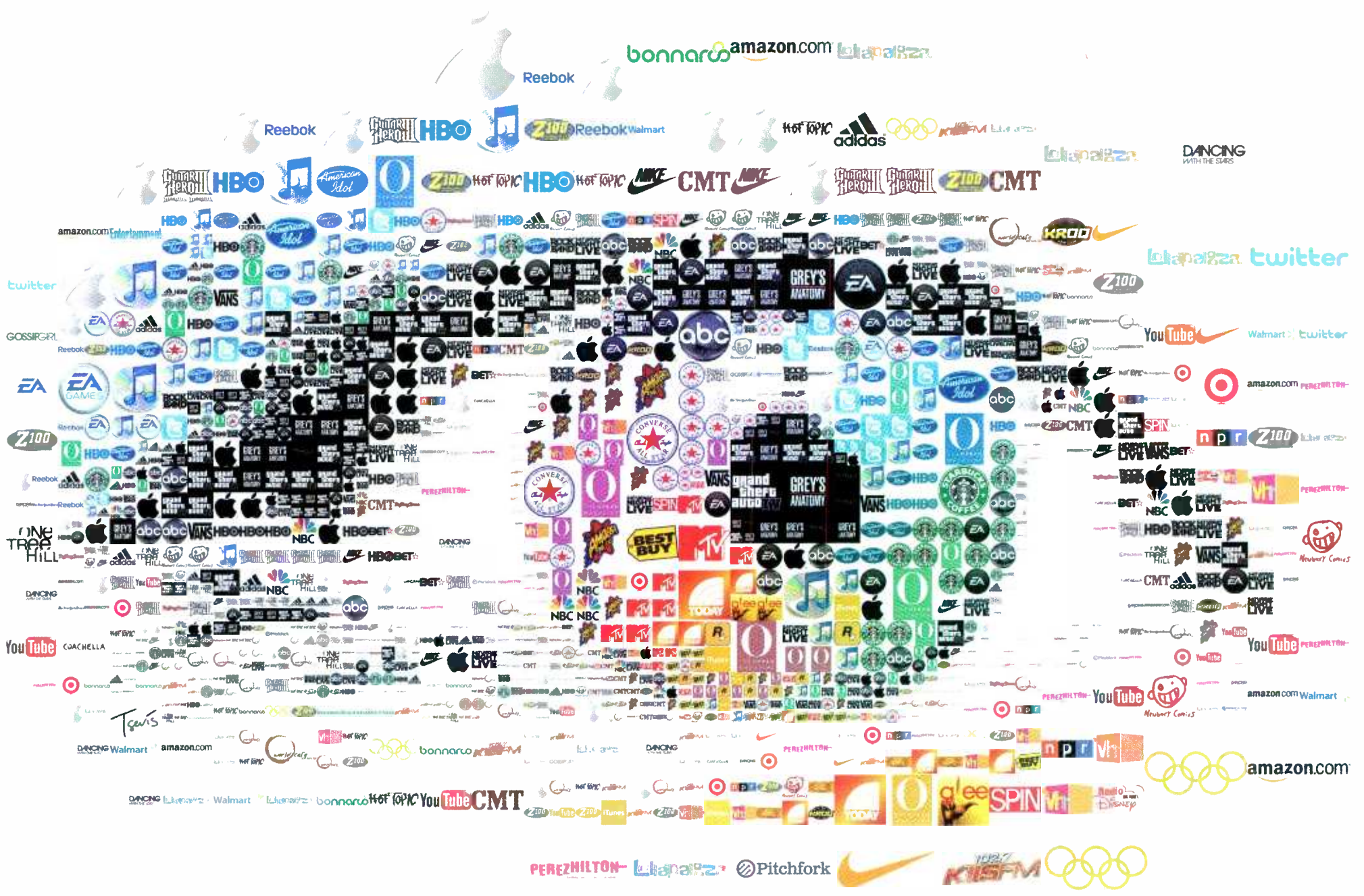


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#### REGIONAL MEXICAN

This summit dedicated to Latin music's top-selling genre will take place Oct. 7-9 at Los Angeles' Hyatt Regency Century Plaza and feature Pedro, Jenni, Juan and Lupillo Rivera together on an industry panel. More: [billboardevents.com](http://billboardevents.com).

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**OPINION**

EDITORIALS | COMMENTARY | LETTERS



You are my face: **ANDREW KELLER** (above) was part of the Crispin Porter team that developed a 2007 Volkswagen ad campaign that featured the music of **WILCO** (left).

**Getting In Synch**

The Music Industry Should Embrace Advertisers As Partners, Not Customers

BY ANDREW KELLER

Music is a powerful tool. For advertisers and marketers, it's a main line to emotion, a direct connection to their target audience. But to many in the music business, doing a deal with an advertiser is seen as little more than an opportunity for an easy payday.

I understand that the music business needs to get paid for its product. But I'm concerned that this short-term goal is getting in the way of what could be a fulfilling and lucrative partnership.

Advertising can offer a lot to recording artists, managers and labels. But I think it starts to go wrong with the simplistic view that exposure is all that matters. And who can blame them? Artists once had to pay to make videos. Now an iPod commercial will work wonders. And the best part is that the artist gets paid.

As a business proposition and a media distribution device, an ad is all opportunity. And while it can be so much more, we are still having trouble with the basics.

Crispin Porter was once in the middle of recording a song with an artist—with the blessing of management—when a label representative showed up and pulled the plug. We were paying a respectable amount, but apparently not enough. The label asked for 12 times more. We had to pass.

One alt-pop artist we wanted to work with never heard about the money he was going to make on a project that would have put him on the screen and his music in spots. Management liked the idea. But the artist's label came back and more than tripled the number. And

then the label people were surprised when we didn't call them back.

I once flew across the country to meet the manager for a major-label artist that my client was already paying to be a partner in branding. I was given one hour to speak with the manager about an ad we were hoping to shoot. And this person literally spent the whole meeting on his BlackBerry.

So even when we put money on the table there isn't always a spirit of partnership. These are a few unfortunate stories. But I have hope for the future. And I'm here to support the artist's vision. For starters, I have no interest in asking artists to compromise, to not be themselves. For me that defeats the purpose.

And I expect them to hold advertising to the same standard as their art. There's such an amazing opportunity for a symbiotic relationship. And we've had those as well.

We worked with Wilco on an ambitious Volkswagen project in which we used eight tracks off the band's album "Sky Blue Sky" as it launched in 2007. It remains tied with this year's "Wilco (The Album)" as the band's highest-charting record to date. Of course, it may also have been its best album. But hopefully we helped.

And you may have noticed Darius Rucker at the top of the country charts. Some say it started with a spot we did for

Burger King in 2005 that featured Rucker singing a country song about a chicken sandwich. Darius is an incredible talent, and I'm sure that he made his name on his own. But maybe we had a tiny little bit to do with some of his success.

The bottom line is I am appreciative of the artists, managers and labels that have been willing to partner with us to do more than a transaction, to do something bigger than just putting a song in a spot. And the opportunities are growing. Marketers are moving way beyond TV and way beyond their core businesses just to survive. They're looking to build their brand through actions and relationships, not just one-way broadcast.

Collaboration will be the way we all stay in business. So while we can make money together, it may not look the way it used to. It may not be as cut-and-dry as a check and the signing over of rights. It will start with mutual respect for a creative product. It will begin with us working together to make something inspiring and challenging.

So demand that we make great work. Demand that we respect the artists. But recognize that we want to be more than a payday. We want to be your partner. ♦♦♦

*Andrew Keller is partner/co-executive creative director at Crispin Porter + Bogusky.*

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**TARGET: GOOGLE**  
What the book settlement means for music



**GRAMMY VISIONARY**  
Producer Pierre Cossette dies at 85



**RIGHT ROUND**  
U2 launches U.S. tour with 360° stage



**BIG IS GOOD**  
An interview with Paul McGuinness

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**>>> FRENCH ASSEMBLY ADOPTS ANTI-PIRACY BILL**

The French National Assembly adopted a new bill to tackle illegal file sharing. The sanctions side of the "three strikes" Creation and Internet bill passed by a vote of 285-225. It follows the first part of the law passed in June, which created a new state agency to oversee a system of educational warning letters. In order to become law, the bill still has to be redrafted by a commission and voted through by the Senate and National Assembly.

**>>> WIND-UP LINKS WITH EMI**

Wind-up Records, home of Creed, Evanescence and Seether, signed a marketing and distribution deal with EMI Music Germany for the world outside North America. Wind-up's distribution outside North America previously was through Sony Music Entertainment. The first release expected under the new deal will be an album from Creed. The Wind-up roster also includes Finger Eleven, Cartel, Hawthorne Heights and Thriving Ivory.

**>>> LIVE NATION OFFERS 'PASSPORT'**

Live Nation is expanding its 2009 promotion schedule to its club venues, with the Live Nation Club Passport program. For \$49.99, purchasers can see every show at Live Nation clubs in their city for the rest of the year, subject to availability. For example, if a Live Nation club show isn't sold out, holders of the Club Passport will get in. For a list of participating venues, go to billboard.biz.

# UP FRONT

RETAIL BY ED CHRISTMAN

## Absolutely Fabulous

The Beatles Remasters Beat Hefty Expectations At Retail

Forty-five years after they made their first appearance on "The Ed Sullivan Show," the Beatles launched a new invasion of America last week as the band's remastered catalog rang up stronger-than-expected sales at retail.

Besides an onslaught of TV commercials and media stories—and the Web abuzz with discussions on which boxed set to get and whether the remasters are better than the original albums—the Fab Four captured the first five spots on Billboard's Top Pop Catalog Albums chart and 15 of the chart's top 20 for the week that ended Sept. 13.

"I thought I bought enough Beatles to last me through the end of the year," says Trans World Entertainment VP of music and new media Ish Cuebas. But "the Beatles doubled our expectations," leaving the chain in reorder mode.

Kerry Fly, who up until this week was VP of purchasing at Eurpac before moving to the Artist 2 Market division within the company, says, "I thought the rereleases would do well, but once that Beatles hype machine cranked up a week or two before street date," it took sales into another orbit.

The Beatles titles sold more than 626,000 copies combined, according to Nielsen SoundScan, which is well above the 500,000 that EMI projected for first-week sales.

While the 626,000 copies un-

derperforms the 1.1 million albums that Michael Jackson sold in the peak sales week after his death, the Beatles' overall sales were cannibalized by the nearly 38,000 boxed sets sold of the stereo and mono versions of the catalog.

Since his death, Jackson's combined albums have sold more than 5 million copies, but his sales have slowed and aren't expected to match the Beatles.

Nevertheless, with that kind of head start, Jackson may well wind up with the most album sales for the year. Although the Beatles had significant distribution—an estimated 400,000 copies initially—to nontraditional accounts like supermarkets and hardware chains, those merchants don't report to SoundScan. Industry observers predict the Beatles will sell more than 3 million albums by year's end.

Whoever wins the sales race, "the Beatles and Michael Jackson will both be strong through the holidays," Trans World's Cuebas says.

For the week that ended Sept. 13, the Beatles' sales—along with 476,000 copies of Jay-Z's No. 1 album "The Blueprint 3"—helped the U.S. industry to come within 2% of the 6.9 million copies sold in the same week last year, according to SoundScan. For the year to date, album sales are down 14.2%.

While "Abbey Road" tops the Pop Catalog Albums chart with nearly 89,000 in sales—followed



The act you've known for all these years: THE BEATLES debut 'Sgt. Pepper's Lonely Hearts Club Band' in 1967 (above); EMI's 2009 reissue of the album (below).



by 74,000 for "Sgt. Pepper's Lonely Hearts Club Band" and 60,000 for "The White Album"—most of the initial fan excitement centered on the boxed sets, both of which sold out at most retail chains by midday Sept. 9, their first day of availability.

The stereo version of the boxed set sold 26,000 copies, ranking at No. 15 on the Billboard 200, while the mono set sold nearly 12,000 copies, landing at No. 40. Both versions will be repressed, with the stereo replenishment expected to begin later this month and the mono version in October.

On top of all the good news, retailers predict the boxed sets will be a top gift item for the holiday selling season, and they expect the overall catalog to continue selling strongly throughout the year. "The Beatles are a great catalog piece in general, so they absolutely will still be selling come the holidays," says Newbury Comics head of purchasing Carl Mello.

Anticipation was so high for the Beatles rerelease that most U.S. merchants started selling the individual albums as early as Sept. 7, two days before the official release. (All merchants interviewed that



admitted to jumping street date claimed they were only responding to competitors.)

But even those that started selling early withheld the boxed sets until Sept. 9. "If we had put the boxed sets out on Tuesday, the customers planning for the Wednesday release would have come into our stores with machine guns," Mello says.

Most chains initially presold the boxed sets but stopped doing so when they realized EMI would have to allocate the sets due to strong demand. Those merchants say they didn't want to over presell the boxed sets and that they wanted some sets available in

the store for street date.

Beyond the boxed sets, many customers bought more than one Beatles album. "They were buying their favorites, and while a fair amount bought more than one, no one bought them all except for those buying the boxed set," says Value Music head of purchasing Brian Poehner.

One product that didn't take off right away is the "Beatles: Rock Band" videogame, which has so far underperformed expectations. "The game didn't do as well," says an executive at one chain. "A lot of people may be waiting to give that as a holiday gift because it is an expensive item."

## >>>TIX DETAILS CONFIRMED FOR GLASTONBURY

Organizers of the United Kingdom's Glastonbury Festival have confirmed that tickets for the 2010 event will go on sale at 9 a.m. Oct. 4. The festival will run June 23-27. The lineup is traditionally announced closer to the time of the show, after tickets have sold out. Ticket sales are through SeeTickets.com and a dedicated phone line. An international sales line can be found on the official Glastonbury Festival Web site. Tickets cost £185 (\$306) plus booking fee and delivery.

## >>>DEVO WHIPS UP 360 DEAL WITH WARNER

Devo is headed back to the future thanks to a new 360 deal with Warner Bros. Records, the group's original major-label home, and a series of concerts celebrating a pair of older albums. Warner will internationally service all aspects of the band's career, including recorded music, touring, merchandising, promotion, e-commerce, sponsorships, licensing and endorsements.

## >>>WEILAND LAUNCHES CLOTHING LINE

Former Stone Temple Pilots/Velvet Revolver frontman Scott Weiland is the latest musician to branch out into fashion with his men's clothing line, Weiland for English Laundry. The line includes vests, T-shirts, pants, hats and scarves, and is a collaboration with English Laundry designer Christopher Wicks. Weiland performed this month at events in Los Angeles and Las Vegas to kick off the line, and more events are in the works for New York and Miami.

Compiled by Chris M. Walsh. Reporting by Gary Graff, Evan Jones, Andre Paine, Aymeric Pichevin and Jen Wilson.

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OBITUARY BY ALEX BEN BLOCK

# PIERRE COSSETTE

## 1923-2009

The prolific producer Pierre Cossette, who brought the Grammy Awards to TV and oversaw the broadcast for 35 years, died of congestive heart failure near his summer home in St. Anicet, Quebec. He was 85.

In his 50-year show business career, Cossette was a talent agent and personal manager, ran a record company and produced for TV and Broadway. He famously spent two years convincing the Recording Academy to give him TV rights to the Grammys in 1971, which until then had been an industry event. For the next 35 years Cossette personally oversaw the production of the show as it grew into a major awards event, finally handing the reins to his son, John, in 2005.

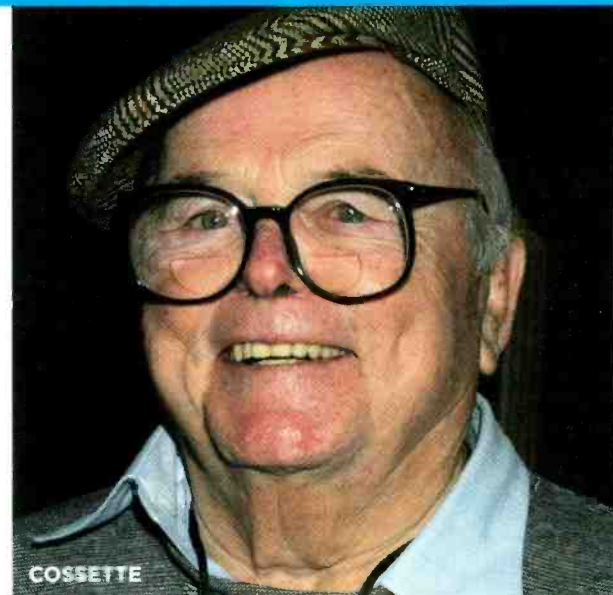
"It is with a heavy heart that we say goodbye to our dear friend and father of the Grammy Awards," Recording Academy president/CEO Neil Portnow says. "Pierre was a creative visionary and one of the most accomplished, versatile and respected producers. It was because of his passion and dedication that the Grammy Awards came to network television close to 40 years ago."

In 2000, Cossette's company initiated the Latin Grammys. Cossette created Dunhill Records, which helped launch the careers of the Mamas & the Papas, Three Dog Night, Steppenwolf, Ann-Margaret and Johnny Rivers. He sold Dunhill to ABC and shifted his energy and

renowned work ethic to TV, where he produced "The Andy Williams Show," "The Glen Campbell Goodtime Hour" and the situation comedy "Down to Earth."

Born in Quebec, he moved with his family as a child to Southern California. He served in the U.S. Army in World War II with an engineering unit that built prisoner of war camps.

After the war, Cossette attended Pasadena City College and the University of Southern California, where he graduated in 1949 with a degree in journalism. Soon after, he began his career as an agent with MCA, then a top Hollywood talent agency. He left in the '60s to form a personal management company and represented stars like Williams, Ann-



Margaret, Vic Damone, Dick Shawn, Rowan & Martin and George Hamilton.

In 1989, Cossette gained the rights to the life of Will Rogers from his estate and produced "The Will Rogers Follies" on Broadway, which won six Tony Awards, including best musical. He also produced on Broadway "The Scarlet Pimpernel" and "The Civil War," both of which earned Tony nominations. In 2001, Cossette

produced an all-star salute to then-New York mayor Rudolph Giuliani. A year later, he published his autobiography, "Another Day in Showbiz: One Producer's Journey."

Cossette is survived by his second wife, Mary; two sons, John and Andrew; five stepchildren; and eight grandchildren.

The family suggests donations be made in his name to MusiCares. Plans for a memorial service were pending. ...

## LEGAL MATTERS

### WHAT THE GOOGLE BOOK SETTLEMENT MEANS FOR LABELS AND PUBLISHERS

by BEN SHEFFNER



When the average person thinks of copyright, he probably has music on his mind. "Napster" and "Grokster" are now as famous as legal precedents, not just online services.

In recent months, however, eyes have turned from music to books, one of the few media sectors that hasn't had its business model upended by the Internet—yet. Copyright watchers are now focused on what is known as the "Google book settlement" (GBS), now under review by a federal court in New York. Though the GBS is about books, it will have a direct (though small) effect on songwriters and music publishers, and one day it could have an indirect (though major) impact on the entire music business.

First, some background. In late 2004, Google announced that it would begin making digital copies of millions of books. In the case of books still covered by copyright, Google didn't plan to make whole copies available to the public. Rather, it would display several lines of

search queries. And it would do this without permission from, or payment to, authors or book publishers. In Google's view, copying an entire book—even for its own commercial purposes—is a noninfringing fair use, for which copyright owners' permission isn't required, as long as it only displays "snippets" to the public.

Many authors and publishers disagree, arguing that Google's copying of their books, no matter the ultimate purpose, is copyright infringement. So in September 2005, a group of authors and publishers filed a class action copyright lawsuit.

In October 2008, Google and the class representatives announced a settlement. In normal litigation, that would be the end of it. But judges must review class actions settlements to determine whether they are "fair, reasonable and adequate." Any member of the settlement class can opt out or file objections—a process that closed last week. The "fairness hearing" itself—before federal judge Denny Chin (who recently sentenced Bernie

Madoff to 150 years behind bars)—is set for Oct. 7.

The GBS is mind-numbingly complex, weighing in at 141 pages (without attachments). And it could do much more than settle this private dispute; if approved, it would effect a sea change in basic copyright principles, by giving Google permission to copy, and sell, entire copies of any out-of-print book, without asking specific permission from the author or publisher. That would reverse the fundamental copyright principle that a distributor must seek a copyright owner's permission before making or selling copies.

So what does the GBS have to do with music? It directly affects only the market for licensing music and lyrics printed in books. The GBS excludes pure sheet music, but some books with significant amounts of musical notation and lyrics are still covered. (Technically, the GBS excludes from its coverage "written or printed works in which more than 35% of the pages contain more than 50% music notation and lyrics inter-

persed, if any.")

For such books, at least those out of print, Google will be able to sell digital versions, with little or no additional benefit to the songwriter or publisher, depending on the contract between music and book publisher. In some circumstances, Google may exploit digital rights to sheet music and lyrics that the songwriter or publisher never granted, said National Music Publishers' Assn. general counsel Jay Rosenthal, who advised caution in a skeptical May memo to NMPA members. At least two major music publishers, EMI and Sony/ATV, have opted out of the GBS; in harshly worded letters to the court, they said they reserve the right to sue Google for copyright infringement should the Web giant display any of the music and lyrics they own without permission. Separately, the Songwriters Guild of America has filed an objection to the GBS, arguing it would lead to a "patently unfair result."

But the GBS, which has been heavily criticized by the U.S. Copyright Office and is under Department of Justice antitrust scrutiny, is important less for its specific impact on music publishers than for the precedent it may set on copyright issues. It represents a move away from a world where copyright

owners have the right to license their works to whomever they choose, to a world where companies like Google may use works on terms set in the arcane class action process. That's a world where copyright owners have less negotiating power.

And why wouldn't Google do for music—and movies and TV—what it's already doing with books? According to the logic of Google's position on fair use, it would have the right to copy every song ever written or recorded, allow people to search for lyrics and display a few lines of lyrics or play a "snippet." Search for "on a dark desert highway" and Google would display part of the lyrics to "Hotel California" or play 10-20 seconds of the song—without payment to the Eagles' label or publisher. Fair use? Copyright owners certainly don't think so. A few years down the road, we may find out if they're right. ...

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner currently works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).

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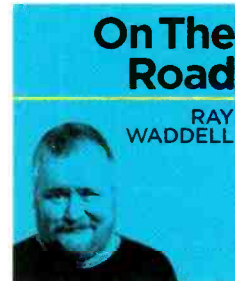
PORSCHE

# Beyond The Horizon

U2's New Tour Brings The Band Into The Round—And Perhaps The Record Books

Hours before **U2** takes the stage for the first show of the North American leg of its groundbreaking 360° tour, the massive structure that fans call “the claw” sits on Chicago’s Soldier Field looking like a UFO. In the daylight, the crowd’s attention focuses on the giant object itself. Once the sun goes down, its stunning cylindrical video screens captivate the audience. When the concert starts, though, four guys from Dublin steal the show with an onstage alchemy that’s very personal.

Backstage, teams from tour producer Live Nation and U2’s Principle Management check and double-check video displays and the myriad other moving parts that make up the year’s biggest tour. Live Nation global music chairman **Arthur Fogel** and Principle Management owner **Paul McGuinness** (see



**On The Road**  
RAY WADDELL

Q&A, page 12) relax in their respective makeshift offices. Fogel works alone, figures and folders close at hand; this close to showtime, he says, only a major screwup would demand his attention, and there isn’t one. McGuinness greets guests and enjoys a coffee.

Both have reasons to be confident. This tour began in Europe—a first for the band—and the 24 stadium shows there sold 1.8 million tickets and grossed \$187 million. The tour should rival **the Rolling Stones’** Bigger Bang tour for the biggest ever. In the United States, it’s projected to sell 1.2 million tickets and take in \$112 million. And then there’s the 2010 leg.

Next year the band will play North America in June and July and Europe in August and September. The first show in 2010 will be May 30 in Mexico City, Fogel exclusively reveals to Billboard. New cities on the route include Denver, Seattle, Minneapolis, Miami, Philadelphia and Oakland, Calif.—and the band will return to New York, Chicago and possibly other cities.

This is the band’s first tour under a new decade-long multirights deal with Live Nation that includes touring and merch but not recorded music. Asked if the new promoter/producer dynamic makes a difference, Fogel replies, “Not really. We were pretty much family before that. This is the fourth tour for me that I’ve handled for them, and each one is better than the last.”

While U2 routinely plays stadiums in Europe, this is its first North American stadium tour since PopMart in 1997-98. Despite the expansive production, “this stage absolutely has a way of shrinking these places,” Fogel says.

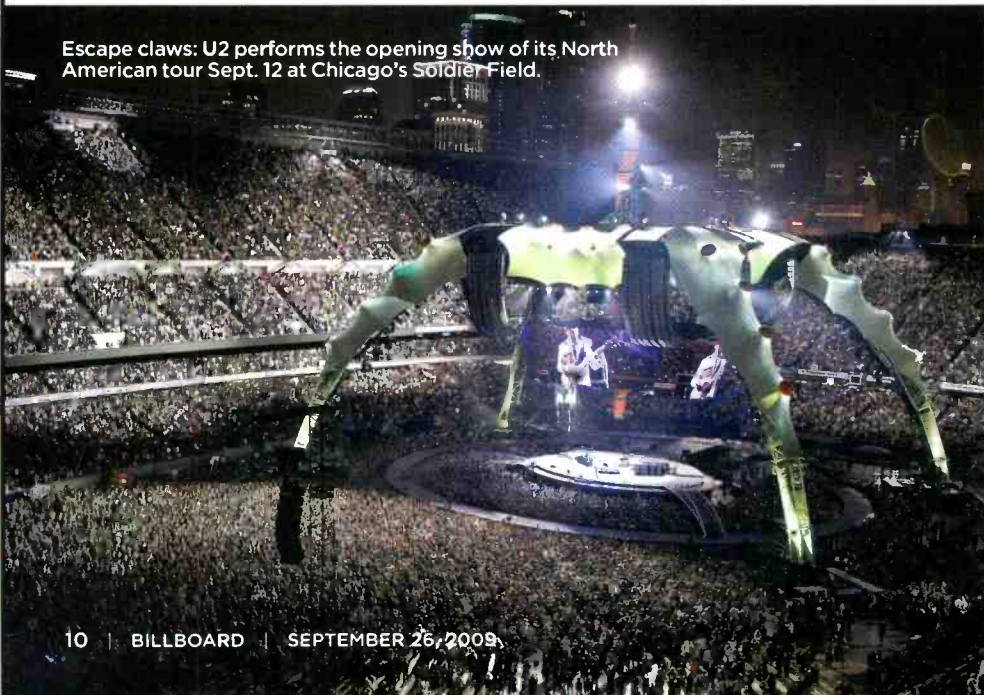
The band had always wanted to play stadiums in the round, but “the engineering problems are enormous and costly,” McGuinness says. “It cost an enormous amount of money, and we’d be looking pretty foolish if we were not selling out. But we are selling out and the band are thriving in this playing environment.” As with all top touring acts, much is made of U2’s ticket prices, but McGuinness says the band hasn’t yet recouped its tour startup costs and won’t until “sometime between now and the end of this leg.”

Fogel believes that the group’s fans understand they’re getting what they pay for with U2, whose tickets top out at \$250. “They’ve always had a fair pricing structure,” he says. “If you think about it, the \$250s are irrelevant, really—most of those are bought by the industry, VIPs and all of that. For \$55 you’re right there in front of them, and for \$30 you can still come, and with this show you’re right in there. It’s not like you’re stuck way out in the middle of nowhere. I think it’s really a fair pricing model.”

The takeaway from the band’s two Chicago dates will be about \$13.5 million gross, with about 130,000 tickets sold. “Who would think you could sell 130,000 tickets for two shows, which is the beauty of this,” Fogel says. “Really, for every two shows you’ve done three. That’s what this is about.”

Just before U2 takes the stage, **Bono** greets Fogel with a warm embrace. Fogel obviously takes his relationship with the band seriously, just like his working partnership with **Madonna**, who just completed her own record-setting Live Nation tour.

“I have the great privilege to work with the biggest and best rock band and solo artist in the world,” Fogel says. “They have been very supportive of me, they’ve placed a great deal of faith in me, and in return I never take anything for granted, and I take my responsibilities very seriously.”



Escape claws: U2 performs the opening show of its North American tour Sept. 12 at Chicago’s Soldier Field.

LYLE A. WASHMAN/GETTY IMAGES

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# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$17,234,669 (\$21,723.643 Australian) \$103.06/\$79.26	<b>PINK, FAKER, EVERMORE</b> Rod Laver Arena, Melbourne, Australia, May 30-31, June 18-24, July 14-30, Aug. 1-20	214,956 222,214 17 shows	Michael Coppel Presents
2	\$14,656,063 (\$5,915,810 shekels) \$655.27/\$104.84	<b>MADONNA, PAUL OAKENFOLD</b> Hayarkon Park, Tel Aviv, Israel, Sept. 1-2	99,674 two sellouts	Live Nation Global Touring, Shuki Weiss Promotion and Production
3	\$14,082,461 \$205/\$175	<b>LOLLAPALOOZA MUSIC FESTIVAL</b> Grant Park, Chicago, Aug. 7-9	225,000 three sellouts	C3 Presents
4	\$11,277,153 (\$13,879,402 Australian) \$105.55/\$81.17	<b>PINK, FAKER, EVERMORE</b> Entertainment Centre, Brisbane, Australia, June 12-16, July 20-27, Aug. 25-26	136,114 142,800 12 shows	Michael Coppel Presents
5	\$9,538,321 (\$11,892,575 Australian) \$104.18/\$80.12	<b>PINK, FAKER, EVERMORE</b> Entertainment Centre, Sydney, June 6-30, July 17-18	116,772 120,344 10 shows	Michael Coppel Presents
6	\$7,926,798 \$205/\$69	<b>PAUL MCCARTNEY, MGMT</b> Fenway Park, Boston, Aug. 5-6	68,626 70,607 two shows	Live Nation
7	\$5,675,332 (\$7,332,944 Australian) \$102.32/\$79.10	<b>PINK, FAKER, EVERMORE</b> Burswood Dome, Perth, Australia, May 22-23, Aug. 7-8	70,613 73,044 four shows	Michael Coppel Presents
8	\$4,896,938 (6,694,016 leva) \$199.71/\$66.57	<b>MADONNA, PAUL OAKENFOLD</b> Vasil Levski National Stadium, Sofia, Bulgaria, Aug. 29	53,660 sellout	Live Nation Global Touring
9	\$4,764,061 (\$5,138,171 Canadian) \$92.26/\$64.44	<b>AC/DC, THE ANSWER</b> Commonwealth Stadium, Edmonton, Alberta, Aug. 26	55,838 sellout	Live Nation
10	\$4,283,421 (\$5,484,253 Australian) \$101.46/\$78.03	<b>PINK, FAKER, EVERMORE</b> Entertainment Centre, Adelaide, Australia, May 26-27, Aug. 4-5, 10-11	52,471 55,470 six shows	Michael Coppel Presents
11	\$4,122,831 (\$4,480,510 Canadian) \$91.56/\$63.95	<b>AC/DC, THE ANSWER</b> B.C. Place Stadium, Vancouver, Aug. 29	47,021 sellout	Live Nation
12	\$3,712,474 \$99.50/\$16.50	<b>KID ROCK, LYNRYD SKYNYRD &amp; OTHERS</b> Comerica Park, Detroit, July 17-18	78,543 two sellouts	Live Nation, Olympia Entertainment
13	\$3,665,372 (\$3,978,997 Canadian) \$91.66/\$64.02	<b>AC/DC, THE ANSWER</b> Canad Inns Stadium, Winnipeg, Manitoba, Aug. 22	41,536 sellout	Live Nation
14	\$3,531,449 (\$3,816,421 Canadian) \$92.07/\$64.31	<b>AC/DC, THE ANSWER</b> Mosaic Stadium, Regina, Saskatchewan, Aug. 24	41,271 sellout	Live Nation
15	\$2,497,419 (\$3,174,147 Australian) \$110.07/\$78.60	<b>FRENCH &amp; SAUNDERS</b> Palais Theatre, Melbourne, Australia, July 15-21	25,346 25,884 nine shows	Michael Coppel Presents
16	\$2,430,650 (\$3,008,789 Australian) \$113.02/\$80.70	<b>FRENCH &amp; SAUNDERS</b> Capitol Theatre, Sydney, June 29, July 1-9	24,174 24,816 12 shows	Michael Coppel Presents
17	\$2,372,605 (\$2,916,611 Australian) \$105.67/\$81.27	<b>PINK, FAKER</b> Entertainment Centre, Newcastle, Australia, June 3-4, July 3-4	29,021 29,492 four shows	Michael Coppel Presents
18	\$1,709,361 \$89.50	<b>AC/DC, THE ANSWER</b> Tacoma Dome, Tacoma, Wash., Aug. 31	19,256 19,906	Live Nation
19	\$1,470,847 (\$1,803,282 Australian) \$114.11/\$81.48	<b>FRENCH &amp; SAUNDERS</b> Burswood Theatre, Perth, Australia, July 23-26	14,982 16,029 seven shows	Michael Coppel Presents
20	\$1,226,548 (\$1,573,344 Australian) \$109.06/\$77.88	<b>FRENCH &amp; SAUNDERS</b> Convention Center, Brisbane, Australia, July 11-13	13,694 15,536 four shows	Michael Coppel Presents
21	\$1,161,735 (\$1,782,021 New Zealand) \$91.20/\$65.13	<b>FRENCH &amp; SAUNDERS</b> Civic Theatre, Auckland, New Zealand, July 31, Aug. 1-4	16,019 16,429 seven shows	Michael Coppel Presents
22	\$1,158,361 \$200.75/\$20.75	<b>BEYONCÉ, RICHGIRL</b> Toyota Center, Houston, July 4	13,130 sellout	Live Nation, Haymon Entertainment
23	\$1,129,862 \$205/\$124.50/ \$74.50/\$54.50	<b>STEELY DAN, SAM YAHAL</b> Chicago Theatre, Chicago, Aug. 31, Sept. 1, 3-4	12,110 four sellouts	Jam Productions
24	\$1,111,844 \$75/\$35	<b>RASCAL FLATTS, DARIUS RUCKER</b> Comcast Center, Mansfield, Mass., Sept. 12	18,768 20,059	Live Nation
25	\$1,100,000 \$50	<b>NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL</b> The Gorge, George, Wash., Aug. 29	22,309 sellout	Live Nation
26	\$1,059,814 (\$1,274,857 Australian) \$116.30/\$83.05	<b>PINK, EVERMORE</b> Entertainment Center, Wollongong, Australia, Aug. 22-23	10,730 11,007 two shows	Michael Coppel Presents
27	\$1,030,852 \$97.50/\$35	<b>COLDPLAY, AMADOU &amp; MARIAM, KITTY DAISY &amp; LEWIS</b> Amphitheater in Clark County, Ridgefield, Wash., July 10	17,526 sellout	Live Nation, in-house
28	\$1,018,961 \$200/\$35	<b>AEROSMITH, ZZ TOP</b> Aaron's Amphitheatre at Lakewood, Atlanta, July 15	15,274 18,743	Live Nation
29	\$1,016,012 \$238.75/\$19.75	<b>BEYONCÉ, RICHGIRL</b> Oracle Arena, Oakland, Calif., July 10	11,121 12,524	Live Nation, Haymon Entertainment
30	\$1,013,711 \$140.50/\$60.50	<b>RICARDO ARJONA</b> Madison Square Garden, New York, Aug. 7	9,142 12,896	Goldenvoice/AEG Live
31	\$1,009,716 \$128.75/\$58.75	<b>RICARDO ARJONA</b> American Airlines Arena, Miami, July 30	10,359 13,241	Goldenvoice/AEG Live
32	\$981,124 \$200.75/\$20.75	<b>BEYONCÉ, RICHGIRL</b> American Airlines Center, Dallas, July 5	11,319 11,906	Live Nation, Haymon Entertainment
33	\$936,990 (\$1,124,703 Australian) \$116.55	<b>PINK, EVERMORE</b> AIS Arena, Bruce, Australia, Aug. 16-17	9,499 9,737 two shows	Michael Coppel Presents
34	\$915,791 \$75/\$35	<b>RASCAL FLATTS, DARIUS RUCKER</b> Susquehanna Bank Center, Camden, N.J., Sept. 11	19,817 21,000	Live Nation
35	\$894,376 (\$978,594 Canadian) \$72.66/\$36.10	<b>PEARL JAM, TED LEO &amp; THE PHARMACISTS</b> Molson Amphitheatre, Toronto, Aug. 21	16,158 sellout	Live Nation, PMC Entertainment

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# Paul McGuinness

The U2 manager discusses the all-encompassing logistics of the band's 360 show

As U2 wraps the 2009 dates of its groundbreaking 360 world stadium tour, the band is expected to gross about \$300 million and sell about 3 million tickets to fewer than 50 shows.

Rather than a massive, high-end ticket price, the big numbers are more about a unique staging concept that boosts configurations at stadiums, and fans know that U2 is again pushing the production envelope. The tour is in support of the band's latest album, "No Line on the Horizon," and if it isn't scaling the sales heights of previous sets—since its March release, "Line" has sold 991,000 copies, according to Nielsen SoundScan—manager Paul McGuinness credits that more to an overall market conditions than a decline in the act's popularity.

Though sometimes outspoken about industry issues—his 2008 MIDEM keynote excoriating the industry for its lackluster response to digital distribution still resonates—McGuinness is anything but riled as he sits in an office backstage at Chicago's Soldier Field just before U2 went onstage. "What do I possibly have to be pissed off about?" he wonders. Both pragmatist and gambler, McGuinness guides the career of what has become arguably the biggest band in the world, and it has been a banner year for the group he has represented since the start of its career.

More than that, and similar to the band he represents, McGuinness continually focuses on breaking new ground, and he's constantly looking for new ideas. The 360 tour is U2's first under a new 10-year Live Nation multirights deal—and while he doesn't claim to have all the answers, McGuinness is open to new horizons, as evidenced by "the claw," the massive staging concept that makes U2's 360 tour truly an all-encompassing experience.

## How did the European leg feel to you on this run of the 360 tour?

Incredible. We played to staggering numbers. We've broken records in every building we play because the effect of this production economically is to increase the capacity by about 20% routinely. For instance, in Berlin at Olympic Stadium, we held the record already jointly with the Rolling Stones at 70,000. This time I think we put in 90,000. Every building we play we will break whatever record there is there.

## So you feel good about the live part of U2's business?

Absolutely, because in a way there's a memory in the audience. They've always known that when you come to a U2 show—even when we were doing theaters—we would do as much production as we could afford. Once we got into arenas we loved it—we always played in the round in the arenas—so this seems natural to be in the round in the stadiums.

The engineering problems are

enormous and costly. We had to find a way for it to be aesthetic and figure out a way of doing video. That cylindrical screen we have—that didn't exist, we had to get somebody to invent that. We had to design this four-legged thing [the claw]—and build three of them.

## How long will it take to get into the black?

When do we hit the break-even point? We haven't hit it yet. But we will sometime between now and the end of this leg.

## So next year is gravy?

Not exactly gravy, because whether we're playing or not, the overhead is about \$750,000 daily. That's just to have the crew on payroll, to rent the trucks, all that. There's about 200 trucks. Each stage is 37 trucks, so you're up to nearly 120 there. And then the universal production is another 50-odd trucks, and there are merchandise trucks and catering trucks.

## Why do that when you can go

## out and set up a stage and still play stadiums and be in the black before you reach these shores?

Well, we have been trying to find a way of doing 360 for years. This was not something we decided to do recently—we just couldn't find a way of doing it. The engineering to build a temporary structure capable of bearing the weight that this carries, hundreds of tons, nobody had come up with a way of doing that. [Set designer] Willie Williams and [architect] Mark Fisher had been teasing at it for years.

The other thing that has come such a long way is the LED technology—those little guys—we started the use of them for the industry with the PopMart tour [in 1997], and they weren't completely reliable in those days. We had a lot of technical trouble with that. The kind of modern production style really can be traced back to ZooTV [in 1992], which was a groundbreaking production. Building this cylindrical screen was only made possible by the trellis on which it's mounted, which was invented by

this guy named Chuck Hoberman.

The coming together of those LED skills, the engineering skills, the imagination of the band, Mark Fisher, years of talking about this and years of seeing occasionally somebody performing in the round in a structure that would take a week or two to build and a week to dismantle. You couldn't truck it, you certainly couldn't take it up and down in a couple of days. This had to be transportable—and it is, and it's a beautiful, beautiful thing.

## The fans seem to get it that you're bringing them something they've never seen before.

Each one of these shows there are 10,000 \$30 tickets—so even though the gross is expanded by the increase in the capacity, we see what's happening in the marketplace, people don't have much money. And so worldwide we came to the decision to have really low-priced tickets. We have some expensive tickets, but our expensive tickets are \$250; they're not as expensive as the Rolling Stones' or Madonna's

most expensive tickets. I think it's a very fair pricing. The scaling of this tour has worked everywhere we've played.

## Any comment on the state of the music industry right now?

I don't have a recipe for the solution to the woes of the record companies and the recorded side of the music business. It's very, very important, it must be supported. And there are an awful lot of people and an awful lot of industries and individuals—the telcos, the [Internet service providers], the device manufacturers—that have enjoyed an absolute bonanza since music went online. And I just think they should feel more responsible out of a sense of fairness to the community of creative people who make that music, which is now in so many cases completely free. Times change, mechanisms for distributing music change. I would like to see a greater recognition of the obligations of the tech side of the business have to the writers and musicians.

I've nothing against big companies. Big companies are there to be infiltrated, they want to be infiltrated, they want you to come in and tell them how to do it, what to do. I've never found a big corporation hostile to anything we wanted to do. Similarly with Live Nation—our relationship is very close indeed. This is our fourth tour with Arthur [Fogel, global music chairman for Live Nation]. The first tour we produced and he promoted. The second one he produced and promoted, because that was better. And as [Live Nation] developed their plan to take Live Nation out of Clear Channel I was absolutely behind that, and I'm totally behind the plan to merge Ticketmaster and Live Nation. I think it's very good for the industry. ....

I would like to see a greater recognition of the obligations the tech side of the business have to writers and musicians.

# MX:2009

The emergence of new promotional vehicles for music has been a double-edged sword. There have never been more ways to get the word out about an artist, providing numerous—and in many cases, inexpensive—ways to attract fans' attention. But it can also make the job of promoting an artist seem overwhelming. Marketing music is no longer limited to courting a few big names at radio stations and newspapers. Now it requires contacting videogame music supervisors, bloggers and Twitterers. And making sure acts don't get lost in the static presents a daunting challenge.

Billboard turned to 25 experts in music publicity, promotion and marketing and asked them to rank the best ways to promote music across different media and genres. The result is our second annual Maximum Exposure list of the 100 best ways to generate sales and buzz. We also conducted a separate survey of Latin music experts and took a look across the pond at the United Kingdom, Japan and even China to see what works in those markets.

Artists who prosper after NPR exposure may not get the same benefit out of "Grand Theft Auto," and every act obviously needs its own angle. So don't consider this list a one-size-fits-all strategy. Instead, consider it a field guide to an increasingly complicated media and entertainment landscape.





# SYNCH PLACEMENT IN A TV AD FOR APPLE

Spots Still Deliver Boost, But To Fewer Songs **BY ANTONY BRUNO**

Submarines singer Blake Hazard got some of the best news of her life last year when she learned that Apple was going to use a version of the group's song "You, Me and the Bourgeoisie" in a series of iPhone ads. ¶ An instrumental cut of the track was used as background music for a variety of spots throughout the course of a year, starting in July 2008. ¶ But it wasn't until Apple featured the track name, artist name, lyrics and album art to demonstrate Shazam's song identification app for the iPhone in a Nov. 8 commercial that it had a noticeable effect on song sales. ¶ U.S. downloads of the track jumped 210% in the ad's debut week to more than 1,000 copies, according to Nielsen SoundScan, surging to 5,000 the following week and topping 6,000 the week after that. During the first eight weeks after the ad started airing, sales of "You, Me and the Bourgeoisie" totaled 30,000, and the track continued to generate weekly sales in excess of 1,000 for another six weeks. ¶ Since then, digital track sales have cooled down to their previous levels, but Hazard says she's noticed a significant increase in attendance at the group's shows. ¶ "The reaction was really great," she says. "It was almost unthinkable to have that kind of exposure on television. That was incredible for us." ¶ It's a familiar story, one experienced time and again by acts ranging from Mary J. Blige to Coldplay. It's the reason why scoring a song placement in an Apple ad remains at the top of Billboard's Maximum Exposure list, after topping the list last year (Billboard, Sept. 27, 2008).

But the past year has demonstrated that the recording industry can't always count on Apple to air a steady stream of ads to showcase music. So far this year, Apple has relied on only four songs for its TV ads in the United States, down from seven songs licensed last year and the eight licensed in 2007. And none of the ads featured artist performances the way previous commercials presented Feist and U2.

The famed "Apple bump" played out differently for each act featured in an ad this year. Franz Ferdinand's "No You Girls" enjoyed by far the biggest boost when it set an upbeat tone for an ad that began airing Feb. 17 to promote the games available for the iPod Touch. Sales of the digital track surged from slightly more than 1,000 copies the week prior to the ad to more than 10,000 in sales the week the ad debuted and about 20,000 the following week, before dropping to 16,000 and 5,000 in the next two weeks, respectively, according to SoundScan.

Jack Johnson's "If I Had Eyes"—and an image of the cover of his 2008 album "Sleep Through the Static"—appeared briefly in an ad showcasing the iPhone's new voice command function. Digital track downloads of the song totaled about 1,000 in the week before the ad appeared June 29, tripled in the week the spot debuted and sold more than 2,000 copies in each of the following two weeks.

Matt Costa's "Mr. Pitiful" appeared in several ads for the iPhone but only as an instrumental snippet, leaving it unclear that it was part of an actual song. As a result, the sales boost that "Mr. Pitiful" received was more muted but still noticeable. Sales of the digital track, which were negligible before the first ad appeared June 29, surged by 383% in the week the spot debuted. Sales barely topped 1,000 copies that week, according to SoundScan, but have remained higher than their pre-ad levels.



MATT COSTA



MISS LI



JACK JOHNSON

This year's fourth Apple synch—Miss Li's "Bourgeois Shangri-La"—appeared in a TV ad for the new iPod Nano Sept. 14. Apple posted the ad on its Web site a few days before it aired, causing sales of the track to surge from virtually zero the previous week, although they remained far short of 1,000. Apple representatives declined to comment.

If the number of songs featured in Apple ads remains slim, artists and labels lucky enough to have their music included have to be even smarter about what they do with those opportunities when they arise.

According to Julie Hurwitz, senior director of advertising and branding for the Submarines' label, Nettwerk, the ad featuring "You, Me and the Bourgeoisie" was just the starting point for promoting the group, not the end goal.

"Once that placement happens, it's our job to get every other department in gear to promote the song or the band within their outlets, using the Apple placement as leverage," she says. "If the label has its shit together, it's just the beginning, because you can get the radio team onboard, the bookers onboard, the press people onboard, and everybody can work as a whole team to add an extra push to the band based on a really important ad placement."

For example, with the Submarines, Nettwerk was able to get the band extra press in nonmusic outlets using the strength of the Apple placement as a hook.

"When they first started, it seemed to be that only a particular kind of music fan was paying attention," Hurwitz says of the Apple spots. "Whereas now it seems much more widely known that Apple ads place really great music. People are just more comfortable with how to find music that are on TV commercials."

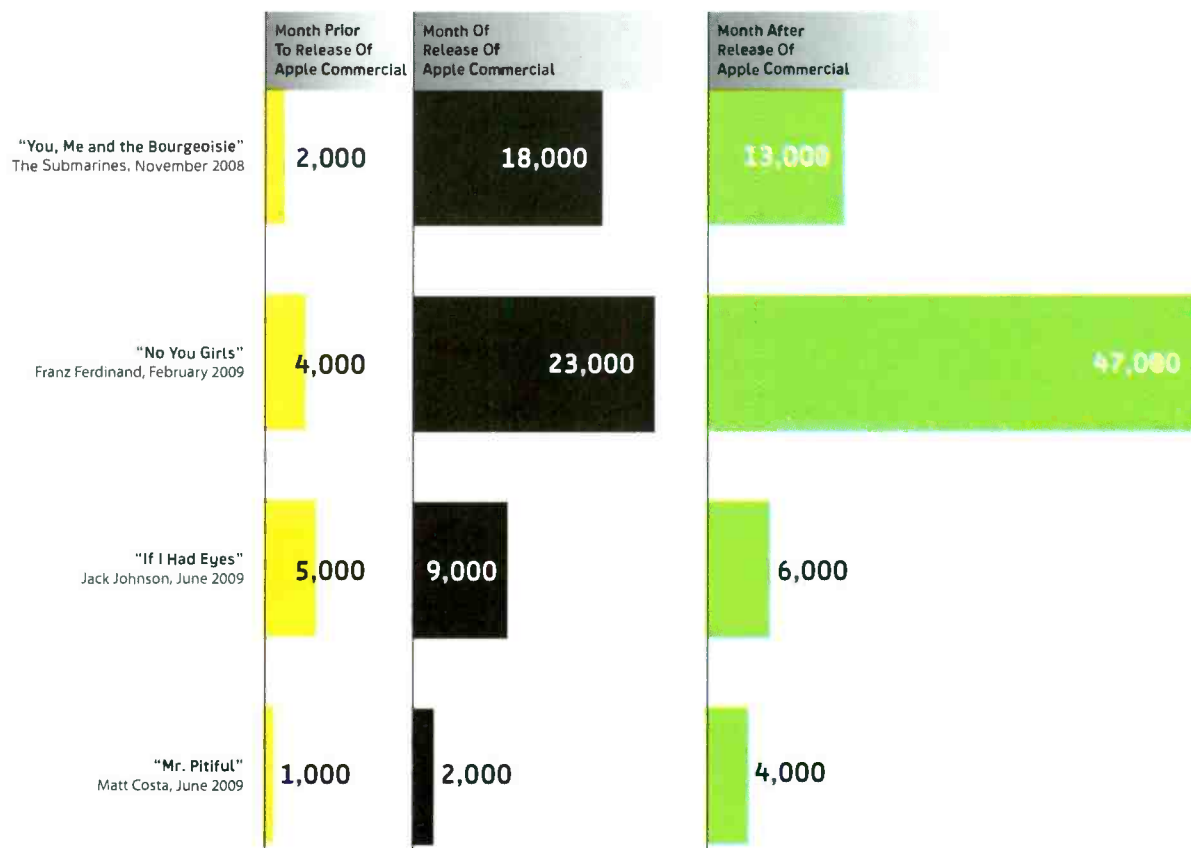
While the Submarines also had songs placed on the soundtracks to "Nick & Norah's Infinite Playlist," "Nip/Tuck," "Grey's Anatomy" and "Gossip Girl," Hurwitz and Hazard credit the lion's share of their success to the iPhone ad. As such, the Submarines and other acts featured in Apple's ads are more than happy to push back against the "sellout" tag still applied occasionally to acts in their position.

"A lot of people who accuse bands of licensing their music for ads as selling out are the same people who are downloading music for free and making it so it's impossible to make a living otherwise," Hazard says, noting that "You, Me and the Bourgeoisie" has a strong anti-materialism message.

"There's still the ability to make a living playing music now. It's still probably as difficult as it ever was, but it's shifted to this licensing model. Without having that, I don't know that an indie band like ours would be able to keep on keeping on."

## HOT APPLE TURNOVERS

Getting a song in an ad for an iPod or an iPhone doesn't necessarily lead to a big boost in sales or buzz. But few TV spots have the cachet of an Apple TV commercial, and some artists clearly benefit from the exposure, according to an examination of Nielsen SoundScan digital track sales data for songs featured in Apple ads since late 2008. During that period, Franz Ferdinand received the biggest boost—U.S. digital track sales of the band's "No You Girls" surged after it appeared in an iPod Touch ad that began airing Feb. 17. Although its post-Apple-ad sales gain wasn't as robust in terms of absolute sales, indie-pop duo the Submarines arguably enjoyed a more important boost in visibility. While Matt Costa's "Mr. Pitiful" didn't experience the same lift, that was likely related to the fact that recent iPhone ads featured only an instrumental snippet of the song.



# POWER PANEL

We surveyed the following 25 industry experts on the best ways to maximize exposure to generate buzz and drive sales.

## MARCIE ALLEN

PRESIDENT, MAC PRESENTS  
macpresents.com



MAC Presents negotiates high-profile sponsorships between the world's leading brands and artists.

## SONIA ANEJA

SENIOR ACCOUNT EXECUTIVE, CORNERSTONE  
cornerstonepromotion.com



Aneja recently joined Cornerstone from Stunt Company Media, where she worked as a publicist for... And You Will Know Us by the Trail of Dead and other indie acts.

## SPENCER BAIM

FOUNDER, VIRTUE WORLDWIDE  
virtueworldwide.com



Part of Vice Media Group, the marketing and creative services agency has worked with MTV, NBC, the Vans Warped tour and other clients.

## JOE BELLIOTTI

VP OF ENTERTAINMENT STRATEGY, BRAND ASSET GROUP  
brandassetgroup.com

Brand Asset Group, a joint venture between Warner Music Group and Viacom Entertainment Management, is a strategic entertainment marketing agency.

## GARY BORMAN

OWNER/PRESIDENT, BORMAN ENTERTAINMENT



Borman manages top country acts like Faith Hill, Keith Urban and Lady Antebellum.

## JON COHEN, CORNERSTONE

CO-CEO, CORNERSTONE  
cornerstonepromotion.com



Cornerstone is a marketing firm serving the music, film, technology and fashion industries by specializing in urban and alternative lifestyles.

## MIKE DUNGAN

PRESIDENT/CEO, CAPITOL RECORDS NASHVILLE  
capitolnashville.com



The label's roster includes Dierks Bentley, Darius Rucker, Keith Urban, Trace Adkins and Little Big Town.

## CURT EDDY, DISNEY RECORDS

SENIOR VP OF SALES, HOLLYWOOD RECORDS  
hollywoodrecords.go.com



The label's roster includes Miley Cyrus, Jonas Brothers, Vanessa Hudgens, Demi Lovato and Aly & AJ.

## LISA ELLIS

FOUNDING OPERATING PARTNER, FIREMAN CAPITAL PARTNERS  
firemancapital.com



The former Sony Music executive focuses on music, entertainment and consumer products investments.

## CAMILLE HACKNEY

SENIOR VP OF BRAND PARTNERSHIPS AND COMMERCIAL LICENSING, ATLANTIC RECORDS  
atlanticrecords.com



Hackney has overseen partnership between Atlantic and leading consumer brands like Coca-Cola and Crystal Light.

## DOROTHY HUI

VP OF PARTNERSHIP MARKETING AND SALES, WIND-UP RECORDS  
winduprecords.com



The independent label's roster includes Evanescence, Creed, Seether and Finger Eleven.

## JEDD KATRANCHA

VP OF CREATIVE SERVICES, DOWNTOWN MUSIC PUBLISHING  
downtownmusicpub.com



The music publisher's writer roster includes Nikki Sixx, writer/producer Trevor Horn and writer/acts like Santigold and Cold War Kids.

## BRUCE KIRKLAND

PRESIDENT, TSUNAMI ENTERTAINMENT  
tsunamient.com



The marketing/management company has worked with brands like QVC, NBC, Sony Music and such acts as Bon Jovi, the Beatles and Erykah Badu.

## HARVEY LEEDS

OWNER, HEADQUARTERS MEDIA



The former Sony Music executive manages artists and works as a consultant/booker for Live Nation in New York.

## SARAH LEWITINN

CO-FOUNDER/MARKETING CONSULTANT, FOR THE WIN BRAND STRATEGIES  
forthewinmedia.com



Also known as Ultragrrrl, Lewitinn has been a music critic, DJ, blogger and a publicist for acts like Bat for Lashes and Lady Sovereign.

## ROBERTA MAGRINI

INDEPENDENT PUBLICIST



Magrini handles marketing for the Phase One Communication label and represents Bun B and other artists.

## STEVE MARTIN

PRESIDENT, NASTY LITTLE MAN  
nastylittleman.com



The PR firm's clients include Paul McCartney, Radiohead, Nine Inch Nails and AFI.

## TRACY NGUYEN

FOUNDER/CEO, IPR + MKTG  
iprmktg.com



The PR and marketing firm's clients include Estelle, Kells, Nick Cannon, Ice Cube and Young Jeezy.

## JUSTIN SHUKAT

PARTNER/GM, PRIMARY WAVE MUSIC PUBLISHING  
primarywavemusic.com



The publisher owns stakes in the song catalogs of Kurt Cobain, Lamont Dozier, Maurice White and other songwriters.

## DAVE STEIN

SENIOR VP OF SALES, WARNER BROS. RECORDS  
wbr.com



The Warner Music imprint consistently ranks in the top three in terms of U.S. market share.

## ROB STEVENSON

PRESIDENT, VIRGIN RECORDS  
virginrecords.com



The EMI imprint's roster includes A Fine Frenzy, Ben Harper, KT Tunstall and Lenny Kravitz.

## RICHARD STUMPF

SENIOR VP OF CREATIVE SERVICES AND MARKETING, CHERRY LANE MUSIC PUBLISHING  
cherrylane.com



The music publisher's songwriters include Will.i.am of the Black Eyed Peas and John Legend.

## TOM STURGES

EXECUTIVE VP OF CREATIVE AFFAIRS, UNIVERSAL MUSIC PUBLISHING GROUP  
umusicpub.com



The publisher's songwriter roster includes Ne-Yo, Mariah Carey, Justin Timberlake and Jack Johnson.

## ANDREA TROOLIN

OWNER/MANAGER, EKONOMISK MGMT  
ekonomiskmgmt.com



Chicago-based Ekonomisk manages indie artists like Andrew Bird, Haley Bonar and Fan Modine.

## FRANK WOODWORTH

GM, ELEVEN SEVEN MUSIC GROUP  
elevenseven.net



Part of Tenth Street Entertainment, the label's acts include Buckcherry, Mötley Crüe and Drowning Pool.

Top TV Show

## 2 PERFORMANCE ON 'THE OPRAH WINFREY SHOW'

Queen of talk - and promotion

AVERAGE VIEWERSHIP OF 6.2 MILLION



In the court of the queen (from left): WILLIAM and FERGIE of the Black Eyed Peas with OPRAH WINFREY

Oprah Winfrey has influenced presidential elections and convinced Americans to read "Anna Karenina," so it's no surprise that her word is gold when it comes to music. While her producers say they accept unsolicited demos, most of the performers on her show are superstars, and top-tier acts can see real benefits from appearing on the show. A re-airing of Celine Dion's guest turn in late June, when she performed "My Love," spurred an 80% jump in sales of her album of the same name, from less than 2,000 to 3,500-plus, according to Nielsen SoundScan.

Seal's performance on the May 10 season finale, combined with Mother's Day shopping, yielded a 203% increase for his album "Soul" and its best sales week (20,000 copies, up from 6,700) since Christmas. After Alicia Keys performed on the show in October 2008, "As I Am" logged a 33% gain in sales, going from 3,600 to 4,800 copies.

Less-famous acts also benefit from basking in Winfrey's glow, with more modest results. Filipina teen Charice appeared on "Oprah" for the third time in a year May 18, this time with the benefit of a major-label deal with Reprise. As a result, her debut single sold 61,000 downloads. *Last year: 2*

## 3 SONG THAT RUNS DURING A MAJOR SPECIAL EVENT (SUPER BOWL, OLYMPICS)

Mass media maintains mass appeal

WASHINGTON CONVENTION CENTER NEIGHBORHOOD INAUGURAL BALL DREW 12.5 MILLION VIEWERS

Trumping annual big-ticket TV events like the Super Bowl and the Academy Awards this year was the history-making Jan. 20 inauguration of President Barack Obama. About 37.8 million U.S. TV viewers watched Obama take the oath of office, according to Nielsen Media Research. The main event and the related programming not only attracted an unprecedented amount of musical star power but also reaped impressive sales gains for the participating acts.

The standout performer sales-wise was Beyoncé, who serenaded the first couple with Etta James' "At Last" at the Washington Convention Center's Neighborhood Inaugural Ball. Beyoncé's rendition of the song had been released in December as part of the "Cadillac Records" soundtrack. After her performance, which was broadcast on ABC, sales of the digital track skyrocketed that week to 31,000, from about 2,000 the week before.

Other artists also benefited from the inaugural festivities. HBO staged the We Are One concert Jan. 18 at the Lincoln Memorial. All songs performed during the concert (which netted 4.1 million subscribing viewers) that were available as digital tracks saw immediate sales boosts. Bruce Springsteen's "The Rising" increased 87% from the prior week. Also racking up sales were Woody Guthrie's version of "This Land Is Your Land" (a 287% surge after Springsteen and Pete Seeger performed the song), Garth Brooks' "We Shall Be Free" (up 114%), U2's "City of Blinding Lights" (up 116%) and "(Pride) In the Name of Love" (up 75%), John Mellencamp's "Pink Houses" (up 28%) and James Taylor's "Shower the People" (up 63%). *Last year: 3*

## 4 SONG FEATURED AS ITUNES' FREE SINGLE OF THE WEEK

Apple's online freebie bin

ABOUT 100 MILLION ITUNES ACCOUNTS WITH CREDIT CARDS WORLDWIDE

Even though iTunes offers plenty of free content, its Free Single of the Week program remains the crème de la crème of its giveaways.

But a great pitch only helps so much. Acts chosen as the free single are almost exclusively discovered by Apple staffers who play music for each other and recommend their favorite unknowns to the iTunes store music editors. Apple then asks either the act or its label for permission to use a song. It's generally considered wise to agree.

London-based Boxer Rebellion was struggling to release its second album, "Union," in January by itself after its original label Poptones went under. The group released the album exclusively through iTunes Jan. 13 without radio play and press attention and few gigs. Instead, it scored a spot for "Evacuate" as the Free Single of the Week on the same day as the album's release, thanks to a member of the iTunes music unit who discovered the band on MySpace. The exposure drove the album to No. 4 on the iTunes U.K. top albums chart and No. 2 on its alternative chart after just five days. "Evacuate" eventually sold around 2,000 digital downloads, and the album broke the Billboard 200 for one week at No. 82 for the week ending Jan. 31. In all, it's moved 12,000 digital copies. *Last year: 4*

## 5 SYNCH PLACEMENT IN ABC'S 'GREY'S ANATOMY'

Writers name every episode after song

AVERAGE VIEWERSHIP OF 12.1 MILLION PER SHOW

When a song is used in "Grey's Anatomy," it "goes under multiple story lines and scenes," music supervisor Alex Patsavas says. "I think that helps its power, because the song isn't just on a car radio for 15 seconds. It's part of the fabric of the scene, and that's why I believe the audience takes note."

The show's loyal viewers have certainly taken note of emerging acts during its five seasons, helping catapult the mainstream careers of Ingrid Michaelson, Snow Patrol and the Fray. This past season, "Grey's Anatomy" became a major turning point in the career of singer/songwriter Greg Laswell, who licensed three songs for the show and wrote "Off I Go" for the climactic closing scene of the May 14 season-five finale. His previous tracks used on the show had gone from essentially zero sales the week before airing to selling 2,000 downloads the following week, according to Nielsen SoundScan; when "Off I Go" debuted the week ending May 17, it sold 10,000.

"I've watched the room size on tour double, especially after that season finale," Laswell says. "It's equivalent to radio these days—radio is going through a difficult time and it isn't doing for artists what it used to do. TV shows like 'Grey's' are kind of taking that role and breaking artists." *Last year: 16*



Disease-covered Puget Sound: The cast of 'Grey's Anatomy'

METHODOLOGY: To compile our list of the best ways to promote music, we surveyed a group of 25 experts from the recording industry and the fields of publishing, branding, marketing and promotion. We asked our survey panel to rank a series of media, marketing and promotional vehicles on a scale of one to 10 for their ability to drive sales and their value in generating buzz and exposure. We tabulated their responses to compile a composite top 100 list. We are also printing the individual sales and buzz rankings that resulted from the survey. In the event of a tie, we gave added weight to entries that scored higher in their ability to drive sales. SOURCES: Audience data from Nielsen Media Research (TV), Nielsen Online (Internet), Audit Bureau of Circulations (print), Box Office Mojo (film), NPD (game sales) and company estimates.



Vital 'Idol': CARRIE UNDERWOOD and RANDY TRAVIS perform during Grand Ole Opry Week on 'American Idol.'

**8 ALBUM FEATURED IN ITUNES' WEEKLY 'NEW MUSIC TUESDAY' E-MAIL**

**An e-mail that boosts retail**

**ABOUT 100 MILLION ITUNES ACCOUNTS WITH CREDIT CARDS WORLDWIDE**

The weekly e-mail provides a valuable way to rise above the flood of new releases that arrive every week.

If a title is a good fit for iTunes' customers, it has a better chance of getting in an e-mail. "It comes down to good old-fashioned A&R," says ATO Records marketing director Jon Salter.

ATO has built an artist roster that fits well with the iTunes editorial team's interest in artist-driven albums that reside outside of radio and TV.

Brendan Benson's latest ATO release, "My Old, Familiar Friend," landed one of the sidebar spots in a "New Music Tuesday" e-mail. In the album's first week of release, 45% of sales were digital, according to Nielsen SoundScan. In comparison, only 16% of sales for Benson's previous ATO release were digital.

That's not to say that "New Music Tuesday" neglects superstars. The Sept. 1 e-mail declared it was Whitney Houston Week. *Last year: 27*

**9 FIRST ARENA- OR AMPHITHEATER-LEVEL HEADLINING TOUR**

**PROJECTED ATTENDANCE OF 885,000 FOR TAYLOR SWIFT'S '09 TOUR**

An artist's first arena- or amphitheater-level tour provides a wealth of exposure that supporting slots just can't deliver. The headliner's name is on the ticket and the venue marquee and is the focus of all the advertising and promotion. A large venue generally means a big promoter with broad-based marketing muscle that can further raise the act's profile. And it's the headliner that not only reaps the cash from a tour sponsorship deal but also the multimedia marketing that's typically associated with corporate partnerships. Headliners also collect the lion's share of tour merchandise sales.

TMG/AEG Live is the national promoter for Taylor Swift's first headlining arena tour, Verizon is onboard as sponsor, and Swift gets considerable coverage in every market she visits before, during and after the show. She will perform in front of 885,000 fans this year, according to TMG/AEG Live.

**10 SYNCH PLACEMENT ON THE CW'S 'GOSSIP GIRL'**

**Multiplatform focus gets girls talking**

**AVERAGE VIEWERSHIP OF 2.2 MILLION PER SHOW**

Thanks to music supervisor Alexandra Patsavas, the catty intrigues of Upper East Side kids comes with a rollicking soundtrack on "Gossip Girl."

Three Kings of Leon songs—"Sex on Fire," "Closer" and "Use Somebody"—were featured in the Nov. 10, 2008, episode "Bonfire of the Vanity." After the show aired, sales of "Sex on Fire" rose 76% from the previous week, and the album jumped 41% to 19,000 copies sold.

Single-song synchs make an impact too: After Santigold's "Shove It" appeared in the Sept. 22, 2008, episode of "Gossip Girl," the track jumped 1,932% in digital downloads to 9,000 sold.

"Gossip Girl" goes out of its way to give viewers information about the show's music on its own Web site, OMFGG.com—which stands for "Original Music From Gossip Girl"—and includes track listings from each episode as well as videos and news updates from bands featured on the show.

Time will tell if the "Gossip Girl" musical halo extends to its cast: Actress Leighton Meester already has reached No. 7 on the Billboard Hot 100 with her appearance on Cobra Starship's "Good Girls Go Bad," which has sold 901,000 downloads. Meester's solo album is pending from Universal Republic. *Last year: 20*

**SONG COVERED ON FOX'S 'AMERICAN IDOL'**

**Performances spur purchases**

**AVERAGE AUDIENCE OF 26.6 MILLION PER SHOW**

Fox's "American Idol" remains far and away the No. 1 most-watched show on TV, according to Nielsen Media Research—2009 was a so-called "off year" for ratings, and the show still averaged more than 25 million viewers per night, twice per week, for five months. And in terms of album and digital track sales, the number of promotional opportunities within the show is a godsend: Artists can appear as mentors, have their work interpreted by the contestants or perform during the weekly results show. In 2009, when mentor Randy Travis performed "I Told You So" with Carrie Underwood, sales of the track (126,000 downloads) pushed it to No. 9 on the Billboard Hot 100. By contrast, eventual winner Kris Allen's version of Kanye West's "Heartless" on the show boosted sales of the original tune 69%—from 24,000 to 40,000—and another cover of the song by the Fray up 324%—from 7,000 to 29,000—the week after it aired. And even those not in the "American Idol" demo can see sales increases from an appearance on the show. After actor/comedian Steve Martin played the banjo during finale week, his album "The Crow: New Songs for the Five-String Banjo" re-entered the Top Bluegrass Albums chart at No. 1, selling 5,000 copies. *Last year: 5*

**6 CHARTING ON ITUNES TOP SINGLE OR ALBUM CHART**

**Gives top sellers big exposure**

**ABOUT 100 MILLION ITUNES ACCOUNTS WITH CREDIT**

**CARDS WORLDWIDE**

Unlike other sections of the iTunes store, which rotates every week, top-selling title grab eyeballs for however long they keep selling, which can help spur further sales.

"It gives you a bit of longevity," says Noelle Bell, Alternative Distribution Alliance's sales rep for iTunes. Universal Music Group Nashville executive VP/GM Ken Robold agrees that "you get a boost for singles" with an appearance on the iTunes chart, but adds that "you don't get that feeling for albums."

Top 10 tracks and top 10 albums are listed on the iTunes store's main page and top 10 albums get additional views by being included in iTunes' weekly "New Music Tuesday" e-mail. "Top 10 placement is the best placement you can get in the store next to main-page placements," Bell says.

An appearance on the iTunes chart generates impressions away from the iTunes store, too. The media and bloggers watch iTunes' top sellers to see what's hot. Entertainment-oriented Web sites list the top 100. And there are free iPhone apps and widgets that display the latest list of best sellers. Labels are keen watchers of the iTunes top 100 and will get the word out when they make an appearance, alerting radio and posting the news on artist and label Web sites, sometimes with buy links to the iTunes store.

BORMAN: RICK DIAMOND/WIREIMAGE.COM; NGUYEN: JOHNNY NUJEZ/WIREIMAGE; STEVENSON: GABI PORTER; OPRAH: TASOS KATOPODIS/GETTY IMAGES; GREY'S ANATOMY: BOB D'AMICO/ABC; UNDERWOOD AND TRAVIS: M BECKER/FOX/GETTY IMAGES

**11 SONG FEATURED AS ITUNES FREE DISCOVERY DOWNLOAD OF THE WEEK**  
More eclectic than the Free Single of the Week

**ABOUT 100 MILLION ITUNES ACCOUNTS WITH CREDIT CARDS WORLDWIDE**

Despite its high ranking, iTunes' Discovery Download often fails to sell a significant number of copies. When iTunes featured IAMX's "My Secret Friend" as a Discovery Download, sales of the band's album "Kingdom of Welcome Addiction" surged 289% but remained negligible.

**12 SYNCH SPOT IN A HIGH-ROTATION NIKE TV AD**  
Spots can give acts second wind

**AUDIENCE N/A**

Cornershop saw digital track sales of its song "Candyman" surge after Nike began featuring the track in a TV spot starring LeBron James. Sales during the six weeks before the spot ran: negligible. Sales during the six weeks after the spot debuted: 13,000. Last year: 8

**13 ALBUM DISPLAYED IN WAL-MART ENDCAP**  
Low-price leader's prime real estate

**130 MILLION U.S. SHOPPERS WEEKLY**

To get into a Wal-Mart endcap, labels must submit a comprehensive marketing plan and agree to below rate-card wholesale pricing compatible with the chain's strategy. But endcap placement can boost small releases as well as hits. Last year: 22

**14 FEATURED AS FREE MUSIC VIDEO OF THE WEEK ON ITUNES**  
Visuals get many eyeballs, modest sales

**ABOUT 100 MILLION ITUNES ACCOUNTS WITH CREDIT CARDS WORLDWIDE**

While iTunes recently posted Pearl Jam's "The Fixer" video for free, most free clips come from lesser-known acts. After being featured at the end of July, White Rabbit's "Percussion Gun" saw U.S. digital track sales rise 64% to slightly more than 1,000 copies.



'Night' fever: PHOENIX

**16 SYNCH PLACEMENT IN ACTIVISION'S 'GUITAR HERO' VIDEOGAME**  
Fans shred along and buy

**U.S. SALES OF 'GUITAR HERO: METALLICA' TOPPED 811,000 COPIES THROUGH JULY**

Acts of all sizes benefit from the game's visibility: A week after the release of "Guitar Hero: Metallica," sales of the band's self-titled album jumped 41%. Activision VP of music affairs Tim Riley is the lead gatekeeper. Last year: 6



**17 APPEARANCE/PERFORMANCE ON CMT AWARDS SHOW**  
Awards show wins can lead to chart victories

**AVERAGE AUDIENCE OF 2.7 MILLION VIEWERS FOR 2009 PROGRAM**

Taylor Swift's multiple wins and much-talked-about performance with T-Pain June 16 at the CMT Awards returned her "Love Song" to the top 20 of the Billboard Hot 100 for the first time since November 2008.

**18 VIDEO LINK ON PEREZHILTON.COM**  
Debut on gossip site builds buzz

**2.8 MILLION UNIQUE VISITORS IN JULY**

Gossip blogger Perez Hilton can give early traction to acts he likes. The week after he debuted the Gossip's video for "Heavy Cross" in June, the song's digital sales jumped 178% to slightly more than 1,000.

Last year: 34

**19 ALBUM PROMOTED IN BEST BUY CIRCULAR**  
Retailer retains promotional punch

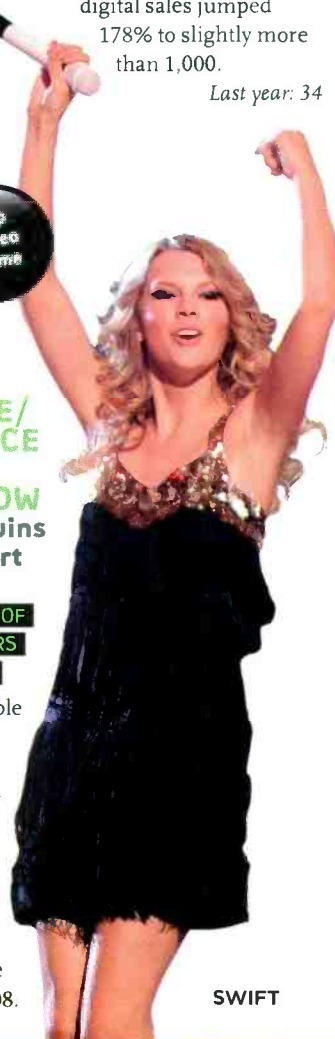
**AUDIENCE N/A**

An appearance in this circular moves more copies of hit albums and up-and-coming releases. In the week that ended May 2, Carolina Liar's "Coming to Terms" hit the Billboard 200 for the first time, after sales jumped 45% from the previous week thanks to placement in the circular.

**20 MEDIUM ROTATION AT WHTZ (Z100) NEW YORK**  
The country's top top 40 station

**WEEKLY AUDIENCE OF 5 MILLION**

"You get Z100 in medium rotation, you're going to see some impact in sales," says Tommy Nappi, Epic Records VP of top 40/rhythm crossover promotion. Track sales of Cascada's "Evacuate the Dance Floor" jumped 50% in New York the week ending Aug. 23, when Z100, one of several local stations playing the song, aired it 41 times.



SWIFT

**'SATURDAY NIGHT LIVE' PERFORMANCE**  
30 Rock flagship stays relevant

**AVERAGE VIEWERSHIP OF ABOUT 6.3 MILLION**

Executive producer Lorne Michaels and producers Marci Klein and Brian Siedlecki book talent to appear on the show. Artists don't have to be huge like the series' fave musician/host Justin Timberlake, and newcomers Adele and Phoenix saw sales jumps after they appeared on the program.



**BILLBOARD AND BILLBOARD.COM**  
Our Very Own Heat Seekers

We prefer to make the charts rather than take a place on them. So we left Billboard and its burgeoning brood of online extensions off our Maximum Exposure list. If we were inclined to promote ourselves, however, we'd say the following:

- Before an album comes out, Billboard, its daily bulletin and the Billboard.biz Web site can reach an audience of music business decision-makers—retail buyers, radio programmers and music supervisors for film, TV and videogames. If they work with one of the platforms on this list, chances are they read the magazine.
- The recently redesigned Bill-

board.com offers a way to directly reach music fans—4.3 million unique music fans in August. The site now includes charts that let users play every song and a greater focus on exclusive media—we recently featured video interviews with Will.i.am and Daughtry and premiered singles from Flo Rida and Rob Thomas. The site still also includes news and features

aimed at a consumer audience, and stories often get picked up by other outlets, thanks to Billboard's deal with Reuters.

- Did we mention that we also speak to the Spanish audience? The Billboard Latin Music Awards telecast is consistently among Telemundo's highest-rated specials of the year, seen in more than 50 countries. Our BillboardEnEspanol.com, now hosted on Telemundo.com, has become a major destination for fans of Latin music. And the TV show "Estudio Billboard" runs on the V-Me network.

Not that we're bragging or anything.

## 21 SINGLE PLAYED ON RADIO DISNEY

Tween-targeted network is on terrestrial, satellite and online

**WEEKLY AUDIENCE OF 5.6 MILLION**

The family-friendly network helped break Demi Lovato and expands the fan base of acts that broke first at other formats, like the Plain White T's. "They have a huge, very dedicated audience and can really move the meter," says Hollywood Records senior VP of promotion Justin Fontaine. *Last year: 18*

## 22 RADIO DISNEY PERFORMANCE

Targets young listeners largely ignored by radio.

**WEEKLY AUDIENCE OF 5.6 MILLION**

Demi Lovato's "Here We Go Again" album debuted at No. 1 on the Billboard 200 July 21 with sales of 108,000, helped by a July 18 Radio Disney premiere and interview with Ernie D, star of the Disney Channel comedy series "Sonny With a Chance," and an earlier Radio Disney performance.

## 24 ALBUM PROMOTED IN TARGET CIRCULAR

Aims hits at commercial bull's-eye

**WEEKLY CIRCULATION OF 4.8 MILLION**

The Target circular is a prime retail tool for pop and tween acts. But the ability to pay for placement must be coupled with a comprehensive marketing plan before the chain's buyers will even consider an act.

*Last year: 49*

## 25 VIDEO ON THE FRONT PAGE OF YOUTUBE

Visuals ensure online exposure

**YOUTUBE HAD 92 MILLION UNIQUE VISITORS IN JULY**

While YouTube's front page seems to offer a random assortment of videos, Google's growing expertise in personalized user experience means that suggestions are tied to keywords from previously viewed and favorite videos—so videos should be tagged with relevant topics, genres and similar bands. *Last year: 15*

## COACHELLA MAIN-STAGE PERFORMANCE

A marketing oasis in the desert

**ABOUT 160,000 ATTENDEES IN 2009**

William Morris Endeavor's Kirk Sommer says a Coachella main-stage slot is arguably one of the "biggest platforms in North America" for a live performance. "It was a big post for us," the Killers agent says. "The band started in one of the development tents." *Last year: 23*

Escape the tent city: THE KILLERS at Coachella



THE KILLERS: JOHN SHEARER/WIREIMAGE.COM; KINGS OF LEON: KEVIN WINTER/GETTY IMAGES; KIMMEL: BOB D'AMICO/ABC



Winning big: Kings of Leon's CALEB FOLLOWILL at the MTV Movie Awards

## 26 PERFORMANCE ON MTV AWARDS SHOWS (VIDEO MUSIC AWARDS, MOVIE AWARDS, ETC.)

Even losers can win if they play live

**AVERAGE VIEWERSHIP FOR 2009 MTV MOVIE AWARDS: 5.3 MILLION**

Senior VP of music and talent Amy Doyle and VP of music and talent Joanna Bomberg book awards show performances. The week after Kings of Leon played "Use Somebody" May 31 at the MTV Movie Awards, downloads of the song doubled to 72,000. *Last year: 24*

## 27 ALBUM DISPLAYED IN TARGET ENDCAP

Retailer's in-store bull's-eye

Start by getting in the Target circular—most acts featured in ads end up in the covered endcaps. And since the retailer's stores typically carry only 750-1,500 different titles, most shoppers don't spend too much time looking through the music bins. *Last year: 33*

## 28 ALBUM/SINGLE LISTED AS 'WHAT WE'RE LISTENING TO' ON ITUNES

The online version of in-store play

**ABOUT 100 MILLION ITUNES ACCOUNTS WITH CREDIT CARDS WORLDWIDE**

iTunes editors give valuable attention to favorite songs that may not get placement elsewhere at the store. Exposure is given to everything from superstar releases to beloved obscurities. *Last year: 48*

## 29 SYNCH PLACEMENT IN A HIGH-ROTATION CONVERSE TV AD

Brand's ad approach stays open-minded

Converse seeks music through every channel. "We've worked with artists we've found at young labels as well as social networks," chief marketing officer Geoff Cottrill says. *Last year: 30*

## MAXIMUM EXPOSURE

CASE STUDY

# TV PERFORMANCES/ TV SYNCHS

'Jimmy Kimmel' Demonstrates That TV Reach Is About More Than Audience Size

BY DAN O'TOOLE

The promotional value of a TV audience lies not just in its size but in how relevant its message is to viewers.

To understand which TV audiences are most valuable to the music industry, Nielsen PreView examined the scores of all TV entries in Billboard's Maximum Exposure survey, calculated an average expected score based on the size of their respective viewership and then compared the expected tallies to the actual scores. Programs indexing above 100 boasted an audience deemed by the survey panel as being unusually valuable, while those indexing below 100 had less clout than expected.

By that yardstick, it's fitting that a performance on "The Oprah Winfrey Show" scores so high—not only is her viewership huge, it's also loyal to anything that's "Oprah-approved." Perhaps more surprising is that, pound for pound, a performance on ABC's "Jimmy Kimmel Live!" overindexes even more than one on "Oprah."

Why? While Winfrey's 6 million-strong audience means that she trumps many competitors on sheer numbers, Kimmel scored even higher

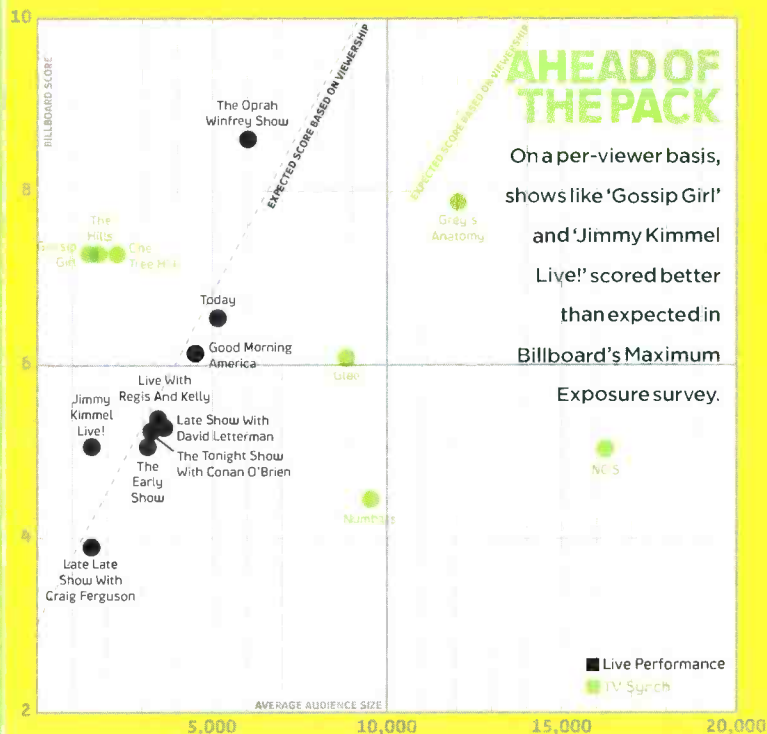
on a per-viewer basis. This may be due to his ability to reach younger viewers, typically the biggest spenders when it comes to music sales.

One act that appeared to benefit from an appearance on the show was Thriving Ivory. After the band performed Jan. 21 on "Kimmel," digital track sales of the band's single "Angels on the Moon" jumped 25% that week to 22,000 copies, according to Nielsen SoundScan, lifting the song 11 notches on the Billboard Hot 100 to No. 81. Most acts that secure a Kimmel gig don't reap such benefits. But Billboard's survey respondents clearly think the show punches above its weight.

For TV synchs, Nielsen PreView's study found three standout winners among the top 100 entries: the CW's "Gossip Girl" and "One Tree Hill" and MTV's "The Hills."

After Kristinia DeBarge's song "Goodbye" was used in an April 27 episode of "The Hills," sales of the digital track surged 115% that week to 41,000 copies, according to SoundScan. Similarly, digital track sales of Kate Voegelé's song "Manhattan from the Sky" doubled to 17,000 the week that it appeared in the March 23 episode of "One Tree Hill."

Dan O'Toole is VP of research and marketing at Nielsen PreView (nielsenpreview.com).



## DRIVING SALES

The following is a list of promotional platforms that our panel deemed were best at driving sales of music in any format.

1: Synch placement in a high-rotation TV ad for Apple 2: Performance on "The Oprah Winfrey Show" 3: Single/album charting on an iTunes top single or album chart 4: Song in a TV commercial that runs during a special event with significant viewership 5: Song featured as free Single of the Week on iTunes 6: Synch placement on ABC's "Grey's Anatomy" 7: Song covered on Fox's "American Idol" 8: Album displayed in Wal-Mart endcap 9: Album featured in iTunes' weekly "New Music Tuesday" e-mail 10: Appearance/performance on CMT Awards show 11: Album promoted in Best Buy circular 12: (tied) First arena-level headlining tour 12: (tied) Synch placement in a high-rotation TV ad for Nike 12: (tied) Video featured as free Music Video of the Week on iTunes 15: Album promoted in Target circular 16: (tied) Song featured as free Discovery Download of the Week on iTunes 16: (tied) Album displayed in Target endcap 18: Synch placement on the CW's "Gossip Girl" 19: Synch placement in Activision's "Guitar Hero" 20: Medium rotation at WHZZ (Z100) New York 21: Album displayed in Best Buy endcap 22: Performance on Radio Disney 23: (tied) Single played on Radio Disney 23: (tied) Album featured as Amazon MP3 Daily Deal 25: Album/single listed as "What We're Listening To" on iTunes 26: Album/single listed on Amazon's main music page 27: Integrated tour sponsorship with a national retailer 28: Medium rotation at KIIS Los Angeles 29: (tied) Performance on "Saturday Night Live" 29: (tied) Single added to one of iTunes' editorial playlists 31: (tied) Synch placement in Electronic Arts' "Madden NFL" 31: (tied) Medium rotation at KROQ Los Angeles 31: (tied) Medium rotation at CHR/top 40 stations in the top 100 markets 34: (tied) Video link on PerezHilton.com 34: (tied) Synch placement in a high-rotation TV ad for Converse 34: (tied) Video on CMT's "Top 20 Countdown" 37: In-store performance at Amoeba 38: (tied) Performance on Coachella main stage 38: (tied) Synch placement in Rockstar Games' "Grand Theft Auto" 40: (tied) Performance on NBC's "Today" 40: (tied) Medium rotation at country stations in top 100 markets 42: (tied) Performance/appearance on a BET awards show (BET Awards, Hip-Hop Awards) 42: (tied) Feature on NPR's "Morning Edition" 44: Synch placement in a high-rotation TV ad for Adidas 45: Performance on one of MTV's awards shows (Video Music Awards, Movie Awards, Spring Break) 46: Performance on KCRW Los Angeles' "Morning Becomes Eclectic" 47: Album/single included in one of Amazon's special sales or promotions 48: Integrated tour sponsorship with a leading consumer products brand 49: Song featured on NPR Music's "All Songs Considered" 50: (tied) Video on the front page of YouTube 50: (tied) Video on YouTube's most-viewed page for music 50: (tied) Synch placement on HBO's "Entourage" 53: (tied) In-store performance at Hot Topic 53: (tied) Album displayed at Hot Topic 53: (tied) Video on CMT's "Power Picks" 56: Featured as a "Rock Band" downloadable song of the week 57: (tied) Cover story in Entertainment Weekly 57: (tied) Interview/review/profile in the New York Times 59: Feature on NPR's "All Things Considered" 60: Video on BET's "106 & Park" countdown 61: Synch placement in Electronic Arts' "Rock Band" 62: (tied) Album displayed at Starbucks counter 62: (tied) Pick as VH1 You Oughta Know artist 64: Video in rotation on CMT 65: In-store performance at Newbury Comics 66: Any single or video listed in "Free on iTunes" section 67: Integrated tour sponsorship with a leading mobile carrier 68: Synch placement on the CW's "One Tree Hill" 69: (tied) Key support slot for arena-level headlining act 69: (tied) Performance on ABC's "Good Morning America" 69: (tied) Album mentioned on Wal-Mart in-store video network 72: Synch placement in a high-rotation TV ad for Reebok 73: Medium rotation at rhythmic stations in top 100 markets 74: Synch placement on Fox's "Glee" 75: (tied) Song played over a hit movie's opening credits 75: (tied) Performance on NPR's "World Cafe" 69: Mention on PerezHilton.com 78: Cover story in Rolling Stone 79: Video featured as YouTube Music Spotlight 80: (tied) Performance on Lollapalooza main stage 80: (tied) Single played on KCRW Los Angeles' "Morning Becomes Eclectic" 80: (tied) Single featured as free download at Amazon's MP3 store 80: (tied) Video in rotation on BET 84: Album/single review on Pitchfork 85: Performance on CMT's "Studio 330 Sessions" 86: Performance on Vans Warped tour main stage 87: Single played on NPR's "World Cafe" 89: (tied) Video in rotation on VH1's "Top Twenty Countdown" 89: (tied) Medium rotation at urban stations in top 100 markets 91: (tied) Artist Twitter feed 91: (tied) Performance on Country Music Assn. Fest main stage 91: (tied) Feature on NPR's "Weekend Edition" 91: (tied) In-store performance at Barnes & Noble 95: Promotional campaign with indie store service organizations like the Coalition of Independent Music Stores, Alliance of Independent Media Stores or Music Monitor Network 96: Song played on ABC's "Dancing With the Stars" 97: (tied) Performance on Bonnaroo main stage 97: (tied) Performance on Coachella secondary stages 99: Video on home page of MySpace Music 100: (tied) Artist included in Vanity Fair's annual music issue 100: (tied) Song played over a hit movie's end credits

## 30 VIDEO ON YOUTUBE MOST-VIEWED PAGE FOR MUSIC

Where music fans can see what other music fans are seeing

YOUTUBE HAD 92 MILLION UNIQUE VISITORS IN JULY

## 31 ALBUM FEATURED AS AMAZON MP3 DAILY DEAL

Lower prices, sell more

AMAZON.COM HAD 51 MILLION UNIQUE VISITORS IN JULY

Amazon absorbs the cost of this loss leader and even label executives don't know what will be featured or when. "You don't know when it's coming, and then it's suddenly gone," a major-label GM says. "It's like a treasure hunt."

## 32 SYNCH PLACEMENT IN EA'S 'MADDEN NFL' VIDEOGAME

The tracks for the tackle

SALES OF 'MADDEN NFL' 09 (RELEASED IN AUGUST 2008) TOPPED 5.8 MILLION COPIES THROUGH JULY

Nearly 78% of the music on "Madden" soundtracks comes from emerging artists, according to Electronic Arts' Steve Schnur. "We spend up to a year working directly with publishers, managers, major labels and independents of every size to find the music that matters," he says.



## SYNCH PLACEMENT ON HBO'S 'ENTOURAGE'

The soundtrack to bro-mance

AVERAGE VIEWERSHIP OF 3 MILLION

AMAZON.COM HAD 51 MILLION UNIQUE VISITORS IN JULY

Videos with the most views make the page and in turn get even more views. Consider enabling the embed function so that other sites can post a video, take it viral and drive up numbers. Last year: 11

Amazon absorbs the cost of this loss leader and even label executives don't know what will be featured or when. "You don't know when it's coming, and then it's suddenly gone," a major-label GM says. "It's like a treasure hunt."

## 33 COVER STORY IN ROLLING STONE

Ultimate imprimatur of mainstream success

BIWEEKLY CIRCULATION OF 1.5 MILLION

While the magazine's smaller size may have affected its visual impact, its cover remains the most coveted patch of ground in print journalism for the recording industry. Along with Hollywood starlets and politicians, the usual mix of hitmakers (Kings of Leon, Lady GaGa) and legends (Bob Dylan, the Beatles) have graced the cover this year.



Last year: 12

## 38 ALBUM/SINGLE LISTED ON AMAZON'S MAIN MUSIC PAGE

Prime real estate

AMAZON.COM HAD 51 MILLION UNIQUE VISITORS IN JULY

As with most Amazon.com promotional vehicles, the online store controls what gets on the home page, but presenting them with the right marketing plan can increase the chances of getting there.

## 39 SYNCH PLACEMENT IN A HIGH-ROTATION TV AD FOR ADIDAS

An oldie lends itself to a company milestone

AUDIENCE N/A

For its 60th-anniversary campaign, Adidas Originals set a celebrity-filled ad to Pilooski's remix of Frankie Valli & the Four Seasons' "Beggin'." Interest in the track surged, and a similar version by Madcon reached No. 79 on the Billboard Hot 100. Last year: 44

## 40 SYNCH PLACEMENT IN A ROCKSTAR GAMES 'GRAND THEFT AUTO' TITLE

Each edition has its own sound

SALES OF 'GRAND THEFT AUTO IV' (RELEASED IN APRIL 2008) TOPPED 5.6 MILLION COPIES THROUGH JULY

Acts seeking song placements in "Grand Theft Auto" videogames should pitch music that fits the title's setting. "Grand Theft Auto: Vice City" was set in a Miami-like city circa 1985, for example, and featured a soundtrack straight out of "Miami Vice."

Last year: 13

## 41 PERFORMANCE ON NBC'S 'TODAY'

Playing the plaza can be perfect promotion

AVERAGE AUDIENCE OF 5.4 MILLION

Senior producer Melissa Lonner books the morning talk show's summer concert series, as well as all the show's entertainment. "Britain's Got Talent" finalist Escala saw sales of its new self-titled album surge more than 10-fold to nearly 2,000 copies the week of its June 26 performance.

Last year: 21

## 42 MEDIUM ROTATION AT KIIS LOS ANGELES

'On-Air With Ryan Seacrest' and more

WEEKLY AUDIENCE OF 4 MILLION LISTENERS

Spins on KIIS-FM can open other airplay doors. When T-Pain's "Can't Believe It," which many mainstream top 40 outlets resisted, was put in medium rotation, "we saw an immediate increase in digital single sales in L.A. and it helped me cross the record to other rhythmic-leaning mainstream top 40 stations," says Jive Label Group executive VP of promotion Joe Riccitiello.

## 43 COVER STORY IN ENTERTAINMENT WEEKLY

Multimedia magazine targets mainstream audience

WEEKLY CIRCULATION OF 1.8 MILLION

Artists who graced covers this year include Jennifer Hudson, Adam Lambert and Eminem. An EW cover is typically part of a broader marketing effort for a new release, as was the case with Eminem's May 29 cover, in conjunction with the release of his album "Relapse."

# PERFORMANCE/ APPEARANCE ON A BET AWARDS SHOW (BET AWARDS, HIP-HOP AWARDS)

Hip-Hop awards help artists

AVERAGE AUDIENCE OF 2009 BET AWARDS: 10.7 MILLION

After a nine-year hiatus, the gospel duo Mary Mary knew how to tell the world it was back—after the act performed at the BET Awards, the pair saw sales of the track “God in Me” rise 69% to 9,000 copies, returning it to the Billboard Hot 100.



With feeling:  
MARY MARY at  
the BET Awards

**45** INTERVIEW/  
REVIEW/  
PROFILE IN  
THE NEW  
YORK TIMES  
Helps shine wider  
spotlight on  
emerging artists  
WEEKDAY CIRCULATION  
OF 1 MILLION; 1.4  
MILLION ON SUNDAYS

The rapper K'Naan's “Troubadour”—his second set on A&M Octone—was one of four critics' choice reviews published in the Feb. 22 issue of the New York Times. The week of March 4, the album debuted at No. 32 on the Billboard 200 with sales of 15,000 copies.

**46** MEDIUM  
ROTATION AT  
KROQ  
Trend-setting  
station still rocks  
WEEKLY ON-AIR  
AUDIENCE OF  
2.1 MILLION

This Los Angeles station can still set the tone for national airplay. Medium rotation on two tracks from Silversun Pickups' 2006 debut album, “Carnavas,” helped set the stage for the L.A. indie rockers' national breakthrough smash “Panic Switch” from their 2009 follow-up, “Swoon.”

**47** INTEGRATED  
TOUR  
SPONSORSHIP  
WITH NATIONAL  
RETAILER  
Rascal Flatts'  
2009 summer tour  
gets media boost  
from sponsor  
JCPenney  
AUDIENCE N/A

JCPenney's marketing plan for country act Rascal Flatts' American Living Unstoppable tour included a 30-second TV commercial that featured the band, radio spots, a ticket giveaway contest, in-store signage promoting the summer jaunt and online coverage on JCP.com.

**48** PERFORMANCE  
ON KCRW'S  
'MORNING  
BECOMES  
ECLECTIC'  
Tastemaking  
radio station's  
signature  
weekday morning  
show offers  
diverse menu  
of music

WEEKLY AUDIENCE OF  
165,000 LISTENERS

The show's influence extends far beyond its home market of southern California. “We're broadcasting our messages to some key tastemakers who relay it to the masses,” says show host and KCRW music director Jason Bentley, who regularly fields calls from film and TV producers and directors seeking music for their projects.

**49** IN-STORE  
PERFORM-  
ANCE AT LOS  
ANGELES MUSIC  
STORE AMOEBEA  
Rock the racks  
AUDIENCE N/A

With the closures of Tower Records and the Virgin Megastore, the Amoeba in-store performance is the only game in town in Los Angeles. Performances at the indie store often provide PR opportunities beyond that day's sales.

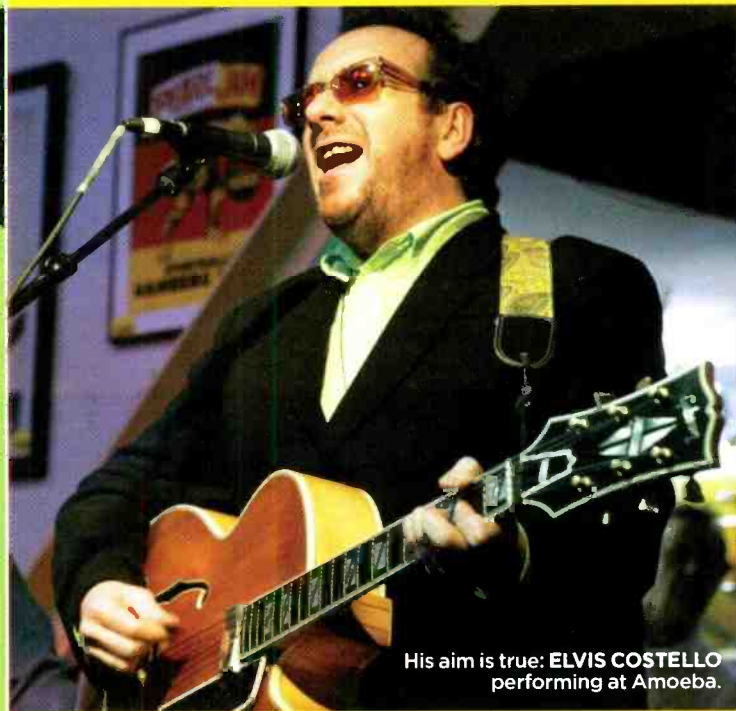
**50** MEDIUM  
ROTATION  
AT CHR/TOP 40  
STATIONS  
IN TOP 100  
MARKETS  
Red-hot radio  
format shows  
results

WEEKLY AUDIENCE  
RANGING FROM 80,200  
(MARKET NO. 100) TO 5  
MILLION (MARKET NO. 1)

Today's version of top 40 has more mass appeal than ever, encompassing pop, rock, R&B, melodic hip-hop, even the occasional country crossover. Even acts that break on other formats register their largest sales increase after they cross over to top 40.

Last year: 100

MAXIMUM  
EXPOSURE



His aim is true: ELVIS COSTELLO performing at Amoeba.

CASE STUDY

## IN-STORES AT AMOEBEA

Even In iTunes Age, Personal Touch Pays Off  
BY CORTNEY HARDING

In late August, 150 people patiently lined up along Telegraph Avenue in Berkeley, Calif., and waited to see Jay Reatard play a short set at Amoeba Records. “We had huge lines, and it was a really busy day,” says Grace Bartlett, who does marketing and PR for the store.

The store wasn't the only beneficiary of the show. “We ended up ranking top 10 on all three Amoeba charts and L.A. was our top SoundScan market overall. [Reatard also played shows at the store's Los Angeles and San Francisco locations.] It was a great opportunity for fans to see Jay play an all-ages show in three of the coolest shopping environments in the nation,” says Matador Records national sales director Rusty Clarke.

In-store performances may seem quaint in the days of iTunes, but their importance and reach mean they shouldn't be written off. “The digital stuff hasn't really affected us,” says Kara Lane, who has booked the L.A. store for the past 11 years. “Our turnouts have been pretty consistent. The only place we've seen a decline is in the number of people coming to see DJ sets, but I think that's part of a broader musical shift.”

Naomi Salazar, who books shows at the San Francisco Amoeba, says the benefit for bigger-name artists is the ability to connect with fans. “We offer a relatively intimate setting, and they often get to talk with fans after the show,” she says. “It's also a great space to try out new versions of songs and experiment, since the shows are free, there isn't so much pressure.”

Plenty of big-name artists have played Amoeba in recent years; Paul McCartney even released a disc of his

Amoeba set, which has sold 22,000 copies, according to Nielsen SoundScan. So far, only one other act, TV on the Radio, has released a disc of its Amoeba set; that album has sold 5,100 copies. Lane says she's working on pulling together a “Live at Amoeba” compilation, which she hopes to release in late 2009 or early 2010.

Lane says big-name artists can also use the in-stores to create media events for themselves. “We did an event with Quentin Tarantino, where we had a signing in the store and sold packages with the ‘Inglourious Basterds’ soundtrack and tickets to the movie, and we had our own little red carpet,” she says. Elvis Costello played a double-header of Amoeba shows to promote his last album in May; he played a noon gig at the San Francisco store, then flew south for an evening show at the L.A. outlet.

But the boosts aren't limited to bigger-name acts. “For smaller bands, it helps get their records in the stores and can impact the turnout at their local club shows,” Bartlett says. “We also book the smaller shows when we know people will be in the store, so they can attract new audience members. And we advertise pretty heavily both in stores and in local papers.”

All three Amoeba locations post videos of some shows online, and the L.A. store has streamed concerts in real time. Shows are posted on Amoeba's Web site and YouTube and then circulated on blogs, which can lead to increased sales. “After Sacramento [Calif.] band Agent Ribbons played and we posted a video on the site, they saw a big increase in online sales,” Bartlett says.

## DRIVE BUZZ

The following is a list of promotional platforms that our panel deemed were best at generating buzz and exposure for recording artists.

1: Synch placement in a high-rotation TV ad for Apple 2: Performance on "The Oprah Winfrey Show" 3: Song featured as free Single of the Week on iTunes 4: Song in a TV commercial that runs during a special event with significant viewership 5: Synch placement on ABC's "Grey's Anatomy" 6: Single/album charting on an iTunes top single or album chart 7: Song covered on Fox's "American Idol" 8 (tied): First arena-level headlining tour 8 (tied): Performance on "Saturday Night Live" 10: Synch placement on the CW's "Gossip Girl" 11: Video link on PerezHilton.com 12: Album featured in iTunes' weekly "New Music Tuesday" e-mail 13: Song featured as free Discovery Download of the Week on iTunes 14: Synch placement in a high-rotation TV ad for Nike 15 (tied): Synch placement in Activision's "Guitar Hero" 15 (tied): Video on the front page of YouTube 15 (tied): Cover story in Rolling Stone 18: Performance on Coachella main stage 19: Video featured as free Music Video of the Week on iTunes 20 (tied): Performance on one of MTV's awards shows (Video Music Awards, Movie Awards, Spring Break) 20 (tied): Mention on PerezHilton.com 22: Video on YouTube's most-viewed page for music 23: Synch placement on HBO's "Entourage" 24: Single played on Radio Disney 25: Appearance/performance on CMT Awards show 26: Synch placement in a high-rotation TV ad for Converse 27: Medium rotation at WHZT (Z100) New York 28 (tied): Performance on Radio Disney 28 (tied): Cover story in Entertainment Weekly 30: Album displayed in Wal-Mart endcap 31: Synch placement in Electronic Arts' "Madden NFL" 32 (tied): Album promoted in Best Buy circular 32 (tied): Synch placement in a high-rotation TV ad for Adidas 32 (tied): Interview/review/profile in the New York Times 35 (tied): Key support slot for arena-level headlining act 35 (tied): Performance on Lollapalooza main stage 37 (tied): Album/single listed as "What We're Listening To" on iTunes 37 (tied): Synch placement in Rockstar Games' "Grand Theft Auto" 37 (tied): Performance on NBC's "Today" 40 (tied): Album promoted in Target circular 40 (tied): Artist Twitter feed 42: Single added to one of iTunes' editorial playlists 43 (tied): Performance/appearance on a BET awards show (BET Awards, Hip-Hop Awards) 43 (tied): Album/single review on Pitchfork 45 (tied): Song played over a hit movie's opening credits 45 (tied): Performance on KCRW Los Angeles' "Morning Becomes Eclectic" 45 (tied): Artist included in Vanity Fair's annual music issue 46 (tied): Cover story in Spin 49: Video featured as YouTube Music Spotlight 50: Performance on Bonnaroo main stage 51 (tied): Album displayed in Target endcap 51 (tied): Any single or video listed in "Free on iTunes" section 53: Album featured as Amazon MP3 Daily Deal 54 (tied): Album/single listed on Amazon's main music page 54 (tied): Synch placement in Electronic Arts' "Rock Band" 54 (tied): Interview/feature in Rolling Stone 57 (tied): Medium rotation at KIIS Los Angeles 57 (tied): Performance on Vans Warped tour main stage 59: In-store performance at Hot Topic 60 (tied): Album displayed in Best Buy endcap 60 (tied): In-store performance at Amoeba 62 (tied): Medium rotation at KROQ Los Angeles 62 (tied): Integrated tour sponsorship with a leading consumer products brand 54: Pick as VHI You Oughta Know artist 65: Synch placement on the CW's "One Tree Hill" 66: Synch placement in a promo for "Monday Night Football" 67 (tied): Album displayed at Starbucks counter 67 (tied): Integrated tour sponsorship with a leading mobile carrier 69: Featured as "Rock Band" downloadable song of the week 70: Song played over a hit movie's end credits 71: Synch placement in a high-rotation TV ad for Reebok 72 (tied): Performance on ABC's "Good Morning America" 72 (tied): Showcase performance at South by Southwest 74 (tied): Integrated tour sponsorship with a national retailer 74 (tied): Video on CMT's "Top 20 Countdown" 74 (tied): Feature on NPR's "All Things Considered" 77 (tied): Medium rotation at CHR/top 40 stations in top 100 markets 77 (tied): Album/single included in one of Amazon's special sales or promotions 77 (tied): Synch placement on MTV's "The Hills" 80: Feature on NPR's "Morning Edition" 81 (tied): Song featured on NPR Music's "All Songs Considered" 81 (tied): Synch placement on Fox's "Glee" 81 (tied): Starring role in a reality show on MTV 84: Performance on NPR's "World Cafe" 85 (tied): Song played on ABC's "Dancing With the Stars" 85 (tied): Synch placement during the NBA finals 87: Performance on Coachella secondary stages 88: Single played on KCRW Los Angeles' "Morning Becomes Eclectic" 89: Video in rotation on VHI's "Top Twenty Countdown" 90: Added to medium rotation at country stations in top 100 markets 91: Single featured as free download at Amazon's MP3 store 92: Medium rotation at rhythmic stations in top 100 markets 93 (tied): Subject of customized iPhone app or game 93 (tied): Interview/review/profile in Time 93 (tied): Album displayed at Hot Topic 95 (tied): Video on BET's "106 & Park" countdown 95 (tied): Performance at Country Music Assn. Fest main stage 98 (tied): Video on home page of MySpace Music 98 (tied): Exclusive stream of new single/album on MySpace Music 100 (tied): Video on CMT's "Power Picks" 100 (tied): Video in rotation on VHI 100 (tied): Performance on MTV.com's "MTV Unplugged" 100 (tied): Interview/review/profile in the Los Angeles Times

## 51 SUPPORT SLOT FOR ARENA-LEVEL HEADLINER

Arena opening slots put small bands in front of big audiences

**AUDIENCE N/A**

Hopeful arena support acts should consider a few things before approaching headliners, according to William Morris Endeavor's Kirk Sommer, who books the Killers. "Generally, one would look at retail, radio, [tour] history, recency in the marketplace and some kind of artistic flow," the agent says.

## 52 VIDEO ON 'CMT TOP 20 COUNTDOWN'

Viewer voting plays a factor

**AVERAGE VIEWERSHIP OF 323,000**

CMT aggregates CMT.com traffic, search results, sales, radio and viewer voting to determine the top 20. "It allows us to determine the true picture of how popular a video is at any particular time," says senior VP of music strategy Jay Frank.

## 53 INTEGRATED TOUR SPONSORSHIP WITH A BIG CONSUMER PRODUCTS BRAND

This tour brought to you by . . . a company that offers exposure

**AUDIENCE N/A**

Lady Antebellum made its first corporate partnership with the water filtration company Brita, which promoted the band at Brita.com. The act also became part of the company's campaign to reduce bottled-water waste. MAC Presents president Marcie Allen brokered the deal.

## 54 IN-STORE PERFORMANCE AT HOT TOPIC

Let's go to the mall . . . today!

**AUDIENCE N/A**

A show at the suburban punk emporium can help bands that favor eyeliner and brooding lyrics reach their teenage fan base. Some in-stores, like those associated with the "Twilight" series, have drawn thousands.

## 56 FEATURE ON NPR'S 'MORNING EDITION'

More fun than a politics piece

**WEEKLY ON-AIR AUDIENCE OF NEARLY 14 MILLION LISTENERS**

"Morning Edition" host Steve Inskeep's March 19 profile of folk singer/songwriter Elvis Perkins and his second album, "Elvis Perkins in Dearland," helped lift sales of the set by 33%, from 2,000 copies to 3,000 for the week that ended March 22.

## 57 SYNCH PLACEMENT IN MTV'S 'ROCK BAND' VIDEOGAME

Fake plastic guitars can lead to real hits

**SALES OF 'ROCK BAND 2' (RELEASED IN DECEMBER 2008) TOPPED 2.4 MILLION**

Labels should provide an advance list of new albums with songs that may work for an upcoming "Rock Band" release. "We'll get into back-and-forth and say, 'Maybe this track should be on the disc, and release these for download,'" says MTV senior VP of electronic games and music Paul DeGooyer. Last year: 10



## 58 ALBUM/SINGLE INCLUDED IN AN AMAZON SALE OR PROMOTION

Where bargain hunters look to save

**AMAZON.COM HAD 51 MILLION UNIQUE VISITORS IN JULY**

Staying on top of Amazon's upcoming "theme" sales is crucial to being included in the promotions. Because so many consumers use Amazon for informational purposes in addition to shopping, getting info about an album on the site as early as possible is also key.

## 59 FEATURED AS A 'ROCK BAND' DOWNLOADABLE SONG OF THE WEEK

More weekly slots available than before

**SALES OF 'ROCK BAND 2' (RELEASED IN DECEMBER 2008) TOPPED 2.4 MILLION COPIES THROUGH JULY**

The tracks need to be simple and "fun to play," MTV's DeGooyer says. And with up to eight downloads available per week, as opposed to an average of four a year ago, "the odds of getting in now are a lot higher," he adds.

## 60 SINGLE OR VIDEO IN 'FREE ON ITUNES' SECTION

Free: a radical price that gets radical results

**ABOUT 100 MILLION ITUNES ACCOUNTS WITH CREDIT CARDS WORLDWIDE**

Sales of Carolina Liar's 2008 album "Coming to Terms" jumped 74% to more than 2,000 copies during the week that the set's "Show Me What I'm Looking For" was the free single of the week at iTunes. The album was also that week's top gainer on Billboard's Heatseekers chart.

Last year: 17

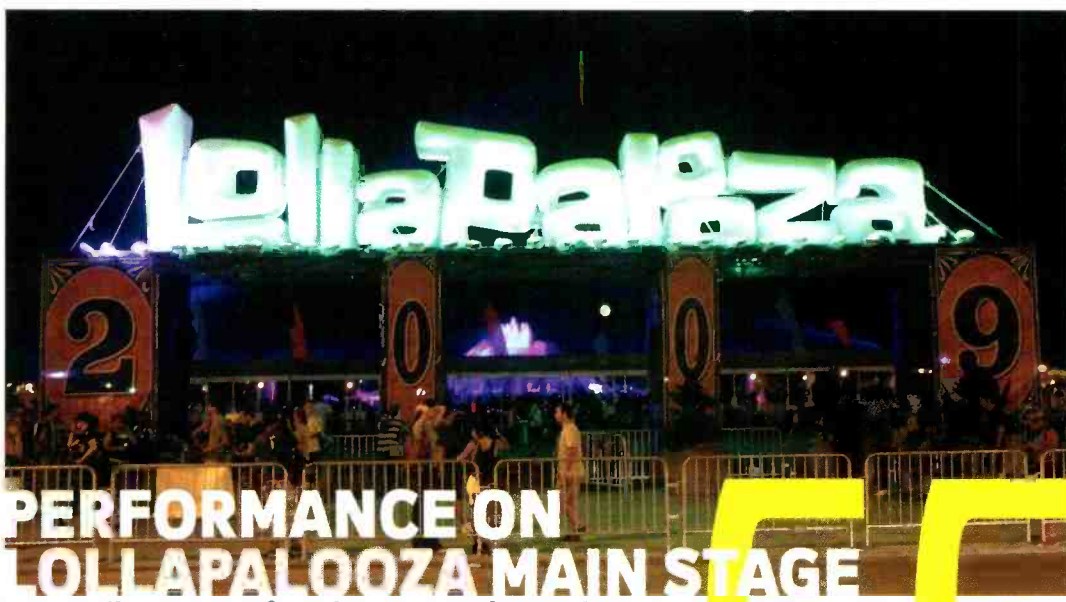
## 61 SONG PLAYED OVER A HIT MOVIE'S OPENING CREDITS

Setting the mood for a film can set a band up for success

**AUDIENCE N/A**

A film's music supervisor is an obvious point of contact, but reach out to the studio's head of music and the film's producer. Cracking a big blockbuster can be a tough sell, but independent film-makers might be more receptive, especially if tracks come cheap.

Last year: 7



## PERFORMANCE ON LOLLAPALOOZA MAIN STAGE

Lure audience away from beer tent, win new fans

**DAILY ATTENDANCE OF ABOUT 75,000**

With growing stateside buzz leading into its main-stage afternoon performance at this year's Lollapalooza, the U.K. dance-rock act Friendly Fires saw its "largest audience in the USA so far," says the band's booking agent Tom Windish, who estimates about 10,000-15,000 people saw the band.

Last year: 9

# LATIN TOP 10

**TV Remains The Most Important Means To Reach A Latin Music Audience** BY LEILA COBO AND AYALA BEN-YEHUDA

The U.S. Latin music market largely stands apart from that of mainstream pop—in terms of language, the media used to promote releases and the relatively small size of the digital music market. ¶ We asked a panel of Latin music experts from a wide array of backgrounds (see below) to rank promotional platforms by their ability to drive sales and buzz. Here's what they came up with.

## SONG FEATURED AS A THEME FOR A TELENOVELA

Daily repetition with a dose of drama

AUDIENCE N/A

During the past 12 months, the U.S. Latin music market hasn't seen an artist enjoy breakout sales due to a telenovela theme song placement. Still, labels compete fiercely to fill theme slots in hopes of boosting an artist's album sales. EMI Mexico's launch strategy for Belinda's next album is timed around the summer debut of the Televisa drama "Camaleones," which is eventually expected to air in the U.S. The Mexican pop singer stars in the show and recorded its theme song.

## SONG FEATURED AS THEME FOR TWEEN-ORIENTED TELENOVELA

Kids sing to kids on TV and in concert

AUDIENCE N/A

"Rebelde," "Lola . . . Érase Una Vez" and "Casi Angeles" are just a few of the shows that spawned successful recording/merch/touring franchises using the show's cast members. (RBD alone sold 10 million albums worldwide, according to label EMI, and even toured Romania.) Nickelodeon Latin America's "Isa TKM" and Venevision's "Somos Tú Y Yo" are also aiming for multiplatform success.

## SONG FEATURED AS ITUNES SINGLE OF THE WEEK

Exposes music to crossover audience

ABOUT 100 MILLION ITUNES ACCOUNTS WITH CREDIT CARDS WORLDWIDE

The few Spanish-language tracks that get picked have crossover potential and even names—Zoé, Belanova, Jean, Hello Seahorse—that are easy to pronounce for English speakers. While iTunes provides great exposure, some acts see little sales benefit. One group that did benefit was Belanova. The week that the Mexican electro-pop band's "One, Two, Three, GO!" was single of the week last year, sales of its album "Fantasia Pop" doubled to more than 1,000 copies.

## INTERVIEW ON SYNDICATED MORNING SHOW 'PIOLIN POR LA MAÑANA'

Popular radio host provides big stage

4 MILLION LISTENERS IN 49 MARKETS

Eddie "Piolin" Sotelo's internationally syndicated morning show on Univision Radio is seen as a key stop for marquee names (including President Barack Obama). Bookings for the show, which is broadcast in 23 states, are handled through Gerardo López, regional program director for the Piolin network and for the regional Mexican format, but first point of contact for those pitching is the show's network administrator, Luis Sandoval.

## TV AD CAMPAIGN FOR NEW ALBUM RELEASE

Spanish-language networks make a massive consumer connection

AUDIENCE N/A

TV campaigns provide guaranteed exposure in multiple markets—a powerful incentive in Latin music, which has access to fewer media outlets than mainstream pop. But veteran executive Guillermo Santiso says a glut of such campaigns has made them less effective. For best results, time a TV campaign only after the first single gains traction at radio and couple it with other marketing efforts. And target the campaign to specific markets with proven sales, instead of blowing the budget on a national network campaign.

## SPOT CAMPAIGN PROMOTING NEW ALBUM ON UNIVISION RADIO NETWORK

Promotion of album or special events complements airplay of single

AUDIENCE N/A

A radio spot campaign on the Univision network, which has stations in all major U.S. Latin markets, ensures exposure beyond airplay of a single but is prohibitively expensive. Instead of incurring such a major expense, labels increasingly look for spots through campaigns that bring together fans and stars—like meet-and-greets and private shows, which result in teasers and promos, sometimes for extended periods of time. The key, promoters say, is to give fans access to the artists, resulting in a win-win situation for station and artist.



## TELEVISED PERFORMANCE AT A LATIN AWARDS SHOW

Show promos, red carpet plus performance translate to huge return

AVERAGE VIEWERSHIP OF 5.8 MILLION FOR THE 2008 LATIN GRAMMY AWARDS

Labels like to tie album and single releases to awards shows like Premios Lo Nuestro, the Latin Grammys, Premios Juventud or the Billboard Latin Music Awards. The shows typically garner the highest ratings for their respective networks and acts get international exposure from broadcast abroad and coverage from multiple media outlets. Most recently, Ricardo Arjona boosted tour ticket sales with an appearance on Premios Juventud. Pitch creative musical numbers to producers Cisco Suárez (for all Univision shows) and Tony Mojena (for Billboard).

## PROMOTION ON ITUNES HOME PAGE

Catches buyers who may not be browsing for Latin music

ABOUT 100 MILLION ITUNES ACCOUNTS WITH CREDIT CARDS WORLDWIDE

Latin titles are submitted for home-page placement by the staff of iTunes Latino. Thanks to concurrent placement on the main home page, the music page, Latino page and iTunes newsletters, nearly 18% of the first-week sales of Juanes' album "La Vida . . . Es Un Ratico" were digital.

## ARTIST ENDORSEMENT DEAL WITH LEADING CONSUMER PRODUCTS BRAND

Increasingly crucial in times of diminishing marketing budgets

AUDIENCE N/A

Branding deals are still relatively new for Latin artists, although they now involve hitmakers like Camila (Energizer, Verizon Wireless) and emerging acts like Kany Garcia (Dove) and Cucu Diamantes (Dr Pepper). But some Latin labels have set up dedicated departments to approach ad agencies in advance of album releases.

## PERFORMANCE ON COACHELLA'S MAIN STAGE

Desert heat can lead to chart heat

ABOUT 160,000 ATTENDEES AT COACHELLA 2009

"Get Paul Tollett's ear," says National Records head Tomas Cookman of the Coachella founder. Cookman, who manages Manu Chao in the United States, also says Chao's booking agent Tom Chauncey "has a great track record" with the festival. Cookman says the timing of Chao's 2007 set, right before Rage Against the Machine's, was key in exposing him to like-minded fans—and not getting lost among the dozens of acts playing.

## LATIN SURVEY PANEL

We asked 10 industry experts to determine the best ways to promote Latin music in the United States.

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LABEL MANAGER, WARNER MUSIC LATINA  
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METHODOLOGY We asked our Survey panel to rank a series of media marketing and promotional vehicles on a scale of one to 10 for their ability to drive sales and their value in generating buzz and exposure. We tabulated their responses to compile our top 10 list. Audience measurement data from Nielsen Media Research and company estimates.



## 62 ADDED TO MEDIUM ROTATION AT COUNTRY STATIONS IN TOP 100 MARKETS

Country fans still listen to the radio

WEEKLY AUDIENCE RANGING FROM 59,800 (MARKET NO. 100) TO 1.2 MILLION (MARKET NO. 2)

"Wild at Heart," from Nashville-based country vocal group Gloriana's 2009 self-titled debut, bowed on Billboard's Hot Country Songs chart at No. 55 Feb. 7 and peaked at No. 15 on the Aug. 15 list. During that period, track sales soared 270% from roughly 1,000 copies the week that ended Feb. 22 to a peak of about 29,000 the week ending Aug. 9. *Last year: 54*

## 63 ALBUM/SINGLE REVIEW ON PITCHFORK

Influential and honest appraisals 211,000 UNIQUE VISITORS IN JULY

Editor-in-chief Scott Plagenhoef is the main point of contact for reviews on this indie-heavy site. "Don't send attachments in e-mails, do send links to digital music," he says. "And if you mail a physical CD, make sure all your information is on the back." *Last year: 65*

## 64 PICK AS VH1 YOU OUGHTA KNOW ARTIST

Discovering can lead to downloading AUDIENCE N/A

The VH1 staff has to feel passionate about an emerging act before singling it out as a You Oughta Know contender, says VH1 executive VP of music and talent Rick Krim. But "Sales, radio, TV placement and touring" can improve chances.

## 65 VIDEO FEATURED AS YOUTUBE MUSIC SPOTLIGHT

Rotating standouts in site's sea of videos

YOUTUBE HAD 92.3 MILLION UNIQUE VISITORS IN JULY

YouTube's editorial staff sifts through the most watched, e-mailed and talked-about videos to choose "spotlight" videos, which get featured placement atop the busy Music page. Newsworthy or recent clips tend to dominate, such as live performances from the recent Outside Lands Festival in San Francisco.

## 66 ARTIST TWITTER FEED

Micro-blogging service for instant sharing

ACTIVE ACCOUNTS SURGED 1,030% FROM JANUARY TO SEPTEMBER

Anyone can have a Twitter feed, but maximizing it to engage with fans takes creativity. "Sean Combs walks around wearing a black tee with white text that just says '@iamdiddy,'" says Twitter co-founder Biz Stone, who also suggests releasing exclusive tracks on Twitter.

## 67 SONG FEATURED ON NPR MUSIC'S 'ALL SONGS CONSIDERED'

Midwife to emerging artists AVERAGE WEEKLY PODCAST DOWNLOADS AND PAGE VIEWS OF 250,000 EACH

"Artists we babysat for years because we knew they had a lot of talent" recently cracked the top 15 of the Billboard 200, show host/founder Bob Boilen says. Among them: new releases from the Decemberists, Andrew Bird and Neko Case.



Through the rain: MARIAH CAREY performs on 'The X Factor' in 2008

# 'X' MARKS THE SPOT

If There's Only One U.K. TV Show To Book, Make It 'The X Factor' BY ANDRE PAINE

LONDON—It's the show that launched Leona Lewis to worldwide stardom, but it's a promotional opportunity that extends beyond up-and-comers. A guest appearance on "The X Factor" is now an essential part of any major act's U.K. campaign.

According to the Broadcasters' Audience Research Board, the music talent show—produced by Talkback Thames and the Syco TV division of Simon Cowell's Syco partnership with Sony Music Entertainment—had two of the top five-rated U.K. TV broadcasts in 2008. The Dec. 13 finale, which saw singer Alexandra Burke triumph over boy band JLS, had ratings of 14.1 million for terrestrial channel ITV1.

"Given the size and impact of 'The X Factor,' it is generally worth a stand-alone trip from the U.S. for the right artist," says John Fleckenstein, New York-based senior VP of international at RCA/Jive Label Group, who booked Britney Spears during last year's season. "This is extremely rare these days—not many international shows can command that level of investment on their own."

Spears' Nov. 29, 2008, performance was heavily billed as a world exclusive and helped send "Circus" (Jive) to No. 4 a week later on first-week sales of 76,000, according to the Official Charts Co. (OCC)—a notable increase on the 48,000 first-week tally of "Black-out" in October 2007.

"It's the one show that all artists should want to be on," says Tina O'Connor, "X Factor" celebrity producer for Talkback Thames. O'Connor explains that she books acts depending on "their music, how big they are and how exciting they are performance-wise."

Artists need to be available to perform live on Sunday evening during the results show; mentoring sessions—which Spears skipped, while Mariah Carey and Take That coached contestants through covers of their hits for themed editions—are filmed on a designated day the week before the show airs.

O'Connor begins management/label meetings in March to discuss artist appearances on the live performance shows, which start in October, two months into the show's run and after audition rounds. Robbie Williams is confirmed for 2009, with Rihanna, Whitney Houston and Madonna also rumored to appear.

Kevin McCabe, VP of promotions and press at EMI's Parlophone Records, has met with O'Connor and hopes to see "X Factor" fan Lily Allen on this season's run. Parlophone-signed Kylie Minogue

previously performed "Wow," the second single from her album "X," on the 2007 finale. "It really did give us a shot in the arm when we needed it," McCabe says.

The show features major international pop/R&B acts, and O'Connor is happy to receive direct approaches from America. Noting that the producers' focus on "delivering the best show possible" means there isn't any favoritism toward Sony acts, Fleckenstein says the show's U.K. exclusivity requirement is "almost always worth it."

Indeed, the impact of an appearance would be difficult to match even with multiple promo slots elsewhere. After Beyoncé's appearance duetting with Burke on the 2008 finale, her song "Listen" jumped 60-8 on the singles chart (29,000 in sales, according to the OCC), "If I Were a Boy" rose 9-4 (47,000), and "Single Ladies (Put a Ring on It)" climbed 24-20 (15,000). On the albums chart, "I Am... Sasha Fierce" (RCA) had the biggest sales increase that week, moving 24-9 on sales of 102,500.

"It has the ability to marry celebrity and musical ability into an incredibly compelling cocktail for sales. Beyoncé's appearance is the perfect example," Fleckenstein says. "For the right artist, when we can book the show is often a factor of when we release our album in the market. That alone speaks volumes of its importance and dominance."

Even artists that don't appear on the show can receive a huge boost if contestants cover one of their songs. Cowell chose Leonard Cohen's "Hallelujah" for the 2008 winner's song, and Burke's recording has sold 1.1 million copies, according to the OCC.

Rak Sanghvi, managing director at Sony/ATV Music Publishing (U.K.), says Cowell's selection of the Sony/ATV copyright was a "lovely surprise," adding that there have also been "favorable noises about a number of our writers and a number of our songs" for Burke's debut album, due this fall.

And, indeed, one of the best ways to guarantee an "X Factor" appearance is by graduating from its ranks. Lewis' second album, "Echo," is due Nov. 16, and it's likely she and Burke will return to the show. JLS is hoping to get a chance to perform its second single, "Everybody in Love" (Epic, Nov. 2), following a U.K. No. 1 with its debut, "Beat Again."

"It was a fantastic platform for us. We'd love to go back and show our gratitude," JLS member Jonathan "JB" Gill says.

It's also a big show in several other countries—the format has been sold around the world since its U.K. launch in 2004. As with "American Idol," Cowell is at the center of the show as a judge and executive producer—although in the case of "The X Factor" it's also his creation. Max Clifford, Cowell's personal spokesman, says the executive has "shown that he's got the Midas touch."

**'It really did give us a shot in the arm when we needed it.'**

—KEVIN MCCABE, PARLOPHONE RECORDS

## U.K. SURVEY PANEL

We turned to these 10 industry experts to determine the best ways to promote music in the United Kingdom.

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**SIMON FORBES**  
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**CHRIS GOODMAN**  
MUSIC DIRECTOR, OUTSIDE ORGANISATION  
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**CHRIS LATHAM**  
HEAD OF PUBLICITY, RCA U.K.  
sonymusic.com

**KEVIN MCCABE**  
VP OF PROMOTIONS AND PRESS, PARLOPHONE  
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**DAVE SHACK**  
VP OF INTERNATIONAL, SONY MUSIC U.K.  
sonymusic.com

**PHOEBE SINCLAIR**  
DIRECTOR OF PRESS, VIRGIN RECORDS U.K.  
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**PAUL SMERNICKI**  
HEAD OF DIGITAL, POLYDOR RECORDS  
umusic.com

**TIM SMITH**  
MANAGING DIRECTOR, IMAGEM MUSIC  
imagem-music.com



# U.K. TOP 10

How To Give Your Acts Their Own X Factor In The U.K. **BY RICHARD SMIRKE**

## GUEST PERFORMANCE ON ITV1'S 'THE X FACTOR'

**Simon Cowell's ratings-buster hits the top**  
SIXTH-SEASON LAUNCH ON AUG. 22 ATTRACTED ALMOST 10 MILLION VIEWERS

Now in its sixth season, "The X Factor" (see story, opposite page) knocks Apple off the top spot, with its prime-time positioning allowing booker Tina O'Connor to regularly attract major names as guest performers. The actual performance doesn't represent the only chance for exposure, however—artists benefit from online, TV and press buildup surrounding the show, which is also carried in Ireland on the TV3 channel.

## SYNCH IN A HIGH-ROTATION TV AD FOR APPLE

**Apple ads still bear fruit**  
CAMPAIGNS HIT ACROSS THE BOARD, INCLUDING TV. AUDIENCES OF MORE THAN 10 MILLION

Its demotion to No. 2 reflects the fact that none of Apple's U.K. ad placements during the past 12 months quite matched the impact of previous high-profile synchs—like Feist's "1234" (Universal)—but it remains the No. 1 TV commercial spot. Following use in a fall 2008 Apple iPod Touch global ad, Danish band the Asteroids Galaxy Tour amassed worldwide download sales of more than 240,000 for "Around the Bend" (Small Giants Records), according to its London-based management IE Music, and has since scored a string of other synchs. Apple's music placements are chosen in the United States, but European programmers make recommendations.

## ADDED TO PLAYLIST ON BBC RADIO 1

**The Beeb's evergreen top 40 network**  
11 MILLION WEEKLY LISTENERS IN Q2

Holding steady at No. 3, Radio 1 playlisting remains key to mainstream U.K. singles chart success. Presenter Chris Moyles—the longest-lasting resident of the daily breakfast show slot in the station's 42-year history—remains Radio 1's most-listened-to DJ, with 7.7 million weekly listeners in the second quarter. A playlist of around 50 songs—with A-list tracks getting offered more than 20 weekly plays—is published online at 5:15 p.m. London time each Wednesday, following a producers' meeting chaired by head of music George Ergatoudis. Radio 1's specialist DJs and producers have greater freedom when programming their own shows.

## SONG COVERED ON ITV1'S 'THE X FACTOR'

**Brought a 'Hallelujah' to Leonard Cohen's lips**  
WEEKLY ITV 2 SPINOFF 'THE XTRA FACTOR' ADDS ANOTHER 1 MILLION-PLUS VIEWERS

The second "X Factor" entry climbs from last year's No. 7 slot. Reflecting a subtle shift away from a reliance on mainstream pop, Leonard Cohen and Jeff Buckley were big "X Factor" beneficiaries last Christmas, when season-five winner Alexandra Burke's version of Cohen's "Hallelujah" hit No. 1 after being featured on the show. Buckley's 1994 cover reached No. 2, and Cohen's original became an unlikely top 40 hit. Contestants' songs are chosen by the show's judges—Simon Cowell, artist manager Louis Walsh, pop singer Dannii Minogue and Girls Aloud member Cheryl Cole.



## PERFORMANCE ON BBC1'S 'FRIDAY NIGHT WITH JONATHAN ROSS'

**A rise from No. 10 for the BBC's most-watched TV chat show**  
AVERAGING 3.7 MILLION VIEWERS PER SHOW

When Jonathan Ross was suspended in 2008 after making lewd remarks on BBC Radio 2, media observers speculated whether he could successfully return. But when "Friday Night" reappeared in January, Ross' ratings beat those of his previous series. The show runs 40 weeks per year, with guests—booked by Sam Taylor at Ross' production company Hotsauce—who veer from mainstream pop to alternative acts to rock royalty (Bono and the Edge were among those on Ross' couch during the most recent 25-episode season). Mika and Barry Manilow were early confirmations for Ross' current 15-show run, which began Sept. 4.

## LISTING ON ITUNES' U.K. FRONT PAGE

**The U.K.'s dominant music download platform**  
AUDIENCE N/A

Apple doesn't say much about the selection process for the iTunes front page. But while the front-page slot drops one place to No. 6 this year, it remains worth targeting. Its "what we're listening to" feature draws attention to artists under the mainstream radar—recently including U.K. alt-rock band the XX and U.S. Christian rock act the Outsiders—while exposing obscure catalog items. Apple reps assigned to leading labels deal with content suggestions, while smaller indies pitch directly to the U.K. iTunes team.

## PERFORM AT GLASTONBURY FESTIVAL

**The world's leading green-field music festival**  
MILLIONS GET THE GLASTONBURY PICTURE ON U.K. TV

Playing Glastonbury guarantees a hefty live audience (177,500 this year), but the BBC's cross-platform coverage—TV, radio and online—provides additional exposure that helps Glastonbury rise from No. 8 on last year's list. BBC producers Alison Howe and Mark Cooper oversaw 110 hours of TV coverage this year, with a combined audience of 10 million viewers. Lineup decisions are shared among Glastonbury founder Michael Eavis; his daughter Emily; her fiancé, Nick Dewey; and booker Martin Elbourne. And the event can give sales a major boost: Amazon's U.K. store, for example, reported Bruce Springsteen's catalog sales leapt more than 300% the day after his 2009 headline slot.



## ADDED TO PLAYLIST ON BBC RADIO 2

**The adult-oriented network remains Britain's favorite**  
ABOUT 13 MILLION WEEKLY LISTENERS IN Q2

The audience for Radio 2 dropped slightly in the second quarter down to 13.42 million, according to ratings company RAJAR; it also falls from No. 4 on this list. But it's still the country's most popular music station. With a 35-plus target demographic, music programming veers toward adult pop, with the 30-track playlist set at a weekly meeting of individual producers chaired by head of music Jeff Smith.

## COVER STORY IN Q

**Still read after all these years**  
MONTHLY CIRCULATION OF 100,000

A new entry on the list, Q has an average circulation of 100,172 (according to the Audit Bureau of Circulation), making it Britain's biggest-selling music monthly despite an 11.5% sales drop from 2008. Big names continue to line up for front-page treatment: The Killers, U2, Green Day and Lily Allen are among the recent stars featured on the Bauer Media-owned magazine's cover. Cross-promotion through Q's own digital TV and radio outlets, QTheMusic.com and its annual Q Awards can further raise a cover star's profile; any contentious quotes included in an artist feature are often picked up by mainstream U.K. press.

## LIVE PERFORMANCE/INTERVIEW ON BBC RADIO 1'S 'ZANE LOWE SHOW'

**Bridging the gap between mainstream and alternative**  
2.5 MILLION WEEKLY LISTENERS IN Q2

Radio 1's one-stop for all things alternative, Lowe targets a young hipster audience—primarily leaning toward guitar-based acts—although also regularly featuring hip-hop, dance and experimental artists. Getting an act selected in his daily "hottest record in the world" and prestigious single and album of the week slots—picked by Lowe and his team—can provide a big profile boost. But it's landing one of the show's live sessions/interviews that really draws attention, with recent performances from Dizzee Rascal, Eminem and Arctic Monkeys providing a valuable promotion platform ahead of release. Kat Wong is the show's producer.

## U.K. SALES AND BUZZ

### DRIVING SALES

- 1: Performance On ITV's "The X Factor"
- 2: Have song covered on ITV's "The X Factor"
- 3: Synch placement in a high-rotation TV ad for Apple
- 4: Listing on the iTunes U.K. front page
- 5: Performance on BBC 1's "Friday Night With Jonathan Ross"
- 6: Added to playlist on BBC Radio 1
- 7: Play Glastonbury Festival
- 8 (tied): Added to playlist on BBC Radio 2
- 8 (tied): Listing on Amazon's U.K. store music page
- 8 (tied): Performance on ITV's GMTV

### DRIVING BUZZ

- 1: Performance on ITV's "The X Factor"
- 2: Synch placement in a high-rotation TV ad for Apple
- 3: Added to playlist on BBC Radio 1
- 4: Play Glastonbury Festival
- 5: Cover story in Q
- 6 (tied): Added to playlist on BBC Radio 2
- 6 (tied): Performance on BBC 1's "Friday Night With Jonathan Ross"
- 8: Have song covered on ITV's "The X Factor"
- 9: Live performance/interview on BBC Radio 1's "Zane Lowe Show"
- 10: Play Reading/Leeds Festivals

METHODOLOGY: We surveyed 10 experts about the best ways to promote music in the United Kingdom. We asked our survey panel to rank a series of media, marketing and promotional vehicles on a scale of one to 10 for their ability to drive sales and their value in generating buzz and exposure. We tabulated their responses to compile a top 10 list (left). Individual sales and buzz rankings are above. Audience data from Broadcasters Audience Research Board, Radio Joint Audience Research and the Audit Bureau of Circulations.

## 68 ALBUM DISPLAYED ON STARBUCKS COUNTER

Scaled-back music program still moves units

AUDIENCE N/A

Counter placement helps sell albums, including Starbucks-only compilations. The coffee retailer's Paul Simon collection debuted in July at No. 60 on the Billboard 200 with 8,000 copies sold. A Talking Heads CD debuted at No. 73 with 7,000 sold in May.

Last year: 41

## 69 FEATURE ON NPR'S 'ALL THINGS CONSIDERED'

Artist profiles often focus on niche acts

13 MILLION WEEKLY

LISTENERS ACROSS

660 STATIONS

Sales of Sharon Isbin's "Journey to the New World" jumped 420% to nearly 1,000 copies the week that the guitarist was profiled on the program June 4. Sales of Malaysian singer/songwriter Zee Avi's self-titled debut totaled more than 1,000 during the three weeks leading up to her profile at the end of July, jumping to 4,000 during the three weeks after the broadcast.

## 70 SYNCH PLACEMENT ON THE CW'S 'ONE TREE HILL'

Teen drama scores with young music buyers

AVERAGE VIEWERSHIP

OF 2.1 MILLION

The music supervisor for the show is Lindsey Wolfington; credit should also go to "One Tree Hill" creator Mark Schwahn, who had singer/songwriter Kate Voegelé return for a second season as a guest star on the show—and her sales still jump every week after an appearance.

Last year: 77

## 71

INTEGRATED TOUR SPONSORSHIP WITH LEADING MOBILE CARRIER

Mobile can get acts moving

AUDIENCE N/A

Telecommunications companies are looking for exclusive songs, videos and behind-the-scenes footage in order to forge a creative partnership with an artist, according to MAC Presents president Marcie Allen, who helped broker the 2008 BlackBerry/John Mayer tour sponsorship.

## 72

PERFORMANCE ON VANS WARPED TOUR'S MAIN STAGE

Helped Paramore, Fall Out Boy build fan base

ESTIMATED 2008

ATTENDANCE OF 622,427

Vans Warped tour main-stage bands "come up through our smaller stages," says the traveling punk-rock festival's founder/producer Kevin Lyman. Sales of the White Tie Affair's "Walk This Way" jumped 54% to slightly more than 1,000 copies in the week that ended Aug. 2 thanks in part to venue sales along the Warped tour.

Last year: 25

## 73

PERFORMANCE ON ABC'S 'GOOD MORNING AMERICA'

Audience reach makes it worth waking up for

AVERAGE VIEWERSHIP

OF 4.4 MILLION

"Good Morning America" is booked by senior entertainment producer Karen Rhee, who works on musical performances with producer Monica Escobedo and associate producer Emily Gertler. After his June 5 performance, John Legend saw sales of his "Evolver" jump 43% to more than 3,000 copies.

Last year: 46



Digital diva: TYNISHA KELI

# DIGITAL MAKES INROADS IN JAPAN

Mobile/Online Marketing Begins To Challenge TV's Dominance **BY ROB SCHWARTZ**

While TV remains the most powerful means to promote music in Japan, it now faces greater competition for consumer attention from mobile and online platforms.

"In general, TV, including drama and commercials, are still the most important venues for promotion," says Hiro Tanaka, executive VP of international labels at Sony Music Entertainment Japan, adding that music shows like "Music Station," "Mezamashi" and "Tokudane" are also key promotional vehicles.

"But it's not that simple anymore," Tanaka says. "One can't always be assured success with TV promotion. It only works if the timing and situation are right."

This viewpoint has been gaining traction in the Japanese music industry. "TV appearances themselves no longer mean you will have a hit or even good sales," says Hana Tabata, officer/director of the international Rhino division at Warner Music Japan. "The overall placement of a track or album and an overall marketing strategy is more important these days."

TV performances and synch deals still move the needle significantly for many acts. The mainstream music showcase "Music Station" lent a sizable boost to emerging act Bigbang's single "Gara Gara Go." Bigbang performed on the show July 17 and has sold 80,000 physical copies, according to Universal Music Japan.

Green Day's performance of "Know Your Enemy" on "Music Station" at the end of May, part of a broader marketing push, helped lift the band's "21st Century Breakdown" to the top of the SoundScan Japan albums chart in May, a first for the act.

And Yuko Hara's single "Yume Wo Arigatou" reached No. 1 on the Billboard Japan Hot 100 in August, after it was featured as the theme song for the NTV drama "Akahana No Sensei" and was used

in commercials for the Japanese cosmetics company Kose.

But Kaz Hori, vice chairman of the Music Publishers Assn. of Japan and vice chairman of management/production company HoriPro, says that TV tie-ins aren't necessarily needed anymore for a song to reach the upper rungs of the Japanese pop charts, pointing out that Kiyoshi Hikawa's single, "Tokimeki No Rumba," peaked at No. 3 earlier this month on the Billboard Japan Hot 100 without the benefit of a TV licensing deal.

Moreover, he notes, Japan's Fair Trade Commission is examining the longstanding practice of TV broadcasters demanding part of a song's publishing rights as part of any synch deal. That has the potential to weaken the promotional might of TV if it dampens broadcaster interest in licensing music.

In the meantime, digital platforms have been gaining ground in Japan. The mobile music retail giant RecoChoku accounts for 65% of digital music sales in Japan and almost 90% of mobile music sales, according to the Recording Industry Assn. of Japan (RIAJ).

"We receive approximately 120 million page views per week and have a distinct presence for the digitally oriented public," says Hiroshi Yamazaki, corporate officer at RecoChoku (see story on next page).

Yahoo Japan's music home page is another leading player in the digital game, with 162 million page views per month, according to the company. "Recent music industry trends within the last five years have gradually shifted from magazine, radio, TV promotion to online promotion," a Yahoo spokeswoman says. Yahoo Japan's online music magazine has been a venue that breaks new artists, such as Angela Aki, who it featured on its music home page and subsequently broke through last fall with the hit single "Tegami (Haikai Juugo No Kimi E)," which has sold more than 243,000 copies, according to SoundScan Japan.

The expansion of online and mobile platforms has helped fuel robust growth in digital music sales. According to the RIAJ, Japan's digital market was worth 91 billion yen (\$990 million) in 2008, up from 34 billion yen (\$369 million) in 2005.

"Digital promotion is becoming more important in Japan, particularly for the young generation," says Naohiro Fukao, GM of sales marketing and the digital division for Universal Music Japan. "Users are moving to digital media from old media."

Universal Japan says it has set successive world records for mobile full-track downloads in 2008 and 2009. Thelma Aoyama's song "Soba Ni Iru Ne" has sold 2.35 million to date, topped this year by GReeeeN's "Kiseki," which sold 2.4 million full-track downloads through August, according to Universal. In addition, the company says GReeeeN's new single "Haruka," released in May, has already sold 2.9 million digital

copies (including ringtones and digital track downloads), illustrating the emerging power of the digital realm in Japan.

Meanwhile, Warner Music Japan managed the unlikely feat of using digital promotion to break American R&B singer Tynisha Keli in Japan before she had made a name for herself in the United States. Warner debuted Keli's music one track at a time exclusively through mobile music service Music.jp, which in turn promoted her heavily on its landing page. Warner also translated Keli's blog into Japanese. Her track "I Wish You Loved Me" has surpassed 200,000 digital copies, according to Warner.

"Tynisha Keli is a good example of digital promotion being used effectively," Warner's Tabata says.

**'TV appearances themselves no longer mean you will have a hit or even good sales.'**

—HANA TABATA,  
WARNER MUSIC JAPAN

## JAPAN SURVEY PANEL

These 10 industry experts picked the best ways to promote music in Japan.

**NAOHIRO FUKAO**  
GM OF SALES MARKETING AND DIGITAL DIVISION, UNIVERSAL MUSIC JAPAN  
universal-music.co.jp

**KAZ HORI**  
VICE CHAIRMAN, MUSIC PUBLISHERS ASSN. OF JAPAN; VICE CHAIRMAN, HORIPRO  
horipro.net

**KEI IKUTA**  
MANAGER IN CHARGE OF TALENT BOOKING, UDO ARTISTS  
udo.co.jp

**ANDREW 'PLUG' LAZONBY**  
FOUNDER/PRESIDENT, HOSTESS ENTERTAINMENT  
hostess.co.jp

**SEBASTIAN MAIR**  
PRESIDENT, MUSIC SOLUTIONS; CONSULTANT, FUJI PACIFIC MUSIC  
musicolutions.jp

**YOSHIFUMI NOMURA**  
DIRECTOR OF MUSIC AND DVD, AMAZON JAPAN  
amazon.co.jp

**HANA TABATA**  
OFFICER/DIRECTOR OF INTERNATIONAL RHINO DIVISION, WARNER MUSIC JAPAN  
wmg.jp

**HIRO TANAKA**  
EXECUTIVE VP OF INTERNATIONAL LABELS, SONY MUSIC JAPAN  
sonymusic.co.jp

**FRANK TAKESHITA**  
EXECUTIVE GM, CREATIVEMAN  
creativeman.co.jp

**HIROSHI YAMAZAKI**  
CORPORATE OFFICER, RECOCHOKU  
recochoku.co.jp

# JAPAN TOP 10

TV Performances, Synchs Still Provide The Biggest Stage **BY ROB SCHWARTZ**



Window in the skies: U2 performs on the roof of TV Asahi in 2006 during an episode of 'Music Station.'

## THEME SONG IN A PRIME-TIME TV DRAMA

Highly coveted slots can make hits

AVERAGE VIEWERSHIP OF 15 MILLION PER SHOW

The use of theme songs by Japanese prime-time dramas greatly raises the public profile of a song and provides credibility to the program by linking it to a famous artist's name. That means unknown indie acts need not apply. Leading this summer's crop of theme-song sales winners was rock band B'z, whose track "Ichibu to Zenbu" was featured as the theme to the Fuji TV drama "Buzzer Beat." The song topped the SoundScan Japan singles charts for three weeks in August and has sold 241,000 copies.

## PERFORMANCE ON TV ASAHI'S 'MUSIC STATION'

Average viewership of 10.5 million

A staple of Japanese prime-time TV since its 1986 debut, "Music Station" is a one-hour pop-music show that airs nationwide Friday nights. It features

live performances and interviews with chart-topping acts, chart info and other segments. "Music Station" leans heavily toward hitmakers, featuring domestic acts like Exile, Mr. Children and BoA, as well as such international superstars as Beyoncé, Mariah Carey and U2.

## PERFORMANCE ON FUJI TV'S 'SMAP X SMAP'

Variety show hosted by namesake pop group

Average viewership of 24 million

On the air since 1996, the singular variety show "SMAP x SMAP" is hosted by SMAP, the most popular Japanese music act to emerge in the last 15 years. The show, which airs Monday nights, mixes all manner of entertainment from music and dancing to comedy, skits and even cooking. Due to the star power of



its host, the show scores guests typically unattainable to the competition, like Michael Jackson, who turned up for a surprise appearance in 2006.

## SONG USED IN AN ASAHI BREWERIES TV COMMERCIAL

Shilling suds with songs

Audience N/A

The venerable Japanese beer brand incorporates a mix of J-pop and Western music into its TV spots. Ai Otsuka appeared in a series of ads that also used her track "Bye Bye," and Ryuichi Sakamoto contributed piano to a soft drink spot in March. The company has also run spots this year featuring Queen's "I Was Born to Love You" and Oasis' "Whatever."

## SONG USED IN TV COMMERCIAL FOR NISSAN MOTOR

Automaker wields marketing muscle

Audience N/A

Part of the appeal of a synch deal with a Japanese carmaker is that its ads rarely feature voice-overs and often lack any narrative structure, both of which serve to focus attention on

the featured song. One of the tracks Nissan used this year was "Konya Ha Boogie Back" by the indie soul group Tokyo No. 1 Soul Set and the female hip-hop duo Halcali. Despite the less commercial nature of these acts, the track peaked at No. 46 on the Billboard Japan Hot 100.

## PERFORMANCE ON FUJI TV'S 'HEY HEY HEY MUSIC CHAMP'

Music mixed with laughs

Average viewership in 2008 of up to 18 million

Hosted by the sharp-tongued comedy duo Downtown—Hitoshi Matsumoto and Masatoshi Hamada—"Hey Hey Hey Music Champ" features artist interviews and live performances, focusing primarily on the biggest J-pop hitmakers. Recent guests include Juju, Glay, Kobukuro and Ayumi Hamasaki.

## INTERVIEW/NEWS SPOT ON FUJI TV'S 'TOKUDANE!'

Greet the morning with a song

Average viewership in 2008 of 11.4 million

A morning TV fixture since 1999, the news/variety show "Tokudane!" provides recording artists with one of the most coveted slots on Japanese TV. The program also highlights new CD releases every Friday.

## PERFORMANCE ON WEEKLY MUSIC TV PROGRAM 'UTABAN' ON THE TBS NETWORK

Promo vehicle for domestic acts

Average viewership of 14.7 million

The hourlong pop music show airs Thursdays and features live performances by top domestic acts, chart rankings and general music features. Recent guests include Kat-tun,

Arashi and SMAP. "Utaban" focuses exclusively on domestic acts.

## STARRING ROLE IN A TV COMMERCIAL

Brief star turn can reap rewards

Audience N/A

Scoring a starring role in a high-profile TV commercial is a tried-and-true way for celebrities to raise their profiles in Japan. Telecom companies have recently been among the most aggressive in using pop stars in their ad campaigns, with NTT running spots with SMAP and au/KDDi signing Arashi.

## 'FEATURED ARTIST' ON THE HOME PAGE OF RECOCHOKU

Mobile giant moves music

Landing page gets 120 million page views per week

Japan's dominant mobile music retailer is owned by a consortium of labels in

Japan, with majors Universal, Sony, EMI and Victor being the biggest partners. The company has deals with the country's largest mobile carriers, including DoCoMo, au/KDDi and Softbank. Featured artists appear on the landing page of one of RecoChoku's four mobile music store sites. The stores display an act's album cover and a three-line description of its single, as well as a "one-click" link to buy the track. Artists currently featured on the main full-track download store site include J-pop stalwarts Kumi Koda, AI and Kou Shibasaki.

## JAPAN SALES AND BUZZ

### DRIVING SALES

- 1: Theme song in a prime-time TV drama
- 2: Performance on TV Asahi's "Music Station"
- 3: Song used in an Asahi Breweries TV commercial
- 4: Song used in Nissan Motor TV commercial
- 5: Performance on Fuji TV's "Hey Hey Hey Music Champ"
- 6: Performance on Fuji TV's "SMAP x SMAP"
- 7: Interview/news spot on Fuji TV's "Tokudane!"
- 8: Performance on TBS network's "Utaban"
- 9: Starring role in a TV commercial
- 10 (tied): Featured artist on RecoChoku home page
- 10 (tied): Song on a featured playlist on the RecoChoku home page

### DRIVING BUZZ

- 1: Performance on Fuji TV's "SMAP x SMAP"
- 2 (tied): Theme song in a prime-time TV drama
- 2 (tied): Performance on TV Asahi's "Music Station"
- 3: Song used in Nissan Motor TV commercial
- 5: Performance on Fuji TV's "Hey Hey Hey Music Champ"
- 6: Song used in an Asahi Breweries TV commercial
- 7 (tied): Interview/news spot on Fuji TV's "Tokudane!"
- 7 (tied): Starring role in a TV commercial
- 9: Performance on TBS network's "Utaban"
- 10 (tied): Interview/news spot on NTV's "Morning News & Interview Variety"
- 10 (tied): Song featured on the home page of Yahoo Japan Music

METHODOLOGY: We surveyed 10 experts about the best ways to promote music in Japan. We asked our survey panel to rank a series of media, marketing and promotional vehicles on a scale of one to 10 for their ability to drive sales and their value in generating buzz and exposure. We tabulated their responses to compile a top 10 list (left). Individual sales and buzz rankings are above. Audience data from Video Research Japan, Nielsen Online and company estimates.



Drive my car:  
Blink-182's TRAVIS BARKER  
and car (top)



CASE STUDY

## TOUR SPONSORSHIP

**Blink-182's State Farm Deal Ensured Talk About Shows**  
BY MITCHELL PETERS

When Blink-182 announced in mid-May that it would reunite after a five-year hiatus for a summer tour, the band needed a sponsorship that could offset ticket prices. And with the help of promoter Live Nation, Blink-182 partnered with State Farm Insurance to develop a promotion campaign that also gave fans something to talk about.

The centerpiece of State Farm's promotion was a giveaway of Travis Barker's 1966 candy apple red Cadillac Coupe de Ville, and it advertised the contest on social networks and music-related Web sites, with an eye to "encourage people to go online and purchase tickets," says Live Nation Alliances senior account director David Gutknecht, who helped broker the deal. State Farm's support also made possible the \$20 all-in lawn ticket price for the majority of the band's North American amphitheater concerts.

"Blink-182 came to us and said, 'We'd like to be there for our fans this year when they may not have quite as much money,'" says Todd Fischer, manager of national sponsorships at State Farm. "So we helped them be able to subsidize ticket cost."

Along the way, the sponsorship also helped forge a closer connection between Blink-182 and its fans. The idea was to give fans a chance to win a personal item from a band member, and State Farm showed off the car at concerts in a branded area.

"When the opportunity arose, I was like, 'I need to give away something that's jamming, special and unique and will make some kid trip,'" Barker says during an online promo video for the contest. "If I went to a Police concert or a Run-D.M.C. concert when I was a kid and had a chance to get their car, I wouldn't expect it be something out of a lot. It would be the next level."

Gutknecht believes the Blink-182/State Farm sponsorship was one of

the more creative deals of the summer, because it avoided using standard venue signage and events to offer a more personal experience. "The band offering a personal asset is taking this State Farm promotion to the next level of shortening the space between the band and their fans," he says. "Anyone can give away meet-and-greets and signed posters and guitars."

Live Nation and State Farm approached Blink-182 with the idea of doing an auto-themed campaign for the summer trek, and as conversations progressed Barker agreed to offer his Cadillac as the focal point of the contest. Fischer says the band's personal interest in the sponsorship helped raise its effectiveness. "It turns it from a sponsorship to a partnership, which I think comes through in this," he says. "Not only did we have shared objectives in what we wanted to offer consumers, but at the same time, when the band is engaged in the promotion they're much more receptive to creative ideas."

With about two weeks left in the promotion at press time (the contest ends Sept. 21), approximately 47,000 people entered the sweepstakes, according to Fischer. Fans were encouraged to enter at State Farm-branded areas at concerts, where they could take their picture with the Cadillac and receive key chains, with online registration information at ThereTown.com/Blink182. Barker will personally hand over the keys to the winner onstage at the band's Oct. 6 show at the Verizon Wireless Amphitheatre in Charlotte, N.C. The winner will be chosen by a random drawing. "They're actually up onstage during one of their concerts in front of 20,000-plus people to receive the car keys," Fischer says. "That's a testament to Blink-182's commitment to this partnership and the program."

## 74 SYNCH PLACEMENT IN A HIGH-ROTATION TV AD FOR REEBOK

Artists get name-checked in spots  
AUDIENCE N/A

The sneaker brand uses little-known music in its commercials. Ads for its Classics line listed song credits for Lazer Sword and Money Mark. Reebok has also commissioned songs from emerging hip-hop acts Kidz in the Hall, B.o.B. and Kid Sister.  
Last year: 97

## 75 ARTIST INCLUDED IN VANITY FAIR'S ANNUAL MUSIC ISSUE

Still won't get you a table at Monkey Bar  
MONTHLY CIRCULATION OF 1.2 MILLION

Contributing editor Lisa Robinson writes the Hot Tracks music column, artist profiles (including September's Michael Jackson cover) and annual music portfolios. Last year's tribute in celebration of Motown's 50th anniversary was preceded in 2007 by a folk music spotlight.  
Last year: 57



KID SISTER

## 77 SYNCH PLACEMENT ON FOX'S 'GLEE'

High school snark and plenty of music  
7.3 MILLION WATCHED THE SEASON PREMIERE SEPT. 9

P.J. Bloom is the music supervisor for "Glee," while Adam Anders is the music producer and Geoff Bywater is head of music at 20th Century Fox Television. After the show's debut May 19, the cast's cover of Journey's "Don't Stop Believin'" debuted at No. 4 on the Billboard Hot 100.

## 78 COVER STORY IN SPIN

What's hot in rock  
MONTHLY CIRCULATION OF 460,787

Innovative music is the focus of this alt-culture magazine and covers in the past year include M.I.A., Yeah Yeah Yeahs, No Doubt and Muse. A 25th-anniversary salute to Prince's "Purple Rain" included a CD of reinterpretations by Sharon Jones & the Dap-Kings, among others.  
Last year: 26

## 79 ALBUM DISPLAYED AT HOT TOPIC

Merch sales will help secure album slot  
AUDIENCE N/A

Labels buy into these days, but successful ones are usually armed with a story about why an album will sell. If a band's T-shirts and hoodies are flying off Hot Topic's racks, chances are its albums will get display space.

## 80 PERFORMANCE ON NPR'S 'WORLD CAFE'

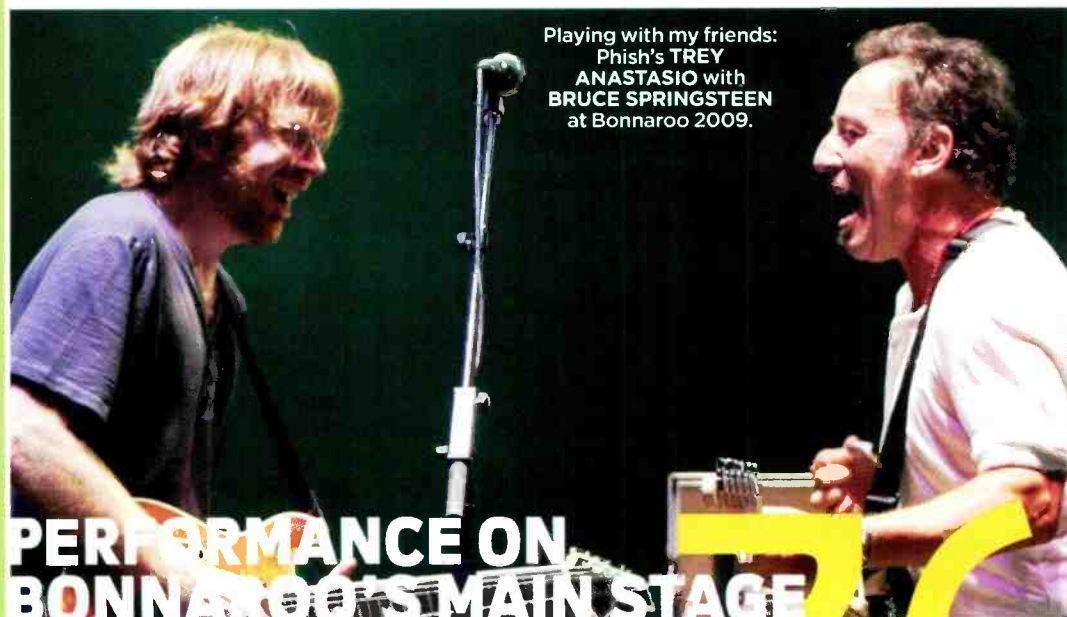
An eclectic mix of music syndicated nationally  
WEEKLY AUDIENCE OF 540,000 ACROSS 201 STATIONS

A two-hour triple A radio weekday afternoon show hosted by pioneering Philadelphia FM rock jock David Dye. Black Joe Lewis & the Honeybears' album "Tell 'Em What Your Name Is!" experienced a 74% sales increase the week that ended Aug. 30, selling 1,000 copies, following the band's Aug. 24 "World Cafe" performance.

## 81 VIDEO ON CMT'S 'POWER PICKS'

Two songs enter, one song leaves  
AVERAGE VIEWERSHIP OF 152,000

CMT's "Power Picks" videos are chosen by various factors, including when clips were last played and success on previous shows, according to senior VP of music strategy Jay Frank. The selections then go to head-to-head voting by fans.  
Last year: 74



Playing with my friends:  
Phish's TREY ANASTASIO with  
BRUCE SPRINGSTEEN  
at Bonnaroo 2009.

## PERFORMANCE ON BONNAROO'S MAIN STAGE

Big names come out to Manchester, Tenn.  
THE 120-PLUS-ACT FESTIVAL DRAWS DAILY ATTENDANCE OF ABOUT 75,000

Headliner met headliner on Bonnaroo 2009's final evening (June 14) as Bruce Springsteen joined Phish, performing songs "Mustang Sally," "Bobby Jean" and "Glory Days," leading to a massive crowd singalong. Music site and blog chatter went wild for the next few days.  
Last year: 19

**82 VIDEO ON BET'S '106 & PARK' COUNTDOWN**  
A countdown of the week's top 10 videos voted on by viewers

**AVERAGE VIEWERSHIP OF 664,000**

Submitting the video is the easy part, senior music director Kelly Griffith says, but getting the clip on the countdown is trickier. BET first evaluates a prospective clip, then it gets added as the "New Joint," and after sufficient votes (online, phone and mobile) it makes the countdown.

**INTERVIEW/FEATURE IN ROLLING STONE**

Music journalism pioneer still shines big spotlight  
**BIWEEKLY CIRCULATION OF 1.5 MILLION**

Superstars like Lil Wayne and Taylor Swift command the cover, but emerging acts can still get valuable exposure inside. The magazine recently gave nods to newcomers Little Boots, BLK JKS and the Avett Brothers.

*Last year: 38*



**MAXIMUM EXPOSURE**

**CHINA TOP FIVE**

Live And Digital Opportunities Are Emerging In The Piracy-Ravaged Chinese Music Market **BY JONATHAN LANDRETH**

Rampant piracy and a lack of transparency have long complicated efforts by record labels to do business in China. Still, for those willing to be flexible and patient, the Middle Kingdom could still prove to be a useful laboratory for new business models.

Relative to its potential, China's music market remains microscopic. Recorded-music sales totaled just \$82 million in 2008, up 8% from a year earlier, according to IFPI data. But digital sales, which accounted for 62% of total music sales, provide a glimmer of hope, having surged 45% last year to \$50.4 million.

Ed Peto, founder of the music business consultancy Outdustry in Beijing, believes artists must adopt a 360-degree approach to China. The man on the ground for the Beggars Group of labels, Peto works to tap a network of promoters, critics, DJs and Web entrepreneurs to position acts aiming to connect with Chinese music fans. Asked to identify the best means to promote music in China, Peto cautions that no single platform he likes would suffice, given the China market's fast pace: "The menu could change at any minute," he says.



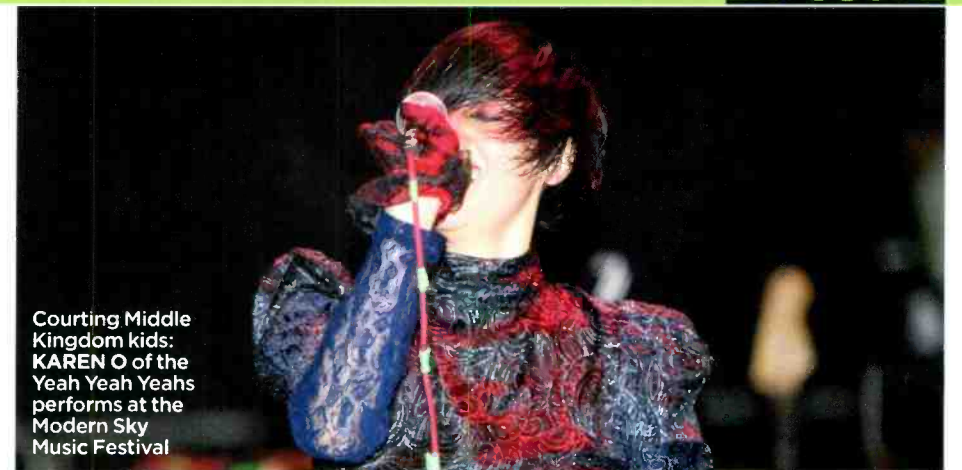
PETO

**1 LAND A BILLING AT BEIJING'S PREMIERE LIVE MUSIC EVENT, THE MODERN SKY MUSIC FESTIVAL**

Founded in 2007 by Modern Sky record label boss Shen Lihui, past festival headliners included U.S. rockers Yeah Yeah Yeahs and local heroes Carsick Cars. This year's event will be held Oct. 4-7 at Beijing's Chaoyang Park and will feature a roster including British Sea Power, the Buzzcocks, the Futureheads and Shonen Knife. Peto says Modern Sky is better organized than previous Chinese rock festivals, boasting sponsorship support, a wider range of bands and a more professional staff. "It's not perfect, but it's a really significant step up," he says. Peto also suggests licensing a record to a local label first then using the fest to promote it. And don't go shouting about politics like Björk did about Tibet in 2008. "That incident did a disservice to everyone working hard for incremental change in music in China," he says. "It is getting better, but she set things back five years."



CHA



Courting Middle Kingdom kids: **KAREN O** of the Yeah Yeah Yeahs performs at the Modern Sky Music Festival

**2 HIRE AN INTERN TO START A DISCUSSION THREAD ABOUT A SINGLE OR ALBUM ON DOUBAN.COM**

Douban.com is the most transparent, frank, witty and active collection of critical writing about music, books and films in the Chinese blogosphere. Knowledgeable music editor Xu Bo is also the guitarist for one of the capital's top bands, the post-folk punk quartet P.K.14. Peto says 80% of the traffic to Outdustry's online music community/record label site microMU comes from Douban. "It is the light at the end of the tunnel," he says. "It's what MySpace China wishes it could be."

**3 MAKE FRIENDS WITH KELLY 'ZHAZHA' CHA**

Cha is an influential TV/radio host educated partly in the United States whose shows on Human Satellite Television ("Midnight Mindtwist"), China Radio International's Easy FM and the video channel of popular Web portal Sina.com ("The ZhaZhaClub Show") expose fans to imported music by playing songs and discussing lyrics in English and Chinese. "She's like a champion for Western music across a number of platforms in China," Peto says.

**4 LICENSE MUSIC TO R2G**

R2G is a Beijing-based online music distribution platform whose custom-built software detects illegal electronic listings of songs, then uses documentation of those posts (and the courts, if necessary) to negotiate legitimate royalty payments for future downloads from offending Web sites. Privately owned R2G takes a cut of the payments and thus far appears to have survived China's Wild West environment by focusing on songs downloaded and used as ringtones and ringback tones by the nation's 430 million cell phone subscribers. Peto calls R2G "the most transparent and Western-friendly of the music distribution sites in China."

**5 UPLOAD A VIDEO TO YOUKU**

Youku is China's largest online video portal. As with YouTube, a channel can be set up for free, pages customized and videos uploaded. "It is definitely worth adding Chinese and English subtitles," Peto says. "Lyrics are very important to Chinese people, and having the translation there really adds value as the video also becomes an educational tool." By posting a video, Chinese music fans can better appreciate a band's overall presentation, he says, noting that "where your music might not be particularly culturally applicable, your video might pique interest, be plucked from obscurity by the editorial team or community and hit a feature page."

CASE STUDY

# ENDCAPS VS. CIRCULARS

**Big-Box Retailers Shift Music Sales Strategies**  
BY ED CHRISTMAN

The continued plunge in CD sales has forced Wal-Mart, Target and Best Buy to respond in different ways, with important implications for their highly prized endcaps and weekly circulars.

Amid weak physical music sales, iTunes surpassed Wal-Mart last year as the largest U.S. music account, according to Billboard estimates (Billboard, May 9). But Wal-Mart, Best Buy and Target remained significant players, coming in second, third and fourth, respectively, in terms of market share.

Much of Best Buy's and Target's influence as music retailers has been tied to their weekly Sunday circulars, which have long been among the most powerful tools that labels had to reach potential music buyers. By contrast, Wal-Mart largely shunned circulars, leaving product placement in its stores, particularly in its endcaps, as the primary means through which to attract the attention of the shoppers.

Despite the turmoil in music sales, Target has kept its SKU count steady and has even stepped up music marketing efforts, including a more aggressive pursuit of artist exclusives. Still, its stores retain the smallest music footprint of the major physical retail accounts.

By contrast, Best Buy has taken a very different tack, shrinking the space dedicated to music, giving CDs less-prominent placement to the back and side of its stores and even scaling back the real estate it devotes to music in its once-mighty weekly circular, using smaller mini-cuts—pictures of album covers—and placing them further back in the insert.

With the changes at Best Buy, label

executives say they've come to value the Target circular more, particularly in genres that appeal to young female customers. But both circulars have been hurt by the continued erosion in U.S. Sunday newspaper circulation.

Meanwhile, although Wal-Mart has scaled back its SKU count, labels are paying more attention to the retailer and its endcaps than ever before, given the 130 million consumers who shop at its U.S. stores every week. But as its status rises among sales-hungry labels, Wal-Mart is looking beyond just product placement and price points to move CDs.

"The pitch to Wal-Mart has become a lot larger than buying real estate in their stores," says the GM of one indie label. In order to get Wal-Mart behind an album, the chain's buyers "are interested in putting together an overall campaign which exists in their stores and want to know about the marketing campaign outside their stores. They want labels to pitch them on their entire marketing package."

That package may require coming up with an exclusive—not necessarily an exclusive CD release but rather other in-studio performances that can be posted at WalMart.com and broadcast on the in-store video network.

Do label executives prefer the Wal-Mart endcap or the Best Buy and Target circulars? Naturally, label executives say they still want both.

But if push comes to shove, the answer largely depends on the genre and which demographic that an act appeals to. Country artists want to be in a prime in-store position in Wal-Mart. Pop or tween acts appealing to a young female consumer want to be in the Target circular. And hard rock or rap acts want to be in the Best Buy circular.



PINTO

**84 MEDIUM ROTATION ON RHYTHMIC STATIONS IN TOP 100 MARKETS**

The sweet spot between R&B/hip-hop and mainstream top 40 radio

WEEKLY AUDIENCE RANGES FROM 76,500 (MARKET NO. 100) TO 3.3 MILLION (MARKET NO. 1)

"La La La" is the second single from LMFAO's debut album, "Party Rock." An increase of 160 spins across 29 rhythmic stations from Aug. 26 to Sept. 1 led to a corresponding 40% increase in track sales to 6,000 copies for the Los Angeles electro-rap duo.

**85 SINGLE PLAYED ON KCRW LOS ANGELES' 'MORNING BECOMES ECLECTIC'**

Top music show on Los Angeles public radio giant

AUDIENCE OF 165,000 LISTENERS "Morning Becomes Eclectic" airs weekdays and streams at KCRW.com. Show host and KCRW music director Jason Bentley doesn't just have Hollywood's ear—the show is streamed in more than 180 countries. The station says its streaming hours totaled 1.7 million for March, with a 34% increase since April 2008.

Last year: 61

**86 SONG PLAYED OVER HIT FILM END CREDITS**

Fans will walk out of theaters dancing

U.S. BOX OFFICE FOR "SLUMDOG MILLIONAIRE": \$141.3 MILLION The dance scene during the closing credits of "Slumdog Millionaire" (starring Freida Pinto) helped propel the song "Jai Ho" to the top of the charts in several countries. The track, which won the Academy Award for best original song, peaked at No. 20 on the Billboard Hot 100.

Last year: 29

**87 SINGLE FEATURED AS FREE DOWNLOAD AT AMAZON'S MP3 STORE**

Online action from e-tailer

919,000 UNIQUE VISITORS IN JULY AT AMAZON.COM/MP3

Although this freebie makes the list, sales executives say they don't think it does much to promote album sales, perhaps because of the sheer number of tracks available for free and the possibility that they attract more freeloaders than fans looking to discover new music.

**88 VIDEO IN ROTATION ON VH1'S 'TOP TWENTY COUNTDOWN'**

Countdown boosts numbers for adult favorites

AVERAGE VIEWERSHIP OF 260,000 The channel looks at videos already in rotation, then picks based on radio spins, sales, video quality and if it "feels right," says executive VP of music and talent Rick Krim. Finalists are listed and voted on by viewers on VH1.com.

Last year: 60

**89 SONG PLAYED ON ABC'S 'DANCING WITH THE STARS'**

Reality show performance slot can kick up sales

AVERAGE VIEWERSHIP OF 20.4 MILLION

Suzanne Bender books artists for the weekly results shows. Robin Thicke's performance of "When I Get You Alone" April 28 lifted sales of his album "Something Else" by 58% to nearly 5,000 copies the following week. Last year: 36

**90 PERFORMANCE ON COACHELLA SECONDARY STAGE**

Smaller acts can pitch a big tent

COACHELLA 2009 DREW ABOUT 160,000 ATTENDEES

The best times to perform in Coachella's tents are between 1 p.m. and 4 p.m.—"People want to get out of the sun," says High Road Touring's Matt Hickey says—and after 5 p.m., before people see the headliners.

Last year: 89

**91 ALBUM MENTIONED ON WAL-MART'S IN-STORE VIDEO NETWORK**

Shoppers are a captive audience

130 MILLION SHOPPERS PER WEEK

Wal-Mart usually only features acts with which it has a marketing plan. But it may be worth offering the chain an exclusive—like a taped live performance that can be downloaded from wal-mart.com or broadcast on this network.

Last year: 78

**92 SYNCH PLACEMENT IN AN ESPN 'MONDAY NIGHT FOOTBALL' PROMO**

Are you ready for some football—and music?

AVERAGE VIEWERSHIP OF 11.6 MILLION

ESPN director of music Claude Mitchell is responsible for soundtracking the promos. He says that he looks for everything from classic favorites to up-and-coming tracks. And he prefers being sent either a CD or a link to music.

**93 VIDEO IN ROTATION ON CMT**

TV videos can also get on CMT.com

AVERAGE PRIME-TIME VIEWERSHIP OF 389,000

CMT's music and talent department, which selects videos weekly, also monitors CMT.com airplay, search results, sales, radio and other activity. Nearly all videos properly submitted are available to view on CMT.com.

Last year: 79



Aisle of view: An endcap at Wal-Mart

**94** **IN-STORE PERFORMANCE AT NEWBURY COMICS**  
Chain believes in artist promotion  
**AUDIENCE N/A**

The New England chain is ready to set up performances in any of its stores, but most labels concentrate on getting their bands into the Norwood store in Boston. Recent performances include Burning Spear, the Lemonheads, Indigo Girls, Travis and the Ting Tings.



PRATT

**95** **SYNCH PLACEMENT ON MTV'S 'THE HILLS'**  
Young women love the show—and the music  
**AVERAGE VIEWERSHIP OF 2.2 MILLION**

The music supervisor for "The Hills" (with Stephanie Pratt) is Jon Ernst; Joe Cuello is MTV VP of music creative and licensing. After the Script was featured in the May 11 episode, its self-titled album saw a 51% increase in sales to nearly 5,000 copies.

Last year: 37



Live those songs again: **KENNY CHESNEY** at the 2009 CMA Fest.

**PERFORMANCE AT COUNTRY MUSIC ASSN. FESTIVAL'S MAIN STAGE**

Showcase for country's top acts  
**DAILY ATTENDANCE OF ABOUT 56,000**

Artists who are interested in performing at the four-day music festival in Nashville should submit a pitch to stages@cmaworld.com. Most of the festival's stages are booked by a committee of music agents who review the e-mail submissions.

**97** **SINGLE PLAYED ON NPR'S 'WORLD CAFE'**  
This show reaches the world with its own branded venue  
**WEEKLY AUDIENCE OF 540,000 ACROSS 201 STATIONS**

Early July airplay for the Avett Brothers' "I and Love and You" generated immediate listener reactions by e-mail, phone calls, and the XPN Bulletin Board, says Bruce Warren, executive producer of "World Cafe" and WXP Philadelphia's assistant station manager for programming.

Last year: 88

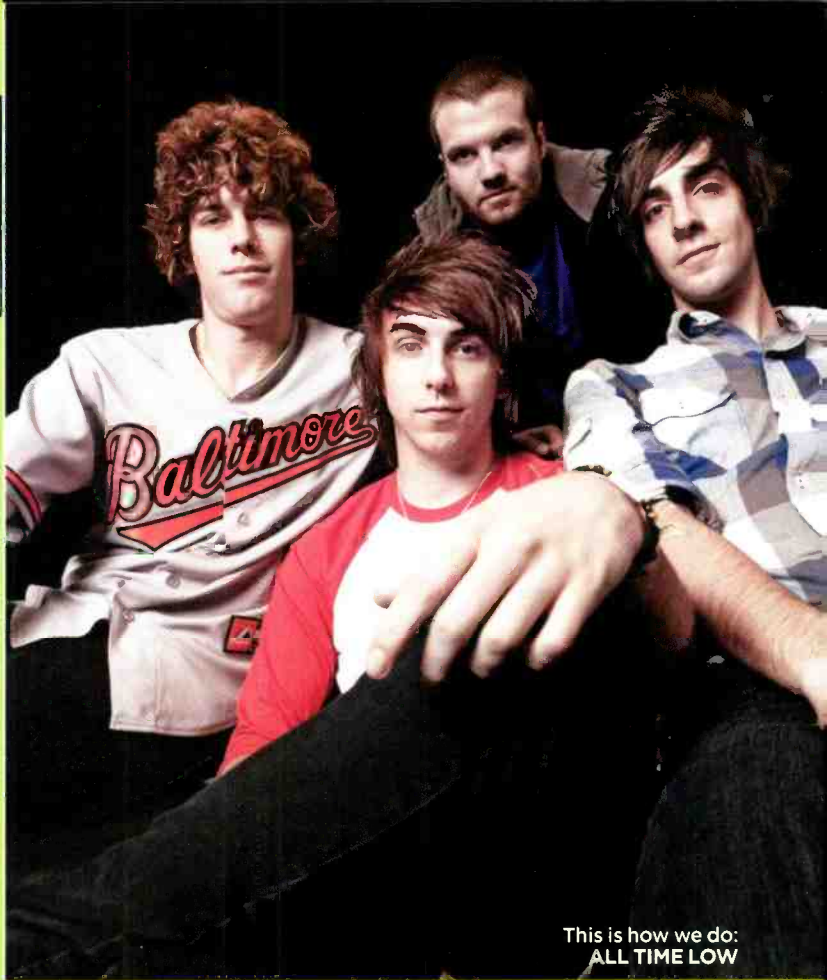
**98** **VIDEO IN ROTATION ON BET**  
'The Deal' focuses on hip-hop videos  
**BET AVERAGE PRIME-TIME VIEWERSHIP OF 757,000**

Acts who want a spot on the BET hip-hop show "The Deal" have to submit videos to senior music director Kelly Griffith as well as the show's producers. "We look for visual creativity," Griffith says. Considerable online buzz on social media sites helps, as do views on YouTube.

**99** **VIDEO ON THE HOME PAGE OF MYSPACE MUSIC**  
Joint venture with major labels offers major play  
**12.1 MILLION UNIQUE VISITORS IN JUNE**

Linkin Park's "New Divide" was viewed 1.8 million times in four days—at the time the best video debut at MySpace Music. Viewership is increasing. June traffic was up 190% over the previous year, and the number of videos streamed was more than double that of Facebook. Last year: 43

MAXIMUM EXPOSURE



This is how we do: **ALL TIME LOW**

CASE STUDY

**MYSPACE**

Site Helps Launch A Band's Career **BY ANTONY BRUNO**

When the Baltimore-based pop punk band All Time Low formed in 2003 while still in high school, it had a handful of cover songs, a MySpace page and no label. Six years later, the group graduated high school, signed to Hopeless Records and recorded three albums. But it still has that MySpace page.

"There are plenty of unsigned bands that literally became huge online buzz bands because of MySpace, and MySpace would reach out and give those bands a chance and opportunity," lead singer/guitarist Alex Gaskarth says. "That can then create this natural buzz that often launches careers."

He should know. All Time Low's third album, "Nothing Personal," debuted in July at No. 4 on the Billboard 200 and continued charting for nine weeks. It has sold more than 135,000 copies, both physical and digital, according to Nielsen SoundScan. MySpace Music supported the release by first streaming the single "Damned If I Do Ya, Damned If I Don't" three weeks before the album's release, hosted three Secret Shows in three cities in 24 hours July 7 (a MySpace first) and aired footage from the performances July 20 on the MySpace Music Feed.

While MySpace Music can't provide this level of support for every artist on the site, the decision to do so goes far beyond just promoting what labels ask it to. Unlike other promotional platforms that are purely one-way in nature—such as a TV synch placement or a performance at the mall—MySpace gives fans the ability to take an active role.

For example, MySpace Music users can add music from their favorite artists

to their profile playlists, where other friends can discover it. They can send links to MySpace Music album pages, where the full album can be streamed. The more the word-of-mouth grows, the more likely it is that MySpace will notice this activity and respond with a coveted front-page feature.

"I want to pay attention to the pulse of the network and respond to that programmatically," MySpace Music president Courtney Holt says. "Things that are active and bubbling up are going to start getting spotlighted because the network is demanding it."

All Time Low first got the attention of MySpace after the band premiered its second album—"So Wrong, It's Right"—on the service in 2007. While Holt wouldn't provide specific figures, he said traffic to the band's site and music streams skyrocketed as a result of the promotion, indicating that the music was resonating with MySpace users and led to the company adding additional levels of support.

This included placing songs on MySpace Music's front-page featured music section and linking to featured playlists containing All Time Low's music, which ultimately led to discussions that resulted in the Secret Shows performances around the latest album.

All Time Low's Gaskarth stops short of giving MySpace full credit for his band's success, but says it's responsible for directing new fans to its Web site on a regular basis.

"It's been huge for us," he says. "I can't say if it would have hurt us if MySpace wasn't around, but it definitely didn't hurt that it was."



Take a 'Chance': **GINUWINE**

**ADDED TO MEDIUM ROTATION AT URBAN STATIONS IN TOP 100 MARKETS**

Airplay is key to urban success  
**AUDIENCE N/A**

Ginuwine's "Last Chance" peaked at No. 3 on Billboard's Hot R&B/Hip-Hop Songs chart and clocked more than 1,300 spins at WGCI-FM Chicago and nearly 900 spins at KKDA-FM Dallas—and sold more than 125,000 digital copies. Last year: 52

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**SENIOR MOMENT**  
Dame Vera Lynn scores a No. 1 album at 92

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# MUSIC

**COUNTRY** BY LOUIS HAU

## Down From The 'Mountain'

**Patty Loveless Returns With New Acoustic Set**

Patty Loveless' 2001 bluegrass album "Mountain Soul" holds a special place in her heart. Influenced by the music she grew up with in rural Kentucky, the album resonated strongly with her existing fans even as it won her a new audience.

Loveless considered it a one-off labor of love. So when Time Life imprint Saguro Road said it wanted to do another album with her named "Mountain Soul II," she hated the idea at first.

"I was kicking at that," she says. "I just didn't want people to think that, 'OK, here's another "Mountain Soul," she's running with the "Mountain Soul" thing.'"

In the end, though, Loveless decided it wouldn't be such a bad idea after all. Although not strictly a bluegrass album, "Mountain Soul II," which is due Sept. 29, retains the rootsy, acoustic charm of its nominal predecessor, which has sold 309,000 copies in the United States, according to Nielsen SoundScan.

"Some of the music does sort of lend itself toward the music that was on 'Mountain Soul,'" Loveless says, adding, "When I sat around and thought about it, I thought, 'OK, it makes sense.'"

Time Life senior VP of audio and video retail Mike Jason says the new album's title will make it easier to pitch to music fans.

"We felt there was tremendous equity in the 'Mountain Soul' brand," he says. "People loved that album. It's very easy when you call it 'Mountain Soul II.' People know what it is. Why reinvent the wheel?"

Loveless was one of country music's brightest stars of the late '80s and '90s, maintaining a regular presence on the charts with a slew of hits like "Timber, I'm Falling in Love," "Hurt Me Bad (In a Real Good Way)," "I Try to Think About Elvis" and "Halfway Down."

While she had recorded acoustic mountain music as early as "I'll Never Grow Tired of You" on her 1988 album "Honky Tonk Angel," it wasn't until "Mountain Soul" that the Pikeville, Ky., native devoted an entire album to bluegrass.

Since then, she and her husband, producer Emory Gordy Jr., have steered clear of the pop-country material she flirted with in the late '90s to focus on an appealing, if less commercial, blend of traditional country and acoustic roots music.

"Mountain Soul II" continues this winning streak with an

Field of dreams: PATTY LOVELESS



engaging mix of material, such as Harlan Howard's classic "Busted," Emmylou Harris' "Diamond in My Crown," Barbara Keith's "Bramble and the Rose" and two Loveless/Gordy originals, including "(We Are All) Children of Abraham," an cappella spiritual featuring the singer testifying like the Baptist preachers of her youth.

Loveless will play scattered tour dates this fall, mostly in the Southeast, to support "Mountain Soul II." The new album will arrive barely a year after the release of her first set for Saguro Road, "Sleepless Nights," a Grammy Award-nominated collection of country standards. As is the case with most of the artists on its roster, Saguro Road doesn't have a long-term deal with Loveless, but rather works with her on an album-by-album basis.

"Sleepless Nights" has sold 58,000 copies in the United States, according to SoundScan. "We tend to take a three- to five-year view on a project and we feel it will be doing serious units," Jason says. "We'd always like to reach more people, but we don't think it's over."

Saguro Road thinks "Mountain Soul II" can do a good deal better, having shipped "about low 90,000s in the U.S. and about 8,000-10,000 overseas," Jason says.

The label sees two distinct retail opportunities for "Mountain Soul II." One will be reaching out to traditional country music fans through Wal-Mart, direct-response marketing on GAC and other outlets.

"Separate from that, she has another life," Jason says of Loveless. "I think Amazon is going to be a really significant account. She has a strong NPR-type following as an interpreter of American roots music. We will get into Target; all the other accounts as well."

So what's next for Loveless after "Mountain Soul II"? Might she consider a foray into the blues, a la "You Don't Get No More" from her 2000 album "Strong Heart"?

"Yeah," she muses. "A little more bluesy, a little more rock edge to it. I wouldn't mind doing something like that. You never know. I may surprise you."

TONY BAKER



Tell us how you really feel: **THE RAVEONETTES**

**ROCK** BY LAURA LEEBOVE

## RAVE ON!

The Raveonettes Take An Opinion Poll For New Album

During the recording process for the fourth album by the Danish rock band the Raveonettes, "In and out of Control," the higher-ups at their label, Vice, weren't the only ones giving them feedback. To reach out to fans, guitarist/vocalist Sune

Rose Wagner and bassist/vocalist Sharin Foo released their demos on Twitter and held live Q&A sessions through a partnership with Ustream.

"There's a certain expectation from music consumers to be privy to a certain amount of

content before an actual record comes out," label manager Jamie Farkas says. "But it's not incredibly common to have an artist who's willing to take that a step further and have their fans actually be a part of what goes into making a record."

Though the band was criticized for "needing help" with its music, Wagner says fans' comments didn't influence the final cuts. The ultimate purpose of sharing the demos was to let them in on the recording process and get them excited about the new album. "When I was a kid I would've loved it if I could write Kurt Cobain a message and he would actually respond to it or if he would post a little demo he was working on," Wagner says.

"Control," due Oct. 6, marks the duo's second set for Vice after releases on Columbia. Wagner says the Raveonettes split from Columbia in part because they felt they were being promoted as the "next big thing" and marketed to the wrong audiences. "Vice definitely understands the demographics of this band," he says. "They understand the potential of this band too, meaning they know we're not going to sell out Madison Square Garden next year."

Manager Scott Cohen says there was a lot of pressure on

the group when it first got started. "The media tends to put pressure on new signings and I think over the years the Raveonettes have focused more on their own audience, rather than trying to please the media over time, and that's been really successful," he says.

For 2007's "Lust Lust Lust," Vice was handed a finished product, but "Control" was done with the label from the get-go. "We were in a position to give feedback and work with the artist," Farkas says. Wagner and Foo also used a producer this time around, which they skipped on "Lust." "There was a lot more work put into this album from the record label because we're full time, so to speak," Wagner says.

Farkas says the marketing campaign for "Control" will extend beyond the traditional three-month lead-up plan. The band recorded "The Chelsea Sessions," a set of five acoustic tracks from the album along with an interview, to accompany the iTunes release. Song and interview snippets from the

sessions have premiered through online outlets including Spin and ABC News' Amplified blog. Those who buy the album at independent retailers rather than on iTunes will get two bonus tracks. "It was really important to do something for independent retail that was special and unique, especially while we were giving iTunes extra content," Farkas says.

"Last Dance," the album's first single, was sent to specialty and college radio in late August, but Farkas says the week of the album release it will go to modern rock, triple A and "a handful of crossover/hot AC pop stations." Europe will get a "double-A-side" single: the pairing of "Last Dance" and "Bang!," which will be released as a 7-inch vinyl record and as a download Oct. 12. "Control" will be out on Universal in Scandinavia, and Fierce Panda will release it everywhere else internationally.

Additional reporting by Charles Ferro in Copenhagen and Paul Pomfret in London.

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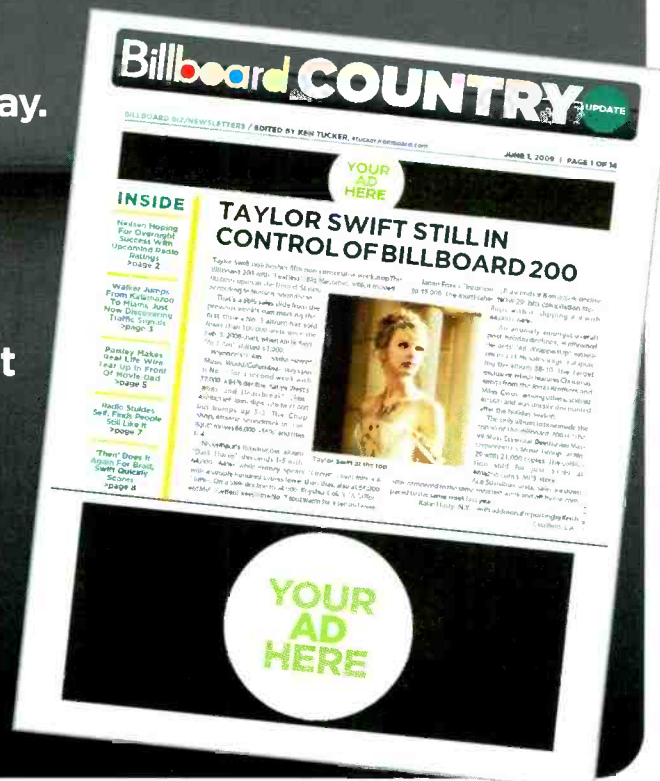
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# Back In 'Black'

The Rebirth Of Alice In Chains

In the midst of its first reunion tour in the summer of 2006, veteran hard rock act Alice in Chains played to a crowd of 30,000 at Portugal's Super Bock Super Rock festival. As the band performed a set of its classic cuts, a handful of fans unfurled a 25-foot-long sign that read, "Alice in Chains Get Born Again."

With the Sept. 29 release of "Black Gives Way to Blue," Alice in Chains' first full-length in nearly 14 years, the band's reincarnation reaches its conclusion. The band says "Blue" serves as both a synthesis of past achievements and a tribute to lead singer Layne Staley, who died in 2002 of a drug overdose, and fans are greeting it with open arms. The Elton John-assisted title track and the lead single, "Check My Brain," is No. 1 on Billboard's Rock Songs chart.

"There's a lot of personal stuff here that we're making public," drummer Sean Kinney says. "But I'm proud of everything we've done. We've grown as individuals and as a collective."

Following the chart-topping release of its self-titled third album in 1996, the band stopped touring and went on an indefinite hiatus. The first hint of a reunion came in 2005, when Kinney, guitarist Jerry Cantrell and bassist Mike Inez performed together at a Seattle benefit concert for South Asian tsunami victims. The members started jamming and soon recruited their longtime friend, Comes With the Fall frontman William DuVall, to share vocals with Cantrell.

After the band played European festivals and select U.S. club dates in 2006, it faced a decision the following year: whether to record new material. "There was never an intention to do these shows and then make another record, but they kept feeling stronger about it," manager Susan Silver says. "At the end of 2007, Jerry dug deeper

than I've ever seen him dig and wrote many of the songs, and in 2008, they decided it was time to lay them down."

Recorded at the Foo Fighters' Studio 606 in Los Angeles, "Blue" is Alice in Chains' first release on Virgin/EMI, which signed the band this spring.

Previewing the disc's 11 tracks has been the focal point of Virgin's promotional campaign, which kicked off June 30 with the release of the song "A Looking in View" as a free download. "We wanted 'Looking in View' to be the first thing out there instead of interviews or tour dates, so people could get a complete picture of what they were coming back with," says Virgin A&R label president Rob Stevenson.

Four album listening events this summer gave fans a glimpse of the new material, while "Check My Brain," along with its Alex Courtes-directed video, was released in late August and became the No. 1 most-added song on the Modern Rock and Rock Songs charts. The band is also targeting an audience too young to remember its '90s triumphs with such hits as "Man in the Box" and "Would?" with an in-the-works iPhone application and performances on "Jimmy Kimmel Live!" Sept. 29-30. "It can be tough when a band has been away for this long, but they have a huge existing fan base, and the songs will bring in a lot of new fans as well," VP of marketing Bob Semanovich says.

As the band gears up for a European tour in November and a U.S. trek in early 2010, Kinney has no reservations about making the album and plans to keep recording with the band's current lineup. "It'd be a disservice to Layne's legacy to not keep moving forward with this project," he says. "You hope it strikes a chord, but to me, this record's already a success." ■■■



Blackjack procession: ALICE IN CHAINS

ANES MINCHIN

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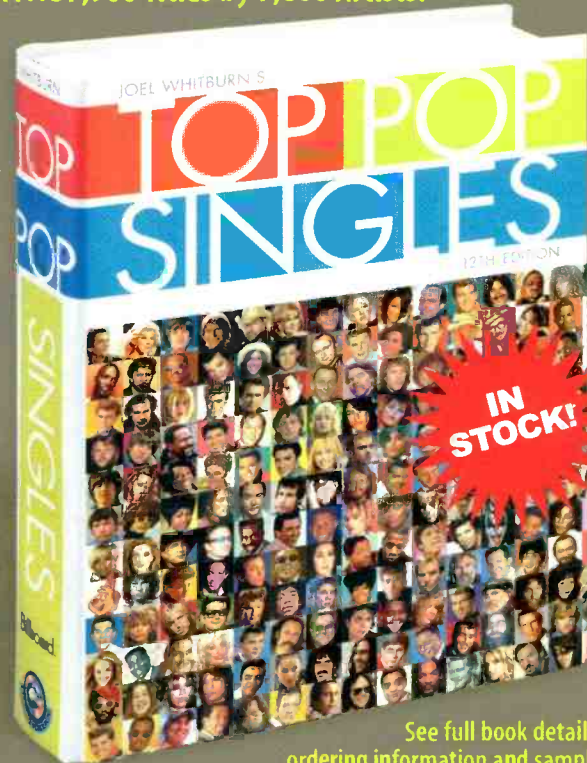
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# ALBUMS

## COUNTRY

### MIRANDA LAMBERT

#### Revolution

Producers: Frank Liddell, Mike Wrucke

Columbia Nashville

Release Date: Sept. 29

Miranda Lambert has grown up. The angry young woman who famously sang about setting kerosene fires and waiting with a loaded gun for her abusive beau has found love with new boyfriend Blake Shelton, and it's reflected on the diverse "Revolution." The song "Makin' Plans" speaks to putting down roots, while "Love Song" (co-written with Shelton and Lady Antebellum members Charles Kelley and Dave Haywood) is just what the title implies. Meanwhile, the nostalgic "The House That Built Me" finds the singer revisiting her childhood home. But Lambert isn't all ruffles and lace. On Fred Eaglesmith's "Time to Get a Gun," she prepares to take full advantage of her right to bear arms, and "Maintain the Pain" is unapologetically more Clash than Cash. Among the highlights on the new set are Lambert's rocking twist on John Prine's "That's the Way the World Goes 'Round" and the retro-sounding "Me and Your Cigarettes."—*KT*



### BARBRA STREISAND

#### Love Is the Answer

Producer: Diana Krall  
Columbia Records

Release Date: Sept. 29

Love may be the answer on Barbra

Streisand's first studio set since 2005, but the question is: How slow can you go? Paired with Diana Krall as producer (and pianist) and Johnny Mandel as arranger, Streisand gives her trademark romantic-ballad treatment to 13 well-known standards, including Jacques Brel and Rod McKuen's "If You Go Away" and "Make Someone Happy," from the musical "Do Re Mi." Krall—who marks her debut as a producer on another artist's album—supplies traces of the jazz-club detail that Streisand outgrew decades ago, as heard when the singer quotes the song "How Insensitive" during a Brazilian-inflected rendition of "Gentle Rain." The deluxe version of "Love Is the Answer" comes with a second disc of alternate takes featuring Streisand accompanied only by Krall's quartet, a back-to-basics experiment that may have inspired the singer's Sept. 26 appearance at New York's Village Vanguard. Still, there's no doubting whose show this is—only Streisand could turn "Here's to Life" into such a soft-focus weeper.—*MW*

## POP

### SEAN KINGSTON

#### Tomorrow

Producers: various

Beluga Heights/Epic

Release Date: Sept. 22

Sean Kingston, the refreshing teenage voice behind summer 2007's ubiquitous charmer "Beautiful Girls," is back with his second album, "Tomorrow," that again draws from the pop/rap/reggae/doo-wop vein of his self-titled debut. However, Kingston does widen his scope a bit, as evidenced by the percolating synth/dance vibe of the set's first single and RedOne-produced top five hit, "Fire Burning." He also pairs with pop-punk group Good Charlotte on the melodic "Should Let U Go." Still watching the ladies, Kingston pays homage to the fairer sex on several tracks, including the notable "Magical" and "Wrap U Around Me." But it's his reflective turn on the personal "Face Drop"—about not judging a book by its cover—that truly hits home. Strong on hooks and melodic rhythms, "Tomorrow" should pose no obstacle in Kingston avoiding the proverbial sophomore slump.—*GM*

## ROCK

### MONSTERS OF FOLK

#### Monsters of Folk

Producer: Mike Mogis



### MARIAH CAREY

#### Memoirs of an Imperfect Angel

Producers: various

Island

Release Date: Sept. 29

Mariah Carey is not only revisiting her past appearance-wise (lately the singer has been wearing her hair in loose curls, as seen during the early days of her career), but she's also taking her sound back to her R&B roots. On Carey's latest album, "Memoirs of an Imperfect Angel" (with the exception of the first single, "Obsessed," and the hood-girl-sounding "Up out My Face," among a few others), the singer leaves behind the teeny-bop themes and hip-hop-heavy melodies of 2008's "E=MC2." Instead, she opts for big ballads and R&B tunes about love and heartbreak, which makes the new set more cohesive and age-appropriate. Carey croons in her staple high-pitched voice over piano and finger snaps on "Angels Cry," while singing about true love alongside a thumping bass on "Inseparable." Meanwhile, "The Impossible" takes its cue from early-'90s group Jodeci's "Forever My Lady." Overall, Carey's throwback vibe on "Memoirs" is refreshing and much welcomed.—*MC*



## Shangri-La Music

Release Date: Sept. 22

The sessions for Monsters of Folk's self-titled debut had the indie collective's four songwriters—Conor Oberst, Jim James, M. Ward and Mike Mogis—bringing ready-to-record songs to the proceedings. Introduced by James' falsetto, the thrift-store soul of the sublime album opener "Dear God" is obviously the brainchild of the My Morning Jacket singer, while the grimly gorgeous track "Temazcal" is clearly from Bright Eyes leader Oberst, and so on. Those who saw the foursome tour together under their own names in 2004 (where they sometimes performed on each other's songs) shouldn't be surprised by the seamlessness of the set's songs. At times, it's difficult to differentiate between who is singing ("Say Please," "Baby Boomer"), thanks to masterful producing by Bright Eyes' Mogis. When viewed less as a hipster supergroup and more an old-fashioned song swap, Monsters of Folk live up to their hype and then some.—*WO*

### THEY MIGHT BE GIANTS

#### Here Comes Science

Producers: They Might Be Giants, Pat Dillett

Idlewild/Disney Sound

Release Date: Sept. 22

Plenty has been said about

how well They Might Be Giants' playful, absurdist rock translates to kids' music—and the band's fourth offspring-focused effort is no exception. What the CD/DVD "Here Comes Science" offers—compared with the act's previous alphabet- and numbers-focused educational albums—is more sophisticated content aimed toward older children, so things like the scientific method and photosynthesis are subject to TMBG founders John Linnell and John Flansburgh's famous imaginations and melodic quirk. There's also a pro-evolution bent to the set, with the topic popping up on two tracks, but even this has broader nuance—the synth-pop song "My Brother the Ape" is about an interspecies family reunion where the protagonist is initially uncomfortable about the differences among his kin but learns to love their idiosyncrasies. Songwriting and vocal contributions from bassist Danny Wienkauf, drummer Marty Beller and singer Robin Goldwasser add to the stylistic variety.—*EN*

### GIRLS

#### Album

Producer: Chet JR White

Matador Records

Release Date: Sept. 22

The two boys (Christopher Owens and Chet JR White) who comprise Girls escaped hippie cults as children and

talk about taking psychedelics, but somehow the duo manages to make sweet pop music devoid of cynicism. The standout track and first single from Girls' full-length debut, "Album," is "Hellhole Ratrace"—a tune that's simply about wanting to laugh and dance. The accompanying video shows the band and its homeless-or-hipster crew drifting through a night of partying in the group's hometown of San Francisco. Likely to conjure up feelings of

reliability among the 25-and-under set and hazy nostalgia for those older, the track is an ode to unspoiled youth. Elsewhere on the album, "Lust for Life" stands as a stark contrast to Iggy Pop's song of the same name—the common theme is joy, not pain. Likely to draw comparisons to fellow indie-rock acts MGMT and Wavves, Girls are poised to take their rightful place as one of the blog-crossover bands of 2009.—*CH*



### PARAMORE

#### Brand New Eyes

Producer: Rob Cavallo

Fueled by Ramen/Atlantic

Release Date: Sept. 29

Paramore has flirted with rock star-

dom in the past few years, thanks to hits like "Misery Business," "That's What You Get" and "Decode." But the band's new album, "Brand New Eyes," marks its full-fledged introduction to rock's elite class. Past efforts have ultimately fallen short of fulfilling Paramore's full potential, but the band has finally redefined its sound—a blend of fast-paced rock ("Careful" and the lead single, "Ignorance") and upbeat picture-perfect pop ("Brick by Boring Brick," "Playing God"), with both styles buoyed by monster singalong choruses. The best parts of "Brand New Eyes" come when the guitars and lyrical themes are heavy. But thankfully, very little here carries the same Hot Topic mentality that crept onto "Decode," Paramore's contribution to the "Twilight" soundtrack. Although the new set may lack the wide-eyed naiveté that made the group's past efforts so endearing, the newfound maturity makes for a compelling set of songs.—*EL*

# THE BILLBOARD **REVIEWS**

## SINGLES

### RAP

#### BROTHER ALI Us

**Producer:** Ant

*Rhymesayers/ILG*

**Release Date:** Sept. 22

"If you know me, you know I love my family, love my God," proclaims Minneapolis MC Brother Ali at the top of his third album. If you didn't know that, Ali makes sure you do by the end of "Us," on which he holds forth on his Muslim faith, his kids and, in the song "House Keys," how "we really don't need all three of these bedrooms." (The rapper suggests spending the money he and his wife would save by moving into a cheaper apartment at seafood restaurant Red Lobster.) What gives Brother Ali's slice-of-life ruminations their impressive heft is the rapper's eye for everyday detail and the handmade appeal of his vintage-funk arrangements. Producer Ant provides him with deeply soulful tracks similar to those he supplies his partner Slug in the hip-hop group Atmosphere. Highlights abound, but the standout track "Best@It" has fiery guest spots from Freeway and Joell Ortiz.—*MW*

### AMERICANA

#### THE NITTY GRITTY DIRT BAND

**Speed of Life**

**Producers:** George

*Massenburg, Jon Randall Stewart*

*NGDB Records/Sugar Hill*

**Release Date:** Sept. 22

It's hard to believe that the Nitty Gritty Dirt Band has been around for five decades. Formed as a California folk rock group, NGDB has endured because of an innate sense of what its music is supposed to sound like, no matter who plays in the band. For that reason

alone, its newest album, "Speed of Life," fits like a well-worn shoe. There's a simplicity to the music that's refreshing in today's overproduced, oversampled world—and in true George Massenburg-fashion, the production is warm and inviting. The Western-feeling "The Resurrection" is a classic working-man NGDB cut, while the track "Jimmy Martin" is a fitting tribute to the King of Bluegrass. "Amazing Love," the set's most aurally saturating song, has hit written all over it. Unfortunately it's been years since NGDB was on radio's radar. Ah, for a simpler time.—*KT*

### BOXED SETS

#### BIG STAR

**Keep an Eye on the Sky**

**Producers:** Jim Dickinson,

*John Fry*

*Rhino*

**Release Date:** Sept. 15

Big Star may not have achieved the level of success that many had predicted for the '70s Memphis band, but the group's meaty guitar hooks and Beatles-esque harmonies helped launch the power-pop subgenre and inspired acts like Cheap Trick, R.E.M., the Replacements and Fountains of Wayne, among many others. Spanning the years 1968-75, this exquisitely designed four-disc boxed set gathers a treasure trove of rare gems, including material by pre-Big Star groups Rock City and Icewater, choice solo cuts from Chris Bell and Alex Chilton, and a variety of demos and outtakes from Big Star's trilogy of '70s titles, rounded out by 1974's "Radio City" and 1978's "Third/Sister Lovers." The set's fourth disc features a January 1973 hometown performance opening for soul giants Archie Bell & the Drells.—*RH*

### CHRISTIAN

#### STEVEN CURTIS CHAPMAN

**Heaven Is the Face (3:36)**

**Producers:** Steven Curtis

*Chapman, Brent Milligan*

**Writer:** S.C. Chapman

**Publisher:** EMI Christian

*Music Group*

*Sparrow Records*

Heartbreak and hope are powerfully intertwined on the lead single from Steven Curtis Chapman's Nov. 3 release, "Beauty Will Rise." This is Chapman's first new song since the death of his 5-year-old daughter, Maria Sue, last year. It's no secret that songwriters channel their sorrow into their music, and here, Chapman—the Gospel Music Assn.'s most-awarded artist, with more than 50 Dove Awards—delivers a poignant examination of grief: "Heaven is a sweet, maple syrup kiss and a thousand other little things I miss with her gone." Though the bittersweet lyrics are filled with ache, the song is far from a dirge—it's a vibrant midtempo number with a strong melody and an anthemic chorus. "Heaven" demonstrates that even in the wake of loss, his voice remains strong and his faith undimmed.—*DEP*

### DANCE

#### CHROMEO

**Night by Night (3:45)**

**Producer:** Chromeo

**Writer:** Chromeo

**Publisher:** Artwerk (BMI)

*Green Label Sound*

The latest installment of the ultra-hip Green Label Sound singles series, Chromeo's "Night by Night," takes listeners on a trip back to the '80s.

The unabashed nostalgia practitioners in Chromeo—Canadian electro-poppers Dave 1 and P-Thugg—have whipped out the big synths and vocoder for this ode to taking relationships one day at a time. With a propulsive beat that could have backed up a Corey Haim film 25 years ago, the track invokes a sense of irony, in that it will most likely be consumed by people whose memories of the decade involve grade school and not wild nights at Studio 54. The song also tides fans over until Chromeo releases a new album; it's been more than two years since the duo's last set, "Fancy Footwork."—*CH*

### COUNTRY

#### REBA MCENTIRE

**Consider Me Gone (3:38)**

**Producer:** Mark Bright

**Writers:** S. Diamond,

*M. Green*

**Publishers:** Teri and Steve's

*Music (ASCAP), Warner-*

*Tamerlane Music Publishing*

*(BMI)*

*Valory Music*

#### MICHAEL BUBLÉ

**Haven't Met You Yet (4:00)**

**Producer:** Bob Rock

**Writers:** A. Foster, A. Chang,

*M. Bublé*

**Publishers:** various

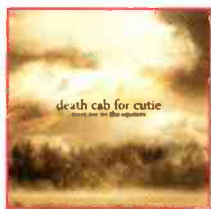
*143/Reprise*

The lead single from Michael Bublé's forthcoming album is a snappy number about the push-and-pull quest for love. "I'm not surprised, not everything lasts," Bublé sings. "I've broken my heart so many times, I've stopped keeping track." But the pessimism turns on a dime for the chorus, as Bublé assures himself that an ideal relationship is just around the corner—refreshingly, though, he still views it in very real terms: "You'll make me work, so we can work to work it out." Though the courtly trumpet that sounds off during the bridge is hokey, Bob Rock provides an overall buoyant production that complements Bublé's jazz-inflected vocals and phrasing. "Haven't Met You Yet" is already breaking chart records in Bublé's native Canada and is a solid return for the artist.—*MH*



Reba McEntire's last single, "Strange," rekindled the veteran artist's relationship with country radio and showed she's still at the top of her game. This second single—from her just-released Valory Music debut, "Keep On Loving You"—is another strong offering. Written by Steve Diamond and Marv Green, the lyrics reveal a woman openly confronting her man about the status of their relation-

ship and clarifying that if she's not his priority, she's gone. Not one to play the victim, McEntire again takes a strong female's stance, but her performance is all heart and no bluster. She makes the song less of an ultimatum and more a quest for honesty in the relationship. It's a poignant number and a warm, nuanced performance by one of the format's superstars.—*DEP*



#### DEATH CAB FOR CUTIE

**Meet Me on the**

**Equinox (3:44)**

**Producer:** Chris Walla

**Writers:** various

**Publishers:** various

*Chop Shop/Atlantic*

Death Cab for Cutie might not come to mind as a natural choice for the soundtrack to "New Moon"—the second film in the "Twilight" franchise—but the Seattle-based quartet lends a deft emotional touch. Over crashing guitar riffs and ominous melodies, singer Ben Gibbard recounts an escapade with a special someone: "Let me



lay beside you darling/Let me be your man/And let our bodies intertwine." The song was written for "New Moon," and its lyrics convey an eerie sensuality appropriate for a teen-vampire love story. But at its core the track is also a cautionary tale, warning that "everything ends." Hardcore fans may take issue with Death Cab's new source material, but the band has crafted a compelling number that stands on its own.—*ECJ*

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Mariel Concepcion, Courtney Harding, Ronald Hart, Monica Herrera, Evan C. Jones, Evan Lucy, Gail Mitchell, Evie Nagy, Wes Orshoski, Deborah Evans Price, Ken Tucker, Mikael Wood

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

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RAP BY MONICA HERRERA

# Return To Form

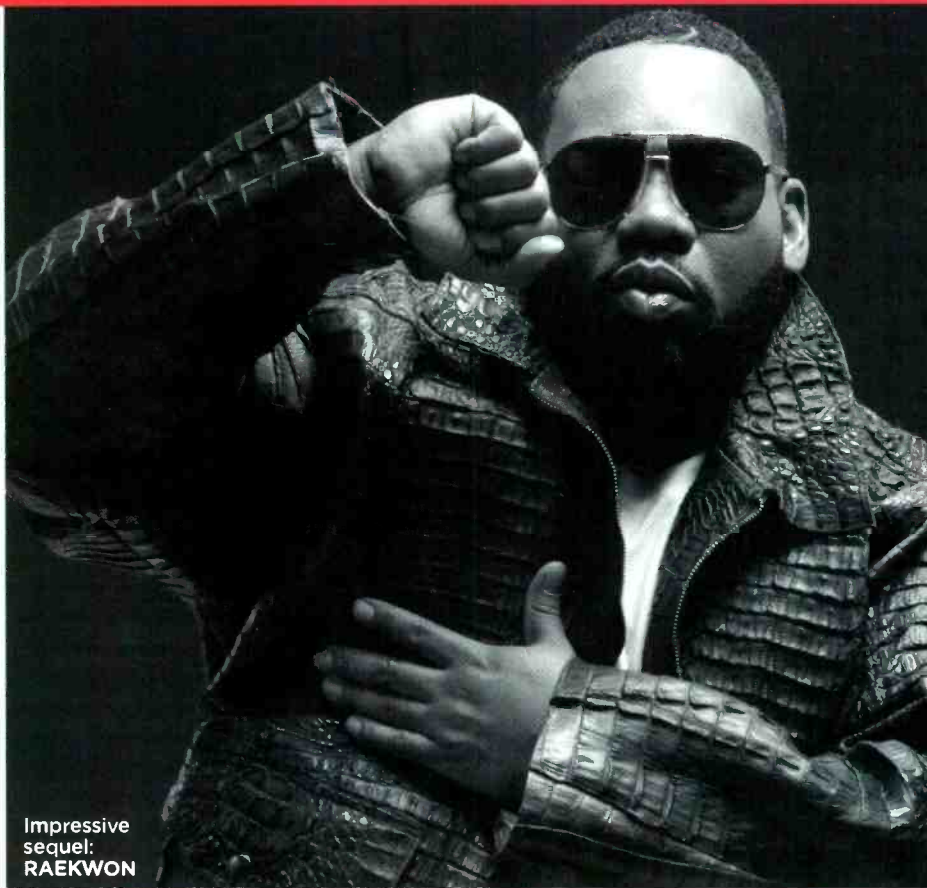
Raekwon Tops Jay-Z's Digital Sales Percentage With 'Cuban Linx 2'

"The Blueprint 3" might be the week's No. 1 album. However, the other major Sept. 8 hip-hop release, Raekwon's "Only Built 4 Cuban Linx... Pt. II," can still claim a victory.

For three days during the week of its release, the Wu-Tang Clan member's fourth solo album—and sequel to his 1995 debut, "Only Built 4 Cuban Linx"—was iTunes' No. 1 album, ahead of "Blueprint 3." It debuted at No. 4 on the Billboard 200, selling 68,000 copies, according to Nielsen SoundScan. The album also bows at No. 2 on Top R&B/Hip-Hop Albums.

"I was shocked," says Raekwon, who released the project on his Ice H2O label through EMI. "My fans really stuck up for me in a way they never have before. It was one of those joyful, teary moments."

The sales picture for "Pt. II" is particularly impressive because the album arrived with hardly any radio airplay or mainstream media attention, generating buzz from overwhelmingly positive reviews and fan anticipation. "This record is like the hip-hop version of 'Chinese Democracy,'" says Jesse Flores, EMI director of label acquisitions and development.



Impressive sequel: RAEKWON

But while Guns N' Roses' comeback album never matched the hype, Raekwon's set, by many critical accounts, is a triumph. "Pt. II" picks up deliberately where Raekwon's celebrated solo debut left off—from its kung fu references and rhyme-slaying guest appearances (by Method Man, Jadakiss and Busta Rhymes, among others) to its cover art, which features Raekwon and Clan-mate Ghostface Killah striking the same pose as on the first album.

"We identified it as an amazing opportunity to work with a legendary artist with a legendary

group of features," says Dominic Pandiscia, senior VP/GM at EMI Label Services.

Twenty-one percent of the first-week total for "Pt. II" came from digital sales, compared with 17% for "Blueprint 3," according to Nielsen SoundScan. Jay-Z was originally scheduled to release his album Sept. 11. But even after the rapper moved his date up to Sept. 8, EMI says it was never concerned about a scheduling conflict.

"The two releases really complemented each other," Pandiscia says. "It was a great

week for hip-hop fans."

Flores echoes the sentiment, recalling last summer's successful launch of Plies' "Definition of Real." The Atlantic album sold 215,000 the same week that Lil Wayne's "Tha Carter 3" arrived and hit the 1 million mark.

To promote "Pt. II," EMI and Ice H2O hired the Los Angeles-based Cashmere Agency for an online marketing campaign, which included a series of viral videos and streams of the album tracks "House of Flying Daggers" and "10 Bricks." Other songs were kept under tight control, however. Select media and tastemakers were invited to the rooftop of EMI's New York office to hear the complete album Aug. 27. Raekwon also made in-store appearances in four New York boroughs the week of release and kicked off a West Coast promo run the following week.

Some promotion, however, was unplanned. In August, Raekwon made news for starting a physical fight with New Jersey rapper Joe Budden. But Raekwon isn't proud of the incident. "I'm not into bringing negativity to the table when I'm trying to feed my family," he says. "That was a young artist acting like he doesn't get it—but he gets it now."

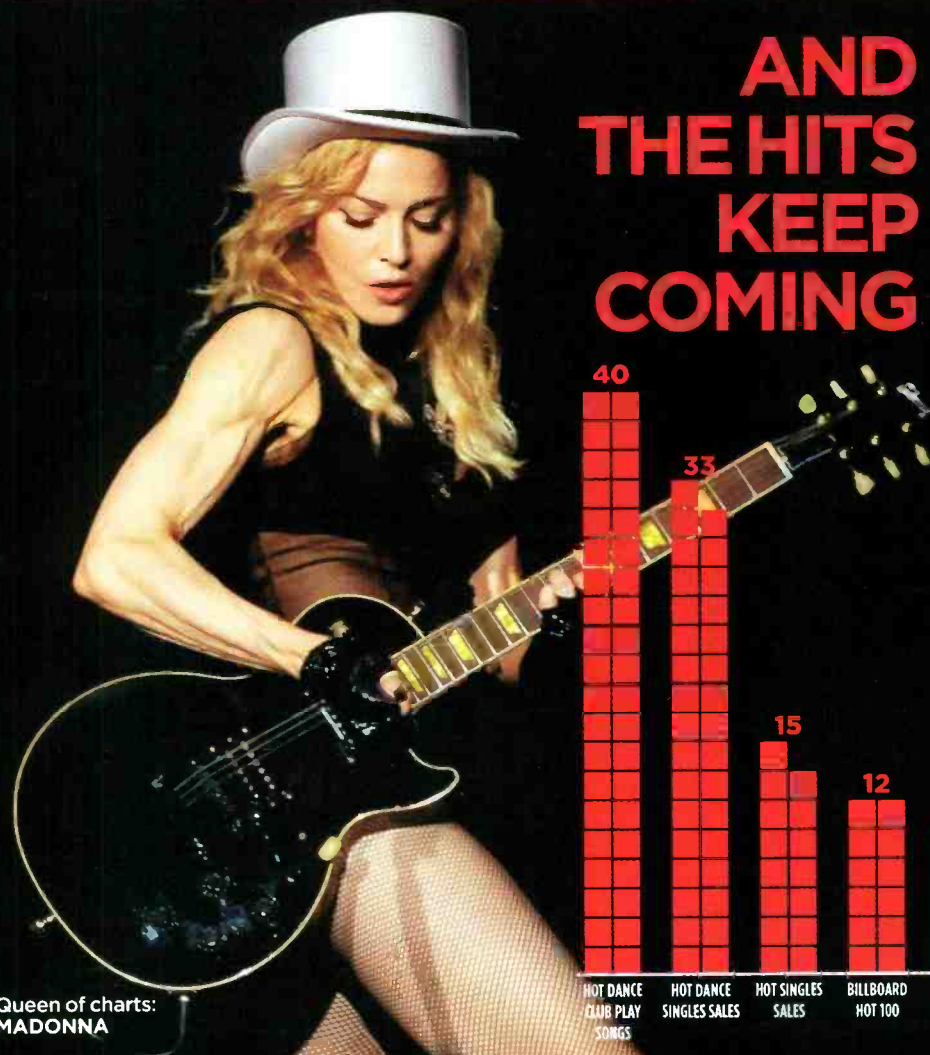
The "Pt. II" campaign has now entered "phase two": what EMI describes as a more commercial strategy as opposed to street-level promotion. The single "Catalina" features a chorus by Lyfe Jennings and is now going for radio adds.

Bolstered by his comeback, Raekwon says he'd like to do another solo album—and this time, he won't keep fans waiting. "As of today, I feel like a new MC," he says. "I know fans want to hear more from me, and I promise there won't be a lengthy wait for Rae again. Not at all." ...

## AND THE HITS KEEP COMING

Just call her the Energizer Bunny of music. Madonna claims her 40th No. 1 on Hot Dance Club Play Songs this week, rising 2-1 with "Celebration." The feat occurs 26 years to the chart week after the indefatigable singer logged her first No. 1 on the chart with the double-sided "Holiday/Lucky Star." Its five-week hold on the top spot began Sept. 24, 1983. Madonna also easily extends her lead for most No. 1s in Dance Club Play Songs history, outdistancing runner-up Janet Jackson, who has 18.

The accompanying graphic illustrates Madonna's additional No. 1 achievements on other current-based, domestic Billboard charts. All told, the Material Girl claims an amazing 146 chart-topping entries. —Gary Trust



TOTAL: 146

Queen of charts: MADONNA



**Kindred spirits:** FALL OUT BOY sign copies of the comic (above) the band created with designer Darren Romanelli.

ember, and in March the band unveiled "Fall Out Boy Trail," a videogame that riffs on the computer classic "Oregon Trail."

When it comes to "Toy Works," however, Fall Out Boy is committed to giving its far-reaching concept time to breathe. "The biggest thing is that it needed to feel like an entire world encapsulated in a comic," Wentz says. "It's essentially about creating the perfect girl and artificial love, and we wanted to explore the morality in that."

The series' subsequent issues, which retail for \$3.99 each, will be staggered throughout next year; a full-color collector's edition will be available in spring 2010. A motion-animation companion to the comic, featuring voice work by Wentz and Fall Out Boy singer Patrick Stump, will also be made available online in conjunction with the release of the second issue. The electronic version, which is currently being previewed in an online teaser trailer, will be available on iPhone and iPod applications as well.

While Fall Out Boy is still working on new music, Wentz believes "Toy Works" is another creative way of reaching out to fans in the meantime. "Music and entertainment are changing so fast, we need to be ahead of the curve," he says. "With stuff like this, we hope people can feel like they're a part of what we're doing." ■■■

## THERE'S NOTHING LIKE A DAME

Nevermind Beatlemania 2.0. This week's U.K. albums chart is ruled by an artist who makes Paul McCartney look like a newcomer.

Dame Vera Lynn first gained fame as "the forces' sweetheart" during World War II, thanks to wartime anthems like "We'll Meet Again" and "(There'll Be Blue Birds Over) The White Cliffs of Dover." Those and 18 other songs are featured on "We'll Meet Again—The Very Best Of" (Decca/Universal), which outsold the Beatles reissues to claim No. 1 on the Official Charts Co. (OCC) albums list. The feat also makes Lynn—at 92—the oldest living artist to top the chart.

"We'll Meet" was timed to coincide with the 70th anniversary of WWII. Boosted by a daytime TV advertising campaign, the album initially charted Aug. 30 at No. 20. That sparked a flurry of media attention as the album rose to No. 2 a week later before finally hitting the top spot. More media appearances for Lynn followed, including TV slots on ITV's "GMTV" and BBC 1's "The One Show" and "BBC Breakfast."

"People relate to the messages and sentiments of the songs, perhaps more so than they did five or 10 years ago," says Decca managing director Dickon Stainer, who describes Lynn as a "surprise package."

Like the Beatles reissues, Lynn's release has provided a boost to physical retail: The vast majority of its 67,000 sales (according to the OCC) are CDs. Market-leading entertainment retailer HMV now expects the album to keep selling through Christmas.

"It will stand out as a release to buy for older friends and family members," HMV head of music Rudy Osorio says.

Despite the U.K.-centric nature of the songs, Stainer reports strong demand from the United States, Australia, France and even Germany. The album's international rollout will begin Oct. 5 in Europe. Within a month, he adds, it will be "almost everywhere." —Jen Wilson

ROCK BY JASON LIPSHUTZ

# Toy Story

## Fall Out Boy Launches Multiplatform Comic Series

Fall Out Boy bassist Pete Wentz admits to not being an avid fan of comic books. When he started chatting with Los Angeles designer Darren Romanelli about developing a visual project with the band, however, the idea of creating a comic seemed like a natural fit.

"We were both kindred spirits in terms of creating cohesive art on multiple platforms," Wentz says. The collaboration between Romanelli and the band led to "Fall Out Toy Works,"

a five-part series published by Image Comics, with the first installment released Sept. 2. A futuristic parable involving a toymaker and his robotic female creation, "Toy Works" is loosely based on "Tiffany Blews," a track on Fall Out Boy's multiplatinum "Folie a Deux."

A fan of Romanelli's fashion line, Wentz initially approached him about designing the stage for Fall Out Boy's tour. Romanelli wanted to work on something more ambitious with the

band as well, and after Wentz sent him a few songs, "Tiffany Blews" struck him as the perfect opportunity. "Once we started brainstorming, we realized a lot of the lyrics have a certain grittiness to them," Romanelli says. "From there, the idea just snowballed into a comic."

The band and Romanelli put together a team of animation heavyweights for the project, including "Bulletproof Monk" writer Brett Lewis and Imaginary Friends Studios' Sam Basri for artwork. The comic uses the muscular guitar-pop of "Tiffany Blews" as a blueprint for the muted colors and captivating story of "Toy Works."

The self-funded comic series is the latest endeavor in the band's string of nonmusic projects since the 2008 release of "Deux." Wentz opened an L.A. art gallery with Gym Class Heroes' Travis McCoy last De-

## PRIZE TALK

The heat is rising on U.K. rapper Speech Debelle's career after her debut album, "Speech Therapy" (Big Dada), beat La Roux, Florence & the Machine and Kasabian to win the Barclaycard Mercury Prize.

"I think [the Mercury judges] saw that it's a representation of London now. And because it's so sincere, it connects with people," says the 26-year-old South Londoner, whose period of homelessness underscores one of the album's noteworthy tracks, "Better Days."

Her victory, broadcast live Sept. 8 on TV channel BBC 2, resulted in the biggest victory-week sales increase for a Mercury winner in percentage terms, with sales up 2,575%. That helped "Speech Therapy" chart for the first time at No. 65 on the Official Charts Co. albums tally. But it was operating from a low base—total U.K. sales for the album, released in June, are just 5,600, according to the OCC, with half posted during the rapper's victory week.

However, Debelle's team is now predicting greater things for the album, which showcases the artist's reflective lyrics and versatile musical approach. Her music is inspired by everything from Pink Floyd's "Dark Side of the Moon" to Debelle's desire to "do a hip-hop version of Tracy Chapman."

The album hit U.S. stores Sept. 1, following a new agreement between Big Dada parent label Ninja Tune and Redeye Distribution. The single

"Spinnin'" is already picking up some stateside airplay. Debelle is scheduled to perform in Los Angeles and New York, including the CMJ Music Marathon, beginning Oct. 21. She's also picking up early print support from Spin, Rolling Stone and Urb.

Winning the Mercury will "start a new chapter for the release," says Josh Wittman, director of marketing at Redeye. He adds that the company has shipped 1,200 copies of the release, mainly to "independent retailers who can build this release organically."

Ninja Tune managing director Peter Quicke is targeting 50,000-plus U.K. sales by Christmas. He recently signed off on a £30,000 (\$50,000) marketing campaign that includes TV advertising, billboards and online/print ads.

Alternative rock band Elbow, the 2008 Mercury winner, watched sales of its album "The Seldom Seen Kid" (Fiction/Polydor) increase 635% during the group's victory week, which added up to a hefty 20,000 copies. After the win, the set sold 500,000 copies for a total of 650,000, according to the OCC.

A new chapter: SPEECH DEBELLE



"We're starting from a very different point: The sales base on this winner is probably 10 times lower than anything prior to that," says Peter Thompson, managing director at the distributor PIAS U.K. "There's a lot more work to do."

Debelle is doing her share of that work through dozens of post-Mercury media interviews. And while other debut artists have struggled to live up to the expectation a win can bring, Debelle says she doesn't fear the so-called "Mercury curse."

"I've been confident up until this point," she says with a smile. "So I doubt anything is going to change." —Andre Paine



WWII sweetheart: British singer VERA LYNN receives a grand welcome June 10, 1943, as she arrives in London's Trafalgar Square to sing during the Salvage Week campaign.

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# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



### COUNTRY KINGS

>> Brooks & Dunn grab their sixth No. 1 on Top Country Albums with the fittingly titled "#1s . . . And Then Some," pushing them ahead of Rascal Flatts as the duo/group with the second-most chart-toppers. Only Alabama, with an eye-popping 11 No. 1s, has more.

### SMOOTH MOVE

>> Saxophonist Darren Rahn is the "Talk of the Town" on Smooth Jazz Songs, moving 3-1. Two weeks ago guitarist Bernie Williams was on top with his debut chart hit, and this week Rahn duplicates the feat. "Talk" also marks the first No. 1 on the chart for the NuGroove label.



### PEAS PERK UP

>> After the Black Eyed Peas performed on "The Oprah Winfrey Show" and NBC's NFL kickoff special Sept. 10, the group's album zips 11-7 on the Billboard 200 (up 29%) while "I Gotta Feeling" posts the week's best digital gain (up 32,000 on Hot Digital Songs).

## CHART BEAT

>> Kanye West and Taylor Swift continue to bump into each other in the unlikelyst of places. Following their unexpected meeting onstage Sept. 13 at the MTV Video Music Awards, both bow on the Rhythmic airplay chart. How rare is it for a core country artist like Swift to cross over from Hot Country Songs to Rhythmic? Since the latter chart's 1992 launch, only two others have done so: LeAnn Rimes and Shania Twain, both in 1998.

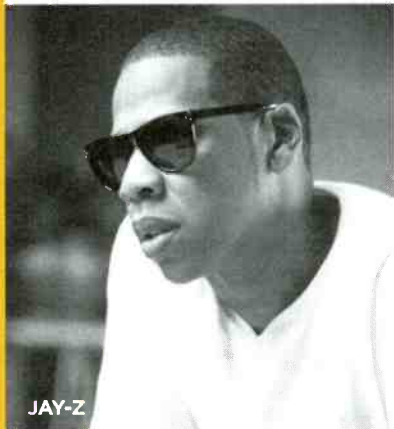
>> The Black Eyed Peas' "I Gotta Feeling" tie their own "Boom Boom Pow" as the longest-running Billboard Hot 100 No. 1 (12 weeks) in four years. The Peas have amassed 24 weeks on top; the only acts this decade with more No. 1 weeks are Usher (41) and Beyoncé (36).

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

## Fab 400: Jay-Z Nets Historic Bow; Beatles Return

Where to start in such a historic chart week?

First, with the 400th debut at No. 1 on the Billboard 200, **Jay-Z** notches his 11th No. 1 album with "The Blueprint 3." It pushes him ahead of **Elvis Presley** as the solo artist with the most



JAY-Z

No. 1 albums in the 50-plus-year history of the Billboard 200.

Jay-Z now has the second-most No. 1 albums among all acts. Only **the Beatles** have more, with 19.

The other big news this week is that the Beatles take over the Top Comprehensive Albums and Top Pop Catalog Albums charts (see page 44) following the group's massive catalog reissue launch Sept. 9.

**ROC NATIONWIDE:** Jay-Z's "The Blueprint 3" sold 476,000 copies in the week that ended Sept. 13, despite having only three days of release.

While the Roc Nation album was originally due out Friday, Sept. 11, its street date was shifted at the last minute to Sept. 8—likely to combat the album's online leak. However, sources say the CD didn't reach many retailers until after Sept. 8.

Nielsen SoundScan's Building chart indicated that at least 200,000 copies of Jay-Z's total was racked up by the close of business on Thursday, Sept. 10. And digital sales weren't included in that sum either, as Rhapsody was the exclusive digital retailer of the set until Sept. 11. (Rhapsody isn't a reporter to the Building chart.)

That means "The Blueprint 3" sold nearly 300,000 copies between Friday and Sunday, which is quite remarkable.

Even cooler? The 476,000 start is bigger than the first week of Jay-Z's last album, 2008's "American Gangster," when it debuted at No. 1 with 425,000 sold last November.

All of Jay-Z's solo studio sets have reached No. 1 except his first two, 1996's "Reasonable Doubt" (No. 23) and 1997's

"In My Lifetime, Vol. 1" (No. 3). In addition to his nine No. 1 solo studio sets, he's also hit the top with his **R. Kelly** collaboration "Unfinished Business" in 2004 and his pairing with **Linkin Park** on the mash-up album "Collision Course," also in 2004.

**BEATLES FOR SALE:** The Beatles' catalog of albums—including those

titles not part of the reissue series—sold a combined 626,000 copies in the United States, according to Nielsen SoundScan. In the previous week that ended Sept. 6, the band's collected albums sold just 21,000 (see story, page 5).

The top seller of the reissue series last week was 1969's "Abbey Road," which sold 89,000 copies and debuts at No. 3 on the Top Comprehensive Albums chart behind **Jay-Z's** "The Blueprint 3" and **Miley Cyrus's** "The Time of Our Lives" (No. 2 with 121,000). "Abbey Road" also starts at No. 1 on the Top Pop Catalog Albums chart. It doesn't appear on the Billboard 200.

All of the Beatles' album reissues are eligible to chart on the Top Comprehensive Albums and Top Pop Catalog Albums charts. The former tallies all

albums, while the latter is only for albums that are 18 months or older. The Billboard 200 tallies only current and new releases.

Thus, the band's two new boxed sets, "The Beatles in Stereo" and "The Beatles in Mono," enter the Billboard 200 at Nos. 15 and 40, respectively, with 26,000 and 12,000 sold. The stereo box sells for \$243.98 and contains 16 CDs and one DVD. It's the most expensive and biggest boxed set to chart this high on the Billboard 200.

On the Top Pop Catalog Albums chart, the Beatles place a record-breaking 16 titles on the 50-position tally, including two sets not part of the reissue campaign: "1" and "Love." Previously, the Beatles held the title for the most concurrently charting sets on the Catalog chart, when they scored 12 on the Dec. 9, 1995, list.

On the 200-position Comprehensive Albums chart (viewable in full at [billboard.biz/charts](http://billboard.biz/charts)), the band posts a stunning 18 titles. That includes the group's 16 Top Pop Catalog Albums plus the two new boxed sets. The 18-album haul is another record-breaker on the almost 6-year-old chart. Previously, **Michael Jackson** had the most simultaneously charting sets—12 solo albums—twice this year, July 25 and Sept. 19.

### Over The Counter

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## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,714,000	1,424,000	20,099,000
Last Week	6,296,000	1,385,000	20,221,000
Change	6.6%	2.8%	-0.6%
This Week Last Year	6,848,000	1,248,000	18,931,000
Change	-2.0%	14.1%	6.2%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	284,482,000	244,194,000	-14.2%
Digital Tracks	757,674,000	845,031,000	11.5%
Store Singles	1,194,000	1,281,000	7.3%
Total	1,043,350,000	1,090,506,000	4.5%
Albums w/TEA*	360,249,400	328,697,100	-8.8%

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

### DIGITAL TRACKS SALES

'08	757.7 million
'09	845.0 million

### SALES BY ALBUM FORMAT

CD	238,412,000	189,870,000	-20.4%
Digital	44,764,000	52,554,000	17.4%
Vinyl	1,203,000	1,727,000	43.6%
Other	102,000	43,000	-57.8%

For week ending Sept. 13, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2008	2009	CHANGE
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### YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	161,339,000	131,434,000	-18.5%
Catalog	123,143,000	112,759,000	-8.4%
Deep Catalog	88,243,000	84,050,000	-4.8%

### CURRENT ALBUM SALES

'08	161.3 million
'09	131.4 million

### CATALOG ALBUM SALES

'08	123.1 million
'09	112.8 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.



THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	95	98	22	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
				<b>CAGE THE ELEPHANT</b>	Cage The Elephant		87
				DSP/JIVE 49658/JLG (13.98)			
102	78	66	3	<b>SELAH</b>	You Deliver Me		68
				CURB 79138 (18.98)			
103	89	81	15	<b>CHICKENFOOT</b>	Chickenfoot		4
				REDLINE 20091* (13.98)			
104	94	101	25	<b>VARIOUS ARTISTS</b>	NOW 30		1
				UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012654/UME (18.98)			
105	84	86	8	<b>JORDIN SPARKS</b>	Battlefield		7
				19/JIVE 44668/JLG (13.98) ⊕			
106	85	73	5	<b>COBRA STARSHIP</b>	Hot Mess		7
				DECAYDANCE 517002/FUELED BY RAMEN (13.98)			
107	33	-	2	<b>CROSS CANADIAN RAGWEED</b>	Happiness And All The Other Things		33
				UNIVERSAL SOUTH 013231* (13.98)			
108	79	18	3	<b>INGRID MICHAELSON</b>	Everybody		18
				CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN 013217/UMRG (13.98)			
109	88	-	2	<b>GEORGE JONES</b>	A Collection Of My Best Recollection		88
				CRACKER BARREL 013358 EX/UME (11.98)			
110	114	107	10	<b>LMFAO</b>	Party Rock		33
				PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 012932/IGA (10.98)			
111	100	58	65	<b>COLDPLAY</b>	Viva La Vida or Death And All His Friends		2
				CAPITOL 16886* (18.98)			
112	90	79	6	<b>MODEST MOUSE</b>	No One's First, And You're Next (EP)		15
				EPIC 46289*/SONY MUSIC (9.98)			
113	92	36	3	<b>LOVE AND THEFT</b>	World Wide Open		38
				CAROLWOOD 002135 LYRIC STREET (11.98)			
114	91	88	65	<b>KATY PERRY</b>	One Of The Boys		9
				CAPITOL 04249* (12.98)			
115	77	-	2	<b>BEANIE SIGEL</b>	Broad Street Bully		77
				SICKNESS.NET 67 (17.98)			
116	101	94	18	<b>PHOENIX</b>	Wolfgang Amadeus Phoenix		37
				LOYAUTE 0105*/GLASSNOTE (11.98)			
117	86	60	11	<b>WILCO</b>	Wilco (The Album)		1
				NONESUCH 516608*/WARNER BROS. (18.98)			
118	113	116	14	<b>AVENTURA</b>	The Last		2
				PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)			
119	110	99	10	<b>ALL TIME LOW</b>	Nothing Personal		1
				HOPELESS 710 (15.98)			
120	98	115	16	<b>HALESTORM</b>	Halestorm		40
				ATLANTIC 518222/AG (13.98)			
121	107	105	12	<b>SOUNDTRACK</b>	Transformers: Revenge Of The Fallen: The Album		7
				REPRISE 519264/WARNER BROS. (18.98)			
122	136	89	4	<b>MUTEMATH</b>	Armistice		18
				TELEPROMPT 519783*/WARNER BROS. (13.98)			
123	105	93	62	<b>SOUNDTRACK</b>	Mamma Mia!		1
				DECCA 011439 (18.98) ⊕			
124	103	70	3	<b>DAVID GUETTA</b>	One Love		70
				GUM 86847*/ASTRALWERKS (18.98)			
125	127	90	3	<b>SOUNDTRACK</b>	Fame		90
				LAKESHORE 340952 (18.98)			
126	133	123	80	<b>MGMT</b>	Oracular Spectacular		38
				COLUMBIA 19512*/SONY MUSIC (9.98)			
127	83	24	3	<b>COLLECTIVE SOUL</b>	Collective Soul		24
				EL/LOUD & PROUD 617876/ROADRUNNER (18.98)			
128	157	151	46	<b>RASCAL FLATTS</b>	Greatest Hits Volume 1		1
				LYRIC STREET 002764 (13.98)			
129	112	142	30	<b>CHARLIE WILSON</b>	Uncle Charlie		1
				P MUSIC/JIVE 23389/JLG (13.98)			
130	119	111	147	<b>DAUGHTRY</b>	Daughtry		4
				RCA 88860/RMG (9.98) ⊕			
131	167	182	28	<b>TENTH AVENUE NORTH</b>	Over And Underneath		1
				REUNION 10126 (11.98)			
132	118	176	16	<b>GRIZZLY BEAR</b>	Veckatimest		1
				WARP 0182* (15.98)			
133	117	126	80	<b>ALAN JACKSON</b>	Good Time		1
				ARISTA NASHVILLE 19943/SMN (11.98)			
134	108	128	47	<b>MARY MARY</b>	The Sound		1
				MY BLOCK/COLUMBIA 28087*/SONY MUSIC (11.98) ⊕			
135	135	125	22	<b>SILVERSUN PICKUPS</b>	Swoon		1
				DANGERBIRD 035* (15.98)			
136	132	113	12	<b>REGINA SPEKTOR</b>	Far		3
				SIRE 519396*/WARNER BROS. (15.98) ⊕			
137	129	150	17	<b>RANDY HOUSER</b>	Anything Goes		101
				UNIVERSAL SOUTH 011699 (10.98)			
138	149	144	49	<b>RISE AGAINST</b>	Appeal To Reason		1
				DGC/INTERSCOPE 011904*/IGA (13.98)			
139	130	143	49	<b>VARIOUS ARTISTS</b>	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31
				EMI CMG/PROVIDENT-INTEGRITY 687742/WORD-CURB (17.98)			
140	NEW	1	1	<b>ZAC BROWN BAND</b>	The Foundation		140
				CRACKER BARREL/ROAR/HOME GROWN/BIGGER PICTURE/ATLANTIC 521278 EX/AG (11.98)			
141	96	74	3	<b>J MOSS</b>	Just James		74
				PAJAM/GOSPO CENTRIC/VERITY 47910/JLG (11.98)			
142	134	158	39	<b>ANTHONY HAMILTON</b>	The Point Of It All		12
				MISTER'S MUSIC/SO SO DEF 23367/JLG (13.98)			
143	115	133	39	<b>KELLIE PICKLER</b>	Kellie Pickler		9
				19/BNA 22811/SMN (11.98) ⊕			
144	104	92	9	<b>THE DEAD WEATHER</b>	Horehound		6
				THIRD MAN 519785*/WARNER BROS. (18.98)			
145	140	137	17	<b>DANE COOK</b>	ISolated INcident		4
				COMEDY CENTRAL 0085 (15.98 CD/DVD) ⊕			
146	143	111	5	<b>BRITT NICOLE</b>	The Lost Get Found		62
				SPARROW 12358 (8.98)			
147	160	-	2	<b>MAYER HAWTHORNE</b>	A Strange Arrangement		147
				STONES THROW 2230* (12.98)			
148	139	134	25	<b>ERIC CHURCH</b>	Carolina		17
				CAPITOL NASHVILLE 20810* (12.98)			
149	189	191	7	<b>MICHAEL FRANTI &amp; SPEARHEAD</b>	All Rebel Rockers		38
				BOB BOB WAX/ANTI- 86906*/EPITAPH (16.98) ⊕			
150	128	127	6	<b>PHILLIPS, CRAIG &amp; DEAN</b>	Fearless		46
				INO/COLUMBIA 84506/SONY MUSIC (13.98)			



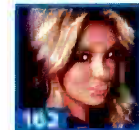
The band wrapped its 15-month world tour Sept. 18-19 at London's Wembley Stadium with three unlikely support acts: U.K. pop group Girls Aloud, rock act White Lies and the superstar at No. 1, Jay-Z.



On the Top Soundtracks chart, "Mamma" gets pushed from No. 7 to No. 13 thanks in part to Beatlemania. Five Beatles albums that also served as soundtracks find their way to Nos. 1-4 and 6.



Venue sales are the likely reason for the set's 108% jump. The band finished its tour with Nickelback Sept. 12 in Houston.



Spears is prepping her third album in as many years with a best-of set due in late October. "Circus" sailed past the 1.6 million sales mark two weeks ago.



At 70 weeks on the tally, the title is Ol' Blue Eyes' longest-charting album since 1966's "Strangers in the Night" spent 73 weeks on the list.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	RE-ENTRY	5	5	<b>VARIOUS ARTISTS</b>	Kerry Douglas Presents: Gospel Truth Magazine: Gospel Mix Volume III		76
				GOSPEL TRUTH/BLACKSMOKE 3068/WORLDWIDE (14.98 CD/DVD) ⊕			
152	121	119	9	<b>JOE</b>	Signature		1
				563 00005/KEDAR (17.98)			
153	131	118	76	<b>GEORGE STRAIT</b>	Troubadour		1
				MCA NASHVILLE 010828/UMGN (13.98)			
154	124	145	12	<b>GINUWINE</b>	A Man's Thoughts		1
				NOTIFI/ASYLUM 519147/WARNER BROS. (18.98)			
155	163	194	13	<b>GEORGE HARRISON</b>	Let It Roll: Songs By George Harrison		24
				DARK HORSE/APPLE 65019/CAPITOL (18.98)			
156	151	190	27	<b>THE-DREAM</b>	Love V/S Money		1
				RADIO KILLA/DEF JAM 012579*/IDJMG (13.98)			
157	RE-ENTRY	38	38	<b>HINDER</b>	Take It To The Limit		1
				UNIVERSAL REPUBLIC 012201*/UMRG (13.98) ⊕			
158	165	179	21	<b>RICK ROSS</b>	Deeper Than Rap		1
				MAYBACH/SLIP-N-SLIDE/DEF JAM 012772*/IDJMG (13.98) ⊕			
159	195	187	56	<b>THIRD DAY</b>	Revelation		1
				ESSENTIAL 10853 (17.98)			
160	156	180	71	<b>TOBY KEITH</b>	35 Biggest Hits		1
				SHOW DOG NASHVILLE 010334/UME (19.98)			
161	125	-	2	<b>THE XX</b>	xx		125
				XL 450/BEGGARS GROUP (14.98)			
162	150	140	41	<b>BRITNEY SPEARS</b>	Circus		1
				JIVE 40387/JLG (13.98) ⊕			
163	142	157	39	<b>JAMIE FOXX</b>	Intuition		1
				J 41294/RMG (13.98)			
164	123	109	6	<b>HILLSONG</b>	Faith + Hope + Love: Live		47
				HILLSONG/INTEGRITY COLUMBIA 54533/SONY MUSIC (13.98)			
165	137	62	3	<b>MARK SCHULTZ</b>	Come Alive		62
				WORD CURB 867394/WARNER BROS. (13.98)			
166	146	129	11	<b>KILLSWITCH ENGAGE</b>	Killswitch Engage		1
				ROADRUNNER 617889 (18.98) ⊕			
167	109	59	3	<b>SMOKEY ROBINSON</b>	Time Flies When You're Having Fun		58
				ROBBO 400200 (16.98)			
168	138	153	14	<b>PLEASURE P</b>	The Introduction Of Marcus Cooper		10
				ATLANTIC 516393/AG (18.98) ⊕			
169	163	152	43	<b>DAVID COOK</b>	David Cook		1
				19/RCA 33463/RMG (13.98)			
170	180	141	17	<b>MAT KEARNEY</b>	City Of Black & White		13
				AWARE COLUMBIA 19597/SONY MUSIC (11.98)			
171	188	-	41	<b>THE KILLERS</b>	Day & Age		1
				ISLAND 012197*/IDJMG (13.98)			
172	159	132	5	<b>CAVO</b>	Bright Nights Dark Days		47
				REPRISE 517657/WARNER BROS. (13.98)			
173	155	138	4	<b>VARIOUS ARTISTS</b>	Monster Ballads: The Ultimate Set		109
				RAZOR & TIE 89208 (18.98)			
174	166	154	70	<b>FRANK SINATRA</b>	Nothing But The Best		1
				REPRISE 438652/WARNER BROS. (18.98)			
175	70	174	54	<b>CHRIS TOMLIN</b>	Hello Love		9
				SIX STEPS 12359/SPARROW (17.98)			
176	104	27	3	<b>JET</b>	Shaka Rock		27
				REAL HORRORSHOW 720/FIVE SEVEN (13.98)			
177	182	195	27	<b>FRANCESCA BATTISTELLI</b>	My Paper Heart		91
				FERVENT 887378/WARNER BROS. (11.98)			
178	NEW	1	1	<b>SONDRE LERCHE</b>	Heartbeat Radio		178
				ROUNDER 619094			

### TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title
1			<b>THE BEATLES</b> APPLE 82468*/CAPITOL (18.98)	Abbey Road
2			<b>THE BEATLES</b> APPLE 82419*/CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band
3			<b>THE BEATLES</b> APPLE 82414*/CAPITOL (24.98)	The Beatles
4			<b>THE BEATLES</b> APPLE 82418*/CAPITOL (18.98)	Rubber Soul
5			<b>THE BEATLES</b> APPLE 46441*/CAPITOL (18.98)	Revolver
1	127		<b>MICHAEL JACKSON</b> MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones
7			<b>THE BEATLES</b> APPLE 46439*/CAPITOL (18.98)	Help! (Soundtrack)
8			<b>THE BEATLES</b> APPLE 82472*/CAPITOL (18.98)	Let It Be (Soundtrack)
9			<b>THE BEATLES</b> APPLE 43807/CAPITOL (24.98)	Past Masters
10			<b>THE BEATLES</b> APPLE 82465*/CAPITOL (18.98)	Magical Mystery Tour (Soundtrack)
11			<b>THE BEATLES</b> APPLE 82413*/CAPITOL (18.98)	A Hard Day's Night (Soundtrack)
12			<b>THE BEATLES</b> APPLE 82416*/CAPITOL (18.98)	Please Please Me
13			<b>THE BEATLES</b> APPLE 82420*/CAPITOL (18.98)	With The Beatles
14			<b>THE BEATLES</b> APPLE 82414*/CAPITOL (18.98)	Beatles For Sale
15	2	25	<b>MICHAEL JACKSON</b> EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson
16	3	273	<b>MICHAEL JACKSON</b> EPIC/LEGACY 17986*/SONY MUSIC (17.98)	Thriller
17			<b>THE BEATLES</b> APPLE 82467*/CAPITOL (18.98)	Yellow Submarine (Soundtrack)
18	15	438	<b>GREATEST GAINER THE BEATLES</b> APPLE 29325/CAPITOL (18.98/12.98)	1
19	6	29	<b>MERCYME</b> INO/COLUMBIA 12573/SONY MUSIC (13.98) ⊕	All That Is Within Me
20	5	123	<b>MICHAEL JACKSON</b> EPIC/LEGACY 66072*/SONY MUSIC (11.98)	Bad
21	7	130	<b>MICHAEL JACKSON</b> EPIC/LEGACY 66071*/SONY MUSIC (11.98)	Dangerous
22	10	827	<b>JOURNEY</b> COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits
23	8	203	<b>MICHAEL JACKSON</b> EPIC/LEGACY 66070*/SONY MUSIC (11.98)	Off The Wall
24	50	109	<b>THE BEATLES</b> APPLE 79808*/CAPITOL (18.98) ⊕	Love
25	12	011	<b>BOB MARLEY AND THE WAILERS</b> Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548904*/UME (13.98/8.98) ⊕	
26	14	31	<b>KINGS OF LEON</b> RCA 03776*/RMG (9.98)	Because Of The Times
27			<b>SLIPKNOT</b> I AM 618655*/ROADRUNNER (24.98 CD/DVD) ⊕	Slipknot
28	21	110	<b>CASTING CROWNS</b> BEACH STREET 10733/REUNION (17.98)	Casting Crowns
29	9	12	<b>JACKSON 5</b> MOTOWN 530558/UME (13.98)	The Ultimate Collection
30	16	652	<b>CREDENCE CLEARWATER REVIVAL</b> Chronicle The 20 Greatest Hits FANTASY 2*/CONCORD (17.98/12.98)	
31	18	503	<b>ABBA</b> POLAR/POLYDOR 517007/UME (18.98/12.98)	Gold - Greatest Hits
32	13	44	<b>MICHAEL JACKSON</b> EPIC 85250/SONY MUSIC (11.98)	Greatest Hits: HiStory - Volume 1
33	20	286	<b>GUNS N' ROSES</b> Geffen 001714*/IGA (16.98)	Greatest Hits
34	23	66	<b>ADELE</b> XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19
35			<b>NORAH JONES</b> BLUE NOTE 32088*/BLG (17.98)	Come Away With Me
36	26	24	<b>KINGS OF LEON</b> RCA 64544*/RMG (7.98)	Aha Shake Heartbreak
37			<b>ORIGINAL BROADWAY CAST RECORDING</b> Jersey Boys RHINO 73271 (18.98)	
38	30	122	<b>LINKIN PARK</b> MACHINE SHOP 44477*/WARNER BROS. (18.98) ⊕	Minutes To Midnight
39	28	206	<b>NICKELBACK</b> ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons
40	37	228	<b>ORIGINAL BROADWAY CAST RECORDING</b> Wicked DECCA BROADWAY 001682/DECCA (18.98)	
41	19	101	<b>KID ROCK</b> TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus
42	24	53	<b>TOM PETTY AND THE HEARTBREAKERS</b> Greatest Hits Geffen 010327/UME (13.98)	
43	17	40	<b>MICHAEL JACKSON</b> EPIC 69400*/SONY MUSIC (7.98)	Invincible
44	22	14	<b>JACKSON 5</b> The Best Of Jackson 5: 20th Century Masters The Millennium Collection MOTOWN 007718/UME (9.98)	
45	34	47	<b>TOBYMAC</b> (portable sounds) FOREFRONT 70379 (17.98) ⊕	
46	29	308	<b>JIMI HENDRIX</b> Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	
47	11	116	<b>DR. DRE</b> DEATH ROW 21012*/WIDEAWAKE (18.98 CD/OVD) ⊕	The Chronic
48			<b>THE STONE ROSES</b> SILVERTONE/LEGACY 56063*/SONY MUSIC (13.98) ⊕	The Stone Roses
49	32		<b>LED ZEPPELIN</b> SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip
50	35	1672	<b>PINK FLOYD</b> CAPITOL 46001* (18.98/10.98)	Dark Side Of The Moon

More than half of this week's Top Pop Catalog Albums chart is made up of two of the most popular acts in music history: the Beatles and Michael Jackson. Combined, they account for 26 of the top 50 albums. The Fab Four own 16 titles on the list, led by "Abbey Road" (89,000), while Michael Jackson charts with 10 albums (including Jackson 5 releases). For more on the Beatles' record-breaking week, see *Over The Counter* (page 41).



### TOP COMPREHENSIVE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title
1			<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 013098*/DJMG (18.98)	The Blueprint 3
2	2	3	<b>MILEY CYRUS</b> HOLLYWOOD 004719 (10.98)	The Time Of Our Lives (EP)
3			<b>THE BEATLES</b> APPLE 82468*/CAPITOL (18.98)	Abbey Road
4	1	2	<b>WHITNEY HOUSTON</b> ARISTA 10033/RMG (13.98)	I Look To You
5			<b>THE BEATLES</b> APPLE 82419*/CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band
6			<b>RAEKWON</b> ICE M20 66794 (18.98)	Only Built 4 Cuban Linx... Pt. II
7			<b>THE BEATLES</b> APPLE 82414*/CAPITOL (24.98)	The Beatles
8			<b>THE BEATLES</b> APPLE 82418*/CAPITOL (18.98)	Rubber Soul
9			<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some
10			<b>THE BEATLES</b> APPLE 82417*/CAPITOL (18.98)	Revolver
11	3		<b>TREY SONGZ</b> SONG BOOK/ATLANTIC 518794/AG (18.98)	Ready
12	4	110	<b>MICHAEL JACKSON</b> MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones
13	12	14	<b>GREATEST GAINER THE BLACK EYED PEAS</b> INTERSCOPE 012887*/IGA (13.98)	The E.N.D.
14			<b>BOYS LIKE GIRLS</b> COLUMBIA 49192/SONY MUSIC (11.98)	Love Drunk
15	8	51	<b>KINGS OF LEON</b> RCA 32712/RMG (13.98)	Only By The Night
16			<b>THE BEATLES</b> APPLE 82415*/CAPITOL (18.98)	Help! (Soundtrack)
17	10	44	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ⊕	Fearless
18			<b>THE BEATLES</b> APPLE 82472*/CAPITOL (18.98)	Let It Be (Soundtrack)
19			<b>THE BEATLES</b> APPLE 43807/CAPITOL (24.98)	Past Masters
20			<b>THE BEATLES</b> APPLE 82465*/CAPITOL (18.98)	Magical Mystery Tour (Soundtrack)
21	6		<b>COLBIE CAILLAT</b> UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough
22	14	43	<b>ZAC BROWN BAND</b> ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation
23			<b>PHISH</b> JEMP 1049 (13.98)	Joy
24			<b>THE BEATLES</b> APPLE 82413*/CAPITOL (18.98)	A Hard Day's Night (Soundtrack)
25	15		<b>SOUNDTRACK</b> Hannah Montana: The Movie WALT DISNEY 003101 (18.98)	
26			<b>THE BEATLES</b> APPLE 99449/CAPITOL (24.98 CD/DVD) ⊕	The Beatles In Stereo
27	19		<b>VARIOUS ARTISTS</b> NOW 31 EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)	
28			<b>THE BEATLES</b> APPLE 82416*/CAPITOL (18.98)	Please Please Me
29	16		<b>MAXWELL</b> COLUMBIA 89142/SONY MUSIC (11.98) ⊕	BLACKsummers'night
30	17	5	<b>GEORGE STRAIT</b> MCA NASHVILLE 013173*/UMGN (13.98)	Twang
31			<b>THE BEATLES</b> APPLE 82420*/CAPITOL (18.98)	With The Beatles
32			<b>SAOSIN</b> VIRGIN 35009/CAPITOL (18.98)	In Search Of Solid Ground
33	21		<b>DAUGHTRY</b> 19/RCA 53744/RMG (18.98) ⊕	Leave This Town
34			<b>THE BEATLES</b> APPLE 82414*/CAPITOL (18.98)	Beatles For Sale
35	18		<b>REBA</b> STARSTRUCK M0100/VALORY (18.98) ⊕	Keep On Loving You
36	26		<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open
37	28	46	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame
38	23	19	<b>MICHAEL JACKSON</b> EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson
39	9	2	<b>PITBULL</b> MR. 305/POLO GROUNDS/J 51991/RMG (13.98)	Rebution
40	25	38	<b>MICHAEL JACKSON</b> EPIC/LEGACY 17986*/SONY MUSIC (17.98)	Thriller
41	24	3	<b>SKILLET</b> ARDENT/NO/ATLANTIC 519927/AG (13.98)	Awake
42	7	2	<b>CHEVELLE</b> EPIC 41325/SONY MUSIC (11.98)	Sci-Fi Crimes
43	22	3	<b>VARIOUS ARTISTS</b> NOW That's What I Call Country Vol. 2 EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	
44			<b>A FINE FRENZY</b> VIRGIN 15721/CAPITOL (18.98)	Bomb In A Birdcage
45			<b>THE BEATLES</b> APPLE 82467*/CAPITOL (18.98)	Yellow Submarine (Soundtrack)
46	31	43	<b>NICKELBACK</b> ROADRUNNER 618028 (18.98)	Dark Horse
47			<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 013335/IDJMG (19.98)	The Blueprint: Collector's Edition
48	30	52	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live
49	33	17	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse
50	35	7	<b>FABOLOUS</b> DESERT STORM/DEF JAM 013098*/IDJMG (13.98) ⊕	Los's Way (Soundtrack)

The Beatles take over the 200-position Top Comprehensive Albums chart (viewable in full at [billboard.biz/charts](http://billboard.biz/charts)), with 18 albums from the band sprinkled across the tally. Collectively, they totaled 622,000 sales. The band's remaining albums that didn't chart sold a combined 4,000. Those noncharting sets include the "Anthology" series, the "Red" and "Blue" hits albums, "Let It Be ... Naked" and "Yellow Submarine Songtrack."



### ILIKE PROFILES: MOST ADDED

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	14	<b>I GOTTA FEELING</b> THE BLACK EYED PEAS (INTERSCOPE)
2	2	13	<b>USE SOMEBODY</b> KINGS OF LEON (RCA/RMG)
3	15	2	<b>D.O.A. (DEATH OF AUTO-TUNE)</b> JAY-Z (ROC NATION)
4	3	24	<b>BOOM BOOM POW</b> THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
5	19	2	<b>THANK YOU</b> JAY-Z (ROC NATION)
6	22	2	<b>VENUS VS. MARS</b> JAY-Z (ROC NATION)
7	25	2	<b>EMPIRE STATE OF MIND</b> JAY-Z + ALICIA KEYS (ROC NATION)
8	4	35	<b>POKER FACE</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9			<b>REMINDER</b> JAY-Z (ROC NATION)
10	13	2	<b>ALREADY HOME</b> JAY-Z + KID CUDI (ROC NATION)
11			<b>UPRISING</b> MUSE (WARNER BROS.)
12	8	9	<b>PAPARAZZI</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	10	4	<b>DOWN</b> JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
14			<b>YOUNG FOREVER</b> JAY-Z (ROC NATION)
15			<b>COME TOGETHER</b> THE BEATLES (APPLE/CAPITOL)

### LALA SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	10	<b>I GOTTA FEELING</b> THE BLACK EYED PEAS (INTERSCOPE)
2	2	6	<b>DOWN</b> JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	4	4	<b>RUN THIS TOWN</b> JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
4	4	8	<b>OBSESSED</b> MARIAH CAREY (ISLAND/DJMG)
5	6	5	<b>YOU BELONG WITH ME</b> TAYLOR SWIFT (BIG MACHINE)
6	5	9	<b>USE SOMEBODY</b> KINGS OF LEON (RCA/RMG)
7	7	7	<b>GOOD GIRLS GO BAD</b> COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECADANCE/FUELED BY RAMEN/ATLANTIC/RRP)
8	8	10	<b>KNOCK YOU DOWN</b> KERI HILSON FEATURING KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
9	10	5	<b>SHE WOLF</b> SHAKIRA (SONY MUSIC LATIN/EPIC)
10	11	9	<b>BREAK UP</b> MARIO FEATURING GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
11	9	10	<b>BOOM BOOM POW</b> THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
12	12	10	<b>YOU'RE A JERK</b> NEW BOYZ (ASYLUM/WARNER BROS.)
13	13	10	<b>FIRE BURNING</b> SEAN KINGSTON (BELLUGA HEIGHTS/EPIC)
14	14	4	<b>HOTEL ROOM SERVICE</b> PITBULL (MR. 305/POLO GROUNDS/J/RMG)
15	17	4	<b>BIG GREEN TRACTOR</b> JASON ALDEAN (BROKEN BOW)

### TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1		2	<b>HELP! (THE BEATLES)</b> SOUNDTRACK (APPLE/CAPITOL)
2		1	<b>LET IT BE (THE BEATLES)</b> SOUNDTRACK (APPLE/CAPITOL)
3		2	<b>MAGICAL MYSTERY TOUR (THE BEATLES)</b> SOUNDTRACK (APPLE/CAPITOL)
4		1	<b>A HARD DAY'S NIGHT (THE BEATLES)</b> SOUNDTRACK (APPLE/CAPITOL)
5	1	25	<b>HANNAH MONTANA: THE MOVIE</b> SOUNDTRACK (WALT DISNEY)
6		1	<b>YELLOW SUBMARINE (THE BEATLES)</b> SOUNDTRACK (APPLE/CAPITOL)
7	3	7	<b>LOSO'S WAY (FABOLOUS)</b> SOUNDTRACK (DESERT STORM/DEF JAM/IDJMG)
8	2	10	<b>HANNAH MONTANA 3</b> SOUNDTRACK (WALT DISNEY)
9	5	45	<b>TWILIGHT</b> SOUNDTRACK (SUMMIT/CHOP SHOP/ATLANTIC/AG)
10	4	6	<b>WIZARDS OF WAVERLY PLACE</b> SOUNDTRACK (WALT DISNEY)
11	9	9	<b>(500) DAYS OF SUMMER</b> SOUNDTRACK (FOX/SIRE/WARNER BROS.)
12	8	12	<b>TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM</b> SOUNDTRACK (REPRISE/WARNER BROS.)
13	62		<b>MAMMA MIA!</b> SOUNDTRACK (DECCA)
14	3		<b>FAME</b> SOUNDTRACK (LAKESHORE)
15	10		<b>AMERICAN IDOL SEASON 8: THE 5 SONG EP</b> SOUNDTRACK (19)

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200. TOP COMPREHENSIVE ALBUMS: Reflects the top-selling albums, including current and catalog titles. 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 © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
2	2	20	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	6	8	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	4	17	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
5	3	23	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
6	7	11	OBSESSED	MARIAH CAREY (ISLAND/DJMG)
7	5	19	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	8	8	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
9	11	11	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/DJMG)
10	10	12	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/JRMG)
11	9	12	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/JRMG)
12	13	19	PRETTY WINGS	MAXWELL (COLUMBIA)
13	15	10	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	14	14	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
15	18	15	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
16	20	8	BE ON YOU	FLO RIDA FEAT. NE-YO (PDE BOY/ATLANTIC)
17	16	10	GOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER (COLUMBIA/DEF JAM/ATLANTIC/RRP)
18	12	18	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
19	35	4	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
20	19	12	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
21	17	9	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
22	24	13	LIVING FOR THE NIGHT	GEORGE STRAIT (MCA NASHVILLE)
23	37	4	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
24	26	14	SMALL TOWN USA	JUSTIN MOORE (VALORY)
25	22	28	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	27	8	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)
27	23	21	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
28	21	54	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
29	32	9	NEVER SAY NEVER	THE FRAY (EPIC)
30	25	17	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
31	31	28	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I.A.M./INTERSCOPE)
32	38	7	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)
33	40	12	GOD IN ME	MARY MARY FEAT. KIEBRA SHEARD (MY BLOCK/COLUMBIA)
34	28	18	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
35	34	12	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)
36	42	6	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
37	29	17	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
38	41	15	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
39	47	7	WELCOME TO THE FUTURE	BRAD PISLEY (ARISTA NASHVILLE)
40	43	5	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/50 ICEY/WARNER BROS.)
41	51	4	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
42	36	19	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
43	50	5	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAXANTH/UNIVERSAL REPUBLIC)
44	33	20	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
45	55	5	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
46	68	2	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
47	44	19	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
48	52	28	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
49	56	4	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
50	57	4	UNDER PLEASURE P	(ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	49	15	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
52	48	15	LAST CHANCE	GINUWINE (INDI/FI/ASYLUM/WARNER BROS.)
53	54	7	LOVE YOUR LOVE THE MOST	ERIC CHURCH (CAPITOL NASHVILLE)
54	71	2	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
55	59	11	TRUST	KEYSHIA COLE DUET WITH MONICA (MANI/GEPHEN/INTERSCOPE)
56	30	16	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)
57	46	19	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
58	53	32	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
59	63	3	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
60	60	3	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULIA BOY (SONG BOOK/ATLANTIC)
61	61	7	SOUNDS LIKE LIFE TO ME	DARRYL WORLEY (STROUD/AVARIUS)
62	45	14	BAREFOOT AND CRAZY	JACK INGRAM (BIG MACHINE)
63	62	9	21 GUNS	GREEN DAY (REPRISE)
64	64	15	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
65	-	1	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
66	-	1	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
67	67	4	RUNAWAY	LOVE AND THEFT (CAROLWOOD)
68	73	2	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
69	72	3	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)
70	74	3	NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
71	66	3	MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
72	-	1	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
73	-	11	ON THE OCEAN	K.JON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
74	69	9	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
75	-	1	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)

1,318 stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	14	<b>#1</b> I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
2	1	5	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
3	3	10	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
4	4	5	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
5	5	5	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
6	6	31	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
7	8	15	GOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER (COLUMBIA/DEF JAM/ATLANTIC/RRP)	
8	9	9	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	
9	7	11	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/JRMG)	
10	10	10	OBSESSED	MARIAH CAREY (ISLAND/DJMG)	
11	12	20	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
12	35	3	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
13	17	11	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
14	14	7	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAXANTH/UNIVERSAL REPUBLIC)	
15	15	24	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I.A.M./INTERSCOPE)	
16	13	7	ONE TIME	JUSTIN BIEBER (ISLAND/DJMG)	
17	19	12	21 GUNS	GREEN DAY (REPRISE)	
18	-	1	TAKE A BOW	GLEE CAST (FOX/COLUMBIA)	
19	11	11	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
20	16	14	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
21	20	13	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
22	21	19	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
23	-	1	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
24	38	6	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
25	30	7	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	22	25	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
27	24	7	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
28	23	17	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)	
29	32	6	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	
30	29	4	BE ON YOU	FLO RIDA FEAT. NE-YO (PDE BOY/ATLANTIC)	
31	26	5	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	
32	50	4	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	
33	27	9	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)	
34	34	29	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
35	18	2	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)	
36	37	13	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)	
37	28	17	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
38	45	4	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
39	-	1	YOUNG FOREVER	JAY-Z + MR. HUDDSON (ROC NATION)	
40	36	7	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/DJMG)	
41	49	7	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
42	-	4	DON'T STOP BELIEVIN'	GLEE CAST (FOX/COLUMBIA)	
43	41	5	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)	
44	31	8	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/JRMG)	
45	53	14	NEVER SAY NEVER	THE FRAY (EPIC)	
46	54	4	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
47	39	11	I'M IN MIAMI TRICK	LMFAO (PARTY ROCK/INTERSCOPE)	
48	25	5	SEND IT ON	DISNEY'S FRIENDS FOR CHANGE (WALT DISNEY/HOLLYWOOD)	
49	48	38	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
50	40	19	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	42	28	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	2
52	47	10	MAKE HER SAY	KID CUDDI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)	
53	-	1	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	
54	63	4	THE ONE	MARY J. BLIGE FEAT. DRAKE (MATRIARCH/GEPHEN/INTERSCOPE)	
55	55	3	FALLING DOWN	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
56	44	20	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
57	73	4	STARSTRUKK	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
58	43	2	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULIA BOY TELL ME (SONG BOOK/ATLANTIC)	
59	51	22	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
60	-	1	TWO REBELS	HONDR SOCIETY (HOLLYWOOD)	
61	61	5	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)	
62	-	1	WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/50 ICEY/WARNER BROS.)	
63	72	46	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	2
64	62	5	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)	
65	-	1	GOLD DIGGER	GLEE CAST (FOX/COLUMBIA)	
66	75	72	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
67	-	1	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
68	74	31	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	
69	69	33	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
70	52	72	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	4
71	67	24	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
72	-	1	DO I	LUKE BRYAN (CAPITOL NASHVILLE)	
73	-	1	FACE DROP	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
74	64	35	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
75	70	21	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	

**ALBUM CHARTS**

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

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

**PRICING/CONFIGURATION/AVAILABILITY**  
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓢ DualDisc available. Ⓢ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

**SONG CHARTS**

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

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

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

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

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

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

**HOT DANCE CLUB SONGS**  
Compiled from a national sample of reports from club DJs.  
● Titles with the greatest club play increase over the previous week.

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

**AWARD CERT. LEVELS**

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

**SINGLES CHARTS**  
● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,0

## MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1</b> I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
2	2	12	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	12	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
4	6	1	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
5	4	17	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEYZONE 4/INTERSCOPE)
6	5	13	GOOD GIRLS GO BAD	CORINA STAPINSKI FEAT. LIGHTNING MCSEETER (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP)
7	7	16	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
8	10	6	<b>GREATEST GAINER</b> PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
9	9	17	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
10	8	21	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
11	13	9	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/JRMG)
12	15	10	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
13	11	9	SHE WOLF	SHAKIRA (EPIC)
14	14	16	NEVER SAY NEVER	THE FRAY (EPIC)
15	15	16	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
16	12	12	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MDTOWN)
17	21	5	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
18	16	20	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
19	17	20	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
20	19	16	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
21	22	8	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
22	23	6	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD FEAT. CHERIE ANDERSON (800 800 WAZANTI/UNIVERSAL REPUBLIC)
23	25	4	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
24	28	3	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
25	24	24	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
26	29	4	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
27	3	3	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
28	27	10	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
29	3	3	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
30	30	30	I WANNA	THE ALL-AMERICAN JECKS (OGHOUSE/DGC/INTERSCOPE)
31	21	1	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
32	32	3	STARSTRUKK	3OH3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
33	33	6	21 GUNS	GREEN DAY (REPRISE)
34	34	3	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
35	NEW	1	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASONZONE 4/STREAMLINE/INTERSCOPE)
36	NEW	1	FACE DROP	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
37	NEW	1	NOW I'M THAT BITCH	LIVVI FRANC FEAT. PITBULL (JIVE/JLG)
38	NEW	1	THROW IT IN THE BAG	FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/IDJMG)
39	NEW	1	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
40	39	2	MAKE HER SAY	KID CLUI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)

Bon Jovi registers its fastest rise into the **Adult Top 40** top 20, as "We Weren't Born to Follow" pushes 21-18 in its fourth week. The song has claimed the chart's Greatest Gainer award all four weeks (this issue increasing by 269 plays, a 29% improvement), matching Daughtry's "No Surprise" for the longest such streak this year.

Bon Jovi's new track bests the climb of the band's biggest hit to date at the format, the No. 5-peaking "Who Says You Can't Go Home," which reached the top 20 in five weeks in 2006. The group releases its 11th studio album, "The Circle," Nov. 10.

At No. 3 on Adult Top 40, Taylor Swift matches her best ranking on the tally, as "You Belong With Me" advances three spots. "Love Story" spent three weeks at No. 3 in March.



## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	27	<b>#1</b> THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	2	34	YOU FOUND ME	THE FRAY (EPIC)
3	3	31	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
4	4	58	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
5	5	18	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
6	6	47	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	7	9	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
8	7	48	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)
9	8	52	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
10	10	47	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
11	11	37	HOT N COLD	KATY PERRY (CAPITOL)
12	13	12	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
13	12	12	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
14	14	19	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
15	15	6	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
16	17	14	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
17	22	2	<b>GREATEST GAINER</b> HAVEN'T MET YOU YET	MICHAEL SUBLE (143/REPRISE)
18	16	17	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
19	15	9	SHE IS LOVE	PARACHUTE (MERCURY/IDJMG)
20	18	9	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
21	20	15	SECOND CHANCE	SHINEDOWN (ATLANTIC)
22	23	4	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
23	24	6	I LOOK TO YOU	WHITNEY HOUSTON (ARISTA/RMG)
24	21	13	ELECTRICITY	ELTON JOHN (MERCURY/DECCA BROADWAY/DECCA)
25	27	2	USE SOMEBODY	KINGS OF LEON (RCA/RMG)

## ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	<b>#1</b> USE SOMEBODY	KINGS OF LEON (RCA/RMG)
2	2	19	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
3	3	13	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	4	22	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
5	5	18	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
6	6	21	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
7	7	17	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
8	8	14	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
9	9	19	NEVER SAY NEVER	THE FRAY (EPIC)
10	10	23	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
11	11	25	SECOND CHANCE	SHINEDOWN (ATLANTIC)
12	13	10	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD FEAT. CHERIE ANDERSON (800 800 WAZANTI/UNIVERSAL REPUBLIC)
13	13	25	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
14	14	15	21 GUNS	GREEN DAY (REPRISE)
15	15	1	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
16	16	6	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
17	17	11	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
18	21	4	<b>GREATEST GAINER</b> WE WEREN'T BORN TO FOLLOW	BON JOVI (MERCURY/IDJMG)
19	19	1	STARTING DOWN	COLLECTIVE SOUL (EL/LOUD & PROUD/ROADRUNNER/RRP)
20	22	6	CHANCES	FIVE FOR FIGHTING (AWARE/COLUMBIA)
21	23	13	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
22	26	4	HEY, SOUL SISTER	TRAIN (COLUMBIA)
23	24	8	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT	U2 (ISLAND/INTERSCOPE)
24	27	12	BE THERE	HOWIE DAY (EPIC)
25	28	7	GOOD GIRLS GO BAD	CORINA STAPINSKI FEAT. LIGHTNING MCSEETER (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP)

## ROCK SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	<b>#1</b> CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	8	THE FIXER	PEARL JAM (MONKEYWRENCH)
3	3	15	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
4	4	12	JARS	CHEVELLE (EPIC)
5	5	15	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
6	6	15	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
7	7	16	UPRISING	MUSE (WARNER BROS.)
8	10	15	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
9	13	5	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
10	8	14	WHISKEY HANGOVER	GOODMACK (UNIVERSAL REPUBLIC)
11	7	15	BURN IT TO THE GROUND	NICKELBACK (ROADRUNNER/RRP)
12	9	15	PANIC SWITCH	SILVERSN PICKUPS (DANGERBIRD)
13	11	15	OVERCOME	CREED (WIND-UP)
14	11	15	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)
15	12	15	CHAMPAGNE	CAVO (REPRISE)
16	21	2	<b>GREATEST GAINER</b> BREAK	THREE DAYS GRACE (JIVE/JLG)
17	18	4	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO	WEEZER (DGC/INTERSCOPE)
18	17	15	NOTION	KINGS OF LEON (RCA/RMG)
19	19	13	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
20	15	15	21 GUNS	GREEN DAY (REPRISE)
21	22	15	NO YOU GIRLS	FRANZ FERDINAND (DOMINO/EPIC)
22	23	15	FEEL GOOD DRAG	ANBERLIN (UNIVERSAL REPUBLIC)
23	20	5	I GET OFF	HALESTORM (ATLANTIC)
24	11	11	SHE'S A GENIUS	JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
25	25	10	IGNORANCE	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
26	28	3	MEDICATE	AFI (DGC/INTERSCOPE)
27	27	1	CRAWL BACK IN	DEAD BY SUNRISE (WARNER BROS.)
28	29	9	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT	U2 (ISLAND/INTERSCOPE)
29	26	15	SEASONS	THE VEER UNION (UNIVERSAL MOTOWN)
30	30	6	HARD TO SEE	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
31	31	1	1901	PHOENIX (LOYAUTE/GLASSNOTE)
32	32	15	HELP I'M ALIVE	METRIC (METRIC/LAST GANG)
33	NEW	1	<b>HOT SHOT DEBUT</b> IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
34	34	6	BY THE WAY	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
35	37	4	BACK AGAINST THE WALL	CAGE THE ELEPHANT (DSP/JIVE/JLG)
36	42	3	AGAIN	FLYLEAF (A&M/OCTONE/INTERSCOPE)
37	40	4	BREAKING	ANBERLIN (UNIVERSAL REPUBLIC)
38	41	7	ONE DAY	MATSYAHU (JUBU/OR/EPIC)
39	39	5	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
40	35	6	WHY I AM	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
41	41	3	FUGITIVE	DAVID GRAY (MERCER STREET/DOWNTOWN)
42	36	6	FAR FROM OVER	REV THEORY (VAN HOWES/MALOFF/DGC/INTERSCOPE)
43	43	4	INVINCIBLE	ADELITAS WAY (VIRGIN/CAPITOL)
44	41	10	YOU NEVER KNOW	WILCO (NONESUCH/WARNER BROS.)
45	49	2	TALK TO ME	BUCKCHERRY (ELEVEN SEVEN)
46	47	3	FOREVER IN YOUR HANDS	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
47	38	15	LIFE IN TECHNICOLOR II	COLDPLAY (CAPITOL)
48	48	7	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD FEAT. CHERIE ANDERSON (800 800 WAZANTI/UNIVERSAL REPUBLIC)
49	46	2	MAYBE	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
50	50	15	ALL NIGHTMARE LONG	METALLICA (WARNER BROS.)

The British trio Muse celebrates its first No. 1 on Alternative, as "Uprising," which the band performed Sept. 13 at MTV's Video Music Awards, rises 3-1. The act's fifth studio album, "The Resistance," is likely to bow in the top 10 on next week's Billboard 200.



## ALTERNATIVE™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	6	<b>#1</b> UPRISING	MUSE (WARNER BROS.)
2	1	16	NOTION	KINGS OF LEON (RCA/RMG)
3	3	15	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
4	6	13	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
5	8	15	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO	WEEZER (DGC/INTERSCOPE)
6	5	27	PANIC SWITCH	SILVERSN PICKUPS (DANGERBIRD)
7	4	8	THE FIXER	PEARL JAM (MONKEYWRENCH)
8	17	17	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
9	10	12	JARS	CHEVELLE (EPIC)
10	9	10	IGNORANCE	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
11	12	26	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)
12	11	17	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
13	11	17	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
14	14	50	FEEL GOOD DRAG	ANBERLIN (UNIVERSAL REPUBLIC)
15	13	35	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
16	19	3	MEDICATE	AFI (DGC/INTERSCOPE)
17	16	1	21 GUNS	GREEN DAY (REPRISE)
18	17	28	NO YOU GIRLS	FRANZ FERDINAND (DOMINO/EPIC)
19	18	23	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
20	20	10	SHE'S A GENIUS	JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
21	27	2	<b>GREATEST GAINER</b> BREAK	THREE DAYS GRACE (JIVE/JLG)
22	21	6	BACK AGAINST THE WALL	CAGE THE ELEPHANT (DSP/JIVE/JLG)
23	22	3	OVERCOME	CREED (WIND-UP)
24	23	19	HELP I'M ALIVE	METRIC (METRIC/LAST GANG)
25	25	13	ONE DAY	MATSYAHU (JUBU/OR/EPIC)

## TRIPLE A™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	<b>#1</b> FUGITIVE	DAVID GRAY (MERCER STREET/DOWNTOWN)
2	2	9	WHY I AM	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
3	4	12	<b>GREATEST GAINER</b> I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT	U2 (ISLAND/INTERSCOPE)
4	6	10	MAYBE	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
5	5	8	THE FIXER	PEARL JAM (MONKEYWRENCH)
6	17	17	YOU NEVER KNOW	WILCO (NONESUCH/WARNER BROS.)
7	32	32	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
8	11	14	LITTLE BRIBES	DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
9	10	13	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	9	7	21 GUNS	GREEN DAY (REPRISE)
11	11	1	LIFE IN TECHNICOLOR II	COLDPLAY (CAPITOL)
12	13	13	BACKWARDS DOWN THE NUMBER LINE	PHISH (JEMP)
13	12	27	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
14	17	12	GO ON	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
15	15	1	HEY, SOUL SISTER	TRAIN (COLUMBIA)
16	20	20	STARTING DOWN	COLLECTIVE SOUL (EL/LOUD & PROUD/ROADRUNNER/RRP)
17	18			

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	18	<b>#1</b> <b>BIG GREEN TRACTOR</b> LIVING FOR THE NIGHT M. KNOX (J. COLLINS, D. I. MURPHY)	Jason Aldean MCA NASHVILLE		1
2	2	4	16	<b>LIVING FOR THE NIGHT</b> T. BROWN, G. STRAIT, G. STRAIT, B. STRAIT, D. DILLON	George Strait MCA NASHVILLE		2
3	3	5	12	<b>SMALL TOWN USA</b> J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE)	Justin Moore VALORY		3
4	4	7	11	<b>AMERICAN RIDE</b> T. KEITH (J. WEST, D. PAHANISH)	Toby Keith SHOW DOG NASHVILLE		4
5	7	9	11	<b>ONLY YOU CAN LOVE ME THIS WAY</b> D. HUFF, K. URBAN (S. MCEWAN, J. REID)	Keith Urban CAPITOL NASHVILLE		5
6	5	2	18	<b>BOOTS ON</b> M. WRIGHT, C. AUDRETT, III (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH		2
7	9	12	11	<b>GETTIN' YOU HOME (THE BLACK DRESS SONG)</b> J. STROUD (C. YOUNG, C. BAI TEN, K. BLAZY)	Chris Young RCA		7
8	8	8	10	<b>I'LL JUST HOLD ON</b> S. HENDRICKS (B. HAYS, I. P. OLSEN, B. SIMPSON)	Blake Shelton WARNER BROS. WRN		8
9	6	3	12	<b>SUMMER NIGHTS</b> D. HUFF, R. SCAL, FLATS (G. LEVOX, B. JAMES, BUSBEE)	Rascal Flatts LYRIC STREET		2
10	11	11	11	<b>WELCOME TO THE FUTURE</b> F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley ARISTA NASHVILLE		10
11	13	17	12	<b>TOES</b> K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS)	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE		11
12	12	14	11	<b>LOVE YOUR LOVE THE MOST</b> J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church CAPITOL NASHVILLE		12
13	15	16	10	<b>SOUNDS LIKE LIFE TO ME</b> J. BROWN, K. GRANT (D. WORLEY, W. VARBLE, P. O'DONNELL)	Darryl Worley STROUD/AVAR/IOUS		13
14	16	19	10	<b>I'M ALIVE</b> B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)	Kenny Chesney With Dave Matthews BNA		14
15	17	18	10	<b>RUNAWAY</b> J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD		15
16	14	13	11	<b>IT'S A BUSINESS DOING PLEASURE WITH YOU</b> B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, J. MOI, C. KRUEGER)	Tim McGraw CURB		13
17	18	20	11	<b>JOEY</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. A. FERRELL)	Sugarland MERCURY		17
18	26	-	2	<b>GREATEST GAINER</b> <b>COWBOY CASANOVA</b> M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)	Carrie Underwood ARISTA NASHVILLE		18
19	19	22	10	<b>RED LIGHT</b> F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE		19
20	21	23	17	<b>AIR POWER</b> <b>BONFIRE</b> P. O'DONNELL, C. MORGAN (T. BOTKIN, K. GENEVEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA		20
21	22	24	11	<b>DO I</b> J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE		21
22	25	31	10	<b>NEED YOU NOW</b> P. WHELELY, L. ADY, ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE		22
23	20	21	10	<b>15 MINUTES</b> T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)	Rodney Atkins CURB		20
24	24	26	10	<b>HONKY TONK STOMP</b> R. DUNN, T. MCBRIDE (R. DUNN, T. MCBRIDE, B. PINSON)	Brooks & Dunn Featuring Billy Gibbons ARISTA NASHVILLE		24
25	31	41	10	<b>FIFTEEN</b> N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		25



Aldean's fourth week at No. 1 is the most by any title in 18 months. No song has spent more than three weeks at the summit since Brad Paisley's "Letter to Me" logged a fourth week in the Feb. 23, 2008, issue.



Paisley's 22nd top 10 bumps his rank among the artists with the most top 10s this decade from a three-way tie for fifth to a fourth-place tie with Rascal Flatts. The trio achieved its 22nd top 10 with its current single, "Summer Nights," on the July 18 chart (6-9).

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	CERT.	PEAK POSITION
26	23	25	11	<b>ALL I ASK FOR ANYMORE</b> F. ROGERS (C. BEATHARD, I. JAMES)	Trace Adkins CAPITOL NASHVILLE		23
27	29	29	11	<b>I WANNA MAKE YOU CLOSE YOUR EYES</b> B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		27
28	27	27	11	<b>BELIEVERS</b> B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols UNIVERSAL SOUTH		27
29	28	28	11	<b>I JUST CALL YOU MINE</b> D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA		28
30	32	34	11	<b>CONSIDER ME GONE</b> R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARSTRUCK/VALORY		30
31	30	30	11	<b>LONG LINE OF LOSERS</b> B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry COLUMBIA		30
32	35	35	11	<b>EIGHT SECOND RIDE</b> J. RITCHIEY (J. OWEN, E. DURRANCE)	Jake Owen RCA		32
33	33	32	11	<b>ROCKIN' THE BEER GUT</b> T. KEITH (BUTTER)	Trailer Choir SHOW DOG NASHVILLE		30
34	37	37	11	<b>HURRY HOME</b> D. GEHMAN (Z. WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE		34
35	36	36	11	<b>I STILL LIKE BOLOGNA</b> K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		35
36	39	39	11	<b>TODAY</b> M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)	Gary Allan MCA NASHVILLE		36
37	38	38	11	<b>RADIO WAVES</b> M. WRUCKE (S. SANDERS, M. ELI)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH		37
38	41	40	11	<b>THAT THANG</b> J. STEVENS, J. STEVENS, J. HARRISON (J. HARRISON, J. STEVENS)	Fast Ryde REPUBLIC NASHVILLE		38
39	40	42	11	<b>OUTSIDE MY WINDOW</b> S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET		39
40	44	46	11	<b>WHITE LIAR</b> F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA		40
41	51	-	1	<b>HISTORY IN THE MAKING</b> F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)	Darius Rucker CAPITOL NASHVILLE		41
42	45	45	11	<b>BEER ON THE TABLE</b> M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson COLUMBIA		42
43	42	43	11	<b>MOO LA MOO</b> S. AZAR, J. NIEBANK (S. AZAR, A. J. MASTERS, J. FEMINO)	Steve Azar RIDE		42
44	43	44	11	<b>COUNTRY FOLKS (LIVIN' LOUD)</b> S. NELSON, R. LEE (S. NELSON, R. LEE)	The Lost Trailers BNA		43
45	47	47	11	<b>A LITTLE MORE COUNTRY THAN THAT</b> C. CHAMBERLAIN (D. P. THRESS, R. L. FEEK, W. VARBLE)	Easton Corbin MERCURY		45
46	46	53	11	<b>WHY DON'T WE JUST DANCE</b> F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA NASHVILLE		46
47	48	50	11	<b>LOVE LIKE CRAZY</b> D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB		47
48	49	49	11	<b>LONG AFTER I'M GONE</b> B. KENNY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)	Big Kenny LOVE EVERYBODY/GLOWTOWN/PICTURE		48
49	HOT SHOT DEBUT	1	1	<b>SOUTHERN VOICE</b> B. GALLIMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)	Tim McGraw CURB		49
50	53	55	11	<b>DIDN'T YOU KNOW HOW MUCH I LOVED YOU</b> C. LINDSEY (C. LINDSEY, A. MAYO, T. VERGES)	Kellie Pickler BNA		50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	1	<b>#1</b> <b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 49922/SMN (13.98)	#1s... And Then Some		1
2	1	3	44	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) +	Fearless		1
3	2	6	41	<b>ZAC BROWN BAND</b> CRACKER BARREL PICTURE HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
4	3	5	17	<b>SOUNDTRACK</b> WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
5	4	2	18	<b>GEORGE STRAIT</b> MCA NASHVILLE 013173*/UMGN (13.96)	Twang		1
6	5	1	18	<b>REBA</b> STARBUCK TRUCK MD100/VALORY (18.98) +	Keep On Loving You		1
7	8	7	19	<b>JASON ALDEAN</b> BROKEN BOW 7037 (18.98)	Wide Open		2
8	7	4	19	<b>VARIOUS ARTISTS</b> EMULSION/REPUBLIC/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		4
9	9	8	10	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
10	6	-	7	<b>CHRIS YOUNG</b> RCA 22818/SMN (10.98)	The Man I Want To Be		6
11	11	11	74	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03205 (12.98)	Lady Antebellum		1
12	12	13	10	<b>SUGARLAND</b> MERCURY 011273*/UMGN (13.98)	Love On The Inside		1
13	18	20	11	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) +	Taylor Swift		4
14	15	15	10	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
15	13	17	11	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47332/SMN (13.98)	American Saturday Night		1
16	19	19	11	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable		1
17	17	18	17	<b>KENNY CHESNEY</b> BNA 49530/SMN (11.98)	Greatest Hits II		1
18	16	12	19	<b>JUSTIN MOORE</b> VALORY 0100 (10.98)	Justin Moore		3
19	14	9	18	<b>SUGARLAND</b> MERCURY 013171*/EXUMGN (14.98) CD/DVD +	LIVE On The Inside		1
20	21	14	19	<b>WILLIE NELSON</b> SPARKHI/LABILE N01H 67197/BLG (17.98)	American Classic		14
21	20	16	19	<b>GLORIANA</b> EMULSION/REPUBLIC/WARNER BROS 519780/WRN (13.98)	Gloriana		2
22	22	22	10	<b>BILLY CURRINGTON</b> MERCURY 009580/UMGN (13.98)	Little Bit Of Everything		2
23	23	23	10	<b>JAMEY JOHNSON</b> MERCURY 0112337*/UMGN (13.98)	That Lonesome Song		6
24	10	-	2	<b>CROSS CANADIAN RAGWEED</b> UNIVERSAL SOUTH 013231* (13.98)	Happiness And All The Other Things		10
25	24	-	2	<b>GEORGE JONES</b> CRACKER BARREL 013358 EX/UMG (11.98)	A Collection Of My Best Recollection		24

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	25	10	10	<b>LOVE AND THEFT</b> CAROLWOOD 002135/LYPIC STREET (11.98)	World Wide Open		10
27	34	29	46	<b>GREATEST GAINER</b> <b>RASCAL FLATTS</b> LYRIC STREET 002784 (13.98)	Greatest Hits Volume 1		2
28	27	25	11	<b>ALAN JACKSON</b> ARISTA NASHVILLE 19943/SMN (11.98)	Good Time		1
29	29	28	11	<b>RANDY HOUSER</b> UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		21
30	NEW	1	1	<b>ZAC BROWN BAND</b> CRACKER BARREL PICTURE HOME GROWN/ATLANTIC 521278/AG (13.98)	The Foundation		30
31	26	26	11	<b>KELLIE PICKLER</b> 19 BNA 22811/SMN (11.98) +	Kellie Pickler		1
32	31	27	11	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
33	30	24	11	<b>GEORGE STRAIT</b> MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
34	33	32	11	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
35	36	34	11	<b>TRAILER CHOIR</b> SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)		30
36	37	31	11	<b>COLT FORD</b> AVERAGE JOE'S 1001 (16.98)	Ride Through The Country		24
37	32	21	11	<b>JACK INGRAM</b> BIG MACHINE J10300 (11.98)	Big Dreams & High Hopes		21
38	35	33	11	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
39	41	36	11	<b>KENNY CHESNEY</b> BLUE CHAIR BNA 34553/SMN (18.98)	Lucky Old Sun		1
40	38	35	11	<b>VARIOUS ARTISTS</b> CAPITOL NASHVILLE 5002/UNIVERSAL 011242/UMG (18.98)	NOW That's What I Call Country		1
41	39	30	11	<b>DAVID NAIL</b> MCA NASHVILLE 011003/UMGN (10.98)	I'm About To Come Alive		19
42	40	37	11	<b>MARTINA MCBRIDE</b> RCA 34190/SMN (17.98)	Shine		1
43	44	39	11	<b>TIM MCGRAW</b> CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
44	45	41	11	<b>BLAKE SHELTON</b> WARNER BROS 512911/WRN (18.98)	Startin' Fires		7
45	42	40	11	<b>JAKE OWEN</b> RCA 31201/SMN (12.98)	Easy Does It		2
46	43	38	11	<b>RANDY TRAVIS</b> WARNER BROS 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		3
47	49	48	11	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		2
48	50	51	11	<b>RODNEY ATKINS</b> CURB 79132 (18.98)	It's America		3
49	47	43	11	<b>MONTGOMERY GENTRY</b> COLUMBIA 22817/SMN (18.98)	Back When I Knew It All		3
50	46	47	11	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 20281 (18.98)	X: Ten		7

**TOP BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	1	<b>#1</b> <b>THE ISAACS</b> GATHER MUSIC GROUP 46014	The Isaacs Naturally: An Almost A Cappella Collection		1
2	2	30	11	<b>STEVE MARTIN</b> 40 SHARE 6104T/ROUNDER	The Crow: New Songs For The Five-String Banjo		1
3	1	2	11	<b>YONDER MOUNTAIN STRING BAND</b>	The Show		1
4	4	51	11	<b>OLD CROW MEDICINE SHOW</b> NETTWERK 30812*	Tennessee Pusher		1
5	5	46	11	<b>STEVE IVEY</b> IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass		1
6	3	4	11	<b>LOUDON WAINWRIGHT III</b> 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project		1
7	6	55	11	<b>BILL &amp; GLORIA GATHER WITH THEIR HOMECOMING FRIENDS</b> GATHER MUSIC GROUP 42736	Bill Gather Presents: Country Bluegrass Homecoming Vol. One		1
8	8	55	11	<b>BILL &amp; GLORIA GATHER WITH THEIR HOMECOMING FRIENDS</b> GATHER MUSIC GROUP 42737	Bill Gather Presents: Country Bluegrass Homecoming Vol. Two		1
9	7	5	11	<b>THE WAILIN' JENNYNS</b> RED HOUSE 220	Live At The Mauch Chunk Opera House		

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	1	15	JAY-Z	THE BLUEPRINT 3	ROC-A-FELLA/DEF JAM 013335/UMG
2	NEW		RAEKWON	ONLY BUILT 4 CUBAN LINK... PT. II	ICE H2O 68794
3	1	2	WHITNEY HOUSTON	I LOOK TO YOU	ARISTA 10033/RMG
4	2	2	TREY SONGZ	READY SONG BOOK	ATLANTIC 518794/AG
5	3	10	MAXWELL	BLACKSUMMERS'NIGHT	COLUMBIA 89142/SONY MUSIC
6	NEW		JAY-Z	THE BLUEPRINT: COLLECTOR'S EDITION	ROC-A-FELLA/DEF JAM 013335/UMG
7	6	7	FABOLOUS	LOSOS WAY (SOUNDTRACK)	DESERT STORM/DEF JAM 013098/IDJMG
8	8	14	GREATEST GAINER	THE BLACK EYED PEAS	THE E.N.D., INTERSCOPE 012887/IGA
9	4	3	LETOYA	LADY LOVE	CAPITOL 97259
10	5	2	PITBULL	REBELLION	MR. 305/POLO GROUNDS/J 51991/RMG
11	10	19	CHRISSETTE MICHELE	EPIPHANY	DEF JAM 012797/IDJMG
12	9	6	K'JON	I GET AROUND	UP&UP/UNIVERSAL REPUBLIC 013162/UMRG
13	7	4	LEDISI	TURN ME LOOSE	VERVE FORECAST 012677/VG
14	12	17	EMINEM	RELAPSE	WEB/SHADY/AFTERMATH/INTERSCOPE 012863/AGA
15	11	11	JEREMIH	JEREMIH MICK SCHULTZ/DEF JAM	013095/IDJMG
16	13	2	BEANIE SIGEL	BROAD STREET BULLY	SICNESS.NET 67
17	15	11	VARIOUS ARTISTS	NOW 31	EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC
18	14	9	TWISTA	CATEGORY F5	GMG 96412
19	16	4	SEAN PAUL	IMPERIAL BLAZE	VP/ATLANTIC 520047/AG
20	17	30	CHARLIE WILSON	UNCLE CHARLIE	P MUSIC/JIVE 23389/JLG
21	20	26	KERI HILSON	IN A PERFECT WORLD...	MOSLEY/ZONE 4/INTERSCOPE 012000/AGA
22	18	44	BEYONCE	I AM...	SASHA PIERCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
23	24	39	ANTHONY HAMILTON	THE POINT OF IT ALL	MISTERS MUSIC/SO SO DEF 23387/JLG
24	19	12	GINUWINE	A MAN'S THOUGHTS	NOTIFI/ASYLUM 519147/WARNER BROS.
25	27	13	LAURA IZIBOR	LET THE TRUTH BE TOLD	ATLANTIC 512240/AG
26	22	9	JOE	SIGNATURE	563 00005/KEDAR
27	31	22	RICK ROSS	DEEPER THAN RAP	NAVY/BLACKSWAN/SLIP-N-SLIDE/DEF JAM 012772/IDJMG
28	28	47	MARY MARY	THE SOUND	MY BLOCK/COLUMBIA 28087/SONY MUSIC
29	32	39	JAMIE FOXX	INTUITION	J 41294/RMG
30	29	14	PLEASURE P	THE INTRODUCTION OF MARCUS COOPER	ATLANTIC 516393/AG
31	26	27	THE-DREAM	LOVE V/S MONEY	RADIO KILLA/DEF JAM 012579/IDJMG
32	41	67	LIL WAYNE	THA CARTER III	CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG
33	40	52	RAPHAEL SAADIQ	THE WAY I SEE IT	COLUMBIA 08585/SONY MUSIC
34	21	3	MICHAEL JACKSON	THE DEFINITIVE COLLECTION	MOTOWN 013297/UME
35	25	3	J MOSS	JUST JAMES PAJAM	GOSPO CENTRIC/VERITY 47910/JLG
36	36	9	KILLER MIKE	UNDERGROUND ATLANTA	GRIND TIME OFFICIAL 347/SMC
37	33	6	DORROUGH	DORROUGH MUSIC	NGENIUS 5114/E1
38	45	7	METHOD MAN & REDMAN	BLACKOUT: 2 WU-TANG DEF SQUAD	DEF JAM 012400/IDJMG
39	38	9	KEYSHIA COLE	A DIFFERENT ME	MANI/GEFFEN 012395/IGA
40	30	3	SMOKEY ROBINSON	TIME FLIES WHEN YOU'RE HAVING FUN	ROBSO 400200
41	37	5	SLAUGHTERHOUSE	SLAUGHTERHOUSE	E1 2052
42	44	23	JADAKISS	THE LAST KISS	RUFF RIDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012281/IDJMG
43	36	3	GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD
44	50	51	JAZMINE SULLIVAN	FEARLESS	J 32713/RMG
45	11	11	MAINO	IF TOMORROW COMES...	HUSTLE HARD/ATLANTIC 512968/AG
46	39	13	WILL DOWNING	CLASSIQUE	PEAK 31278/CONCORD
47	35	3	LIL WYTE	THE BAD INFLUENCE	HYPNOTIZE MINDS 520806/ASYLUM
48	43	55	YOUNG JEEZY	THE RECESSION	CTE/DEF JAM 011536/IDJMG
49	57	18	CAM'RON	CRIME PAYS	DIPLOMATIC MAN 518073/ASYLUM
50	23	1	QUEEN LATIFAH	PERSONA FLAVOR	UNIT 012972/VG

"Down" is up for Jay Sean on Rhythmic (3-1) as his debut single bypasses "Best I Ever Had" by fellow newcomer Drake. Introductory tracks haven't reigned consecutively on the chart since Soulja Boy Tell'Em's "Crank That (Soulja Boy)" followed Plies' "Shawty" in the Sept. 29, 2007, issue.



## MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	15	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT	3RD STREET/JRMG	
2	3	41	SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
3	2	16	PRETTY WINGS	MAXWELL	(COLUMBIA)	
4	6	10	UNDER	PLEASURE P	(ATLANTIC)	
5	4	15	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/IDJMG)	
6	9	7	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)	
7	8	8	WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN	(MIZAY/50 ICEY/WARNER BROS.)	
8	12	12	OBSESSED	MARIAH CAREY	(ISLAND/IDJMG)	
9	7	15	ICE CREAM PAINT JOB	DORROUGH	(NGENIUS/E1)	
10	5	19	BEST I EVER HAD	DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
11	11	17	EGO	BEYONCE	(MUSIC WORLD/COLUMBIA)	
12	12	20	TRUST	KEYSHIA COLE DUET WITH MONICA	(MANI/GEFFEN/INTERSCOPE)	
13	16	7	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM	(SONG BOOK/ATLANTIC)	
14	13	12	5 STAR CHICK	YO GOTTI	(POLO GROUNDS/JRMG)	
15	11	7	NUMBER ONE	R. KELLY FEAT. KERI HILSON	(JIVE/JLG)	
16	15	12	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH	(MICK SCHULTZ/DEF JAM/IDJMG)	
17	17	20	EVERY GIRL	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
18	21	20	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD	(MY BLOCK/COLUMBIA)	
19	20	24	LAST CHANCE	GINUWINE	(NOTIFI/ASYLUM/WARNER BROS.)	
20	22	10	JUST A KISS	MISHON	(DYNASTY/ZONE 4/STREAMLINE/INTERSCOPE)	
21	4	4	REGRET	LETOYA FEAT. LUDACRIS	(CAPITOL)	
22	18	20	WETTER (CALLING YOU DADDY)	TWISTA FEAT. ERIKA SHEVON	(GET MONEY GANG/CAPITOL)	
23	25	7	THE ONE	MARY J. BLIGE FEAT. DRAKE	(MTRIA/ARCH/GEFFEN/INTERSCOPE)	
24	23	7	BECKY	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		
25	19	14	YOU'RE A JERK	NEW BOYZ	(ASYLUM/WARNER BROS.)	
26	24	12	TRICK'N	MULLAGE	(FROM THE GROUND UP/JIVE/JLG)	
27	28	5	I'M GOOD	CLIPSE FEAT. PHARRELL WILLIAMS	(RE UP/COLUMBIA)	
28	27	5	DIGITAL GIRL	JAMIE FOXX FEAT. DRAKE, KANYE WEST + THE-DREAM	(JRMG)	
29	30	4	SWEAT IT OUT	THE-DREAM	(RADIO KILLA/DEF JAM/IDJMG)	
30	32	6	BETTER BELIEVE IT	LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE	(TRILL/ASYLUM/WARNER BROS.)	
31	40	2	66	FOREVER	DRAKE, KANYE WEST, LIL WAYNE & EMINEM	(HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
32	31	8	TIPSY IN DIS CLUB	PRETTY RICKY	(BLUESTAR/BIG CAT/TOMMY BOY)	
33	33	6	SLOW DANCE	KERI HILSON	(MOSLEY/ZONE 4/INTERSCOPE)	
34	34	5	WHAT YOU DO	CHRISSETTE MICHELE FEAT. NE-YO	(DEF JAM/IDJMG)	
35	37	2	I INVENTED SEX	TREY SONGZ FEAT. DRAKE	(SONG BOOK/ATLANTIC)	
36	36	16	MAKE HER SAY	KID CUDDI FEAT. KANYE WEST & COMMON	(G.O.O.D./UNIVERSAL MOTOWN)	
37	37	2	BUY YOU A ROUND (UP AND DOWN)	VERSE SIMMONDS	(INTERSCOPE)	
38	38	2	TROUBLE	GINUWINE FEAT. BUN B	(NOTIFI/ASYLUM/WARNER BROS.)	
39	38	2	YOU'RE NOT MY GIRL	RYAN LESLIE	(NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	

### BETWEEN THE BULLETS

**JAY-Z'S 'BLUEPRINT' FOR SUCCESS**

On Top R&B/Hip-Hop Albums, Jay-Z improves his total to 11 No. 1s as "The Blueprint 3" debuts atop the list. The set lifts the rapper past R. Kelly, with 10, for the most No. 1s since the chart converted to Nielsen SoundScan data in 1992. With "The Blueprint Collector's Edition" at No. 6, which contains the first two albums in the series, Jay is also the first artist since Nelly in 2004 (with "Sweat" and "Suit") with simultaneous top 10 debuts.

"Run This Town" from the current "Blueprint" gives Jay-Z his first No. 1 in eight years and fourth overall on Hot Rap Songs (4-1). He previously led with "Izzo (H.O.V.A.)" for nine weeks from August to October 2001. Meanwhile, "Run" co-stars Rihanna and Kanye West land their second and sixth chart-toppers, respectively.

—Raphael George

## RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	11	#1 66 DOWN	JAY SEAN FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL REPUBLIC)
2	2	12	OBSESSED	MARIAH CAREY	(ISLAND/IDJMG)
3	1	19	BEST I EVER HAD	DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	4	15	HOTEL ROOM SERVICE	PITBULL	(MR. 305/POLO GROUNDS/JRMG)
5	6	7	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)
6	7	11	BE ON YOU	FLO RIDA FEAT. NE-YO	(POE BOY/ATLANTIC)
7	8	9	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/IDJMG)
8	5	14	I GOTTA FEELING	THE BLACK EYED PEAS	(INTERSCOPE)
9	6	2	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO	(MOSLEY/ZONE 4/INTERSCOPE)
10	11	9	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT	(3RD STREET/JRMG)
11	4	11	SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
12	10	20	EVERY GIRL	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	18	5	WHATCHA SAY	JASON DERULO	(BELUGA HEIGHTS/WARNER BROS.)
14	14	22	ICE CREAM PAINT JOB	DORROUGH	(NGENIUS/E1)
15	13	11	BIRTHDAY SEX	JEREMIH	(MICK SCHULTZ/DEF JAM/IDJMG)
16	17	10	OUTTA CONTROL	BABY BASH FEAT. PITBULL	(ARISTA/RMG)
17	17	17	WETTER (CALLING YOU DADDY)	TWISTA FEAT. ERIKA SHEVON	(GET MONEY GANG/CAPITOL)
18	21	11	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH	(MICK SCHULTZ/DEF JAM/IDJMG)
19	23	11	WRITTEN ON HER	BIRDMAN FEAT. JAY SEAN	(CASH MONEY/UNIVERSAL MOTOWN)
20	24	4	SHAKE MY	THREE 6 MAFIA FEAT. KALENA	(HYPNOTIZE MINDS/COLUMBIA)
21	19	28	BOOM BOOM POW	THE BLACK EYED PEAS	(WILL.I.AM/INTERSCOPE)
22	16	18	LOVEGAME	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
23	26	3	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN	(HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
24	21	19	FIRE BURNING	SEAN KINGSTON	(BELUGA HEIGHTS/EPIC)
25	20	13	MAKE HER SAY	KID CUDDI FEAT. KANYE WEST & COMMON	(G.O.O.D./UNIVERSAL MOTOWN)
26	30	2	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM	(SONG BOOK/ATLANTIC)
27	27	6	BECKY	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
28	25	7	SHE WOLF	SHAKIRA	(EPIC)
29	29	6	LA LA LA	LMFAO	(PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
30	NEW		FOREVER	DRAKE, KANYE WEST, LIL WAYNE & EMINEM	(HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
31	33	3	FACE DROP	SEAN KINGSTON	(BELUGA HEIGHTS/EPIC)
32	31	7	NOW I'M THAT BITCH	LIVVI FRANC FEAT. PITBULL	(JIVE/JLG)
33	36	4	NUMBER ONE	R. KELLY FEAT. KERI HILSON	(JIVE/JLG)
34	34	2	LET'S GET CRAZY	CLIPSE FEAT. AKON	(IBAD BOY/ATLANTIC)
35	40	2	ONE TIME	JUSTIN BIEBER	(ISLAND/IDJMG)
36	NEW		MAKE HER SAY	KID CUDDI FEAT. KANYE WEST & COMMON	(G.O.O.D./UNIVERSAL MOTOWN)
37	35	2	TRICK'N	MULLAGE	(FROM THE GROUND UP/JIVE/JLG)
38	34	5	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER	(DECA/DANCE/REUBLE BY RAMEN/ATLANTIC/PPP)
39	NEW		WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN	(MIZAY/50 ICEY/WARNER BROS.)
40	NEW		YOU BELONG WITH ME	TAYLOR SWIFT	(BIG MACHINE/UNIVERSAL REPUBLIC)

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	30	#1 ON THE OCEAN	K'JON	(UP&UP/DEH TYME/UNIVERSAL REPUBLIC)	
2	1	20	PRETTY WINGS	MAXWELL	(COLUMBIA)	
3	1	9	LAST CHANCE	GINUWINE	(NOTIFI/ASYLUM/WARNER BROS.)	
4	5	13	BAD HABITS	MAXWELL	(COLUMBIA)	
5	1	5	I LOOK TO YOU	WHITNEY HOUSTON	(ARISTA/RMG)	
6	7	20	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON	(P MUSIC/JIVE/JLG)	
7	6	25	THE POINT OF IT ALL	ANTHONY HAMILTON	(MISTER'S MUSIC/JIVE/JLG)	
8	8	36	SOBEAUTIFUL	MUSIQ SOULCHILD	(ATLANTIC)	
9	9	17	IN LOVE WITH ANOTHER MAN	JAZMINE SULLIVAN	(J/RMG)	
10	10	48	THERE GOES MY BABY	CHARLIE WILSON	(P MUSIC/JIVE/JLG)	
11	11	11	EPIPHANY (I'M LEAVING)	CHRISSETTE MICHELE	(DEF JAM/IDJMG)	
12	13	17	BLAME IT ON ME	CHRISSETTE MICHELE	(DEF JAM/IDJMG)	
13	15	27	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD	(MY BLOCK/COLUMBIA)	
14	12	48	FROM MY HEART TO YOURS	LAURA IZIBOR	(ATLANTIC)	
15	14	30	NEVER GIVE YOU UP	RAPHAEL SAADIQ FEAT. STEVIE WONDER & C.J.	(COLUMBIA)	
16	16	18	CLOSE TO YOU	BEBE & CECE WINANS	(B&C/MALACO)	
17	17	17	GIVE IT TO ME RIGHT	MELANIE FIONA	(SRC/UNIVERSAL MOTOWN)	
18	19	5	OH	KEVON EDMONDS	(MAKE)	
19	19	8	DON'T STAY	LAURA IZIBOR	(ATLANTIC)	
20	18	10	GOIN' THRU CHANGES	LEDISI	(VERVE FORECAST/VERVE)	
21	23	3	GREATEST GAINER	WHAT I'VE BEEN WAITING FOR	BRIAN MCKNIGHT	(HARD WORK/E1)
22	26	3	BETTER WITH TIME	PRINCE	(NPG)	
23	21	6	CAN'T GET OVER YOU	JOE	(BRANTERA)	
24	22	7	THIS TIME	K'JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ	(UP&UP/UNIVERSAL REPUBLIC)	
25	25	11	SAME SONG	LAKISHA JONES	(ELITE)	

## HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	4	8	#1 66	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)
2	3	12	SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	



AIRPLAY MONITORED BY

SALES DATA COMPILED BY

nielsen  
BDSnielsen  
SoundScan

Billboard DANCE

AIRPLAY MONITORED BY

SALES DATA COMPILED BY

nielsen  
BDSnielsen  
SoundScanJAZZ/  
CLASSICAL/  
WORLD SEP  
26  
2009

## HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	1	<b>#1 CELEBRATION</b>	MADONNA	WARNER BROS.	
2	3	5	OBSESSED	MARIAH CAREY	ISLAND/IDJMG	
3	4	6	SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC/SONY MUSIC	
4	5	9	DONT UPSET THE RHYTHM (GO BABY GO)	NOISETES	MERCURY/IDJMG	
5	6	6	EVERYBODY SHAKE IT	RALPHI ROSARIO	FEATURING SHAWN CHRISTOPHER BLUE/PLATE	
6	8	7	WOULD'VE BEEN THE ONE	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE	
7	11	8	KEEP IT GOIN' LOUDER	MAJOR LAZER	FEATURING NINA SKY & RICKY BLAZE	MAD DECENT/DOWNTOWN
8	12	4	SEXY BITCH	DAVID GUETTA	FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
9	10	9	BULLETPROOF	LA ROUX	POLYDOR/CHEERYTREE/INTERSCOPE	
10	11	10	SWEET DREAMS	REYONCE	MUSIC WORLD/COLUMBIA	
11	18	11	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM	
12	13	12	BE ALRIGHT	KRISTINE W	FLY AGAIN	
13	17	8	WHY YOU WANNA HURT ME SO BAD?	NICKI RICHARDS	NICKIRICHARDS.COM	
14	9	13	GOODBYE	KRISTINA DEBARGE	SODAPOP/ISLAND/IDJMG	
15	21	5	THE REAL THING	VANESSA WILLIAMS	CONCORD/CMG	
16	22	7	RIGHT HERE	CARMEN REECE	REAL MF	
17	10	10	PARANOID	JOHAS BROTHERS	HOLLYWOOD	
18	23	7	WANTED	JESSIE JAMES	MERCURY/IDJMG	
19	14	11	ROSE OF JERICHO	BT	NETWERK	
20	15	11	SHOES	TIGA	LAST GANG/TURBO	
21	7	7	GIVE ME TONIGHT	TR	FEATURING FRENCHIE DAVIS DAUMAN	
22	27	4	FINE PRINT	NADIA ALI	SMILE IN BED	
23	30	3	<b>POWER PICK THIS TIME BABY</b>	EDDIE X	PRESENTS NIKI HARIS 3MP	
24	28	4	SHE AINT GOT	LETOYA	CAPITOL	
25	32	3	I DIDN'T KNOW MY OWN STRENGTH	WHITNEY HOUSTON	ARISTA/RMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
26	33	4	WE ALL WANNA BE PRINCE	FELIX DA HOUSECAT	NETWERK	
27	34	3	FAME 2009	NATURI NAUGHTON	LAKESHORE	
28	1	1	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE	
29	43	2	DID YOU SEE ME COMING?	PET SHOP BOYS	ASTRALWERKS/CAPITOL	
30	38	3	LOVE SONGS	ANJULIE	HEAR/CMG	
31	29	12	LIVING FOR THE WEEKEND	JILL JONES	PEACE BISQUIT	
32	31	11	I'M A FUCKING CELEBRITY	DJ TIMBO	LUNA TRIP	
33	19	15	FIRE BURNING	DAVID GUETTA	FEATURING KELLY ROWLAND	GUM/ASTRALWERKS/CAPITOL
34	41	4	LOSING MY MIND	ALI KING	JELLYBEAN	
35	46	2	DO WHAT U LIKE	BAD BOY	BILL NETWERK	
36	36	1	DEJA VU	AMERICA	OLIVO DAUMAN	
37	25	13	ATTENTION WHORE	DEADMAU5	& MELLEEFRESH	PLAY
38	42	3	INSECURITIES	JUNIOR VASQUEZ	FEATURING MAXI J	SILVER LABEL/TOMMY BOY
39	48	2	S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS	19/JIVE/JLG	
40	16	14	CRAZY POSSESSIVE	KACI BATTAGLIA	CURB	
41	50	2	SUPERSTAR	DAVID MAY	FEATURING MOSES MODESTRO	ARKCD
42	NEW	DEBUT	<b>STRAIGHT THROUGH MY HEART</b>	BACKSTREET BOYS	JIVE/JLG	
43	20	16	MONEY'S TOO TIGHT TO MENTION 2009	SIMPLY RED	SIMPLYRED.COM/RAZOR & TIE	
44	NEW	NEW	<b>BRAND NEW DAY</b>	GEORGIE PORGIE	MUSIC PLANT	
45	44	9	I GET LIFTED	ERICK MORILLO	FEATURING DEBORAH COOPER	SUBLIMINAL
46	35	14	ANOTHER DAY	SOPHIA MAY	NERVOUS	
47	NEW	NEW	<b>SAD SONG</b>	BLAKE LEWIS	TOMMY BOY	
48	49	7	FOUNTAINS OF YOUTH	LOVERUSH	UK FEATURING MOLLY BANCROFT	SEA TO SUN
49	NEW	NEW	<b>FREEMAY OF LOVE</b>	PEPPER	MASHAY GAPP	
50	36	11	WHILE YOU SEE A CHANCE	MATT ZARLEY	FEATURING BILLY PORTER	ZARLEY SONGS

## TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	46	<b>#1 LADY GAGA</b>	THE FAME	SIEMENS/CONCORD/REPUBLIC/SONY MUSIC
2	3	9	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141/UMRG
3	2	3	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG
4	4	62	3OH!3	WANT PHOTO FINISH	511181
5	6	10	LMFAO	PARTY ROCK PARTY	ROCKWILL/AMC/CHEERYTREE/INTERSCOPE 012932/IGA
6	5	3	DAVID GUETTA	ONE LOVE	GUM 868477/ASTRALWERKS
7	7	7	BEYONCE	IRIDIUM AND RENOWN	WORLD/COLUMBIA 5296/SONY MUSIC
8	8	8	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE/THRIVE/UMRG 90814/THRIVE
9	9	4	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127
10	NEW	NEW	<b>CRAZY FROG</b>	EVERYBODY DANCE NOW	NEW PLATEAU/UNIVERSAL REPUBLIC 013338/UMRG
11	1	42	SOUNDTRACK	SUMDOG	MILLIONAIRE INTERSCOPE 012502/IGA
12	10	4	CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084
13	12	22	DEPECHE MODE	SOUNDS OF THE UNIVERSE	MUTE/VRGIN 96769/CAPITOL
14	13	28	TONY OKUNGBOWA	TOTAL DANCE 2009	THRIVEDANCE 90807/THRIVE
15	NEW	NEW	<b>INFECTED MUSHROOM</b>	LEGEND OF THE BLACK SHAWARMA	PERFECTO 101140
16	14	11	MOBY	WAIT FOR ME	LITTLE 10101 94167/MUTE
17	72	72	SANTOGOLD	SANTOGOLD	LIZARD KING 70034/DOWNTOWN
18	19	9	OWL CITY	OF JUNE	(EP) SKY HARBOR/UNIVERSAL REPUBLIC 012882/UMRG
19	14	14	PET SHOP BOYS	YES	ASTRALWERKS 96470
20	7	36	YACHT	SEE MYSTERY LIGHTS	DFA 2218
21	16	36	DJ SKRIBBLE	TOTAL CLUB HITS 2	THRIVEDANCE 90799/THRIVE
22	23	10	DISCOVERY	LP XL 448	/BEGGARS GROUP
23	22	10	THE CRYSTAL METHOD	DIVIDED BY NIGHT	TINY E 0097/INGROOVES
24	22	10	OAKENFOLD	PERFECTO	VEGAS PERFECTO 90819/THRIVE
25	21	11	JASON NEVINS	ULTRA	WEEKEND 5 ULTRA 2080

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	9	<b>#1 EVACUATE THE DANCEFLOOR</b>	CASCADA	ROBBINS	
2	1	19	LET THE FEELINGS GO	ANNAPURNA	ROBBINS	
3	12	7	OBSESSED	MARIAH CAREY	ISLAND/IDJMG	
4	5	12	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE	
5	3	22	WHEN LOVE TAKES OVER	DAVID GUETTA	FEATURING KELLY ROWLAND	GUM/ASTRALWERKS/CAPITOL
6	7	10	THE SOUND OF MISSING YOU	AMEREAH	ROBBINS	
7	6	10	CELEBRATION	MADONNA	WARNER BROS.	
8	15	3	SEXY BITCH	DAVID GUETTA	FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
9	4	10	INFINITY 2008	GUHU	JOSH PROJECT ULTRA	
10	13	7	HOTEL ROOM SERVICE	PITBULL	MR. 305/POLO GROUNDS/J/RMG	
11	NEW	NEW	<b>PAPARAZZI</b>	LADY GAGA	STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE	
12	14	12	ARMAGEDDON	JESSICA JARRELL	MERCURY/IDJMG	
13	17	12	NOW I'M THAT BITCH	LIVVI FRANC	FEATURING PITBULL	JIVE/JLG
14	19	6	SHAME ON ME	ALEX SAZZ	FEATURING LAWRENCE ALEXANDER	PAKER/NEXT PLATEAU
15	10	8	SHE WOLF	SHAKIRA	EPIC	
16	NEW	NEW	<b>I WILL BE HERE</b>	TIESTO	& SNEAKY SOUND	SYSTEM ULTRA
17	18	4	BEAUTIFUL PEOPLE	NINA SKY	POLO GROUNDS/J/RMG	
18	RE-ENTRY	RE-ENTRY	<b>I BELIEVE</b>	CYBERSUTRA	FEATURING JULIE THOMPSON	RED STICK/STRICTLY RHYTHM
19	11	6	BULLETPROOF	LA ROUX	POLYDOR/CHEERYTREE/INTERSCOPE	
20	8	17	ANOTHER DAY	SOPHIA MAY	NERVOUS	
21	9	11	I REMEMBER	DEADMAU5	& KASKADE	MAUSTRAP/AND PRESS/ULTRA
22	NEW	NEW	<b>THROW IT IN THE BAG</b>	FABULOUS	FEATURING THE DREAM	DESERT STORM/DEF JAM/IDJMG
23	RE-ENTRY	RE-ENTRY	<b>SHE CAME ALONG</b>	SHARAM	FEATURING KID CUUI	ULTRA
24	NEW	NEW	<b>GOOD GIRLS GO BAD</b>	DOBRA SHARIP	FEATURING LEIGHTON MESTER	DECA/ANTICRIP
25	16	11	WAKING UP IN VEGAS	KATY PERRY	CAPITOL	

## TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	3	25	<b>#1 DIANA KRALL</b>	QUIET NIGHTS	VERVE 012433/VG	
2	4	13	MICHAEL BUBLE	MEETS MADISON SQUARE GARDEN	143/REPRISE 91770/WARNER BROS.	+
3	2	10	FRANK SINATRA	LIVE AT THE MEADOWLANDS	THE FRANK SINATRA COLLECTION 31331/CONCORD	
4	5	20	MELODY GARDOT	MY ONE AND ONLY	THRILL VERVE 012563*/VG	
5	8	34	FRANK SINATRA	SELECTION	SINATRA SINGS OF LOVE	THE FRANK SINATRA COLLECTION 51880/REPRISE
6	10	15	FRANK SINATRA	CLASSIC SINATRA II	THE FRANK SINATRA COLLECTION 96444/CAPITOL	
7	2	2	BILLIE HOLIDAY	THE COMPLETE BILLIE HOLIDAY X5	DIGITAL EX	
8	9	3	ROY HARGROVE	BIG BAND	EMERGENCE	QUIDDIMY HIGH/EMARCY 013289/DECCA
9	6	3	ROBERT GLASPER	DOUBLE BOOKED	BILLIE NOTE 94244/BLG	
10	12	27	MADELEINE PEYROUX	BAIE BONES	ROUNDER 613227	
11	21	21	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI	MONESUCH 480380/WARNER BROS.	
12	17	33	RENEE HOLIDAY	SKYLARK	143/REPRISE 44247/WARNER BROS.	
13	7	4	THE TERENCE BLANCHARD GROUP	CHOICES	CONCORD JAZZ 31736/CONCORD	
14	14	3	ROBERTA GAMBARINI	SO IN LOVE	GROOVIN' HIGH/EMARCY 013160/DECCA	
15	23	3	STEFON HARRIS AND BLACKOUT	URBANUS	CONCORD JAZZ 31286/CONCORD	

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	3	<b>#1 GEORGE BENSON</b>	SONES AND STORIES	MUNSTER 30040/CONCORD	+
2	NEW	NEW	<b>PETER WHITE</b>	GOOD DAY	PEAK 31006/CONCORD	
3	3	25	CHRIS BOTTI	CHRIS BOTTI IN BOSTON	COLUMBIA 38735/SONY MUSIC	+
4	2	3	NAJEE	MIND OVER MATTER	HEADS UP 3156	
5	12	22	BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/ROCK RIDGE	
6	6	32	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815	+
7	NEW	NEW	<b>SPENCER DAY</b>	VAGABOND	YONAS MEDIA/CONCORD JAZZ 31317/CONCORD	
8	4	3	IMPROMPTU	IT IS WHAT IT IS	JDS 91209/ORPHEUS	
9	5	15	VANESSA WILLIAMS	THE REAL THING	CONCORD 30816	
10	7	8	PAUL TAYLOR	BURNIN'	PEAK 31257/CONCORD	
11	NEW	NEW	<b>VARIOUS ARTISTS</b>	SMOOTH JAZZ HITS	CONCORD 31465	
12	14	27	THE RIPPINGTONS	FEATURING RUSS FREEMAN	MODERN ART	PEAK 30835/CONCORD
13	9	4	HERB ALPERT & LANI HALL	ANYTHING GOES	LIVE CONCORD JAZZ 3144/CONCORD	
14	16	3	JEFF GOLUB	BLUES FOR YOU	E1 4540	
15	11	16	PAUL HARGROVE	THE COLLECTION	'TRIPPIN' N' RHYTHM 36	

## SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	3	19	<b>#1 TALK OF THE TOWN</b>	DARREN RAHN	NUGROOVE	
2	4	10	<b>GREATEST TROPICAL RAIN</b>	JESSY J	PEAK/CMG	
3	2	22	GO FOR IT	BERNIE WILLIAMS	REFORM/ROCK RIDGE	
4	6	3	BRIGHT	PETER WHITE	PEAK/CMG	
5	1	1	STEADY AS SHE GOES	WALTER BEASLEY	HEADS UP	
6	7	10	LIVING IN HIGH DEFINITION	GEORGE BENSON	CONCORD/CMG	
7	29	29	MOVE ON UP	HICHARD ELLIOT	ARTISTRY	
8	8	30	I'M WAITING FOR YOU	JACKIE JOYNER	ARTISTRY	
9	9	20	WHO WILL COMFORT ME	MELODY GARDOT	VERVE	
10	12	15	TJUANA DANCE	RICK BRAUN	MACK AVANCE/ARTISTRY	
11	11	10	BURNIN'	PAUL TAYLOR	PEAK/CMG	
12	10	16	SEND ONE YOUR LOVE	BONEY JAMES	CONCORD/CMG	
13	15	15	THE CIRCLE	PAUL HARGROVE	'TRIPPIN' N' RHYTHM	
14	1	11	SONGBIRD	CRAIG CHAIQUED	SHANACHIE	
15	16	11	BECAUSE OF YOU	ERIC DARIUS	BLUE NOTE/CAPITOL	

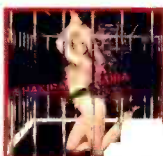
## TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	3	<b>#1 BEA FLECK</b>	CHOPIN: EDGAR VIVES & THE DETROIT SYMPHONY ORCH.	THE MELODY OF RHYTHM: PEOPLE CONCERTO & MUSIC FOR TRIO BY 2004	
2	4	43	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC	
3	15	3	CANELLE DE NESE ORCHESTRA	OF THE AGE OF ENLIGHTENMENT	(MACKERRAS)	THE MOZART ALBUM DECCA DIGITAL EX/UNIVERSAL CLASSICS GROUP
4	3	2	KIM KASHKASHIAN	BETTY OLIVER	TIGRAN MANSURIAN/ETIAN STENBERG	NEHAROT EDM NEW SERIES/EDM 012057/UNIVERSAL CLASSICS GROUP
5	10	54	JOSHUA BELL	ACADEMY OF ST. MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS	SONY CLASSICAL 11013/SONY MASTERWORKS
6	6	27	PLACIDO DOMINGO	AMORE	INFINITO DE REPUBLIC/UNIVERSAL CLASSICS GROUP	
7	5	2	MURRAY PERAHIA	BACH: PARTITAS 1, 5 & 6	SONY CLASSICAL 44363/SONY MASTERWORKS	
8	8	21	SOUNDTRACK	THE SOLOIST	DG 012298/UNIVERSAL CLASSICS GROUP	
9	7	44	LUCIANO PAVAROTTI			

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATIN)
2	2	11	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
3	4	9	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
4	3	21	LO INTENTAMOS	ESPINOZA PAZ (DISA/ASL)
5	6	10	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
6	5	31	EL AMOR	TITO "EL BAMBINO" (SIENTE)
7	8	28	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
8	12	6	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
9	9	7	SU VENENO	AVENTURA (PREMIUM LATIN)
10	10	15	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
11	13	7	LA GRANJA	LOS TIGRES DEL NORTE (FONOVI SA)
12	17	20	NO ME DEJES DE AMAR	LA APUESTA (S ERCA)
13	15	19	ABUSADORA	WISIN & YANDEL (WY MACHETE)
14	11	21	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
15	7	23	CAUSA Y EFECTO	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
16	14	9	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
17	16	20	COMPRENDEME	GERMAN MONTERO (FONOVI SA/MUSI VI SA)
18	18	45	TE PRESUMO	BANDA EL RECODO (FONOVI SA)
19	23	7	ADIOS	JESSE & JOY (WARNER LATINA)
20	22	10	TOCANDO FONDO	RICARDO ARJONA (WARNER LATINA)
21	19	20	YO NO SE MANANA	LUIS ENRIQUE (TOP STOP)
22	25	10	TE VES FATAL	EL TRONO DE MEXICO (FONOVI SA)
23	27	6	DEJAME ENTRAR	MAKANO (PANAMA/MACHETE)
24	30	4	CELOS	FANNY LU (UNIVERSAL MUSIC LATIN)
25	40	3	GREATEST GAINER GRACIAS A TI	WISIN & YANDEL (MACHETE)
26	21	7	CUMBAYA	PEEWEE (EMI TELEVISI A)
27	28	9	Y AHORA QUE?	LOS RIELEOS DEL NORTE (FONOVI SA)
28	29	19	QUIEN ES USTED?	SERGIO VEGA (DISA)
29	24	18	CAMINARE	INTOCABLE (EMI TELEVISI A)
30	33	5	TU DEFECTO	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
31	HOT SHOT DEBUT		ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATIN)
32	32	5	EL BORRACHO MONTEZ DE DURANGO	GRUPO MONTEZ DE DURANGO (DISA)
33	26	18	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
34	38	5	MI COMPLEMENTO	LOS HURACANES DEL NORTE (DISA)
35	31	7	MARIPOSA MIA	VIVANATIVA (VIV/PIMPING MUSIK)
36	34	13	ME GUSTA ME GUSTA	LOS BUITRES DE CUICANAN SINALOA (LADIS/SONY/UNIVERSAL MUSIC LATIN)
37	35	7	OVARIOS	JENNI RIVERA (FONOVI SA)
38	43	11	MAR ADENTRO	TOMMY TORRES (WARNER LATINA)
39	NEW		AL DIABLO CON TU AMISTAD	EL CHAPO DE SINALOA (DISA)
40	41	2	SENTIMIENTOS DE CARTON	DUERO (FONOVI SA)
41	NEW		NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
42	48	5	TU PRIMERA VEZ	HECTOR ACOSTA (D.A.M./VENEMUSIC)
43	36	6	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
44	NEW		YA TE OLVIDE	ARTHUR HANLON FEATURING RICARDO MONTANER (FONOVI SA)
45	42	5	INFINITY 2008	GURU JOSH PROJECT (ULTRA)
46	RE-ENTRY		DAME TU CORAZON	LOS RUFIANES (NEW)
47	RE-ENTRY		ERES TODO TODO	JULIAN ALVAREZ (ASL)
48	NEW		EL RITMO NO PERDONA (PRENDE)	DADDY YANKEE (EL CARTEL)
49	NEW		ME FUI	BEBE (EMI TELEVISI A)
50	NEW		MI ULTIMO DIA	TERCER CIELO (KASA)

Shakira's "Loba" reaches the pinnacle of Tropical Songs Airplay as it steps 2-1 (3.1 million in audience), becoming her second No. 1 at the format. Of her prior nine top five Tropical tracks, only 2005's "La Tortura" featuring Alejandro Sanz reached the summit.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	HOT SHOT DEBUT		#1 LOS TIGRES DEL NORTE	LA GRANJA FONOVI SA 354192/UMLE	
2	1	14	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
3	2	16	WISIN & YANDEL	LA REVOLUCION WY MACHETE 012967/UMLE	
4	3	4	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE	
5	NEW		VARIOUS ARTISTS	LOS SUPER UNO S DISA 724181/UMLE	
6	5	27	TITO "EL BAMBINO"	EL PATRON SIENTE 653881/UMLE	
7	9	24	LARRY HERNANDEZ	16 NARCO CORRIOS MENDIETA/FONOVI SA 570037/UMLE	
8	6	10	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
9	4	3	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA	
10	7	17	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
11	8	44	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVI SA 353804/UMLE	
12	16	55	PACE SETTER LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 012163/UMLE	
13	12	2	VARIOUS ARTISTS	BANDA #1 S 2009 DISA 721302/UMLE	
14	11	2	VARIOUS ARTISTS	DURANGUENSE #1 S 2009 DISA 721301/UMLE	
15	17	61	ESPINOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE	
16	10	7	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE	
17	15	13	EL TRONO DE MEXICO	DESDE LA PATRIA EN VIVO FONOVI SA 354088/UMLE	
18	20	25	MARISELA	20 EXITOS INMORTALES IM 6614	
19	21	57	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE	2
20	19	43	RICARDO ARJONA	510 PISO WARNER LATINA 516669	
21	18	10	TIERRA CALI	SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATIN 653700/UMLE	
22	22	2	VARIOUS ARTISTS	CORRIDO #1 S 2009 DISA 721303/UMLE	
23	14	6	TERCER CIELO	GENTE COMUN VENEMUSIC/UNIVERSAL MUSIC LATIN 653702/UMLE	
24	23	4	PATRULLA 81	COLECCION PRIVADA LAS 20 EXCLUSIVAS DISA 729495/UMLE	
25	25	2	VARIOUS ARTISTS	NORTENO #1 S 2009 DISA 721304/UMLE	
26	13	17	LUIS ENRIQUE	CICLOS TOP STOP 8910	
27	26	9	CONJUNTO PRIMAVERA	20 SUPER TEMAS LA HISTORIA DE LOS EXITOS FONOVI SA 354118/UMLE	
28	NEW		LA ARROLLADORA BANDA EL LIMON	COLECCION PRIVADA LAS 20 EXCLUSIVAS DISA 729496/UMLE	
29	36	13	MAKANO	TE AMO PANAMA/MACHETE 460031/UMLE	
30	31	38	LOS INQUIETOS DEL NORTE	LA BORRACHERA ELEGI MACHETE/UNIVERSAL MUSIC LATIN 653681/UMLE	
31	24	4	LOS PIKADIENTES DE CABORCA	LA TENIA MAS GRANDE SONY MUSIC LATIN 48300	
32	27	2	VARIOUS ARTISTS	URBANIZACION PERFECT ZMG 30020/SONY MUSIC LATIN	
33	15	50	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA	
34	34	12	PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATIN 013075/UMLE	
35	40	7	JENNI RIVERA	JENNI: ELEGI DVD/DVD SUPER DELUXE AYANA/FONOVI SA 354092/UMLE	
36	29	20	DON OMAR	IDON MACHETE 012867/UMLE	
37	32	26	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947	
38	42	72	MANA	ARDE EL CIELO WARNER LATINA 481788	2
39	5	3	GRUPO EXTERMINADOR	PA CORRIDOS FONOVI SA 354132/UMLE	
40	38	4	ALACRANES MUSICAL	20 SUPER TEMAS LA HISTORIA DE LOS EXITOS AGUILA/FONOVI SA 354155/UMLE	
41	33	22	EL COMPA CHUY	EL NINO DE ORO GYPSY 37208/SONY MUSIC LATIN	
42	46	65	LOS INQUIETOS DEL NORTE	LA BORRACHERA ELEGI MACHETE/UNIVERSAL MUSIC LATIN 653681/UMLE	
43	37	9	VARIOUS ARTISTS	SUPER 1 S MEGA HITS MACHETE 013149/UMLE	
44	49	25	LA ARROLLADORA BANDA EL LIMON	MARCO ADELANTE DISA 724180/UMLE	
45	41	49	MAS ANTONIO SOLIS	NO MOLESTAR FONOVI SA 353748/UMLE	
46	47	77	ENRIQUE IGLESIAS	95/08 UNIVERSAL MUSIC LATIN 010974/UMLE	2
47	30	4	MAZIZO MUSICAL	POR EL RESTO DE TU VIDA AGUILA/FONOVI SA 354168/UMLE	
48	45	3	ROCIO DURCAL	DUETO DISCOS 605 56808/SONY MUSIC LATIN	
49	50	16	HECTOR ACOSTA	SIMPLEMENTE EL TORITO D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATIN 653681/UMLE	
50	56	43	BANDA EL RECODO	TE PRESUMO FONOVI SA 353799/UMLE	

Pianist Arthur Hanlon makes his second Hot Latin Songs chart appearance, and first in four years, as "Ya Te Olvide," featuring Ricardo Montaner, bows at No. 44 (3.1 million audience impressions, up 30%). The last pianist to appear on the chart was Di Blasio with 1998's "Querida" (No. 10 peak).



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	NEW		#1 LOS TIGRES DEL NORTE	LA GRANJA FONOVI SA 354192/UMLE	
2	1	4	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE	
3	NEW		VARIOUS ARTISTS	LOS SUPER UNO S DISA 724181/UMLE	
4	6	21	LARRY HERNANDEZ	16 NARCO CORRIOS MENDIETA/FONOVI SA 570037/UMLE	
5	3	10	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
6	2	3	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA	
7	4	17	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
8	5	44	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVI SA 353804/UMLE	
9	9	2	VARIOUS ARTISTS	BANDA #1 S 2009 DISA 721302/UMLE	
10	8	2	VARIOUS ARTISTS	DURANGUENSE #1 S 2009 DISA 721301/UMLE	
11	11	35	ESPINOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE	
12	7	7	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE	
13	10	13	EL TRONO DE MEXICO	DESDE LA PATRIA EN VIVO FONOVI SA 354088/UMLE	
14	12	10	TIERRA CALI	SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATIN 653700/UMLE	
15	13	2	VARIOUS ARTISTS	CORRIDO #1 S 2009 DISA 721303/UMLE	
16	14	4	PATRULLA 81	COLECCION PRIVADA LAS 20 EXCLUSIVAS DISA 729495/UMLE	
17	16	2	VARIOUS ARTISTS	NORTENO #1 S 2009 DISA 721304/UMLE	
18	17	9	CONJUNTO PRIMAVERA	20 SUPER TEMAS LA HISTORIA DE LOS EXITOS FONOVI SA 354118/UMLE	
19	NEW		LA ARROLLADORA BANDA EL LIMON	COLECCION PRIVADA LAS 20 EXCLUSIVAS DISA 729496/UMLE	
20	20	30	LOS INQUIETOS DEL NORTE	LA BORRACHERA ELEGI MACHETE/UNIVERSAL MUSIC LATIN 653681/UMLE	

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	14	#1 AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
2	2	18	LUIS ENRIQUE	CICLOS TOP STOP 8910	
3	3	2	VARIOUS ARTISTS	URBANIZACION PERFECT ZMG 30020/SONY MUSIC LATIN	
4	4	9	VARIOUS ARTISTS	SUPER 1 S MEGA HITS MACHETE 013149/UMLE	
5	6	16	HECTOR ACOSTA	SIMPLEMENTE EL TORITO D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATIN 653681/UMLE	
6	7	14	VARIOUS ARTISTS	30 BACHATAS PEGADITAS MICK & ROLL 60380/SONY MUSIC LATIN	
7	5	7	OMEGA	EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN	
8	8	31	GILBERTO SANTA ROSA	EL CABALLERO DE LA SALSA TROPICAL 005/DAY 14/SONY MUSIC LATIN	
9	10	23	VARIOUS ARTISTS	30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610	
10	9	43	VARIOUS ARTISTS	40 BACHATAS PODEROSAS MICK & ROLL 60346/SONY MUSIC LATIN	
11	12	24	VARIOUS ARTISTS	FIESTA LATINA DISCOS 605 37203/SONY MUSIC LATIN	
12	13	31	VARIOUS ARTISTS	BACHATA DE AMOR VOL. 4 J & N 90343/SONY MUSIC LATIN	
13	14	57	VARIOUS ARTISTS	BACHATA #1 S VOL. 2 MACHETE 011705/UMLE	
14	11	4	MARLON	ESTOY DE PIE MACHETE 013124/UMLE	
15	15	40	VARIOUS ARTISTS	BACHATAS 2009 THE #1 HITS SERIES J & N 90309/SONY MUSIC LATIN	
16	17	28	VARIOUS ARTISTS	SALSAS HITS 2009 THE #1 HITS SERIES J & N 90311/SONY MUSIC LATIN	
17	19	41	XTREME	CHAPTER OOS MACHETE/UMLE	
18	RE-ENTRY		CHICO CASTILLO THE GIPSY	VUELVO LOUDES/UNIVERSAL MUSIC LATIN 760276/UMLE	
19	RE-ENTRY		VARIOUS ARTISTS	BACHATA ROMANTICA: 1 S MACHETE 012586/UMLE	
20	RE-ENTRY		CARLOS Y ALEJANDRA	LA INTRODUCCION MACHETE 012814/UMLE	

BETWEEN THE BULLETS

LOS TIGRES CONTINUE TO ROAR



With its latest set, "La Granja," debuting at No. 1 on Top Regional Mexican Albums (11,000 copies), Los Tigres Del Norte racked up their 21st chart-topper on the list. That extends their lead as the act with the most No. 1s to seven; Los Temerarios trail behind with 14. Twelve of Los Tigres' 21 chart-toppers debuted at the summit, making them the leaders in that category as well. Los Temerarios are tied with Intocable for the second-most No. 1 debuts, with eight each.

—Rauly Ramirez

HOT LATIN SONGS: 100 selections; (62 regional Mexican, 31 Latin pop, 18 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSIHI/SOUNDCAN JAPAN/PLANTECH) SEPTEMBER 16, 2009
1	10	SONO SAKI HE DREAMS COME TRUE NAYUTAWAVE
2	NEW	KONOMUNE WO, AI WO IYO PORNO GRAFFITI SONY
3	NEW	RAIN TSUYOSHI DOMOTO JOHNNY'S ENTERTAINMENT
4	3	STRAIGHT THROUGH MY HEART BACKSTREET BOYS JIVE/BMG
5	1	NIJI YUZU SENHA & CO
6	7	ICHIBU TO ZENBU B'Z VERMILION
7	NEW	MY LIFE STORY D.W. NICOLS AVEV TRAX
8	6	CELEBRATION MADONNA WARNER BROS.
9	NEW	YOU MICHU SONY MUSIC
10	4	AMEAGARI NI MITA MABOROSHI THE PILLOWS AVEV

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CD.) SEPTEMBER 13, 2009
1	73	BOYS AND GIRLS PIXIE LOTT MERCURY
2	3	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
3	1	RUN THIS TOWN JAY-Z ROC NATION
4	NEW	WE ARE GOLDEN MIKA CASABLANCA/ISLAND
5	5	I GOTTA FEELING THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
6	4	HOLIDAY DIZEE RASCAL FT. CHROME DIRTEE STANK
7	NEW	LEFT MY HEART IN TOKYO MINI VIVA GEFERIN/POLYDOR
8	2	GET SEXY SUGABABES ISLAND
9	NEW	UPRISING MUSE A&E/HELIUM 3/WARNER
10	7	REMEDY LITTLE BOOTS 679/ATLANTIC

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) SEPTEMBER 15, 2009
1	1	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN
2	NEW	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
3	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
4	3	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA
5	NEW	CELEBRATION MADONNA WARNER BROS.
6	4	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
7	6	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
8	5	STADT CASSANDRA STEEN & ADEL TAWIL DOMESTIC ROCK/URBAN
9	8	DAS GEHT AB FRAUENARZT/MANNY MARC KONTOR
10	7	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE

EUROPEAN HOT 100		
THIS WEEK	LAST WEEK	SEPTEMBER 16, 2009
1	1	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
2	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	3	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
4	66	WE ARE GOLDEN MIKA CASABLANCA/ISLAND
5	4	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
6	5	RUN THIS TOWN JAY-Z ROC NATION
7	15	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW
8	67	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
9	6	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN
10	NEW	BOYS AND GIRLS PIXIE LOTT MERCURY
11	NEW	LADY MELODY TOM FRAGER/GWAYAV AZ
12	25	CELEBRATION MADONNA WARNER BROS.
13	8	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA
14	7	SEXTONIK MYLENE FARMER POLYDOR
15	12	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW
16	11	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA
17	10	LASSE-TOI ALLER BEBE COLLECTIF METISSE UNIVERSAL
18	13	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
19	NEW	I'LL GO CRAZY IF I DON'T GO CRAZY/TONIGHT U2 MERCURY
20	NEW	UPRISING MUSE A&E/HELIUM 3/WARNER

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) SEPTEMBER 26, 2009
1	1	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN
2	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	2	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST ROC NATION
4	NEW	BOYS AND GIRLS PIXIE LOTT MERCURY
5	20	WE ARE GOLDEN MIKA CASABLANCA/ISLAND
6	13	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
7	5	HOLIDAY DIZEE RASCAL FT. CHROME DIRTEE STANK
8	NEW	LEFT MY HEART IN TOKYO MINIVIVA POLYDOR
9	4	GET SEXY SUGABABES ISLAND
10	NEW	UPRISING MUSE A&E/HELIUM 3/WARNER
11	7	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
12	6	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
13	11	PAPARAZZI LADY GAGA STREAMLINE/SONY MUSIC/CHERRYTREE/INTERSCOPE
14	18	CELEBRATION MADONNA WARNER BROS.
15	17	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) SEPTEMBER 15, 2009
1	NEW	LADY MELODY TOM FRAGER/GWAYAV AZ
2	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
3	1	SEXTONIK MYLENE FARMER POLYDOR
4	3	LASSE-TOI ALLER BEBE COLLECTIF METISSE UNIVERSAL
5	NEW	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW
6	4	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
7	NEW	EH EH (NOTHING ELSE I CAN SAY) LADY GAGA STREAMLINE/SONY MUSIC/CHERRYTREE/INTERSCOPE
8	5	CA M'ENERVE HELMUT FRITZ SONY
9	NEW	IN YOUR HANDS CHARLIE WINSTON ATMOSPHERIQUES
10	6	WITHOUT YOU (PERDUE SANS TOI) OCEAN DRIVE/OJ RISSKA STRATEGIC MARKETING

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) SEPTEMBER 26, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
2	2	FIRE BURNING SEAN KINGSTON BELUGA HEIGHTS/EPIC/SONY MUSIC
3	7	PAPARAZZI LADY GAGA STREAMLINE/SONY MUSIC/CHERRYTREE/INTERSCOPE/UNIVERSAL
4	14	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN/EMI
5	6	EVACUATE THE DANCEFLOOR CASCADA ROBBINS AWESOME
6	4	YOU BELONG WITH ME TAYLOR SWIFT BIG MACHINE/OPEN ROAD/UNIVERSAL
7	8	HOTEL ROOM SERVICE PITBULL MR. 305/POLO GROUNDS/J. SONY MUSIC
8	11	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD/UNIVERSAL
9	13	USE SOMEBODY KINGS OF LEON R.I.A./SONY MUSIC
10	10	GOOD GIRLS GO BAD COBRA STARSHIP FT. LEIGHTON MEESTER/DECAJANES/REVELED BY RAVEN/WARNER

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) SEPTEMBER 13, 2009
1	1	LIKE IT LIKE THAT GUY SEBASTIAN SONY MUSIC
2	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	THE LAST DAY ON EARTH KATE MILLER-HEIKKE SONY MUSIC
4	4	I GOTTA FEELING THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
5	6	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW
6	5	GOOD GIRLS GO BAD COBRA STARSHIP FT. LEIGHTON MEESTER ATLANTIC
7	7	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
8	9	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
9	14	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD
10	8	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) SEPTEMBER 14, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	4	CELEBRATION MADONNA WARNER BROS.
3	2	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
4	7	WE ARE GOLDEN MIKA CASABLANCA/ISLAND
5	14	PAPARAZZI LADY GAGA STREAMLINE/SONY MUSIC/CHERRYTREE/INTERSCOPE
6	1	LOBA/SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
7	5	AYO TECHNOLOGY MILOW HOMERUN/MUNICH
8	8	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
9	15	MANOS AL AIRE NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATIN
10	11	RELEASE ME AGNES 3 BEAT BLUE/BONNIER AMIGO

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) SEPTEMBER 16, 2009
1	1	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
2	1	ESCLAVO DE SUS BESOS DAVID BISBAL VALE
3	3	LOBA SHAKIRA SONY MUSIC LATIN/EPIC
4	5	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
5	6	COLGANDO EN TUS MANOS CARLOS BAUTE/MARTA SANCHEZ DRO
6	9	RECUERDAME LA QUINTA ESTACION SONY
7	4	SUMMERCAT BILLIE THE VISION & THE DANCERS LOVE WILL PAY THE BILLS
8	12	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
9	8	MOVING MACACO EMI
10	10	HOT INNA VALE

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) SEPTEMBER 15, 2009
1	1	VARIOUS ARTISTS ATREVETE A SONAR UNIVERSAL
2	4	MARIA JOSE AMANTE DE LO AIENO SONY MUSIC/OCESA
3	NEW	MIJARES VIVIR ASI WARNER
4	3	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
5	2	WISIN & YANDEL LA REVOLUCION UNIVERSAL
6	5	RHYTHMS DEL MUNDO RHYTHMS DEL MUNDO - CLASSICS UNIVERSAL
7	7	EDITH MARQUEZ DUELE CAPITOL
8	6	MICHAEL JACKSON THE ESSENTIAL EPIC/LEGACY
9	NEW	VARIOUS ARTISTS IBIZA RESIDENCE 09 MAS/UNIVERSAL
10	8	VARIOUS ARTISTS MENTIRAS EL MUSICAL WARNER

EURO DIGITAL SONGS SPOTLIGHT		
FRANCE		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) SEPTEMBER 26, 2009
1	1	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN
2	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	5	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW
4	NEW	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA
5	4	JE TE PROMETS ZAHO DOWN LO
6	3	LADY MELODY TOM FRAGER & GWAYAV GWAYAV
7	6	COMME DES ENFANTS COEUR DE PIRATE DARE TO CARE/GROSSE BOITE/BARCLAY
8	9	F**K YOU LILY ALLEN REGAL/PARLOPHONE
9	NEW	J'AIMERAIS TELLEMENT JENA LEE MERCURY
10	7	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN

EUROPEAN ALBUMS		
THIS WEEK	LAST WEEK	SEPTEMBER 16, 2009
1	2	DAVID GUETTA ONE LOVE GUM/VIRGIN
2	1	WHITNEY HOUSTON I LOOK TO YOU ARISTA
3	5	MICHAEL JACKSON KING OF POP EPIC
4	3	ARCTIC MONKEYS HUMBURG DOMINO
5	NEW	THE BEATLES THE BEATLES IN STEREO APPLE
6	4	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
7	7	SEMINO ROSSI DIE LIEBE BLEIBT KOCH
8	11	VERA LYNN WE'LL MEET AGAIN - THE VERY BEST OF DECCA
9	NEW	PUR WUENSCHEN CAPITOL
10	6	LADY GAGA THE FAME STREAMLINE/SONY MUSIC/CHERRYTREE/INTERSCOPE
11	NEW	JAMIE T KINGS AND QUEENS VIRGIN
12	NEW	THE BEATLES ABBEY ROAD APPLE
13	NEW	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE
14	8	KINGS OF LEON ONLY BY THE NIGHT HAND ME DOWN/RCA
15	10	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) SEPTEMBER 16, 2009
1	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
2	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	3	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA
4	4	HUSH HUSH THE PUSSYCAT DOLLS INTERSCOPE
5	6	CELEBRATION MADONNA WARNER BROS.

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
2	1	DAVID GUETTA ONE LOVE GUM/VIRGIN
3	NEW	MISTER MYSTERE BARCLAY
4	2	MAURANE NOUGARO OU L'ESPERANCE EN L'HOMME POLYDOR
5	3	MARC LAVOINE VOLUME 10 MERCURY

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) SEPTEMBER 15, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	4	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN
3	2	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
4	6	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA
5	12	CELEBRATION MADONNA WARNER BROS.

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	GOTTHARD NEED TO BELIEVE NUCLEAR BLAST
2	3	POLO HOFER PROTOTYP SOUND SERVICE
3	2	DAVID GUETTA ONE LOVE GUM/VIRGIN
4	1	WHITNEY HOUSTON I LOOK TO YOU ARISTA
5	4	THE BASEBALLS STRIKE! WARNER

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) SEPTEMBER 16, 2009
1	4	KIITOS JA KUNNIA YO POKO
2	NEW	MOTTI JUSSI HAKULINEN POKO
3	NEW	EI TAA LAMA PAAHAN KAY KAKKHAATA 77 COMBAT ROCK INDUSTRY
4	1	CELEBRATION MADONNA WARNER BROS.
5	5	ET HUOMAA IRINA EMI

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	YO LOISTO POKO
2	1	VIIKATE KUU KAARDON YLLA RANKA
3	2	ANNA PUU ANNA PUU RCA
4	NEW	ANSSI KELA AUKIO RCA
5	NEW	INSOMNIUM ACROSS THE DARK CANDLELIGHT

Miley Cyrus takes her "Party in the U.S.A." to No. 9 on the Australia Singles chart, giving the singer/actress her fourth top 10 hit Down Under.



EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	SEPTEMBER 16, 2009
1	3	CELEBRATION MADONNA WARNER BROS.
2	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	1	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
4	5	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
5	7	WE ARE GOLDEN MIKA CASABLANCA/ISLAND
6	6	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW
7	8	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
8	4	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
9	9	AYO TECHNOLOGY MILOW HOMERUN/MUNICH
10	22	BODIES ROBBIE WILLIAMS CHRYSALIS
11	10	F**K YOU LILY ALLEN REGAL/PARLOPHONE
12	13	PLEASE DON'T LEAVE ME PINK LAFAGE JIG
13	12	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
14	11	21 GUNS GREEN DAY REPRISE
15	16	COMME DES ENFANTS COEUR DE PIRATE BARCLAY

Hits of the World is compiled at Billboard/London. RE:Entry. EUROPEAN HOT 100, EURO DIGITAL SONGS, EUROPEAN ALBUMS. Compiled from the national singles and album sales charts, respectively, of 19 European countries. EUROPEAN AIRPLAY: Compiled from 16 European countries as monitored and tabulated by Nielsen Music Control.

**15 MINUTES** (Almo Music Corp., ASCAP/Multinote Music, ASCAP/EMI Blackwood Music, Inc., BMI) HL, CS 23  
**21 GUNS** (WB Music Corp., ASCAP/Green Date Music, ASCAP/Universal Music, Inc., ASCAP) HL, WB, HM, H100 26  
**5 STAR CHICK** (GIVE ME ME, ASCAP/Copyright Control) RBH 19

**A**

**ABUSADUNA** (NY Publishing, BM/Universal-Musica Unica Publishing, BMI/EMI Blackwood Music, Inc., BMI/Blue Kratt Music Publishing, BMI/Marcos Mass AKA 'Tany', BMI) LT 13  
**ADIOS** (WB Music Corp., ASCAP/Westwood Publishing S. A. De C V) LT 19  
**AL DIABLO CON TU AMISTAD** (Not Listed) LT 39  
**ALL I ASK FOR ANYMORE** (Sony/ATV Acuff Rose Music, BMI/Warner-Tamela Publishing Corp., BM/T-Bird's Music, BMI) HL, WB, HM, H100 26  
**ALL THIS LOVE** (Sony/ATV Cross Keys Music Publishing, ASCAP/Gary Nicholson Music, ASCAP/Scatlet Moon Music, Inc., BMI/Reynolds Publishing Corp., BMI/Wrenson, BMI/Wa'Ya Ya Say Music, BMI) HL, CS 60

**ALREADY GONE** (Songs For My Strunk, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Write 2 Live, ASCAP) H100 35  
**ALRIGHT** (Cadeja Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP, HL, WB, HM, H100 6  
**ALWAYS STRAPPED** (Money Mack, BM/Young Money Publishing, Inc., BM/Warner-Tamela Publishing Corp., BM/Dark Keys Publishing, BMI), WB, RBH 45

**AMERICAN RIDE** (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl Music, BMI/Toally Wightless Music, BMI/Big Loud Bucks, BMI) HL, WB, HM, CS 4, H100 36  
**EL AMOR** (Tito El Patron Publishing, ASCAP) LT 6

**B**

**BABY BY ME** (Not Listed) RBH 93  
**BAD HABITS** (Sony/ATV Tunes LLC, ASCAP/Muszewell ASCAP/BenArni Music, ASCAP/EMI April Music, Inc., ASCAP, HL, RBH 18  
**BARFOUT AND CRAZY** (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music, Inc., BMI/Rhettneck Music, BMI/Sring Stricher Music, BMI), HL, WB, HM, H100 82  
**BATTLEFIELD** (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music, Inc., ASCAP/S.Y., ASCAP/Sony/ATV Tunes LLC, ASCAP/Blow The Speakers, ASCAP), HL, H100 16  
**BECKY** (First 'N' Gold Publishing, BM/Warner-Tamela Publishing Corp., BM/Jonathan Rotem Music, BMI/Sony/ATV Songs LLC, BMI), HL, WB, HM, RBH 36

**BEER ON THE TABLE** (Ash Street Music, BMI/Big Loud Bucks, BMI/Studio Bae Pacific, SESAC/Songs Of Bug, SESAC/Pacific Wind Music, SESAC/25 North Publishing, BMI), CS 42  
**BELIEVERS** (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Steel Wheels Music, BMI/Krionite Music, BMI/Big Loud Bucks, BMI/Sony/ATV Tree Publishing Company, BMI/This Town Music, BMI), HL, WB, HM, CS 28  
**BE ON YOU** (E-Class Publishing, ASCAP/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/EMI April Music, Inc., ASCAP, HL, H100 19  
**BEST I EVER HAD** (Live Write LLC, BMI/EMI Blackwood Music, Inc., BMI/Inving Music, BMI/Spirit's Music, BMI/Songs Of Universal, Inc., BMI/Raphaella Publishing, BMI/The Music Source, BMI/Warner-Tamela Publishing Corp., BMI/Young Money Publishing, Inc., BMI/Sony/ATV Tunes LLC, ASCAP, HL, WB, HM, H100 13, RBH 13

**BETTER BELIEVE IT** (Till Productions, ASCAP/WB Music Corp., ASCAP/Young Jazz Music, BMI/EMI Blackwood Music, Inc., BMI/King K Publishing, BMI), HL, WB, HM, RBH 50  
**BETTER WITH TIME** (Not Listed) RBH 79  
**BIG GREEN TRACTOR** (Sexy Tractor Music, BMI/Big Loud Bucks, BMI/Hope-N-Cal Music, BMI/Cat IV Entertainment, L.C., BMI/Old Desperados, ASCAP/NZD Publishing Company, Inc., ASCAP/Carol Vincent And Associates, LLC), ASCAP, WB, CS 1, H100 20  
**BLAME IT ON ME** (Foxy Music, Inc., SESAC/Four Kings Production, Inc., SESAC/Cherise Michele Music, SESAC/EMI April Music, Inc., ASCAP/Stauss Co. LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Studio Beast Music, BMI/Warner-Tamela Publishing Corp., BMI), HL, WB, HM, RBH 35  
**BOY** (Not Listed) RBH 80  
**BOY!** (Who Is Mike Jones? Music, BMI/2 Plays Publishing, BMI/Warner-Tamela Publishing Corp., BMI/AT's Only About Music, ASCAP/Radic Daves Music Group, ASCAP, WB, RBH 98

**BONFIRE** (Key Brothers Music, BMI/Bolton Music, BMI/Masthiawillie Songs, BMI/KRO Music, BMI/Magic Mustang Music, BMI/Triples Shoes Music, BMI/Morpin Racing Music, ASCAP) CS 20  
**BOOM BOOM POW** (William Music, Inc., BMI/Navassa Networks, BM/Jeepney Music, BMI/Headphone Junkie Publishing, ASCAP/Cherry River Music Co., BMI/EMI April Music, Inc., ASCAP, CLM, HL, H100 15  
**BOOTS ON** (Songs Of Windswept, BMI/Mow/Bow Publishing Music, BMI/Kenny Empire Music, BMI/MCG, BMI), CS 6, H100 69  
**EL BORRACHO MONTEZ DE DURANGO** (Not Listed) LT 32

**BREAK** (EMI Blackwood (Canada) Music LTD., SOCAN/Blast The Scene, SOCAN/Mean Music Publishing, SOCAN/EMI Blackwood Music, Inc. (BMI), HL, H100 91  
**BREAK UP** (Team S Dot Publishing, BMI/Las Vegas Publishing Company, Inc., ASCAP/EMI April Music, Inc., ASCAP/Street Certified Publishing, BMI), HL, H100 17, RBH 9  
**BUY YOU A ROUND (UP AND DOWN)** (Verse & Sham Publishing, BMI) RBH 51

**C**

**CAMINARE** (SERCA, BMI) LT 29  
**CAN'T GET OVER YOU** (Anzemetan Music, BMI) RBH 61  
**CAN'T LIVE WITHOUT YOU (I And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Darris Hot Songs, ASCAP/EMI April Music, Inc., ASCAP/Fanturey Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/Strange Moter Music, ASCAP), HL, WB, HM, RBH 23**  
**CANT REMEMBER** (Dolla Bay Publishing, ASCAP/Typps Music, ASCAP/Phila Kids Music, BMI/Music Czar Publishing, Inc., BMI/Rhettneck Music, BMI/WChappell Music, Inc., BMI/Mot-Cia Music Co., BMI), WB, RBH 87

**CAUSA Y EFECTO** (Sony/ATV Tunes LLC, ASCAP/Westwood Publishing S. A. De C V) LT 15  
**CELOS** (EMI April Music, Inc., ASCAP/Ediciones Musicales Hispovox SGAE) LT 24  
**THE CLIMB** (Vistaville Music, ASCAP/Hopeless Rose Music, ASCAP/Music Of Stage Three, BMI/Made It Big Music, BMI), HL, H100 45  
**CLOSE TO YOU** (EverGreen Copyrights, BMI) RBH 51

**COME BACK TO ME** (Zac Maloy Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI Blackwood Music, Inc., BMI), HL, H100 37  
**COMO UN TATUAJE** (Arpa Musical, LLC, BMI) LT 17  
**COMPREENDE** (Universal Music, Inc., ASCAP) LT 14  
**CONSIDER ME GONE** (Ten And Steve's Music, ASCAP/EverGreen Copyrights, BMI/Warner-Tamela Publishing Corp., BMI), WB, CS 30  
**COOL** (Tappy Whyte's Music, BMI/Songs Of Universal, Inc., BMI/Musty Atic, BMI/EMI Blackwood Music, Inc., BMI/Ramon Montgomery, ASCAP/Clump Tight Publishing, ASCAP, HL, WB, HM, RBH 47

**COUNTRY FOLKS (LIVIN' LOUD)** (EMI Blackwood Music, Inc., BMI/Godfrey Stokes Nielson Publishing, BMI/One Eye Publishing LLC, BMI), HL, CS 44  
**COWBOY CASANOVA** (Carrie-Oke Music, BMI/EMI April Music, Inc., ASCAP/Rincon Ave Music Publishing, ASCAP/Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP) CS 18  
**CUMBAYA** (EMI Blackwood Music, Inc., BMI/Blue Kratt Music Publishing, BMI/Nanega Music Publishing, BMI/Warner-Tamela Publishing Corp., BMI/The Kids Publishing, BMI) LT 26

**D**

**DAME TU CORAZON** (Not Listed) LT 46  
**DANCE THE NITE AWAY** (Jonca Publishing, BM/TPMG Publishing, BMI/Lewis-Kortez Publishing, BMI) RBH 99  
**DEJA ME ENTRAR** (Universal Music - MGB Songs, ASCAP) LT 23  
**DIKOU YOU KNOW HOW MUCH I LOVED YOU** (Universal Music - MGB Songs, ASCAP/Magic Farming Music, ASCAP/Universal Music - Careers, BMI/Silverkiss Music Publishing, BMI/Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI), HL, WB, HM, CS 50

**DIGITAL GIRL** (March 9th Publishing, ASCAP/Songs Of Peer Ltd., ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Pleasure Gimme My Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI/Universal Music - Z Songs, BMI/NappyBug Music, BMI/Universal Music Corporation, ASCAP, HL, WB, HM, RBH 40  
**D.O.A. (DEATH OF AUTO-TUNE)** (EMI April Music, Inc., ASCAP/Carter Boys Publishing, ASCAP/No I.D. Music, BMI/Chrislays Songs, BMI/Unchappell Music, Inc., BMI), HL, WB, HM, RBH 94  
**DO I** (Planet Peanut, BMI/Murrah Music Corporation, BM/Bug Music, Incorporated, BMI/Warner-Tamela Publishing Corp., BMI/RADIOJULIETSPublishing, BMI/DV/Haywood Music, BMI), WB, CS 21, H100 76  
**DON'T STAR** (Universal Music Limited, IMRO) RBH 66  
**DON'T STOP BELIEVIN'** (Weed High Nightmare, BMI/Laszy, Boulevard Music, BMI), WB, HM, H100 79  
**DOWN** (Bucks Music Group Ltd., ASCAP/David Plat Music, BMI/Orange Factory Music, ASCAP/Colter Pzn Publishing, ASCAP/Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI), WB, HM, H100 2

**DROP IT LOW** (My Diet Starts Tomorrow, BM/Songs Of Universal, Inc., BMI/Damir Dean, BM/Culture Beyond Ur Experience Publishing, BMI), HL, WB, HM, H100 94, RBH 63

**E**

**EGO** (Ewis Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Unice Bobby Music, BMI/EMI April Music, Inc., ASCAP/B-Day Publishing, ASCAP), HL, H100 72, RBH 79  
**EIGHT SECOND RIDE** (Universal Music - Careers, BMI/Sonatale Vaidi Publishing, BMI/Drye It Home Music Publishing, Inc., IMRO/FSMIG, IMRO/State One Music America, BMI), HL, WB, HM, CS 32  
**EMPIRE STATE OF MIND** (EMI April Music, Inc., ASCAP/Carter Boys Publishing, ASCAP/Al Shuckburgh, PRS/Global Talent Publishing, PRS/Foray Music, Inc., SESAC/Masani Elshabazz Music, SESAC/Sewell Publishing, ASCAP/Hello Productions, ASCAP/Twenty Nine Black Music, BM/Gambi Music, BMI), HL, H100 90

**EPHANY (I'M LEAVING)** (Universal Music - Z Songs, BM/Pen In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Stauss Co. LLC, ASCAP/EMI April Music, Inc., ASCAP), HL, WB, HM, RBH 29  
**ERES TODO TODO** (Not Listed) LT 47  
**ESCLAVO DE SUS BESOS** (Not Listed) LT 31  
**EVAUATE THE DANCEFLOOR** (Recks, ASCAP/Songkitch Music Publishing, BMI/M/Sterna BUMA) H100 79  
**EVERY GIRL** (Young Money Publishing, Inc., BM/Warner-Tamela Publishing Corp., BMI/Live Write LLC, BMI/EMI Blackwood Music, Inc., BMI/West Coast Lvin Publishing, ASCAP/Hendricks Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Corporation, ASCAP), HL, WB, HM, H100 64, RBH 26

**EVERYTHING, EVERYDAY, EVERYWHERE** (EMI April Music, Inc., ASCAP/J Brasco Music, ASCAP/NextSelection Publishing, ASCAP/Keynote Music, ASCAP), HL, RBH 07  
**EVERYWHERE I GO** (Phylaster Music, Inc., ASCAP/Jed-rey Steele Music, BMI/BPJ Administration, BMI), CS 56 30  
**FACE DROP** (Lucas Secon, BM/Sony/ATV Tunes LLC, ASCAP/God's Cryin' Publishing, ASCAP), HL, H100 93  
**FALLIN' FOR YOU** (Cocamide Music, BMI/EMI April Music, Inc., ASCAP/Rated Music, ASCAP), HL, H100 29

**FALLING DOWN** (Silly Fish Music, ASCAP/Almo Music Corp., ASCAP/Extremely Corrosive Music, BMI/Schock It To Me, ASCAP/Pensive Music, ASCAP) H100 96  
**FIFTEEN** (Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI), HL, CS 25  
**FIRE BURNING** (Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/Sean Kingston Publishing Designee, BMI), HL, H100 28, LT 43  
**FIRELES** (Ocean City Park, ASCAP) H100 58  
**FIRE FIXES** (Innocent Bystander, ASCAP/Top Of Color, ASCAP/Write Treatage Music, ASCAP/Jumpin' Cat Music, ASCAP) H100 84

**FOREVER** (1da Boi Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Live Write LLC, BMI/EMI Blackwood Music, Inc., BMI/Pleasure Gimme My Publishing, Inc., BMI/Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI/Shroom Shady Music, BMI/Songs Of Universal, Inc., BMI), HL, WB, HM, RBH 27  
**FRESH** (Inmate 177447 Musik Publishing, ASCAP/Ken IP Publishing, BMI/Entertaining Music, BMI/Sick Rick Music Corp., BMI) RBH 83

**F**

**GETTIN' YOU HOME (THE BLACK DRESS SONG)** (Runnin' Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP/Want To Hold Your Songs, BMI), HL, CS 7 44  
**GOD IN ME** (EMI April Music, Inc., ASCAP/Wel Ink Tree Music, ASCAP/That's Plum Song, ASCAP/T's Tea Red Music, ASCAP) H100 74, RBH 5  
**GOM' THRU CHANGES** (Blue Toes Music Publishing Designee, ASCAP/Unclue Buddie's Music, ASCAP) RBH 67  
**GOOD GIRLS GO BAD** (Blasi Beast Music, ASCAP/EMI April Music, Inc., ASCAP/Lion Aire Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Sunshine Terrace Music, BMI/Bug Music, Incorporated, BMI/Mot-Keeper Publishing, ASCAP, HL, WB, HM, H100 10  
**GRACIAS A TI** (Not Listed) LT 25

**G**

**HEARD EM ALL** (Not Listed) RBH 86  
**HER DIAMONDS** (I Rule Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 41  
**HISTORY IN THE MAKING** (Cadeja Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP/MX2 Music, ASCAP/Silki Working For The Woman, ASCAP/ICE Alliance Music, ASCAP) CS 41  
**HONKY TONK STOMP** (Sony/ATV Tree Publishing Company, BM/Shovohly Music, BMI/Tium Ten On Music, BMI/Orison Music, LLC, BMI/EverGreen Copyrights, BMI/Music Of Stage Three, BMI/Bobber's Song And Salvage, BMI) CS 24

**HOTEL ROOM SERVICE** (Pitbull's Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Jimpbu, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Songs LLC, BMI/Warner-Tamela Publishing Corp., BMI/Berrard's Other Music, BMI/Music Of Ever Hop, BMI/EMI Virgin Music Ltd., ASCAP/Chrislays Music, HL, PRS), HL, WB, HM, H100 9  
**HURRY HOME** (Year Of The Dog Music, ASCAP/Words & Music, ASCAP), WB, CS 34

**ICE CREAM PAINT JOB** (Dorough Musik Publishing Company, ASCAP/Lilia Tunes, ASCAP/Minder Music, Inc., ASCAP) H100 30, RBH 14  
**IF THIS ISN'T LOVE** (B-Uneek Songs, ASCAP/Universal Music Corporation, ASCAP/GiveMeAlMy Publishing, ASCAP/EMI April Music, Inc., ASCAP/TNT Explosive Publishing, ASCAP) RBH 46  
**I GET CRAZY** (Maraj Music, SESAC/Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI), WB, RM, RBH 73  
**GOTTA FEELING** (William Music, Inc., BMI/Jeepney Music, Inc., BMI/Tab Maghett Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rivoli Publishing, ASCAP/Square Rivoli Music, ASCAP/Snapro, Benstein & Co., Inc., ASCAP/Rister Edtions SAGCEM), CLM, HL, H100 1, LT 16

**INVENTED SEX** (DaMystro Music, BMI/Sony/ATV Songs LLC, BMI/Cher Huxtable Publishing, BMI/Agnis's Boy Music, BMI/Warner-Tamela Publishing Corp., BMI/Write Like It, BMI), HL, WB, RM, RBH 31  
**JUST CALL YOU MINE** (Right Bark Music, Inc., ASCAP/Lyly Maess Music, ASCAP/Faber Corp., ASCAP/EMI April Music, Inc., ASCAP/Ty Me A River Music, ASCAP/Karles Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, CS 29  
**I KNOW YOU WANT ME (CALLE OCHO)** (Don Williams Music Group, BMI/Big Elk Music, BMI/Galloonhead Music Publishing, ASCAP/Ultia Tunes, ASCAP/Do It Yourself Music Group S r l., SIAE/Universal Music Careers, BMI/Pitbull's Legacy Publishing, BMI/Marmarero Music Publishing, ASCAP/Universal Music n MGB Songs, ASCAP, HL, BM, H100 25  
**LET'S JUST HOLD ON** (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/Encore Entertainment LLC, BMI/Mr Noise Music, BMI/Hilltopy Poetry, BM/Rio Nuevo Entertainment, BMI), WB, CS 8, H100 77  
**I LOOK GOOD** (Istanbul Music, BMI) RBH 48  
**I LOOK TO YOU** (R Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI), HL, WB, HM, H100 88, RBH 25  
**I'M ALIVE** (Sony/ATV Music, Inc., ASCAP/Intendant Music LLC, ASCAP/Sony/ATV Cross Keys Music Publishing, ASCAP/Sony/ATV Acuff Rose Music, BMI/Unwound Music, BMI/Face Brufte Music, ASCAP/Big Loud Bucks, BMI), HL, CS 14, H100 65  
**I'M GOING IN** (Not Listed) RBH 53  
**I'M GONN** (More Water from Nazareth Publishing, ASCAP/EMI April Music, Inc., ASCAP/EMI Blackwood Music, Inc., BMI/Thornton Trust Publishing, BMI/Neighborhood Hustla Publishing, BMI), HL, RBH 37  
**I'M IN MIAMI TRICK** (No 40's Publishing, ASCAP) H100 73

**IMMA START (EVERYWHERE WE ARE)** (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI) HL, WB, HM, H100 51, RBH 24  
**I'M YOURS** (Goo Eyed, ASCAP) H100 38  
**I NEED A GIRL** (Naked Under My Clothes, ASCAP/Chrislays Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI April Music, Inc., ASCAP), HL, RBH 22  
**INFINITY 2008** (EMI Vinn, PRS) LT 45  
**IN LOVE WITH ANOTHER MAN** (Nappy Puddy Music, ASCAP/Universal Music - Z Tunes LLC, ASCAP/abackn's music publishing, BMI), HL, WB, HM, RBH 39  
**I STILL LIKE BOLOGNA** (EMI April Music, Inc., ASCAP/Tri-Angels Music, ASCAP), HL, CS 35  
**IT DID** (Warner-Tamela Publishing Corp., BMI/Sycamore Canyon Music, BMI/Hope-N-Cal Music, BMI/Sycamore Canyon Music, BMI), WB, CS 57  
**IT KILLS ME** (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music Publishing, SESAC/Music Sales Corporation, ASCAP), HL, RBH 69  
**IT'S A BUSINESS DOING PLEASURE WITH YOU** (Stage Three Songs, ASCAP/Brett James Cornelius Music Productions, SOCAN/Warner-Tamela Publishing Corp., BMI/Anesthetic Publishing, SOCAN), WB, CS 16, H100 100  
**I WANNA MAKE YOU CLOSE YOUR EYES** (Home With The Arctidillo Music, BMI/Sony/ATV Tree Publishing, ASCAP/Creative Sounds Publishing, ASCAP), HL, CS 27  
**I WANT TO KNOW WHAT LOVE IS** (Somerset Songs Publishing, Inc., ASCAP) RBH 64  
**I WILL NOT BOW** (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 57

**J**

**JOEY** (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Dinipki Music, BMI/Sony/ATV Tree Publishing Company, BMI/Mr. Bubba Music, BMI) CS 17, H100 99  
**JUST A KISS** (Viva Panama, ASCAP/JoJo Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works, ASCAP/Bug Music, ASCAP/Music Of Windswept, ASCAP/EMI April Music, Inc., ASCAP/Roc For Publishing & Music Farnamiam LLC, ASCAP/Mars Force Music, ASCAP/Intendant Music Publishing, ASCAP/Bughouse, ASCAP), HL, WB, RM, RBH 42

**K**

**KNOCK YOU DOWN** (Danjanz Music, SESAC/WB Music Corp., SESAC/Keriko Music, ASCAP/Universal Music Corporation, ASCAP/YFP Music Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Universal Music - Z Tunes LLC, ASCAP/Neatime In The Ground Publishing, ASCAP/Yasira Music Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI), HL, WB, HM, H100 12, RBH 30  
**LA GRANJA** (TN Ediciones Musicales, BMI) LT 11  
**LAST CHANCE** (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Neatime In The Ground Publishing, ASCAP/Universal Music Publishing, SESAC/EMI Combine Music, SESAC/Foray Music, Inc., SESAC/Baylen Adonis Music Publishing, SESAC/Christ-an Combs Publishing, SESAC/Aztec Tracks, ASCAP), HL, WB, HM, H100 87, RBH 8  
**A LITTLE MORE COUNTRY THAN THAT** (Universal Music - MGB Songs, ASCAP/Don Polythess Songs, ASCAP/SMIG, IMRO/A Sing And A Prayer Music, ASCAP/State One Music America, BMI/Warner-Tamela Publishing Corp., BMI/Precious Flow Music, BMI), HL, WB, CS 45  
**LIVING FOR THE NIGHT** (George Straight Publishing Designee/Bubba Star Publishing Designee/Sony/ATV Acuff Rose Music, BMI/Unwound Music, BMI), HL, CS 2, H100 53  
**LOBA** (The Caramel House Music, BMI/Ensign Music Corporation, BMI/Rodeoman Music, ASCAP/EMI April Music, Inc., ASCAP/Ediciones Musicales Clippers, S.L./Warner Chappell Music Spain S.A., SGAE/Amnath Coast Music, BMI/Chrislays Songs, BMI), HL, WB, HM, LT 2

**LD INTENTAMOS** (Not Listed) LT 4  
**LDL -3** (Agnis's Boy Music, BMI/Warner-Tamela Publishing Corp., BMI/No Duncydone Music Publishing, BMI/Cher Huxtable Publishing, Inc., BMI/Sony/ATV Tree Publishing, BMI/M/Elemet's Hip Hop, BMI/M/Takin' Care Of Business, BMI/Radic Daves Music Group, ASCAP/EMI Blackwood Music, Inc., BMI), HL, WB, HM, H100 56, RBH 15  
**LONG AFTER I'M GONE** (Big Love Music, BM/Do Write Music, LLC, ASCAP/ounded Sky Music, ASCAP/Crossi/3 Music, ASCAP/Zampampoojee Music, ASCAP) CS 48  
**LONG LINE OF LOSERS** (Kevin Fowler Music, BMI/Music Of RPM, ASCAP/Category 5 Music, ASCAP) CS 31  
**LOVE DRUNK** (Martin Johnson Music, ASCAP/EMI April Music, Inc., ASCAP/Mayday Malone Music, ASCAP/State One Songs America, ASCAP/S1 Songs, ASCAP/EMI Blackwood Music, Inc., BMI/Repitilian Music, BMI) HL, WB, HM, H100 22  
**LOVEGAME** (Stelani Germanotta p/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Gaga Publishing, Inc., BMI/Gloje Music Inc., BMI/RedOne Productions LLC, BMI), HL, H100 42  
**LOVE LIKE CRAZY** (Mike Curb Music, BM/Sweet Radical Music, BMI/Warner-Tamela Publishing Corp., BMI/AT's Music, BMI), WB, CS 47  
**LOVE LIVES ON** (Sony/ATV Cross Keys Music Publishing, ASCAP/My Good Girl Music, ASCAP/Ona Songs, LLC, ASCAP/Hannah Bea Songs, BMI/Matthew West Publishing Designee, ASCAP), HL, WB, HM, CS 51  
**LOVE YOUR LOVE THE MOST** (Sony/ATV Tree Publishing Company, BMI/Sony/ATV Acuff Rose Music, BMI), HL, CS 12, H100 71

**MAJIC** (563 Music Publishing, ASCAP/Universal Music - Z Tunes LLC, ASCAP), HL, WB, RM, RBH 90  
**MAKE HER SAY** (Eise's Baby Boy Publishing, ASCAP/Very Good Beats, BMI/Hop Hop Since 1978, BMI/Senseless Music Inc., BMI/Songs Of Universal, Inc., BMI/Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/House Of Gaga Publishing, Inc., BMI/NappyBug Music, BMI/Universal Music n Z Songs, BMI/EMI April Music, Inc., ASCAP/Gilded Source Music, ASCAP/Sly As A Fox Music, Inc., BMI/Fox King Entertainment, BMI/NB Publishing, ASCAP/2 Tha Moon Publishing, BMI/WB Music Corp., ASCAP/2082 Music Publishing, ASCAP/James T. Brown, BMI/Brandon R. Meighan, ASCAP/EMI Blackwood Music, Inc., BMI/Pleasure Gimme My Publishing, Inc., BMI), HL, WB, HM, H100 68, RBH 57  
**MANOS AL AIRE** (Not Listed) LT 1  
**MAN ADEPTRO** (Mostly Sad Songs, ASCAP/WB Music Corp., ASCAP) LT 34  
**MARIPOSA** (Vivantiva La Musica, BMI/WB Music Corp., ASCAP/Submarino Music Publishing, BMI) LT 35  
**ME FU!** (EMI Songs Espana, SGAE/WB Music Corp., ASCAP) LT 49  
**ME GUSTA ME GUSTA** (Not Listed) LT 36  
**MI GANA HUELE A TI** (Not Listed) LT 8  
**MI COMPLEMENTO** (Universal Music - MGB Songs, ASCAP/Garnek, BMI) LT 34  
**MILLION BUCKS** (Five 2 Fifteen Publishing, BM/Peach Global Songs, BMI/Swiz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC), HL, WB, RM, RBH 78  
**MILLION DOLLAR BILL** (Leflow Productions, ASCAP/EMI April Music, Inc., ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/State One Music America, BMI/SMF/IG, IMRO/Lucky Three Music Publishing, BMI), HL, WB, RM, RBH 49  
**MISTER OFFICER** (Five Hills Music, BMI/Do Write Music, LLC, ASCAP/Year Of The Dog Music, ASCAP/Big Yellow Dog, LLC, BMI/Darh Buddha Music, ASCAP) CS 59

**MULTIMO DIA** (Not Listed) LT 50  
**MY TWO BLOW** (Not Listed) RBH 76  
**MOO LA MOO** (Cotton City Music Publishing, BMI/Riverize Music Publishing, BMI/Weebe Writn' Music Publishing, BMI/Nice Shot Music Publishing, BMI/Laluna Tunes, BMI/Jun Ferrn Songs, SESAC) CS 43  
**MR. HIT DAT HOE** (Rickey Tremayne Harris, BMI/Montre-Blanc, BMI), RBH 81  
**MY PARTINA DEW** (Not Listed) RBH 91  
**MY WAY TO YOU** (EMI Blackwood Music, Inc., BMI/Big Gassed Hittes, BMI/Bay Parkway Music, BMI), HL, CS 53

**NEED YOU NOW** (Warner-Tamela Publishing Corp., BMI/DW/Haywood Music, BMI/RADIOJULIETSPublishing, BMI/Hilary Dawn Songs, SESAC/Foray Music, Inc., SESAC/Year Of The Dog Music, ASCAP/Bug Yellow Dog, LLC, BMI/Darh Buddha Music, ASCAP), WB, CS 22, H100 59  
**NEVER SAY NEVER** (Little Bike Music, ASCAP/Lincoln & Otie Music, ASCAP/EMI April Music, Inc., BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP) CS 32  
**NEW DIVIDE** (Universal Music - Z Songs, BMI/Cherest-iaz Publishing, BMI/Big Bad Mr. Hann Music, BMI/Nonclosure Agreement Music, BMI/Kenji Kobayashi Music, BMI/Pancakey Cakes Music, BMI), HL, WB, HM, H100 40  
**NI ROSAS NI JUGUETES** (Not Listed) LT 41  
**NO ME DEJES DE AMAR** (Jum Entertainment, Inc., BMI)

**NO SURPRISE** (Surfate Pretty Deep Ugly Music, BMI/Universal Music - Careers, BMI/Anesthetic Publishing, SOCAN/Warner-Tamela Publishing Corp., BMI/Warner Chappell, SOCAN/Sony/ATV Songs LLC, BMI/Bud And Jo's Music, BMI), HL, WB, HM, H100 24  
**NOVEMBER 18TH** (Not Listed) RBH 58  
**NUMBER ONE** (R Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI/Nardam Music, BMI/H Distric II, BMI/Songs Of Universal, Inc., BMI/Universal Music Corporation, ASCAP/Keriko Music, ASCAP), HL, WB, HM, H100 85, RBH 16  
**OH** (Cardygame Music Publishing, SESAC/Songs Of Universal, Inc., SESAC/Novak Music, BMI/Musica Dem Alma, BMI), HL, WB, RM, RBH 71  
**OH NO** (Joseph's Dream, SESAC/563 Music Publishing, ASCAP/Silki Diagam Music, ASCAP/Universal Music - MGB Songs, ASCAP), HL, WB, RM, RBH 70  
**THE ONE** (Gory & Bingie Music, ASCAP/Universal-MCA Music, Inc., BMI/Rodney Jerkus Productions, BMI/Damir Dean, BMI/Live Write LLC, BMI), HL, WB, HM, H100 70, RBH 32  
**ONE TIME** (Songs Of Peer Ltd., ASCAP/March 9th Publishing, ASCAP/Moeb J. Songs, BM/OSS Creations, ASCAP/Hoy Coran Music, ASCAP/Universal Music Corporation, ASCAP/abulous Music, ASCAP/Hico South, ASCAP) H100 29

**ONLY YOU CAN LOVE ME THIS WAY** (Sony/ATV Songs LLC, BMI/Sony/ATV Music UK, PRS/EMI Blackwood Music, Inc., BMI/Birds With Ears Music, BMI), HL, CS 5, H100 43  
**ON THE OCEAN** (Jon Riffl Music, BMI) RBH 17  
**OUTSIDE MY WINDOW** (We're Going To Maui Music, BMI/Multi-Songs, Inc., SESAC/Avard Music, Inc., SESAC/EMI April Music, Inc., ASCAP/Salerno Songs, ASCAP/M, Coco Music, ASCAP), HL, CS 39  
**OVARIOS** (Divine Music, BMI) LT 37

**PAPARAZZI** (Stelani Germanotta p/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Gaga Publishing, BMI/Gloje Music Inc., BMI/RedOne Productions LLC, BMI), HL, H100 42  
**LOVE LIKE CRAZY** (Mike Curb Music, BM/Sweet Radical Music, BMI/Warner-Tamela Publishing Corp., BMI/AT's Music, BMI), WB, CS 47  
**LOVE LIVES ON** (Sony/ATV Cross Keys Music Publishing, ASCAP/My Good Girl Music, ASCAP/Ona Songs, LLC, ASCAP/Hannah Bea Songs, BMI/Matthew West Publishing Designee, ASCAP), HL, WB, HM, CS 51  
**LOVE YOUR LOVE THE MOST** (Sony/ATV Tree Publishing Company, BMI/Sony/ATV Acuff Rose Music, BMI), HL, CS 12, H100 71

**MAJIC** (563 Music Publishing, ASCAP/Universal Music - Z Tunes LLC, ASCAP), HL, WB, RM, RBH 90  
**MAKE HER SAY** (Eise's Baby Boy Publishing, ASCAP/Very Good Beats, BMI/Hop Hop Since 1978, BMI/Senseless Music Inc., BMI/Songs Of Universal, Inc., BMI/Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/House Of Gaga Publishing, Inc., BMI/NappyBug Music, BMI/Universal Music n Z Songs, BMI/EMI April Music, Inc., ASCAP/Gilded Source Music, ASCAP/Sly As A Fox Music, Inc., BMI/Fox King Entertainment, BMI/NB Publishing, ASCAP/2 Tha Moon Publishing, BMI/WB Music Corp., ASCAP/2082 Music Publishing, ASCAP/James T. Brown, BMI/Brandon R. Meighan, ASCAP/EMI Blackwood Music, Inc., BMI/Pleasure Gimme My Publishing, Inc., BMI), HL, WB, HM, H100 68, RBH 57  
**MANOS AL AIRE** (Not Listed) LT 1  
**MAN ADEPTRO** (Mostly Sad Songs, ASCAP/WB Music Corp., ASCAP) LT 34  
**MARIPOSA** (Vivantiva La Musica, BMI/WB Music Corp., ASCAP/Submarino Music Publishing, BMI) LT 35  
**ME FU!** (EMI Songs Espana, SGAE/WB Music Corp., ASCAP) LT 49  
**ME GUSTA ME GUSTA** (Not Listed) LT 36  
**MI GANA HUELE A TI** (Not Listed) LT 8  
**MI COMPLEMENTO** (Universal Music - MGB Songs, ASCAP/Garnek, BMI) LT 34  
**MILLION BUCKS** (Five 2 Fifteen Publishing, BM/Peach Global Songs, BMI/Swiz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC), HL, WB, RM, RBH 78  
**MILLION DOLLAR BILL** (Leflow Productions, ASCAP/EMI April Music, Inc., ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/State One Music America, BMI/SMF/IG, IMRO/Lucky Three Music Publishing, BMI), HL, WB, RM, RBH 49  
**MISTER OFFICER** (Five Hills Music, BMI/Do Write Music, LLC, ASCAP/Year Of The Dog Music, ASCAP/Big Yellow Dog, LLC, BMI/Darh Buddha Music, ASCAP) CS 59

**MULTIMO DIA** (Not Listed) LT 50  
**MY TWO BLOW** (Not Listed) RBH 76  
**MOO LA MOO** (Cotton City Music Publishing, BMI/Riverize Music Publishing, BMI/Weebe Writn' Music Publishing, BMI/Nice Shot Music Publishing, BMI/Laluna Tunes, BMI/Jun Ferrn Songs, SESAC) CS 43  
**MR. HIT DAT HOE** (Rickey Tremayne Harris, BMI/Montre-Blanc, BMI), RBH 81  
**MY PARTINA DEW** (Not Listed) RBH 91  
**MY WAY TO YOU** (EMI Blackwood Music, Inc., BMI/Big Gassed Hittes, BMI/Bay Parkway Music, BMI), HL, CS 53

**NEED YOU NOW** (Warner-Tamela Publishing Corp., BMI/DW/Haywood Music, BMI/RADIOJULIETSPublishing, BMI/Hilary Dawn Songs, SESAC/Foray Music, Inc., SESAC/Year Of The Dog Music, ASCAP/Bug Yellow Dog, LLC, BMI/Darh Buddha Music, ASCAP), WB, CS 22, H100 59  
**NEVER SAY NEVER** (Little Bike Music, ASCAP/Lincoln & Otie Music, ASCAP/EMI April Music, Inc., BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP) CS 32  
**NEW DIVIDE** (Universal Music - Z Songs, BMI/Cherest-iaz Publishing, BMI/Big Bad Mr. Hann Music, BMI/Nonclosure Agreement Music, BMI/Kenji Kobayashi Music, BMI/Pancakey Cakes Music, BMI), HL, WB, HM, H100 40  
**NI ROSAS NI JUGUETES** (Not Listed) LT 41  
**NO ME DEJES DE AMAR** (Jum Entertainment, Inc., BMI)

**NO SURPRISE** (Surfate Pretty Deep Ugly Music, BMI/Universal Music - Careers, BMI/Anesthetic Publishing, SOCAN/Warner-Tamela Publishing Corp., BMI/Warner Chappell, SOCAN/Sony/ATV Songs LLC, BMI/Bud And Jo's Music, BMI), HL, WB, HM, H100 24  
**NOVEMBER 18TH** (Not Listed) RBH 58  
**NUMBER ONE** (R Kelly Publishing, Inc., BMI/Universal Music - Z Songs,

## EXECUTIVE TURNTABLE

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**RECORD COMPANIES:** Island Def Jam Music Group names **Max Gousse** senior VP of A&R. He was executive VP of A&R and new business development at Music World Entertainment.

Hollywood Records appoints **Buddy Deal** VP of promotion for rock and alternative. He served in the same role at Capitol Records.

EMI Music appoints **Timothy Ryan** senior VP of global priorities for catalog marketing. He was the U.K. marketing director at Setanta Sports.

RGK Entertainment Group, which includes the country label Open Road and a management operation, names **Tracy Martin** GM. She headed consumer and digital marketing at MuchMTV in Toronto.



**PUBLISHING:** ASCAP in Nashville names **Marc Driskill** VP/GM. He was COO at Big Loud Shirt and Big Loud Bucks Administration.

Cherry Lane Music Publishing promotes **Steve Nalbert** to coordinator of licensing. He was a licensing assistant.

BMI promotes **Frederic Ifrah** to senior director of financial analysis. He was director of financial analysis for the organization's new media and strategic development team.

—Edited by Mitchell Peters

## GOODWORKS

### LeROI MOORE FUND TO PROVIDE ACADEMIC SCHOLARSHIPS

A year has passed since the death of Dave Matthews Band founding member LeRoi Moore, but representatives for the late saxophonist's LeRoi Moore Fund will continue his philanthropic activities through several academic scholarships scheduled to start in the 2010-11 school year.

The programs include a four-year, \$5,000 per year scholarship open to business and education majors at North Carolina Central University; a four-year, \$2,500 per year scholarship for a college-bound student at Albemarle High School; and a four-year, \$5,000 per year scholarship for a nursing department at the University of Virginia School of Nursing.

Each of the scholarships held personal meaning for Moore. The musician's parents attended North Carolina Central University; he attended Albemarle (N.C.) High School, where his father was also a teacher; and the University of Virginia is where Moore spent time recovering after his all-terrain-vehicle accident last summer. (Moore later died of complications from injuries suffered from the accident.)

"This is all money that he put aside," says Rit Venerus, business manager for Dave Matthews Band and the trustee of Moore's estate. "When we did his estate plan years ago, he put aside a chunk of money, but we never really sat down to figure out what we were going to do with it for charity. But these scholarships were all ideas that he had."

Venerus says Moore was "pretty quiet" about his charitable activities. "He was never one who did it for publicity," he says. "He supported a lot of organizations that people never heard about."

The announcement of the scholarship programs falls close to what would've been Moore's 48th birthday (Sept. 7). "We were trying to find a way to celebrate his life, and it seemed fitting to do this around his birthday," Venerus says.

In addition to the scholarships, the LeRoi Moore Fund will make annual contributions to Toys for Tots, Habitat for Humanity, the Leukemia & Lymphoma Society and the Blue Ridge Area Food Bank.

—Mitchell Peters



### 2009 BMI URBAN AWARDS

BMI held its annual Urban Awards Sept. 10 at Lincoln Center in New York. Major award recipients included Lil Wayne and T-Pain, who shared the songwriter of the year award; Polow Da Don and Kanye West were both named producer of the year; Jordin Sparks and co-writer Erik Griggs won song of the year for "No Air"; and Universal Music Publishing Group was publisher of the year. The BMI Icon Award was presented to funk legend George Clinton. Cee-Lo Green, Bootsie Collins and OutKast's Big Boi were some of the artists that paid tribute to Clinton during a medley of his hits. PHOTOS: COURTESY OF RAY TAMARRA/WIREIMAGE.COM (except where noted)

- 1 Polow Da Don (left) with BMI president/CEO Del Bryant (center) and Universal Music Publishing Group chairman/CEO David Renzer.
- 2 From left: George Clinton, Sly Stone, Bootsie Collins, BMI VP of writer/publisher relations-Atlanta Catherine Brewton, president/CEO Del Bryant and senior director of writer/publisher relations-New York Wardell Malloy.
- 3 Songwriter/producer Jim Jonsin receives his Billboard #1 Award during the BMI & Coca-Cola #1 show. Jonsin also received one of the top producers awards. From left: presenters LeToya Luckett and Adrienne Bailon, Jonsin and BMI senior director of writer/publisher relations-New York Wardell Malloy.
- 4 Producer L.O.S. Da Mystro receives his top producers award. From left: BMI associate director of writer/publisher relations-New York Ian Holder, L.O.S. Da Mystro and BMI VP of writer/publisher relations-Atlanta Catherine Brewton.
- 5 From left: Janelle Monáe, OutKast's Big Boi, George Clinton and Dallas Austin during the musical salute to Clinton.
- 6 From left: BMI president/CEO Del Bryant, George Clinton and BMI VP of writer/publisher relations-Atlanta Catherine Brewton. PHOTO: COURTESY OF JAMAL CONTESS/GETTY IMAGES
- 7 Songwriter/artist Kevin Cossom and songwriter/artist Keri Hilson with their Billboard #1 Awards, which were handed out at the BMI & Coca-Cola #1 show during the BMI Urban Awards.
- 8 From left: BMI associate director of writer/publisher relations-Atlanta David Claassen and president/CEO Del Bryant; Rondor/Irving Music executive VP of creative Ron Moss, senior VP of urban music Kevin Hall and creative manager Charity Duplechan; Underdog East Songs' Damon Thomas and Erik Griggs, co-songwriters of "No Air"; BMI VP of writer/publisher relations-Atlanta Catherine Brewton and associate director of writer/publisher relations-New York Ian Holder.



U2 backstage Sept. 12 at Chicago's Soldier Field seconds before taking the stage to launch the North American leg of its 360 tour. From left: Live Nation global music chairman **Arthur Fogel**, U2's **Larry Mullen Jr.** and **the Edge**, Billboard executive director of content and programming for touring and live entertainment **Ray Waddell**, U2's **Adam Clayton**, band manager **Paul McGuinness** and U2's **Bono**. PHOTO: COURTESY OF KEVIN MAZUR

## INSIDE TRACK

### ZZ TOP TAP THE RUBIN TOUCH

ZZ Top is the latest veteran group to enlist producer Rick Rubin, and guitarist Billy Gibbons says he wouldn't have it any other way.

"He knows music. He knows great songs, and he's just a great guy to hang out with," Gibbons says. "He can jump from the [Red Hot] Chili Peppers to the Dixie Chicks to Metallica all in one fell swoop and still have a good time. He's keen on igniting the inner workings of most artists, and by and large he's been very successful in coaxing out the best. That's what it's all about."

Gibbons guesses that "the first crack out of the box will start off with something somewhat predictable, maybe taking in a blues direction." But he expects things to shake up in short order; Rubin has broached the idea of teaming ZZ Top with the Black Keys, which certainly has combustible possibilities. "They're great, great performers, just some really talented guys that really make it happen," Gibbons says. "They're all about it and so are we. It's just a question of scheduling."

The material on ZZ Top's follow-up to 2003's "Mescalero" will likely be all original, Gibbons adds, though he says a cover or two is possible. "There are plenty of songs out there to be redone," he says. "I suppose if we had an idea that would up the ante on something, we'd certainly give it a go."



ZZ TOP



### ASCAP WOMEN BEHIND THE MUSIC

ASCAP's "Women Behind the Music" series aims to encourage and recognize women in the music creator community, and it was recently held in three U.S. cities. The events were put on by the women of ASCAP's Rhythm & Soul team and featured showcases and panels for attendees. In Atlanta, DJ Traci Steele hosted the event while the newest member of "The Real Housewives of Atlanta," Kandi Burruss, performed. The Los Angeles event featured performances by Goapele, ElektriK Red and Liz Paige and was hosted by radio personality A dai Lamar with special guest DJ Kill Him (aka Kim Hill). The New York event featured a live songwriting session with Cri\$tle "the Ink" Johnson, Pen Up Girls and Kristal "Tyewriter" Oliver with Grammy Award-winning guest James Poyser and was hosted by radio personality Jasmine Sanders.

- 1 Singer/songwriter/pianist **Rachel Assil** (left) and singer/songwriter **Liz Paige**. PHOTO: COURTESY OF APRIL ROCHA
- 2 From left: ASCAP senior director of creative affairs for Rhythm & Soul membership **Jay Sloan**; ElektriK Red members **Naomi**, **Leslie**, **Binkie** and **Sarah**; ASCAP senior director of creative affairs for Rhythm & Soul membership **Alonzo Robinson** and executive assistant of membership for Rhythm & Soul **Tanisha Pitts**. PHOTO: COURTESY OF APRIL ROCHA
- 3 From left: Singer/songwriter **Algebra** with ASCAP assistant VP of membership for Rhythm & Soul **Nicole George**, membership coordinator of Rhythm & Soul **Lisa Phuaphes** and director of creative affairs for Rhythm & Soul membership **Tremayne Anchrum**.
- 4 Songwriter/producer **Ivan Barias** and ASCAP assistant VP of membership for Rhythm & Soul **Nicole George** in New York. PHOTO: COURTESY OF JON BAHR
- 5 From left: **Alja Jackson** aka Jesse Jane, ASCAP membership coordinator of Rhythm & Soul **Lisa Phuaphes**, songwriter/"Real Housewives of Atlanta" cast member **Kandi Burruss**, **Rasheeda** and ASCAP assistant VP of membership for Rhythm & Soul **Nicole George**. PHOTO: COURTESY OF NEKA YATES
- 6 Upfront Megatainment CEO **Devyne Stephens** (in back) and the members of **Krave**. PHOTO: COURTESY OF NEKA YATES
- 7 ASCAP senior director of creative affairs for Rhythm & Soul membership **Alonzo Robinson** (left), singer/songwriter **Goapele** (center) and ASCAP senior director of creative affairs for Rhythm & Soul membership **Jay Sloan**. PHOTO: COURTESY OF APRIL ROCHA
- 8 From left: ASCAP membership coordinator of Rhythm & Soul **Toni Cheeseman**, songwriter **Cri\$tle "the Ink" Johnson**, WBLS New York on-air personality **Jasmine Sanders**, songwriter **Fendi** of Pen Up Girls, Grammy Award-winning songwriter/producer/keyboardist **James Poyser**, ASCAP assistant VP of membership for Rhythm & Soul **Nicole George**, songwriter **Natalie** of Pen Up Girls and songwriter **Kristal "Tyewriter" Oliver**. PHOTO: COURTESY OF JON BAHR

ZZ TOP: SCOTT LEGATO/FILMMAGIC.COM

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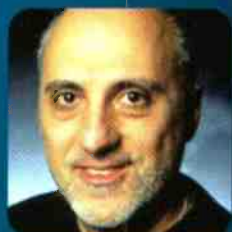
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