a one-record deal, and

we're putting it out worldwide," Harris says. "I think the band also likes the fact that we have a direct deal with iTunes, and we don't have to give up any of the digital royalties to a distributor."

That's not an insignificant perk, considering that a quarter of the sales for "The Body, the Blood, the Machine" were digital.

Harris says the Thermals had more freedom when negotiating their new deal because they self-financed the recording of their forthcoming album, which is due in April. That DIY spirit didn't extend to releasing the album on their own, although Harris says he and Foster gave it some thought.

"We considered putting the record out without a label, but ultimately, we wanted to focus on the songs and not on the business aspect of things," he says. "It was also too much money and work upfront, especially considering we'd just paid for the recording of the album."

Although there are a number of acts that have finished label deals and started their own ventures, Harris can only think of one example of a band signing to a much smaller label after leaving a larger one.

"Spoon did a few records on a major and then went to Merge," he says. "Six or seven years ago, Merge was much smaller, and they did a great job with Spoon. I think Kill Rock Stars have really hit their stride and are signing up a lot of awesome bands. I'm just really thrilled to be one of them."

## The Indies

CORTNEY HARDING



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# Reaching For The Top

Producer Sergio George Launches A New Imprint

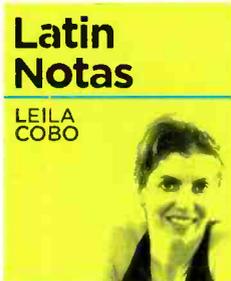
CD sales are in sharp decline, but that hasn't stopped true believers from launching labels with expectations of profitability.

The latest Latin music notable to do so is multi-Grammy Award-winning producer **Sergio George (Marc Anthony, Celia Cruz, La India)**, who has started a label and entertainment company called Top Spot Music.

Funded by George and Curacao entrepreneur **Gregory Elias**, Top Spot will start off by releasing an album aimed at the tween market called "BKidz." Taking a page from the Kidz Bop playbook, "BKidz" will feature child singers singing Latin hits. Top Spot will release the album in first-quarter 2009 and market it to first- and second-generation Latin tweens in the United States.

George has also signed veteran salsa singer **Luis Enrique**, who is slated to begin recording in December, and new Puerto Rican merengue singer **Jometh**, whose first Top Spot album is already being sold through Distribuidora Nacional in Puerto Rico.

"I absolutely think there's still a business," George said a few days before winning producer of the year honors at the 2008 Latin Grammy Awards. "If you can manage your overhead and the right talent, you



**Latin Notas**

LEILA COBO

make money."

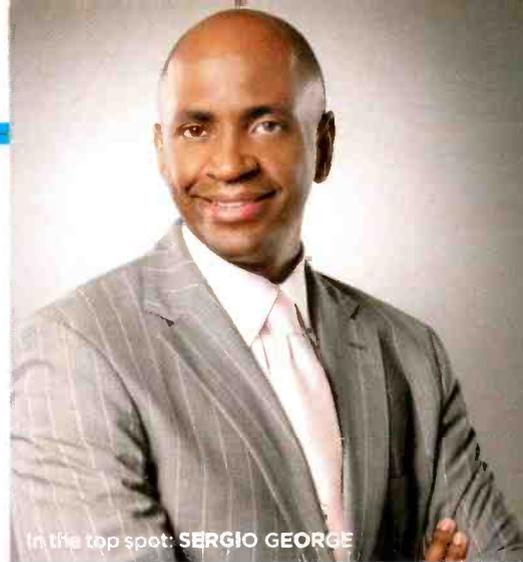
George's last business venture was as a partner of SGZ Records, the tropical indie label he launched in 2004 with former Warner Music Latina president **George Zamora**. SGZ enjoyed chart hits with a roster that included such artists as **Olga Tañón** and **Tito Nieves** and was subsequently acquired by Univision Music Group. When Universal acquired Univision last May, Zamora stayed on, but George—who has always worked independently in the creative arena—moved on.

George could have simply opted to continue working as one of the most successful Latin producers in the market, particularly in tropical music. Instead, he decided to dive back into running a label.

Heading sales and marketing for Top Spot will be George's longtime friend and Latin music industry veteran **Jeff Young**, who was most recently VP of sales and marketing for Univision Music Group and now operates his own marketing and consultancy company, Venetian Marketing Group. The search is on for major or indie distribution.

The key is finding the right distributor that can get Top Spot releases in alternative and nontraditional outlets, Young says. In addition, "BKidz" will "require coverage in those traditional music retailers that have had previous success with this demographic and type of product on the English-language side."

The fact that "BKidz" delves into a relatively untapped niche for the Latin market—there are few musical projects aimed at U.S. Latin tweens—is a key element in Top Spot's launch strategy.



In the top spot: SERGIO GEORGE

That's not to say that no one has been seeking to cater to Latin tweens. EMI Latin has released two volumes of "Reggaetón Niños," which features kids performing family-friendly covers of reggaetón hits. The two albums, which were released at the end of 2005 and 2006, respectively, have sold a combined 188,000 units in the United States, according to Nielsen SoundScan.

Still, it's a market with potential. Identifying underserved niches while minimizing operating expenses are among the ways Top Spot will be able to turn a profit, Young says. This will include keeping production costs low, not paying advances in exchange for higher royalty rates or partnerships in projects and using radio promotion that focuses on specific regions.

"It's not about big sales but profitability," Young says, noting that even 10,000 units sold can yield a profit if he keeps costs low.

"Obviously, the project has to be good," he adds. "It's about the music, about the song. It always has been. Crap is not going to sell anymore." ...

**.biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

## EN BREVE

### SONY MUSIC IN CALLING CARD PROMO

Sony Music in Colombia and Colombian wireless carrier Comcel have launched a strategic alliance dubbed Minutos Comcel (Comcel Minutes), which gives free calling cards to customers who purchase Sony CDs.

Customers who purchase one of 15 select Sony titles will receive a 20-minute calling card and will enter a contest to win one of 10 Sony Ericsson Walkman W760 phones. In Colombia, prepaid minutes is the preferred method of cell phone payment. As an additional incentive, buyers will get a 15% discount on any of the CDs or DVDs included in the promotion by presenting a Comcel phone bill or Comcel card. The Minutos Comcel promotion runs from Nov. 15 through Jan. 31, 2009, or until all 150,000 cards are distributed. —Leila Cobo

### MOVISTAR LAUNCHES DIGITAL MUSIC STORE

Wireless carrier Movistar has launched a Latin American digital music store with 1 million tracks available for download online or by mobile, payable with SMS. The site has content from all four major labels as well as a host of independents. Per-track downloads cost about 85 cents each, including all transmission costs; a Movistar representative for says the price will be re-evaluated after three months.

Movistar has also brought its fledgling digital label, Sello Movistar, to Colombia. Artists can post their music and create a profile at [Artistasmovistar.com](http://Artistasmovistar.com) or through the label's mobile portal. The site's highest-rated artists will be considered for marketing, promotion and tour sponsorship by the carrier, which will sign artists to full-rights deals. Sello Movistar launched in Spain earlier this year and will be in 12 countries in Latin America, according to the carrier. Label spokesman Diego Pradilla says it will sign one to two artists per year from each country.

The label is run by Spanish firm Innova, with a team that the carrier says includes music industry professionals with management, marketing, touring and production experience.

—Ayala Ben-Yehuda

# David Against Goliaths

Liberman Plans New U.S. Latin TV Network

Liberman Broadcasting has emerged as a scrappy competitor to its rivals Univision and Telemundo, producing 56 hours of original programming in its Burbank, Calif., studios every week.

Now Liberman—which owns Spanish-language TV and radio clusters in Los Angeles, Houston, Dallas and

Phoenix—is hoping to build a national network called Estrella TV. Through a combination of station purchases and affiliates, Liberman expects Estrella TV to be in 70% of U.S. Hispanic homes by the end of first-quarter 2009.

Liberman hadn't signed any affiliates by press

time. The company owns TV stations in San Diego and Salt Lake City, as well as a radio station in San Bernardino, Calif.

Rather than expanding its distribution channels first and then buying or creating new, unproven programming to fill it, Liberman has "spent the last 10 years honing and

developing our programming to the point now where it's very highly rated," executive VP/secretary Lenard Liberman says.

While Nielsen rankings for October put Liberman's Los Angeles TV station fourth among Spanish-language stations in the market for total day ratings, it came in second on weekdays between 7 p.m. and 11 p.m. among Hispanics 18-34 during the Oct. 30-Nov. 9 sweeps period, excluding soccer. Such programs as music/variety show "Estudio 2" and "Trancozo Musical" came in first in key Hispanic demos during their time segments.

At a time when radio revenue is declining due to a soft advertising market, Liberman's third-quarter results showed a 6% net revenue increase in radio compared with the same

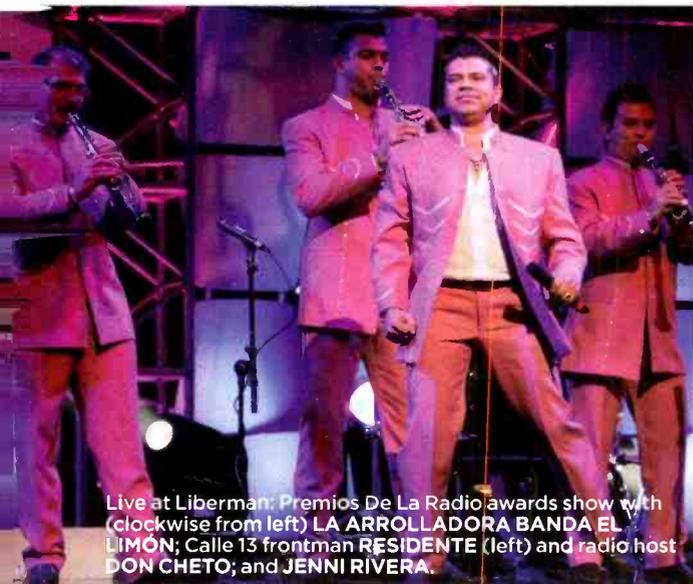
period last year. (TV was down 3% due to a decline in infomercials and outages in Texas associated with Hurricane Ike.)

Though the company initially aimed its programming at those of Mexican descent, it has exported its shows to South America and Puerto Rico and is looking for national reach for Estrella TV—not just in the western United States.

And "anywhere we find a good market, we'd find TV first and then fill it in with radio," Liberman COO Winter Horton says. "It's very effective for our clients to have cross-promotional opportunities between radio and TV."

An example of integration on the programming side was the Nov. 19 Premios de la Radio regional Mexican music awards show, promoted by awards Mexican KBUE (La Que Buena) Los Angeles. It aired live on TV in L.A. for the first time and was to be rebroadcast in Liberman's other TV markets.

—Ayala Ben-Yehuda



Live at Liberman: Premios De La Radio awards show with (clockwise from left) LA ARROLLADORA BANDA EL LIMÓN; Calle 13 frontman RESIDENTE (left) and radio host DON CHETO; and JENNI RIVERA.



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GLOBAL BY MARK WORDEN

## PLEASE MR. DJ

Labels Complain Italian Radio Shuts Out Newcomers

MILAN—Italian labels are complaining that radio isn't playing their song.

Specifically, they're upset that local radio isn't supporting new acts.

Sony BMG pop singer Giusy Ferreri is the only new domestic artist with a song that ranks among the top 50 records of 2008, based on year-to-date airplay data from Nielsen Music Control.

But Ferreri's commercial breakthrough (Billboard, Sept. 6) initially arrived not by way of radio but by the exposure she enjoyed from her second-place finish earlier this year in the inaugural Italian season of "The X Factor."

In 2007, no new Italian artists made the year's top 50 airplay chart.

"If you look at Music Control's airplay charts," Universal Italy domestic division director Alessandro Massara says, "the young artists are foreign, like Amy Winehouse, Duffy and Leona Lewis."

Sandor Von Mallacz, managing director of Como, Italy-based music marketing agency Tune Fit, says that it's been hard for emerging domestic artists to get on the radio.

"In the last couple of years it's become very difficult to get airplay for new Italian artists," Von Mallacz says. "In Italy, there's very little niche, format radio."

EMI Music Italy GM Marco Albani says radio's focus has shifted to address an aging population that IFPI figures show has a median age of 43—older than other southern European territories like Spain (40) or Portugal (39).

Albani feels Italian stations are reluctant to offer new talent to older listeners. He also claims to see a continuing shift in station programming away from music.

"Individual DJs and their chat draw audiences," Edel Italy president Paolo Franchini says. "What little music they play has become an accessory."

The labels' complaints have snowballed since the consolidation of Italy's radio market in the late '90s. Since then, Von Mallacz says, "networks began getting more audience- and advertising-conscious—less adventurous."

Mario Limongelli, president of independent labels body PMI, says that "only local stations seem to experiment now." Networks are increasingly fixated on delivering demographics, he says, and the national Audioradio audience ratings system has facilitated "the death of creativity in radio."

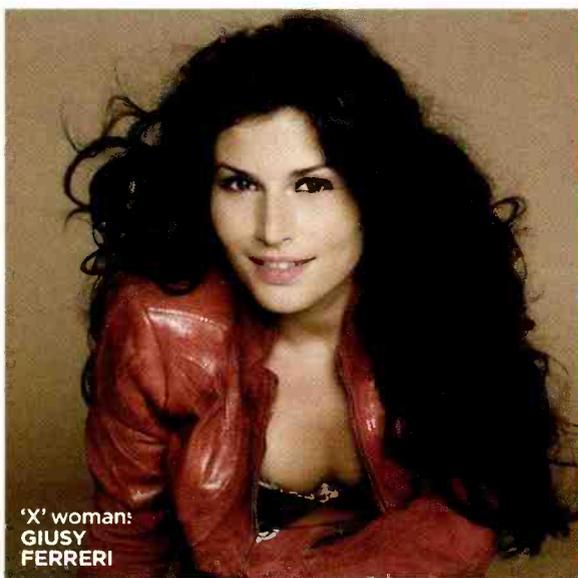
Label executives name the most conservative stations as national commercial top 40 outlets RTL 102.5 and RDS, currently placed second and third, respectively, behind state-owned Rai Radio Uno (talk/top

40) by Audioradio.

RTL 102.5 president Lorenzo Suraci dismisses the labels' complaints.

"If the Italian material that labels send us is 80% big-name artists and 20% new acts, then that's their problem more than ours," he says. "We're more than happy to play new Italian artists—which we did with Ferreri—so long as they fit our format."

But Ferreri's celebrity thanks to "The X Factor" preceded radio's adoption of her. "Radio had nothing to do with her initial suc-



'X' woman: GIUSY FERRERI

cess, we just followed suit," regional station Radio Number One presenter/consultant Grant Benson says.

While RTL 102.5 and RDS attract criticism, labels are kinder about national stations Radio DeeJay and Radio 105, which expose more rock and urban material. However, Radio DeeJay, traditionally dominant in Audioradio ratings, currently sits in fourth place behind RTL 102.5 and RDS.

Not all label executives are critical of broadcasters. Labels should "stop whining about radio and adapt to the new world," Sony BMG Italy president Rudi Zerbi says. "We dedicate a lot of resources to the use of the Internet."

Other Italian labels counter that restricted access to radio's biggest audiences means they are doing exactly that. "We've used the Web for promotion since 2005," EMI's Albani says, adding that it has been essential in breaking new acts like pop/punk band Finley and rapper Mondo Marcio.

Edel now uses targeted online banner advertising as a key launch medium. "We recently launched a project for children, so we used the Disney site," Franchini says. "For a more adult act, we'd use national daily newspapers' sites."

Digital media can compensate for diminishing mainstream radio opportunities, Franchini adds. "In the past, if radio didn't play our song, we'd be depressed for a week. Now, it's no longer the end of the world." ■



LIMONGELLI



GLOBAL BY CHRISTIE LEO

## A Bridge Too Far

Malaysian Concerts Slump After Post-Beyoncé Clampdown

KUALA LUMPUR, Malaysia—The causeway that links Malaysia and Singapore by road and rail is just 3,465 feet long. But rock fans and promoters alike are finding the two countries are worlds apart in their attitudes toward international touring acts.

While Singapore continues to flourish as a live destination for foreign artists, a government clampdown in neighboring Malaysia is putting off artists and sponsors from staging concerts.

The Malaysian government's onerous rules against bare flesh, public displays of affection and drug-related imagery are not new. But Puspal, the division of the Ministry of Culture, Arts and Heritage that handles foreign artist permits, has been applying these rules more vigorously since the cancellation of a November 2007 Beyoncé concert (Billboard, Oct. 13, 2007) after the U.S. R&B star allegedly refused to conform with local dress codes, local touring execs say.

"Chart-topping international acts would rather bypass Malaysia than conform to a rigid set of rules," says Razman Razali, managing

director of Pineapple Concerts, which handled the Beyoncé date. "The global publicity surrounding the cancellation was a defining moment. The authorities now scrutinize every permit application more vigorously."

Razman says he faced similar problems when he tried to book Rihanna for a concert. Bonor Seen, marketing manager at promoter Galaxy Group, says he passed on Kylie Minogue and Madonna shows because he knew they would not be able to secure a permit. Minogue was scheduled to play the Singapore Indoor Stadium Nov. 25.

Meanwhile, touring insiders say confusion over Avril Lavigne's Aug. 29 show at Kuala Lumpur's 45,000-capacity Stadium Merdeka has prompted sponsors to support only risk-free concerts. Lavigne's performance eventually went ahead, after the government had initially postponed it in the face of protests from the Pan-Malaysian Islamic Party's Youth Council (billboard.biz, Aug. 25).

"We approach sponsorship deals on a case-by-case basis," says Zalman Aefendy, senior VP of Malaysian telco Celcom, which

## GLOBAL NEWSLINE

### >>>MCCARTNEY SAYS BEATLES ITUNES TALKS 'STALLED'

The Beatles' music won't be available on iTunes anytime soon, according to Paul McCartney. At a press conference in London marking the release of his album "Electric Arguments" (released by the Fireman, a collaboration with Killing Joke bassist Youth), McCartney said Apple Corps and the band's label EMI couldn't agree on terms to release the Beatles' catalog to iTunes and other download services. "We are very for it, we've been pushing it," McCartney said. "But there are a couple of sticking points, I understand. So the last word I got back was that it had

stalled, the whole process." In a statement, EMI responded that "we have been working very hard to secure an agreement with Apple Corps to make the Beatles' legendary recording catalog available to fans in digital form." While the two sides haven't yet reached an agreement, EMI said that "we really hope that everyone can make progress soon."

—Andre Paine

### >>>RHINO ADMITS TO NEW ORDER SOUND PROBLEMS

Warner Music's catalog label Rhino Records will allow New Order fans to exchange copies of recent CD reissues of the band's first five albums after numerous sound problems were



Guitar hero: Mötley Crüe's VINCE NEIL onstage at Singapore's Fort Canning Park.

GLOBAL BY DIANE COETZER

# Keeping It Local

## Domestic Music Quotas Rise At South Africa's State-Owned Radio Stations

JOHANNESBURG—South Africa's national broadcaster is turning up the dial on its local music quota. But the decision has drawn mixed reactions from the local industry.

The Independent Communications Authority of South Africa currently sets compulsory radio play quotas for South African repertoire at 40% for nonprofit public stations and 25% for publicly and privately owned for-profit stations. Stations monitor themselves and report to the communications regulator.

But local music still accounts for only a small portion of the most-played songs on South African radio, due to the fact that many stations fail to meet this quota. To help remedy the situation, state-owned South African Broadcasting Corp. will begin voluntarily increasing its local music quota in early 2009 so that by March 2011, its nonprofit stations will air 70% South African music, while its for-profit stations will air 45% local music, according to SABC head of strategy Sipho Sithole.

"We have a national crisis when it comes to the public broadcast of our own music and only the SABC can fix it," Sithole says, acknowledging that SABC stations are among those that fail to meet existing quotas.

Sithole says a privately formulated airplay-tracking chart used by the radio industry—although not officially sanctioned by labels body the Recording Industry of South Africa—shows the extent of the challenges faced by local music on the radio.

During a recent week in November, only 11 of the 100 most-played songs around the country were South African, Sithole says. As a result, he says, the majority of public performance royalties for those songs flow out of the country to overseas rights holders.

"We have to change this," Sithole says. Major record labels responded cautiously to the SABC move.

Sony Music Entertainment Africa CEO Keith Lister warns that quotas "have to be set by reference to the capacity of the local industry to produce the quantity, quality and range of recordings that all commercial radio stations need in order to be competitive."

If broadcasters set quotas too high, "you end up commoditizing radio as you hear the same local songs on all stations just so each of them can make its content quota," Lister says.

"We are very aware of the responsibility we have to get airplay for the international artists we represent," EMI South Africa managing director Irving Schlosberg says. "But a lot of that play comes on the regional commercial stations, many of which fall outside the SABC."

Non-SABC commercial stations are non-committal on how the move could affect their business, but none have yet increased their own quotas beyond those of the communications authority.

"Our listeners enjoy hearing South African music, but that doesn't mean something more fashionable may not come along," says Ravi Naidoo, station manager at Johannesburg top 40 regional station 94.7 Highveld Stereo.

But Bob Mabena, GM of SABC's three PCS stations—national top 40 5FM, national urban Metro FM and regional top 40 Good Hope FM—welcomes the chance to showcase more South African music.

"Music programmers and music compilers need to have an open door policy and work more closely with artists," he says.

Unsurprisingly, many local artists welcome the higher SABC quotas, especially as radio play will count toward the new, recording industry-approved national music chart, due to launch in 2009 (Billboard, Nov. 22).

"I know how important radio play has been to my career," says Sony-signed Afro-soul artist Lira, whose track "Feel Good" remains in rotation at many stations two years after its release. "In the absence of strong music television shows on the SABC's TV channel, it really is the key way to reach audiences."



Think global, play local: SABC's SIPHO SITHOLE

sponsored recent concerts by Celine Dion and Indonesian pop act Peterpan. "Our reputation is at stake when artists don't conform to the guidelines."

Razman says sponsorships are vital to offset the cost of permit and immigration fees and other local taxes that don't apply in Singapore.

"Singaporeans have more spending power, and even without sponsorships, we often turn in a tidy profit," says Ross Knudson, CEO of promoter LAMC, which handles about 10 concerts in Singapore annually.

Ironically, in the '70s, Malaysia was a regular stopover for the likes of Ray Charles and Santana, while rockers were turned away from Singapore under the "long hair ruling," which banned anyone with shoulder-length hair from entering the country.

Malaysian demand for international music remains strong, with international repertoire

accounting for 79% of 2007 physical sales, according to the IFPI. But promoters say the country's live scene is no longer serving this interest in international music.

"I don't understand what the fuss is all about," Puspal head of licensing Siti Zaleha says. "We have to protect our values and adhere to the sensitivities of our communities. Foreign artists who perform here must abide by our rules; there's no compromise on this issue."

Consequently, Malaysian concert promoters now play it safe with such artists as U.S. pianist Jim Brickman and Olivia Newton-John, while younger audiences continue to take that trip across the causeway.

Knudson says his firm's Oct. 16 Mötley Crüe concert at the 5,000-capacity Fort Canning Park in Singapore attracted at least 1,500 fans from Malaysia. Razman says, "The authorities are definitely out of synch with the times—and the music." ...



**'Chart-topping international acts would rather bypass Malaysia than conform to a rigid set of rules.'**

—RAZMAN RAZALI, PINEAPPLE CONCERTS

discovered on the bonus discs. Rhino reissued collector's editions of the U.K. alternative act's albums Sept. 29, and Nov. 11 in the United States, each featuring a bonus disc of remixes and other material. But fans posted messages on New Order's Web site and online retailers detailing dozens of sound-quality errors, while former bassist Peter Hook questioned whether production masters were used for the reissues. "We are now in the process of correcting the problems, but it should be noted that due to the age and condition of some of the original source tapes, the sound quality may vary," Warner Music said in a statement. —AP

### >>>BON JOVI, WATERS SET FOR LIVE EARTH INDIA

Bon Jovi, Roger Waters and the Black Eyed

Peas' Will.i.am will join such artists as Anoushka Shankar, Abhishek Bachchan and Aishwarya Rai Bachchan at Live Earth India, to be held Dec. 7 at Andheri Sports Complex in Mumbai. The event will be broadcast by Star World and Channel [V]. As with its sister Live Earth events, the show aims to raise awareness of the global environmental crisis and inspire dedication to the cause in India. Fans around the world can watch via a live webcast on MSN India. —Jonathan Cohen

### >>>MIDEM GETS MESSAGE

Radiohead's co-manager Brian Message will deliver a keynote speech at the 2009 MIDEM international music market in Cannes, which runs Jan. 18-21. Message, of Oxfordshire, England-based Courtyard

Management, also represents singer/songwriter Kate Nash and dance act Faithless. He will speak Jan. 19 as part of MIDEM's second international manager summit, which focuses on new business models, and is expected to discuss Radiohead's experimental online release of "In Rainbows," where fans could choose their own price. Tero Ojanpera, executive VP and head of the Nokia Entertainment and Communities business, will talk about the launch of Nokia's all-you-can-eat mobile music service, Comes With Music, in a keynote speech at MidemNet, the international forum that covers music business in the digital age. MidemNet takes place Jan. 17-18 in Cannes as part of MIDEM. —Jen Wilson

### >>>'TOP OF THE POPS' RETURNS TO CHRISTMAS

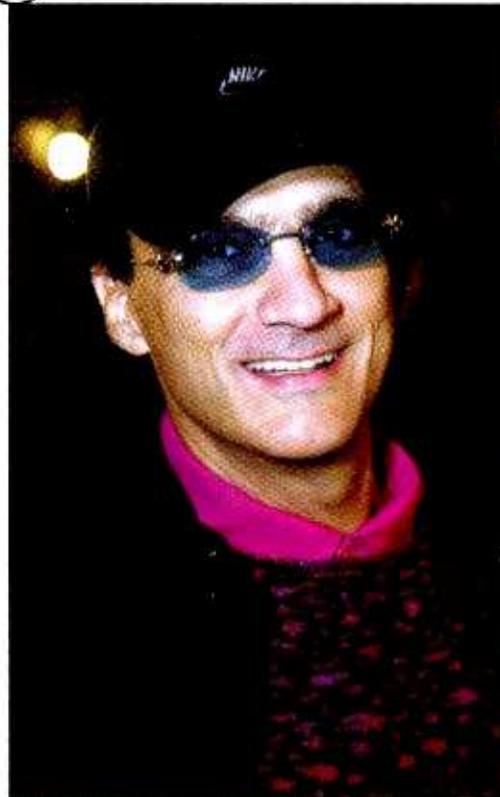
The BBC has reversed its decision not to air a Christmas edition of TV chart countdown "Top of the Pops." The weekly show, which debuted in 1964, was taken off the air in 2006 after various relaunches failed to revive ratings. However, a festive edition was still shown in 2006 and 2007. The BBC nixed the 2008 Christmas special in October, but after protests has now decided to bring it back—along with a New Year's Eve edition that will be a review of the year in pop. The broadcaster stressed that a weekly "Top of the Pops" will not return. —AP

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INTERSCOPE  
GEFFEN A&M  
CHAIRMAN

# Jimmy Iovine

The Interscope founder on Axl, Eminem and the state of the music industry.



they watch them over and over. If "Saturday Night Live" gets 100,000 views on the Internet, they throw a party. Soulja Boy, on his site alone, got 500 million. It's nuts.

**What kinds of things are you hearing as you talk to artists in this business environment?**

Well, they're concerned, usually about piracy first. All we can do is build a broader platform. And I keep saying, "Make sure your albums are stronger, and that way you can build a live audience." Nothing builds a live audience better than playing live great and making great albums. Because of the new kinds of deals we have, we're still investing a lot in the albums to make them great. We have a new deal with the Black Eyed Peas to share profits in different areas.

**Talk about some of the new artists you've put your resources behind.**

Keri Hilson. Her next single with Lil Wayne is incredible. We broke M.I.A. and we're really excited about her for next year. Hollywood Undead on Octone is starting to do well. The Clique Girlz is a big project we have coming next year. Scooter Smith is a Chris Brown/Tina Davis act, and Chester French is a new act through Pharrell. We also have Justin Timberlake's artist, Esmeé Denters.

**The common thread with those acts seems to be that they built a base on social networks.**

Definitely. I'm giving them time. I'm not going to bet short on the record business right now. I refuse. I'm taking a real stand on it. Maybe I'll get shot in the head, but until then, this is what I'm doing. ....

# W

When Universal Music Group (UMG) pushed highly anticipated albums from U2, Dr. Dre, Eminem and 50 Cent from the fourth quarter to 2009, it seemed like the final stake in the heart of this year's music retail. But Interscope Geffen A&M chairman Jimmy Iovine refuses to apologize for the decisions, which he says he made to ensure the projects would be the best they could be. And it's not like the company doesn't have some big guns arriving before year's end: the All-American Rejects, Soulja Boy, Keyshia Cole and, of course, Guns N' Roses' "Chinese Democracy," which arrived Nov. 23 as a Best Buy exclusive.

Iovine has been known as an artist-friendly executive since he co-founded Interscope Records in 1990, and he's apparently never forgotten his early days working as an engineer at New York's Record Plant. There, he collaborated with Patti Smith and Tom Petty, priming him for production work with Stevie Nicks, the Pretenders and U2, among others. Iovine was also on the front lines of hip-hop's explosion into a worldwide business, distributing classic Death Row albums from Dr. Dre and Snoop Dogg in the early '90s and discovering Eminem at the 1997 Rap Olympics in Los Angeles. Iovine spoke exclusively to Billboard about Interscope's release schedule, retail exclusives and what parts of his business are growing.

**Sunday was an exciting day for a lot of Guns N' Roses fans. What are your thoughts now that this record is a reality?**

Axl [Rose] delivered a great Guns N' Roses album. Period. He did. It took him a long time for whatever reasons. I'm sure there were many different reasons. Bottom line is, he did it. It's hard to say if something is worth the wait, because how the hell do any of us know? I judge it based on what it is. Does it sound better than 99% of the rock records out there? Yes. I'm just thrilled for him.

**The proliferation of retail exclusives like Guns N' Roses' with Best Buy has been one of the biggest stories of the year. What are the biggest benefits of this approach?**

With the confusion and how much media is spread out and how hard it is to market things to a mass audience right now, I think you'll see the labels needing marketing partners to drive music, whether it's a song, an album or a new configuration. In this case, Best Buy gave this album a great deal of marketing that we couldn't have gotten

any other way. Now we have the press on our side as well, which is extraordinary.

**But what about the indie retailers that throw their arms up because of deals like this? Is there a silver lining for them?**

I don't know the answer to that. But when a guy works that hard on a record, you want to give it the best possible chance it has. We found a great partner in Best Buy, and Axl's new management felt it was a good idea. It looks like it's going to do really well. I mean, really, really well. Beyond anybody's expectations.

**So, let's move from a record that is coming out this year to some that aren't, like U2 and Eminem.**

I met with the guys in U2, and they say to me, "You know what? This album needs two more songs, and it will be exactly what we have in mind." I go there and I listen, and I agreed with them. It's a great record, but it deserves the time. Labels need to work with artists to help them achieve their best work, not jam records out that are half-baked or three-quarters baked. No one can afford to put out something

that's less than correct right now. At a time like this, it takes a lot of guts on everyone's part to do that. You're not out at Christmas. But I refuse to play a short-term game. I never have, and I refuse to now. I don't want to be in the auto business. They made cars that nobody wants.

I'll tell you about Eminem. We only tried to put him out this year to replace Dr. Dre, but we got into a quagmire. Eminem was always coming next year. But what happened was, I lost Dr. Dre to Eminem. Dre had to stop making his album to finish Eminem's album. Eminem hit a streak, and when a guy like Eminem gets on fire, you stop everything. That's how we lost Dre.

**So what's the status of Dre's album?**

Dre's going back in in January. He'll be finished with Eminem by then, and he'll finish his album.

**There's a rumor in the retail world that Eminem might be an exclusive as well.**

No. There's no truth to that.

I refuse to play a short-term game. I never have, and I refuse to now. I don't want to be in the auto business. They made cars that nobody wants.

THE  
GHOST  
*of*  
CHRISTMAS  
PRESENT

*As Labels Promote Potential Hits,  
Retailers Expect A Slow Season*

BY ED CHRISTMAN



This holiday season could be the tale of two Christmases. For label sales and distribution executives, it's the best of times. The holiday season offers a strong selection of albums, and CDs are still an ideal low-priced gift that can drive store traffic in a tough economy. For retailers and wholesalers, the holiday tidings don't look as cheery. They worry that the weakening economy could lead to disaster, convincing consumers that CDs still aren't inexpensive enough and leading to discount wars that will make every day a Black Friday price battle. So far, the numbers are on the side of the Scrooges. For the 13-week period ending Nov. 16, CD sales declined 25% from the same time last year, according to Nielsen SoundScan—compared with the 16.2% year-to-date drop the industry saw through Aug. 17.

Most label executives attribute this nosedive to a weak release schedule for those three months. But the schedule is strong for the rest of the year. "No question, the economy is a factor, but people will realize they still have to buy Christmas gifts and when they do, they will turn to CDs priced at less than \$15," Universal Music Group Distribution senior VP of sales Joy Shusarek says. Instead of buying flat-screen TVs, another senior distribution executive suggests, people will buy CDs.

With Beyoncé, Nickelback, Kanye West and Guns N' Roses all out during the last two weeks of November, the time has come for retailers to assess what the rest of 2008 holds. Despite this year's bad news, some retail executives say that album sales in late November will enable the industry to accurately assess what kind of holiday selling season it can expect. "It will be the tale of the tape," Newbury Comics buyer Carl Mello says.

Universal Music Group initially expected West's "808s & Heartbreak" to sell 975,000 in its first week, according to sources. Others suggested that 700,000-800,000 might be a more realistic projection, but West's album is seen as a sure hit.

Projections for sales of Guns N' Roses' "Chinese Democracy" (Black Frog/Geffen), which is sold exclusively at Best Buy and iTunes in the United States, are all over the map. Some expect first-week sales as low as 300,000, while a UMG executive expects it to approach the 784,000 units that Wal-Mart sold of AC/DC's "Black Ice" in that album's debut week. Executives and industry observers say that advance

**Shelf life: CD sales could keep declining despite fourth-quarter releases like KANYE WEST'S '808s & Heartbreak.'**

promotion for Guns N' Roses was much weaker than Wal-Mart's campaign for AC/DC, but others point out that Wal-Mart doesn't have as powerful a Sunday newspaper circular as Best Buy. There won't be a store-within-a-store for Guns N' Roses, as there was for AC/DC. But the chain will give "Chinese Democracy" its own display, according to Shusarek.

"I believe that music is going to have a tremendous eight weeks, but unfortunately it won't mean as much as it used to due to the industry's downturn," says a major-label head of sales, who requested anonymity. "In economic downturns, music thrives—and that will be true again, so I'm optimistic for the rest of the year."

Perhaps so. But the idea that music sales are recession-proof is an urban legend: Every recession since 1975 has coincided with a downturn in album sales (Billboard, March 8).

A wholesale executive adds to the gloom, countering that "people are afraid to spend money, let alone the fact that they don't see value in the CD. I don't think we have hit bottom yet."

Retailers began making dour predictions weeks ago, when Hastings Entertainment chairman/CEO John Marmaduke released a statement saying that "changes in consumer spending have created the most difficult retail environment we have ever seen."

Newbury Comics CEO Mike Dreese says the current economic situation is the worst he's



# 40.5

percent of 2007 music sales came from mass merchants, not including Best Buy and Circuit City

seen in 30 years of business. "In September, we were running down 3%-5% in comparable-store sales, and then our sales fell off a cliff and we went down 15%-18%," he says. "It's been a flatline since then." Dreese attributes 5% of this decline to customers who are maxed out on their credit cards and another "10% to the shock and awe of consumers watching their 401(k)s evaporate."

It's possible that weak fourth-quarter music sales could lead Wal-Mart or Best Buy to further reduce the space they allot to music, making this year the last hurrah for the CD format. One account executive went so far as to say that speculating about 2009 is pointless, since it seems the CD business has already all but collapsed.

If that happens, it will be in answer to a self-fulfilling prophecy, Newbury Comics' Mello says. "Everybody seems to be willing the demise of the CD even more so than in the past," he says, "especially the press. They've been saying this for eight years." But Mello doesn't think the downfall of the CD is imminent. If stores can sell 1 million copies of a CD in a week, as they did for Lil Wayne's "Tha Carter III," there's life left in the format.

The CD's future comes down to whether big-box retailers will stick with music next year or cut back on the category. "If Wal-Mart, Target and Best Buy make significant cutbacks on

the CD, we are lost," the head of sales for a major label says. "But the CD will continue if there are places still selling it. I have always said that it's not that the customer doesn't like the CD—they do. Some like to hold, touch and feel physical product. But they have fewer places to get it."

Beyond the CD slump, retailers see other signs of softness in the industry.

One-stops, indie distributors and some major labels already saw returns in October and November—and are seeing RAs, or return authorization requests, for December for the first time. "In the past, people waited to see if underperforming records would sell out during the holidays," Alliance Entertainment president Alan Tuchman says, "but now the stores are just returning them."

That's a real cause for concern. "Generally retailers are so busy that there isn't the time or the need to do a return and now there's both," says Curt Eddy, senior VP of sales at BMG Label Group. Amazon and Borders seem to be the most aggressive in returning product, vendors say. "This might be the first Christmas where vendors get paid in returns," another wholesaler says. Music manufacturers and account executives say that they're managing inventory much more closely. For example, multiple sources say that Amazon now carries a five-day supply. "Retailers in general are taking a much more cautionary approach on purchases," Zomba senior VP of sales Bob Anderson says.

Anderson says that retailers used to stage orders—splitting them to take advantage of new-release buy-in discounts but still have multiple shipments of product coming in across a predetermined time frame—going into the holidays. That tactic has become a thing of the past.

"What used to be a four-week supply has shrunk to less than a two-week supply," he says. "The forecasting paradigm has changed, and we have to rethink what we ship initially. A lot of titles haven't performed up to forecasts, and we will have to review our forecasting benchmarks."

In an effort to spur sales, retailers are cutting CD prices to get people to walk into their

## Front Lines

### Retailers Handicap The Holiday Season

'The news makes you want to slash your wrists if you're a retail person, but we're up over earlier this year and overall we're up over last year, so we're kind of just maintaining our course.'

—CHRIS PENN, OWNER, GOOD RECORDS, DALLAS

'I understand the logic of the exclusives, but it's almost like scab labor. We have been faithfully working for these artists for decades and now we're denied it.'

—JIM MCGUINN, OWNER, HOT POOP, WALLA WALLA, WASH.

'We're selling the new Guns N' Roses below the Best Buy price, and we have stickers on them saying, "We Went to Best Buy So You Don't Have To."'

—DARREN BLASE, OWNER, SHAKE IT RECORDS, CINCINNATI

## Day Trading

### Consumers Miss Retail's Manic Monday

BY ED CHRISTMAN and CORTNEY HARDING

It looks as though an effort to boost sales by moving up Thanksgiving week release dates—to Sunday for the Guns N' Roses album and to Monday for many others—didn't pay off. Label executives acknowledge that many potential customers didn't get the message, since some newspaper circulars didn't have the information.

Darren Blasé, owner of Cincinnati's Shake It Records, says the Monday release date didn't have much of an impact in his store. "Our customer base is trained to show up on Tuesdays," he says. "We had a couple people wander in and see the records and say, 'Oh, the Killers record is out today,' because they weren't expecting to see it until tomorrow."

According to some sources, Monday's sales

weren't as strong as expected.

Kanye West's new album was expected to sell 200,000 copies this week at one big-box chain, for example, but based on Monday sales the store has changed its forecast to 75,000.

As for Guns N' Roses, sources suggest that Best Buy sold 110,000 copies of "Chinese Democracy" in its first two days of availability, but that doesn't include iTunes sales or retailers that bought the album as an import. Although more stores seem to have bought imports than usual, some indie retailers, including Grimey's in Nashville and Exile on Main Street in

This week's models: New albums from the Killers, Guns N' Roses and Ludacris.



Branford, Conn., say they're not bothering to stock "Chinese Democracy." Even so, label sources are projecting first-week sales of about half a million.

Others argue that forecasting the week's sales based on Monday's results just can't be done.

"After first-day sales, everyone was arguing about projections and we couldn't agree," one retail merchant says. "So we decided to wait and see."

One label executive says his company had a similar debate. "Based on first-day sales, it looks like nobody knew albums came out on Monday," the executive says. "At least we hope that's the case, or there are going to be a lot of sad faces around here at the end of the week."

Additional reporting by Jaclyn Albert.



Legends of the fall: BEYONCÉ and NICKELBACK



**32.6**  
*percent of 2007  
 music sales took  
 place in the  
 fourth quarter*

## CAN DIGITAL SALES SAVE THE SEASON?

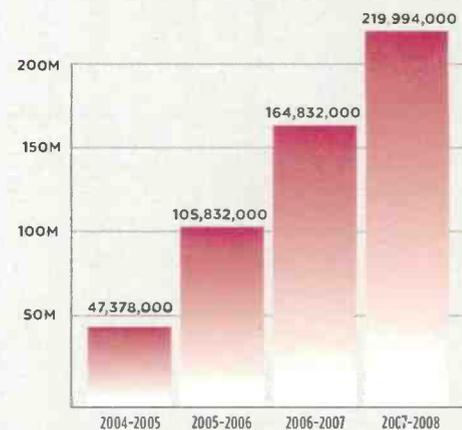
Growth In Online Retail May Start Slowing  
 BY ANTONY BRUNO

Ever since Apple's iTunes store launched in 2003, the digital music market has received an annual Christmas gift in the form of a sales boost, as consumers unwrap new iPods and gift cards for the holidays. This year, though, as an incipient recession ends a year of relatively sluggish growth in sales of digital music, some executives are wondering if they might get a lump of coal instead.

Even before the credit crisis hit this fall, analysts predicted holiday growth would be modest. So far this year (through the week ending Nov. 16), digital album sales are up 30%, according to Nielsen SoundScan, sales of singles 28.8%. That sounds impressive, but it's less than last year's gains: 56% for albums and 46.5% for singles.

A merry Christmas season could turn this situation around, since the number of new players that come into the market have made December just as important for digital music as it is for CD sales. Through last November, retailers sold an average of 4 million digital albums and 68 million tracks per month in 2007. In December, they sold 5.1 million and

### DIGITAL TRACK SALES



Digital players: Track sales for the online retail sweet spot—the last seven weeks of the year, plus the following January.

SOURCE: Nielsen SoundScan

93.5 million, respectively.

This year, some analysts are concerned about sales of new iPods and downloadable gift cards. Fourth-quarter iPod shipments

stores—and the industry expects this year's price wars to continue through Christmas. "I think every day will be Black Friday," says the head of a wholesaling company. The head of one music chain agrees: "The discounting going on out there already is amazing, so we will have to be more promotional than we have ever been."

According to gottadeal.com's Black Friday page, Best Buy will sell several new CDs for \$7.99: Beyoncé's "I Am . . . Sasha Fierce," T.I.'s "Paper Trail," Mudvayne's "The New Game" and "Now That's What I Call Music! 29." Circuit City, traditionally the Black Friday price leader, will price six new albums at \$6.99: "Tha Carter III," "Paper Trail," Katy Perry's "One of the Boys," Sugarland's "Love on the Inside," Taylor Swift's "Fearless" and Ne-Yo's "Because of You."

Wal-Mart and Trans World Entertainment hadn't posted sales circulars online at press time. And while Target's circular advertises a two-CDs-for-\$14 catalog sale, it doesn't promote new albums.

Many retailers also institute unadvertised in-store holiday sales, which means that Black Friday could introduce another round of CD discounts and bonuses. Target is offering a \$5 store gift card to customers who purchase a \$50 iTunes gift card and a \$10 store gift card to those who purchase a \$100 iTunes gift card.

Some retail sources suggest that the major labels might make drastic changes to their business model in order to slow the CD's decline. But others say that's wishful thinking, and pleas for such changes have fallen on deaf ears so far. "Talking to the labels about such strategies is useless," one executive says. "After all, they're optimistic about their fourth-quarter release schedule." . . .

could fall by about 15% from last year, according to Piper Jaffray's Gene Munster. And budget MP3 players might not make up the difference: Overall consumer electronics spending is down 22.1% for the first two weeks of November, according to MasterCard Advisors.

Overall gift card sales could fall by 5.6%, according to the National Retail Federation, which doesn't break down data by category. That would hurt digital retailers. NPD Group estimates that about 40% of iTunes track purchases in first-quarter 2008 were made with gift cards.

There is some good news. Digital growth is slowing partly because its consumer base is growing; digital downloads now account for about 10% of U.S. music sales, according to NPD Group.

And retailers have come up with new ways to promote digital music as a gift idea. iTunes now allows users to send gift cards through e-mail or directly buy songs as gifts that the recipient can download through a link.

"Overall economic pressure may keep the media wallet share tighter this year than last," Gartner analyst Mike McGuire says, "but the tools are there now to let people make that digital look first, rather than heading to the store to get the physical disc. A \$10 download card for iTunes or Amazon is a nice, cost-effective present for a lot of people." . . .

**'We brought in the Killers, which should do really well. Kanye should do OK. But we don't carry Beyoncé. For me, it's more Of Montreal, TV on the Radio, those are more important for my store.'**

**KIMBER LANNING, OWNER, STINKWEEDS, PHOENIX**

**'The release schedule looks healthy, led by Beyoncé and Kanye. If you get a surprise like Josh Groban last year, that definitely helps, although I don't know what that will be this year.'**

**—ALAN TUCHMAN, PRESIDENT, ALLIANCE ENTERTAINMENT**

**'Something has clearly changed in the way people are buying. I think the only retailer benefiting is Wal-Mart.'**

**—CARL MELLO, BUYER, NEWBURY COMICS**

**'This is a different kind of recession because even the middle class and upper middle class are impacted. Even if you have money, it's almost gauche to be spending it now.'**

**—ROB PERKINS, PRESIDENT, VALUE MUSIC**

**'The release schedule needs an adult record. I don't think there's one out there.'**

**—JOE NARDONE JR., OWNER, GALLERY OF SOUND**

**'I never realized how many people are living off credit and how that is impacting our business.'**

**—BRUCE OGILVIE, CEO, SUPER D**

## Wait 'Til Next Year

High-Profile Q4 Releases Jump To '09  
BY HILLARY CROSLY

More than 20 artists with anticipated albums have opted to pass on 2008 releases for reasons that vary from mundane logistics to superstar ego. "Albums usually get pushed back for A&R reasons," says Sony BMG VP of marketing Lisa Cambridge. Latecoming songs can change the direction of an album, requiring artists to adjust other material accordingly.

Then there's good old-fashioned anxiety. "From artists to management to labels, fear of flopping makes you play your game a little closer to your chest," says Interscope co-head of marketing Chris Clancy. "People want to make sure they've got palpable momentum before a release."

Here's what Billboard is waiting for in '09.



### 50 Cent

50 Cent's fourth album, "Before I Self Destruct," was scheduled for December, but the first single, "Get Up," didn't generate much buzz, and the

rapper wasn't finished recording anyway, according to Interscope. The project is now slated for February, with more singles on the way.

### Eminem

In November Eminem unveiled a new track, "I'm Having a Relapse," on the Shade 45 satellite radio show. Fans naturally speculated that an album was imminent, but Eminem needed more time to work with Dr. Dre. As of now, "Relapse" is expected in March. "Eminem's album has real anticipation and is going to be good for the biz," Clancy says. (See the Q&A with Interscope Gefen A&M chairman Jimmy Iovine, page 16.)



### Dr. Dre

Eight years in the works, Dr. Dre's "Detox" is the hip-hop world's "Chinese Democracy"—both long-promised and eagerly awaited by fans. Expected out

before year's end, "Detox" was bumped to 2009 while Dre devoted time to helping Eminem finish his own album.

### Jay-Z

Jay-Z's final album for Def Jam never appeared on an official release schedule, but the MC put out several singles, including "Jockin' Jay-Z" and "History." Rumors say he'll release his new set during first-quarter 2009.



### U2

U2 has reportedly recorded more than 50 songs for its first album since 2004, but the band wasn't satisfied with the results in time to make a Q4 release and went back into the studio. A U2 album "would have been incredible to have, but you can't put artists out until they're done, and that's certainly the way it should be," Universal Music Group CEO Doug Morris says. "If the group thinks they can make it better, they make it better. It's just such an important worldwide act that it has to be what they want it to be." . . .

Additional reporting by Ed Christman, Jonathan Cohen and Bill Werde.

# Will Boxes Go In The Ground?

Multidisc Sets Face A Tough Market  
BY CORTNEY HARDING

There's no shortage of boxed sets this holiday season. In addition to relatively modest products celebrating Hank Williams, Rob Zombie and Reba McEntire, there are higher-priced packages devoted to Led Zeppelin (\$199), Motown's 50th anniversary (\$169) and unreleased Bob Dylan tracks (\$169).

Deluxe packages traditionally sell well during the holiday season. But some executives are questioning the wisdom of releasing such high-ticket collections, given the current economy. "We all know a lot of people don't have extra money to spend this year," says Newbury Comics head of purchasing Carl Mello. A major-label executive jokes that this year no one will buy anything that costs more than \$10.

But the news isn't all gloom and doom. Sony's Legacy label sold 15,000 copies of a set celebrating Billy Joel's album "The Stranger" the week before the artist's "Last Play at Shea" concerts. And a Warner Music Group executive notes that the label just put out its third collection of Genesis albums in three years, each of which sold more during its debut week



than the last. The first one, "Genesis 1976-1982," arrived May 10, 2007, and sold 1,000 its first week and 7,000 to date, according to Nielsen SoundScan; the second, "Genesis 1983-1998," came out Nov. 20, 2007, and sold 2,700 its first week and 6,000 to date; the third, "1970-1975," debuted Nov. 11 and sold 3,100 in the first week.

Art, rock: Boxed sets for Genesis (above) and Miles Davis (below).

"We had two pre-orders on that Genesis boxed set, and we took the risk of ordering a third one," says Darren Blasé, owner of Shake It Records in Cincinnati. "We'll always be able to move sets like 'Nuggets,' the Velvet Underground and the Misfits, because they make great gifts."

Although some sets continue to sell well, some executives see diminished value in multiple collections from certain artists. "Boxed sets aren't over, but it's harder to find artists worthy of one," a senior distribution executive says. "How many more boxed sets can we put out on historical artists? We should be putting out boxed sets from artists who became viable post-1990, but there aren't many of them. It's hard enough putting together greatest-hits records for most of these artists, let alone a boxed set."

Even for artists who deserve the boxed set treatment, the news isn't all good. "On sets we used to sell 25,000 units of, we might now sell 5,000 units," the distribution executive says. "So we have to raise the retail price to compensate for the smaller runs."

Additional reporting by Ed Christman and Alexey Novikov.



For the record: Vinyl for sale at the Electric Fetus in Duluth, Minn.

## MAKING CHRISTMAS MERRY

Five Strategies To Survive—And Thrive—This Season  
BY CORTNEY HARDING

The music retail news isn't all bad. Amid poor economic conditions and a declining interest in CDs, some stores have found ways to draw in customers—and ensure they walk out with purchases.

### 1 Page Through The Catalog

Karl Groeger, owner of Looney Tunes in West Babylon, N.Y., says that his aggressively low catalog prices and wide selection have been crucial to his success this year. "We price all older releases at \$13.99, and customers appreciate the fixed rate," he says. "We've seen more people coming in looking for catalog titles as the big-box stores have cut back."

### 2 Think Globally, Sell Locally

A surly department store Santa and an Eagles of Death Metal in-store appearance helped boost Atlanta's Criminal Records last weekend, according to owner Eric Levin. "We had 350 people show up," he says. "That's not an experience they could have found at a Best Buy or Wal-Mart." John Timmons, who owns Louisville, Ky.'s EarX-tasy, says he uses his participation in the Keep Louisville Weird coalition to attract locals to buy from his store instead of Amazon.

### 3 Set Records

Steve Baron, owner of Lexington, Ky.'s CD Central, says he draws in customers by stocking vinyl, since he's one of the few places in the area that carries it. Bob

Schick, a buyer at Virginia's Plan 9, adds that moving the vinyl supply to the front of the store has provided a sales boost. And buyer Ruben Mendez from Seattle's Sonic Boom says turntables have become solid sellers now that LPs are more popular.

### 4 Play All Gift Cards

A source at one independent store says that he accepts gift cards from bigger stores like Best Buy. "We'll take a \$20 gift card from a big retailer and turn around and use it to buy some of their exclusives," he says. "It's a great deal for both the customer and for us." He once re-gifted a Barnes & Noble card to his mom, he says. "We're not taking Circuit City cards anymore, though."

### 5 Offer Full Service

Criminal Records' Levin makes sure his clerks aren't too cool for school or as unhelpful as some big-box employees. "Come to us and we'll find the out-of-print CD you need," he says. "If you buy a turntable with us, we'll come over and help you set it up. Unlike some of the big stores, our employees are music fans and experts."

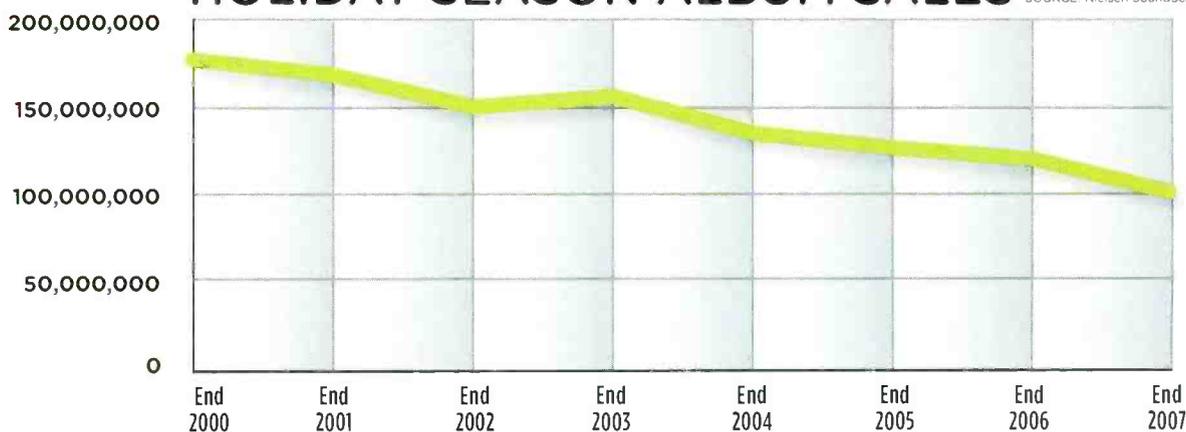
Additional reporting by Jaclyn Albert.

## Off The Charts

The Holidays Used To Be A Happy Time—Until The File-Sharing Grinches Stole Christmas. How Album Sales For The Last Seven Weeks Of The Year Stack Up.

### HOLIDAY SEASON ALBUM SALES

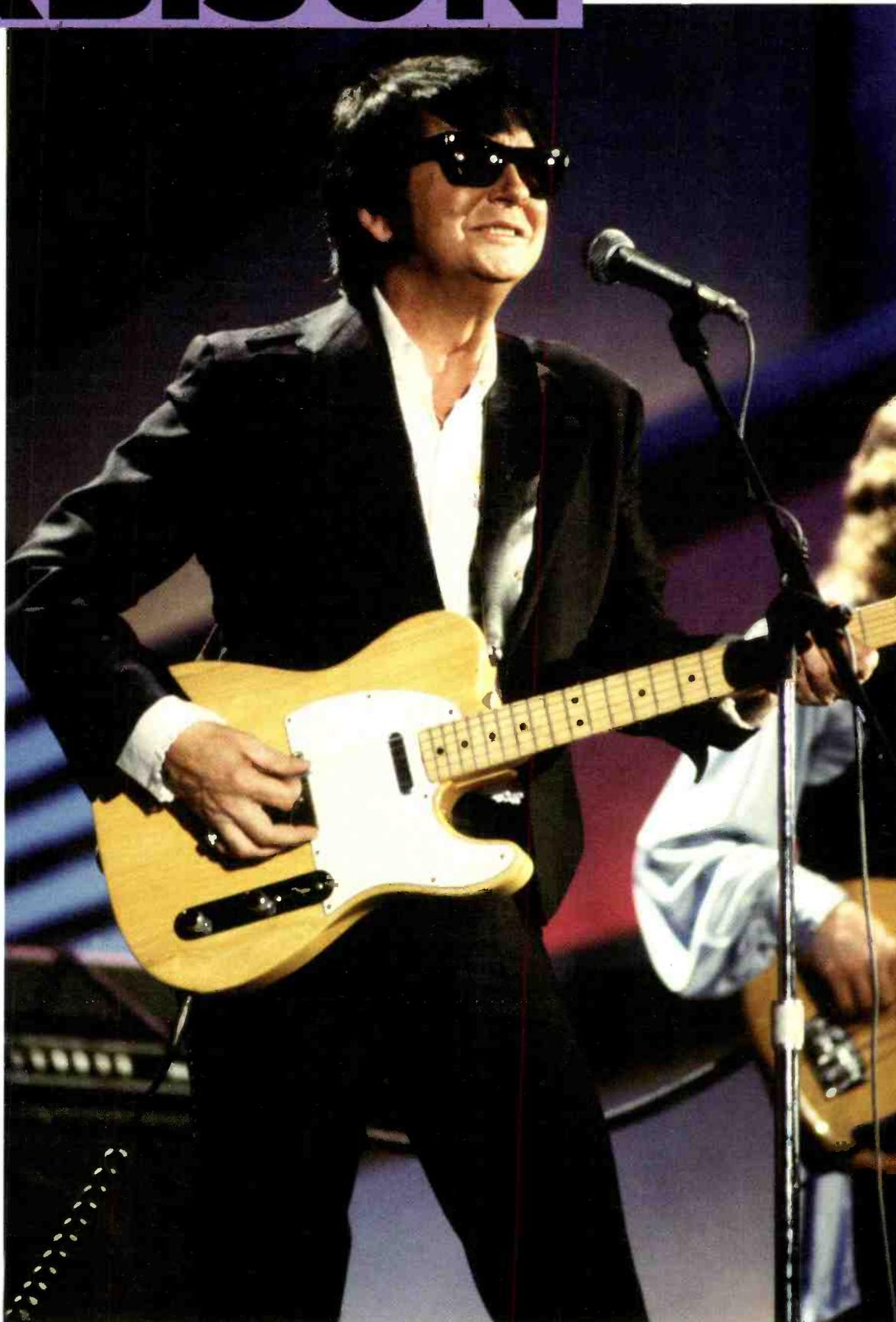
SOURCE: Nielsen SoundScan



# ROY ORBISON

PIONEERING SINGER'S  
LEGACY CELEBRATED  
WITH ULTIMATE  
COLLECTION,  
HIS WIDOW'S  
TIRELESS WORK

BY WAYNE ROBINS



ORBISON PRODUCTIONS

Roy Orbison recorded for more than a handful of labels during the course of 32 years, from his first releases for Sun in 1956 to a triumphant posthumous release from Virgin completed shortly before his death in 1988. The list includes Monument, for which from 1960 to 1965 he recorded the essential string of dramatic ballads and smart, primal rockers that brought him unequivocally deserved acceptance into the Rock and Roll Hall of Fame in 1987. It also includes a short but precious stint at Warner Bros. Records as a member of the Traveling Wilburys and passages through labels including Elektra, MGM, RCA and Mercury, not to mention worldwide licensees too numerous to recall.

So it's no wonder that it has taken all this time for Orbison's music to receive its ultimate validation: the four-CD boxed set "The Soul of Rock and Roll," a 107-track labor of love put together by Barbara Orbison, the singer's savvy, flame-keeping widow, and Sony's Legacy.

"This is the first time everything has been pulled together, so it is going to mean more, and make a greater statement, to create an experience as rich and satisfying on multiple levels as it possibly can be," Legacy Recordings senior VP/GM Adam Block says. "Part of the beauty of it is the personal, emotional aspect. Having Barbara so completely committed to the project and being our partner, she brought her resources, archives, knowledge and relationships.

"Unfortunately, we couldn't do this with the artist himself, but Barbara brought us as close as we could be to Roy Orbison otherwise. This box matters because it matters a lot to Barbara, and to Legacy, and hopefully, that importance is communicated to the listener."

"The Soul of Rock and Roll" is chronological. It begins with "Ooby Dooby," recorded in 1956 in Odessa, Texas, by the Teen Kings, Orbison's band from his nearby West Texas hometown of

Wink, which was not far from Lubbock and his friendly rival Buddy Holly. And Lubbock was not far from Norman Petty's studio in Clovis, N.M., where the Teen Kings cut a few tracks that fairly quickly nailed the attention of Sam Phillips.

Orbison and the Teen Kings recorded an only incrementally more polished version of "Ooby Dooby" produced by Phillips at Sun Studios in Memphis, marking the beginning of Orbison's brief but productive period as a Sun Records rockabilly star. If his rockabilly career (a period amply represented on disc one of the box) has been underrated, it may be because he so successfully surpassed this early work with power and inventiveness.



The Teen Kings, hailing from West Texas, included (from left) BILLY PAR ELLIS, ROY ORBISON, JAMES MORROW, JOHNNY WILSON and JACK KENNELLY.

The box ends with a live version of the resonantly tragic "It's Over," recorded Dec. 4, 1988, in Akron, Ohio, just two days before Roy died of a heart attack at age 52 while visiting his mother near Nashville.

It's especially meaningful to his wife that these very first and very last recordings bookend the box.

"I was married with Roy 20 years, and I've been widowed for 20 years now, so I knew him quite well," Barbara Orbison says. "We were one of those couples that were best friends, lovers, husband and wife, raised the kids together, manager and singer. So I listened lots to Roy's stories. But until I did the boxed set, it was never really clear to me that when you look **continued on >>p26**

# ONLY FOR ROY

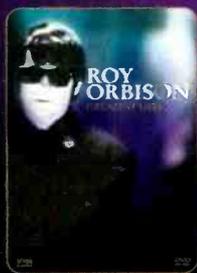
## PROMOTIONS PLENTIFUL FOR ORBISON

Twenty years after his death, Roy Orbison and his music are very much in the spotlight, due to promotions negotiated by Barbara Orbison. Examples:

- PBS has renewed an agreement to use "Roy Orbison & Friends: A Black & White Night" during pledge drives for the next two years and also will air the documentary "In Dreams: The Roy Orbison Story." PBS has worked with Barbara Orbison Productions for the past 10 years.
- BBC TV in December will air "Why the Brits Love Roy Orbison," along with other Orbison concert performances, to commemorate his passing.
- BBC Radio 2 is airing a four-part special on Orbison and has been devoting airtime on Monday nights to his songs leading up to the anniversary of his death.
- Star magazine in late November was set to give away a free Orbison DVD that includes three songs, two videos and interview clips with issues purchased in Wal-Mart. Features on Orbison have appeared in Star and Country Weekly.
- Barbara Orbison Productions is working with the music company Awal U.K. to have 12 artists rerecord Orbison's hits and perform in a February concert, with tracks sold via iTunes. Another tribute album and a duet set featuring Orbison's songs also are in the works for 2009. ●●●

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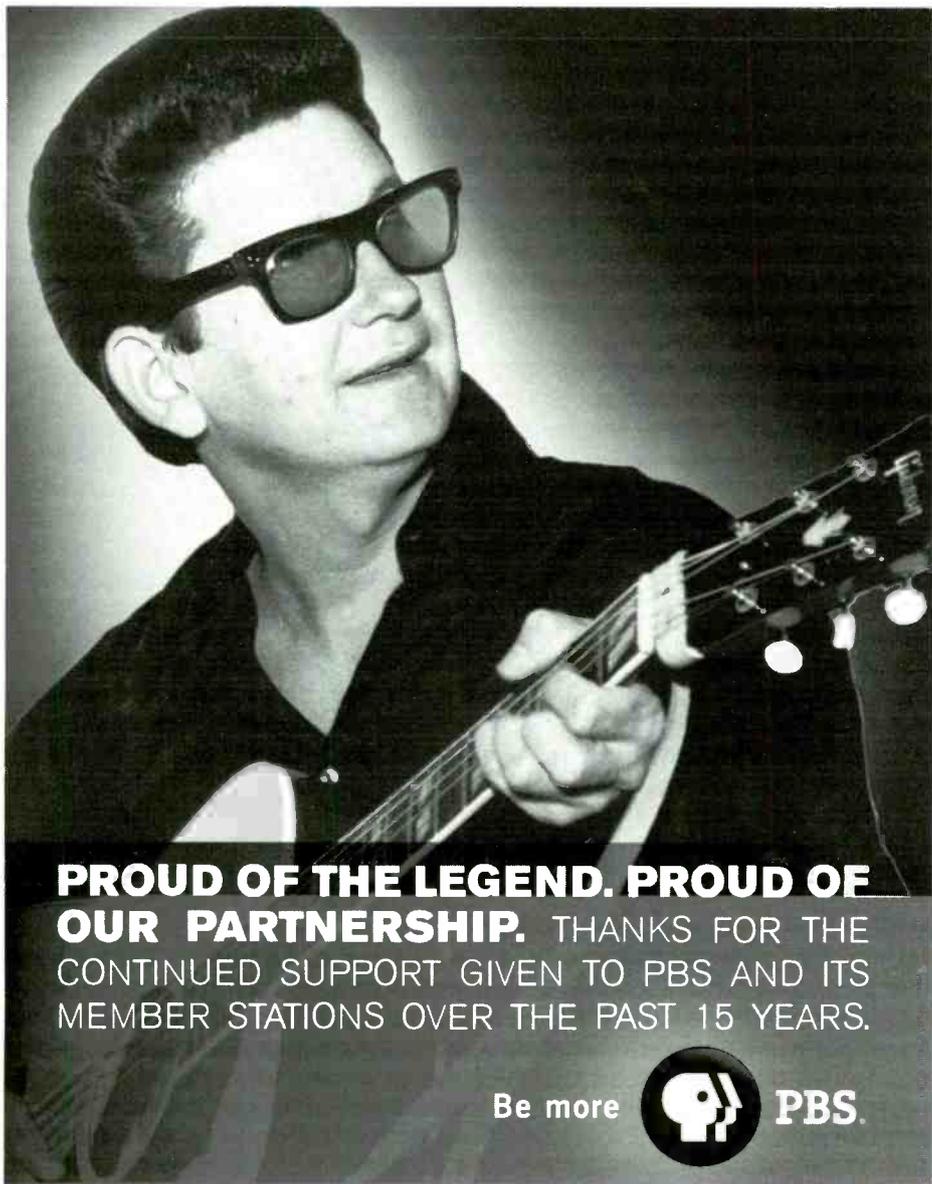


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from >>p24 at rock'n'roll, you have to look at Roy Orbison. When you look at Roy Orbison, you look at the history of rock'n'roll.

"Roy is really the only artist who started at Clovis, then made it to Memphis, then to Nashville, then made it to London [where the Beatles toured with him in the early '60s]," she continues. "So while I may have helped keep Roy's music in the public eye, you can never get anywhere without getting to the foundation of the music, and that was rock'n'roll."

But as entertaining as recordings like "Cat Called Domino," "Go! Go! Go!" and "Rockhouse" were, it was the passion and sophistication of Orbison's sound in the early '60s that made him immortal. He inaugurated a new decade with the March 25, 1960, recording of "Only the Lonely," which he co-wrote with then-partner Joe Melson; Monument Records' Fred Foster produced the track in Nashville. (The song was first pitched to Elvis Presley and the Everly Brothers, who each turned it down.)

The song unleashed Orbison's near four-octave range. With orchestration and a bit of a Latin beat, it established the Orbison sound at its most triumphant: searing songs of transparent vulnerability. Simple enough for teens, with its "Dum-dum-dum-dum-bee-doo-wah" background chorus, Orbison's emotional, inspiring voice, "a forceful operatic bel canto tenor capable of dynamic crescendos" later evoked comparison to the operas of Puccini and Verdi and to the "mini-operas" of Phil Spector, according to his Rock and Roll Hall of Fame bio.

Whatever you call it, Orbison's passion widened the emotional playing field for rock'n'roll, and songs like "Only the Lonely," "Run-

ning Scared" and "Crying" made him such a distinctive individual in the often machismo-fueled days of early rock.

"He was the first male voice to say, 'You know, guys feel lonely too. Guys cry, guys run scared, especially when it comes to the heart, love affairs,'" Barbara says. "Those were not things that in the '60s a guy would even talk about."

It was both Orbison's passion and his resourcefulness that would allow him to withstand the English Invasion on both sides of the Atlantic. He befriended the Beatles when they toured England together in the earliest days of Beatlemania.

Orbison and George Harrison (both always the last ones on the tour bus, according to Barbara) formed a particularly strong bond that proved itself 25 years later with the formation of the Traveling Wilburys: Orbison, Harrison, Jeff Lynne, Tom Petty and Bob Dylan.

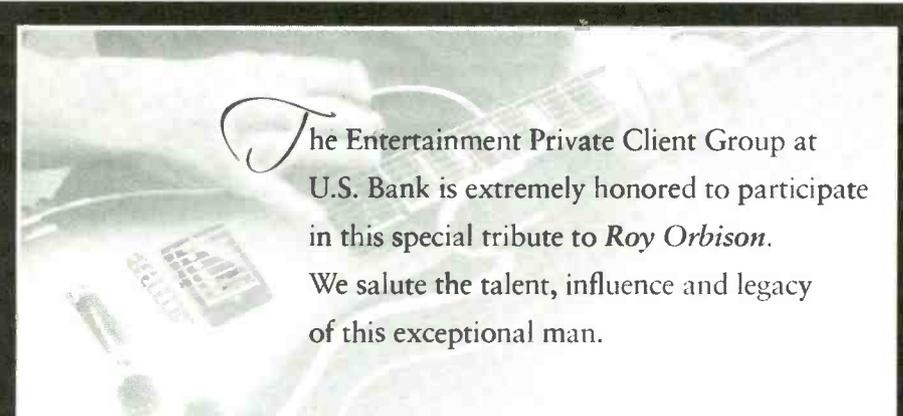
He was the only American artist to have a No. 1 single on the U.K. charts in the 68 weeks following Aug. 8, 1963 (when the Searchers' "Sweets for My Sweets"

replaced Elvis' "Devil in Disguise" at the top), and Orbison did it twice.

In the United States, "Oh, Pretty Woman" followed the Animals' "House of the Rising Sun" at the top of the charts in August 1964 for three weeks before British rule resumed with Manfred Mann's "Do Wah Diddy."

The uptempo "Oh, Pretty Woman"—a song of fantastic tension, with a signature guitar riff that communicates the doubt, euphoria and joy of a spontaneous, chaste encounter (boy sees girl, girl keeps walking, boy pleads, girl walks back)—may be Orbison's best-known song, and the track being featured in the 1990 Richard Gere/Julia Roberts hit **continued on >>p28**

Orbison's passion in songs like 'Only the Lonely' widened the emotional playing field for rock'n'roll.



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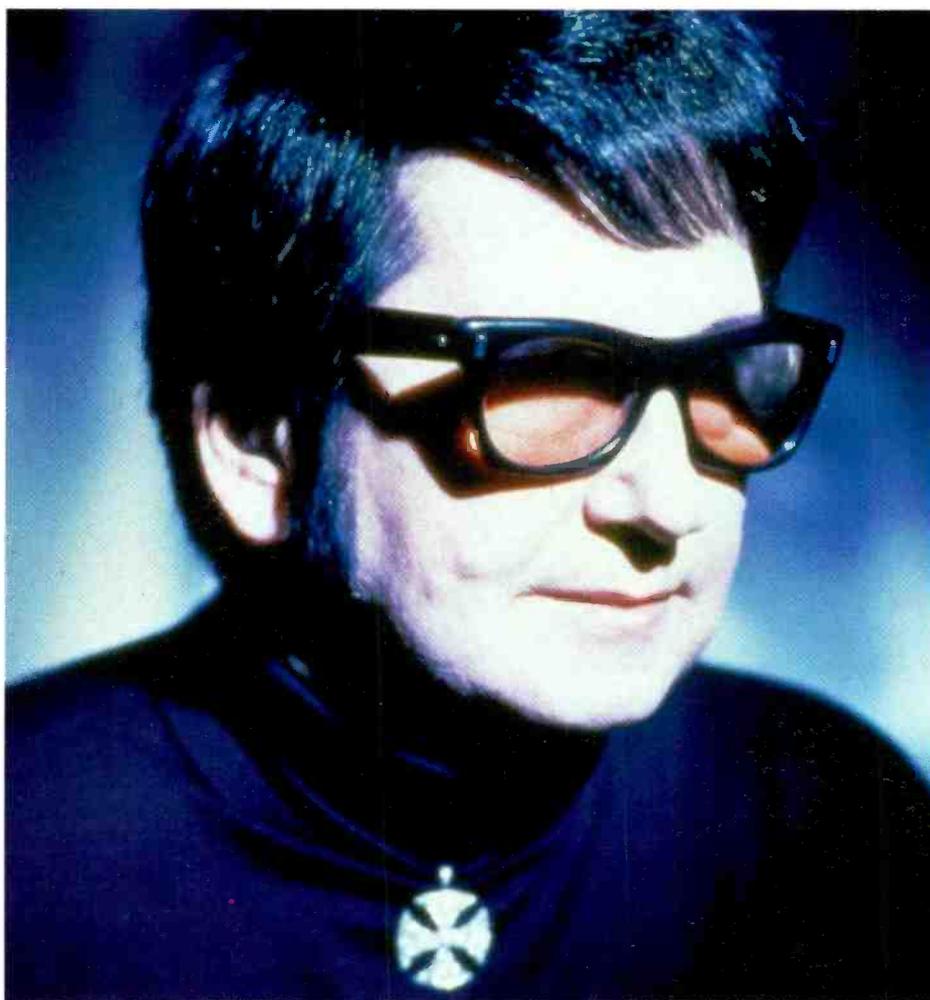
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The classic concert video "A Black & White Night" features (from left) RON TUTT, ROY ORBISON, BRUCE SPRINGSTEEN, TOM WAITS, ELVIS COSTELLO and T BONE BURNETT. It has been rereleased by Image Entertainment as a Blu-ray disc.

from >>p26 movie "Pretty Woman" introduced his music to millions of new listeners.

But "Oh, Pretty Woman" turned out to be Orbison's last U.S. hit for many years, until his Grammy Award-winning duet with Emmylou Harris, "That Lovin' You Feelin' Again," in 1980.

A rich contract with MGM Records in 1965 yielded a mixed bag of quality, one top 25 single ("Ride Away") and a shot at the movies.

Personal tragedies also contributed to knocking his recording career out of orbit. In 1966, Orbison saw his first wife, Claudette, killed in a motorcycle accident. In 1968, he was on tour in England when his home outside Nashville burned down, killing two of his three sons.

During the '70s Orbison was less interested in having a recording career than he was traveling and building a marriage and family with Barbara, an 18-year-old German girl he had met in England and married in 1969.

"We decided to basically enjoy life in the '70s," Barbara says.

"We had a kid in 1970, a kid in 1975, we would tour, as well as play for larger audiences [than in the '60s]. He just didn't really write much. Roy also had a life outside the recording business—he loved collecting cars and designing houses, he loved motorcycles and airplanes, and he enjoyed visiting my family in Europe. I never heard him say he wanted a top career again until maybe 1984 or 1985."

Around that time, Orbison was turning 48, 49 years old, and he began to reflect about the importance of rock'n'roll as not just his past, but his future.

"So he said, 'I'm going to write, and have a record in the charts, and I'm going to give rock'n'roll a gift, that you can be 50 in the charts with all your friends.' Bruce [Springsteen] adored him and Bono said, 'I love the guy,' but Roy said, 'I want to beat them to No. 1. I'm going to give rock'n'roll a gift: You can be cool and still be competing with young musicians at 50 in rock'n'roll.' "

It would take another three years for Orbison to complete his

comeback solo album, "Mystery Girl." With tracks produced by Orbison, Lynne, T Bone Burnett, Bono and Mike Campbell, and executive-produced by Barbara, it just about achieved the singer's goal: It went platinum, peaking at No. 5 on the Billboard 200. The single "You Got It" topped out at No. 9 on the Billboard Hot 100, but reached No. 1 on the Adult Contemporary chart in 1989, two months after Orbison's death.

Ironically, Orbison had already re-established himself as a valid contemporary artist even before "Mystery Girl" was released, as he had returned to the charts with the Traveling Wilburys. (The Wilburys are represented on the box by "Not Alone Any More.")

In addition, his songs had been deployed in a wide range of movies throughout the years, but perhaps never so effectively as a scene in David Lynch's 1985 film "Blue Velvet" that featured Orbison's "In Dreams," which rekindled cult interest in the singer's music.

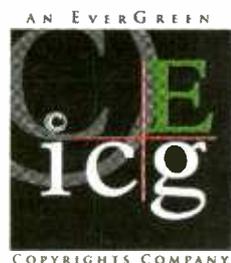
This fall introduces Image Entertainment's Blu-ray release of "A Black & White Night," the 1988 concert film starring Orbison with Springsteen, Lynne, Burnett, Tom Petty, Elvis Costello, Jackson Browne, Bonnie Raitt, k.d. lang, Tom Waits, Jennifer Warnes and J.D. Souther. "A Black & White Night" and pitches for the box have been the focus of PBS pledge drives through November that are continuing into December. Also airing in December on various PBS stations: "In Dreams: The Roy Orbison Story," a 1999 Canadian documentary about the artist that features interviews, testimonials and performances, and such fan friends as Harrison, Bono, Johnny Cash, the Everly Brothers, the Bee Gees, Jerry Lee Lewis, Jack Clements and Fred Foster.

"A Black & White Night" remains the ultimate Orbison performance available for the home viewer. It premiered in January 1988 as Cinemax cable TV special and was shot in black and white at the Coconut Grove in Los Angeles. The primary backup vocal trio consisted of Raitt, Warnes and lang. Waits looked like a mad scientist at the keyboards, while Costello blew harmonica and contributed the handcrafted composition "The Comedians." Guitarists and background singers included Costello, Burnett, Souther and Browne, while Springsteen, wearing a cowboy string tie, established himself as Orbison's sidekick, sharing the lead mic on harmonies, acting as a kind of co-band leader and onstage alter ego.

continued on >>p30

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from >>p28 Despite being known for songs of immense sadness and longing, there's no mistaking the joy that permeates the performance of these songs. You have to ask: Was it just Orbison's unusually rich and expressive vocal instrument that led him to write, sing and interpret songs with such overpowering emotions, or was part of his soul lonely, unreachable and untouchable?

"Roy had such a sense of humor and was so strong in life," Barbara says. "Later on in life when the tragedies happened you could really hear the strength and soul of Roy Orbison. But Roy wasn't a depressed person, he wasn't a sad person. But the voice is what kept the listener . . . he would say, 'If I record a song, I have to be able to step onstage and sing it like it was the first time' . . . When you watch 'Black & White Night,' or any performance, Roy smiles through the whole performance."

The decision to highlight the Image Entertainment Blu-ray release (it was released on high-definition DVD and 5.1 Audio last December) exemplifies Barbara's willingness to use all formats and possibilities to keep Orbison's music before the public.



A musical match: BARBARA and ROY ORBISON

With its wide range of music and stars, "A Black & White Night" seems made to order for PBS fund-raising drives, where it in fact has been a perennial since the '90s.

Orbison, according to Barbara, was obsessed with TV and the movies, and the dramatic musical construction and concise storytelling of his recordings make them a natural for both mediums. The Internet Movie Database lists 75 uses of Orbison's songs in movies. During film debuts in October alone, his songs have been heard in such disparate cinematic entities as "Beverly Hills Chihuahua," Oliver Stone's "W." and a new Billy Graham biopic.

"When he was growing up in West Texas as a very young man, Roy had a fascination with television, and if somebody would have said to him, 'One of your songs is going to be on nationwide television,' or in a movie, he would have been overjoyed," Barbara says. "I don't have any particular favorite [uses of Orbison's music in a movie]. I always look at movies and say, 'What would movies be without familiar music or without a song making a scene more memorable, lightening the heaviness of a scene?' Movies and songs go together."

Barbara used TV effectively to inaugurate sales of the boxed set, appearing in September on the QVC home shopping network.

"I was so scared to do it," she says. "They've asked me for many years, and I couldn't figure out a reason to do it, to sit there and sell my husband's wares. This year, I was collecting and finishing the boxed set, so I said to myself, 'How can I teach what the box is all about? How can I do this?' So when QVC asked me I said, 'This is incredible. I will get very uncensored time all about Roy and I can bring pictures and songs.' I had old pictures of Roy behind me and I can talk about this boxed set. It was a wonderful experience."

Barbara says her allotment of 1,000 boxes were sold in the first few minutes. QVC executives declined to comment for this story.

It may be ironic that a shopping network and a noncommercial network have been the main paths of exposure for "The Soul

of Rock and Roll." And in today's retail environment, boxed sets are harder than ever to stock and sell in brick-and-mortar stores, so a multimedia vision is required, even if it is a little counterintuitive to consider Orbison and the Internet.

"In this day and age, the digital realm is so critical to everything we do," Legacy's Block says. "We participated in the launch of Royorbison.com this summer; there's a Roy Orbison YouTube channel, a MySpace page and Facebook. We created podcasts for the box, which we are doing more and more of. There are so many great stories about an artist like Roy Orbison, and the podcast is a tremendous device for us to share them with." They are available at the Legacy Web site or at iTunes in a three-part series hosted by journalist Dave Marsh.

Whatever promotional or marketing medium, Barbara is driven by the desire to put Orbison's music in place for posterity.

"This box was a wonderful place to take all the ingredients I had gathered over the years, like the 1956 'Guitar Pull' [a medley of Elvis songs] that you can't put on a commercial CD, because on a commercial CD you expect everything to be pristine, while there are certain baby steps on the way that really show who that artist is at that particular point, or who they are evolving into, that you can only show on a boxed set. So you save the different pieces, you always

do it for the artist and the sense of history.

"What kept me driving—it's very tough, emotionally: If I had to get up every morning and say, 'I have to go to work on a boxed set,' I'd say to myself, 'I'd rather not!'—but I looked at the sense of history and the need to preserve it in a certain order that is historically correct, and it's important to preserve the history. I had in mind not just the audience right now, but 50 years or 100 years [from now], if there's a school or a teacher, if they want to study about rock'n'roll, they will find the boxed set a teaching guide, because it really shows all the steps. I know there are certain listeners who love music overall and some in particular love Roy Orbison, so we have to get the boxed set from here to there."

Whatever the medium, Barbara Orbison is driven by the desire to put Roy's music in place for posterity.

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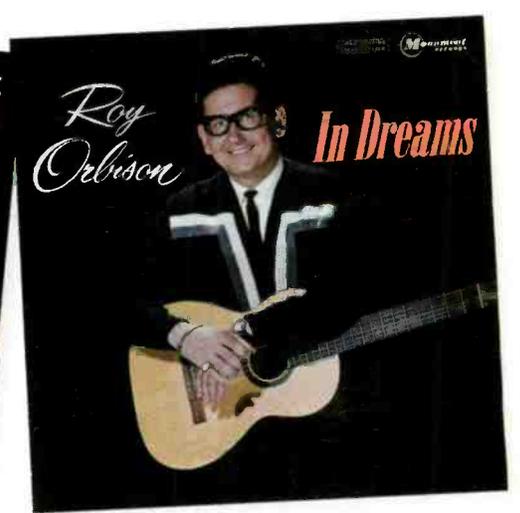
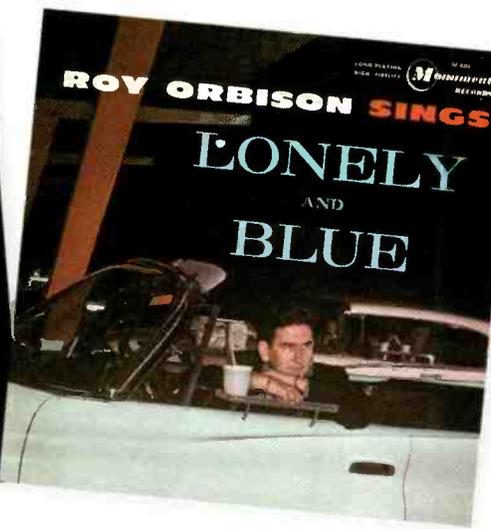
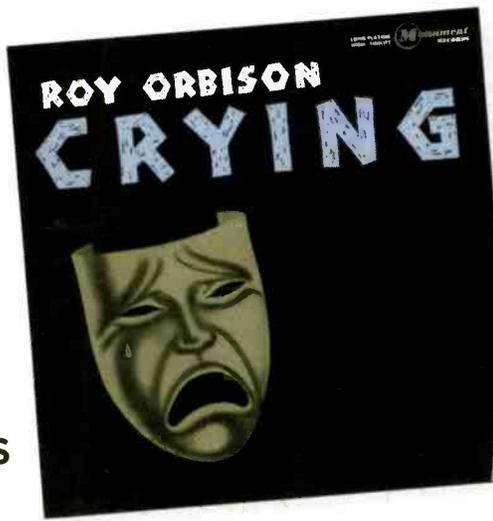
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WITH SUCH AN INCREDIBLE TALENT AS ROY ORBISON  
*- Mike Curb*



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# YOU GOT IT

## TRACKING ORBISON'S LONG HIT STREAK



Few artists who achieved top 10 success on the Billboard Hot 100 in the early '60s could be found atop the chart nearly three decades later. But Roy Orbison's top 10 run stretches from the chart debut of "Only the Lonely (Know How I Feel)" on the June 11, 1960, tally to his late career resurgence with "You Got It," which entered the Jan. 21, 1989, Hot 100, the month following his death at the age of 52.

In between, of course, came classics like "Oh, Pretty Woman," which debuted on the Aug. 29, 1964, chart. That song held the No. 1 spot for three weeks and ranks as the No. 1 single of Orbison's singular career, according to this exclusive recap of his Hot 100 hits.

Among Orbison's many admirers, Bruce Springsteen memorably described "Roy Orbison singing for the lonely" in his song "Thunder Road," which opened Springsteen's breakthrough album "Born to Run."

When Orbison was inducted into the Rock and Roll Hall of Fame, Springsteen paid him tribute: "I'll always remember what he means to me and what he meant to me when I was young and afraid to love. In '75, when I went into the studio to make 'Born to Run,' I wanted to make a record with words like Bob Dylan that sounded like Phil Spector, but most of all I wanted to sing like Roy Orbison.

"Now everybody knows that nobody sings like Roy Orbison."

The 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.

### Roy Orbison Top Songs

Rank	Title	Peak Position	Debut Date	Label
1	Oh, Pretty Woman	1 (3 weeks)	Aug. 29, 1964	Monument
2	Running Scared	1	April 15, 1961	Monument
3	Only the Lonely (Know How I Feel)	2	June 11, 1960	Monument
4	Crying	2	Aug. 19, 1961	Monument
5	Dream Baby (How Long Must I Dream)	4	Feb. 17, 1962	Monument
6	Mean Woman Blues	5	Sept. 7, 1963	Monument
7	In Dreams	7	Feb. 9, 1963	Monument
8	It's Over	9	April 11, 1964	Monument
9	You Got It	9	Jan. 21, 1989	Virgin
10	Blue Angel	9	Sept. 24, 1960	Monument
11	Pretty Paper	15	Dec. 14, 1963	Monument
12	Goodnight	21	Feb. 13, 1965	Monument
13	Falling	22	June 8, 1963	Monument
14	Candy Man	25	Aug. 12, 1961	Monument
15	Leah (tie)	25	Oct. 6, 1962	Monument
15	Ride Away (tie)	25	Aug. 21, 1965	MGM
17	The Crowd	26	June 2, 1962	Monument
18	I'm Hurtin'	27	Dec. 17, 1960	Monument
19	Blue Bayou	29	Sept. 14, 1963	Monument
20	Breakin' Up Is Breakin' My Heart	31	Jan. 22, 1966	MGM

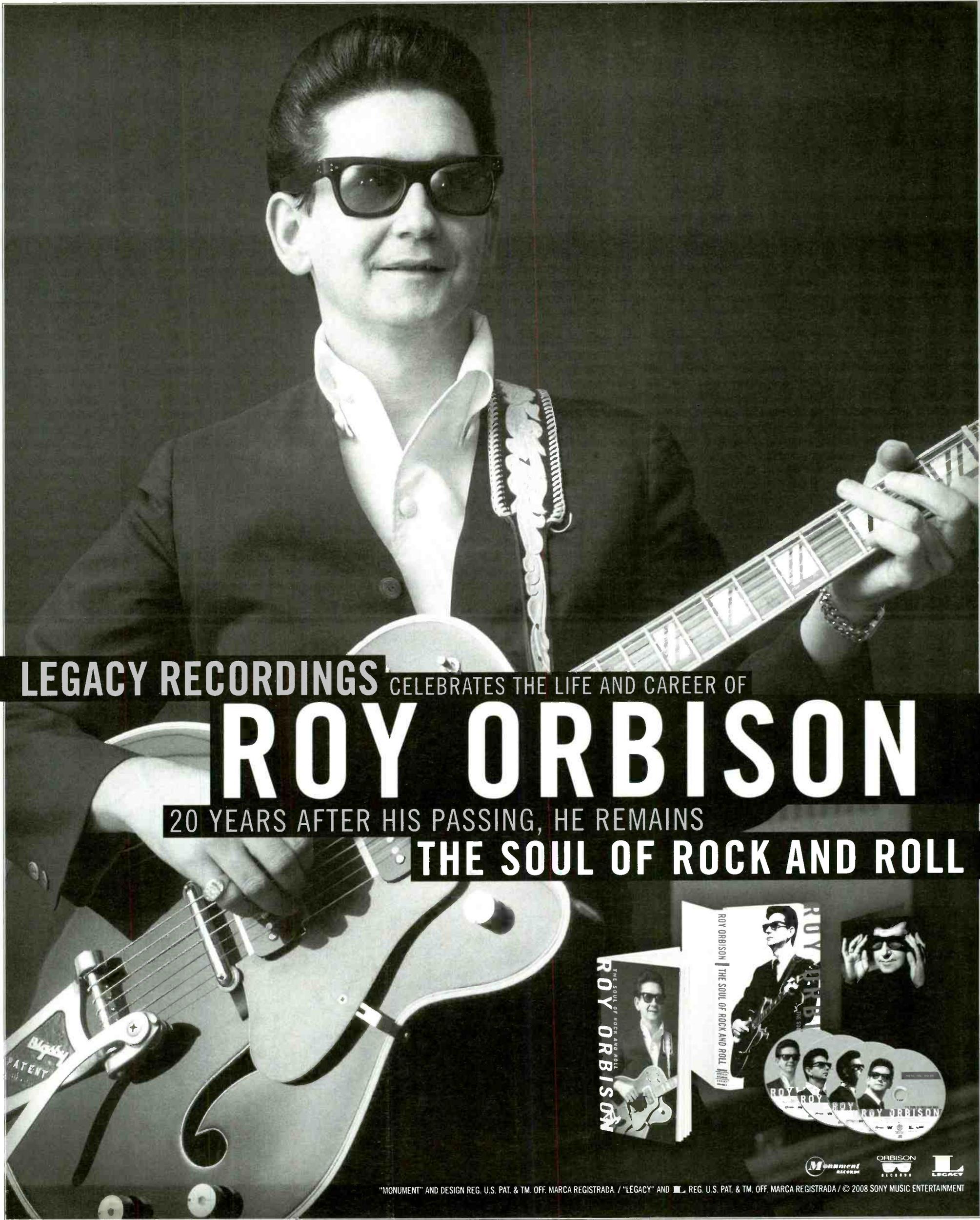
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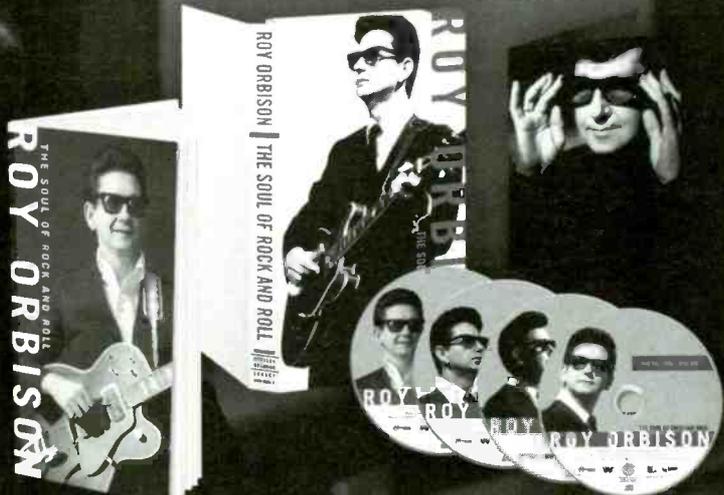


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# A CLASSIC CATALOG

## KEY PLACEMENTS ENSURE ORBISON'S SONGS LIVE ON

In films, TV shows, videogames and advertisements, the songs of Roy Orbison enjoy continued exposure in the United States and international markets.

Three films that opened in October feature Orbison's hits. The satirical presidential biopic "W." from director Oliver Stone features "Claudette." Director Robby Benson's film "Billy: The Early Years," about the preacher Billy Graham, features "In Dreams." And the Disney film "Beverly Hills Chihuahua" plays with "Oh, Pretty Woman."

"Oh, Pretty Woman," Orbison's most successful single, which topped the Billboard Hot 100 for three weeks in 1964, is featured in the videogames "Slingstar," "Guitar Hero," "Lips" and "Atari Karaoke." It's also heard in an American Express ad in Israel and two commercials in Japan: one for Mitsubishi and another for Osaka Gas.

When Sony/ATV Music Publishing acquired Famous Music from Viacom in June 2007, among the songs included in the deal were those of Orbison.

"Roy Orbison represents a unique portion of the history of contemporary music," Sony/ATV Music Publishing chairman/CEO Martin Bandier says. "At a time when songs and artists get slotted into specific genres, Roy's music continues to cross all boundaries. His music has been loved and appreciated by everyone who enjoys a great voice and a great song."

Sony/ATV reports that Orbison's songs also have recently been heard in TV shows including "My Name Is Earl," "Prison Break" and "Dirty Sexy Money."



ROY ORBISON'S 'Pretty Woman' is a sought-after hit for advertisers and game developers worldwide.

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## ROY ORBISON

### The Soul of Rock and Roll

Producer: Gregg Geller

Monument/Orbison/Legacy Records

Release Date: Sept. 30

This four-disc, 107-track boxed set is a throwback, and not just because Roy Orbison died 20 years ago, on Dec. 6, 1988. It's a return to the time that a CD boxed set would stir the fans, historians and collectors among us to say, "Oh, wow!" It offers a complete portrait as you'll find of one of rock's seminal artists.

It's got all the hits and signature tunes from the '60s ("Only the Lonely," "Runnin' Scared," "Crying," "Oh, Pretty Woman," "Blue Bayou," "Love Hurts," "In Dreams") and the '80s ("You Got It," "California Blue"). Only a set of this scope could include nine-and-a-half minutes of rockabilly raw Orbison with just his voice and guitar at what sounds like a house party (identified as "1956 Guitar Pull Medley") in Galveston, Texas. Or a fistful of unreleased demos from the late '50s, including such titles as "Bad Cat," "Love Storm" and "Defeated." The last two songs appear to be the missing links between the expected bravado of Orbison's Sun recordings and the astonishing vulnerability that he would so peerlessly express on the mature Monument Recordings he began to make with producer Fred Foster around 1960. Orbison's sensitivity is obvious on an oddity from this period, "(They Call You) Gigolette," showing rare respect—for its day—for a girl who others may have considered a runaround Sue.

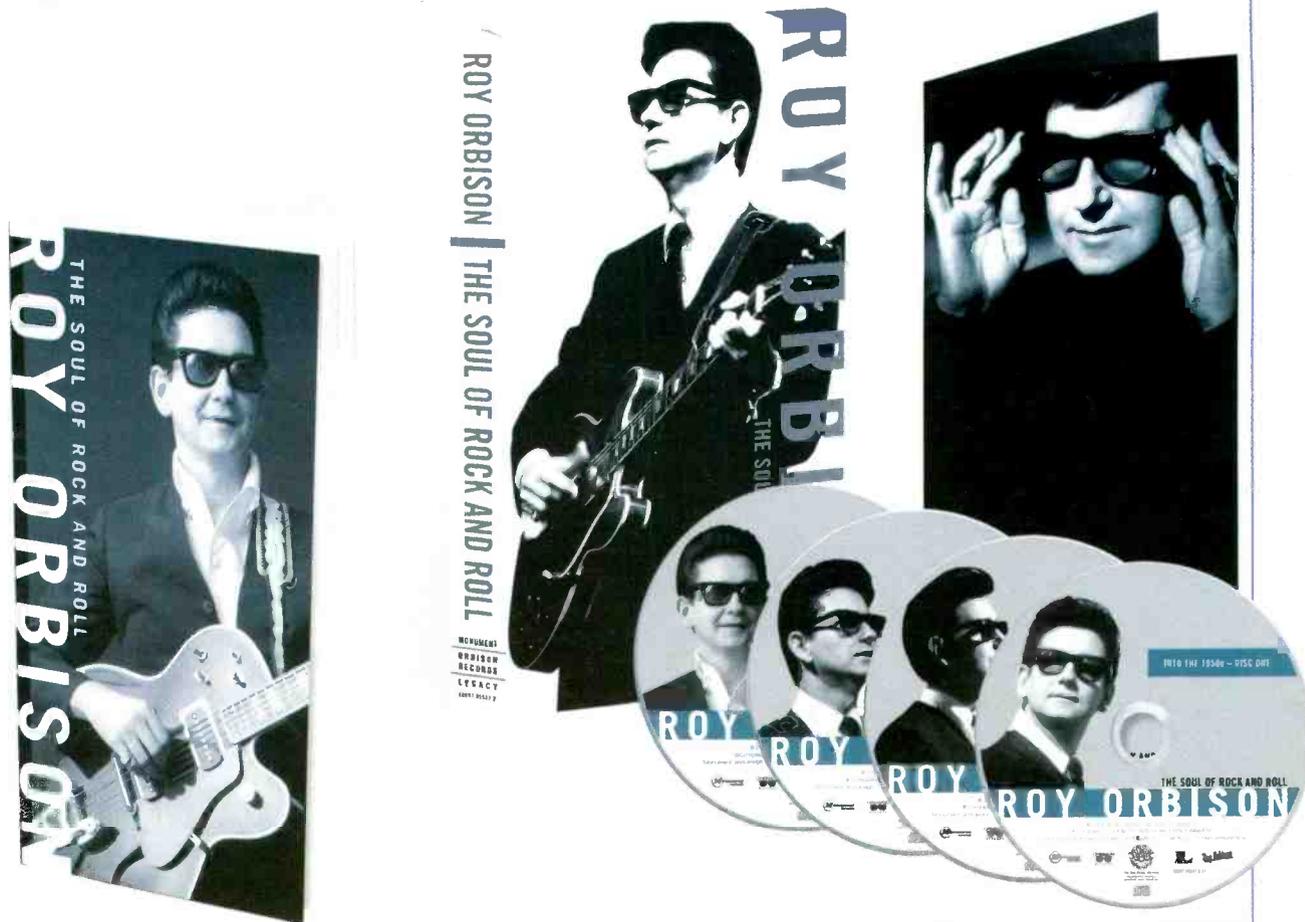
There are individual tracks from an array of movies, including his own starring role—without sunglasses—in "The Fastest Guitar Alive." Since then Orbison's songs have appeared in dozens of films, and the box unearths the peculiar ballad "So Young," which MGM's Mike Curb had tacked onto the end of Michelangelo Antonioni's 1970 counterculture epic "Zabriskie Point," a soundtrack otherwise known for its Pink Floyd material. There's a tribute to

Elvis, "Hound Dog Man," from the infrequently heard 1979 album "Laminar Flow," and a wonderful live version of "Land of 1000 Dances" recorded in 1972 in Australia, a time and place where Orbison had remained a star when his career was in eclipse in the United States. Two good tracks, including "Waymore's Blues" from the 1986 album "Class of '55" (with Carl Perkins, Jerry Lee Lewis and

Johnny Cash), also get some well-deserved light, as do songs from the posthumously released 1992 album "King of Hearts."

Executive-produced with intelligence, intuition and passion by Barbara Orbison and Roy Kelton Orbison Jr., this is the box the artist's fans have imagined—in dreams.

—Wayne Robins



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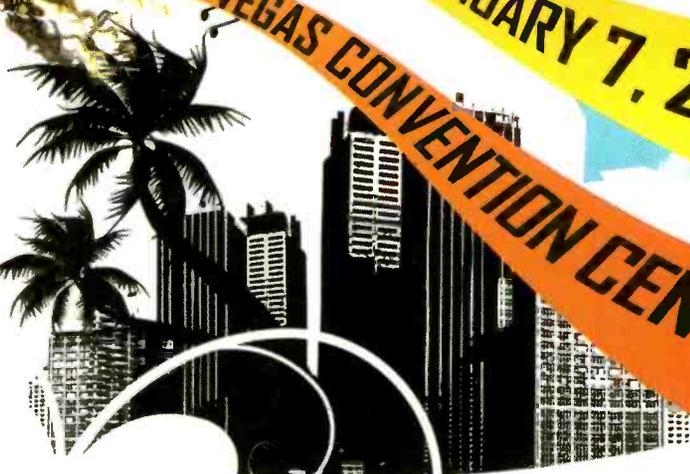
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**DOUGLAS MERRILL**  
President, Digital Business  
EMI Music Group



**ALEX RIGOPULOS**  
CEO and Co-Founder  
Harmonix



**PAUL DEGOOYER**  
SVP of Electronic Games & Music  
MTV

### PANEL HIGHLIGHTS:

- Monetizing Social Networking
- Content Vs. Tech, Who Wins?
- Meet the Press: Digital Music Journalists Tell All
- Concerts and Touring: Where Virtual Meets Reality

### ADDITIONAL SPEAKERS INCLUDE:

HOLLY ANDERSON, VP of Marketing and Artist Relations, Eventful  
 ROB BENNETT, GM Entertainment Video and Sports, MSN  
 PETER BRODSKY, EVP for Business Affairs, Sony/ATV Music Publishing  
 TED COHEN, Managing Partner, TAG Strategic  
 ANDY GADIEL, Founder, Jambase  
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 PETER KAFKA, All Things Digital  
 DAN KRUCKOW, Manager, Crush Management  
 DEVIN LEONARD, Fortune  
 MARK MONTGOMERY, CEO, Echo  
 BILL NGUYEN, Founder/Chairman, Lala  
 JONATHAN POTTER, Executive Director, DiMa  
 SCOTT RICHMAN, SVP/GM, Madison Square Garden Interactive  
 ELIOT VAN BURSKIK, Wired  
 \*subject to change

### FEATURED SPEAKERS:



**TIM CHANG**  
Principal  
Norwest Venture Partners



**FRED DAVIS**  
Partner  
Davis Shapiro



**STEVE JANG**  
CMO  
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**MARK MONTGOMERY**  
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# MUSIC

R&B BY GAIL MITCHELL

## People Are People

Brandy Breaks Four-Year Hiatus With Epic Debut

You can't blame Brandy for being a little nervous stepping back into the recording studio. Four years have elapsed since the release of her fourth album, "Afrodisiac." And it has been just two years since her headline-making car accident in which another driver died.

"Once you get into a zone, it's hard to come out," says Brandy, who will not face criminal charges but still faces a wrongful-death lawsuit that goes to trial in April. "What I experienced in the past couple of years was tough, but I had to face it and find the strength to move forward. Connecting back with music has definitely helped me through everything. Once I got back in the studio, the butterflies went away."

Music's uplifting power provided the thematic undercurrent for "Human," due Dec. 9 from Koch/Epic. The project reunites Brandy with songwriter/producer Rodney Jerkins, who first worked with the singer on her 1998 multiplatinum sophomore set, "Never Say Never." Jerkins, the executive producer of "Human," also produced the first two singles: the uptempo "Right Here (Departed)" and "Long Distance," a ballad co-produced with Bruno Mars.

"We have great musical chemistry," Jerkins says. "'Departed' was the first song we did together after reuniting. And that says a lot: Most of the time you don't find the single until you're at the end of a project."

Through additional collaborations with Brian Kennedy (whose credits include Rihanna's "Disturbia"), Toby Gad (Beyoncé's "If I Was a Boy"), James Fauntleroy (Jordin Sparks' "No Air") and RedOne (Lady Gaga's "Just Dance"), Brandy reflects on the joys and pitfalls involved with just being human. She also co-wrote several songs, including "Fall" with Epic label-mate Natasha Bedingfield.

The lyrics drew inspiration from a daily journal Brandy began keeping. "Getting in touch with how I felt made me want to sing about it," Brandy says. "This entire album is about life and what we all experience—that we're not alone and sometimes need to be uplifted."

Brandy rose to prominence at 15 with her 1994 self-titled debut for Atlantic. Her final album for the label was "Afrodisiac," which has sold 417,000 units in the United States, according to Nielsen SoundScan. Between recording, she also starred in the popular



Almost blue: BRANDY

'90s TV show "Moesha," which still runs in syndication.

Koch/Epic initiated an online buzz campaign in July to reactivate Brandy's existing fan base and introduce her to a new generation of listeners. "Long Distance," whose Chris Robinson-directed video will premiere at the end of November, jumps 80-63 this week on Billboard's Hot R&B/Hip-Hop Songs chart. "Right Here (Departed)" peaked at No. 22 on that chart after a strong run on BET's "106 & Park" video countdown.

In addition to interviews with major print and online outlets including Vibe, Us Weekly, AOL and AllHipHop.com, Brandy is in the midst of her third radio promo tour and has performed on "106 & Park" and MTV's just-ended "TRL," with upcoming performances slated for "Today," "The View" and top 40 WHTZ New York's annual Jingle Ball Dec. 12.

A "Human" pre-order campaign launched Nov. 11 on iTunes,

which is offering a regular and deluxe version of the album. Epic VP of marketing Karim Karmi says the label has joined forces with MySpace for the Release, an album-release party for fans during which Brandy will perform. The footage will be streamed on MySpace.

Also down the road is a tour and more acting. "That's another part of me that has to be fulfilled," says Brandy, who serves as a spokeswoman for Sketchers and is featured in the company's print campaign. "I really want to get back to that, creating a character who people would love to see every week."

Anxious now to reconnect musically, Brandy says it's actually an audience of one that keeps her going—her 6-year-old daughter. "Playing my songs back for her and hearing her respond—that's what lets me know I'm on the right track and motivates me to continue what I'm doing."

### >>> DOUBTING THOMAS

No Doubt will return to the road in 2009 while it finishes its first studio album in seven years. The group made the announcement in an instant message transcript posted on its official Web site but did not provide specific details. No Doubt has been in the studio on and off throughout 2008. But Gwen Stefani's participation has been limited of late, having given birth to her second son in late August.

### >>> NEW NEIL

Neil Diamond and Rick Rubin, who produced Diamond's last two albums, have set a meeting for Jan. 12 to start planning the follow-up to his recent chart-topping "Home Before Dark." Diamond tells Billboard.com, "He said, 'Why don't you not start writing and let's sit down and talk about what the concept is and what we're gonna do.' I said, 'Good idea,' so we'll meet on the 12th and go from there."

### >>> ESTATE SALE

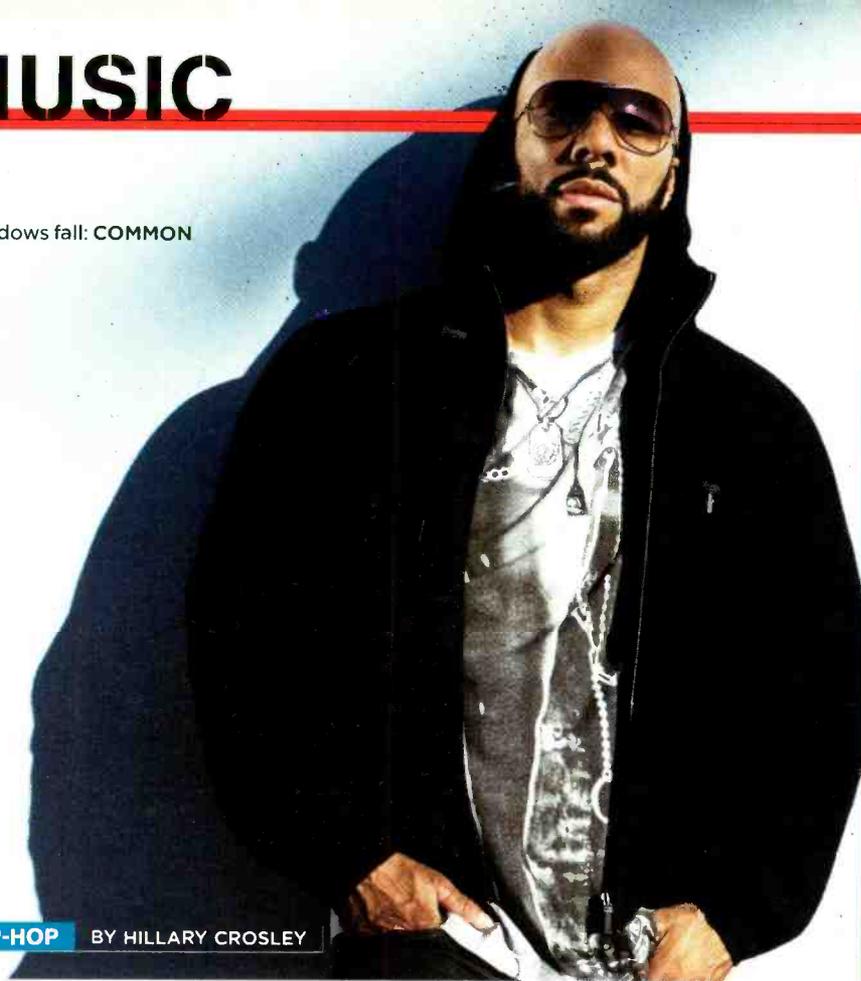
Former Sunny Day Real Estate frontman Jeremy Enigk returns to the heavier rock sound of his old band on his third solo album, tentatively titled "OK Bear" and due in February via his own Lewis Hollow label. The album was recorded outside Barcelona with a group of musicians introduced to Enigk by a mutual friend from Seattle and produced by Santi Garcia and Standstill's Ricky Falkner.

### >>> DON'T STOP THE MUSIC

Roxy Music saxophonist/oboist Andy Mackay launched his new band, the Metaphors, with a Nov. 18 London performance. The group played tracks from its instrumental album "London! Paris! New York! Rome!," due for worldwide release Feb. 22 on Metaphoric, including Roxy Music's "Love Is the Drug," "Three Coins in the Fountain," "I Love Paris" and "Waterloo Sunset."

Reporting by Jonathan Cohen, Gary Graff and Paul Sexton.

Shadows fall: COMMON



HIP-HOP BY HILLARY CROSLY

## Creative 'Control'

### Common Starts The Party On New Album

Common has always been known for his pensive lyrics, but the veteran rapper is trying out a new style on the upcoming "Universal Mind Control."

Due Dec. 9 from Geffen after numerous delays (which Common blames on his burgeoning acting career), "Universal Mind Control" doesn't feature beats from such usual producers as No ID, Kanye West and the late J. Dilla. Instead, the Neptunes' Pharrell Williams and OutKast producer Mr. DJ are behind the boards for Common's most pop-driven work to date. First single "Universal Mind Control (UMC)," featuring Williams, plucks its rhythm from Afrika Bambaataa's "Planet Rock" as Common rhymes about "booties dropping . . . styling and being fly."

"I wanted to do what I felt was missing from my catalog—songs that could be played at parties internationally," Common says. "I just came off tour with N\*E\*R\*D, and crowds really felt 'Universal Mind Control (UMC).'"

Common is revered in hip-hop circles and beyond for his creative storytelling. His witty 1994 single "I Used to Love H.E.R.," chronicling the changes that hip-hop has endured as a genre, is hailed as a classic and emulated by many new artists. But he's never been shy about taking chances with his sound.

His fifth album, 2002's "Electric Circus," drew its beats from new wave and Count Basie-esque jazz, but it sold just 65,000 copies in its first week of U.S. release, according to Nielsen SoundScan. The artist spent the next two albums—2005's "Be" and 2007's "Finding Forever"—returning to his roots, and fans responded big-time: "Be" sold 185,000 in its debut frame, while

"Finding Forever" shifted 155,000. Together they've since sold a combined 1.5 million copies.

"When you come up with a new sound, it takes time for people to take a liking to it," Common says. "The music is the future of progressive hip-hop. It's colorful and a little electronic."

With Williams and Mr. DJ as the sole producers, the album showcases the chart-driven catchiness of the Neptunes and the alternative quality of OutKast. "Everywhere" has a guitar line reminiscent of Pat Benatar's "Love Is a Battlefield," while "Gladiator" finds Common fiercely rhyming over a '20s-style horn wail, driving drums and thick bass. "Punch Drunk Love," possibly the second single, features a catchy chorus from West, who is otherwise absent. "Am I crazy? Or were you giving me the eye?" he raps. "Kanye was focusing on his Glow in the Dark show, so he wasn't able to make it to the studio to weigh in," Common says.

Common is receiving prime visibility thanks to a branding deal with Microsoft Zune, which sponsored his latest tour and is featuring him in a new TV commercial alongside Bambaataa. Zune users can buy the album for 99 cents for a limited time. "Because of his solid image and heightened awareness from his acting career, more doors are opening up for him," Interscope Geffen A&M senior marketing executive Tim Reid says.

Online, Common recently joined the ranks of musician bloggers on ThinkCommon.com, which also sells his merchandise. Offline, he's planning TV appearances around street date, including "The Ellen DeGeneres Show."

The rapper is also busy with film work. Having already acted alongside Jeremy Piven in "Smokin' Aces," Denzel Washington in "American Gangster" and Angelina Jolie in "Wanted," Common will play the character Barnes in the highly anticipated 2009 film "Terminator Salvation."

And having achieved Hollywood success, Common knows he can take artistic chances with his music in a way few other rappers can. "A brother isn't just relying on hip-hop to pay my bills anymore," he says.

LATIN BY LEILA COBO

## Fine Colombian

### Fanny Lu Makes Stateside Inroads

With a mix of pop, vallenato accordion and the husky voice of an ingénue, Colombian singer Fanny Lu found success in 2006 with her catchy single "No Te Pido Que Me Mandes Flores."

The track, from her debut album, "Lagrimas Calidas," spent nine weeks at No. 1 on the airplay charts of Fanny Lu's native Colombia and opened the door for Universal Music Latino to release the album in the United States.

Thanks to "Lagrimas," Fanny Lu garnered six finalist slots at the 2007 Billboard Latin Music Awards and took home the best tropical song award.

The recognitions paved the way for Universal to look with care at her follow-up, "Dos," due Dec. 8 in Colombia and Dec. 16 in the United States, with plans to release the record in the rest of Latin America in early 2009.

Already, the first single, "Tu

No Eres Para Mí," has spent nine weeks at No. 1 on Colombian radio. "It's beautiful to see history repeat itself—to get a blessing from your own country," says Fanny Lu, who now lives in Miami. "What stands out about the song is that the lyrics are very colloquial and that everybody speaks that way. It's something that could happen to anyone."

"It was important for us that she launch this album in her home country," says Luis Estrada, GM for Universal Music Latino, which has a 360 deal with the artist that includes sponsorship and show revenue. "It's a statement, to say we have an artist that comes with a solid foundation and proven success in a market like Colombia."

"Tu No Eres," which is No. 15 on Billboard's Latin Pop Songs chart, is uptempo, almost bubble-gum pop. Stateside, the song will get exposure through its use

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> BEGGIN' & BORROWIN'

Ahead of the domestic release of its new album, Norwegian duo Madcon's beat-driven rap cover of the 41-year-old Frankie Valli & the 4 Seasons song "Beggin'" has just celebrated its third month in the upper reaches of the Eurochart Hot 100 Singles—despite having peaked at No. 2 in September.

The track has been a hit across Europe since first appearing in November 2007 in Norway. Local production duo Stargate worked with Madcon—Tshawe Baqwa and Yosef Wolde-Mariam—on the song for the act's second album, "So Dark the Con of a Man," (Bonnier Amigo), released last December in Norway and in May elsewhere in Europe. "Beggin'" was the album's Norwegian chart-topping lead single and was certified five-times-platinum (50,000 units shipped) by IFPI Norway. The publishing on the original song is controlled by EMI Music Publishing.

Released by Sony BMG labels across Europe, "Beggin'" has charted in Germany, Austria and Switzerland and also

reached No. 5 on the Official Charts Co. listing in the United Kingdom in August. "Madcon delivered a tremendously catchy mix of an urban and pop sound and landed a true international hit," says Philip Ginhör, head of Columbia Germany/Four Music Sony BMG in Munich.

Bonnier Amigo will release the act's third album, "InCONvenient Truth," Dec. 1 in Norway. Madcon's booking agent is Norway's Artist Partner.

—Wolfgang Spahr

Mad sales: MADCON



MADCON: SONY BMG GERMANY; COMMON: NABIL; FANNY LU: RAUL FIGUERA; JONASIN: AARON BRISTOL

in a three-month Telemundo campaign as the theme for the reality show "12 Corazones."

The track, about a sweet-talking two-timer who gets his comeuppance, features Wilmer Valderrama from "That '70s Show" as the ex-boyfriend whose effigy gets stuck with pins. He participated in the video out of friendship with Fanny Lu, whom he met a couple of years ago.

If it all sounds a bit charmed, it is. Fanny Lu's foray into music is relatively recent. Although she'd always aspired to sing professionally, she studied industrial engineering and then had a career as a TV host and actress before taking the plunge and recording an album with producer friends Andrés Múnera and José Gaviria.

"Lagrimas," which was mostly a mix of tropical and pop sounds—what is known in Colombia as "tropi-pop"—found an audience stateside. Although the album has sold 15,000 copies in the States, according to Nielsen SoundScan, sales have been steady and its individual tracks have shifted 15,000 digital downloads.

"Dos," whose sound vacillates between Fanny Lu's orig-

inal tropi-pop and more mainstream pop, is being heavily worked by Universal in the States and in Colombia with sights set on a South American expansion in 2009.

"We were looking for a fusion of sounds," says Fanny Lu, who co-produced the album with Múnera and Gaviria. She also co-wrote many of the tracks, including "Un Minuto Más"—dedicated to her late father—a duet with Noel Schajris, formerly of Mexican duo Sin Bandera. "I didn't limit myself. I gave myself the luxury of exploring, because it was important not to repeat what I'd done. For example, many times, instead of accor-



Hot fusion: FANNY LU

winds. This album is like a walk along all those genres I love, and all the songs have their own palate and color."

Beyond the music, Fanny Lu has benefited from her wholesome good looks. She is in talks with Converse for a sponsorship in Latin America and landed a deal with Caress to be the spokeswoman for its Brazilian Exotic Oil Infusion Body Wash in the Latin market (the same product promoted by the Pussycat Dolls' Nicole Scherzinger). The deal involves events in various cities, tied to radio and TV promotions. Conversations are also under way to shoot a commercial for Spanish-language TV. ....

## >>> DOUBLE TIME

Veteran French singer/songwriter Charles Aznavour can expect to draw comparisons to Frank Sinatra for his duets album, "Duos," released Dec. 8 internationally by EMI. An early-2009 U.S. release is also scheduled.

"This is a great album of international prestige," says Hervé Defranoux, A&R director at EMI France's Capitol, Jazz and Odeon, who acknowledges the debt the project owes to Sinatra's 1993 "Duets" album. "Duos" features 28 tracks, mostly from Aznavour's own catalog, with

13 songs in French on one CD and 15 in other languages—English, Spanish, German, Italian—on the second. Aznavour is published by Editions Raul Breton, which he owns.

The album's cast includes Elton John, Sting, Plácido Domingo, Celine Dion, Paul Anka, Liza Minelli and even—combining Aznavour's voice and new arrangements with previous recordings—Sinatra himself.

Defranoux says the initial planned global shipment is 350,000 copies, including 80,000 for France. Aznavour's manager/agent is Lévon Sayan; his international booking agents are Paris-based Bernard Olivier and Alain Dierck.

At 84, Aznavour—who will be honored with a lifetime achievement award at the MIDEM trade fair in January—is still performing and plans to tour the United States in spring 2009. "There is no farewell to Aznavour," Defranoux says.

—Aymeric Pichevin

## >>> SHINE ON

Welsh rock act Stereophonics hit No. 2 on the Official Charts Co. albums listing Nov. 16 with its greatest-hits collection, "A Decade in the Sun: The Best of Stereophonics" (V2/Mer-

cury). The chart compiler reported first-week sales of 67,000 units for the album, released Nov. 18 in the United States on Fontana International/Vox Populi.

The set draws from Stereophonics' six albums, five of which were U.K. No. 1s, and contains eight U.K. top five singles.

"Every song on the album has been a proper hit single," Mercury GM Joe Munns says, "so we made sure the campaign reflected the strength and magnitude of the songs in the band's canon."

The act returned in September to North America, a territory it hadn't visited for three years, for a 12-city tour ahead of U.K. dates Nov. 28-Dec. 20, booked through X-Ray Touring. Plans are under way for another U.S. trek in late January booked through Paradigm Talent Agency.

The band has "worked extremely hard in setting this album up," says the group's Los Angeles-based manager Dan Garnett of Netzwerk Management. "In addition to two new songs for radio, a great TV ad, print and outdoor advertising, the band have had the most extensive list of promotional appearances during a release in a long, long time." —Jen Wilson

# 6 QUESTIONS

with JIM JONSIN

by HILARY CROSLY

He goes to 11: JIM JONSIN



He's not a household name, but this fall, Jim Jonsin has two big radio hits. Lil Wayne's "Lollipop" sat atop the Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts collectively for 11 weeks, while T.I.'s "Whatever You Like" simultaneously topped those tallies last month.

Jonsin, who began his career as a DJ in his native Florida, co-founded the now-shuttered record label Super Star Entertainment with Joseph Smith, which eventually released Pretty Ricky's debut album, 2005's "Blue Stars." He also worked for Southern hip-hop label Slip-N-Slide, where he produced Trick Daddy's "Let's Go," Pitbull's "Dammit Man" and Jamie Foxx's "Unpredictable." Jonsin chatted with Billboard about his path to the top of the charts.

### 1 What followed your departure from Super Star Entertainment?

When I stopped working for them I eventually went back to Slip-N-Slide in 2005 mixing records and all of my records that I produced dropped. I won [the BMI Urban Award for] songwriter of the year in 2006 for Mariah Carey's "We Belong Together," which I shared with Bigg D and Mariah. Bigg D and I, we stuck together for a little while but we eventually admitted that we had different visions. We're still good friends and we occasionally get together and work.

### 2 How did you get the gig producing Danity Kane's first single, "Show Stopper"?

In 2006-07, things were a little slow. Bigg D and I were trying to get our stuff on TV, even though I don't really like that. I just did the "Making the Band" show because management told me to do it. Universal Music Publishing director of creative affairs Jessica Rivera called the show and said, "Give them a day," then we gave Puffy his first Danity Kane single.

### 3 What's the story behind "Lollipop"?

I was working on songs for Danity Kane, and "Lollipop" was one of the tracks I made. They turned it down, so I took that over to [late singer/songwriter] Static Major and he loved it. Static thought it would be good for Pleasure [formerly of Pretty Ricky], so we started writing it for him. We started the hook, cho-

rus and bridge and got it ready. Then Pleasure said, "This would be better for Wayne—maybe I can just feature-in on it." So they brought the song to Wayne, his DJ added drum rolls on it, and there it is.

### 4 Who else are you working with?

Justin Timberlake—he has a rock band he's working with now. I'm working with more songwriters and doing pop and R&B as well. I just worked with a country writer named Steve McEwen and a group of writers from Atlanta called the Network. They write phenomenal songs, and I've been writing song lyrics myself. I'm just spreading my wings right now.

### 5 You worked on Beyoncé's new album. How would you describe her change of direction this time around?

She's trying new things. We cut five songs; one, "Beautiful Nightmare," has a crazy tempo from left field. Working with her was a dream come true.

### 6 What excites you most about your career?

I've definitely had my struggles, but I'm most proud of doing music for a living and music that my mother finally approves of. My 5-year-old daughter sings "Lollipop" in the backyard and my mom's like, "Oh, my God!" Being successful in music is a dream come true. ....





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## CHRISTINA K.

Christina K.'s story is, first and foremost, one of risk. While still in high school, the producer/songwriter/singer started out making beats in a makeshift production studio (her living room in Maryland, N.Y.) then took a chance and moved to New York. There, she began meeting with industry professionals, recording songs with rapper Pitbull and produced a track for Jive artist Dolla.

Thanks to such connections and with the help of the radio promotions company More Hits Entertainment, Christina K. was able to get her first single, "I Got a Boyfriend," considerable airplay on such stations as WBBM Chicago; WKYS Washington, D.C.; and WNOU Indianapolis. The buzz attracted the attention of MTV, and she eventually secured a deal producing and recording instrumental tracks for "Making the Band 4." The network has since extended her talents to its other channels and Web properties, and it's easy to see why: Christina K.'s music is upbeat, sassy and catchy, a jangly pop/hip-hop hybrid with a dash of Salt-N-Pepa thrown in for good measure.

Following the deal, Christina K. set her sights on the next season of "The Hills": "They have the music, it's just a matter of them fitting it in," she says.

Despite her recent successes and bright future, Christina K. remains grounded and maintains a sense of humility. "I'm having fun," she says. "That's the joy more than anything—to actually sing and work."

—Alexey Novikov

Contact: Maureen Dallien, manager, [morehitsent@gmail.com](mailto:morehitsent@gmail.com)



## CATCHING UP WITH UNDERGROUND ALUMNI

Marching Band has signed with Azoff Management and Creative Artists Agency and performed a monthlong residency in November at Los Angeles' Spaceland. . . . The Noises 10 signed a publishing and licensing deal with North Star Media. . . . Barsuk signee Ra Ra Riot released its debut "The Rhumb Line" in August and appeared on "Late Show With David Letterman" and "Late Night With Conan O'Brien" this fall.



## HYPERNOVA

When Hypernova first started playing shows in Iran's secretive rock scene, lead singer/guitarist Raam would always keep one eye on the door. In a country where playing rock music is forbidden, he and his band would need to sprint away from the authorities if they raided the gig.

"It was scary," Raam says. "We had to sound-proof everything we did when practicing and basically live in an underground room," he recalls. "But art strives off of fear and struggle. We were lifting spirits in an environment where people couldn't express themselves."

Once Hypernova's brand of dark dance-rock quietly exploded in Iran, the foursome dashed to New York in March 2007, then to Los Angeles soon after. Careful not to be pigeonholed as "some exotic band from the Middle East," the band spent last year honing its sound in the studio with producer Hedwig Maurer and mixer Sean Beaven (Nine Inch Nails, Marilyn Manson).

"Taste of Chaos," Hypernova's debut album set for self-release this spring, features sharp guitar licks and apocalyptic, yet catchy lyrics that have garnered comparisons to Joy Division. The buzz around the disc also helped land the band a slot opening for goth legends Sisters of Mercy this month on their current U.S. trek. A tour supporting "Taste of Chaos" is shaping up for next year, but Raam—who grew up listening to Sisters of Mercy—says, "This tour has been so much fun, we don't want it to end."

Far removed from the dangerous shows of the group's past, Raam says that he and his bandmates feel blessed to be in this position. "To go through all of the struggles," he says, "we never take anything for granted."

—Jason Lipshutz

Contact: Rey Roldan, publicist, [info@reybee.com](mailto:info@reybee.com); and Reza Davoudi, manager, [reza@nineteen95.com](mailto:reza@nineteen95.com)

## ARMY NAVY

Not all was smooth sailing during Army Navy's first national tour this fall. The band ran out of gas in "deep, deep, Oregon" and frontman Justin Kennedy accidentally ran over guitarist Louie Schultz's foot while they took turns pushing the van. "He just toughed it out to the last, propping his foot up on a stool at shows. I mean, we felt bad," Kennedy says with a laugh. "Crutches just weren't in the budget."

If the Los Angeles-based foursome keeps on its current road, a budget will be the last thing on its mind. In two-and-a-half months' time, Army Navy has moved 2,000 copies of its debut self-titled full-length, according to Nielsen SoundScan, with even more sold on the road. The indie rock troupe got a little help from Allegro/Nail, which offered to distribute physical copies to major retailers. "Army Navy" also consistently appears as a top 10 best seller on eMusic.

The band can expect to see an uptick in sales overseas since the album has been licensed and released by Japanese label 1977. The single "My Thin Sides" will soon be promoted as the song of the week on iTunes Australia. The track's hilarious music video, featuring comedian Paul Scheer from "Human Giant" and director Jeremy Konnor, has been making the rounds online.

Kennedy formed the band four years ago when he moved from Seattle to L.A., after backing singer/songwriter Anna Waronker and spending a number of years in the late '90s co-writing songs with Ben Gibbard (of Death Cab for Cutie fame) in the band Pinwheel.

The new album is a harmonious blend of pop and upbeat rock, produced by Adam Lasus and boasting vocals from all band members. The group initially recorded with former drummer Josh Zetumer (who quit midway to pursue a screenwriting career, which includes a remake of "Dune" and the new James Bond flick). Before landing Douglas Randall to permanently fill the drummer stool, Army Navy utilized a very special guest: Pete Thomas, from Elvis Costello's backing band the Attractions.

Prior to "Army Navy," the group scored some prominent synch deals on "The OC," "Weeds" and "Numbers." Appearances on the soundtrack and trailers to "Nick & Norah's Infinite Playlist" followed, plus a deal with music placement agency Bank Robber Music. But nothing seemed to tickle Army Navy more than the use of its song "Snakes of Hawaii" in the straight-to-DVD big-screen knockoff movie "Snakes on a Train."

"They had a whole review of the thing in Variety that was like, 'This is the most horrible thing to ever be made, there is nothing redeeming or funny about it, blah blah blah,'" bassist Benjamin Gaffin says with a laugh. "But that Army Navy song is a pretty nifty tune."

—Katie Hasty

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VIDEO: Check out an exclusive video interview and performance by Army Navy @ [billboard.com/armynavy](http://billboard.com/armynavy).

# THE BILLBOARD REVIEWS

## ALBUMS

### VITAL REISSUES

#### NEIL YOUNG

**Live at Canterbury House 1968**

**Producer:** Neil Young  
*Reprise*

**Release Date:** Dec. 2

▶ Neil Young's "Archives" project is poised to become the new "Chinese Democracy," but the wait helps get gems like this out of his vault. This album captures Young fresh out of Buffalo Springfield and five days shy of his 23rd birthday on the weekend before the release of his solo debut. It's an intimate performance in which the songs—including winning takes of "On the Way Home," "Mr. Soul," "The Loner," "Trip to Tulsa" and, of course, "Sugar Mountain"—aren't necessarily the stars of the show. That spot is reserved for a chatty and cheerful Young and his between-song raps about everything from the length of his hair to songwriting (he decides he needs more "happy" material) and using his first royalty check to buy a 1934 Bentley "with big lights and everything." It's the kind of recording that makes you wish you were there—but also makes you feel like you are.—GG

### SOUNDTRACK

#### VARIOUS ARTISTS

**Music From the Motion Picture Cadillac Records**

**Producer:** Steve Jordan  
*Columbia*

**Release Date:** Dec. 2

▶ The soundtrack to the film history of Chess Records falls somewhere between a dawn-of-rock-'n'-roll tribute album and a new Beyoncé album, either of which should give it pretty decent sales for a few weeks (the single-disc version features three new Beyoncé tracks; the two-disc deluxe edition adds two more). The songs are performed in "Walk the Line" fashion by the actors: Mos Def does Chuck Berry ("No Particular Place to Go"), actor Jeffrey Wright channels Muddy Waters ("I'm a Man"), and, most notably, Beyoncé leaves Sasha Fierce at the club door for a reverent turn as Etta James ("At Last," "I'd Rather Go Blind"). Ms. Knowles sounds wonderful and Mos Def acquits himself nicely, but "Cadillac Records" will truly succeed if fans are moved to check out the originals.—JV

### CHRISTIAN

#### JEREMY CAMP

**Speaking Louder Than Before**

**Producers:** Brown Bannister, Jeremy Camp  
*BEC Recordings*

**Release Date:** Nov. 25

▶ In six short years, Camp has earned three gold albums and five Dove

#### BRITNEY SPEARS

**Circus**

**Producers:** various  
*Jive*

**Release Date:** Dec. 2

From the synthy open of "Womanizer" to the regretful ache spurring "Blur," "Circus" gives Brit pop a whole new meaning, as the singer does double duty as a dance diva and brokenhearted balladeer. It's no easy feat, but when Spears shoves aside the tabloid trauma and hooks up with the right producers—on this album it's Guy Sigsworth, Danja, Dr. Luke and Max Martin—she is in a class of her own. The iPods of the dumped will have "Out From Under" on repeat, and if censors turn a deaf ear to the racy wordplay of the chorus to "If U Seek Amy," it could move beyond the club to radio. One quibble: On beat-blasting tracks like "Circus" and "Kill the Lights" the lyrics rehash the "it's deeply weird to be famous" themes Spears already locked down on "Lucky" and "Piece of Me." Here's to moving on.—AD



Awards, becoming one of the industry's most respected talents. He once again proves why on this latest disc. Working for the first time with Brown Bannister, Camp has never sounded more passionate. His vocal texture and intensity drive high-energy tracks like "Slow Down Time," which combines rock and reverence in equal measure. Already a hit at Christian radio, first single "There Will Be a Day" is a gorgeous ballad with a poignant, hopeful lyric about better times to come. More riveting is the simple, eloquent closer "Surrender," exemplifying Camp's multiple talents. He's barely 30, and this is his best work yet.—DEP

### ROCK

#### DIR EN GREY

**Uroboros**

**Producer:** Dir en grey  
*The End Records*

**Release Date:** Nov. 11

▶ Seven albums on, this Japanese alternative metal quintet keeps pitting the psyche's primordial ooze against alluring melodies, demonstrating man's internal conflict between dark and light. The band is at the height of its creative powers on "Uroboros," a lengthy collection that grows more nuanced and stimulating with each listen. Every rousing track, from throbbing stunner "Glass Skin" to turbulent

journey song "Vinushka," shows the fivesome in superb command of its creative instincts (particularly with the bass production, an often underappreciated instrument). Lead single "Dozing Green" is a proper contender for airplay, while "Vinushka," "Red Soil" and funky jam "Stuck Man" are primal fury gone berserk. But Dir en grey also exposes a quieter side (see "Inconvenient Ideal"), infusing "Uroboros" with a certain determined grace.—CLT

#### THE SPINTO BAND

**Moonwink**

**Producer:** Dave Trumfio  
*Park the Van*

**Release Date:** Oct. 7

▶ For a band whose breakout record, 2005's "Nice and Nicely Done," was so ambitious and deliciously snarky that it included three guitarists and a choir of kazoos, the bar is set higher than usual for a follow-up. That pressure seems to have affected "Moonwink," because even though it embodies the Spinto Band's refreshingly eccentric signature pop sounds, it's so high on caffeine that it could give listeners the jitters. With a surplus of melodies and riffs, the incredibly clever "Summer Grof" and "Later On" are great tunes, but the album zooms by too quickly in a

slapdash woosh of guitar, glockenspiel and rapid-fire lyrics. "Moonwink" is a very good album by most standards, except by comparison to "Nicely Done." But there's no risk of songwriter Nick Krill running out of ideas anytime soon, so it doesn't bode badly for the Spinto Band's future.—LJW

### WORLD

#### FEMI KUTI

**Day by Day**

**Producer:** Femi Kuti  
*Mercer Street/Downtown Records*

**Release Date:** Nov. 18

▶ Man does not live by polyrhythms alone—although Femi Kuti and his 17-piece Positive Force sure make it sound like a pleasing proposition. In the past few years, Kuti studied piano and revisited the trumpet, his original instrument, resulting in a more textured and jazz-influenced approach this time out. The Afro-centric "You Better Ask Yourself" and the airy "They Will Run" are, in fact, a pair of the jazziest tracks Kuti and company have ever crafted, while "Demo Crazy" is a long, lively workout with a dynamic call-and-response interplay between the horns and organ. The title track is a melodically pretty prayer for peace, while such songs as "Let's Make History," "Tension Gripp Africa," "Oyimbo"

and "Eh Oh" play out in a way that should be to the liking of world music and jam band aficionados.—GG

#### TOUBAB KREWE

**Live at the Orange Peel**

**Producer:** Steven Heller  
*Upstream Records*

**Release Date:** Nov. 25

▶ This quintet, based in Asheville, N.C., has essentially created the intersection of West African traditional music and American rock. This remarkable, distinctive fusion is captured here in a live recording tracked last Dec. 30-31 at Asheville's Orange Peel. Opener "Autorail" tells the Touba story. The song rocks, but Justin Perkins' kora, the tuning of Drew Heller's guitar and the circularity of the rhythm add a notable Senegalese-Malian vibe. "Roy Forester" also features a driving West African rhythm, keyed by Perkins on the kamel ngoni, and the voice of spoken-word artist Umar Bin Hassan. Closer "Buncombe to Badala" is probably the first time many listeners will be exposed to surf rock performed by players who are clearly under the grand influence of Ali Farka Touré.—PVV

### COUNTRY

#### ERIC DURRANCE

**Angels Fly Away**

**Producers:** Teddy Gentry,

#### AKON

**Freedom**

**Producers:** various  
*Konvict/Upfront/SRC/Universal*

**Release Date:** Dec. 2

Last month, Akon told Billboard he was leaning toward a Euro-club sound for his new album, and he does just that on the techno-driven "We Don't Care," with its thumping bassline and organ-like riffs, and the dance track "Keep You Much Longer," which takes its cues from Haddaway's "What Is Love?" But there's no shortage of Akon's traditional boom-bap. On "I'm So Paid," featuring Young Jeezy and Lil Wayne, Akon remains the "No. 1 hustler getting money," and on "Be With You," he has no patience for anyone who doesn't believe in his relationship. And while "Troublemaker" and "Holla Holla" each sound a lot like prior Akon songs (the former like Kardinal Offishall's "Dangerous," the latter like '07's Akon/T-Pain pairing "Bartender"), ultimately they're highlights for that very reason.—MC



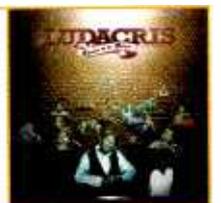
#### LUDACRIS

**Theater of the Mind**

**Producers:** various  
*DTP/Def Jam*

**Release Date:** Nov. 24

Ludacris' 2006 album "Release Therapy" was supposed to illustrate some degree of personal growth, but "Theater" has no time for troublesome goal-setting. This one's stuffed with massive, flamboyant beats; overloud dirty-comic vocals; and all the usual lyrical stops: the streets ("Call Up the Homies"), women-slash-liquor ("One More Drink") and money, which is apparently important to him ("Wish You Would"). Throughout, Ludacris brings the funny ("The inconvenient truth is that the ozone is bad 'cause I've been smoking all the trees"), gets off two or three killer lines per song (check out "Everybody Hates Chris," featuring Chris Rock, happily), seems to enjoy his cars and sex, takes shots at Bill O'Reilly and obtains cameos by every rapper you've ever heard of (and, of course, Ving Rhames).—JV



# THE BILLBOARD REVIEWS

## SINGLES

Mark Bright

Wind-up Nashville

**Release Date:** Sept. 18

★ The solo debut from this former lead singer of contemporary Christian act Big Dismal is the tale of two producers. There's a distinct difference between the tracks produced by Mark Bright (smooth and polished) and Teddy Gentry (raw and ragged). Both approaches work, but there's a freshness to Gentry's hand on the controls and it's in those moments that Durance comes across as an original. Gentry-produced songs like "This Side of Sober" and "Wait Till I Get There," about the impending death of a loved one, will hit home with the country audience. The driving "Turn It Off" decries today's instant-communication era, and "Someone I Can't Live Without" features a relatable lyric surrounded by production that echoes the best of the Eagles and John Mellencamp.—KT

### KENI THOMAS

Gunslinger

**Producers:** Keni Thomas,

Dan Hannon

RBM Records

**Release Date:** Nov. 4

★ A former Army Ranger who survived the battle in Mogadishu that inspired the film "Black Hawk Down," Keni Thomas made his country bow with 2005's critically acclaimed "Flags of Our Fathers." He further delivers on that early promise with this vibrant collection. The first single "Shreveport to L.A." has a singalong chorus that's hard to get out of

your head, and the accompanying video has become one of the most-played on Great American Country. "Everything" is a gorgeous ballad that showcases the warmth and emotional intensity in Thomas' voice, while "Billboards for Jesus" is a well-crafted song about spiritual growth and surrender. Thomas has lots of ammunition in his creative arsenal, and this impressive project should advance his career.—DEP

### BLUES

#### VARIOUS ARTISTS

Last of the Great

Mississippi Delta

**Bluesmen: Live in Dallas**

**Producers:** Scott Shuman,

Jeffrey Dyson

The Blue Shoe Project

**Release Date:** Nov. 18

★ This epic gathering of blues legends finds David "Honeyboy" Edwards, Robert Lockwood Jr., Henry James Townsend and Pine-top Perkins having a hell of a night for a quartet with an average age of 91. They're featured here on 18 tunes taped in 2004 in Dallas, ranging from the elemental country blues of Muddy Waters' "Country Boy," performed by Edwards, to an uptempo arrangement of "Hangin' On," complete with a horn section, featuring Lockwood on vocals. Along the way, Perkins knocks down a very hip cover of "Kansas City" and then tears it up again on "Got My Mojo Working." Henry James Townsend works his way through a low-down blues shuffle on "If You Don't Want Me," and the album concludes with Lockwood's wonderful cover of "See See Rider Blues."—PVV

### COUNTRY

#### KEITH URBAN

Sweet Thing (3:43)

**Producers:** Keith Urban,

Dann Huff

**Writers:** K. Urban, M. Powell

**Publishers:** Universal/Eden

Valley, SESAC; Babble On,

BMI

Capitol Nashville

▶ On the heels of his recent No. 1 "You Look Good in My Shirt," Keith Urban unleashes the first single from his currently untitled new studio album. "Sweet Thing" is everything country programmers and Urban fans have come to expect from the wonder from Down Under. Written by Urban and Monty Powell, the song boasts a delicious melody that instantly zaps listeners. The well-crafted lyrics capture the warm blush of new love and the excitement of a late-night rendezvous—but it's Urban's self-assured performance that elevates the tune from just another fine love song to irresistible ear candy that has hit written all over it.—DEP

### R&B/HIP-HOP

#### PLEASURE P

FEATURING

TEAIRRA MARI

Did You Wrong (4:25)

**Producer:** R. Zamor

**Writer:** M. Cooper

**Publisher:** not listed

Atlantic

▶ After three years and three top 10 R&B hits as the lead vocalist for Pretty Ricky, Pleasure P is ready to fly solo. The first single from his debut, "The Introduction of Marcus Cooper" (January), finds the young singer in full romance mode, playing the part of an apologetic suitor trying to win back the heart and respect of the one he hurt. While Pretty Ricky songs have garnered criticism for being overtly sexual, it appears Pleasure is intent on focusing on what goes on outside the bedroom. This should help broaden appeal beyond the Pretty Ricky fan base and perhaps introduce him to some older fans, who might be reminded of a young K-Ci Hailey. In all, a solid starting point to prove Marcus Cooper is not your average Pretty Ricky.—CW

### ROCK

#### DIR EN GREY

Dozing Green (English

lyrics) (8:53)

**Producer:** Dir en grey

**Writer:** Dir en grey

**Publisher:** Sun-Krad

The End Records

★ In 2006 the Japanese fivesome Dir en grey made a run at the United States that caused a minor sensation in clubs, selling out Los Angeles' Wiltern Theatre and New York's Avalon within hours. The End Records has taken up their cause by releasing new album "Uroboros" Nov. 11, whose lead track, "Dozing Green," gained MTV.com's attention. The cut recounts Korn's early days of unsettling tunings and damaged angst, with an excellent bassline purring like a satisfied cat. Dir en grey makes the sound all its own with artful melodies and flourishes like sighing background vocals that contrast with the track's propulsive aesthetic. "Dozing Green" builds to a righteous climax that vocalist Kyo pushes along with his volatile singing, finally giving over to shrieks that will curdle your blood.—CLT

### DANCE

#### KREESHA TURNER

Don't Call Me Baby (3:25)

**Producer:** Jon Levine

**Writers:** J. Levine, A. Persaud,

A. Stevenson

**Publishers:** Old

#### BRUCE SPRINGSTEEN

Working On a Dream (3:28)

**Producer:** Brendan O'Brien

**Writer:** B. Springsteen

**Publisher:** not listed

Columbia

Bruce Springsteen has reason to be upbeat: His Magic tour was an exuberant, yearlong house party, he's got a date with the Super Bowl in January, and his presidential candidate did all right. That a hopeful new single precedes a new E Street Band album that arrives just after Inauguration Day is probably not much of a coincidence. With its rich pop sound, fiercely adhesive hook, whistle breakdown and army of "la la la's," Springsteen and producer Brendan O'Brien seem to be picking up right where "Magic" left off. Even if it is lyrically one of the Bruce-ier Bruce offerings in recent memory, it's sure to sound pretty fantastic on tour.—JV



Schul/Sony/ATV Canada, SOCAN; Sony/ATV, ASCAP Capitol

▶ The Canadian R&B chanteuse Kreesha Turner's first single, "Bounce With Me," blanketed such hit TV shows as "Entourage," "Gossip Girl," "Ugly Betty" and "Desperate Housewives." While her follow-up, "Don't Call Me Baby," is grazing top 10 mainstream turf at home, stateside it's getting lift-off at the clubs, where it has topped Billboard's Hot Dance Club Play chart, ruling the nightlife world with remixes from Bimbo Jones, Rich Morel and Digital Dog. Turner's jazzy vocal tone is influenced by Ella Fitzgerald and Billie Holiday as well as a range of rock, neo-

soul and hip-hop artists. She adds her name to a pool of international starlets creating a new wave of throwback R&B and soul in the female vocal arena. Now let's get her deserving hit to see the light of day, too.—MM

### CHRISTMAS

#### RAHSAAN PATTERSON

What Christmas Means to Me

Artistry

#### EMERSON DRIVE

Belongs to You

Midas/Valory

#### GEORGE STRAIT

River of Love

MCA Nashville

#### MARTINA McBRIDE

Ride

RCA

#### AL JARREAU

Winter Wonderland

Rhino

#### DOTSERO

Do You Hear What I Hear?

Cinderblock

#### JESSY J

Sin Ti/Without You

Peak/CMG

#### REGGIE CODRINGTON

Winter Wonderland

RLM

#### KARMINA

You for Christmas

CBS

### SECONDHAND SERENADE

Your Call (3:54)

**Producer:** Butch Walker

**Writer:** J. Vesely

**Publishers:** John Vesely/Sony/ATV,

BMI

Glassnote/IN2UNE

"Your Call," the follow-up to Secondhand Serenade's breakthrough platinum-certified top 10 "Fall for You," sounds like another surefire smash waiting to torpedo the airwaves. Writer/lead vocalist John Vesely conveys the array of emotions one faces in a passionate relationship, with a universality that is apt to connect with listeners across the demographic spectrum: "I was born to tell you I love you/And I am torn to do what I have to," he sings poignantly against lavish orchestration and a gospel choir (think Foreigner's No. 1 "I Want to Know What Love Is"). This stunning, newly recorded version is a home run for top 40, adult top 40 and AC stations looking to answer the "call" for a band whose brightest days are looming on the horizon.—AV



## LEGEND & CREDITS

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

**CONTRIBUTORS:** Mariel Concepcion, Ann Donahue, Gary Graff, Michael Menachem, Deborah Evans Price, Christa L. Titus, Ken Tucker, Philip Van Vleck, Alex Vitoulis, Jeff Vrelab, Chris Williams, Lavinia Jones Wright

**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.

**ROCK** BY GARY GRAFF

# Beautiful Noise

## Digital Smash Puts Secondhand Serenade In High Gear

With a hit single, a fast-rising album and an independent label that's determined to keep pushing things further, it's "kind of a surreal time" for John Vesely, better-known as Secondhand Serenade.

"I'm feeling great," the singer/songwriter says. "Anybody would be ecstatic when they find success. It's gotten a lot bigger and further than I expected, and I'm just working as hard as I can to make it grow."

Secondhand Serenade is breaking through with "Fall for You," a keening, heart-wringing paean in the mode of Plain White Ts' "Hey There Delilah" and the Fray's "How to Save a Life" that's gone platinum with nearly 1.2 million downloads, according to Nielsen SoundScan. The song peaked at No. 21 on the Billboard Hot 100 and reached the top 20 on the Adult Top 40, Mainstream Top 40 and Hot Digital Songs charts. It's also given a bump to Secondhand Serenade's 10-month-old second album, "A Twist in My Story," which is selling 4,000-5,000 copies per week and recently topped the 150,000 mark, while the album's next single, "Your Call," is starting its own climb.

The success is not only putting Vesely on the map. It is also a victory for Glassnote Records, which made Secondhand Serenade its first signing in early 2007 and rereleased the independent debut "Awake," which has sold 114,000 copies.

"John's been a dream artist to this company," says Daniel Glass, who started Glassnote in 2006 after tenures at Chrysalis, EMI and Artemis. The imprint's roster includes singer/songwriter Justin Nozuka and rock band I Hate Kate. "He controls

his look, his sound, the artwork. He takes criticism from us and we listen to what he has to say because he has a real vision for how to make his music and then how to get it out there. We think he's a great pop/rock artist who's going to be around a long time."

The California-born Vesely had certainly created his own story before signing with Glassnote. Promoting himself heavily on MySpace, he created a grass-roots sensation and was the networking site's top independent artist for several months running, selling 15,000 copies of the album himself and taking in up to \$20,000 per month from downloads.

"It's continually an amazing resource," Vesely says of MySpace. "I'm still getting 500,000 plays a day, which is dumbfounding. You can't buy that kind of exposure. It really allows you to reach masses without really spending a dime and just really having the music out there for people to find."

Glass and Glassnote were well aware of Secondhand Serenade's Web-based following when it relaunched "Awake." And it was an integral part of the label's plan for pushing "Fall for You," a song Glass says "was magic when it was a demo." In fact, Glass says the song was so special he brought in Butch Walker to buff it up, while Danny Lohner had produced the rest of "A Twist in My Story."

"It really stood out," Glass says. "It was a song I thought needed a sort of pop production and mix."

With "Fall for You" in place, Glassnote began a viral campaign to get it to the converted first. "Everything started with MySpace," Glass says, including a banner ad that brought support from such retailers as Target, for whom Glassnote made an exclusive Secondhand Serenade DVD, and Best Buy, which hosted a series of in-stores. Yahoo, which had played the track "Maybe" from the "Awake" album, programmed "Fall for You" on

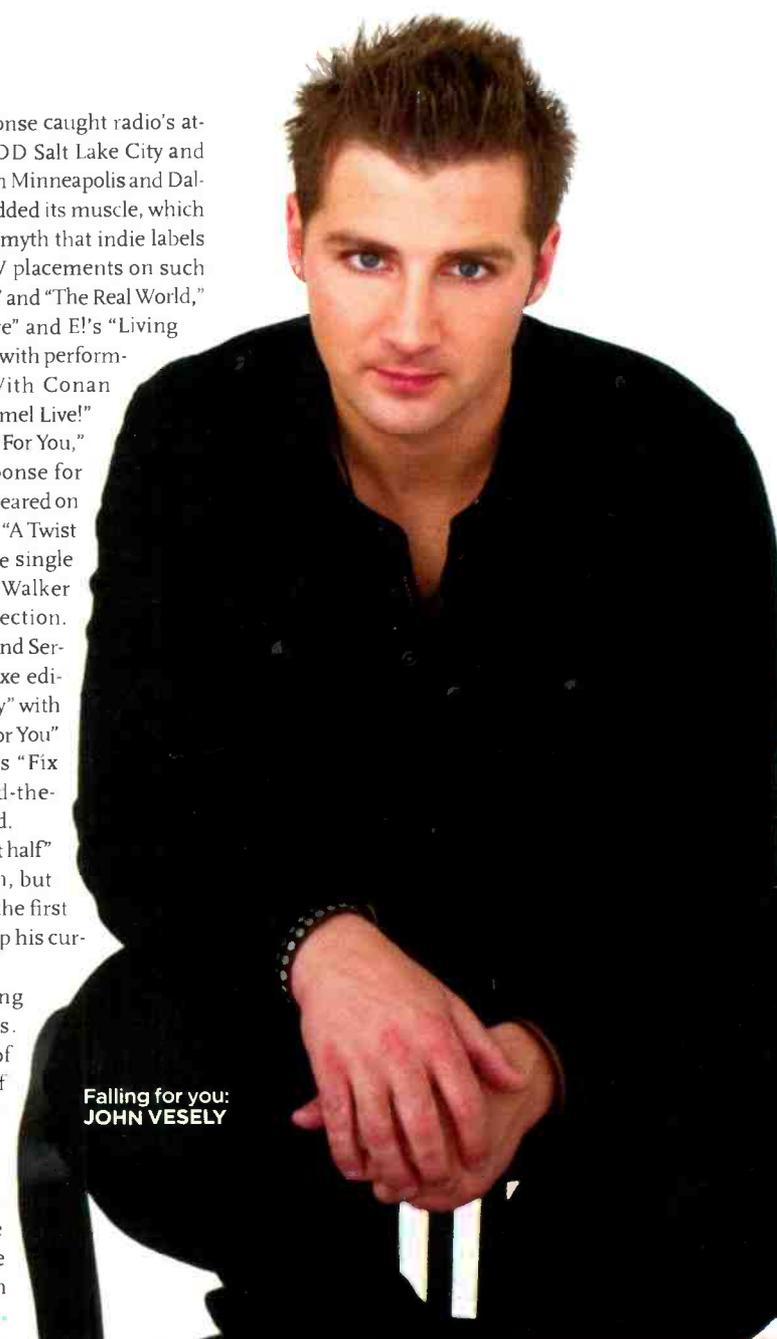
its music channels.

The strong online response caught radio's attention, starting with KUDD Salt Lake City and then spreading to stations in Minneapolis and Dallas before Clear Channel added its muscle, which Glass says "gets rid of the myth that indie labels can't get play at radio." TV placements on such shows as MTV's "The Hills" and "The Real World," the N's "South of Nowhere" and E!'s "Living Lohan" were crucial, along with performances on "Late Night With Conan O'Brien" and "Jimmy Kimmel Live!"

Glass says that after "Fall for You," there's been a warm response for "Your Call," which first appeared on "Awake" and is repeated on "A Twist in My Story," although the single was revised by producer Walker with a choir and string section. And in February Secondhand Serenade will release a deluxe edition of "A Twist in My Story" with a different version of "Fall for You" and a cover of Coldplay's "Fix You," as well as a behind-the-scenes DVD from the road.

Vesely does have "almost half" of his third album written, but he plans to spend at least the first half of 2009 on tour to keep his current fortunes alive.

"We don't take anything for granted," Glass says. Vesely has "shaken a lot of hands, played a lot of shows. We underplay all markets so we can come back and do more. This is something we think we can break on a worldwide level, and John is someone who's willing to work with us for that goal."



Falling for you: JOHN VESELY



Seeing red: RED

## COLOR COORDINATED

In an interesting clash of inspiration that combines "The Divine Comedy" and a highway tragedy, Red's sophomore album, "Innocence & Instinct," echoes the emotional ups and downs the Grammy Award-nominated rock act has experienced the last two years.

"Dante's Inferno became a cool metaphor for some of the roads we're taking and exploring the darker stuff that we all deal with," guitarist/songwriter Jason Rauch says. A van accident in late 2007 added real-life drama to the process. "We hit a guardrail head-on at about 75 miles per hour on the highway," Rauch recalls. "There were seven of us in the van and we were all lucky enough to make it out alive."

Red channeled the experience into an album that has already spawned "Fight Inside," the first single to debut at No. 1 on R&R's Christian rock chart. "Innocence & Instinct" will arrive Feb. 10 on Essential/RED; it will also have a deluxe edition with four bonus tracks. Produced by Rob Graves, the disc includes songs co-written with pop veteran Richard Marx, Breaking Benjamin's Benjamin Burnley and Dove Award-winning writer/producer Bernie Herms.

While the band has had several Christian radio hits, a relentless tour schedule that has included dates with Papa Roach, Three Days Grace, Flyleaf, Puddle of Mudd, Kutless, Seether and Staind has helped Red reach a wider audience. "We were on some of the biggest

tours that format really had going on at the time," Rauch says. "Constantly hitting the road like that made us a better band technically and better performers and at the same time, made us better writers and more prepared for the next record."

A strategic plan hatched by Essential, RED Distribution and band management helped Red's 2006 album, "End of Silence," sell 268,000 copies in the United States, according to Nielsen SoundScan, and all parties will be working closely together this time around.

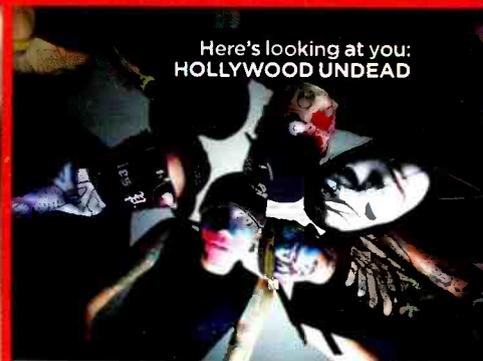
"The commercial accessibility of 'End of Silence' gave us the ability to have success with three singles at the rock and alternative radio formats," RED senior VP/GM Howard Gabriel says.

"They've taken those elements that define them musically and stretched them even further," says Provident Label Group senior VP of marketing and sales Ben Howard. "Obviously rock fans love the record, but we believe Red has a very broad fan base. They bring strong melodies and pop sensibility to their hard rock sound, which means they have a very large potential audience." —Deborah Evans Price

SECOND HAND SERENADE: BRYAN SHEFFIELD; RED: CALEB KUHL



Red alert: THE KILLERS' Christmas ditty will give (RED)WIRE an early lift.



Here's looking at you: HOLLYWOOD UNDEAD

## BETTER OFF UNDEAD

The six members of Hollywood Undead are about as surprised as anyone else that "Undead," the first single from their A&M/Octone debut album, "Swan Songs," is climbing up Billboard's Hot Mainstream Rock and Hot Modern Rock charts.

"We had no idea 'Undead' could be on the radio," says Johnny Three Tears, who co-founded the opulently masked rap-rock group in 2006. "That was the last song I ever would've thought of."

Cleaned of its liberal profanities, "Undead" is No. 14 on the Mainstream chart and No. 29 on the Modern tally. "Swan Songs," meanwhile, debuted at No. 22 on the Billboard 200 in September, and with the album moving 6,000-8,000 copies each week, it's nearly at 21,000 sold.

A&M/Octone executive VP of promotion Ben Berkman says much of the success comes thanks to a fan base that was already primed for the band. After forming, Hollywood Undead posted several songs, including "Undead," on its MySpace site, garnering such an enormous response—more than 41 million song plays and 400,000-plus friends prior to the album's release—that the network shut down the band's URL until it could authenticate those statistics.

"That record is so immediate, so heavy," Berkman says. "As we set it up at radio, people said, 'If Eminem was cloned and in a rock band, this is what it would sound like.'"

To get radio onboard, Berkman made personal visits to programmers to play the song, show the video and discuss ways it could be cleaned up for broadcast. A&M/Octone also created an informational one-sheet that air personalities could use to talk about the band and its history, which included previous stints on MySpace Records and Interscope. The label made videos for "Undead" and the track "No. 5" available for stations' Web sites as well.

"It was about selling radio not only on the music but also the lifestyle of the band," Berkman says.

The label and band also have an ally in Fuse, which aired the "No. 5" video on its TV channel and the original "Undead" video as part of the Incoming section of its Web site. The outlet also plans to put a newly edited version of "Undead," which incorporates new live footage, on the air. A&M/Octone president/CEO James Diener says, "We're off to an excellent start." —Gary Graff

POP BY JONATHAN COHEN

# Tunes You Can Use

## Major Artist Exclusives Drive (RED)WIRE's AIDS Efforts

U2. Coldplay and Kylie Minogue. The Killers with Elton John and the Pet Shop Boys' Neil Tennant. The Dixie Chicks. John Legend.

What brings such superstars together? The opportunity to provide exclusive songs to the new subscription-based digital music magazine (RED)WIRE, all proceeds from which will benefit HIV-infected people in Africa.

(RED)WIRE launches Dec. 1 in conjunction with World AIDS Day and is an outgrowth of the activist organization (RED), which Bono co-

founded. MSN will host an online premiere that day, while W Hotels will host free viewing parties.

For \$5, users will receive a new issue of (RED)WIRE every Wednesday, featuring an exclusive song from a major artist, a song from an artist (RED) aims to showcase, a multimedia piece that could encompass video or photography and a look at how proceeds are directly benefiting Africans in need. The digital rights management (DRM) free materials will be downloaded to a custom player then automatically loaded into iTunes.

U2's track was recorded Nov. 19, while the Killers, John and Tennant teamed for the Christmas song "Joseph, Better You Than Me," which (RED)WIRE founder Don MacKin-

non describes as "like a power ballad." This is the third year in a row the Killers have penned a holiday song and donated proceeds to (RED).

Also coming is the Coldplay/Minogue collaboration "Lhuna," a track originally intended for the former's "Viva La Vida or Death and All His Friends"; "Lucky One," the first new Dixie Chicks song since the group's Grammy Awards sweep in 2007; Legend's cover of Bob Marley's "Redemption Song"; and Elvis Costello and the Police jamming on "Watching the Detectives" and "Walking on the Moon," taped during Costello's new Sundance Channel show "Spectacle."

MacKinnon is particularly excited about the creative directions open to (RED)WIRE and participating artists. "I had a meeting with Jay-Z, and he wants to talk about artists to be featured in that spotlight slot," he says. "Big artists may curate an issue. The whole goal was to create a creative platform."

Users can send two free issues to friends and will be rewarded if they join (RED)WIRE. "Artists are already saying, 'I want to give you a track for

those people who brought friends in,'" says MacKinnon, who previously founded Hear Music and served as VP of music and entertainment for Starbucks Coffee. "That's the biggest idea: using social networking to actually change the world in a unique way."

(RED)WIRE is embracing DRM-free files in the hopes of making the experience "unbelievably simple and easy. Passionate music fans will sign up. But it's architected for that consumer I've worked on my whole life, who loves and values music but in the pivot from physical to digital hasn't rebuilt the music discovery habit."

That discovery is part of "coming up with a great model," MacKinnon says. "Not just a way to send an ongoing stream of money to Africa, but to create a model that works with the record business. We do pay the artists and the labels and publishers. All of them of course take a greatly reduced rate than they would on a normal song. But we're pushing it to hundreds of thousands of music fans who would have otherwise never heard it."

# SOULFUL IMPORT

It took an embarrassing performance in middle-school drama class for Laura Izibor to realize she had an innate singing talent.

"My teacher asked everyone to get up and sing. My heart was in my throat, but I went up and sang a Whitney Houston song," says Izibor, who was then 13 and is now 21. "The class and teacher said I had something. It was from then on that I started tracking soul."

The Irish native will release

her debut album, "Let the Truth Be Told," which she describes as "personal, real, honest, strong and biblical," in April on Atlantic.

After the drama-class epiphany, Izibor began teaching herself to play the piano and writing songs. At 15, she won a national radio contest for songwriting, and at 16, after strong label interest, she was showcasing her talents in Los Angeles and New York. By 17, she landed a deal with Jive Records and

was living in New York.

That arrangement ended two years later without any music being released ("It just didn't feel like they were the right company for me," she says), but Atlantic came calling shortly afterward, "and I never looked back," she says.

First single "From My Heart to Yours" reached No. 29 on Billboard's Hot Adult R&B Airplay chart. Other tracks include the gospel-leaning "Mmmm," which also appeared on the soundtrack to

"Step Up 2: The Streets"; second single "Don't Stay," about a failed relationship; and "If Tonight Is My Last," a potential third single that poses the question, If tonight is your last, who would you spend it with? Christopher "Tricky" Stewart and A&S produced tracks on the album, with Izibor writing and co-producing throughout.

Atlantic has Izibor on the road internationally through

early next year, including some December dates with labelmate Musiq Soulchild.

—Mariel Concepcion



Facing the music: LAURA IZIBOR

THE KILLERS: TOREY MUNDKOWSKY; IZIBOR: KAYT JONES; HOLLYWOOD UNDEAD: JONAS AKERLUND

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## SIZZLING HIT

>> Zac Brown Band's "Chicken Fried" hits No. 1 on Hot Country Songs, the first time an act's debut single has risen to No. 1 in more than two years. Heartland was the last to manage the feat when "I Loved Her First" rose to the top of the chart in the Oct. 28, 2006, issue.

## YEAR'S END

>> This issue marks the first week of Billboard's 2009 chart year. The just-finished 2008 year (Dec. 1, 2007-Nov. 29, 2008) will be recapped in our Dec. 20 Year in Music and Touring Issue, which hits newsstands Dec. 13 and billboard.com one day earlier.



## 'MILES' AHEAD

>> Madonna notches her 55th hit on the Hot Dance/Club Play chart with "Miles Away" (No. 35), the third single from "Hard Candy." She extends her lead as the artist with the most Club Play hits, far ahead of the second-place Janet Jackson (with 39).

# CHART BEAT

>> For the first time in the 50-year history of the Billboard Hot 100, two lead artists hold down the top four positions on the chart, dividing this territory equally between them. T.I. stands pat at No. 1 and slides 2-4 while Beyoncé races 28-2 and holds at No. 3.

>> David Cook's reign on the Adult Contemporary chart with "The Time of My Life" (19/RCA) has gone into double digits, making him one of 15 solo male artists to rule this survey for 10 or more weeks since the chart began in 1961. The solo males with the longest runs at No. 1 are Phil Collins with "You'll Be In My Heart" in 1999 and Daniel Powter with "Bad Day" in 2006. Both ruled for 19 weeks.

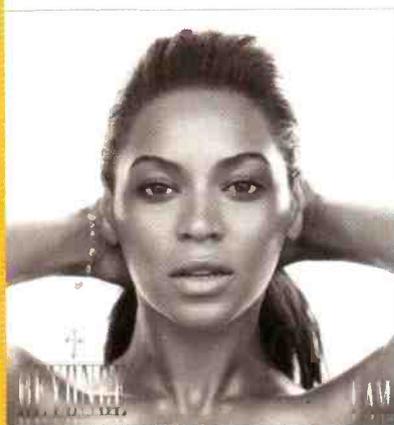
Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).

Billboard

# CHARTS

## Beyoncé, Nickelback Lead Pre-Turkey Day Tally

With "I Am... Sasha Fierce" debuting at No. 1 on the Billboard 200, **Beyoncé** scores her third chart-topper—her entire output of solo studio releases—by bowing with 482,000 copies sold, according to Nielsen SoundScan. While the debut is off from



the 541,000 entry of her last set, 2006's "B'Day," since there is (we hope) a busy holiday shopping season ahead of it, there's a shot "Sasha" could build up a fierce sales sum.

The new album also has two other elements working in its favor: the concurrent hit singles "If I Were a Boy" and "Single Ladies (Put a Ring on It)." They are bulletted at Nos. 8 and 9, respectively, on the Rhythmic Top 40 radio airplay chart this week. It also can't hurt that the sleek, all-gyrating,

all-sass, black-and-white music video for "Ladies" has become a pop culture phenomenon that has sparked imitations on "Saturday Night Live" (where **Justin Timberlake** worked it out in heels with Beyoncé) and from game YouTubers. (We're talking about you, **Shane Mercado**.)

While the Billboard 200 looks fairly healthy this week, with four albums debuting in the top 10, including **Nickelback** at No. 2 (more on that in a moment), how do we stack up next to the chart from a year ago?

It's tough to compare this past week with the same frame of 2007—the week ending Nov. 25—as it included the Nov. 22 Thanksgiving holiday and the busy shopping weekend that followed. Likely, the better match-up is the seven-day window that ended Nov. 18, 2007. That was when **Alicia Keys'** "As I Am" blew in with 742,000 at No. 1. Additionally, **Celine Dion's** "Taking Chances" and the "Now 26" album started at Nos. 3 and 4 with 214,000 and 208,000, respectively. The top 10 albums each sold more than 100,000 that week, while the top 24 all moved more than 50,000 apiece. This week, only the top seven albums shift more than 100,000, while just the top 14 sell in excess of 50,000.

**NICKEL'S BACK:** The runner-up debut this week is **Nickelback's** "Dark

Horse" set, coming out of the gate at No. 2 with 326,000. It's the band's fourth straight studio effort to bow in the top 10 and is the follow-up to 2005's "All the Right Reasons." Of course, that album took everyone by surprise with its longevity (sticking around the Billboard 200 for 156 weeks) and stands as the act's best-selling set with 7 million. This week it's No. 16 on Top Pop Catalog with 8,000 (up 8%).

For those disappointed by the start of "Dark Horse," remember that "All the Right Reasons" began with essentially the same number (325,000) when it bowed at No. 1. However, for the next 78 straight weeks, the album never sold less than 30,000 or left the top 30.

Two "Dark Horse" singles are active at radio: "Something in Your Mouth" is just now launching on rock airwaves while "Gotta Be Somebody" bullets at No. 4 on the Adult Top 40 list. Because of that airplay, we'll bet "Horse" will be galloping high on the chart in six months. With some albums—especially those by rock acts—it's not how you start, but how you finish. (And look, if we're wrong about the six-months-from-now thing, don't hold it against us. The band's last three al-

bums spent an average of 105 weeks on the chart.)

**GUNS N' GUESSES:** Have you played the new game that's all the rage? It's called "So, what do you think **Guns N' Roses'** "Chinese Democracy" will sell

in its first week?" Well, by the time you read this, either you'll have made your own educated guess, or its opening frame will have passed and you'll know how it did. Either way, it's still the \$64,000 question that's been 17 years in the making.

"Democracy," which is being sold exclusively in the United States through Best Buy and iTunes, was released off-cycle on Sunday, Nov. 23. While Nielsen SoundScan's tracking week runs Monday through Sunday, not all the merchants who report to SoundScan supply data reflecting the same time frame. As it turns out, Best Buy's reporting week is a Sunday-through-Saturday window. That means "Democracy" will debut on next week's Billboard 200 (and not on this issue's chart—as you've likely already surmised—with only one day's worth of sales). SoundScan will also synch up iTunes' first-day sales of "Democracy" with Best Buy's reporting week. ●●●

## Over The Counter

KEITH CAULFIELD



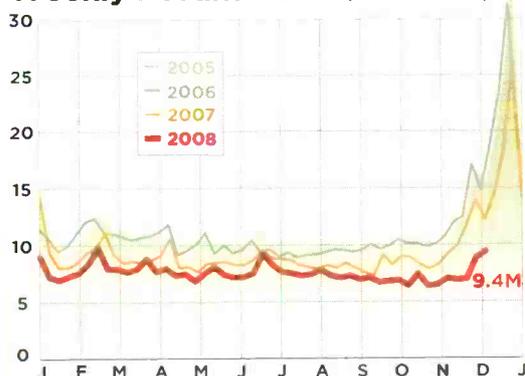
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,451,000	1,358,000	17,394,000
Last Week	8,909,000	1,395,000	19,779,000
Change	6.1%	-2.7%	-12.1%
This Week Last Year	13,961,000	1,063,000	16,742,000
Change	-32.3%	27.8%	3.9%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2007	2008	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	415,753,000	357,753,000	-14.0%
Digital Tracks	735,443,000	942,888,000	28.2%
Store Singles	1,983,000	1,493,000	-24.7%
<b>Total</b>	<b>1,153,179,000</b>	<b>1,302,134,000</b>	<b>12.9%</b>
Albums w/TEA*	489,297,300	452,041,800	-7.6%

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

### ALBUM SALES

'07	415.8 million
'08	357.8 million

### SALES BY ALBUM FORMAT

CD	370,743,000	298,844,000	-19.4%
Digital	43,833,000	57,210,000	30.5%
Cassette	258,000	76,000	-70.5%
Other	919,000	1,623,000	76.6%

For week ending Nov. 23, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2007	2008	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	253,690,000	206,353,000	-18.7%
Catalog	162,063,000	151,400,000	-6.6%
Deep Catalog	115,113,000	109,075,000	-5.2%

### CURRENT ALBUM SALES

'07	253.7 million
'08	206.4 million

### CATALOG ALBUM SALES

'07	162.1 million
'08	151.4 million

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, Weeks on Chart, and Peak Position. Includes entries for Beyoncé, Nickelback, David Cook, Taylor Swift, and others.



This year's 'American Idol' winner arrives with 280,000. He's the 16th 'Idol' alum to chart an album in the top 10.



The act's release-week performances on 'Live With Regis and Kelly' and 'Good Morning America' help the album start with 162,000. The act's last set, 2006's 'Siempre,' bowed at No. 17 with 108,000.



This singer returns with her third album after a five-year hiatus, starting with 51,000. Her last offering, 2003's 'Life for Rent,' entered at No. 4 with 192,000.



Her album chalks up a 73% increase in sales after it was reissued Nov. 18 with two new songs and a DVD with live performances and interview footage.



Rockin' Rod's 36th solo album to chart is a 31-track affair with one previously unreleased song, 'Two Shades of Blue,' which was recorded during the sessions for 1998's 'When We Were the New Boys.'

Continuation of the Billboard 200 chart table, including entries for Celine Dion, Katy Perry, Toby Keith, Coldplay, and others.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing various artists and their corresponding chart positions.

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	96	87	27	<b>3 DOORS DOWN</b> UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down	●	102
102	177	-	2	<b>GEORGE STRAIT</b> MCA NASHVILLE 011920/UMGN (13.98)	Classic Christmas	●	102
103	90	79	80	<b>LINKIN PARK</b> MACHINE SHOP 44477/WARNER BROS. (18.98) ⊕	Minutes To Midnight	●	2
104	139	158	3	<b>VARIOUS ARTISTS</b> COMPASS 43735 EX (9.98)	Tis The Season: Kids Christmas Sing-Along	●	104
105	75	57	6	<b>RAY LAMONTAGNE</b> RCA 32670* (18.98)	Gossip In The Grain	●	3
106	NEW	1	1	<b>BRING ME THE HORIZON</b> VISIBLE NOISE 87006/EPITAPH (13.98)	Suicide Season	●	106
107	87	64	7	<b>RISE AGAINST</b> OGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason	●	3
108	83	70	7	<b>SARAH MCLACHLAN</b> ARISTA 30263/RMG (18.98)	Closer: The Best Of Sarah McLachlan	●	11
109	107	94	105	<b>DAUGHTRY</b> RCA 8886/0/RMG (18.98) ⊕	Daughtry	●	4
110	81	97	38	<b>ALAN JACKSON</b> ARISTA NASHVILLE 19943/SBN (18.98)	Good Time	●	1
111	120	120	4	<b>JOEY + RORY</b> VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	●	81
112	118	89	14	<b>STAINED</b> FLIP/ATLANTIC 511769/AG (18.98)	The Illusion Of Progress	●	11
113	91	59	25	<b>VARIOUS ARTISTS</b> EMI/SONY BMG/UNIVERSAL/ZOMBA 08144/CAPITOL (18.98)	NOW 28	●	11
114	NEW	1	1	<b>SHONTELLE</b> SRP/SRC/UNIVERSAL MDTOWN 012343/UMRG (10.98)	Shontelligence	●	114
115	78	90	6	<b>KELLIE PICKLER</b> 19/BNA 22811/SBN (18.98) ⊕	Kellie Pickler	●	9
116	115	92	26	<b>USHER</b> LAFACE 23388/ZOMBA (18.98)	Here I Stand	●	1
117	86	67	7	<b>MARCO ANTONIO SOLIS</b> FONOVISA 353748/UMLE (14.98)	No Molestar	●	19
118	112	106	14	<b>THE CHEETAH GIRLS</b> WALT DISNEY 002046 (18.98)	One World (Soundtrack)	●	13
119	NEW	1	1	<b>LIL' KEKE</b> TF/UNIVERSAL MDTOWN 012328/UMRG (13.98)	Loved By Few Hated By Many	●	119
120	92	127	27	<b>TIM MCGRAW</b> CURB 79086 (14.98)	Greatest Hits: Limited Edition	●	10
121	110	91	38	<b>MGMT</b> COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	●	60
122	94	66	6	<b>VARIOUS ARTISTS</b> WALT DISNEY 001747 (18.98)	Nightmare Revisited	●	31
123	104	175	56	<b>EAGLES</b> ERC 4500 EX (14.98)	Long Road Out Of Eden	●	7
124	101	96	29	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	●	1
125	102	71	9	<b>THE PUSSYCAT DOLLS</b> INTERSCOPE 011770/IGA (13.98)	Doll Domination	●	1
126	99	140	82	<b>MIRANDA LAMBERT</b> COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend	●	6
127	NEW	1	1	<b>PESADO</b> DISA 724143/UMLE (12.98)	Solo Contigo	●	127
128	84	76	12	<b>HOLLYWOOD UNDEAD</b> A&M/OCTONE 011331/IGA (12.98)	Swan Songs	●	22
129	57	-	2	<b>TRACY CHAPMAN</b> ELEKTRA 514061/AG (18.98)	Our Bright Future	●	67
130	126	102	76	<b>PARAMORE</b> FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	●	15
131	135	105	17	<b>THIRD DAY</b> ESSENTIAL 10853 (17.98)	Revelation	●	1
132	127	107	54	<b>LED ZEPPELIN</b> SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Mothership	●	7
133	NEW	1	1	<b>BRIAN MCKNIGHT</b> RAZOR & TIE 83011 (18.98)	I'll Be Home For Christmas	●	133
134	156	150	3	<b>THE STARLITE ORCHESTRA AND SINGERS</b> MADACY SPECIAL PRODUCTS 54021 EX/MADACY (13.98 CD/DVD) ⊕	Christmas Holidays	●	134
135	195	-	2	<b>MELISSA ETHERIDGE</b> ISLAND 011475/IDJMG (13.98)	A New Thought For Christmas	●	135
136	121	143	71	<b>COLBIE CAILLAT</b> UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	●	1
137	111	63	10	<b>BUCKCHERRY</b> ELEVEN SEVEN/ATLANTIC 511282*/AG (18.98)	Black Butterfly	●	1
138	131	116	42	<b>JACK JOHNSON</b> BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static	●	1
139	95	75	12	<b>NEW KIDS ON THE BLOCK</b> INTERSCOPE 011792/IGA (13.98) ⊕	The Block	●	1
140	108	163	75	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	●	1
141	NEW	1	1	<b>BELLE AND SEBASTIAN</b> MATAOOR 845* (14.98)	The BBC Sessions	●	141
142	159	142	63	<b>CASTING CROWNS</b> BEACH STREET 10117/REUNION (17.98)	The Altar And The Door	●	2
143	123	93	25	<b>JOURNEY</b> NOMOTA 4506 EX (14.98 CD/DVD) ⊕	Revelation	●	1
144	134	125	56	<b>GARTH BROOKS</b> PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	●	5
145	136	108	23	<b>APOCALYPTICA</b> 20/20 21580/JIVE (13.98) ⊕	Worlds Collide	●	59
146	161	147	49	<b>SOUNDTRACK</b> FOX 82986/RAZOR & TIE (16.98)	Alvin And The Chipmunks	●	1
147	117	-	2	<b>EL CHAPO</b> DISA 724141/UMLE (12.98)	Para Siempre	●	117
148	NEW	1	1	<b>PHISH</b> JEMP 0141 (49.98)	At The Roxy	●	148
149	NEW	1	1	<b>NAT KING COLE</b> NBC Sounds Of The Season: The Nat King Cole Holiday Collection (EP) NBC 36054 EX/EMI SPECIAL MARKETS (6.98)	NBC Sounds Of The Season: The Nat King Cole Holiday Collection (EP)	●	149
150	88	43	4	<b>RYAN ADAMS &amp; THE CARDINALS</b> LOST HIGHWAY 012195* (13.98)	Cardinology	●	11



On Top World Albums, everything's coming up "celtic." The chart's top 10 has two Celtic Woman titles, another pair by Celtic Thunder and a various artists compilation titled "Celtic Christmas."



The album spends its 28th week on the list, tying with 1968's "Cycles" as Ol' Blue Eyes' second-longest charting album of the past 40 years. Only "Duets" (38) has spent more weeks on the list.



The Tony Award winner, who co-stars in the new film "Four Christmases," will be seen on the Dec. 12 TNT special "Christmas in Washington." Meanwhile, her album hits a new peak.



"Breakdown" becomes the band's sixth top 10 single on the Modern Rock chart this week as it rises 13-10. Both of its last two hits reached No. 1.



Keys' set is one of just 18 albums to reach 1 million sold in 2008. At this point last year, 34 albums had met the 1 million threshold.

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	147	110	1	<b>ERIC BENET</b> FRIDAY REPRISE 511399/WARNER BROS. (18.98)	Love & Life	●	151
152	124	95	2	<b>CHRIS TOMLIN</b> SIXSTEPS 12359/SPARROW (17.98)	Hello Love	●	152
153	164	-	2	<b>LUCIANO PAVAROTTI</b> DECCA 012245 UNIVERSAL CLASSICS GROUP (16.98)	The Duets	●	153
154	116	187	51	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 78927 (18.98)	American Man: Greatest Hits Volume II	●	22
155	105	74	6	<b>LUCINDA WILLIAMS</b> LOST HIGHWAY 011434* (13.98)	Little Honey	●	1
156	143	134	61	<b>RASCAL FLATTS</b> LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good	●	2
157	142	135	4	<b>CELTIC WOMAN</b> MANHATTAN 34124/BLG (18.98)	The Greatest Journey: Essential Collection	●	75
158	146	132	25	<b>FRANK SINATRA</b> REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●	1
159	NEW	1	1	<b>MEIKO</b> LUCKY EAR/MYSPACE 10035/OGC (13.98)	Meiko	●	159
160	97	-	2	<b>VARIOUS ARTISTS</b> SONY BMG CUSTOM MARKETING GROUP 35284 EX/SONY BMG (5.98)	Songs For A Cause (EP)	●	97
161	144	155	10	<b>CELTIC THUNDER</b> CELTIC THUNDER 011606 DECCA (18.98)	Act Two	●	81
162	174	157	31	<b>METRO STATION</b> RED INK 10521 COLUMBIA (12.98)	Metro Station	●	39
163	165	-	3	<b>KRISTIN CHENOWETH</b> SONY CLASSICAL 34256/SONY BMG MASTERWORKS (17.98)	A Lovely Way To Spend Christmas	●	163
164	151	131	65	<b>CHRIS BROWN</b> JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	●	1
165	NEW	1	1	<b>LOS TUCANES DE TIJUANA</b> FONOVISA 311071/UMLE (12.98)	Propiedad Privada	●	165
166	153	119	19	<b>REHAB</b> UNIVERSAL REPUBLIC 011555/UMRG (10.98)	Graffiti The World	●	90
167	130	124	44	<b>NATASHA BEDINGFIELD</b> PHONOGENIC/EPIC 11748/SONY MUSIC (17.98)	Pocketful Of Sunshine	●	1
168	155	-	2	<b>VARIOUS ARTISTS</b> BRUSHFIRE 012191/UMRG (13.98)	This Warm December: A Brushfire Holiday Vol. 1	●	155
169	80	-	2	<b>ENRIQUE IGLESIAS</b> INTERSCOPE 012265/IGA (13.98)	Greatest Hits	●	80
170	148	-	2	<b>SOUNDTRACK</b> WILL I AM/INTERSCOPE 012264/IGA (13.98)	Madagascar 2: Escape 2 Africa	●	148
171	154	144	57	<b>SEETHER</b> WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces	●	1
172	106	-	2	<b>DEBORAH COX</b> DECO 5209/MAGE (18.98)	The Promise	●	106
173	140	198	3	<b>LOREENA MCKENITT</b> QUINLAN ROAD 012096 V/G (18.98) ⊕	A Midwinter Night's Dream	●	140
174	170	160	7	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89181 (18.98)	Kidz Bop 14	●	1
175	158	111	6	<b>KEANE</b> INTERSCOPE 012105/IGA (13.98) ⊕	Perfect Symmetry	●	1
176	NEW	1	1	<b>VARIOUS ARTISTS</b> UNIVERSAL SPECIAL MARKETS 43718 EX/COMPASS (9.98)	Tis The Season: Santa Baby: A Romantic Christmas	●	176
177	128	188	54	<b>ALICIA KEYS</b> MBKJ 11513*/RMG (18.98) ⊕	As I Am	●	3
178	109	60	4	<b>THE CURE</b> SURETONE/GEFFEN 010913/IGA (13.98)	4:13 Dream	●	16
179	98	-	2	<b>THE SMITHS</b> SIRE 516015/RHINO (18.98)	The Sound Of The Smiths	●	98
180	NEW	1	1	<b>CELTIC WOMAN FEATURING THE HIGH KINGS</b> MANHATTAN 35623/BLG (9.98)	A Celtic Family Christmas (EP)	●	180
181	103	-	2	<b>ARETHA FRANKLIN</b> QMI 516188 EX (18.98)	This Christmas	●	103
182	129	99	35	<b>M.I.A.</b> XL/INTERSCOPE 009659*/IGA (9.98)	Kala	●	18
183	122	55	3	<b>HEZEKIAH WALKER &amp; LFC</b> VERITY 23487/ZOMBA (17.98)	Souled Out	●	55
184	152	78	3	<b>ALVIN AND THE CHIPMUNKS</b> CHIPMUNK 83009/RAZOR & TIE (18.98)	Undeniable	●	78
185	179	141	10	<b>ALL THAT REMAINS</b> PROSTHETIC 82999*/RAZOR & TIE (16.98)	Overcome	●	18
186	150	130	22	<b>SECONDHAND SERENADE</b> GLASSNOTE 405244/EAST WEST (15.98) ⊕	A Twist In My Story	●	44
187	RE-ENTRY	21	21	<b>POINT OF GRACE</b> WORD-CURB 887090/WARNER BROS. (16.98)	How You Live	●	56
188	141	159	35	<b>FIVE FINGER DEATH PUNCH</b> FIRM 70116 (12.98)	The Way Of The Fist	●	107
189	182	112	9	<b>JOE</b> 563 00003/KEOAR (17.98)	Joe Thomas. New Man	●	182
190	168	118	10	<b>RAPHAEL SAADIQ</b> COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It	●	19
191	NEW	1	1	<b>THE DOORS</b> DMC 516205/RHINO (24.98)	Live At The Matrix 1967: San Francisco	●	191
192	186	161	23	<b>THE OFFSPRING</b> COLUMBIA 02908*/SONY MUSIC (18.98)	Rise And Fall, Rage And Grace	●	10
193	137	-	2	<b>JUANITA BYNUM</b> FLOW 9338 (17.98)	Pour My Love On You	●	137
194	191	136	86	<b>MARVIN SAPP</b> VERITY 09433/ZOMBA (17.98)	Thirsty	●	28
195	NEW	1	1	<b>VARIOUS ARTISTS</b> UNIVERSAL SPECIAL MARKETS 43725 EX/COMPASS (9.98)	Tis The Season: Jingle Bell Rock: 15 Christmas Classics From The Malt Shop	●	195
196	199	170	15	<b>DADDY YANKEE</b> EL CARTEL 08020/UMLE (10.98)	Talento De Barrio (Soundtrack)	●	13
197	162	-	50	<b>KEITH URBAN</b> CAPITOL NASHVILLE 34713 (18.98) ⊕	Greatest Hits	●	1
198	RE-ENTRY	9	9	<b>DJ KHALED</b> WE THE BEST TERROR SQUAD 4564/KOCH (17.98)	We Global	●	198
199	NEW	1	1	<b>LOS INQUIETOS DEL NORTE</b> SIENTE UNIVERSAL LATINO 653856/UMLE (14.98 CD/DVD) ⊕	La Borrachera	●	199
200	NEW	1	1	<b>VARIOUS ARTISTS</b> HOTEL CAFE/EPIC 36111/SONY MUSIC (15.98)	The Hotel Cafe Presents: Winter Songs	●	200

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MGMT	121	THE OFFSPRING	192	POINT OF GRACE	187	DARIUS RUCKER	56	SHONTELLE	114	ORCHESTRA AND SINGERS	134	TI	14	THE ESSENTIAL NOW	176	CHRISTMAS	176
M.I.A.	182	THE PUSSYCAT DOLLS	125	ELVIS PRESLEY	25	FRANK SINATRA	158	FRANK SINATRA	158	SENIOR YEAR	8	CHRIS TOMLIN	152	THAT'S WHAT I CALL	45	WINTER WONDERLAND	77
JASON MRAZ	39	THE PUSSYCAT DOLLS	125	THE PUSSYCAT DOLLS	125	SLIM	32	SLIM	32	MADAGASCAR 2 ESCAPE	170	T-PAIN	12	CHRISTMAS	45	WINTER WONDERLAND	77
MUDVAYNE	15	THE PUSSYCAT DOLLS	125	THE PUSSYCAT DOLLS	125	SLIPKNOT	79	SLIPKNOT	79	2 AFRICA	170	LOS TUCANES DE TIJUANA	165	CHRISTMAS	45	WINTER WONDERLAND	77
		THE PUSSYCAT DOLLS	125	THE PUSSYCAT DOLLS	125	MICHAEL W. SMITH	74	MICHAEL W. SMITH	74	MAMA MIA!	63						

**TOP HOLIDAY ALBUMS™**

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	PRICE	CERT.
1	1	<b>#1</b> ENYA	AND WINTER CAME...	REPRISE 512383	WARNER BROS. (18.98)	
2	2	JOSH GROBAN	NOEL	143 REPRISE 231548	WARNER BROS. (18.98)	4
3	3	<b>GREATEST FAITH HILL GAINER</b>	JOY TO THE WORLD	WARNER BROS. (NASHVILLE) 511500	WRN (18.98)	
4	9	VARIOUS ARTISTS	ALL WRAPPED UP!	(EP) HOLLYWOOD 002724	EX (6.98)	
5	12	ELVIS PRESLEY	CHRISTMAS DUETS	RCA NASHVILLE 35479	SBN (17.98)	
6	4	YO-YO MA	YO-YO MA & FRIENDS: SONGS OF JOY & PEACE	SONY CLASSICAL 24414	SONY BMG MASTERWORKS (18.98)	+
7	15	JULIANNE HOUGH	NBC SOUNDS OF THE SEASON: THE JULIANNE HOUGH HOLIDAY COLLECTION	(EP) NBC UNIVERSAL SPECIAL MARKETS 012047	EX UMG (6.98)	
8	5	CASTING CROWNS	PEACE ON EARTH	BEACH STREET 10129	REUNION (13.98)	
9	11	VARIOUS ARTISTS	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	UNIVERSAL/EMI/SONY BMG 011941	UME (18.98)	
10	7	HARRY CONNICK, JR.	WHAT A NIGHT! A CHRISTMAS ALBUM	COLUMBIA 37020	SONY MUSIC (18.98)	
11	18	MANNHEIM STEAMROLLER	CHRISTMASVILLE	AMERICAN GRAMOPHONE 1231	(14.98)	
12	10	TRANS-SIBERIAN ORCHESTRA	THE LOST CHRISTMAS EVE	LAVA 93146	AG (18.98)	
13	25	TONY BENNETT FEATURING THE COUNT BASIE BIG BAND	A SWINGIN' CHRISTMAS	RPM/COLUMBIA 32250	SONY MUSIC (18.98)	+
14	6	THIRD DAY	CHRISTMAS OFFERINGS	ESSENTIAL 10828	(17.98)	
15	24	IL DIVO	THE CHRISTMAS COLLECTION	SYCO COLUMBIA 97715	SONY MUSIC (18.98)	
16	8	SARAH BRIGHTMAN	A WINTER SYMPHONY	MANHATTAN 34123	BLG (18.98)	
17	-	JEFF DUNHAM	JEFF DUNHAM'S DON'T COME HOME FOR CHRISTMAS	LEVITY 5151	IMAGE (13.98)	
18	13	THE CHIPMUNKS WITH DAVID SEVILLE	CHRISTMAS WITH THE CHIPMUNKS	CAPITOL 36588	(13.98)	
19	16	MICHAEL BUBLE	LET IT SNOW!	(EP) 143 REPRISE 279036	WARNER BROS. (7.98)	
20	20	TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES	LAVA 92736	AG (15.98)	
21	23	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS 3	EMI/UNIVERSAL/ZOMBA/SONY BMG STRATEGIC MARKETING GROUP 89482	SONY BMG (19.98)	
22	19	AMY GRANT	THE CHRISTMAS COLLECTIONS	SPARROW 13781	(17.98)	
23	14	VARIOUS ARTISTS	WINTER WONDERLAND	EMI SPECIAL MARKETS 1196825	EX/STARBUCKS (12.98)	
24	17	MANNHEIM STEAMROLLER	A CANDLELIGHT CHRISTMAS	AMERICAN GRAMOPHONE 1220	EX (7.98)	
25	29	MANNHEIM STEAMROLLER	CHRISTMAS SONG	AMERICAN GRAMOPHONE 1227	(18.98)	+
26	21	CELTIC WOMAN	A CHRISTMAS CELEBRATION	MANHATTAN 70124	BLG (18.98)	
27	31	VARIOUS ARTISTS	DISNEY CHANNEL HOLIDAY	WALT DISNEY 000845	(18.98)	
28	26	VINCE GUARALDI TRIO	A CHARLIE BROWN CHRISTMAS (SOUNDTRACK)	FANTASY 30066	CONCORD (15.98)	
29	47	VARIOUS ARTISTS	DISNEY: FAIRY TALE HOLIDAY (EP)	WALT DISNEY 002051	EX (7.98)	
30	32	TRANS-SIBERIAN ORCHESTRA	THE CHRISTMAS ATTIC	LAVA 83145	AG (15.98)	
31	33	MARIAH CAREY	MERRY CHRISTMAS	COLUMBIA 64222	SONY MUSIC (13.98)	+
32	-	GEORGE STRAIT	CLASSIC CHRISTMAS	MCA NASHVILLE 011920	UMGN (13.98)	
33	36	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CHRISTMAS WITH THE RAT PACK	CAPITOL 42210	(18.98)	
34	37	VARIOUS ARTISTS	TIS THE SEASON: KIDS CHRISTMAS SING-ALONG	COMPASS 43735	EX (9.98)	
35	34	CELINE DION	THESE ARE SPECIAL TIMES	550 MUSIC/EPIC 69523	SONY MUSIC (13.98)	
36	35	ELVIS PRESLEY	IT'S CHRISTMAS TIME	MCA SPECIAL PRODUCTS/SONY BMG STRATEGIC MARKETING GROUP 44931	SONY BMG (8.98)	
37	38	KENNY G	HOLIDAY COLLECTION	ARISTA/SONY BMG CUSTOM MARKETING GROUP 86734	SONY BMG (8.98)	
38	43	MICHAEL W. SMITH	IT'S A WONDERFUL CHRISTMAS	REUNION 10123	(13.98)	
39	42	ELVIS PRESLEY	ELVIS CHRISTMAS	RCA/SONY BMG STRATEGIC MARKETING GROUP 88908	SONY BMG (18.98)	
40	49	JAMES TAYLOR	JAMES TAYLOR AT CHRISTMAS	COLUMBIA 00323	SONY MUSIC (18.98)	
41	27	VARIOUS ARTISTS	NIGHTMARE REVISITED	WALT DISNEY 001747	(18.98)	
42	-	KIDZ BOP KIDS	THE COOLEST KIDZ BOP CHRISTMAS EVER!	RAZOR & TIE 89155	(18.98)	
43	46	CARPENTERS	CHRISTMAS PORTRAIT	A&M 215173	UME (14.98)	
44	45	BURL IVES	RUDOLPH THE RED-NOSED REINDEER	MCA SPECIAL PRODUCTS 322177	UME (8.98)	
45	-	BRIAN MCKNIGHT	I'LL BE HOME FOR CHRISTMAS	RAZOR & TIE 83011	(18.98)	
46	41	THE STARLITE ORCHESTRA AND SINGERS	CHRISTMAS HOLIDAYS	MADACY SPECIAL PRODUCTS 54021	EX/MADACY (13.98 CD/DVD) +	
47	-	MELISSA ETHERIDGE	A NEW THOUGHT FOR CHRISTMAS	ISLAND 011475	/DJMG (13.98)	
48	-	MARTINA MCBRIDE	WHITE CHRISTMAS	RCA NASHVILLE 15469	SBN (18.98)	
49	-	KENNY G	THE GREATEST HOLIDAY CLASSICS	ARISTA 72234	/RMG (18.98)	
50	-	<b>HOT SHOT DEBUT</b> NAT KING COLE	NBC SOUNDS OF THE SEASON: THE NAT KING COLE HOLIDAY COLLECTION	(EP) NBC UNIVERSAL SPECIAL MARKETS 012047	EX UMG (6.98)	

**TOP DIGITAL™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT.
1	NEW	1 WK	<b>#1</b> DAVID COOK	David Cook	19/RCA/RMG	3	
2	NEW	1 WK	BEYONCE	I Am...Sasha Fierce	MUSIC WORLD/COLUMBIA/SONY MUSIC	1	
3	NEW	1 WK	NICKELBACK	Dark Horse	ROADRUNNER	2	
4	3	3	SOUNDTRACK	Twilight	SUMMIT/CHOP SHOP/ATLANTIC/AG	6	
5	1	2	TAYLOR SWIFT	Fearless	BIG MACHINE +	4	
6	NEW	1 WK	DIDO	Safe Trip Home	CHEEKY/ARISTA/RMG	13	
7	NEW	1 WK	JOURNEY	Escape	COLUMBIA LEGACY/SONY BMG	9	
8	8	2	ENYA	And Winter Came...	REPRISE WARNER BROS.	9	
9	NEW	1 WK	MUDVAYNE	The New Game	EPIC/SONY MUSIC	15	
10	NEW	1 WK	ZAC BROWN BAND	The Foundation	ROADRUNNER/ROAR/BIG PICTURE/HOME GROWN/ATLANTIC/AG	17	
11	2	2	DAVID ARCHULETA	David Archuleta	19/JIVE 34752/ZOMBA	11	
12	6	9	KINGS OF LEON	Only By The Night	RCA/RMG	60	
13	9	4	PINK	Funhouse	LAFACE/ZOMBA	19	
14	11	4	JOHN LEGEND	Evolver	GOOD COLUMBIA/SONY MUSIC	18	
15	4	4	T-PAIN	Thr33 Ringz	KONVICT HAPPY BOY/JIVE ZOMBA +	12	
16	21	4	LADY GAGA	The Fame	STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE/IGA	88	
17	NEW	1 WK	MEIKO	Meiko	LUCKY EAR/MYSPACE/DGC	159	
18	12	8	T.I.	Paper Trail	GRAND HUSTLE/ATLANTIC/AG +	14	
19	NEW	1 WK	IL DIVO	The Promise	SYCO COLUMBIA/SONY MUSIC +	5	
20	7	5	SOUNDTRACK	High School Musical 3: Senior Year	WALT DISNEY +	8	
21	16	23	COLDPLAY	Viva La Vida or Death And All His Friends	CAPITOL	54	
22	NEW	1 WK	DJ KHALED PRESENTS ACE HOOD	Gutta	WE THE BEST DEF JAM/DJMG	36	
23	NEW	1 WK	BLAKE SHELTON	Startin' Fires	WARNER BROS. (NASHVILLE) WRN	34	
24	RE-ENTRY	1 WK	ADELE	19	XL/COLUMBIA/SONY MUSIC	72	
25	NEW	1 WK	JOHN COLTRANE	Blue Train		-	

**TOP INTERNET™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT.
1	NEW	1 WK	<b>#1</b> IL DIVO	The Promise	SYCO/COLUMBIA 39968	SONY MUSIC +	5
2	NEW	1 WK	DAVID COOK	David Cook	19/RCA 33463	/RMG	3
3	NEW	1 WK	NICKELBACK	Dark Horse	ROADRUNNER 618028		2
4	2	2	ENYA	And Winter Came...	REPRISE 512383	WARNER BROS.	9
5	1	2	TAYLOR SWIFT	Fearless	BIG MACHINE 0200 +		4
6	NEW	1 WK	ZAC BROWN BAND	The Foundation	ROADRUNNER/ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516931	/AG	17
7	NEW	1 WK	DIDO	Safe Trip Home	CHEEKY/ARISTA 30709	/RMG +	13
8	NEW	1 WK	BEYONCE	I Am...Sasha Fierce	MUSIC WORLD/COLUMBIA 19492	SONY MUSIC	1
9	5	5	SOUNDTRACK	Twilight	SUMMIT/CHOP SHOP/ATLANTIC 515923	/AG	6
10	6	5	SOUNDTRACK	High School Musical 3: Senior Year	WALT DISNEY 002714 +		8
11	NEW	1 WK	MUDVAYNE	The New Game	EPIC 01295	SONY MUSIC	15
12	14	3	JEFF DUNHAM	Jeff Dunham's Don't Come Home For Christmas	LEVITY 5151	IMAGE	69
13	3	2	DAVID ARCHULETA	David Archuleta	19/JIVE 34752	ZOMBA	11
14	NEW	1 WK	PHISH	At The Roxy	JEMP 0141		148
15	4	3	ANDREA BOCELLI	Incanto	SUGAR 012161	DECCA +	30
16	15	3	HARRY CONNICK, JR.	What A Night! A Christmas Album	COLUMBIA 37020	SONY MUSIC	46
17	20	3	JOSH GROBAN	Noel	143/REPRISE 231548	WARNER BROS. +	4
18	11	4	PINK	Funhouse	LAFACE 36759	ZOMBA	19
19	10	3	SARAH BRIGHTMAN	A Winter Symphony	MANHATTAN 34123	BLG	58
20	RE-ENTRY	1 WK	VARIOUS ARTISTS	The Imus Ranch Record	NEW WEST 6140		7
21	12	3	SEAL	Soul	143 515868	WARNER BROS.	35
22	13	5	AC/DC	Black Ice	COLUMBIA 33829	EX/SONY MUSIC	10
23	RE-ENTRY	1 WK	IL DIVO	The Christmas Collection	SYCO COLUMBIA 97715	SONY MUSIC	-
24	9	3	DAVID FOSTER	Hit Man: David Foster & Friends	143 REPRISE 511933	WARNER BROS. +	71
25	19	2	VARIOUS ARTISTS	Now 29	UNIVERSAL/EMI/SONY BMG ZOMBA 012100	UME	7

**TOP ROCK ALBUMS™** FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	-	1	<b>#1</b> DARK HORSE	NICKELBACK (ROADRUNNER)	
2	-	1	DAVID COOK	DAVID COOK (19/RCA/RMG)	
3	1	3	TWILIGHT	SOUNDTRACK (SUMMIT/CHOP SHOP/ATLANTIC/AG)	
4	2	5	BLACK ICE	AC/DC (COLUMBIA/SONY MUSIC)	
5	-	1	THE NEW GAME	MUDVAYNE (EPIC/SONY MUSIC)	
6	4	58	ROCK N ROLL JESUS	KID ROCK (TOP DOG/ATLANTIC/AG)	
7	-	1	CITIES 97 SAMPLER: LIVE FROM STUDIO C: 20TH ANNIVERSARY	VARIOUS ARTISTS (KTCZ)	
8	3	3	TAKE IT TO THE LIMIT	HINDER (UNIVERSAL REPUBLIC UMRG)	
9	5	11	DEATH MAGNETIC	METALLICA (WARNER BROS.)	
10	6	28	WE SING. WE DANCE. WE STEAL THINGS.	JASON MRAZ (ATLANTIC/AG)	
11	8	23	ONE OF THE BOYS	KATY PERRY (CAPITOL)	
12	7	23	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS	COLDPLAY (CAPITOL)	
13	9	9	ONLY BY THE NIGHT	KINGS OF LEON (RCA/RMG)	
14	-	1	THE DEFINITIVE ROD STEWART	ROD STEWART (WARNER BROS.)	
15	14	14	SAVING ABEL	SAVING ABEL (SKIDDCO VIRGIN CAPITOL)	

**TOP COMPILATION ALBUMS™** FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	1	2	<b>#1</b> NOW 29	VARIOUS ARTISTS (UNIVERSAL/EMI/SONY BMG ZOMBA/UME)	
2	-	1	CITIES 97 SAMPLER: LIVE FROM STUDIO C: 20TH ANNIVERSARY	VARIOUS ARTISTS (KTCZ)	
3	4	3	ALL WRAPPED UP! (EP)	VARIOUS ARTISTS (HOLLYWOOD)	
4	5	6	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	VARIOUS ARTISTS (UNIVERSAL/EMI/SONY BMG/UME)	
5	2	2	THE BEST OF NOW THAT'S WHAT I CALL MUSIC! 10TH ANNIVERSARY	VARIOUS ARTISTS (UNIVERSAL/EMI/SONY BMG ZOMBA/UME)	
6	3	7	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	VARIOUS ARTISTS (EMI CMG PROVIDENT-INTEGRITY WORD-CURB)	
7	9	27	NOW THAT'S WHAT I CALL CHRISTMAS! 3	VARIOUS ARTISTS (EMI/UNIVERSAL/ZOMBA/SONY BMG STRATEGIC MARKETING GROUP SONY BMG)	
8	7	3	WINTER WONDERLAND	VARIOUS ARTISTS (EMI SPECIAL MARKETS/STARBUCKS)	
9	6	13	NOW THAT'S WHAT I CALL COUNTRY	VARIOUS ARTISTS (CAPITOL NASHVILLE/SONY BMG/UNIVERSAL/UMGN)	
10	13	15	DISNEY CHANNEL HOLIDAY	VARIOUS ARTISTS (WALT DISNEY)	
11	16	3	DISNEY: FAIRY TALE HOLIDAY (EP)	VARIOUS ARTISTS (WALT DISNEY)	
12	14	3	TIS THE SEASON: KIDS CHRISTMAS SING-ALONG	VARIOUS ARTISTS (COMPASS)	
13	8	98	I CAN ONLY IMAGINE: PLATINUM EDITION	VARIOUS ARTISTS (INO-TIME LIFE)	
14	10	25	NOW 28	VARIOUS ARTISTS (EMI/SONY BMG/UNIVERSAL/ZOMBA/CAPITOL)	
15	11	8	NIGHTMARE REVISITED	VARIOUS ARTISTS (WALT DISNEY)	

More charts. Deeper charts. Go to [billboard.biz/charts](http://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**

**CHARITABLE 'CITIES'**



The "Cities 97 Sampler: Live From Studio C—20th Anniversary" compilation bows at No. 21 on the Billboard 200 with 35,000. Triple A KTCZ Minneapolis-St. Paul puts together the annual benefit album,

which was carried exclusively at Target stores in the Twin Cities metro area. The first 19 releases raised more than \$6 million for Minnesota charities.

The new 31-track set—limited to a run of 35,000 CDs—boasts live in-studio performances from such acts as Duffy, Gavin Rossdale, Sheryl Crow, OneRepublic and Paolo Nutini, among many others.

On Top Holiday Albums, "Cities 97" arrives at No. 2. —Keith Caulfield

Elvis Presley's "Christmas Duets" on Top Holiday Albums is the King's 10th title to chart on the Holiday tally. The set—which has moved more than 60,000 in its six weeks of release—boasts virtual duets with an array of female country stars. They include Martina McBride (helping with the evergreen "Blue Christmas"), Wynonna (a perfect match on the revved-up "Santa Claus Is Back in Town") and Carrie Underwood (on the dreamy "I'll Be Home for Christmas").



TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or its issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Weekly chart of digital-only releases. All charts are compiled by Nielsen SoundScan. Catalog titles are included in 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.

**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.
- PACE SETTER** PS Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** HG 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 or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from 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.

**HIT PREDICTOR**  
★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listeners 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](http://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.  
● 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 multiplatinum level.

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

**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 <b>LIVE YOUR LIFE</b>	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
2	2	17	<b>WHATEVER YOU LIKE</b>	T.I. (GRAND HUSTLE/ATLANTIC)
3	3	15	<b>MISS INDEPENDENT</b>	NE-YO (DEF JAM/IDJMG)
4	5	12	<b>HOT N COLD</b>	KATY PERRY (CAPITOL)
5	4	13	<b>SO WHAT</b>	PINK (LAFACE/ZOMBA)
6	8	7	<b>SINGLE LADIES (PUT A RING ON IT)</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
7	6	17	<b>CAN'T BELIEVE IT</b>	T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA)
8	7	12	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)
9	11	7	<b>IF I WERE A BOY</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
10	9	14	<b>MRS. OFFICER</b>	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
11	12	9	<b>LOVE LOCKDOWN</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
12	10	17	<b>BETTER IN TIME</b>	LEONA LEWIS (SYCO/JRMG)
13	14	8	<b>RIGHT NOW (NA NA NA)</b>	AKON (SRC/UNIVERSAL MOTOWN)
14	16	9	<b>WOMANIZER</b>	BRITNEY SPEARS (JIVE/ZOMBA)
15	18	10	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE)
16	17	11	<b>LET IT ROCK</b>	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
17	15	19	<b>SPOTLIGHT</b>	JENNIFER HUDSON (ARISTA/RMG)
18	13	21	<b>DISTURBIA</b>	RIHANNA (SRP/DEF JAM/IDJMG)
19	20	7	<b>BUST YOUR WINDOWS</b>	JAZMINE SULLIVAN (JRMG)
20	27	4	<b>JUST DANCE</b>	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONVICT/NE/CHERRYTREE/INTERSCOPE)
21	21	8	<b>CHICKEN FRIED</b>	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
22	19	30	<b>CLOSER</b>	NE-YO (DEF JAM/IDJMG)
23	23	8	<b>GREEN LIGHT</b>	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)
24	22	10	<b>ADDICTED</b>	SAVING ABEL (SKIDDCC/VIRGIN/CAPITOL)
25	29	12	<b>LET IT GO</b>	TIM MCGRAW (CURB)

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

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	7	<b>GOTTA BE SOMEBODY</b>	NICKELBACK (ROADRUNNER/RRP)
27	26	10	<b>ROLL WITH ME</b>	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
28	32	5	<b>POP CHAMPAGNE</b>	JIM JONES & RON BROWN FEAT. ABEL SANTANA (OTHER HITS/UNIVERSAL MOTOWN/COLUMBIA/KOCH)
29	35	5	<b>CHOPPED 'N' SKREWED</b>	T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/ZOMBA)
30	24	11	<b>SWAGGA LIKE US</b>	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)
31	39	3	<b>ONE MORE DRINK</b>	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)
32	36	8	<b>HERE</b>	RASCAL FLATTS (LYRIC STREET)
33	28	24	<b>VIVA LA VIDA</b>	COLDPLAY (CAPITOL)
34	37	9	<b>ALREADY GONE</b>	SUGARLAND (MERCURY NASHVILLE)
35	30	21	<b>NEED U BAD</b>	JAZMINE SULLIVAN (JRMG)
36	33	28	<b>FOREVER</b>	CHRIS BROWN (JIVE/ZOMBA)
37	34	16	<b>JUST A DREAM</b>	GARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
38	49	3	<b>TRADING PLACES</b>	USHER (LAFACE/ZOMBA)
39	43	8	<b>START A BAND</b>	BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE)
40	42	14	<b>LOVE REMAINS THE SAME</b>	GAVIN ROSSDALE (INTERSCOPE)
41	40	18	<b>FALL FOR YOU</b>	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
42	41	13	<b>CRUSH</b>	DAVID ARCHULETA (19/JIVE/ZOMBA)
43	68	2	<b>HEARTLESS</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
44	45	20	<b>DON'T THINK I DON'T THINK ABOUT IT</b>	DARIUS RUCKER (CAPITOL NASHVILLE)
45	38	25	<b>GOT MONEY</b>	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
46	51	6	<b>LOVE REMEBERS</b>	CRAYG MORGAN (BNA)
47	55	5	<b>COUNTRY BOY</b>	ALAN JACKSON (ARISTA NASHVILLE)
48	44	14	<b>MY LIFE</b>	THE GAME FEAT. LIL WAYNE (GEMINI/INTERSCOPE)
49	50	10	<b>SHATTERED (TURN THE CAR AROUND)</b>	O.A.R. (EVERFINE/ATLANTIC/RRP)
50	58	5	<b>DON'T</b>	BILLY CURRINGTON (MERCURY)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	60	4	<b>FEEL THAT FIRE</b>	DIERKS BENTLEY (CAPITOL NASHVILLE)
52	48	16	<b>EVERYBODY WANTS TO GO TO HEAVEN</b>	KENNY CHESNEY WITH THE WAILERS (BLUE CHAIR/BNA)
53	59	6	<b>IN COLOR</b>	JAMEY JOHNSON (MERCURY)
54	64	3	<b>IFULEAVE</b>	MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)
55	62	6	<b>LOOKIN' FOR A GOOD TIME</b>	LADY ANTEBELLUM (CAPITOL NASHVILLE)
56	54	8	<b>T-SHIRT</b>	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
57	46	16	<b>SO FLY</b>	SLIM FEAT. YUNG JOC (M3/ASYLUM)
58	65	20	<b>DO YOU BELIEVE ME NOW</b>	JIMMY WAYNE (VALORY)
59	70	2	<b>PLAYA CARDZ RIGHT</b>	KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN INTERSCOPE)
60	67	4	<b>SHE WOULDN'T BE GONE</b>	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
61	57	9	<b>KEEPS GETTIN' BETTER</b>	CHRISTINA AGUILERA (RCA/RMG)
62	66	9	<b>RIGHT HERE (DEPARTED)</b>	BRANDY (KOCH/EPIC)
63	52	16	<b>SHE NEVER CRIED IN FRONT OF ME</b>	TOBY KEITH (SHOW DOGS NASHVILLE)
64	63	20	<b>WAITIN' ON A WOMAN</b>	BRAD PAISLEY (ARISTA NASHVILLE)
65	61	14	<b>WHAT ABOUT NOW</b>	DAUGHTRY (RCA/RMG)
66	71	2	<b>PUT IT ON YA</b>	PLIES FEAT. CHRIS J (BIG GATES SLIP-N-SLIDE/ATLANTIC)
67	73	12	<b>NO ME DOY POR VENCIDO</b>	LUIS FONSI (UNIVERSAL LATIN)
68	69	4	<b>GET UP</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
69	74	2	<b>REHAB</b>	RIHANNA (SRP/DEF JAM/IDJMG)
70	-	1	<b>AMOR INMORTAL</b>	CHAYANNE (SONY BMG NORTE)
71	53	8	<b>I'LL WALK</b>	BUCKY COVINGTON (LYRIC STREET)
72	56	15	<b>PAPER PLANES</b>	M.I.A. (XL/INTERSCOPE)
73	-	2	<b>WHEN IT HURTS</b>	AVANT (CAPITOL)
74	-	1	<b>COWGIRLS DON'T CRY</b>	BROOKS & DUNN FEAT. REBA MCENTIRE (ARISTA NASHVILLE)
75	75	2	<b>ANYTHING GOES</b>	RANDY HOUSER (UNIVERSAL SOUTH)

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 <b>SINGLE LADIES (PUT A RING ON IT)</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	●
2	1	5	<b>IF I WERE A BOY</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	●
3	2	8	<b>LIVE YOUR LIFE</b>	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	●
4	13	19	<b>JUST DANCE</b>	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONVICT/NE/CHERRYTREE/INTERSCOPE)	●
5	9	10	<b>LOVE LOCKDOWN</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	●
6	4	13	<b>LET IT ROCK</b>	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	●
7	3	18	<b>HOT N COLD</b>	KATY PERRY (CAPITOL)	●
8	8	9	<b>RIGHT NOW (NA NA NA)</b>	AKON (SRC/UNIVERSAL MOTOWN)	●
9	6	7	<b>WOMANIZER</b>	BRITNEY SPEARS (JIVE/ZOMBA)	●
10	18	11	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE)	●
11	10	14	<b>WHATEVER YOU LIKE</b>	T.I. (GRAND HUSTLE/ATLANTIC)	●
12	11	14	<b>SO WHAT</b>	PINK (LAFACE/ZOMBA)	●
13	12	32	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)	●
14	-	1	<b>YOU FOUND ME</b>	THE FRAY (EPIC)	●
15	7	3	<b>HEARTLESS</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	●
16	15	8	<b>GOTTA BE SOMEBODY</b>	NICKELBACK (ROADRUNNER/RRP)	●
17	-	1	<b>I'D COME FOR YOU</b>	NICKELBACK (ROADRUNNER/RRP)	●
18	19	23	<b>DISTURBIA</b>	RIHANNA (SRP/DEF JAM/IDJMG)	●
19	14	15	<b>CRUSH</b>	DAVID ARCHULETA (19/JIVE/ZOMBA)	●
20	17	8	<b>KEEPS GETTIN' BETTER</b>	CHRISTINA AGUILERA (RCA/RMG)	●
21	22	10	<b>CHICKEN FRIED</b>	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	●
22	21	19	<b>ADDICTED</b>	SAVING ABEL (SKIDDCC/VIRGIN/CAPITOL)	●
23	27	3	<b>DECODE</b>	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	●
24	24	13	<b>MISS INDEPENDENT</b>	NE-YO (DEF JAM/IDJMG)	●
25	67	2	<b>REHAB</b>	RIHANNA (SRP/DEF JAM/IDJMG)	●

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	16	2	<b>IF TODAY WAS YOUR LAST DAY</b>	NICKELBACK (ROADRUNNER/RRP)	●
27	5	2	<b>WHITE HORSE</b>	TAYLOR SWIFT (BIG MACHINE)	●
28	44	3	<b>GIVES YOU HELL</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/DCG/INTERSCOPE)	●
29	29	21	<b>BETTER IN TIME</b>	LEONA LEWIS (SYCO/JRMG)	●
30	28	12	<b>MRS. OFFICER</b>	LIL WAYNE FEAT. BOBBY VALENTINO & KID KODI (CASH MONEY/UNIVERSAL MOTOWN)	●
31	-	1	<b>NEVER GONNA BE ALONE</b>	NICKELBACK (ROADRUNNER/RRP)	●
32	26	27	<b>PAPER PLANES</b>	M.I.A. (XL/INTERSCOPE)	●
33	31	29	<b>VIVA LA VIDA</b>	COLDPLAY (CAPITOL)	●
34	34	17	<b>CAN'T BELIEVE IT</b>	T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA)	●
35	35	21	<b>SWING</b>	SAVAGE FEAT. SONJIA BOY TELLEM (GAWN RAID/UNIVERSAL REPUBLIC)	●
36	37	9	<b>KRAZY</b>	PIRBUILL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)	●
37	41	12	<b>T-SHIRT</b>	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN/UNIVERSAL)	●
38	53	11	<b>GREEN LIGHT</b>	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	●
39	42	3	<b>ANOTHER WAY TO DIE</b>	JACK WHITE & ALICIA KEYS (THIRD MAN/JRMG)	●
40	43	16	<b>SHATTERED (TURN THE CAR AROUND)</b>	O.A.R. (EVERFINE/ATLANTIC/RRP)	●
41	32	24	<b>FALL FOR YOU</b>	SECONDHAND SERENADE (GLASSNOTE/ILG)	●
42	47	11	<b>SWAGGA LIKE US</b>	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)	●
43	59	2	<b>CHOPPED 'N' SKREWED</b>	T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/ZOMBA)	●
44	33	10	<b>ALL SUMMER LONG</b>	THE RICKI HEROES (BIG EYE)	●
45	38	3	<b>SEX ON FIRE</b>	KINGS OF LEON (RCA/RMG)	●
46	60	8	<b>HUMAN</b>	THE KILLERS (ISLAND/IDJMG)	●
47	20	2	<b>CHINESE DEMOCRACY</b>	GUNS N' ROSES (BLACK FROG/GEFFEN/INTERSCOPE)	●
48	30	14	<b>JUST A DREAM</b>	GARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)	●
49	49	16	<b>MY LIFE</b>	THE GAME FEAT. LIL WAYNE (GEMINI/INTERSCOPE)	●
50	48	23	<b>IN THE AYER</b>	FLO RIDA FEAT. WILL.I.A.M. (POE. BOY/ATLANTIC)	●

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	52	2	<b>TROUBLEMAKER</b>	AKON & SWEET RUSH (SRC/UNIVERSAL MOTOWN)	●
52	40	12	<b>LOVEBUG</b>	JONAS BROTHERS (HOLLYWOOD)	●
53	-	15	<b>SOMEWHERE OVER THE RAINBOW</b>	ISRAEL 12" KAMAKAWIWO OLE (BIG DRY/MOUNTAIN APPLE)	●
54	57	13	<b>COME ON GET HIGHER</b>	MATT NATHANSON (VAN/GIARD)	●
55	55	29	<b>I KISSED A GIRL</b>	KATY PERRY (CAPITOL)	●
56	-	22	<b>ALL I WANT FOR CHRISTMAS IS YOU</b>	MARIAH CAREY (COLUMBIA)	●
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**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	8	<b>#1</b> <b>GG/ AIRPLAY</b> <b>LIVE YOUR LIFE</b>	T.I. FEAT. SWANA (DEF JAM/GRAND HUSTLE/ATLANTIC)
2	1	18	<b>HOT N COLD</b>	KATY PERRY (CAPITOL)
3	2	16	<b>SO WHAT</b>	PINK (LAFACE/ZOMBA)
4	4	14	<b>WHATEVER YOU LIKE</b>	T.I. (GRAND HUSTLE/ATLANTIC)
5	5	9	<b>WOMANIZER</b>	BRITNEY SPEARS (JIVE/ZOMBA)
6	7	7	<b>IF I WERE A BOY</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
7	6	34	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)
8	8	17	<b>LET IT ROCK</b>	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
9	14	24	<b>GG/ DIGITAL</b> <b>JUST DANCE</b>	LADY GAGA FEAT. COLBY DUNN (STREAMLINE/ATLANTIC)
10	10	9	<b>RIGHT NOW (NA NA NA)</b>	AKON (SRC/UNIVERSAL MOTOWN)
11	70	3	<b>SINGLE LADIES (PUT A RING ON IT)</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
12	12	10	<b>LOVE LOCKDOWN</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
13	9	29	<b>BETTER IN TIME</b>	LEONA LEWIS (SYCO/J/RMG)
14	11	13	<b>MISS INDEPENDENT</b>	NE-YO (DEF JAM/IDJMG)
15	15	21	<b>ADDICTED</b>	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
16	13	25	<b>DISTURBIA</b>	RIHANNA (SRP/DEF JAM/IDJMG)
17	18	8	<b>GOTTA BE SOMEBODY</b>	NICKELBACK (ROADRUNNER/RRP)
18	27	11	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
19	20	31	<b>FALL FOR YOU</b>	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
20	19	32	<b>CLOSER</b>	NE-YO (DEF JAM/IDJMG)
21	16	17	<b>CRUSH</b>	DAVID ARCHULETA (19/JIVE/ZOMBA)
22	17	12	<b>KEEPS GETTIN' BETTER</b>	CHRISTINA AGUILERA (RCA/RMG)
23	21	16	<b>T-SHIRT</b>	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
24	24	31	<b>FOREVER</b>	CHRIS BROWN (JIVE/ZOMBA)
25	33	8	<b>REHAB</b>	RIHANNA (SRP/DEF JAM/IDJMG)
26	26	17	<b>CAN'T BELIEVE IT</b>	T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/ZOMBA)
27	25	27	<b>ONE STEP AT A TIME</b>	JORDIN SPARKS (19/JIVE/ZOMBA)
28	29	35	<b>LEAVIN'</b>	JESSE MCCARTNEY (HOLLYWOOD)
29	35	1	<b>RIGHT HERE (DEPARTED)</b>	BRANDY (KOCH/EPIC)
30	30	25	<b>IN THE AYER</b>	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
31	28	29	<b>DANGEROUS</b>	KARDINAL OFFISHALL FEAT. AKON (KONVICT/GEFFEN/INTERSCOPE)
32	22	26	<b>LOVE REMAINS THE SAME</b>	GAVIN ROSSDALE (INTERSCOPE)
33	2	3	<b>HEARTLESS</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
34	<b>HOT SHOT DEBUT</b>		<b>YOU FOUND ME</b>	THE FRAY (EPIC)
35	39	10	<b>SHATTERED (TURN THE CAR AROUND)</b>	O.A.R. (EVERFINE/ATLANTIC/RRP)
36	36	22	<b>SWING</b>	SAVAGE FEAT. SOULJA BOY TELLEM (UNIVERSAL REPUBLIC)
37	34	25	<b>VIVA LA VIDA</b>	COLOPLAY (CAPITOL)
38	31	32	<b>AMERICAN BOY</b>	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
39	37	37	<b>SHAKE IT</b>	METRO STATION (COLUMBIA)
40	42	11	<b>I DON'T CARE</b>	FALL OUT BOY (ISLAND/IDJMG)
41			<b>MRS. OFFICER</b>	LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KIDD (CASH MONEY/UNIVERSAL MOTOWN)
42	45	3	<b>DECODE</b>	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)
43	38	24	<b>PAPER PLANES</b>	M.I.A. (XL/INTERSCOPE)
44	44	56	<b>LOW</b>	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
45	41	9	<b>KRAZY</b>	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE DRCHARD)
46	56	9	<b>UNTOUCHED</b>	THE VERONICAS (ENGINEER/SIRE/REPRISE)
47	46	4	<b>BLEEDING LOVE</b>	LEONA LEWIS (SYCO/J/RMG)
48	50	8	<b>GIVES YOU HELL</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
49	54	6	<b>I HATE THIS PART</b>	THE PUSSYCAT DOLLS (INTERSCOPE)
50	57	5	<b>SEVENTEEN FOREVER</b>	METRO STATION (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	49	22	<b>BARTENDER SONG</b>	REHAB (UNIVERSAL REPUBLIC)
52	23	2	<b>WHITE HORSE</b>	TAYLOR SWIFT (BIG MACHINE)
53	51	16	<b>MY LIFE</b>	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
54	52	8	<b>LIGHT ON</b>	DAVID COOK (19/RCA/RMG)
55	55	7	<b>SPOTLIGHT</b>	JENNIFER HUDSON (ARISTA/RMG)
56	60	9	<b>WITHOUT YOU</b>	HINDER (UNIVERSAL REPUBLIC)
57	61	7	<b>GREEN LIGHT</b>	JOHN LEGEND FEAT. ANDRE 3000 (6.0.0.D./COLUMBIA)
58	59	8	<b>HUMAN</b>	THE KILLERS (ISLAND/IDJMG)
59	58	11	<b>SWAGGA LIKE US</b>	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)
60	53	13	<b>LOVEBUG</b>	JONAS BROTHERS (HOLLYWOOD)
61	62	6	<b>COME ON GET HIGHER</b>	MATT NATHANSON (VANGUARD/CAPITOL)
62	66	14	<b>ANGELS ON THE MOON</b>	THRIVING IVORY (WIND-UP)
63	2	2	<b>CHOPPED 'N' SKREWED</b>	T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/ZOMBA)
64	75	4	<b>ONE MORE DRINK</b>	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)
65	74	4	<b>SOBER</b>	PINK (LAFACE/ZOMBA)
66	76	3	<b>POP CHAMPAGNE</b>	JAY-Z & R. KELLY FEAT. JAZZ SANTIAGO (OTHER BOYS/UNIVERSAL MOTOWN/COCOA/COLUMBIA)
67	71	10	<b>UNBEAUTIFUL</b>	LESLIE ROY (RELIGION/JIVE/ZOMBA)
68	80	6	<b>GET UP</b>	50 CENT (SHAOY/AFTERMATH/INTERSCOPE)
69	72	13	<b>LEAVE OUT ALL THE REST</b>	LINKIN PARK (WARNER BROS.)
70	67	13	<b>WHAT THEM GIRLS LIKE</b>	LUDACRIS CO-STARRING CHRIS BROWN & SEAN CARRETT (DTP/DEF JAM/IDJMG)
71	63	14	<b>ANGEL</b>	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
72	65	14	<b>IT'S OVER</b>	JESSE MCCARTNEY (HOLLYWOOD)
73	79	14	<b>FADED</b>	CASCADA (ROBBINS)
74	78	5	<b>I'M SO PAID</b>	AKON FEAT. LIL WAYNE (SRC/UNIVERSAL MOTOWN)
75	68	15	<b>SINGLE</b>	NEW KIDS ON THE BLOCK & NE-YO (INTERSCOPE)
76	87	3	<b>LOVERS IN JAPAN</b>	COLOPLAY (CAPITOL)
77	73	5	<b>FREEZE</b>	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/ZOMBA)
78	83	3	<b>SUPERHUMAN</b>	CHRIS BROWN FEAT. KERI HILSON (JIVE/ZOMBA)
79	77	19	<b>PUT ON</b>	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
80	85	10	<b>SO FLY</b>	SLIM FEAT. YUNG JOC (M3/ASYLUM)
81	89	5	<b>LOLLIPOP</b>	FRAMING HANLEY (SILENT MAJORITY/ILG)
82	86	3	<b>YOU BELONG WITH ME</b>	TAYLOR SWIFT (BIG MACHINE)
83	81	1	<b>BROKEN</b>	LIFEHOUSE (GEFFEN/INTERSCOPE)
84			<b>BAD GIRLFRIEND</b>	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
85			<b>DEAD AND GONE</b>	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
86	84	2	<b>DAY 'N' NITE</b>	KID CUDDI (FOOL'S GOLD)
87	69	6	<b>LOST!</b>	COLOPLAY (CAPITOL)
88	93	3	<b>FLY ON THE WALL</b>	MILEY CYRUS (HOLLYWOOD)
89			<b>FEARLESS</b>	TAYLOR SWIFT (BIG MACHINE)
90	92	20	<b>COOKIE JAR</b>	BYM GLASS HEROES FEAT. THE DREAM (DECAYDANCE/FUELED BY RAMEN/RRP)
91	94	14	<b>OUT HERE GRINDIN'</b>	DJ KHALED (WE THE BEST/TERROR SQUAD/KOCH)
92	90	8	<b>BELIEVE</b>	STAINED (FLIP/ATLANTIC)
93	97	3	<b>CANDLE (SICK AND TIRED)</b>	THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS/EPIC)
94	98	2	<b>MAD</b>	NE-YO (DEF JAM/IDJMG)
95	91	17	<b>SHOULD'VE SAID NO</b>	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
96	95	7	<b>CUDDY BUDDY</b>	MIKE JONES FEAT. TREY SONGZ & TWISTA (ICE AGE/ASYLUM)
97	96	6	<b>ABOUT A GIRL</b>	THE ACADEMY IS... (DECAYDANCE/FUELED BY RAMEN/RRP)
98			<b>COME OVER</b>	ESTELLE FEAT. SEAN PAUL (HOME SCHOOL/ATLANTIC)
99			<b>WORKIN'</b>	YOUNG DRE THE TRUTH FEAT. GOOD CHARLOTTE (EA/IN2UNE)
100			<b>THE WORLD SHOULD REVOLVE AROUND ME</b>	LITTLE JACKIE (S-CURVE)

**MAINSTREAM TOP 40**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> <b>2 WKS</b> <b>HOT N COLD</b>	KATY PERRY (CAPITOL)
2	2	4	<b>SO WHAT</b>	PINK (LAFACE/ZOMBA)
3	3	1	<b>WHATEVER YOU LIKE</b>	T.I. (GRAND HUSTLE/ATLANTIC)
4	4	11	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)
5	5	9	<b>LIVE YOUR LIFE</b>	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)
6	6	8	<b>WOMANIZER</b>	BRITNEY SPEARS (JIVE/ZOMBA)
7	7	14	<b>LET IT ROCK</b>	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
8	8	15	<b>ADDICTED</b>	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
9	9	19	<b>BETTER IN TIME</b>	LEONA LEWIS (SYCO/J/RMG)
10	10	9	<b>MISS INDEPENDENT</b>	NE-YO (DEF JAM/IDJMG)
11	11	9	<b>IF I WERE A BOY</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
12	12	8	<b>RIGHT NOW (NA NA NA)</b>	AKON (SRC/UNIVERSAL MOTOWN)
13	20	4	<b>GG</b> <b>JUST DANCE</b>	LADY GAGA FEAT. COLBY DUNN (STREAMLINE/ATLANTIC)
14	14	8	<b>GOTTA BE SOMEBODY</b>	NICKELBACK (ROADRUNNER/RRP)
15	17	14	<b>T-SHIRT</b>	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
16	21	6	<b>LOVE LOCKDOWN</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
17	13	13	<b>DISTURBIA</b>	RIHANNA (SRP/DEF JAM/IDJMG)
18	19	24	<b>FALL FOR YOU</b>	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
19	16	22	<b>CLOSER</b>	NE-YO (DEF JAM/IDJMG)
20	15	11	<b>KEEPS GETTIN' BETTER</b>	CHRISTINA AGUILERA (RCA/RMG)
21	18	15	<b>CRUSH</b>	DAVID ARCHULETA (19/JIVE/ZOMBA)
22	22	13	<b>LOVE REMAINS THE SAME</b>	GAVIN ROSSDALE (INTERSCOPE)
23	26	4	<b>REHAB</b>	RIHANNA (SRP/DEF JAM/IDJMG)
24	29	3	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
25	23	7	<b>I DON'T CARE</b>	FALL OUT BOY (ISLAND/IDJMG)

**ADULT CONTEMPORARY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	27	<b>#1</b> <b>10 WKS</b> <b>THE TIME OF MY LIFE</b>	DAVID COOK (19/RCA/RMG)
2	4	19	<b>VIVA LA VIDA</b>	COLOPLAY (CAPITOL)
3	3	1	<b>POCKETFUL OF SUNSHINE</b>	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
4	2	33	<b>BLEEDING LOVE</b>	LEONA LEWIS (SYCO/J/RMG)
5	5	46	<b>LOVE SONG</b>	SARA BAREILLES (EPIC)
6	7	16	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)
7	6	38	<b>SAY</b>	JOHN MAYER (AWARE/COLUMBIA)
8	8	39	<b>FEELS LIKE TONIGHT</b>	DAUGHTRY (RCA/RMG)
9	9	30	<b>REALIZE</b>	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	10	33	<b>WHATEVER IT TAKES</b>	LIFEHOUSE (GEFFEN/INTERSCOPE)
11	11	15	<b>CRUSH</b>	DAVID ARCHULETA (19/JIVE/ZOMBA)
12	13	10	<b>WHAT ABOUT NOW</b>	DAUGHTRY (RCA/RMG)
13	17	6	<b>BETTER IN TIME</b>	LEONA LEWIS (SYCO/J/RMG)
14	14	14	<b>WHERE I STOOD</b>	MISSY HIGGINS (EVELEN/REPRISE)
15	12	13	<b>UNCONDITIONAL</b>	SIMON COLLINS (RAZOR & TIE)
16	16	11	<b>WHAT DO I DO WITH MY HEART</b>	EAGLES (EPIC)
17	15	8	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
18	18	8	<b>MY LOVE</b>	CELINE DION (COLUMBIA)
19	19	9	<b>A BABY CHANGES EVERYTHING</b>	FATH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)
20	21	5	<b>LOVE REMAINS THE SAME</b>	GAVIN ROSSDALE (INTERSCOPE)
21	18	8	<b>IT'S GROWING</b>	JAMES TAYLOR (HEARST/CMG)
22	25	3	<b>SHATTERED (TURN THE CAR AROUND)</b>	O.A.R. (EVERFINE/ATLANTIC/RRP)
23	23	17	<b>TAKE A BOW</b>	RIHANNA (SRP/DEF JAM/IDJMG)
24	20	10	<b>U WANT ME 2</b>	SARAH MCCLACHLAN (ARISTA/RMG)
25	22	5	<b>ONE STEP AT A TIME</b>	JORDIN SPARKS (19/JIVE/ZOMBA)

**ADULT TOP 40**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	35	<b>#1</b> <b>6 WKS</b> <b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)
2	3	14	<b>SO WHAT</b>	PINK (LAFACE/ZOMBA)
3	2	22	<b>SHATTERED (TURN THE CAR AROUND)</b>	O.A.R. (EVERFINE/ATLANTIC/RRP)
4	5	8	<b>GOTTA BE SOMEBODY</b>	NICKELBACK (ROADRUNNER/RRP)
5	9	9	<b>GREATEST GAINER</b> <b>HOT N COLD</b>	KATY PERRY (CAPITOL)
6	4	31	<b>LOVE REMAINS THE SAME</b>	GAVIN ROSSDALE (INTERSCOPE)
7	7	19	<b>BROKEN</b>	LIFEHOUSE (GEFFEN/INTERSCOPE)
8	8	15	<b>BETTER IN TIME</b>	LEONA LEWIS (SYCO/J/RMG)
9	6	22	<b>WHAT ABOUT NOW</b>	DAUGHTRY (RCA/RMG)
10	10	26	<b>VIVA LA VIDA</b>	COLOPLAY (CAPITOL)
11	11	11	<b>COME ON GET HIGHER</b>	MATT NATHANSON (VANGUARD/CAPITOL)
12	13	1	<b>FALL FOR YOU</b>	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
13	12	8	<b>ADDICTED</b>	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
14	16	6	<b>LIGHT ON</b>	DAVID COOK (19/RCA/RMG)
15	17	13	<b>CRUSH</b>	DAVID ARCHULETA (19/JIVE/ZOMBA)
16	16	20	<b>CHASING PAVEMENTS</b>	ADOLE (XL/COLUMBIA)
17	20	9	<b>LET ME BE MYSELF</b>	3 DOORS DOWN (UNIVERSAL REPUBLIC)
18	19	17	<b>ONE STEP AT A TIME</b>	JORDIN SPARKS (19/JIVE/ZOMBA)
19	23	17	<b>BEATING MY HEART</b>	JON MCCLACHLAN (ISLAND/IDJMG)
20	22	13	<b>DISTURBIA</b>	RIHANNA (SRP/DEF JAM/IDJMG)
21	25	4	<b>HUMAN</b>	THE KILLERS (ISLAND/IDJMG)
22	26	5	<b>LET IT ROCK</b>	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
23	29	5	<b>KEEPS GETTIN' BETTER</b>	CHRISTINA AGUILERA (RCA/RMG)
24	24	12	<b>LEAVE OUT ALL THE REST</b>	LINKIN PARK (WARNER BROS.)
25	23	7	<b>THE SHOW</b>	LENKA (EPIC)

**MODERN ROCK**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	<b>#1</b> <b>10 WKS</b> <b>YOU'RE GONNA GO FAR, KID</b>	THE OFFSPRING (COLUMBIA)
2	2	14	<b>SEX ON FIRE</b>	KINGS OF LEON (RCA/RMG)
3				

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	2	23	<b>#1</b> CHICKEN FRIED <small>K STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)</small>	Zac Brown Band <small>HOME GROWN/ATLANTIC/BIG PICTURE</small>		1
2	4	3	11	LET IT GO <small>B GALLIMORE, T. MCGRAW, D. SMITH (W. C. LUTHER, A. MAYO, T. DOUGLAS)</small>	Tim McGraw <small>CURB</small>		2
3	1	1	11	LOVE STORY <small>N. CHAPMAN, T. SWIFT</small>	Taylor Swift <small>BIG MACHINE</small>		1
4	3	5	11	ROLL WITH ME <small>B. CHANCEY (C. DANIELS, T. KARLAS)</small>	Montgomery Gentry <small>COLUMBIA</small>		3
5	6	7	12	HERE <small>D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)</small>	Rascal Flatts <small>LYRIC STREET</small>		5
6	5	6	12	ALREADY GONE <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)</small>	Sugarland <small>MERCURY</small>		5
7	8	8	11	START A BAND <small>F. ROGERS (D. DAVIDSON, A. GORLEY, K. LOVE, LACE)</small>	Brad Paisley Duet With Keith Urban <small>ARISTA NASHVILLE</small>		7
8	7	4	14	JUST A DREAM <small>M. BRIGHT (S. MCEWAN, H. LINDSEY, G. SAMPSON)</small>	Carrie Underwood <small>ARISTA NASHVILLE</small>		1
9	9	12	7	LOVE REMEMBERS <small>P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL)</small>	Craig Morgan <small>BNA</small>		9
10	12	14	11	FEEL THAT FIRE <small>B. BEAVERS, D. BENTLEY (B. WARREN, B. WARREN, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley <small>CAPITOL NASHVILLE</small>		10
11	15	17	11	DON'T <small>C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)</small>	Billy Currington <small>MERCURY</small>		11
12	14	16	12	COUNTRY BOY <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson <small>ARISTA NASHVILLE</small>		12
13	13	15	13	LOOKIN' FOR A GOOD TIME <small>V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)</small>	Lady Antebellum <small>CAPITOL NASHVILLE</small>		13
14	11	13	11	IN COLOR <small>THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)</small>	Jamey Johnson <small>MERCURY</small>		11
15	17	18	16	SHE WOULDN'T BE GONE <small>S. HENDRICKS (C. BATTEN, J. ADAN)</small>	Blake Shelton <small>WARNER BROS. WRN</small>		15
16	18	19	17	ANYTHING GOES <small>M. WRIGHT (C. AUDREY, L. III (B. LONG, J. W. WIGGINS)</small>	Randy Houser <small>UNIVERSAL SOUTH</small>		16
17	19	21	7	COWGIRLS DON'T CRY <small>T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)</small>	Brooks & Dunn Featuring Reba McEntire <small>ARISTA NASHVILLE</small>		17
18	21	24	5	<b>AIR POWER</b> GOD LOVE HER <small>KEITH (T. KEITH, V. MCGHEE)</small>	Toby Keith <small>SHOW DOG NASHVILLE</small>		18
19	24	27	5	<b>GREATEST GAINER</b> DOWN THE ROAD <small>B. CANNON, K. CHESNEY (M. MCANALLY)</small>	Kenny Chesney With Mac McAnally <small>BLUE CHAIR/BNA</small>		19
20	25	30	11	SWEET THING <small>D. HUFF, M. POWELL (K. URBAN, M. POWELL)</small>	Keith Urban <small>CAPITOL NASHVILLE</small>		20
21	20	20	14	LET ME <small>D. HUFF (M. BEESON, D. ORTON)</small>	Pat Green <small>BNA</small>		20
22	23	22	14	MUDDY WATER <small>F. ROGERS (M. CRISWELL, R. HUCKABY)</small>	Trace Adkins <small>CAPITOL NASHVILLE</small>		22
23	22	23	14	SOUNDS SO GOOD <small>B. CANNON (A. SHEPERD)</small>	Ashton Shepherd <small>MCA NASHVILLE</small>		21
24	33	45	1	RIVER OF LOVE <small>T. BROWN, G. STRAIT (S. CAMPBURN, BURNETTE, D. MORGAN)</small>	George Strait <small>MCA NASHVILLE</small>		24
25	27	26	15	DON'T THINK I CAN'T LOVE YOU <small>J. RITCHEY (J. OWEN, K. MARVEL, J. RITCHEY)</small>	Jake Owen <small>RCA</small>		24



The song is Bentley's ninth consecutive top 10 single and his 10th overall chart hit. Only "My Last Name" missed the top 10, peaking at No. 17 in April 2004.

The 2009 chart year begins this issue and brings a slight change to Billboard's policy for removal of older titles. In addition to descending titles being removed after 20 weeks if they rank below No. 10 in either audience or plays, titles below No. 10 will also move to recurrent status when they post a third consecutive week of audience decline, regardless of their number of weeks on the chart.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	25	14	LAST CALL <small>T. BROWN (S. MCANALLY, F. ENDERLIN)</small>	Lee Ann Womack <small>MCA NASHVILLE</small>		25
27	31	33	11	IT WON'T BE LIKE THIS FOR LONG <small>F. ROGERS (D. RUCKER, C. DUBOIS, A. GORLEY)</small>	Darius Rucker <small>CAPITOL NASHVILLE</small>		27
28	28	28	10	I WOULD <small>M. WRIGHT (P. VASSAR (P. VASSAR))</small>	Phil Vassar <small>UNIVERSAL SOUTH</small>		26
29	30	32	11	THAT'S A MAN <small>J. STOVER (E. M. HILL, S. D. JONES, M. D. SANDERS)</small>	Jack Ingram <small>BIG MACHINE</small>		29
30	29	29	14	EVERYTHING IS FINE <small>F. ROGERS (J. TURNER)</small>	Josh Turner <small>MCA NASHVILLE</small>		27
31	32	31	17	15 MINUTES OF SHAME <small>B. JAMES (K. ARCHER, C. KOESEL, J. WEAVER)</small>	Kristy Lee Cook <small>ARISTA NASHVILLE</small>		28
32	35	35	11	I WILL <small>J. WEST D. PAHANISH (D. PAHANISH, R. L. FEEK)</small>	Jimmy Wayne <small>VALORY</small>		32
33	37	38	11	RISE <small>D. HUFF, M. MCBRIDE (A. DORFF, C. A. ROBBINS, M. DAVEY)</small>	Martina McBride <small>RCA</small>		33
34	34	34	7	SHE'S SO CALIFORNIA <small>M. WRIGHT, G. ALLAN (G. ALLAN, J. RANDALL, J. HANNA)</small>	Gary Allan <small>MCA NASHVILLE</small>		31
35	36	36	14	MORE LIKE HER <small>F. LIDDELL, M. WRUCKE (M. LAMBERT)</small>	Miranda Lambert <small>COLUMBIA</small>		32
36	39	37	11	CHEATER CHEATER <small>C. JACKSON (R. L. FEEK, J. MARTIN, K. OSMUNSON, W. VARBLE)</small>	Joey + Rory <small>VANGUARD/SUGAR HILL NINE NORTH</small>		36
37	38	39	12	ALWAYS THE LOVE SONGS <small>M. WRUCKE (D. L. MURPHY, G. DUCAS)</small>	Eli Young Band <small>REPUBLIC/UNIVERSAL SOUTH</small>		37
38	41	42	11	BACK THAT THING UP <small>J. STOVER (J. STOVER, R. HOUSER)</small>	Justin Moore <small>VALORY</small>		38
39	43	44	11	HOW 'BOUT YOU DON'T <small>B. BEAVERS (S. NIELSON, V. MCGHEE, J. STOVER)</small>	The Lost Trailers <small>BNA</small>		39
40	40	41	10	UNBELIEVABLE (ANN MARIE) <small>B. JAMES (J. GRACIN)</small>	Josh Gracin <small>LYRIC STREET</small>		36
41	57	-	1	IT'S AMERICA <small>T. HEWITT, R. ATKINS (A. PATERAGLIA, B. JAMES)</small>	Rodney Atkins <small>CURB</small>		41
42	44	47	11	FOREVER <small>J. M. MONTGOMERY, B. GALLIMORE (J. T. SLATER)</small>	John Michael Montgomery <small>STRINGTOWN</small>		42
43	49	52	11	SPACE <small>S. BUXTON (S. BUXTON, C. CANNON, L. WHITE)</small>	Sarah Buxton <small>LYRIC STREET</small>		43
44	47	49	11	REMEMBER THAT <small>J. SHANKS, B. JAMES (R. PROCTOR, V. SHAW)</small>	Jessica Simpson <small>EPIC COLUMBIA</small>		44
45	45	46	11	TEQUILA ON ICE <small>J. BROWN, K. GRANT (M. DODSON, R. RUTHERFORD)</small>	Darryl Worley <small>STROJ/DARAVIOUS</small>		44
46	53	56	11	CRY CRY (TIL THE SUN SHINES) <small>T. BROWN (H. LINDSEY, A. MAYO, C. LINDSEY, M. GREEN)</small>	Heidi Newfield <small>CURB</small>		46
47	RE-ENTRY	-	1	WHAT IF IT ALL GOES RIGHT <small>J. RICH (S. SMITH, T. HANCHOFF, T. HYLER)</small>	Melissa Lawson <small>WARNER BROS. WRN</small>		47
48	48	51	7	MY HALLELUJAH SONG <small>D. MALLORY (C. WISEMAN, S. MCEWAN)</small>	Julianne Hough <small>LYRIC STREET</small>		44
49	60	-	1	BELONGS TO YOU <small>T. GENTRY, J. LEO (D. BERG, R. RUTHERFORD, T. SHAPIRO)</small>	Emerson Drive <small>MIDAS VALORY</small>		49
50	51	57	8	BROTHERS <small>M. ROVEY (D. BRODY)</small>	Dean Brody <small>BROKEN BOW</small>		50



Up 21,000 units, Hill's holiday collection swipes Greatest Gainer honors, while Elvis Presley's "Christmas Duets" takes the Pacesetter nod with a 135% spike at No. 5.

As its lead single "Chicken Fried" makes a notable move to the top of Hot Country Songs (see Hot Box, page 45), the rookie band takes the Hot Shot Debut with 44,000 copies of "The Foundation."



Shelton's fifth studio set is also his fifth straight top 10 bow but the first to start outside the top five. It sells 26,000 copies (No. 34 on the Billboard 200).

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	<b>#1</b> TAYLOR SWIFT <small>BIG MACHINE 0200 (18.98)</small>	Fearless		1
2	7	5	8	<b>GREATEST GAINER</b> FAITH HILL <small>WARNER BROS. 511500/WRN (18.98)</small>	Joy To The World		2
3	HOT SHOT DEBUT	1	1	ZAC BROWN BAND <small>ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)</small>	The Foundation		3
4	2	2	2	RASCAL FLATTS <small>LYRIC STREET 002763/HOLLYWOOD (13.98)</small>	Greatest Hits Volume 1		2
5	12	11	6	<b>PACE SETTER</b> ELVIS PRESLEY <small>RCA 35479/SBN (17.98)</small>	Christmas Duets		5
6	4	7	11	SUGARLAND <small>MERCURY 011273/UMGN (13.98)</small>	Love On The Inside		1
7	NEW	1	1	BLAKE SHELTON <small>WARNER BROS. 512911/WRN (18.98)</small>	Startin' Fires		7
8	3	4	11	KENNY CHESNEY <small>BLUE CHAIR/BNA 34553/SBN (18.98)</small>	Lucky Old Sun		1
9	5	6	10	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98)</small>	Taylor Swift		3
10	15	25	1	JULIANNE HOUGH <small>NBC UNIVERSAL SPECIAL MARKET'S 012047/EX/UME (6.98)</small>	NBC Sounds Of The Season: The Julianne Hough Holiday Collection (EP)		10
11	8	3	11	TOBY KEITH <small>SHOW DOG NASHVILLE 022 (18.98)</small>	That Don't Make Me A Bad Guy		1
12	11	9	11	DARIUS RUCKER <small>CAPITOL NASHVILLE 85506 (18.98)</small>	Learn To Live		1
13	9	8	17	CARRIE UNDERWOOD <small>ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)</small>	Carnival Ride		2
14	10	15	14	GEORGE STRAIT <small>MCA NASHVILLE 010826/UMGN (13.98)</small>	Troubadour		1
15	6	1	11	BRAD PAISLEY <small>ARISTA NASHVILLE 26908/SBN (18.98)</small>	Play		1
16	16	10	14	JAMEY JOHNSON <small>MERCURY 011237/UMGN (13.98)</small>	That Lonesome Song		6
17	14	12	13	VARIOUS ARTISTS <small>CAPITOL NASHVILLE/SONY BMG UNIVERSAL 011724/UMGN (18.98)</small>	NOW That's What I Call Country		1
18	13	19	10	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03206 (12.98)</small>	Lady Antebellum		1
19	38	50	1	JULIANNE HOUGH <small>MERCURY NASHVILLE 011052/UMGN (13.98)</small>	Julianne Hough		1
20	20	13	7	TIM MCGRAW <small>CURB 79118 (11.98)</small>	Greatest Hits 3		1
21	NEW	1	1	RANDY HOUSER <small>UNIVERSAL SOUTH 011699 (10.98)</small>	Anything Goes		21
22	33	40	7	GEORGE STRAIT <small>MCA NASHVILLE 011920/UMGN (13.98)</small>	Classic Christmas		22
23	18	18	38	ALAN JACKSON <small>ARISTA NASHVILLE 19943/SBN (18.98)</small>	Good Time		1
24	26	23	4	JOEY + RORY <small>VANGUARD/SUGAR HILL 4050/WELK (17.98)</small>	The Life Of A Song		10
25	17	16	8	KELLIE PICKLER <small>19/BNA 22811/SBN (18.98)</small>	Kellie Pickler		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	19	26	14	TIM MCGRAW <small>CURB 79086 (14.98)</small>	Greatest Hits: Limited Edition		1
27	23	32	11	EAGLES <small>ERC 4500 EX (14.98)</small>	Long Road Out Of Eden		7
28	22	17	20	TOBY KEITH <small>SHOW DOG NASHVILLE 010334/UME (19.98)</small>	35 Biggest Hits		1
29	21	28	12	MIRANDA LAMBERT <small>COLUMBIA 78932/SBN (18.98)</small>	Crazy Ex-Girlfriend		1
30	24	29	10	BRAD PAISLEY <small>ARISTA NASHVILLE 017171/SBN (18.98)</small>	5th Gear		1
31	27	24	11	GARTH BROOKS <small>PEARL 213 (25.98 CD/DVD)</small>	The Ultimate Hits		5
32	25	34	11	TRACE ADKINS <small>CAPITOL NASHVILLE 76927 (18.98)</small>	American Man: Greatest Hits Volume II		3
33	29	27	11	RASCAL FLATTS <small>LYRIC STREET 000384/HOLLYWOOD (18.98)</small>	Still Feels Good		2
34	31	39	11	KEITH URBAN <small>CAPITOL NASHVILLE 34713 (18.98)</small>	Greatest Hits		4
35	32	20	11	BILLY CURRINGTON <small>MERCURY 009550/UMGN (13.98)</small>	Little Bit Of Everything		2
36	40	47	11	ANNE MURRAY <small>STRAIGHTWAY 27642 (13.98)</small>	Anne Murray's Christmas Album		36
37	50	55	11	VARIOUS ARTISTS <small>NEW WEST 6140 (16.98)</small>	The Imus Ranch Record		11
38	28	31	10	TAYLOR SWIFT <small>BIG MACHINE 0140 (15.98 CD/DVD)</small>	Beautiful Eyes (EP)		1
39	34	22	11	HANK WILLIAMS III <small>CURB 79027* (18.98)</small>	Damn Right Rebel Proud		2
40	30	14	11	RANDY OWEN <small>BROKEN BOW 7237 (12.98)</small>	One On One		14
41	37	43	11	KENNY CHESNEY <small>BNA 11457/SBN (18.98)</small>	Just Who I Am: Poets & Pirates		1
42	35	33	17	ROBERT PLANT/ALISON KRAUSS <small>ROUNDER 619015* (18.98)</small>	Raising Sand		2
43	43	41	11	ALAN JACKSON <small>LEGACY ARISTA NASHVILLE 12228/SONY BMG (11.98)</small>	16 Biggest Hits		22
44	42	37	14	MONTGOMERY GENTRY <small>COLUMBIA 22817/SBN (18.98)</small>	Back When I Knew It All		3
45	41	49	11	JAMES OTTO <small>RAYBOW WARNER BROS. 49907/WRN (13.98)</small>	Sunset Man		2
46	36	21	11	LEE ANN WOMACK <small>MCA NASHVILLE 006025* UMGN (13.98)</small>	Call Me Crazy		4
47	39	30	14	HEIDI NEWFIELD <small>CURB 79087 (18.98)</small>	What Am I Waiting For		2
48	45	35	11	JESSICA SIMPSON <small>EPIC/COLUMBIA 21746/SBN (15.98)</small>	Do You Know		1
49	44	44	11	JIMMY WAYNE <small>VALORY JW 0100 (12.98)</small>	Do You Believe Me Now		4
50	51	75	13	BROOKS & DUNN <small>ARISTA NASHVILLE 11163/SBN (18.98)</small>	Cowboy Town		4

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	65	2	<b>#1 GREATEST GAINER</b> BEYONCE	I Am...Sasha Fierce		1
2	1	2	T-PAIN	Thr33 Ringz		1
3	2	1	T.I.	Paper Trail		1
4	<b>HOT SHOT DEBUT</b>	1	SLIM	Love's Crazy		4
5	<b>NEW</b>	1	DJ KHALED PRESENTS ACE HOOD	Gutta		5
6	2	4	JOHN LEGEND	Evolver		1
7	9	9	JENNIFER HUDSON	Jennifer Hudson		2
8	7	9	JAZMINE SULLIVAN	Fearless		9
9	10	10	NE-YO	Year Of The Gentleman		10
10	8	5	YOUNG JEEZY	The Recession		13
11	10	8	LIL WAYNE	Tha Carter III		2
12	4	2	SEAL	Soul		7
13	<b>NEW</b>	1	SPM	The Last Chair Violinist		13
14	1	12	RIHANNA	Good Girl Gone Bad		2
15	12	10	MARY MARY	The Sound		5
16	9	8	ROBIN THICKE	Something Else		8
17	11	13	THE GAME	LAX		1
18	11	3	Q-TIP	The Renaissance		3
19	14	2	DEBORAH COX	The Promise		14
20	17	16	USHER	Here I Stand		1
21	16	11	ERIC BENET	Love & Life		2
22	<b>NEW</b>	1	LIL KEKE	Loved By Few Hated By Many		22
23	18	9	JOE	Joe Thomas, New Man		3
24	<b>NEW</b>	1	SHONTELLE	Shontelligence		24
25	21	25	DJ KHALED	We Global		4



The former T12 frontman begins his solo career as the Hot Shot Debut on Top R&B/Hip-Hop Albums with a top 10 bow. On the Billboard 200 he pulls in a No. 32 entry (27,000).



Like Rihanna, she hails from Barbados and signed with the same SRP imprint. Her hit, "T-Shirt," climbs 17-15 on Mainstream Top 40.

'Tis the season for holiday titles. This piece earns the Pacesetter honor (up 173%), while Brian McKnight's seasonal fare rises 56-31.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	<b>NEW</b>	1	PASTOR TROY	T.R.O.Y.		26
27	19	18	RAPHAEL SAADIQ	The Way I See It		1
28	44	88	LEDISI	It's Christmas		28
29	61	79	<b>PACE SETTER</b> MUSIQ SOULCHILD	A Philly Soul Christmas (EP)		29
30	20	17	MARVIN SAPP	Thirsty		1
31	55	70	BRIAN MCKNIGHT	I'll Be Home For Christmas		31
32	<b>NEW</b>	1	SOUNDTRACK	Wu: The Story Of The Wu-Tang Clan		32
33	20	61	KEYSHIA COLE	Just Like You		1
34	40	35	SOLANGE	Sol-Angel & The Hadley St. Dreams		1
35	24	30	CHRIS BROWN	Exclusive		1
36	24	24	PLIES	Definition Of Real		1
37	22	24	WAYNE BRADY	A Long Time Coming		31
38	4	30	ESTELLE	Shine		1
39	30	31	NELLY	Brass Knuckles		1
40	54	54	ALICIA KEYS	As I Am		1
41	27	23	NAS	Untitled		1
42	3	3	VARIOUS ARTISTS	Christmas In The City 2		35
43	8	9	2 KRAYZE	2 Krayze		1
44	49	49	MARY J. BLIGE	Growing Pains		1
45	38	7	DEVIN THE DUDE	Landing Gear		1
46	31	14	ICE CUBE	Raw Footage		1
47	43	28	MINT CONDITION	E-Life		1
48	41	9	Z-RO	Crack		12
49	28	3	UNK	2econd Season		15
50	37	20	KINDRED THE FAMILY SOUL	The Arrival		7

## MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	2	7	<b>#1</b> SINGLE LADIES (PUT A RING ON IT)	BEYONCE	(MUSIC WORLD/COLUMBIA)	☆
2	1	9	LIVE YOUR LIFE	T.I. FEAT. RIHANNA	(DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	☆
3	3	9	BUST YOUR WINDOWS	JAZMINE SULLIVAN	(J/RMG)	☆
4	4	18	WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	☆
5	15	15	MISS INDEPENDENT	NE-YO	(DEF JAM/IDJMG)	☆
6	5	11	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KODI	(CASH MONEY/UNIVERSAL MOTOWN)	☆
7	7	11	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE	(KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
8	8	11	CHOPPED 'N' SKREWED	T-PAIN FEAT. LUDACRIS	(KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
9	11	11	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000	(G.O.D./COLUMBIA)	☆
10	22	22	SPOTLIGHT	JENNIFER HUDSON	(ARISTA/RMG)	☆
11	11	6	PLAYA CARDOZ RIGHT	KEYSHIA COLE FEAT. 2PAC	(AMARU/UMANN/GEFFEN/INTERSCOPE)	☆
12	12	10	SWAGGA LIKE US	JAY-Z & TI FEAT. KANYE WEST & LIL WAYNE	(ROC-A-FELLA/DEF JAM/IDJMG)	☆
13	14	12	TRADING PLACES	USHER	(LAFACE/ZOMBA)	☆
14	14	5	POP CHAMPAGNE	JAY-Z & R. KELLY FEAT. JAY-Z & R. KELLY	(JIVE/ZOMBA)	☆
15	15	15	GET UP	50 CENT	(SHADY/AFTERMATH/INTERSCOPE)	☆
16	17	17	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN	(DTP/DEF JAM/IDJMG)	☆
17	17	17	PUT IT ON YA	PLIES FEAT. CHRIS J	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
18	22	22	SO FLY	SLIM FEAT. YUNG JOC	(M3/ASYLUM)	☆
19	26	26	NEED U BAD	JAZMINE SULLIVAN	(J/RMG)	☆
20	13	22	DID YOU WRONG	PLEASURE P	(BLUESTAR/ATLANTIC)	☆
21	23	14	WHEN IT HURTS	AVANT	(CAPITOL)	☆
22	4	4	IF I WERE A BOY	BEYONCE	(MUSIC WORLD/COLUMBIA)	☆
23	2	2	IFULEAVE	MUSIQ SOULCHILD FEAT. MARY J. BLIGE	(ATLANTIC)	☆
24	25	2	JUST LIKE ME	JAMIE FOXX FEAT. T.I.	(J/RMG)	☆
25	22	8	LOVE LOCKDOWN	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	☆

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	3	14	<b>#1</b> HERE I STAND	USHER	(LAFACE/ZOMBA)	☆
2	1	24	SPOTLIGHT	JENNIFER HUDSON	(ARISTA/RMG)	☆
3	8	8	IFULEAVE	MUSIQ SOULCHILD FEAT. MARY J. BLIGE	(ATLANTIC)	☆
4	6	10	<b>GREATEST GAINER</b> THE SWEETEST LOVE	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	☆
5	2	14	NEED U BAD	JAZMINE SULLIVAN	(J/RMG)	☆
6	19	19	NOTHING LEFT TO SAY	MINT CONDITION	(CAGED BIRD/IMAGE)	☆
7	30	30	YOU'RE THE ONLY ONE	ERIC BENET	(FRIDAY/REPRISE/WARNER BROS.)	☆
8	7	28	HEAVEN SENT	KEYSHIA COLE	(UMANN/GEFFEN/INTERSCOPE)	☆
9	11	11	WHEN IT HURTS	AVANT	(CAPITOL)	☆
10	11	39	THE RIVER	NDEL GOUDIN	(EPIC)	☆
11	24	24	MAGIC	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	☆
12	17	17	SUPERWOMAN	ALICIA KEYS	(M3/J/RMG)	☆
13	12	49	GET UP	MARY MARY	(MY BLOCK/COLUMBIA)	☆
14	15	15	NEVER WOULD HAVE MADE IT	MARVIN SAPP	(VERITY/ZOMBA)	☆
15	16	11	MISS INDEPENDENT	NE-YO	(DEF JAM/IDJMG)	☆
16	16	11	COOL	ANTHONY HAMILTON FEAT. DAVID BANNER	(MISTERS MUSIC/SO DEF/ZOMBA)	☆
17	16	10	THERE GOES MY BABY	CHARLIE WILSON	(JIVE/ZOMBA)	☆
18	18	18	LOVE THAT GIRL	RAPHAEL SAADIQ	(COLUMBIA)	☆
19	19	19	ORDINARY	WAYNE BRADY	(PEAK/CMG)	☆
20	12	12	THE HUNGER	ERIC BENET	(FRIDAY/REPRISE/WARNER BROS.)	☆
21	11	11	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000	(G.O.D./COLUMBIA)	☆
22	11	11	BUST YOUR WINDOWS	JAZMINE SULLIVAN	(J/RMG)	☆
23	11	11	DID YOU EVER LOVE ME	DEBORAH COX	(DECO/IMAGE)	☆
24	22	19	E.R. (EMERGENCY ROOM)	JOE	(563/KEDAR)	☆
25	25	4	AT LAST	BEYONCE	(MUSIC WORLD/COLUMBIA)	☆

## RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	9	<b>#1</b> LIVE YOUR LIFE	T.I. FEAT. RIHANNA	(DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	☆
2	2	16	WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	☆
3	3	13	MISS INDEPENDENT	NE-YO	(DEF JAM/IDJMG)	☆
4	4	12	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KODI	(CASH MONEY/UNIVERSAL MOTOWN)	☆
5	6	9	RIGHT NOW (NA NA NA)	AKON	(SRC/UNIVERSAL MOTOWN)	☆
6	17	17	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE	(KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
7	10	10	LOVE LOCKDOWN	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	☆
8	6	6	IF I WERE A BOY	BEYONCE	(MUSIC WORLD/COLUMBIA)	☆
9	13	6	<b>GREATEST GAINER</b> SINGLE LADIES (PUT A RING ON IT)	BEYONCE	(MUSIC WORLD/COLUMBIA)	☆
10	12	4	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN	(DTP/DEF JAM/IDJMG)	☆
11	10	14	MY LIFE	THE GAME FEAT. LIL WAYNE	(GEFFEN/INTERSCOPE)	☆
12	9	20	DISTURBIA	RIHANNA	(SRP/DEF JAM/IDJMG)	☆
13	11	10	SWAGGA LIKE US	JAY-Z & TI FEAT. KANYE WEST & LIL WAYNE	(ROC-A-FELLA/DEF JAM/IDJMG)	☆
14	14	1	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000	(G.O.D./COLUMBIA)	☆
15	23	8	HEARTLESS	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	☆
16	16	16	POP CHAMPAGNE	JAY-Z & R. KELLY FEAT. JAY-Z & R. KELLY	(JIVE/ZOMBA)	☆
17	17	17	BETTER IN TIME	LEONA LEWIS	(SYCO/J/RMG)	☆
18	15	15	KRAZY	PITBULL FEAT. LIL JON	(MR. 305/FAMOUS ARTIST/THE ORCHARD)	☆
19	17	17	GOT MONEY	LIL WAYNE FEAT. T-PAIN	(CASH MONEY/UNIVERSAL MOTOWN)	☆
20	18	18	CLOSER	NE-YO	(DEF JAM/IDJMG)	☆
21	17	17	GET UP	50 CENT	(SHADY/AFTERMATH/INTERSCOPE)	☆
22	27	7	JUST DANCE	LADY GAGA FEAT. COLBY DOODNS	(STREAMELINER/UMANN/GEFFEN/INTERSCOPE)	☆
23	38	2	PUT IT ON YA	PLIES FEAT. CHRIS J	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
24	25	11	LET IT ROCK	NEVIN RUDOLF FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)	☆
25	20	5	BUST YOUR WINDOWS	JAZMINE SULLIVAN	(J/RMG)	☆

## HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	10	<b>#1</b> LIVE YOUR LIFE	T.I. FEAT. RIHANNA	(DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	☆
2	2	18	WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	☆
3	17	17	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KODI	(CASH MONEY/UNIVERSAL MOTOWN)	☆
4	5	8	<b>GREATEST GAINER</b> POP CHAMPAGNE	JAY-Z & R. KELLY FEAT. JAY-Z & R. KELLY	(JIVE/ZOMBA)	☆
5	4	13	SWAGGA LIKE US	JAY-Z & TI FEAT. KANYE WEST & LIL WAYNE	(ROC-A-FELLA/DEF JAM/IDJMG)	☆
6	5	5	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN	(DTP/DEF JAM/IDJMG)	☆
7	11	11	MY LIFE	THE GAME FEAT. LIL WAYNE	(GEFFEN/INTERSCOPE)	☆
8	2	2	HEARTLESS	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	☆
9	6	27	GOT MONEY	LIL WAYNE FEAT. T-PAIN	(CASH MONEY/UNIVERSAL MOTOWN)	☆
10	4	4	PUT IT ON YA	PLIES FEAT. CHRIS J	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
11	9	6	GET UP	50 CENT	(SHADY/AFTERMATH/INTERSCOPE)	☆
12	10	13	PAPER PLANES	M.I.A.	(XL/INTERSCOPE)	☆
13	14	4	ARAB MONEY	BUSTA RHYMES	(UNIVERSAL MOTOWN)	☆
14	18	8	RIDE	ACE HOOD FEAT. FREY SONGZ	(WE THE BEST/DEF JAM/IDJMG)	☆
15	13	29	PUT ON	YOUNG JEEZY FEAT. KANYE WEST	(CTE/DEF JAM/IDJMG)	☆
16	6	6	BY MY SIDE	JADAKISS FEAT. NE-YO	(DEF JAM/IDJMG)	☆
17	16	33	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
18	15	10	KRAZY	PITBULL FEAT. LIL JON	(MR. 305/FAMOUS ARTIST/THE ORCHARD)	☆
19	17	5	SHOW OUT	UNK	(BIG OOMP/KOCH)	☆
20	24	3	MY PRESIDENT	YOUNG JEEZY FEAT. NAS	(CTE/DEF JAM/IDJMG)	☆
21	23	31	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON	(KONVICT/GEFFEN/INTERSCOPE)	☆
22	4	4	LOST	GORILLA ZOE FEAT. LIL WAYNE	(BLACK/BOY SOUTH/ATLANTIC)	☆
23	19	14	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT	(DTP/DEF JAM/IDJMG)	☆
24	25	2	BUST IT OPEN	LIL WIL	(RUDEBOY/UNAUTHORIZED/ASYLUM)	☆
25	1	1	BIRD WALK	SOULJA BOY TELL'EM	(COLLIPARK/INTERSCOPE)	☆

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. #1 MAINSTREAM R&B/HIP-HOP, #1 ADULT R&B, #1 RHYTHMIC stations are electronically monitored 24 hours a day, 7 days a week. #1 HOT RAP SONGS: Reflects the top rap hits at Mainstream R&B, Hip-Hop and Rhythmic radio. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	7	#1 REACH OUT	HILARY DUFF	HOLLYWOOD
2	5	6	RIGHT HERE (DEPARTED)	BRANDY KOCH	EPIC
3	3	10	I CAN'T GET NO SLEEP 2008	IN24 ANGEL EYES	
4	4	8	THE GREATEST	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA
5	6	11	GREEN LIGHT	JOHN LEGEND FEATURING ANDRE 3000	G.O.O.D./COLUMBIA
6	8	5	SANDCASTLE DISCO	SOLANGE MUSIC	WDRD/GEFFEN/INTERSCOPE
7	9	10	UNDERLYING FEELING	SYLVIA TOSUN	SEA TO SUN
8	11	6	MAGIC TOUCH	ROBIN THICKE FEAT. MARY J. BLIGE	STAR TRAK/INTERSCOPE
9	13	6	TWISTED (GOT ME GOIN' ROUND)	ULTRA NATE SILVER	LABEL/TOMMY BOY
10	18	4	I HATE THIS PART	THE PUSSYCAT DOLLS	INTERSCOPE
11	1	1	GRASS IS GREENER	DAVE AUDE FEATURING SISELY THEASURE	AUCACIOUS
12	15	8	WORKED UP	BRIAN ANTHONY SOGNI	
13	10	9	GET UP	MARY MARY	MY BLOCK/COLUMBIA
14	20	8	JULIET OF THE SPIRITS	THE B-52S	ASTRALWERKS/CAPITOL
15	12	12	DON'T CALL ME BABY	KREESHA TURNER	VIRGIN/CAPITOL
16	22	6	GOOD TIME	CELEDA FERDOSH	
17	21	7	STUCK TO YOU	NIKKA COSTA	GOFUNKY/ROSELIFE/STAX/CMG
18	23	5	WE'RE THE PET SHOP BOYS	ROBBIE WILLIAMS WITH PET SHOP BOYS	CAPITOL
19	16	12	A BEAUTIFUL LIFE	JODY WATLEY	AVITONE
20	26	4	WOMANIZER	BRITNEY SPEARS	JIVE/ZOMBA
21	7	11	COBRA STYLE	ROBYN	KONICHIWA/CHERRYTREE/INTERSCOPE
22	17	10	ENERGY	KERI HILSON	MOSLEY/ZONE 4/INTERSCOPE
23	24	14	BREAK ME	TINA SUGANDH	RAZOR & TIE
24	25	13	THE MIDDLE OF THE DANCEFLOOR	JIPSTA	ROCKBERRY
25	1	6	WANNA BE BEAUTIFUL	JANICE GRACE	JAGUAR

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	3	4	A TINY SHOE	JIMMY ROBINSON	J. MUSIC
27	27	10	FOUND A MIRACLE	LOVELESS FEATURING AMANDA WILSON	GROOVE FACTORY
28	28	6	KUNG FU ME	TWISTED DEE	HAMMER
29	36	4	JOYFUL SOUND	DEBBY HOLIDAY	NEBULA 9
30	37	3	POWER PICK	PINK LAFACE/ZOMBA	
31	14	13	THE SPACE DANCE	DANNY TENAGLIA	SILVER LABEL/TOMMY BOY
32	32	1	SINGLE	NEW KIDS ON THE BLOCK & NE-YO	INTERSCOPE
33	34	4	HOT N GOLD	KATY PERRY	CAPITOL
34	29	7	JUST ANOTHER DAY	TIFFANY DAUMAN	
35	NEW	1	MILES AWAY	MADONNA	WALMER BROS.
36	19	15	WHAT I WANT	FIREBALL	RECORD PLANT
37	42	2	EAT YOU UP	BOA SM	
38	35	7	ADIOS BARCELONA	ALYSON PM	MEDIA
39	NEW	1	HUMAN	THE KILLERS	ISLAND/IDJMG
40	41	3	C'MON Y'ALL	SALME DAHLSTROM	KONTAINER
41	43	3	ELECTRIC UNIVERSE	JACINTA	CHUNKY
42	47	2	SWEAT	ERIN STEVENSON	DAUMAN
43	45	3	GOT MONEY	JONATHAN DAVIS	FIRM
44	44	3	CAN'T STOP	QUENTIN HARRIS	STRICTLY RHYTHM
45	48	2	ROCK N ROLL TRAIN	AC/DC	COLUMBIA
46	NEW	1	WHAT I CANNOT CHANGE	LEANN RIMES	CURB
47	40	5	CHARIOTS OF FIRE	BWD	SHELL
48	50	2	YOU BELONG	HERCULES AND LOVE AFFAIR	MUTE
49	30	14	FROZEN	TAMI CHYNN FEAT. AKON	KONVICT/SRC/UNIVERSAL MOTOWN
50	NEW	1	OOH YEAH	MOBY	MUTE

## TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	#1 HARRY CONNICK, JR.	WHAT A NIGHT & CHRISTMAS	COLUMBIA 37020/SONY MUSIC	
2	2	6	TONY BENNETT FEAT. THE COUNT BASIE BIG BAND	A SWINGIN' CHRISTMAS	RPM/COLUMBIA 3225/SONY MUSIC	
3	7	5	NAT KING COLE	NBC SOUNDS OF THE SEASON	NBC 36054/EVEN! SPECIAL MARKETS	
4	5	4	VARIOUS ARTISTS	TIS THE SEASON: SANTA BABY	UNIVERSAL SPECIAL MARKETS 43718/EXCOMPASS	
5	4	1	NATALIE COLE	STILL UNFORGETTABLE	DMI/ATCD 512320*/RHINO	
6	4	1	BOZ SCAGGS	SPEAK LOW	DECCA 012026	
7	9	3	VARIOUS ARTISTS	TIS THE SEASON: DECK THE HALLS	COMPASS 43732/EX	
8	20	1	WILLIE NELSON WYNTON MARSALIS	TWO MEN WITH THE BLUES	BLU NOTE 04454*/BLG	
9	10	61	CHRIS BOTTI	ITALIA	COLUMBIA 07606/SONY MUSIC	
10	12	62	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE 009412*/VG	
11	4	1	NATALIE COLE	CAROLING, CAROLING CHRISTMAS WITH NATALIE COLE	ELEKTRA 51590/EX/RHINO	
12	21	22	STEVE TYRELL	BACK TO BACHARACH	NEW DESIGN 5070/KOCH	
13	11	4	BUIKA	NINA DE FUEGO	WARNER LATINA 513004	
14	16	12	MICHAEL FEINSTEIN	THE SINATRA PROJECT	CONCORD 30819	
15	15	9	MCCOY TYNER WITH RON CARTER AND JACK DEJONETTE	GUITARS	MCCOY TYNER 4537/HALF NOTE	

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#1 LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP	
2	NEW	1	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY BMG	
3	2	12	JOSHUA BELL/ACADEMY OF ST. MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS	SONY CLASSICAL 11113/SONY BMG MASTERWORKS	
4	6	24	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT: MUSIC FOR THE SOUL	DECCA 011484/UNIVERSAL CLASSICS GROUP	
5	1	1	JOHN RITTER THE CARIBBEAN SWITZER FARMHILL YOUTH CHOR ROYAL PRELIMINARY ORCHESTRA	A CHRISTMAS FESTIVAL	COLLEGIUM 133	
6	15	2	THE CHRISTMAS PIANO	PIANO MUSIC FOR CHRISTMAS	AUTUMN HILL DIGITAL EX	
7	1	2	ANNA NETREBKO	SOUVENIRS	DG 012217/UNIVERSAL CLASSICS GROUP	
8	14	2	RENE PAPE/STAATSOPERNCHOR ORESUND STAATSKAPPEL DRESSDEN (WEDDLE)	GODS, KINGS & DEMONS	DG 012239/UNIVERSAL CLASSICS GROUP	
9	8	1	RENÉE FLEMING/UNIVERSAL PHILHARMONIC ORCHESTRA (THELEMAN)	RENEE FLEMING/UNIVERSAL PHILHARMONIC ORCHESTRA (THELEMAN)	SONOS & ARAS DECCA 011824/UNIVERSAL CLASSICS GROUP	
10	5	11	LANG LANG VIENNA PHILHARMONIC ORCHESTRA (MEHTA)	CHOPIN: THE PIANO CONCERTOS	DG 011854/UNIVERSAL CLASSICS GROUP	
11	7	1	GUSTAVO DUDAMEL/SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	FIESTA	DG 011340/UNIVERSAL CLASSICS GROUP	
12	9	8	ANDREA RIEU	LIVE IN VIENNA	DEMON 17695/SLG	
13	13	2	LUCIANO PAVAROTTI	THE PAVAROTTI STORY	LONDON/DECCA 011971/UNIVERSAL CLASSICS GROUP	
14	11	7	ANNE-SOPHIE MUTTER	BACK VIOLIN CONCERTOS/BRUNNEN	IN TEMPUS PERENNIS DG 012050/UNIVERSAL CLASSICS GROUP	
15	10	42	LANG LANG	THE MAGIC OF LANG LANG	DG 010774/UNIVERSAL CLASSICS GROUP	

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	42	#1 KENNY G	ALWAYS	RHYTHM & ROMANCE STARBUCKS/CONCORD	
2	3	6	AL JARREAU	CHRISTMAS	RHINO 512527	
3	4	8	BELA FLECK & THE FLECKTONES	JINGLE ALL THE WAY	ROUNDER 610616	
4	2	9	FOURPLAY	ENERGY HEADS UP	3146	
5	NEW	1	VARIOUS ARTISTS	SMOOTH JAZZ NUMBER ONES	CONCORD 23107/EX	
6	5	9	DAVE KOZ	GREATEST HITS	CAPITOL 34163	
7	6	4	KIM WATERS	I WANT YOU: LOVE IN THE SPIRIT OF MARVIN SHANACHIE	5166	
8	7	6	MAYSA	METAMORPHOSIS	SHANACHIE 5167	
9	9	61	HERBIE HANCOCK	RIVER: THE JOHN LETTERS	VERVE 009791/VG	
10	8	15	DAVID SANBORN	HERE & GONE	DECCA 051152	
11	12	25	WAYMAN TISDALE	REBOUND	RENDEZVOUS 5139	
12	10	28	ESPERANZA SPALDING	ESPERANZA HEADS UP	3140	
13	11	8	TAKE 6	THE STANDARD	HEADS UP 3142	
14	15	42	PAUL HARCASLE	HARCASLE'S TRIPPIN' 'N' RHYTHM	24	
15	14	15	S.M.V.	THUNDER HEADS UP	3163	

## TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	17	2	#1 IL DIVO	THE PROMISE	SYCO/COLUMBIA 39968/SONY MUSIC	
2	2	6	YO-YO MA	YO-YO MA & FRIENDS: SONGS OF JOY & PEACE	ROYAL CLASSICAL 2441/SONY BMG MASTERWORKS	
3	1	1	ANDREA BOCELLI	INCANTO	BUGARA 012181/DECCA	
4	3	3	SARAH BRIGHTMAN	A WINTER SYMPHONY	MANHATTAN 34123/BLG	
5	4	56	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI	VERVE SUGAR/SONY CLASSICAL 00848/UNIVERSAL CLASSICS GROUP	
6	6	6	MORMON TABERNALE CHOR AND ORCHESTRA AT TEMPLE SQUARE	FEAT. THE KING'S SINGERS	REJOICE AND BE MERRY! MORMON TABERNALE CHOR 5007325	
7	5	44	SARAH BRIGHTMAN	SYMPHONY	MANHATTAN 46078/BLG	
8	7	43	ANDREA BOCELLI	WHERE LOVE IS TUSCANY	SUGAR/SONY CLASSICAL 011971/UNIVERSAL CLASSICS GROUP	
9	9	29	JOSH GROBAN	AWAKE	LIVE 143/PREPULSE 412668/WARNER BROS.	
10	10	7	ANNIE MOSES BAND	THIS GLORIOUS CHRISTMAS	MANALIVE 10130/REUNION	
11	11	62	PAUL POTTS	ONE CHANCE	SYCO/COLUMBIA 15517/SONY MUSIC	
12	9	15	SOUNDTRACK	STAR WARS: THE CLONE WARS	SONY CLASSICAL 35616/SONY BMG MASTERWORKS	
13	12	55	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI	VERVE SUGAR/SONY CLASSICAL 011971/UNIVERSAL CLASSICS GROUP	
14	13	36	MORMON TABERNALE CHOR AND ORCHESTRA AT TEMPLE SQUARE	FEAT. JESSOP/WILBERG	CALLED TO SERVE MORMON TABERNALE CHOR 0814	
15	14	4	VARIOUS ARTISTS	CLASSICAL: BEATLES: THE SONGS OF LONDON & MCCARTNEY & GEORGE HARRISON	EMI CLASSICS 4377/EMILE	

## TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	#1 LADY GAGA	THE FAME	STREAMLINE/KONIVICT/CHERRYTREE/INTERSCOPE 011902/VEVA	
2	3	62	METHOD STATION	METHOD STATION	RED INK 10521/COLUMBIA	
3	2	66	M.I.A.	KALA XL	INTERSCOPE 009659*/JIGA	
4	20	13	3OH!3	WANT PHOTO	FINISH 511181	
5	9	9	THIEVERY CORPORATION	RADIO RETALIATION	ESL 140	
6	9	43	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY	WALT DISNEY 001106	
7	7	30	SANTOGOLD	SANTOGOLD LIZARD KING	70034*/DOWNTOWN	
8	6	16	STRYKER	TOTAL DANCE 2008: VOL. 2	THRIVEDANCE 90789/THRIVE	
9	8	5	THE RIDDLER & CATO K	ULTRA 2009	ULTRA 1842	
10	16	18	NINE INCH NAILS	THE SLIP	THE NULL CORPORATION 27*	
11	11	7	ARMIN VAN BUUREN	A STATE OF TRANCE 2008	ARMADA 1839/ULTRA	
12	10	5	DJ SKRIBBLE	THRIVEMIXES	THRIVEDANCE 90798/THRIVE	
13	14	4	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA 1636	
14	13	24	DJ SKRIBBLE	TOTAL CLUB: HITS	THRIVEDANCE 90784/THRIVE	
15	18	36	GNARLS BARKLEY	THE ODD COUPLE	DOWNTOWN/ATLANTIC 450236*/AG	
16	15	9	VIC LATINO	VIC LATINO PRESENTS: ULTRA MIX	ULTRA 1784	
17	20	42	VARIOUS ARTISTS	HIGH SCHOOL: MUSICAL 2: NON-STOP DANCE PARTY	WALT DISNEY 001089	
18	14	71	JUSTICE	CROSS ED	BANGER/BECAUSE 224892/VICE	
19	22	33	NINE INCH NAILS	GHOSTS I-IV	THE NULL CORPORATION 26*	
20	19	3	THE HAPPY BOYS	DANCE PARTY 2009	ROBBINS 75082	
21	21	48	DAFT PUNK	ALIVE 2007	VIRGIN 09841/CAPITOL	
22	17	5	DJ MARK FARINA	MUSHROOM JAZZ	SIX OM 315	
23	23	11	CHROME0	FANCY FOOTWORK	VICE 80006*	
24	RE-ENTRY	1	CRYSTAL CASTLES	CRYSTAL CASTLES LIES	200962/LAST GANG	
25	RE-ENTRY	1	DJ SKRIBBLE	TOTAL DANCE 2008	THRIVEDANCE 90780/THRIVE	

## HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	4	6	#1 SO WHAT	PINK LAFACE/ZOMBA	
2	2	10	BEHIND	FLANDERS	ULTRA
3	1	24	EVERY WORD	ERICOLA FEATURING DANIELLA NERVOUS	
4	8	6	WOMANIZER	BRITNEY SPEARS	JIVE/ZOMBA
5	3	29	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS	STREAMLINE/KONIVICT/CHERRYTREE/INTERSCOPE
6	5	9	FEEL YOUR LOVE	KIM SOZZI	ULTRA
7	10	11	HOT N GOLD	KATY PERRY	CAPITOL
8	6	23	MOVE FOR ME	KASKADE & DEADMAUS	ULTRA
9	13	6	MEDICINE	KIM LEONI	ROBBINS
10	22	2	OUT OF MY MIND	LASGO	ROBBINS
11	7	17	INTO THE NIGHTLIFE	CYNOL LAMPER	EPIC
12	9	18	YOU MAKE ME FEEL	ANAGRACE	ROBBINS
13	11	13	FADED	CASCADA	ROBBINS
14	16	4	IMAGINATION	JES	ULTRA
15	19	3	LOVE LOCKDOWN	KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG
16	18	16	ANOTHER LOVE	THE MAC PROJECT FEATURING THERESE HED KANDI	
17	17	5	REACH OUT	HILARY DUFF	HOLLYWOOD
18	NEW	1	MAGIC	ROBIN THICKE	STAR TRAK/

THIS WEEK		LAST WEEK		BILLBOARD JAPAN HOT 100	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	46			TSURETETTE TSURETETTE	DREAMS COME TRUE
2	59			ASHITA NO SORA	SPEED SONIC
3	1			BEAUTIFUL DAYS	ARASHI
4	32			MAMORITAIMONO	THELMA Aoyama
5	38			ORION	MIKA Nakashima
6	20			TRAINS AND WINTER RAINS	ENYA
7	NEW			OSHARE BANTYO FT. SOY SAUCE	ORANGE RANGE
8	NEW			LEECH	THE GAZETTE
9	23			CANDY STICKS	SHION TSUJI
10	19			IF I WERE A BOY	BEYONCE

THIS WEEK		LAST WEEK		SINGLES	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	3			IF I WERE A BOY	BEYONCE
2	1			HERO	X FACTOR FINALISTS
3	4			HUMAN	THE KILLERS
4	2			LIVE YOUR LIFE	T.I. FT. RIHANNA
5	7			HOT N COLD	KATY PERRY
6	5			THIS IS THE LIFE	AMY MACDONALD
7	6			THE PROMISE	GIRLS ALoud
8	9			INFINITY 2008	GURU JOSH PROJECT
9	8			WOMANIZER	BRITNEY SPEARS
10	10			FORGIVE ME	LEONA LEWIS

THIS WEEK		LAST WEEK		SINGLES	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			ALLEIN, ALLEIN	POLARKREIS 18
2	NEW			HOT N COLD	KATY PERRY
3	2			SO WHAT	PINK LAFACE
4	NEW			WOMANIZER	BRITNEY SPEARS
5	3			IF I WERE A BOY	BEYONCE
6	5			THIS IS THE LIFE	AMY MACDONALD
7	NEW			BIS ZUM SCHLUSS	GURU JOSH PROJECT
8	7			THROUGH THE EYES OF A CHILD	REAMONN
9	6			INFINITY 2008	GURU JOSH PROJECT
10	4			GLUECK	HERBERT GRONEMEYER

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			IF I WERE A BOY	BEYONCE
2	4			HOT N COLD	KATY PERRY
3	2			LIVE YOUR LIFE	T.I. FT. RIHANNA
4	3			HUMAN	THE KILLERS
5	5			WOMANIZER	BRITNEY SPEARS
6	6			INFINITY 2008	GURU JOSH PROJECT
7	7			SO WHAT	PINK LAFACE
8	9			LOVE LOCKDOWN	KANYE WEST
9	11			THE BOY DOES NOTHING	ALESHA DIXON
10	RE			RIGHT NOW (NA NA NA)	AKON
11	10			THE PROMISE	GIRLS ALoud
12	8			HERO	X FACTOR FINALISTS
13	14			I KISSED A GIRL	KATY PERRY
14	16			DISTURBIA	RIHANNA
15	13			FORGIVE ME	LEONA LEWIS
16	20			I HATE THIS PART	THE PUSSYCAT DOLLS
17	15			SEX ON FIRE	KINGS OF LEON
18	2			ANOTHER WAY TO DIE	JACK WHITE & ALICIA KEYS
19	NEW			RAIN ON YOUR PARADE	DUFFY
20	19			GOTTA BE SOMEBODY	NICKELBACK

THIS WEEK		LAST WEEK		EURO SINGLES SALES	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			SO WHAT	PINK LAFACE
2	4			IF I WERE A BOY	BEYONCE
3	3			DISTURBIA	RIHANNA
4	7			WOMANIZER	BRITNEY SPEARS
5	5			HIS IS THE LIFE	AMY MACDONALD
6	2			I KISSED A GIRL	KATY PERRY
7	9			HUMAN	THE KILLERS
8	11			INFINITY 2008	GURU JOSH PROJECT
9	12			HOT N COLD	KATY PERRY
10	8			SWEET ABOUT ME	GABRIELLA
11	6			VIVA LA VIDA	COLDPLAY
12	13			MILES AWAY	MADONNA
13	16			I'M YOURS	JASON MRAZ
14	10			BEGGIN	MAOCCON
15	17			LIVE YOUR LIFE	T.I. FT. RIHANNA

THIS WEEK		LAST WEEK		SINGLES	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			CA N'FINIRA JAMAIS	JOHNNY HALLYDAY
2	2			INFINITY 2008	GURU JOSH PROJECT
3	5			THIS IS THE LIFE	AMY MACDONALD
4	6			BEGGIN	MADONNA
5	4			C'EST BEAU LA BOURGEOISIE	DISCOBITCH
6	7			WHEN I GROW UP	THE PUSSYCAT DOLLS
7	3			APPELLE MON NUMERO	MYLENE FARMER
8	8			DISTURBIA	RIHANNA
9	9			RIGHT NOW (NA NA NA)	AKON
10	14			I KISSED A GIRL	KATY PERRY

THIS WEEK		LAST WEEK		SINGLES	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			HOT N COLD	KATY PERRY
2	3			LET IT ROCK	KEVIN RUDOLF
3	8			POKER FACE	LADY GAGA
4	2			WOMANIZER	BRITNEY SPEARS
5	6			IF I WERE A BOY	BEYONCE
6	5			GOTTA BE SOMEBODY	NICKELBACK
7	7			SO WHAT	PINK LAFACE
8	9			LIVE YOUR LIFE	T.I. FT. RIHANNA
9	11			I'M YOURS	JASON MRAZ
10	4			LOVE STORY	TAYLOR SWIFT

THIS WEEK		LAST WEEK		SINGLES	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			POKER FACE	LADY GAGA
2	2			SEX ON FIRE	KINGS OF LEON
3	3			IF I WERE A BOY	BEYONCE
4	6			USE SOMEBODY	BRITNEY SPEARS
5	10			LIVE YOUR LIFE	T.I. FT. RIHANNA
6	4			RUNNING BACK	JESSICA MAUBOY
7	7			WOMANIZER	BRITNEY SPEARS
8	5			SO WHAT	PINK LAFACE
9	8			HOT N COLD	KATY PERRY
10	9			SOBER	PINK LAFACE

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			IF I WERE A BOY	BEYONCE
2	3			HOT N COLD	KATY PERRY
3	5			HUMAN	THE KILLERS
4	RE			LIVE YOUR LIFE	T.I. FT. RIHANNA
5	4			HERO	X FACTOR FINALISTS
6	6			LOVE LOCKDOWN	KANYE WEST
7	2			WOMANIZER	BRITNEY SPEARS
8	7			THE PROMISE	GIRLS ALoud
9	8			SEX ON FIRE	KINGS OF LEON
10	NEW			RUN	LEONA LEWIS

THIS WEEK		LAST WEEK		EURO ALBUMS	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			BLACK ICE	AC/DC
2	NEW			AND WINTER CAME	ENYA
3	2			FUNHOUSE	PINK LAFACE
4	NEW			THE PROMISE	IL DIVO
5	3			HIGH SCHOOL MUSICAL 3: SENIOR YEAR	SOUNDTRACK
6	4			DEATH MAGNETIC	METALLICA
7	6			MY LOVE - ULTIMATE ESSENTIAL COLLECTION	CELINE DION
8	83			SOUL	SEAL
9	NEW			REAMONN	REAMONN
10	NEW			DECADE IN THE SUN: BEST OF	STEREOPHONICS
11	5			OUT OF CONTROL	GIRLS ALoud
12	NEW			KEEPS GETTIN' BETTER - A DECADE OF HITS	CHRISTINA AGUILERA
13	20			ONLY BY THE NIGHT	KINGS OF LEON
14	12			MAMMA MIA!	SOUNDTRACK
15	15			VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS	COLDPLAY

THIS WEEK		LAST WEEK		DIGITAL SONGS	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			NOVEMBRE	GIUSY FERRERI
2	4			WOW (UNA STAR COSI' VERA)	LUCA BUTERA
3	3			ALLA MIA ETA'	TIZIANO FERRO
4	6			IF I WERE A BOY	BEYONCE
5	5			STOP THE TIME	NOVECENTO
6	2			INVECE NO	LAURA PAUSINI
7	NEW			CHINESE DEMOCRACY	GUNS 'N ROSES
8	30			HOT N COLD	KATY PERRY
9	26			DO YOU LOVE ME?	LUNIK
10	17			WOMANIZER	BRITNEY SPEARS

THIS WEEK		LAST WEEK		SINGLES	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			LEMON POP	COOPER
2	2			BE MINE HOLIDAY PAK	CAST OF HIGH SCHOOL MUSICAL
3	3			AMOR Y LUJO	MONICA NARANJO
4	4			PUEDES CONTAR CONMIGO	MAGO DE OZ
5	5			CELEBRATE - THE NIGHT OF WARLOCK	DORO
6	1			BARBER'S ADAGIO FOR STRINGS	WILLIAM ORBIT
7	7			THE PERFECT BOY	THE CURE
8	8			ESTA NO SERA OTRA CANCION	LA HABITACION ROJA
9	9			SOL	LOQUILLO
10	10			THE ONLY ONE	THE CURE

THIS WEEK		LAST WEEK		ALBUMS	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	20			SOUNDTRACK	HIGH SCHOOL MUSICAL 3: SENIOR YEAR
2	1			BUNBURY	HELLVILLE DE LUXE
3	3			AC/DC	BLACK ICE
4	2			METALLICA	DEATH MAGNETIC
5	4			ALEXANDER ACHA	VOY
6	NEW			CHAYANNE	CHAYANNE
7	NEW			LOS AUTENTICOS DECADENTES	SOMOS
8	6			GLORIA TREVI	UNA ROSA BLU
9	9			MODERATTO	QUEREMOS ROCK
10	13			KEANE	PERFECT SYMMETRY

The Killers' "Human" is the band's fourth top 10 on the U.K. Singles chart—three more than they've managed on the Billboard Hot 100 tally in their homeland.



THIS WEEK		LAST WEEK		SINGLES	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			TOI + MOI	GREGORIE
2	2			BEGGIN	MADONNA
3	4			INFINITY 2008	GURU JOSH PROJECT
4	3			SWEET ABOUT ME	GABRIELLA
5	17			WOMANIZER	BRITNEY SPEARS

THIS WEEK		LAST WEEK		ALBUMS	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			JOHNNY HALLYDAY	CA NE FINIRA JAMAIS
2	2			AC/DC	BLACK ICE
3	3			CELINE DION	MY LOVE - ULTIMATE ESSENTIAL COLLECTION
4	3			CHRISTOPHE MAE	COMME A LA MAISON
5	29			ENYA	AND WINTER CAME

THIS WEEK		LAST WEEK		SINGLES	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			DAS FEYR VO DR SEHNS	JODLERKLUB WIESENBERG
2	NEW			WOMANIZER	BRITNEY SPEARS
3	2			SO WHAT	PINK LAFACE
4	3			IF I WERE A BOY	BEYONCE
5	8			HOT N COLD	KATY PERRY

THIS WEEK		LAST WEEK		ALBUMS	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	NEW			DIDO	SAFE TRIP HOME
2	1			GOELAE	Z'LAEBE FAEGT
3	NEW			DIE TOTEN HOSEN	IN ALLER STILLE
4	NEW			LAURA PAUSINI	PRIMAVERA IN ANTICIP
5	NEW			NICKELBACK	DARK HORSE

THIS WEEK		LAST WEEK		SINGLES	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	NEW			KUKA MA OON	OLIVER OLIVER
2	1			ANOTHER WAY TO DIE	ALICIA KEYS
3	NEW			CHINESE DEMOCRACY	GUNS 'N ROSES
4	13			WOMANIZER	BRITNEY SPEARS
5	2			CHE GUEVARA	HAPPORADIO

THIS WEEK		LAST WEEK		ALBUMS	
WEEK	LAST WEEK	WEEK	LAST WEEK	SONG	ARTIST
1	1			VESA-MATTI LOIRI	KASARI
2	NEW			STURM UND DRANG	ROCK 'N' ROLL CHILDREN
3	2			APULANTA	KUUTIO
4	5	</			



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## EXECUTIVE TURNTABLE

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**RECORD COMPANIES:** Atlantic Records in New York names **Pete Ganbarg** executive VP of A&R. He was head of his own music consulting company, Pure Tone Music.

EMI Music in North America appoints **Sid McCain** VP of label services. She was a marketing consultant at EMI Music Canada, where she oversaw campaigns for EMI's distributed labels in that territory.

**PUBLISHING:** BMI taps **Michelle Zarr** as an attorney and promotes **Ray Yee** to executive director of film/TV relations. Zarr was director of business and legal affairs at Sony/ATV Music Publishing in New York, and Yee was senior director.



**TOURING:** Madison Square Garden in New York names **Justin Edelman** VP of communications. He was VP at public relations agency Edelman.

**RELATED FIELDS:** The American Assn. of Independent Music promotes **Jim Mahoney** to VP. He was membership director.

The Recording Academy appoints **Peter Anton** to VP of digital media. He was senior VP at Sportnet, a division of Wasserman Media Group.

Music industry entrepreneur **Rich Isaacson** launches Rich Isaacson Entertainment, a management and record label company with services in music publishing and Internet marketing. He was a co-founder of hip-hop label Loud Records and continues to run the day-to-day operations at marketing company SRC.

—Edited by Mitchell Peters

## GOODWORKS

### JOSH TURNER HELPS FUND MUSIC EDUCATION

With a graduating class of about 75 students, country singer Josh Turner, who attended Hannah-Pamplico High School in rural South Carolina, wasn't exposed to the music education courses that many other kids his age were offered. "I hardly had any musical opportunities in high school," Turner says, noting that larger high schools had chorus and band classes.

After high school, Turner moved to Nashville, where he enrolled at Belmont University to further explore writing music. The experience was a "shellshock, because a lot of the students around me had done that stuff in their high school classes," he recalls. "I'd never heard of some of this stuff, so it was like learning a foreign language to me."

Later, during a recording session for his 2007 album "Everything Is Fine," Turner and producer Frank Rogers discussed their music experiences from high school.

From that discussion, the deep-voiced singer "thought it would be really good if I could create a music fund" to assist high school students "in the school like I graduated from to get exposed to music and learn about the music business."

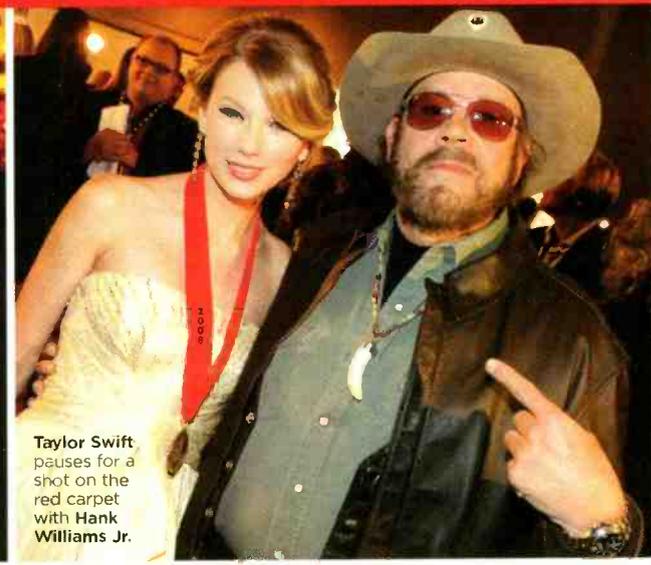
The first recipient of the Josh Turner Scholarship Fund will be a graduating senior from the 2009 class at Hannah-Pamplico High School, according to Turner. "We'll go from there and see what schools we'll go after next," he says.

The Community Foundation of Middle Tennessee administers funding for the singer's scholarship. More information about how to donate can be found at [joshturner.com](http://joshturner.com).

—Mitchell Peters



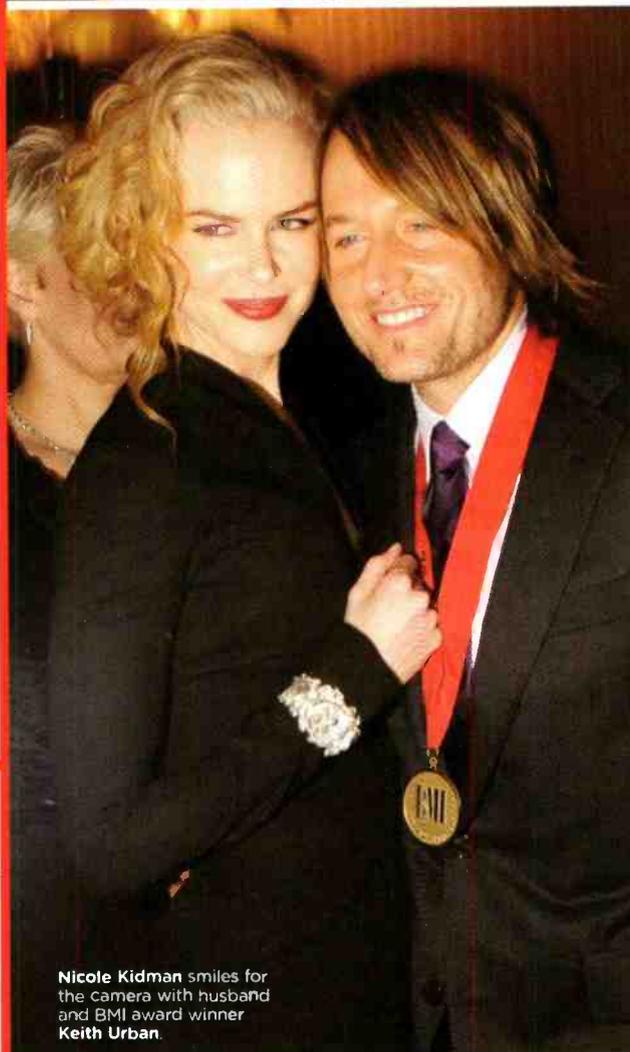
Kid Rock, left, and Gregg Allman at the awards ceremony.



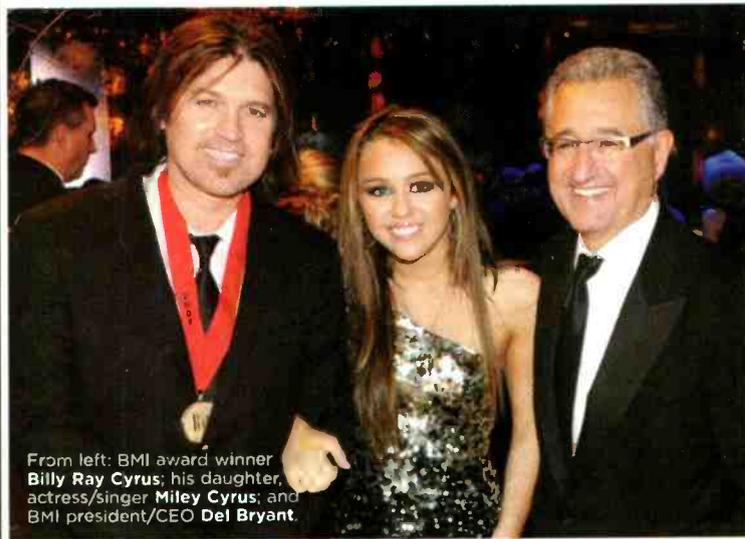
Taylor Swift pauses for a shot on the red carpet with Hank Williams Jr.

## 2008 BMI COUNTRY AWARDS

The 56th annual BMI Country Awards celebrated the genre's elite Nov. 11 at the performing rights organization's Music Row offices in Nashville. Hosted by BMI president/CEO Del Bryant and BMI VP of writer/publisher relations for Nashville Jody Williams, the ceremony toasted the writers and publishers of the past year's 50 most-performed country songs in the BMI repertoire. Casey Beathard earned his second BMI country songwriter of the year crown, while Taylor Swift's "Teardrops on My Guitar" garnered Robert J. Burton song of the year honors. Sony/ATV Music Publishing Nashville claimed its seventh consecutive country publisher of the year title, and a tribute featuring Kenny Chesney, Gregg Allman, Lynyrd Skynyrd and Robert Randolph recognized Hank Williams Jr. as a BMI Icon. PHOTOS: COURTESY OF RICK DIAMOND



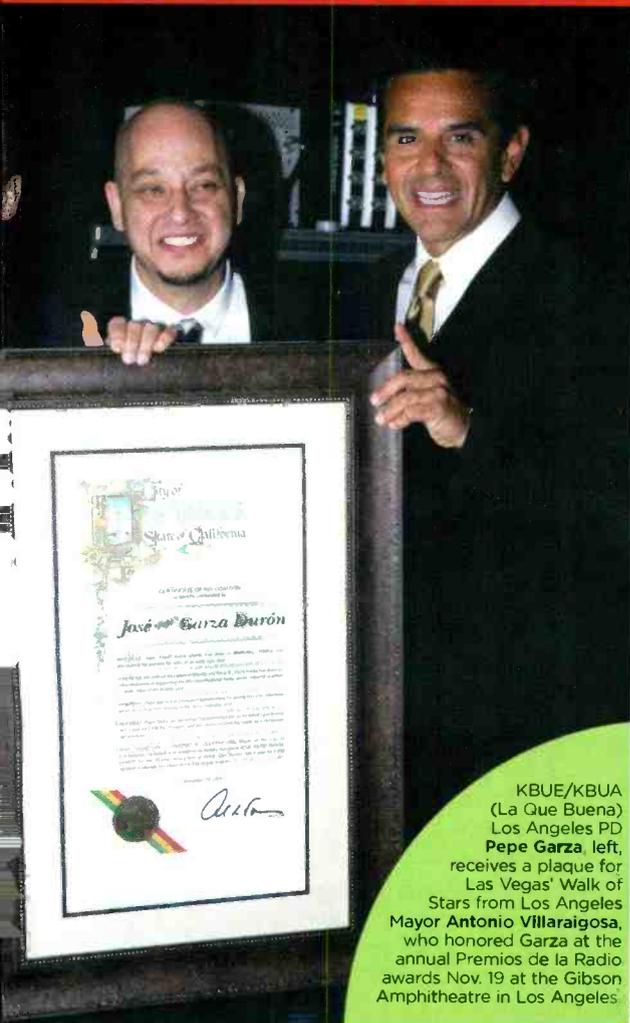
Nicole Kidman smiles for the camera with husband and BMI award winner Keith Urban.



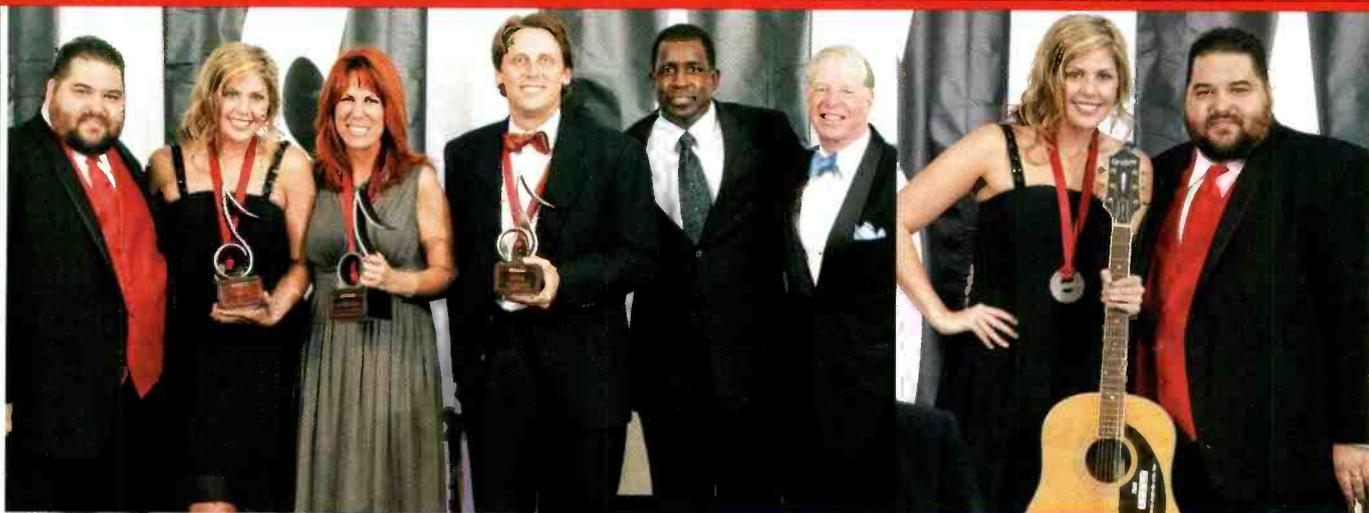
From left: BMI award winner Billy Ray Cyrus; his daughter, actress/singer Miley Cyrus; and BMI president/CEO Del Bryant.



From left: BMI senior VP of writer/publisher relations Phil Graham, Sony/ATV Music Publishing Nashville president/CEO Troy Tomlinson, Casey Beathard, Hank Williams Jr., Taylor Swift, BMI president/CEO Del Bryant and BMI VP of writer/publisher relations for Nashville Jody Williams. PHOTO: COURTESY OF KAY WILLIAMS



KBUE/KBUA (La Que Buena) Los Angeles PD **Pepe Garza**, left, receives a plaque for Las Vegas' Walk of Stars from Los Angeles Mayor **Antonio Villaraigosa**, who honored Garza at the annual Premios de la Radio awards Nov. 19 at the Gibson Amphitheatre in Los Angeles.



## 2008 SESAC NASHVILLE MUSIC AWARDS

Lady Antebellum's **Hillary Scott** was named songwriter of the year at SESAC's 2008 Nashville Music Awards during ceremonies held Nov. 10 at the performing rights organization's Music Row headquarters. Scott earned the accolade on the strength of her co-written hits for Lady Antebellum, including "Love Don't Live Here" and "Lookin' for a Good Time." **Scotter Carusoe** was also honored for song of the year for "Better As a Memory," which became a multiweek No. 1 for Kenny Chesney. Scott's publishing company **Shaw Enuff Songs** was named SESAC's country publisher of the year. PHOTOS: COURTESY OF ED RODE

**ABOVE LEFT:** From left: SESAC associate VP of writer/publisher relations **Tom Fink**, Lady Antebellum's **Hillary Scott**, singer/songwriter **Victoria Shaw**, **Scotter Carusoe**, SESAC VP of writer/publisher relations **Trevor Gale** and SESAC president/COO **Pat Collins**.

**ABOVE RIGHT:** **Hillary Scott** poses with SESAC associate VP of writer/publisher relations **Tim Fink** after she was presented with a handcrafted Master Built acoustic guitar courtesy of Gibson Guitar.

**LEFT:** **Jerry Salley** accepts an award for his contribution to the Steeldrivers' self-titled CD. From left: SESAC associate VP of writer/publisher relations **Tim Fink**, EMI Music Publishing/Foray Music executive VP/GM **Gary Overton**, SESAC director of affiliate relations **Amy Beth Hale** and Salley.

**BELOW LEFT:** An all-star ensemble consisting of, from left, **Jamie Johnson** of bluegrass band the Grascals, **Tammy Rogers-King** of the Steeldrivers, musician **Jerry Salley** and Grammy Award-winning singer **Jim Lauderdale** combine forces on a performance of gospel standard "I'll Fly Away" in honor of the 40th anniversary of the Brumley Gospel Sing.

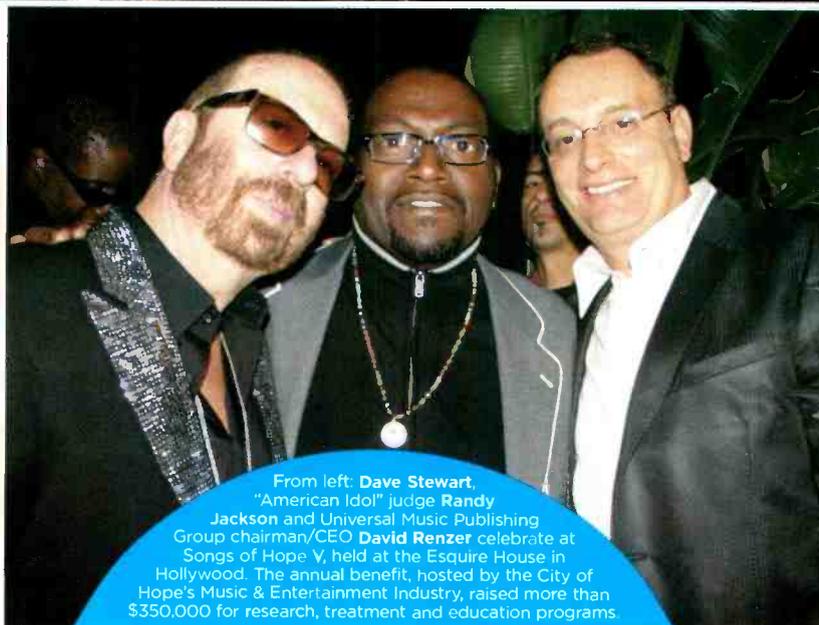
**BELOW RIGHT:** **Liz Rose** poses with her SESAC award for Taylor Swift's "Picture to Burn." From left: SESAC director of writer/publisher relations **Shannon Tipton-Neese**, Rose, SESAC associate VP of writer/publisher relations **Tim Fink**, Torreador Tunes chairman/CEO **Robert Ott**, SESAC director of writer/publisher relations **John Mullins** and Sony/ATV/Timber Publishing president/CEO **Troy Tomlinson**.



World Wrestling Entertainment chairman **Vince McMahon**, left, gives the thumbs-up with **Billboard** senior editor **Jonathan Cohen** following AC/DC's Nov. 13 concert at New York's Madison Square Garden.



After a four-month climb, Eleven Seven Music act **Trapt** is verging on the top 10 of the Active Rock chart with "Who's Going Home With You Tonight?" from its third album, "Only Through the Pain." The Los Angeles rockers did an interview with **Billboard.com** before a Nov. 19 performance at New York's Nokia Theater on the Jägermeister Music tour. From left are Trapt's **Aaron "Monty" Montgomery** and **Robb Torres**, 10th Street Entertainment/Eleven Seven Music senior VP of press and publicity **Jill Siegel**, Trapt's **Chris Taylor Brown**, band manager/Zig-Zag Communications owner **Drake Sutton-Shearer** and Trapt's **Peter Charell**. PHOTO: COURTESY OF CHRISTA TITUS



From left: **Dave Stewart**, "American Idol" judge **Randy Jackson** and Universal Music Publishing Group chairman/CEO **David Renzer** celebrate at Songs of Hope V, held at the Esquire House in Hollywood. The annual benefit, hosted by the City of Hope's Music & Entertainment Industry, raised more than \$350,000 for research, treatment and education programs.

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