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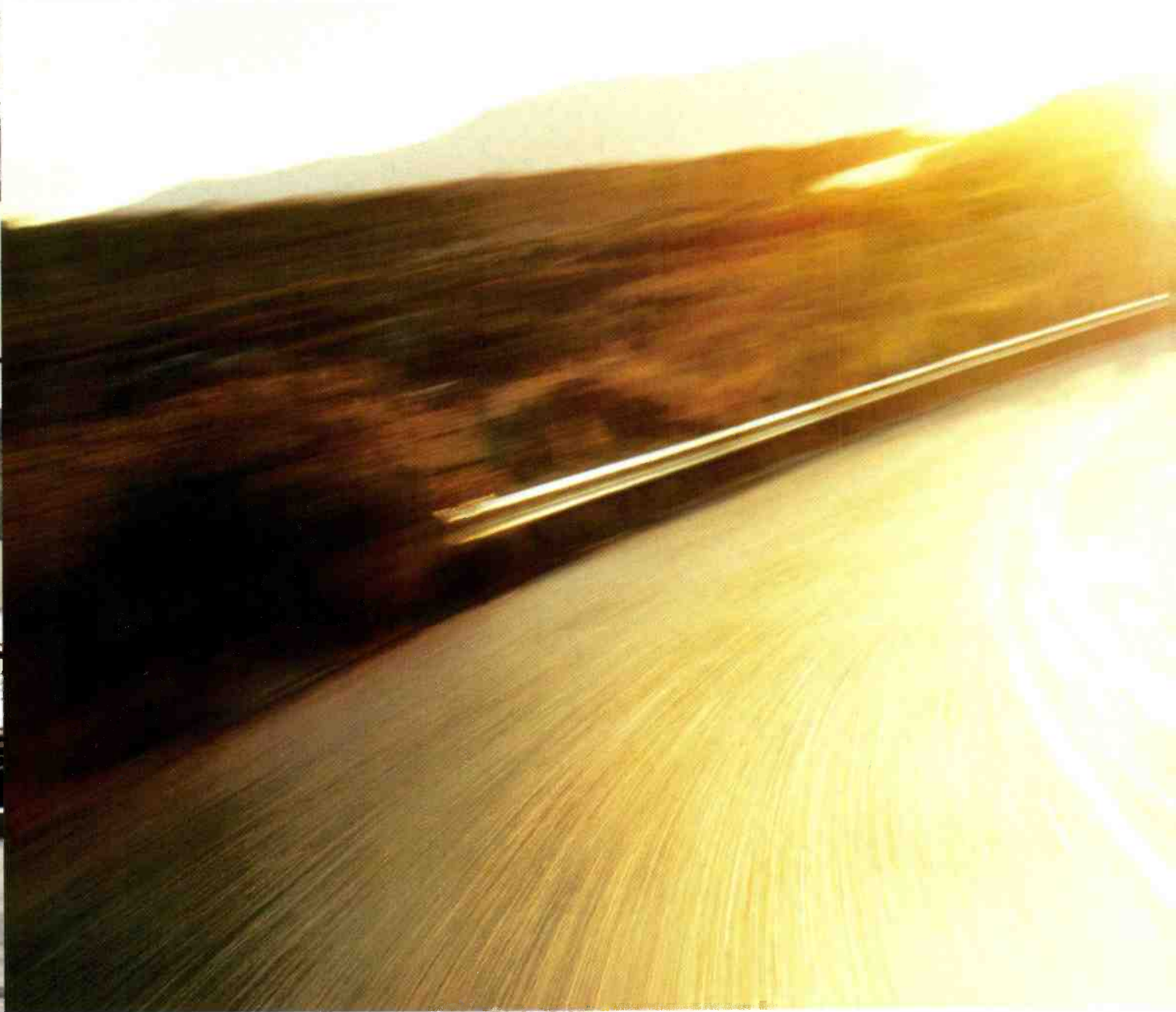
Rising Star **Lady Gaga** And
Our List Of The 30 Most
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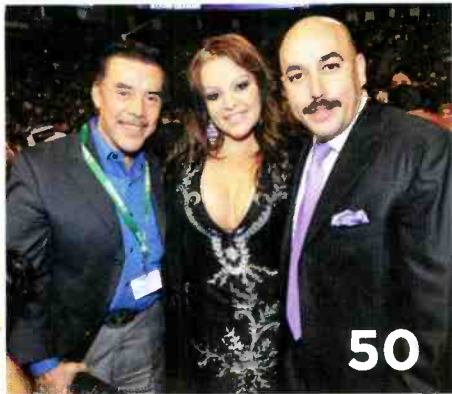
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HOME FRONT

360 DEGREES OF BILLBOARD

Online

NEW BILLBOARD.COM There's new, exclusive content on Billboard.com, including video footage from Billboard's Women in Music event with Beyoncé and Lady Gaga, coverage of the Austin City Limits Festival and a Chickenfoot interview.

Events

REGIONAL MEXICAN The summit—Oct. 8-9 at Los Angeles' Hyatt Regency Century Plaza—will feature a panel with the Rivera family—Pedro, Jenni, Juan and Lupillo—and a Q&A with Alejandro Fernández. For more, go to billboardevents.com.

Touring

At the Billboard Touring Conference—Nov. 4-5 in New York—Ozzy Osbourne will receive the Legend of Live honor and Kevin Lyman the Humanitarian award. For more information, go to billboardevents.com.

Media and Money

This conference—Nov. 12-13 in New York—brings together leaders in media, entertainment and finance for keynote interviews and panel discussions. To register, go to mediaandmoneyconference.com.



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Streaming Vs. Downloading— The Coming Cash-Flow Crisis

BY ROBB McDANIELS

First it was, "Fans want to feel it." Then it was, "Fans want to own it." Now it's, "Why own when I can save?"

One of the unforeseen impacts of the global economic downturn on the music industry is the accelerated rate of consumers' adoption of streaming music. Want to save some money while you sit at home looking for a job? Stream. Want to listen to music on your phone while you take care of the kids? Stream. Do you happen to have your iPhone in your car? Stream. Why download when you can stream almost anything you want at any time, in any place?

As streaming becomes more portable, interactive and affordable to the consumer, fans are rapidly shifting their listening habits to embrace this medium that provides instant gratification. And this means trouble for the already wounded music industry.

Labels, particularly independent labels, have lived off of cash flow for many years now. That's why advances have always been the name of the game—money is paid upfront and there is a reasonable expectation it will be made back later. But the rise of streaming threatens to cut off the flow and destroy that model.

Here's the issue with streaming from the perspective of a content owner: It takes 150-200 plays of a song before the con-



tent owner earns royalties on par with one download. Content owners typically get paid 70 cents per download and half a penny per stream. How long does it take the average fan to stream a song 150 times—six months? Twelve months? Longer? There's the cash-flow issue. Money that we were expecting today, we now won't see for six to 12 months, maybe longer in some cases. This means, as a label or an artist, I won't have money today to finance my new record. Many labels also won't recoup their advances as quickly and therefore won't have the cash to fund or market new projects. Their cost of capital will rise and bonus pools (yes, these still exist) will evaporate. So where do we go from here?

Maybe the answer lies within the "problem," as is often the case. Maybe the industry simply needs to unlock the value of this new music experience by embracing the streaming app as its new shiny disc. The value of music has never changed, only the value of the experience. CDs offered a more portable, interactive and consumer-friendly way of delivering music in much the same way that streaming apps do now. I can stream all the music I want from the jukebox in the sky to my phone, computer or car. That's value, and people will pay for portability, interactivity and ease of use.

But you have to make it as easy for me to enjoy this experience as you made listening to a CD. Consumers might pay for a streaming app service if they believed

it would be around in a year and not driven into bankruptcy. They might pay if all the music they wanted was there without restrictions and without the risk of being pulled over some inane licensing dispute. I don't think most consumers believe that a download is 150 times more valuable than a stream, so maybe we need to look at reducing the pricing spread between these two consumption mediums.

It's too bad that the industry continues to stumble over itself when setting up these new models by making the entire content licensing process overly time-consuming and costly. Want to know why the iTunes App Store is so popular and has already reached 2 billion downloads? It is available in 77 countries one year after launch. By comparison, the music store is only in 22 countries more than six years after launch, resulting in plenty of money being left on the table. The restrictive nature of content licensing might make sense in the old paradigm but not the current dynamic, global, on-demand media marketplace. Unfortunately, the music industry is likely going to have to go through a lot more pain before enough friction is removed—and by friction I mean people and systems—and common sense proposals become reality.

Having been involved in the digital music industry since 2001, I am realistic about what may likely transpire. As such, I am having conversations with our clients now about preparing for this cash-flow issue. Artists and labels need to be prepared to significantly reduce fixed operational and administrative costs. They need to effectively manage marketing budgets. They need to leverage the efficiencies of the digital marketplace to generate new sources of income and expand the opportunities for their music. The global music industry will need to come together like never before to work through this latest transformation and emerge a leaner and more vibrant industry. ●●●

Robb McDaniels is founder/president/CEO of INgrooves, a digital media infrastructure company that provides distribution and marketing services through its INgrooves and ONE Digital divisions.

MEA MAXIMA CULPA

Through the years **Billboard** has chronicled the countless times that a performance on the **Grammy Awards** telecast has boosted an artist's sales and buzz. But due to an oversight, **Billboard** neglected to include the **Grammys** telecast in our annual **Maximum Exposure** survey and the subsequent issue (Sept. 26). The telecast provides considerable exposure that leads to significant sales boosts. For example, U.S. sales of 2009 best new artist winner **Adele's** album, "19," surged 218% to 57,000 copies, according to Nielsen SoundScan, while sales of M.I.A.'s album "Kala"—which included record of the year nominee "Paper Planes"—jumped 43% to 6,000. **Billboard** regrets the oversight and hopes our invite to next year's festivities will not be lost in the mail.

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'ONCE,' AGAIN?
Canvasback inks a new deal with Atlantic



PARA-TOUR
Alt-rock act Paramore burns up the road



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Marcella Araica turns the knobs



NO MAGIC?
Can Merlin secure deals for indies?



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>>> NIelsen: WOMEN USE MUSIC SITES MORE THAN MEN

Women are more likely to visit music news or music-listening Web sites than men, according to Nielsen NetView. In August, women made up 56.1% of the Web traffic to online music sites. Overall, music sites pulled in 42.5 million unique female visitors in August. Females aged 35-49 make up the largest group. More than 14.5 million women within that demographic visited online music sites in August.

>>> WMG REDUCES STAFF

Warner Music Group has made staff reductions at Warner Bros. Records and its distribution divisions WEA and the Alternative Distribution Alliance, according to online reports. The cuts follow a reduction at Rhino Entertainment, which trimmed about 20% of its staff because of declining physical sales, sources confirm. In total, some 30-40 staffers were cut. Among those let go at Warner Bros. was senior sales VP Dave Stein, according to sources.

>>> FURTHER CUTS AT WW1

Westwood One, already reeling from financial difficulties, instituted further cost reductions to lower operating expenses. The plan calls for a one-week furlough (no work, no pay for five days) and salary cuts equal to five days spread throughout 10 weeks. In total, employees will be faced with 10 unpaid days. The cuts are on top of recent salary reductions between 5% and 15%, as well as a number of reorganization moves.

UP FRONT



RETAIL BY ED CHRISTMAN



Third-quarter finalists: THE BLACK EYED PEAS (left) and MICHAEL JACKSON

Jackson And Beatles Bring 'Help'—And Hope—To Retail

Third-Quarter Sales Show 11% Decline From 2008, Better Than Year As A Whole

Renewed interest in the Beatles and Michael Jackson slowed the decline of U.S. album sales in the third quarter, which was down 11.1% compared with the same period in 2008, according to Nielsen SoundScan. In the three months ending Sept. 27, 82.1 million albums were sold, down from 93.2 million during the third quarter of last year.

Music retailers are hoping that the continued performance of Jackson and Beatles albums and a strong fourth-quarter release schedule will continue to make up lost ground. So far album sales are down 13.9% this year. After the second quarter, sales were down 14.7% compared with the first half of 2008.

During the quarter, Jackson's June 25 death fueled about 5 million in album sales, and the Sept. 9 rerelease of the Beatles catalog has sold another 1.3 million units so far.

Digital track sales grew 11.1% to 884.2 million downloads from 795.8 million downloads in the first nine months of 2008. When those downloads are converted to track-equivalent albums (also known as TEA) the overall album category declined 8.6% to 345 million in the first nine months of this year, versus the 377.4 million recorded in the nine-month period of the prior year. That's larger than the 5.3% decline 2008 recorded from the 2007 period when albums with TEA totaled 398.6 million units.

So far this year 11 albums have topped the 1 mil-

lion-unit mark, the same number as in 2008. In 2008, the top seller was Lil Wayne's "Tha Carter III," at 2.5 million units; this year's top seller is Jackson's "Number Ones," at 1.8 million units.

On the album side, 27 sets have sold more than 100,000 copies each as digital downloads, led by Kings of Leon's "Only by the Night," which has scanned about 350,000 units so far this year. Last year at this point, only 18 albums had topped the 100,000 mark, but the No. 1 digital album seller was Coldplay's "Viva La Vida or Death and All His Friends," with 548,000 downloads.

So far this year 53 digital songs have topped the 1 million-unit mark, and 14 have sold more than 2 million copies, led by the Black Eyed Peas' "Boom Boom Pow," which has been downloaded 4.2 million times. That compares with 39 digital songs that topped the million-unit mark last year, of which 11 scanned more than 2 million units each.

Universal Music Group still leads the industry in market share with a 30.6% slice of the pie for U.S. album sales, including TEA. That outpaces the 27.2% share carved out by Sony Music Entertainment. But UMG's slice is down from the 31.9% it garnered in the first nine months of last year.

UMG also leads the industry in single-track downloads with a 33% market share this year, outpacing the 24.4% share of Sony Music Entertainment. That showing helps UMG keep its commanding industry lead. But by the old industry barometer of pure U.S. album sales, Sony Music Entertainment is closing in on the leader, with a 27.8% slice of the pie, versus

UMG's 29.9% share. Last year, at the end of the third quarter, there was nearly an eight percentage point spread between the two competitors, with UMG leading with 32% market share to Sony's 24.1%.

The narrowing of the gap comes largely from the burst in Jackson album sales, as well as a relatively soft third quarter for UMG. During this period, UMG sold 22.8 million units, compared with 31.4 million units in the same part of 2008. That means UMG's drop in album sales accounted for slightly more than three-quarters of the industry's 11.1 million-unit decline for the third quarter.

In terms of genre sales, the small categories of electronica and new age were the only ones to post gains—rising 2.6% to 6.6 million units and 0.5% to 1.3 million units, respectively. Of the larger genres, country showed the smallest decline, a 1.7% drop to 30.3 million units from 30.8 million units in the corresponding period last year. Likewise, Christian experienced a small decline of 6.4% to 17.6 million units from 18.8 million units for the first nine months of last year.

Rock and R&B (which includes rap) also declined slower than the industry as a whole. Rock sales dropped 11.5% to 88.1 million units, down from 99.6 million units in the same time frame of 2008. R&B fell 6.6% to 51.4 million units from 55 million units. Latin is suffering the worst this year, declining 35.1% from 19.4 million units to 12.6 million.

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>>> YOUTUBE, WMG AGREE ON NEW DEAL

YouTube and Warner Music Group announced a new content-licensing deal that will bring the label's content back to the video streaming service after a nine-month absence. The main difference of the new deal is that WMG will now sell advertising around its videos rather than YouTube. This will allow the label to set its own prices as well as keep the majority of the resultant ad revenue.

>>> WOLFGANG'S VAULT OPENS CATALOG

Wolfgang's Vault, which has amassed the largest collection of licensed live recordings for streaming on the Internet, is about to make a treasure trove of those concerts available for download. Beginning Nov. 3, the site will add more than 1,000 titles from 919 artists to the approximately 500 that are currently available for purchase from the site's Concert Vault section. The additions will include more than 160 Grateful Dead concerts as well as titles from acts like Santana, Janis Joplin, Aretha Franklin and many others.

>>> DIDDY SIGNS WITH INTERSCOPE

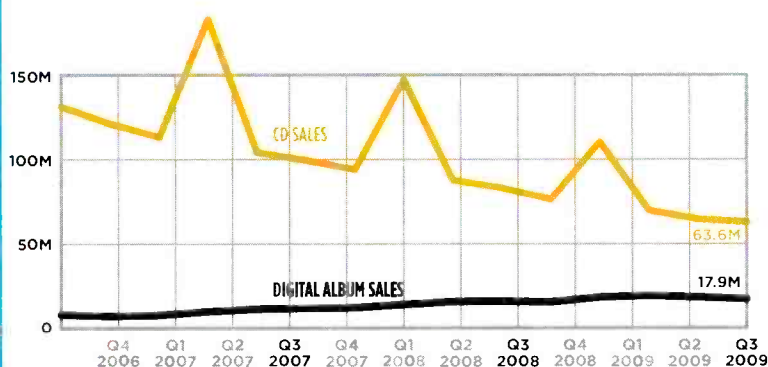
Sean "Diddy" Combs has signed with Interscope Geffen A&M in a deal that includes his future albums and creates a new joint venture with Combs' Bad Boy label. The venture's first release will be Combs' own upcoming album, "Last Train to Paris." Financial terms and the time span of the deal weren't disclosed. Previously, Combs and Warner Music Group's Atlantic label had a deal that lasted almost five years.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Antony Bruno, Ed Christman, Gary Graff, Kenneth Hein and Reuters.

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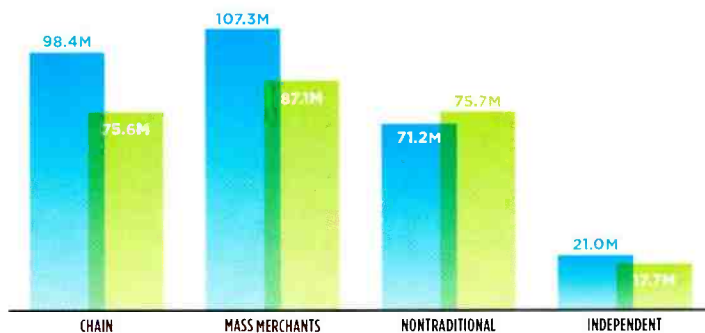
DRAWING THE QUARTER

A Look At The Last Nine Months' Worth Of Music Business Sales Numbers



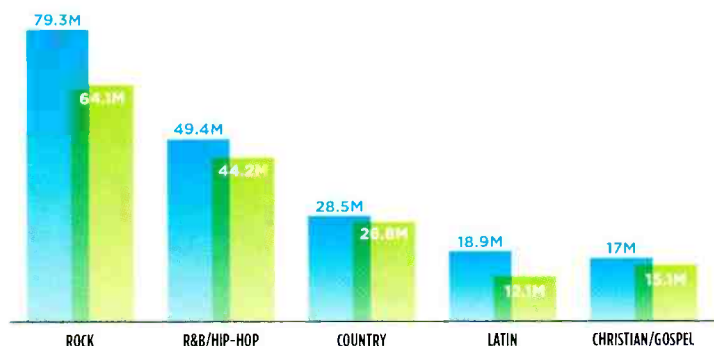
CD ALBUM SALES VS. DIGITAL ALBUM SALES

Michael Jackson and the Beatles have sold about 6 million CDs in the third quarter between them, but the format's weekly sales continue to drop from an average of 5.2 million units per week in the first half of 2009 to a third-quarter average of 4.9 million units per week.



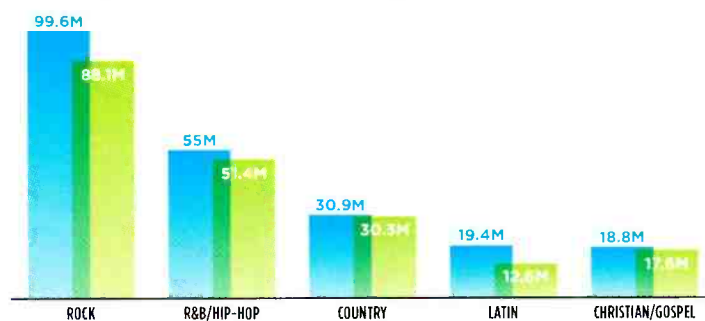
ALBUM SALES BY STORE TYPE

For the first time, the nontraditional retail sector—which consists of digital stores like iTunes, online CD stores like Amazon, concert sales, mail-order houses and non-music stores like Starbucks—has surpassed the chain category in overall album sales and is now the second-largest category behind mass merchants.



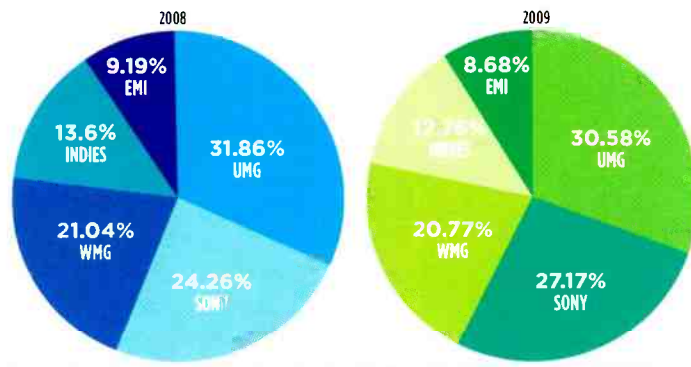
CD ALBUM SALES BY GENRE

The electronica/dance genre was the only category to post an increase, up 2.2% in unit sales compared with the corresponding period last year. Latin had the largest decline, with a 36.2% drop.



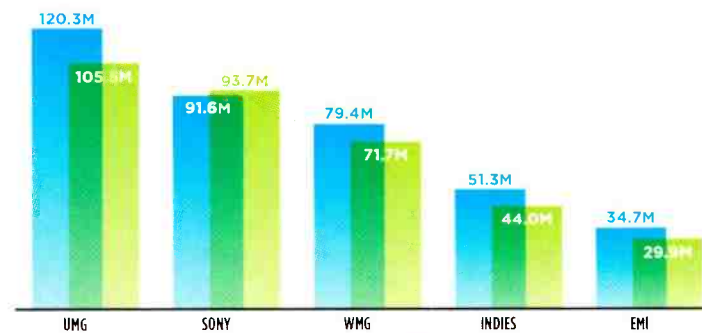
TOTAL ALBUM SALES BY GENRE

Latin album sales continue to plummet, displacing rap as the genre hardest hit by declines. Latin is suffering shrinking space for CDs at traditional music chains, as well as the 2008 demise of Handleman, a respected rack-jobber that supplied albums to Best Buy and one-third of Wal-Mart stores.



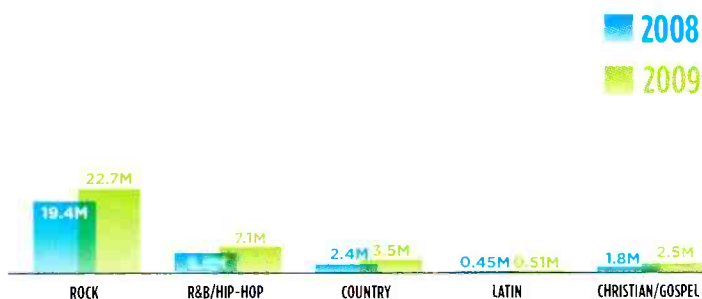
MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES

Among the major labels, Sony Music Entertainment was the only distributor to gain market share over the prior year. While the indie sector lost market share, the above numbers don't reflect sales by major-owned indie distributors, which are counted within their respective parents.



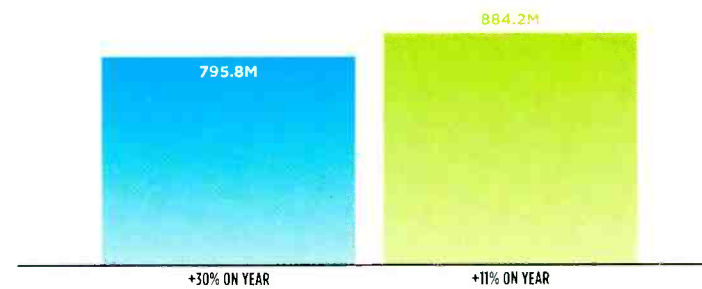
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

Sony's market-share gain translated into an album sales gain—a rarity these days. Universal's sales declined by nearly 15 million units, although EMI suffered the largest decline on a percentage basis, at 13.7%.



DIGITAL ALBUM SALES BY GENRE

Of the larger genres, country and Christian had the biggest percentage gain in unit sales, with the former up 50% and the latter up 39%. Digital accounts for 18.8% of country album sales, 14.1% of Christian's unit sales, 13.7% of R&B, 25.8% of rock and 4% of Latin.



DIGITAL TRACK SALES

As expected, the percentage of increase in digital sales has slowed as unit sales continue to grow. But this year the growth in unit sales was more modest than it was the previous year: Digital sales only grew 88.4 million units compared with the prior year-to-year growth of 183.6 million.



Colorful 'Canvas'

Canvasback Music Strikes A New Deal With Atlantic

Former Columbia Records imprint Canvasback Music—best-known for releasing in 2007 the soundtrack to the Academy Award-winning film "Once," which featured music from the Swell Season—has signed a multiyear, worldwide label services and distribution deal with Atlantic Records. Under the partnership, artists signed to Canvasback/Atlantic will have access to label resources under the Warner Music Group (WMG) banner and receive distribution through WEA and Warner Music International.

The first release on Canvasback/Atlantic will be the debut from the London-based rock band

In 2006, Ralbovsky left an executive A&R role at RCA to again join Columbia, where he oversaw Canvasback while also providing A&R direction for select artists and projects on the label's roster. "It was a label imprint and a developing management partnership," Ralbovsky says. "We created a model whereby we'd use independent operations as well as in-house label services."

The most successful release on Canvasback under its deal with Columbia was "Once," which has sold 719,000 copies in the United States, according to Nielsen SoundScan. Other releases on the imprint included albums by Manchester Orchestra, Annuals and Wild Sweet Orange.

Canvasback's partnership with Columbia ended in May, according to Ralbovsky, who adds that senior management at WMG expressed interest in the label earlier this year. "It was a difficult and challenging decision to make, but for a variety of reasons I felt this would be the best for my colleagues and myself," he says. "It felt like a good move to make."

Ralbovsky expects that most label services (publicity, marketing, promotion, new media, touring) for future Canvasback album releases will be handled by Atlantic.

"Initially the intention is to keep it more in-house, because from our point of view, they've got this place populated very well with a lot of great folks," he says. "So we're looking forward to tapping into all the traditional record company departments—maybe a little more than we did in our last relationship [with Columbia]."

Atlantic will also provide services to artists signed to Beekeeper Artists, according to Kallman. "We'll give all our resources to help support the management side of [Ralbovsky's] business and Canvasback."

Ralbovsky says he hopes to expand the management company's roster in the coming months. New signings will be chosen "selectively and focused to our taste," he says. "Less is more, generally, and it has to fit to what we intuitively feel excited about."

The Canvasback/Beekeeper staff includes Jack Hedges, who is the marketing director for the label and oversees touring and finance at the management company; Dan Chertoff, who'll be responsible for A&R and Web management; and Joanna Katz, who'll manage administrative duties.

Meanwhile, Kallman says he doesn't expect Atlantic to enter any similar deals in the near future. "This was a unique opportunity because of who Steve was," he says. "There are very few executives of Steve's caliber, so I don't see many opportunities to repeat this. But obviously wherever there is someone at his level, we'd love to be doing a deal like this."

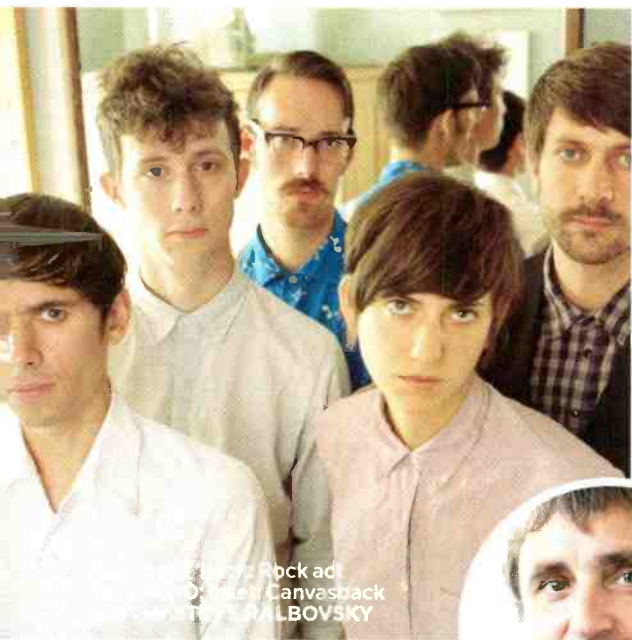


Photo: Rock ad
Photo: Canvasback
Photo: STEVE RALBOVSKY

Fanfarlo, whose new album, "Reservoir," will be released Oct. 13 in the United States.

As part of the joint venture, Atlantic will house Canvasback founder/A&R veteran Steve Ralbovsky's management company Beekeeper Artists, whose roster includes singer/songwriter Rachael Yamagata and producer Scott Litt. The partnership went into effect at the beginning of September; financial terms weren't disclosed. Canvasback and Beekeeper Artists are headquartered at Atlantic's New York offices.

"Steve Ralbovsky is without question one of the absolute best in the business," Atlantic chairman/CEO Craig Kallman says. "The opportunity to bring Steve into the Atlantic fold was a dream come true. He's the consummate record man in every way, shape and form. His track record speaks for itself."

With more than 25 years of experience working for labels like A&M, Elektra, Arista, Interscope, Columbia and RCA, Ralbovsky is responsible for signing acts including Soundgarden, Kings of Leon, My Morning Jacket and the Strokes. He began his career in tour and artist management, then later landed his first A&R role in 1983 at EMI Records. A year later Ralbovsky moved to Columbia, where he signed T Bone Burnett, Matthew Sweet and the Outfield. Other noteworthy signings during his various label stints include Nanci Griffith, Ween, Anthrax, the Breeders, David Gray and Ray LaMontagne.

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$16,128,950 \$250/\$30	U2, MUZE Giants Stadium, East Rutherford, N.J., Sept. 23-24	161,810 two sellouts	Live Nation Global Touring
2	\$13,860,480 \$250/\$55	U2, SNOW PATROL Soldier Field, Chicago, Sept. 12-13	135,872 two sellouts	Live Nation Global Touring
3	\$12,859,778 \$252.50/\$32.50	U2, SNOW PATROL Gillette Stadium, Foxboro, Mass., Sept. 20-21	138,805 two sellouts	Live Nation Global Touring
4	\$9,571,672 (\$10,967,702 Canadian) \$236.55/\$30.04	U2, SNOW PATROL Rogers Centre, Toronto, Sept. 16-17	115,411 two sellouts	Live Nation Global Touring
5	\$5,959,426 (\$1,454,800 kroner) \$123.15	METALLICA Forum, Copenhagen, July 20, 22-23, 27-28	48,392 50,000 five shows	Live Nation International
6	\$4,638,645 \$182/\$56.50	ELTON JOHN & BILLY JOEL Nationals Park, Washington, D.C., July 11	38,617 sellout	Live Nation
7	\$4,554,068 (\$3,189,525) \$121.36/\$64.25	COLDPLAY Estadio Olímpico, Barcelona, Spain, Sept. 4	63,306 64,376	Live Nation International
8	\$4,340,268 (\$2,949,794) \$156.70/\$83.13	MYLÈNE FARMER Stade Roi Baudouin, Brussels, Sept. 19	34,956 36,585	Live Nation International
9	\$4,244,363 (\$2,968,875) \$121.52/\$64.33	COLDPLAY Parc Des Princes, Paris, Sept. 7	50,355 51,241	Live Nation International
10	\$3,814,089 \$154.50/\$99.50/ \$59.50/\$39.50	BRITNEY SPEARS, JORDIN SPARKS Madison Square Garden, New York, Aug. 24-26	53,356 three sellouts	Concerts West/AEG Live
11	\$3,679,733 (\$4,213,306 Australian) \$148.38/\$87.25	BEYONCÉ, FLO RIDA, JESSICA MAUBOY Acer Arena, Sydney, Sept. 18-19	29,584 two sellouts	Michael Coppel Presents
12	\$3,489,588 \$89.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY Staples Center, Los Angeles, Aug. 7-9	50,150 three sellouts	Live Nation
13	\$3,382,171 (\$3,689,950 Canadian) \$343.72/\$14.21	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY Rogers Centre, Toronto, Aug. 30	55,156 sellout	Live Nation
14	\$3,235,729 (\$6,968,530 kroner) \$151.60/\$85.81	COLDPLAY MCH Outdoor Arena, Herning, Denmark, Aug. 16	33,737 40,000	Live Nation International
15	\$3,229,512 (\$3,452,510 Canadian) \$80.45/\$46.77	METALLICA, LAMB OF GOD, GOJIRA Bell Centre, Montreal, Sept. 19-20	42,925 two sellouts	Gillett Entertainment Group, Live Nation
16	\$3,199,085 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Sept. 19-20, 22-23, 26-27	21,939 25,176 six shows three sellouts	Concerts West/AEG Live
17	\$3,051,937 (\$2,162,225) \$105.86/\$83.28	EAGLES, PAUL CARRACK Gelredome, Arnhem, The Netherlands, July 18	30,523 sellout	Live Nation International
18	\$2,433,943 (\$4,945,000 kroner) \$162.86/\$105.86	COLDPLAY Koengen, Bergen, Norway, Aug. 19	21,945 sellout	Live Nation International
19	\$2,367,964 (\$16,773,845 krona) \$84/\$69.88	COLDPLAY Stockholm Stadion, Stockholm, Aug. 22	32,651 33,137	Live Nation International
20	\$2,224,670 (\$28,616,796 pesos) \$77.74/\$23.32	ATRÉVETE A SOÑAR Auditorio Nacional, Mexico City, Aug. 21-23, 28, 30	65,360 67,781 seven shows	OCESA/CIE-Mexico
21	\$2,143,596 (\$3,805,600 kroner) \$112.52/\$97.04	METALLICA Oslo Spektrum, Oslo, June 17, July 30	20,280 20,532 two shows	Live Nation International
22	\$1,739,826 \$98/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND United Center, Chicago, Sept. 20	18,249 sellout	Jam Productions
23	\$1,712,858 \$278/\$178/ \$79.50/\$55	BRITNEY SPEARS, JORDIN SPARKS Mandalay Bay Events Center, Las Vegas, Sept. 26-27	18,799 two sellouts	Concerts West/AEG Live
24	\$1,492,464 (\$1,611,228 Canadian) \$73.18/\$181/\$10.29	BLINK-182, FALL OUT BOY, WEEZER & OTHERS Molson Amphitheatre, Toronto, Aug. 8, 23	30,176 32,309 two shows one sellout	Live Nation
25	\$1,311,021 (\$1,424,760 Canadian) \$82.36/\$27.15	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY Bell Centre, Montreal, Aug. 29	19,127 20,232	Gillett Entertainment Group, Greenland Productions, Live Nation
26	\$1,290,639 (\$1,395,090 Canadian) \$92.05	AC/DC, THE ANSWER Scotiabank Place, Ottawa, Aug. 10	14,071 sellout	Live Nation
27	\$1,165,725 \$128/\$98/\$49.50/ \$39.50	BRITNEY SPEARS Wachovia Center, Philadelphia, Aug. 30	17,641 sellout	Concerts West/AEG Live
28	\$1,162,646 \$150/\$59.50/ \$39.50	BRITNEY SPEARS, JORDIN SPARKS Staples Center, Los Angeles, Sept. 23	15,306 sellout	Concerts West/AEG Live
29	\$1,106,605 \$84.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY AT&T Center, San Antonio, Aug. 13	17,192 sellout	Live Nation
30	\$1,098,940 \$125/\$95/\$49.50/ \$39.50	BRITNEY SPEARS, JORDIN SPARKS American Airlines Center, Dallas, Sept. 18	13,471 sellout	Concerts West/AEG Live
31	\$1,093,580 \$150/\$50	REVENTON SUPER ESTRELLA Staples Center, Los Angeles, July 18	16,465 sellout	Goldenvoice/AEG Live
32	\$1,087,634 (\$1,866,623 Canadian) \$80.20/\$25.21	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY Scotiabank Place, Ottawa, Aug. 31	16,339 17,465	Live Nation
33	\$1,071,229 (\$1,167,640 Canadian) \$116.79/\$43.58	BRITNEY SPEARS, GIRLICIOUS Scotiabank Place, Ottawa, Ontario, Aug. 21	15,883 sellout	Concerts West/AEG Live
34	\$1,036,457 \$152.50/\$59.50/ \$39.50	BRITNEY SPEARS, JORDIN SPARKS TD Garden, Boston, Aug. 29	15,330 sellout	Concerts West/AEG Live
35	\$1,036,334 (\$742,620) \$82.34	BOSPOP Sportpark Boshoven, Weert, The Netherlands, July 11-12	13,342 26,000 two days	Live Nation International



Logging miles, rocking fans: **PARAMORE**

'Eyes' On The Prize

Paramore Steps Up After Its No Doubt Supporting Slot

This is how artist development is done: digital marketing, label promotion and strategic touring—lots of touring.

Paramore began a headlining tour Sept. 29 at the Fox Theatre in Pomona, Calif.—following an appearance on “The Tonight Show With Conan O’Brien”—the first stop of a mini-tour of “under-plays” that is the latest carefully planned touring move in a career that has made the most of its live opportunities.

The fall North American run consists of about 18 shows in small to midsize venues, wrapping Nov. 1 at Nashville’s sold-out Ryman Auditorium, not far from the band’s hometown of Franklin, Tenn. The fall tour is 80%-90% sold out “and has been for weeks,” according to **Ken Fermaglich**, the band’s agent at the Agency Group.

TAG represents Paramore worldwide, with Fermaglich and agent **David Galea** out of the New York office and TAG U.K. director **Geoff Meall** in London. **Mark Mercado** manages the band.

This tour follows a big summer opening for **No Doubt**’s amphitheater tour. Paramore’s new album “Brand New Eyes” came out Sept. 29. “This is a short little go-round in the States just to get a look-see with the new record and the band touring as headliner on this record,” Fermaglich says.

The supporting slot with No Doubt exposed the band to new fans, allowed it to showcase its music to the right demographic and was priced to allow existing fans to come out en masse. The No Doubt reunion tour averaged 15,000-20,000 per night, fueled by a \$10 lawn promotion put together by promoter Live Nation and No Doubt manager **Jim Guerinot**.

Fermaglich says the promotion gave Paramore fans who may not have wanted to spend \$75-\$85 on a pavilion seat an opportunity to support the band. “The Paramore consumer is not used to spending \$75 to see Paramore—they’re used to paying mid-\$20,” Fermaglich says. “The marketing and promotion of the tour was amazing, the demo was right, so the takeaway was a perfect setup for the new album and the next tour.”

Basically, the No Doubt slot did what a supporting slot is supposed to do: “I don’t know that we want to do a lot more supporting—nor do I think we need to at this point—but

in between albums, to get the remaining parts of the machine going to set up this record, it was the perfect concept,” Fermaglich says.

Paramore will take most of November off, then begin a U.K./European run that starts at the end of November in Helsinki and runs until Dec. 19. Fermaglich says the Euro shows are strong, but the United Kingdom is “massive.”

“We sold out Wembley Arena in one day; we’ll sell about 14,000 tickets in Manchester,” he says. “We started with a three-quarter [arena] setup, now we’re going to full capacity in every one of the arenas we play.”

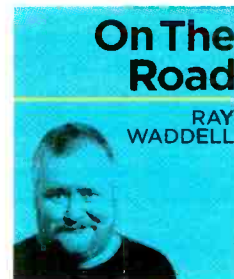
The demand in the United Kingdom positions Paramore as an international headliner. Paramore will play dates on Australia’s Soundwave festival beginning the third week in February, along with some other headlining shows booked around that tour. It’s starting to confirm other Pacific Rim territories as well.

For next spring the band is discussing a headlining tour of secondary and tertiary college markets, mostly 4,000- to 6,000-capacity venues. Then it’s back to Europe in June for festival dates. The rest of the summer is being discussed. “We’ll work in the summer in the U.S., but we don’t know in what scenario,” Fermaglich

says. “We have to see what happens with the record to get a better sense of what we’re dealing with.”

Paramore’s touring is strategic and well-scripted, with the flexibility to react quickly to take advantage of opportunities. “It’s conservative with the intention of trying to sell out as much as possible, leave no meat on the bone and trying to set up for the next tour,” Fermaglich says. “During the No Doubt tour on an off day in August, we did a walk-on at the Warped tour. We really want to continue to have that association with both [Vans Warped producer] **Kevin Lyman** and that tour because it was so instrumental in the development of this band.”

In short, Paramore seems poised for yet another major breakthrough. “You can feel that we have it teed up,” Fermaglich says. “We have an amazing band that is really intelligent about their decisions and how to do this and understands what’s necessary to do this.”



On The Road
RAY WADDELL

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DANIEL BOCCARSI/REDFERNS GETTY

6 QUESTIONS

with MARCELLA ARAICA
by MARIEL CONCEPCION

Seven years ago, when she first got her start in the male-dominated world of music engineering, Marcella Araica says it was common for musicians to come to her studio and not realize she'd be the one behind the board. But now, her reputation precedes her. Araica—one of two female engineers in R&B/hip-hop, along with Alicia Keys' engineer Ann Mincieli—has worked on songs by Britney Spears ("Gimme More"), Usher ("Love in This Club"), Keri Hilson ("Knock You Down"), Nelly Furtado ("Promiscuous") and Madonna ("4 Minutes"), among many others.

Araica's big break came two months after starting a job as a general assistant at Miami's Hit Factory studio. Although she had only recently graduated from a production and recording program in her hometown of Orlando, Fla., she was asked to work a session with singer/rapper/producer Missy Elliott. From there, Araica, also known as Ms. Lago, built a relationship with Timbaland and launched her career.

1 Women aren't usually encouraged to enter engineering. How did you get your start?

When I was 20 years old, I was introduced to a school that offered classes in audio programming, and I loved the program. Four months in, I researched studios I was interested in working in and eventually put in a call to Miami's Hit Factory. There were no positions then, but a week before graduation, I called and they told me there was an opening.

2 Most people know broadly what an engineer does, but can you explain the specific roles each type of engineer plays? And which do you enjoy the most?

The engineer is the person that captures the sound or mixes it down to a balanced level, the recording engineer records the artists or the producer, and the mixer takes all of that and makes sense of it. That's what I enjoy doing the most—mixing. You get the vocals that are not exactly recorded right and instrumentation that isn't really good, and you have to beef up and clarify the sound to make it all it could be.

3 How does it feel to be one of the only females in the field?

There's only one other female engineer who I know of. It feels amazing to be doing this, though. As a woman in this business, I want to be able to open doors for other women that want to get into this and show them that they can do anything they want.

4 How did you meet Missy Elliott, Timbaland and hip-hop producer Nate "Danja" Hills?

Two months after being in the program, the studio manager asked me if I would work a session with Missy. I was really nervous, but I knew it was an opportunity I couldn't pass up. To my luck, she ended up loving me and asked for me to be in her sessions all the time moving forward. Through her I met Timbaland; his engineer Jimmy Douglas, who is well-known in the field; and then a year later I met Danja.

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5 How did you wind up going into business with Hills?

We launched our own independent label last year called New Revolution of Stars. Our first act is a singer/songwriter out of Florida named Kevin Cossom. Our mission is to sign artists with real, genuine talent—acts that cover all grounds.

I met Danja about six years ago, and at first we didn't mesh well. But later I found out we basically shared the same goals and dreams. So we began working together and chiseling our crafts together. With the exception of one album, I've worked on every record he's done since.

6 You're also branching off into songwriting. How's that going for you?

That comes with me being in the studio and being able to vibe with producers and artists. For me, it comes from a production side, not a lyrical aspect. But my goal is to be on the lyrical end of things. So far though, my stuff is very personal and organic because I'm trying to tell stories and really don't know how to follow a format yet. It will happen in the future though; I know it will, but I'm not in a rush.

Perfect sound forever: From left, TYSON BECKFORD, KERI HILSON, NATE "DANJA" HILLS and MARCELLA ARAICA



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Barbara Grieninger, Group Financial Director

>>>MUSE TO PLAY
BIG DAY OUT

British alternative rock trio Muse, pop artist Lily Allen and Australian act Powderfinger are booked to play the 2010 Big Day Out festival tour of Australasia. Others confirmed for the lineup include British dance acts Groove Armada and Calvin Harris, Brit rock band Kasabian, alt-rock group the Horrors, rapper Dizze Rascal and rising acts Ladyhawke, Lisa Mitchell and the Temper Trap. Now entering its 18th run, Big Day Out is the largest outdoor music event of its kind in Australasia. Attendance for the six-date 2009 edition reached 263,054, down slightly from the all-time peak of 282,692 in 2008. The 2010 event kicks off Jan. 15 at Mt Smart Stadium in Auckland, New Zealand.

>>>RADIOHEAD'S
YORKE RECRUITS
FLEA FOR SHOWS

Radiohead's Thom Yorke has formed a live band and recruited Red Hot Chili Peppers bassist Flea to the lineup, with two Los Angeles concerts confirmed for Oct. 4-5. The shows at the 1,970-capacity Orpheum Theatre will feature material from Yorke's 2006 solo set "The Eraser" (XL) and new songs, he announced on the official Radiohead Web site. The band will also include Radiohead producer Nigel Godrich; drummer Joey Waronker, who has toured and recorded with R.E.M., among others; and Mauro Refosco of New York band Forro in the Dark.

>>>HP, UNIVERSAL
PARTNER ON FREE
DOWNLOADS

Consumers buying Hewlett-Packard notebook PCs in Asia (excluding Japan) will receive a scratch card and a PIN that will enable them to register on a dedicated Web site to gain access to Universal Music Group's repertoire. The promotion offers consumers up to 1,000 free downloads, which will be valid for one year, with 120 downloads allowed to be retained after that year is up. The promotional campaign launches this month.

Reporting by Lars Brandle, Christie Leo and Andre Paine.

UPFRONT

GLOBAL BY ROBERT THOMPSON

CANADA UNITED

Indies Link For U.S. Releases

TORONTO—Several Canadian indie labels have formed a new label services company, Rock Steady, which aims to help global independent artists crack the American market.

The brainchild of Toronto-based Last Gang Records founder Chris Taylor, Rock Steady is headquartered in Los Angeles and offers marketing, PR, sales and radio promotion services under one roof, although labels need their own U.S. distribution. The other partners in the company are Hamilton, Ontario-based Sonic Unyon Records and Toronto-based labels Dine Alone Records, Paper Bag Records and Underground Operations.

"Label services is the future," says Last Gang VP Trevor Guy, who helped set up Rock Steady. "For any one of the partners, the costs of setting up on their own would be prohibitive. But partnering allows us to make that work."

The Ontario Media Develop-

ment Corp. (OMDC)—a provincial government agency that supports Ontario's cultural and artistic businesses—provided initial funding of \$301,000 Canadian (\$275,000). The five labels contributed a total of \$100,000 Canadian (\$91,000), with Last Gang—home to Crystal Castles and Metric—serving as the primary partner, although it's not in a controlling position.

Rock Steady employs four staffers including GM Adam Hobbs, who was previously artist relations/product manager for the slotMusic project at flash memory company SanDisk. It underwent a soft launch in August and is working current releases from the five partners, including Silver Starling's self-titled debut (Last Gang) and the Ghost Is Dancing's "Battles On" (Sonic Unyon).

Previously, Dine Alone—home to bands including Alexisonfire and Bedouin Soundclash—would either



Northern exposure: SILVER STARLING

sign bands for Canada only or license its albums to U.S. labels, according to founder Joel Carriere. But now the label can enter the U.S. market in its own right.

"It gives us a much stronger presence in America and really boosts our prospects," he says.

Hobbs says that in addition to traditional marketing and promotion, the company is working on a number of innovative deals, including one with a major U.S. hotel chain that would feature Last Gang acts in in-room promotions.

Rock Steady also hopes to sign up labels from outside North America. The European indie PIAS Recordings will work select releases through Rock Steady, including French electronica artist Vitalic's "Flashmob" album.

Vitalic is "a great example of an act we've released in Europe who has great buzz" but needs help to make an impact in America, says PIAS Entertainment Group's U.S. representative Francois Moret. "The small, flexible dynamic at Rock Steady is really appealing to us."

PIAS previously used label services company World's Fair, which shuttered in August, for its U.S. releases—and not everyone is sure Rock Steady will succeed where World's Fair failed. Grant Dexter, chief executive of Canada's MapleCore music group, which operates MapleMusic Recordings, says he considered partnering on the project before backing away.

"It is a great idea," he says, "but I also feel it is basically unsustainable without more government funding," citing

the high cost of covering the U.S. market.

Taylor says Rock Steady can apply for more OMDC money if necessary, but he's confident it won't have to.

"We've had people approaching us before we had computers and desks," he says. "I don't think generating the business we want is going to be the issue."

And Hobbs says lower-cost services—rates start at \$1,000 per month for a single service—will give Rock Steady wide appeal.

"We're super-sensitive to the times and the fact labels and artists aren't spending money like they used to," he says. "But we have a suite of services that can be taken advantage of—some of which they won't even know were out there." ●●●

GLOBAL BY TOM FERGUSON

A KIND OF MAGIC

Merlin Targets New Digital Deals

LONDON—Merlin insists that it can still cast its spell over the digital music market, despite a slow start for the independent digital rights licensing operation.

Unveiled at MIDEM in January 2007, the indie label organization anticipated striking multiple deals with digital music services as a virtual "fifth major." But as of the fourth quarter, the digital rights licensing operation has inked only four agreements: with Sweden-based streaming service Spotify, U.S. music subscription service iMesh, Irish music video Web site Muzu.tv and Catch Media, whose Play Anywhere service allows users to store their music collection online. Merlin now has 6,000 label members from 25 countries and claims a catalog of more than 1.5 million tracks and videos.

Still, CEO Charles Caldas insists Merlin remains "on track," promising a batch of new deals before year's end.

"We're in negotiations with Virgin Media, we continue talking to MySpace Music," he says. "There are five or six things we're working on."

Merlin has been at loggerheads with MySpace Music over the majors' equity stakes in the service since its September 2008 launch (Billboard, Oct. 4, 2008).

Caldas declines to reveal Merlin's revenue to date, saying it "includes a lot of payments from

deals we can't discuss publicly." He describes much of Merlin's work as "the 'dark side,' chasing down infringing services—we have ben-

efits [from settlements] flowing through to our members on that level." Although Caldas declines to confirm it, Merlin member Martin Goldschmidt, managing director of the U.K. indie Cooking Vinyl, says the organization recently settled a long-running dispute with the U.K. Internet radio/streaming service Last.fm (Billboard.biz, July 10, 2008).

Analyst Mark Mulligan of Forrester Research believes Merlin's lack of deals reflects the global economic situation during the past 12-18 months. "With the credit markets so fragile," Mulligan says, "it's much more difficult to raise the capital that new services need to get to market."

Caldas dismisses talk of underachievement—"Nobody should underestimate the scale and complexity of what we've built," he says—but even some Merlin members admit progress has been slow.

"Merlin has underperformed to date," Goldschmidt says. "It was much, much harder to set up than people thought it would be."

Goldschmidt says Cooking Vinyl and its sister distributor Essential have yet to see money from Mer-

lin but insists it's making a difference. "Without Merlin," he says, "indies have a simple choice: Either take a crap deal or don't participate."

Merlin struck its first licensing deal in October 2008 with Spotify, where a spokesman says Merlin members "account for over 10% of usage" across the six European countries in which it operates.

Caldas says that number "is a tangible, quantifiable testament to the value of what we represent."

London-based Steve Purdham, CEO of the U.K. streaming service We7, also says that Merlin is effective.

"For people like Spotify," he says, "it's been very easy to come along and go to a single point of contact."

We7 doesn't have a deal with Merlin, having begun operations in mid-2007. When Merlin fully launched in April 2008, Purdham says We7 "already had the vast majority of what was required. Had We7 been starting now, would Merlin have been a help to us? Absolutely, yes."

Caldas is confident about future progress. "Consumers are not stupid," he says, "and will gravitate to where the choice is best—a service without the key repertoire we represent would not be a particularly attractive one."

Going forward, Caldas says Merlin is focused on identifying "next-generation music services and hopefully the next Spotify." However, he adds: "It's disappointing that there are still services who are backward-looking or just misinformed as to how they value independent repertoire." ●●●



CALDAS



PURDHAM

Mike Jbara

WEA
PRESIDENT/
CEO

WEA's chief on executing the company's physical and digital sales strategies.



Though WEA president/CEO Mike Jbara is the newest head of a major-label distributor, he has been running the company's day-to-day operations since 2005. Jbara worked under and is succeeding John Esposito, who now heads Warner Music Nashville, as WEA executive VP/COO for the past four years. As such, he is well-versed in the company's capabilities as well as the challenges that the ever-changing business environment present to distribution companies charged with handling physical and digital product flow.

After joining WEA in 1996 as VP of production operations, Jbara added studio services to his duties in 2001. In that capacity, Jbara was instrumental in the creation of WEA's online music and in-house studio operations, which perform audio preparation, digital mastering and content quality control for the digital supply chain.

In 2003, he began overseeing WEA's entire U.S. production and global digital operations, first as VP, and then senior VP of production and media operations, until becoming executive VP/COO. Before joining WEA, Jbara, who holds a bachelor's degree in engineering from the University of Michigan, started the New York-based Media and Entertainment Practice at Andersen Consulting and served as a senior manager from 1987 to 1995. In that role, Jbara launched a number of client projects across consumer and industrial product industries.

Will there be any changes at WEA?

One of the benefits of having been with [John Esposito] for a bit, and frankly being one of the people he attracted to this place, is to make sure that all of the good stuff he laid down remains, in terms of really being a creative, positive, exciting place for the employees of the group. WEA has to continue to be a company that evolves as the requirements for our services change from our labels. The profile of the WEA employee continues to evolve—a technology background is a more common attribute of the employees walking around the halls—and I feel very comfortable of the new mix of talent we have here.

What is WEA structured like nowadays?

We continue to be responsible for account management in physical and in our digital business, and we are responsible for the global supply chain, which is the asset management and fulfillment piece, for the music group now as well. In the last 18 months, we also have taken on the responsibility for the operations and sales part of the apparel and merch business led by Matt Young; also what we call the inter-

active marketing group, which includes everything from some shared Web services like search optimization and analytics; all the way to our commerce operations and retail support operation; and our direct-to-consumer business.

We are taking what has been the traditional role of WEA being a shared service for our labels and applied that thinking to the new businesses that we are in.

How is WEA meeting the challenges of digital distribution while overseeing the decline of physical?

We have always been very attentive to our physical business. But since Warner Music Group (WGM) is perceived as so digital-centric, there was a negative perception, perhaps, with our physical. We believe that learning from our digital business makes us more creative and perhaps even more objective about where we want our physical business to go. Those two businesses inside of our building are so well-integrated that we don't draw a distinction, and we feel like our physical business is better as a result of us taking an early position in digital.

WEA is one of the most active and vocal members of the new for-

mat committee of NARM, which WEA co-chairs with Amazon, where the talk as a group is totally media-agnostic. We are not just bullish but aggressively in search of great physical offerings as well as digital offerings.

Did Michael Jackson's sales in the wake of his death change the perception of physical within the industry?

Inside of our building, not really, but if it [gets] both analysts and consumers to take another look at physical retail as a place to go for music, we love that.

With music sales in decline, albums have a shorter life span than ever. How do you try to counter that?

Our thoughts about developing artists starts earlier than it ever has before and it certainly doesn't end from our perspective. An album is a milestone; it is not the beginning or the end of any particular effort that is going on inside the music group right now.

There is a lot more planning because there are a lot more channels. We want to be thoughtful about our artists' time commitment and

about the best places to put their assets—their music and video—with the number of different choices in front of us. We have a lot of busy beavers inside of our labels; product managers who are evolving rapidly and becoming more like brand managers. When we find ourselves stepping into areas that are important to our artists but are not necessarily core skills of the legacy music people, we go and hire experts and we partner them with the creative talent at the labels to make sure that we are as effective as we can be.

How hard is it to break developing artists now as opposed to three years ago?

We are planning for a long-term relationship with that artist. It could be four or five years before we see any fruit from an artist investment. And that's the long-term focus that [WGM CEO Edgar Bronfman Jr. and chairman/CEO of recorded music Lyor Cohen] have brought to this organization. They certainly have developed a culture that encourages employees to stay focused on the goal of developing artists for lasting careers.

That's what you bring to the table, but my question was referring to traditional sales drivers that have lost their luster and how WEA offsets that.

We are probably better than we have been in some time in supporting artists that are not on the radio. We are very good at finding the market, the consumer, the fan and the channel for those artists. So we have become much better at being targeted as a distributor; being incredibly nimble with physical inventory as well as being able to respond on the physical side with marketing and messaging and talking to that fan base in a way that we have not in the past.

On the other side of the coin, as digital track sales grow, catalog album sales are growing to a larger overall percentage of U.S. album sales, versus current albums. So far this year, catalog is 46.2% of album sales, versus 41.7% for 2008 and 38.8% for 2007. Beside the anomaly of Jackson's sales, is the trend picking up speed?

In the catalog area, there have been some effective programs around pricing and promotion this past year. WEA's data has historically shown that pricing alone, without positioning, does not move the needle. And, promotion/positioning plus price has always been effective for artist discovery whether it be with a developing artist or a classic album that might be yet unknown to a new fan.

While we have been outspoken about our desire to be very analytical about the true price elasticity of music, we always encourage our retail partners to share their individual results if it can provide new insight into their customers' behavior. We want everyone to win in this space. We believe our partners and WGM's artists win if we continue to connect convenience, content, value and price with music fans. ...

Learning from our digital business makes us more creative and even more objective about where we want our physical business to go.

FIERCELY CREATIVELY

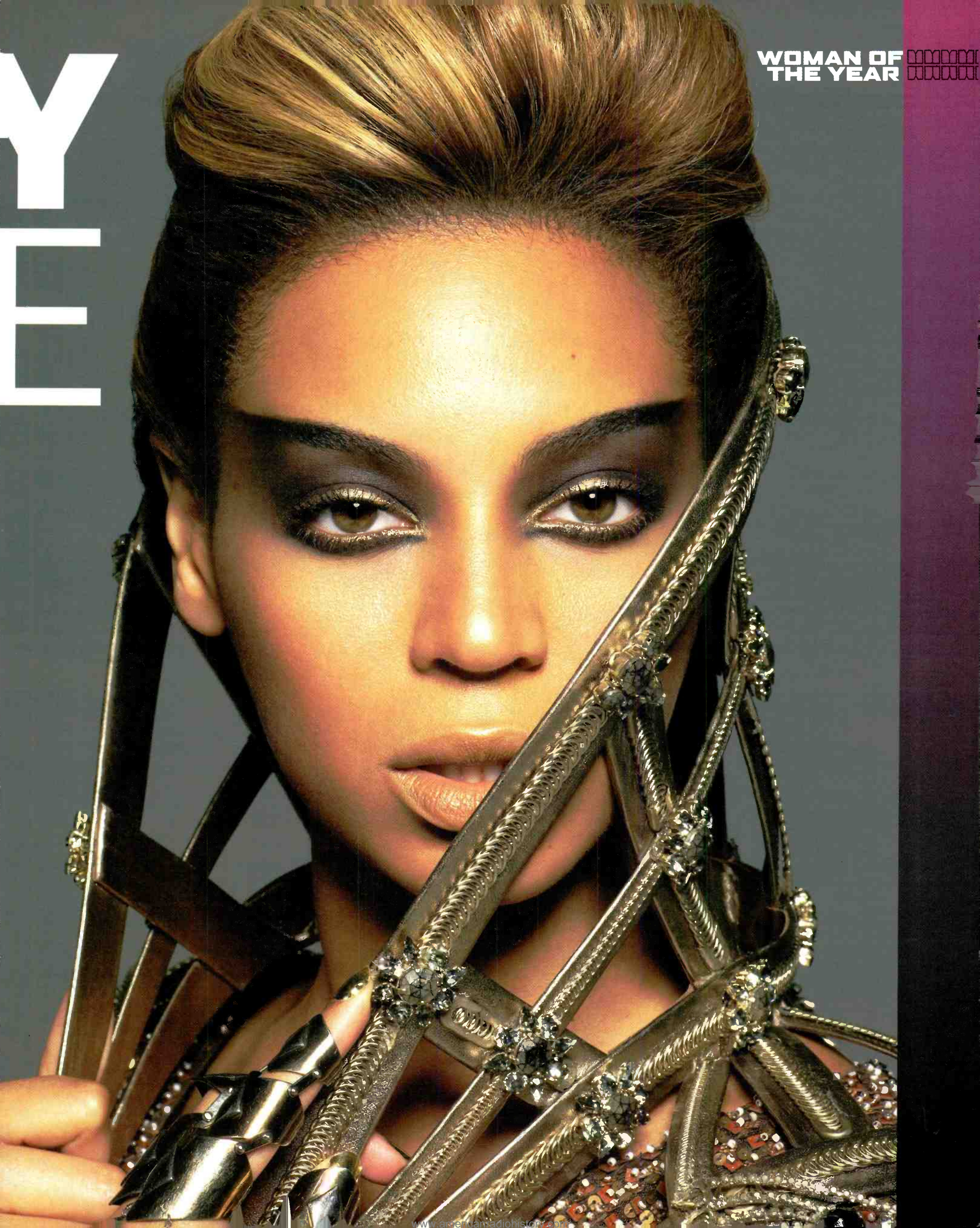
FANS ARE STILL getting to know Sasha Fierce, Beyoncé's musical alter ego, formally introduced on the singer's 2008 album, "I Am . . . Sasha Fierce." § Most probably don't know, however, that the singer/songwriter has been friends with Fierce since elementary school. § Manager and father Mathew Knowles will never forget the moment he first met Fierce. A 7-year-old Beyoncé was entered in a talent search open to Houston elementary and middle school students. The song she sang? John Lennon's "Imagine." "Beyoncé was the youngest," Knowles says. "She got up onstage and when she was finished, she received a standing ovation. Her mother [Tina Knowles] and I looked at each other and said, 'That can't be our Beyoncé. She's shy and quiet.'" § Twenty-two years later, that simmering brew of shy, quiet talent peppered with fierce determination and ambition is at a boiling point. The former frontwoman of Destiny's Child has come into her own, enjoying

Beyoncé Honored As Billboard's Woman Of The Year BY GAIL MITCHELL

one of the best years of a still-evolving solo career. § On Oct. 2, Beyoncé will add one more honor to her array of accolades when she accepts Billboard's Woman of the Year Award. The presentation will be made at Billboard's Women in Music brunch in New York, recognizing the year's top 30 women in the music business (see page 59). § "Beyoncé is a multiplatinum artist and a multitalented woman who clearly embodies the qualities of excellence and achievement that the Billboard Woman of the Year Award was created to honor," Billboard editorial director Bill Werde says. "She has not only influenced pop culture with her hit songs and her signature dance moves, but has inspired women everywhere with her unique style, business savvy and dedication to charitable causes."

Y
E

WOMAN OF
THE YEAR





Center stage: **BEYONCÉ** performs July 13 at Staples Center in Los Angeles.

In the past 12 months alone, Beyoncé has accomplished several career milestones. She not only sang “American the Beautiful” during the opening ceremony of the 2009 presidential inauguration, she also sang the Etta James hit “At Last” as President Barack Obama and first lady Michelle Obama danced their first dance at the Neighborhood Inaugural Ball.

In March Beyoncé launched her worldwide I Am . . . tour, which has grossed some \$53.5 million to date, according to Billboard Boxscore. She’s also the star and executive producer of the 2009 film “Obsessed,” which opened at No. 1 and has grossed more than \$68.3 million in North America, according to Nielsen EDI.

“I Am . . . Sasha Fierce” debuted at No. 1 on the Billboard 200 when it was released by Columbia Records in November. The album, the singer’s third solo set, has spun off a string of Billboard Hot 100 hits: “If I Were a Boy,” “Single Ladies (Put a Ring on It),” “Halo,” “Ego” and “Sweet Dreams.”

After accepting MTV’s video of the year award for her iconic “Single Ladies” video a few weeks ago, Beyoncé gained a new level of fan and industry respect at the Sept. 13 event when she unselfishly brought Taylor Swift back onstage to complete the acceptance speech cut off by Kanye West’s surprise interruption.

Beyoncé also continued her commitment this year to ongoing philanthropic projects and entrepreneurial activities from fashion to fragrances.

“She’s incredibly creative,” says Rob Stringer, chairman of Sony Music Label Group. “She also works phenomenally hard to create the opportunities she has. People tend to think there’s

‘Other artists pretend they have control over what they do. Beyoncé really does. She’s growing as an artist more rapidly than anyone thought.’

—**ROB STRINGER,**
SONY MUSIC LABEL GROUP

always an image-maker behind female pop stars. That’s not the case with Beyoncé. There’s no element of diva or difficulty about her; she takes control of the process and makes it happen. She’s grown beautifully in that role.”

Beyoncé’s creative skills and hard work date back to that pivotal talent show. Born Sept. 4, 1981, in Houston, the young artist-in-training grew up listening to a variety of musical influences, including Tina Turner, Aretha Franklin, Michael Jackson, Luther Vandross and Rachele Ferrell. She and friend LaTavia Roberson were only 9 years old when the group that led to Destiny’s Child was initially established in 1990 with Mathew Knowles as manager. The duo expanded into a trio after Kelendria “Kelly” Rowland joined in 1992. A year after that, the group became a quartet with the addition of LeToya Luckett.

Throughout the course of several name changes—Girls Time, the Dolls and Cliché—the group rehearsed and played everything from luncheons and fashion shows to church gigs and Tina Knowles’ hair salon. Those experiences not only honed Beyoncé’s talent and work ethic, they also planted the seeds for the singer’s future business acumen.

“I think we certainly played a part,” Mathew Knowles says. “Tina had her own salon and there were many nights when she came home Tuesday through Saturday at 7 or 8. And I was working hard at Xerox. I think all of the girls saw that drive. They saw our successes and also our failures.”

The fledgling Destiny’s Child experienced its share of disappointments before grabbing the gold ring. The act competed on “Star Search” and lost. However, the exposure led to a record/production deal through Elektra Records.

The relationship with Elektra ended after two years, without a record. But things began clicking after Knowles approached an earlier suitor, Columbia Records. Destiny’s Child signed with the label in 1997.

Destiny’s Child scored its first No. 1 when “No, No, No”—the first single from the act’s 1998 self-titled debut album—reached the pinnacle of Billboard’s Hot R&B/Hip-Hop Songs chart.

Two follow-up singles didn’t fare as well. But the stage was set for a platinum-certified future when Destiny’s Child teamed with producer Kevin “She’kspere” Briggs. The result was the group’s first top five pop hit and second R&B chart-topper in 1999: “Bills, Bills, Bills.”

The act’s second album, “The Writing’s on the Wall,” yielded

Whether you're Beyoncé or Sasha, you continue to give us your all.



CONGRATULATIONS *on a well-deserved honor as*
WOMAN OF THE YEAR!

From your Team at Beyond Productions



Stealing the show: BEYONCÉ with JAY-Z at the 2003 MTV Video Music Awards; below: DESTINY'S CHILD in 2000.

two more hits ("Say My Name" and "Jumpin', Jumpin'"), opening the door to a storied career.

"There are moments that just stick out from working with the group in the beginning," says Lisa Ellis, former president of Sony Urban Music. "Beyoncé was always so brave and prepared to be the star she is today, even at 16 and 18 years old. She's always pushing the envelope and very competitive but with humility and kindness; the epitome of a professional and human being."

The year after "Wall" brought a lineup change as well as a turning point in Beyoncé's career. Destiny's Child now was a trio, with the departure of original members Roberson and Lockett and the addition of Michelle Williams. And the group exploded in popularity thanks to the 2000 release of its next single, "Independent Women Part I."

The song, used as the theme in the film "Charlie's Angels," spent 11 weeks at No. 1 on the Hot 100 and also marked Beyoncé's emergence as a songwriter. She added production credits to her growing résumé with the group's third album, "Survivor," released in 2001.

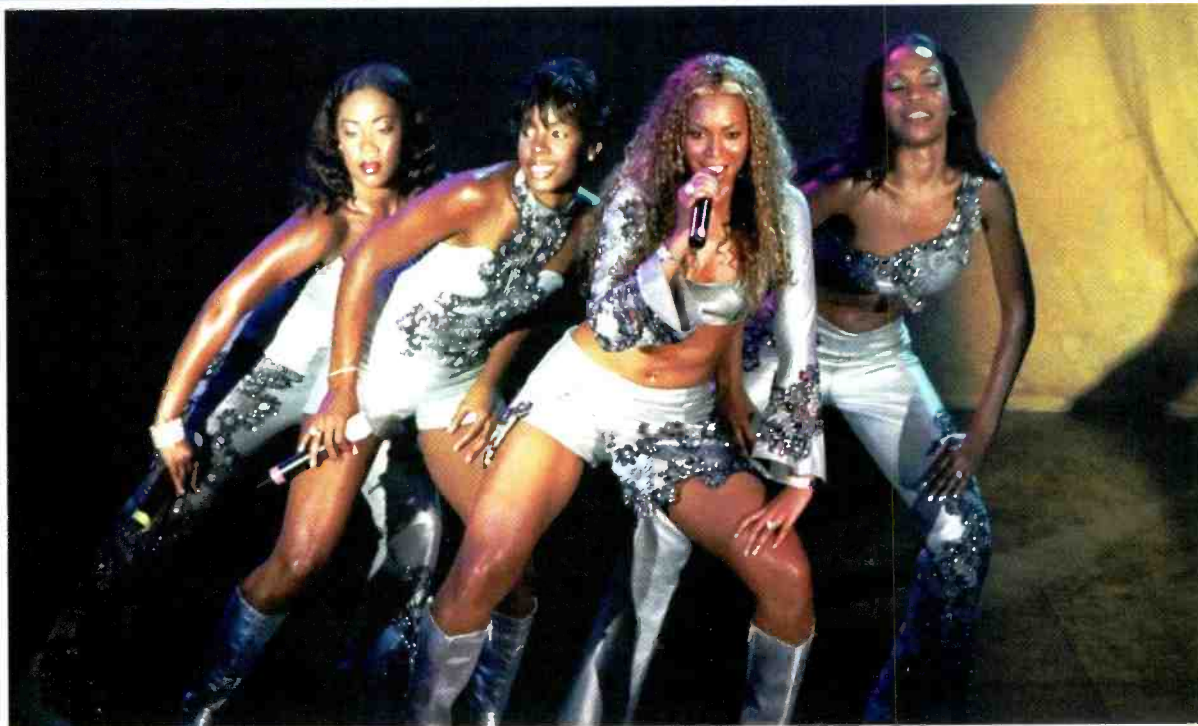
In 2004, the act released "Destiny Fulfilled" and, a year later, the trio disbanded, closing a significant chapter in girl-group history. To date, Destiny's Child has sold 16.9 million albums in the United States, according to Nielsen SoundScan. (Worldwide, according to Sony, Destiny's Child and Beyoncé cumulatively have sold 100 million units, including albums, physical and digital singles, and music DVDs).

During the three-year hiatus between the "Survivor" and "Fulfilled" albums, each of the members of Destiny's Child recorded solo albums.

Beyoncé's first solo set, "Dangerously in Love," arrived in 2003. Its popularity was powered by her stiletto-heeled gyrations in the video for the lead single, "Crazy in Love."

That first solo album extolled the joys of love, but the singer/songwriter's second solo release, the 2006 set "B'Day," centered on the theme of female empowerment. With her single "Irreplaceable," Beyoncé introduced into the popular lexicon the memorable phrase, "To the left, to the left," which translates to "I can find someone else. I don't have to stay in this dead-end relationship."

"I have to commend Beyoncé's vision for doing that song and including it on the record," says Mikkel S. Eriksen, one-half of the production duo Stargate. "It was a big risk because the song sounded very different from what was going on at the time and with the other material on the album. I



don't think any of us knew it would be one of the biggest records of her career."

Producer Rodney Jerkins, who worked with Destiny's Child on the hit "Say My Name," witnessed Beyoncé's ability to multitask without dropping the ball while recording the "B'Day" album.

The singer had four studio rooms going simultaneously during a recording session in New York: Jerkins was in one while producers Sean Garrett and Swizz Beatz were housed in two other rooms. Beyoncé was in a fourth room cutting background vocals.

As Jerkins recalls, among the songs she was working on were "Déjà Vu," "Ring the Alarm" and "Upgrade You."

"It freaked me out," he recalls. "It wasn't the fact that she had four rooms going but that she was able to pull off the personality and emotion on each song, going from a ballad to a ghetto hood beat. Songs are like mini-movies to me, and no one can act in four movies at a time. But if you listen to those songs, you can hear the tonality and what she had to do to attack it. Not too many people can wake up and do that—and do

that consistently."

"What people may not know about her is that besides being such an accomplished performer, she's a great producer," adds Big Jon Platt, president of West Coast creative for EMI Music Publishing. "She also has some of the best A&R instincts I've ever come across."

Beyoncé's creative instincts and multitasking skills provide the underpinnings for her other pursuits, including acting, business ventures and philanthropy.

She made her acting debut in the 2001 made-for-TV production "Carmen: A Hip Hopera" for MTV. That was followed in 2002 by her first feature film, co-starring as Foxy Cleopatra opposite Mike Myers in "Austin Powers in Goldmember." Since then she's appeared in five more feature films: "The Fighting Temptations" in 2003; "The Pink Panther" in 2006, with Steve Martin; the hit musical "Dreamgirls" in 2006, with Jennifer Hudson, Jamie Foxx and Eddie Murphy; "Cadillac Records" in 2008, in the role of Etta James; and her most recent, "Obsessed," released earlier this year.

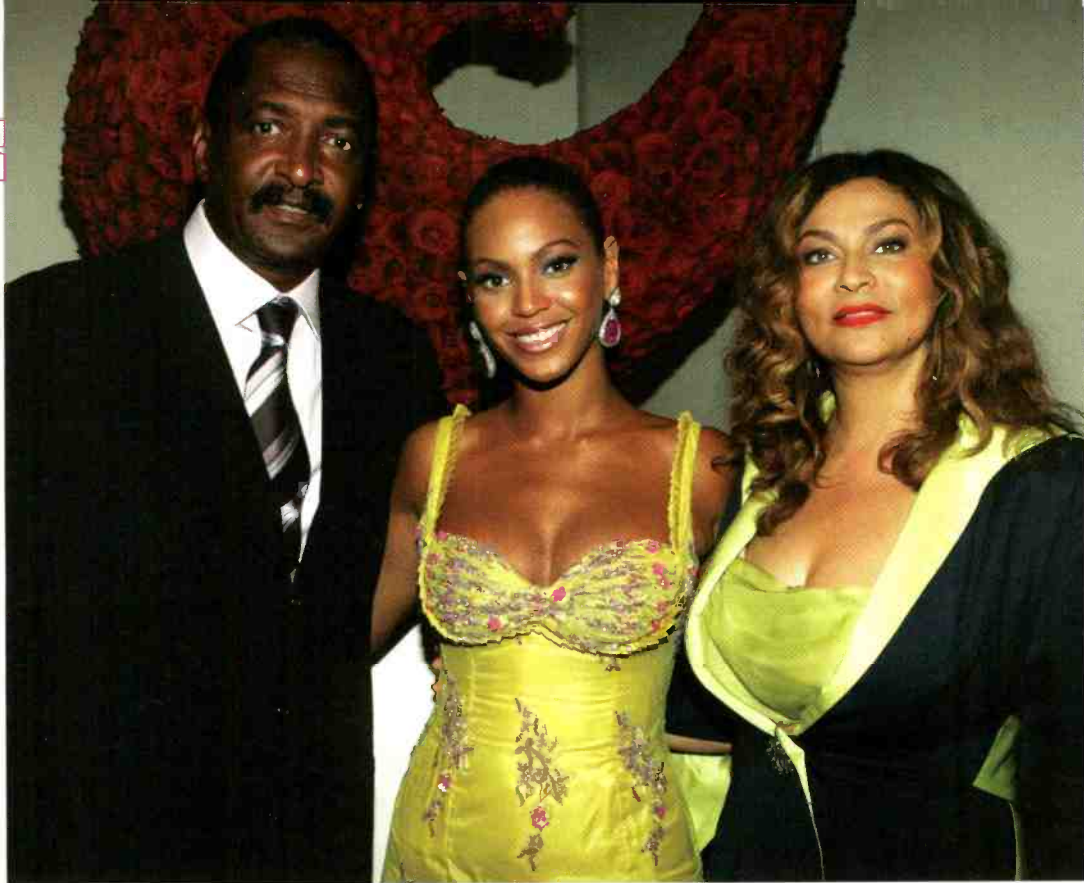
On the latter two films, Beyoncé also served as executive pro-



Everyone knows you as a Superstar. We know you as a wise, kind & awesome daughter, sister, aunt, & friend.

CONGRATULATIONS!
Y O U D E S E R V E I T !

We love you,
Dad, Mom, Kelly, Solange & Juelz



Raised her right: BEYONCÉ with her parents MATHEW and TINA KNOWLES; below: Accepting a prize at the 2009 MTV Video Music Awards.



ducer through her own company, Parkwood Films, named after the street she grew up on in Houston.

Beyoncé previously displayed her business skills in 2004 when she and her mother Tina established the production company Beyond Productions. A year later, the pair launched their first fashion collection, named House of Dereon in honor of the singer's maternal grandmother, Agnez Dereon. Since then, two other collections have been spun off: the junior lifestyle line called Dereon and the young girl's division Dereon Girls.

Beyoncé's endorsement opportunities include alliances with Pepsi and L'Oreal along with Tommy Hilfiger's True Star fragrance and Emporio Armani's Diamonds. Those fragrance forays set the stage for the development of Beyoncé's own Coty fragrance, which will be unveiled in early 2010.

Beyond the music, acting and business ventures, philanthropy is one of Beyoncé's passions.

The Survivor Foundation—formed by Beyoncé and Kelly Rowland together with the Knowles family—has donated more than \$2.5 million for transitional housing for Hurricane Katrina victims and storm evacuees in the Houston area. Among the foundation's additional initiatives is the Knowles-Rowland Center for Youth in Houston.

On her current I Am... world tour, Beyoncé joined forces with the General Mills brand Hamburger Helper and the charity Feeding America to help deliver more than 3.5 million meals to local food banks through fan donations. The singer also devotes time to the Make a Wish Foundation, meeting and talking with children during her tour stops. She underscores her songs' female empowerment themes through her work with GEMS (Girls Educational and Mentoring Services).

Yet in all of her activities, Beyoncé is always in control, former Destiny's Child member Williams says.

"An important lesson I learned from her is how to be firm and make sure your yes means yes and your no means no," Williams says. "If she

'Beyoncé was always so brave and prepared to be the star she is today, even at 16 and 18 years old.'

—LISA ELLIS, FORMER PRESIDENT OF SONY URBAN MUSIC

doesn't want to do it, you can't manipulate the situation with her. It's about making decisions that are right for you, that are right business-wise, that won't take you where you [don't] want to go or hurt you five or 10 years from now."

Sony's Stringer adds, "Other artists pretend they have control over what they do. Beyoncé really does. She's growing as an artist more rapidly than anyone thought."

Already a veteran at the age of 28, Beyoncé tied the record for the most Grammys won in a single year by a female artist when "Dangerously in Love" earned her five statuettes in 2004, including best contemporary R&B album and best R&B song for "Crazy in Love" featuring Jay-Z. Her "B'Day" also garnered a best contemporary R&B Grammy in 2007. That same year, Beyoncé became the first woman in the history of the American Music Awards to receive its International Artist Award.

Her 2007 concert DVD "The Beyoncé Experience Live," featuring her all-female band, has been certified three-times platinum by the RIAA.

This year, Forbes listed Beyoncé at No. 4 on its list of the 100 Most Powerful and Influential Celebrities, No. 3 on its tally of the top-grossing musicians and No. 1 on the countdown of top Best-Paid Celebrities Under 30, estimating her earnings in 2008-09 at \$87 million.

Soon back on the road for the next leg of her worldwide tour, Beyoncé shows no signs of slowing down. And that will keep fans anticipating what the next creative moves will be for Beyoncé/Sasha Fierce.

And in the view of her father, what does the future hold for Beyoncé?

"I can't predict," Knowles says. "But I hope she will be enjoying the fruits of her labor with a continuing mix of music, film, corporate projects; helping others as she does now; and moving into other endeavors like maybe painting. Most people don't know this, but she's a really good painter. Family is also important to her. I see her having a long-lasting career but hopefully not working as hard as she is now."

Whatever Beyoncé does next, the one constant will be her passion. "That's why she's able to do all of this," Knowles adds. "It's the talent, drive, determination and passion. You can't successfully develop or fulfill any strategies unless you have that."

TOP: FRANK NICELOTTA/GETTY IMAGES; BOTTOM: KEVIN MAZUR/WIREIMAGE

A woman in a pink dress is dancing in a living room. The room has large windows with string lights hanging in front of them. A green sofa is visible in the background.

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THE BILLBOARD

Q&A Beyoncé Discusses Her Focused Performances, Frenzied Pace And 'Fierce' Alter Ego BY GAIL MITCHELL

Singer. Songwriter. Philanthropist. Entrepreneur. Actress. Producer. Beyoncé may be the hardest-working woman in showbiz. ♪ Take the four days leading up to MTV's recent Video Music Awards. ♪ Beyoncé wraps a run-through of her Radio City Music Hall performance at midnight Thursday evening. Friday morning at 10 a.m., it's déjà vu as she returns to rehearsal mode. A dressing room break is anything but: chats with MTV personnel about show logistics segue into an editing session for her next project—a DVD culled from a summer stand at the Wynn Las Vegas. Later that evening, Beyoncé makes a surprise appearance at husband Jay-Z's Sept. 11 Madison Square Garden show. Then right after the VMAs, Beyoncé and her alter ego Sasha Fierce catch a flight to Australia to kick off the next leg of their I Am . . . world tour. ♪ As she ticks off her jam-packed schedule, an unfrazzled Beyoncé dismisses her multitasking with a laugh: "It's just one of those grind weeks. It will be less hectic when I'm in Australia." A world tour is less hectic? As you exhale and ponder that irony, it becomes clear that this is someone who thrives on hard work and fierce determination. Before slipping back into her signature stilettos, Billboard's 2009 Woman of the Year shares how she balances work and relaxation, feeds her philanthropic passions and envisions her future.

The average person can't keep up your pace. How do you do it?

I'm an all-or-nothing type of woman. Either I'm doing absolutely nothing and relaxing—reading a book, sitting by the ocean and not answering any questions—or else I'm hands-on and giving 100%, working really hard.

I was just on vacation for three weeks after touring for a couple of months. I have to schedule time to rest, rejuvenate and get inspired to work again. Now I'm definitely rested and thank God I had the rest—that's the only way I would be able to get through a week like this. After three weeks without giving any answers or approvals and no performing, I came back like, "Yes! I'm ready to work!" [laughs]

How do you flip the switch from Beyoncé to Sasha Fierce on tour?

It's a lot easier than it used to be since I've put so many hours into performing; I can make the transition from Beyoncé to Sasha Fierce really fast. I don't have any crazy rituals beforehand. I get in maybe two-and-a-half to three hours before each show. I do my makeup on tour myself and get my hair done. Then we all come together, say a prayer and do a little stretch. I also do meet-and-greets during which I meet a lot of my fans. I usually meet children from the Make a Wish Foundation. I've basically given them an open invitation whenever anyone wants to come. That's always a highlight of the day for me.

On my days off from the tour, I do a lot of sightseeing. I love to visit churches and museums all over the world. The architecture in America is amazing but in Europe, there's so much history. I also started riding a bike on my days off with others like my assistant and stylist. It's amazing how I'm able to ride around on a bike. People kind of see it's me but since I'm on a bike, they think, "No, it's not her." And by the time they realize it's me, I'm already gone. It's great to do something normal every day. It keeps me grounded.

What do you do to maintain your tour stamina? I heard a rumor that you run on a treadmill in heels and sing.

[Laughs heartily] No, I don't run on a treadmill in heels. That's a bit extreme. But I do practice my choreography

in heels. And I have a rule that when I have my heels on, everyone has to have their heels on too. Sometimes the dancers are like, "Oh, God, we hope Beyoncé comes in late," because I'll go all day. And in the end, I'll have blisters and my toes will have bruises. It's really hard sometimes. I still do all the boring things that everyone else does in regular workouts like squats and the treadmill. But I mainly get in shape from doing the choreography during those long 12-hour rehearsals for two months before a tour.

Were you surprised by the immense popularity of the "Single Ladies (Put a Ring on It)" video?

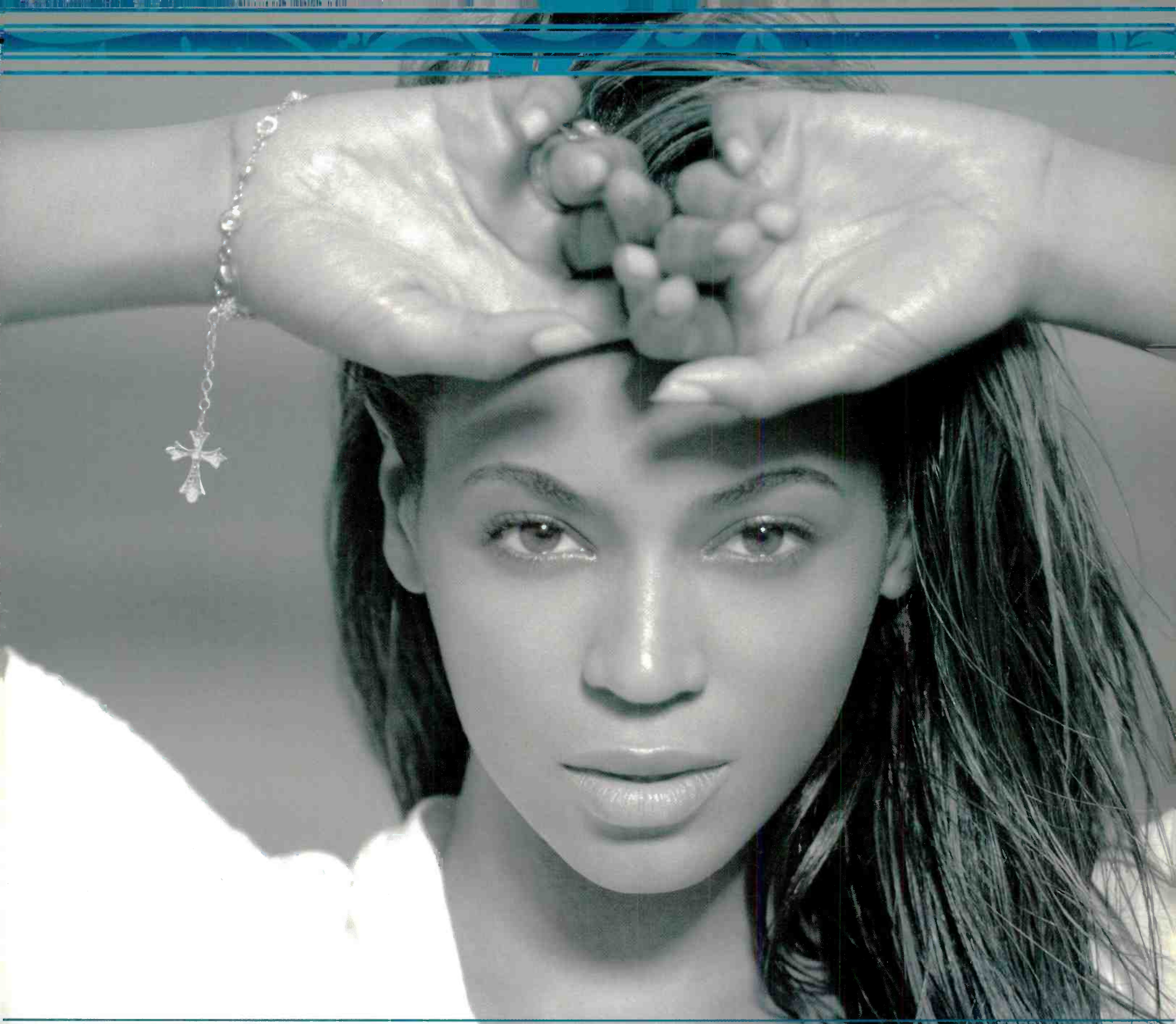
Out of all my videos, it was the least expensive and took the least amount of time. And it ended up being the most iconic. I absolutely didn't expect that—I don't think anyone did. But I knew exactly what I wanted to do: Keep it simple. I've done so many things in videos with different hair and wardrobe changes, different sets and lights. I just wanted to keep this one really minimal. And once we got on the set, it was like, "Wait a minute. This is something special."

I'd seen this 1969 video [featuring Gwen Verdon], this one take of amazing Bob Fosse choreography set against a white background. And I thought, "Wow, despite all the technology we have now, wouldn't it be great to just strip it all down—without a bunch of different camera shots and cuts, without any hair and wardrobe changes—and make it all about the performance?" We had exactly 12 hours to film that video. We did it after shooting "If I Were a Boy," so I used the same director and same crew, renting out a studio in New Jersey. From the black leotards to incorporating some of Fosse's 1969 choreography into our modern choreography, it was just a conscious effort at keeping everything simple.

Outside of music, you're committed to several charitable causes. What attracted you to these particular organizations?

I'm like everyone else. There are certain things I'm passionate about that are close to my heart. I'm so inspired by the children in Make a Wish. It gives my life a way bigger purpose when I know I can bring someone joy, especially someone in a hospital whose childhood is ba-





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Beyoncé's Fans

In advance of Beyoncé's appearance to receive the Woman of the Year Award at Billboard's Women in Music event Oct. 2 in New York, we invited friends, family and colleagues to offer their tributes. Several also named their favorite Beyoncé song.

"I'm definitely proud of her musical accomplishments but I'm probably more proud that she's a truly good person. My favorite song is a bonus track called 'Daddy' that appears on her first solo album. It basically says, 'Thank you for all you've given me and when I marry a man, it will be like my daddy.'"

—MATHEW KNOWLES OF MUSIC WORLD ENTERTAINMENT, BEYONCÉ'S FATHER AND MANAGER

"I'm so proud of my big sister. She's more than woman of the year; she's an inspiration."

—SOLANGE KNOWLES, SINGER/SONGWRITER

"The good news for Beyoncé is that she's not just as good as her last hit song. My admiration for everything she does is immense. Behind her inspiration is an incredible amount of creative energy and work ethic. My life would be so much easier if I had 10 of her."

—ROB STRINGER, CHAIRMAN, SONY MUSIC LABEL GROUP

"Beyoncé knows how to balance what fans want and how to push the envelope, experimenting with sounds and directions. That's what makes her the superstar that she is. 'Irreplaceable' was a sleeper on the album but ultimately turned out to be the fan favorite."

—MAX GOUSSE, SENIOR VP OR A&R, ISLAND DEF JAM RECORDS

"Beyoncé is a true artist who brings it every time. My favorite song will always be 'Flaws and All.' So much feeling, so beautiful; her voice sounds amazing."

—KELLY ROWLAND, SINGER/SONGWRITER



Reigning supreme: BEYONCÉ (center) in a still from the movie 'Dreamgirls.'

sically sacrificed. And their families are sacrificing too. After being in hospitals, dealing with needles, medicines and all the physical and mental pain these kids and families go through . . . for me to know that I can take them away from that is very important.

Ever since I was 9 years old, I've been working with my pastor to help the hungry and homeless. So on every tour, I've done something to help fight hunger. And this time we were able to provide 3.5 million meals—that's such a huge accomplishment. I'm grateful to work with General Mills and Hamburger Helper and be a part of something on such a large scale as Feeding America. I'm just so surprised at how many young people came to the concerts with canned goods and were concerned about this cause. They helped make this happen. It wasn't me.

Our family charity, the Survivor Foundation, is still growing. Then there's GEMS [Girls Educational and Mentoring Services]. I saw something about it on television and wanted to help. It's real important for people not to judge. That's why I sit down and talk to these ladies about what inspires me to be strong, and they inspire me as well. To talk and cry with these ladies, to hug these ladies and invite them to the shows to hear songs about empowering women to set their own standards in relationships and build self-esteem. Those are things I can share with these young women. These are all things that have something to do with my purpose in life.

And you're just as busy on the entrepreneurial side, dating back to your association with L'Oreal.

I have worked with L'Oreal since I was 18 and it continues to be a great relationship. And with the clothing line that I started with my mother [Tina Knowles], I'm still making sure the brand is true to what I like and what I think my fans will like. Making it affordable for them was very important. At my concerts, we've offered seats for \$10 so that people who can't afford it can attend.

I don't realize all that I do until I do interviews like this. And then I'm like, "Oh, my God, how is this possible?" But I usually break things up and focus on one thing at a time. It is a lot and thank God I love it, because I don't know how else I would be able to do it. You just make it happen.

Something else that's about to happen is your new Coty fragrance. Can you give us a sneak preview?

I've been partners with and have endorsed different fragrances. But this is my first time developing my own fragrance. I've spent over a year having meetings, working

with the perfumeries. It's been really interesting. I'd done a little of that in the past, approving a couple of things here and there. But I've been a part of this from ground zero. We've gone back and forth and back and forth over and over again to get the perfect fragrance. Everything I love, that's what this fragrance is. Fragrance makes me feel sexy, so I want my fragrance to be sexy and seductive.

My favorite color is gold and that's also being incorporated into the project. I grew up playing with my mother's perfumes and love antique bottles, so I wanted my fragrance to have this antique feeling. The bottle looks like a piece of art. I can't reveal the name yet, but it comes out early next year. I've already shot the commercial.

Have you lined up your next acting gig yet?

I did two movies last year, which was hard because I had the album and a tour. I'm on tour right now until March and I'll be going back and forth for some of the award shows. So probably next year after the tour something may happen. I've gotten a lot of scripts and out of those there are 10 that are very good. So I have to pick the one I really love.

All of the work I've put into my films has paid off because the type of scripts I'm getting now has completely changed. I've always wanted to do something darker and more dramatic because I'm much better at drama than anything else. I don't think anyone knew that until I played Etta James; people could see my range. And then I did the other movie, "Obsessed." It was so much fun, especially the fight scenes. I fell in love with doing those stunts. That was my first time ever doing anything with action in it. Eventually, I would love to do something with a little more action in it.

I'm not in a rush because acting for me is fun—something I do because I enjoy it. I don't have to do it. So I'm going to be patient and find the right film to work on next year or whenever it works out.

Is music still as much fun for you as it was in the beginning?

The truth is I really love what I do. I live for it. I've invested so much of myself in my career that I cherish it. I've worked too hard to do something to damage what I've basically dedicated my life to.

I still definitely get a high every time I get onstage. But it's not just the performing. It's also coming up with creative marketing ideas and doing cool collaborations, like my fragrance. I love everything about this.

A close-up, high-angle portrait of Beyoncé. She is smiling warmly, showing her teeth. Her hair is long, straight, and light brown, framing her face. The lighting is soft and warm, highlighting her skin and hair texture. The background is dark and out of focus.

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What else is on your to-do list?

I'm interested in a lot of different things. I'd like to get involved in videogames since I really love Wii Fit. I think it would be a great idea to incorporate choreography because for me my workout is way more fun when it involves dancing as opposed to running on a boring treadmill. So I would love to do some kind of fitness game but incorporate dance and performance into it. I think a lot of women would enjoy that.

I also want to continue to produce films—even if I'm not in them—as well as a documentary on my life. Actually, I'd like to do a film loosely based on my father's [Mathew Knowles] childhood and school years. He's had an interesting life. But that will probably be in a couple of years.

Is there a chance you'll start your own label?

Yes, eventually, when I have time. I'm doing so many things, I have to slow down a bit so I can focus. [laughs]

Have you thought about taking a longer break after this tour?

I think after maybe a month or two months, I'd be really bored. But I don't see myself working this hard for the rest of my life. It's just too much to do forever. I thank God I started touring and building a fan base when I was really young. So now if I took off a couple of years, I think I'd still be able to come back, go on tour and do records. I'm still a young woman.

What sparks your creative vision?

I've always tried to pick songs and singles that were a part of pop culture, a part of things that people are passionate about and want to talk about and debate. "Single Ladies (Put a Ring on It)" is an uptempo song that's fun. But it's also something women go through every

day. "Irreplaceable" is also about something people experience every day. More than anything, I always try to challenge myself and do a variety of different things. On "Sasha Fierce," the slow album showcased my vocal ability a lot more. And I had the uptempo album to showcase the dance.

I've tried to be an artist who pays attention to detail and who is also a strong vocalist, performer and songwriter. I'm very happy to see other female artists challenging themselves to do everything. That's something we started with Destiny's Child. We were very young, writing and producing our own songs. I'm very proud of that.

What will Beyoncé/Sasha Fierce be doing in five to 10 years?

Probably the same things. But maybe I'll be spacing it out a little more. [laughs] Not every year; maybe every three years.

Maybe also a mom?

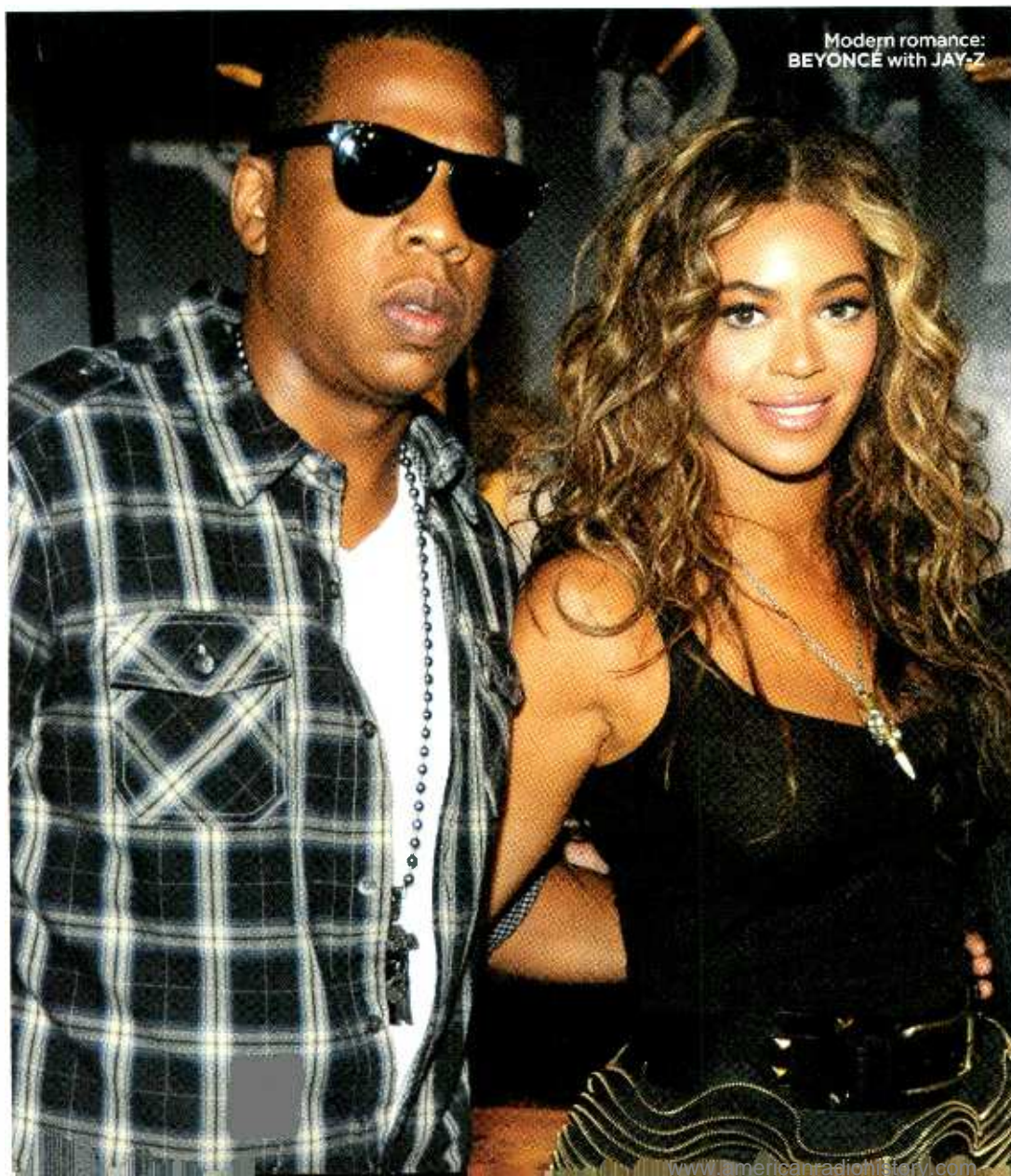
In five years . . . yes, probably.

Any ideas yet about your next album?

I haven't actually started writing anything. Maybe after I leave for Australia on the next leg of this tour.

You can't end this interview without one last question: Any truth to the rumor about a Destiny's Child reunion tour and/or album?

I don't know if we would do another record anytime soon. And we haven't talked about a tour. That's just been something floating in the media. If people keep talking about it, maybe we'll do it. If that's what people want . . . who knows? But whenever the girls need me or I need the girls, we're here for each other. . . .



WOMAN OF THE YEAR

"My favorite Beyoncé song would have to be 'Dangerously in Love.' She sang it with such conviction and passion; I believed every word. And that's what is great about Beyoncé: She knows how to personalize every song she sings."

—RICO LOVE, SONGWRITER/PRODUCER

"Beyoncé is the greatest performer alive. How can one person have all that talent, grace and work ethic? Phenomenal."

—JOHN LEGEND, SINGER/SONGWRITER/PRODUCER

"It's a privilege to work with someone as talented and driven as Beyoncé. Besides being such an accomplished performer, she's also a great producer with some of the best A&R instincts for what makes a good song. She's not interested in knowing who the song was written by before she hears it. For Beyoncé, it's all about the music, not the personalities behind it."

—BIG JON PLATT, PRESIDENT OF WEST COAST CREATIVE, EMI MUSIC PUBLISHING

"The greatest singers each have their 'thing' that they do better than anyone else. Beyoncé's thing is taking a great song and making it an event. She adds her own personality and vocal prowess like a master chef adds the missing ingredient to his signature dish. Beyoncé brings that missing ingredient."

—RYAN TEDDER, SONGWRITER/PRODUCER AND MEMBER OF ONEREPUBLIC

"Beyoncé is a great talent, extremely charismatic. People are drawn to her like a magnet. She's a down-to-earth young woman who, with all she has accomplished, is not full of herself. She is class personified."

—SMOKEY ROBINSON

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WOMAN OF THE YEAR

From your Deréon Team at Kids Headquarters New York



KIDS HEADQUARTERS

ACTING 'B'

Years After Her MTV Debut, Beyoncé Is A Celebrated Actress With A No. 1 Movie To Her Name
BY MARIEL CONCEPCION

It was just eight years ago that fans first caught sight of Beyoncé's acting talent.

At the age of 20, the singer added the new achievement to her résumé when she starred in MTV's "Carmen: Hip-Hopera," a made-for-cable movie in which she played an aspiring actress named Carmen Brown, alongside Mekhi Phifer, Mos Def, Wyclef Jean, Jermaine Dupri, Bow Wow and others.

Today, Beyoncé has gone from the small screen to the big screen, acting in six theatrical releases.

When she began her film career, Beyoncé made sure she gained as much experience as possible to be considered a solid actor. A year after filming "Carmen," the singer landed a co-starring role in the third installment of Mike Myers' Austin Powers series, "Austin Powers in Goldmember." She appeared in the role of Foxy Cleopatra.

Then, in 2003, Beyoncé starred in the romantic comedy "The Fighting Temptations" with Cuba Gooding Jr. Next, in 2006, she co-starred with Steve Martin in a remake of "The Pink Panther."

The same year saw the release of "Dreamgirls," in which Beyoncé starred alongside Jennifer Hudson, Jamie Foxx and Eddie Murphy, in the story of the fictionalized '60s R&B group the Dreamettes. Beyoncé co-wrote "Listen," the lead single for the film's soundtrack, which was nominated for an Academy Award.

One of her latest and most noteworthy films is 2008's "Cadillac Records," a biopic about the Chicago-based record company executive Leonard Chess and the musicians who recorded for his label, Chess Records. Beyoncé portrayed singer Etta James—one of her most celebrated roles to date—and garnered producing credits for the film, yet another notch under her belt.

"The film was initially offered to her as just an acting vehicle, and it was something she really responded to in terms of material, role and character," says Andrea Nelson Meigs, Beyoncé's film agent at International Creative Management.

"But she was drawn especially to her role because of what Etta James represented in the music world, and so she wanted to get involved in a more intricate way—both in development for casting and music."

So Beyoncé became one of the boosters for the film, helping to bring all the different elements of the movie together, Meigs says. She aided actors with their scripts, shared her thoughts on how scenes should be shot and even got involved with lighting, among other things.

And earlier this year Beyoncé co-starred in "Obsessed," which opened at No. 1; it's the second film she co-produced after "Cadillac Records." In "Obsessed" she's married to a business executive being stalked by a co-worker.

At one of the meetings during the filming of "Obsessed," Beyoncé impressed observers with her film-producing vision.

"I sat there and watched her give her notes on the



Screen star: BEYONCÉ in (from top) 'The Fighting Temptations,' 'Austin Powers in Goldmember,' 'Obsessed' and 'Cadillac Records.'

script that she had outlined," Meigs says. "They were typed up and articulated how scenes could be better . . . I was so impressed and blown away.

Meigs adds, "I don't think any of us expected or anticipated that.

"Oftentimes when celebs are afforded producing titles, people think those are for vanity. But what happened in that room alone made Beyoncé deserving of her credits."

Although the film received mixed reviews, it has grossed \$68.3 million at the North American box office, according to Nielsen EDI.

What's left for Beyoncé to conquer in the world of film and acting?

Meigs says Beyoncé is looking over a couple of acting and producing projects, although none can yet be announced.

"Going to Broadway and winning a Tony is also something we foresee in the near future," Meigs says. . . .

WOMAN OF THE YEAR

"She's an incredible vocalist and one of the hardest-working artists in show business, not to mention a positive inspiration for women. Young people these days need strong role models, and she's that person. For all the fame and fortune she has been blessed with, Beyoncé acts like she's just the girl next door. She's a real and pure soul."

—JIM JONSIN, SONGWRITER/PRODUCER

"She is graceful and never shows any weakness or frustration despite what may be going on around her. She always has fun with whatever she is doing. A professional but still a sweetheart."

—SEAN GARRETT, SONGWRITER/PRODUCER

"Woman of the year . . . What took so long? She's been woman of the year for me for the last 10 years. My favorite Beyoncé song is 'Survivor.' It's just one of those songs that embodies strength and courage for females as well as males."

—DENNIS ASHLEY, VP OF CONCERTS, INTERNATIONAL CREATIVE MANAGEMENT

"When we worked together on 'Dreamgirls,' it was an opportunity to work with one of the true great voices in our business. I'm so proud to see her continuing in the tradition of great voices like Whitney [Houston], Toni [Braxton] and Mariah [Carey] for the next decade's listeners."

—HARVEY MASON JR., SONGWRITER/PRODUCER

"It's not unexpected that she is being recognized as the woman of the year. You're talking about a woman who is super talented, tireless—and isn't showing any signs of slowing down."

—C. "TRICKY" STEWART, SONGWRITER/PRODUCER

BEYONCÉ



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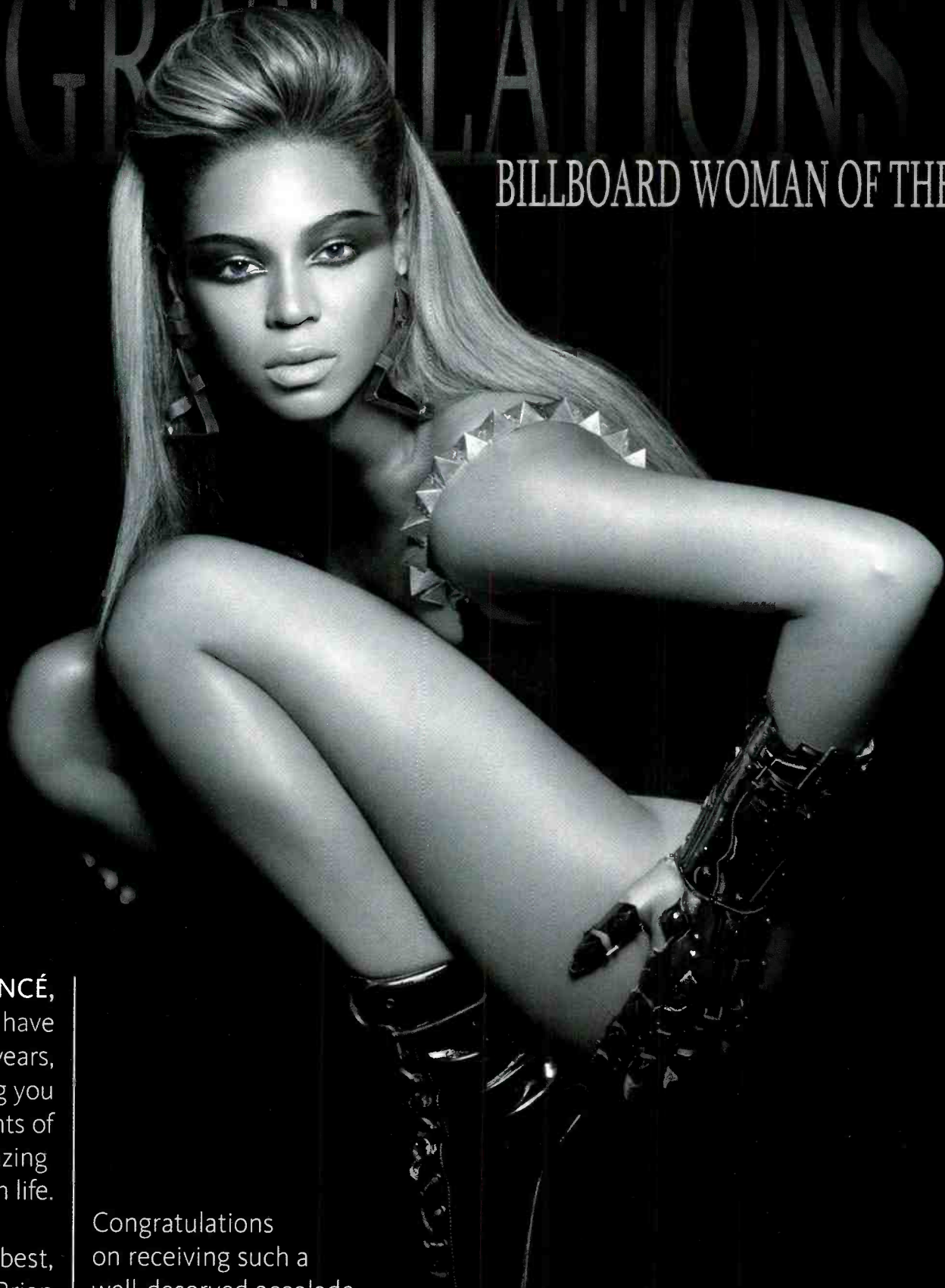


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CONGRATULATIONS

BILLBOARD WOMAN OF THE YEAR



BEYONCÉ,

It's been a true privilege to have worked with you these past few years, and I look forward to seeing you continue to reach new heights of achievement on your amazing journey through life.

All the best,
Brian

Congratulations on receiving such a well-deserved accolade. You are a visionary artist and a true inspiration to women around the world.

Mike, Michele and all of your friends at BCD Travel.



Lending a hand: From left, Houston Food Bank president/CEO BRIAN GREENE; Congresswoman SHEILA JACKSON-LEE, D-Texas; BEYONCÉ; and St. John's Downtown Church pastor RUDY RASMUS

HEART OF AN ANGEL

How Beyoncé Gives Back
BY MARIEL CONCEPCION

Earlier this summer during a concert stop at the Izod Center in New Jersey, Beyoncé brought a little girl named Jada to the stage. While kneeling on the floor and holding in her arms a child who is battling leukemia, the 28-year-old singer dedicated to her the show's closer, "Halo."

According to the Make a Wish Foundation, which works with celebrities to grant wishes to children with life-threatening medical conditions, that dedication was Wish No. 40 that Beyoncé has fulfilled during nine years of involvement with the group.

Although she's one of some 800 celebrities who granted wishes last year alone, according to Make a Wish media relations manager Brent Goodrich, Beyoncé is one of the most popular recipients of requests in recent years.

"She's obviously an admired performer, but also, she really makes the children feel like they're No. 1 when they meet," he says.

Make a Wish isn't the only way in which Beyoncé gives back. A few years ago, she teamed with her mother Tina, father Mathew and sister Solange Knowles to start their own family foundation: Survivor. The nonprofit organization is based in her hometown of Houston and assists those who have been displaced, are homeless or have been stricken by HIV/AIDS. The Survivor Foundation also started the Knowles-Rowland Center for Youth, a multipurpose community outreach facility in Houston.

"Most recently the organization assisted with survivors of Hurricane Katrina and helped find housing for those displaced by the disaster," says Andrea Nelson Meigs, Beyoncé's film agent at International Creative Management.

Her willingness to help doesn't stop there. Late

last year, after watching the documentary "Very Young Girls," Beyoncé visited the Harlem headquarters of Girls Educational and Mentoring Services, which produced the film and works to stop sexual exploitation and domestic trafficking of children.

"Her mother, Tina Knowles, reached out to us and said she'd never heard Beyoncé sound more passionate about something," GEMS founder/executive director Rachel Lloyd says.

"Two days later, Beyoncé came in and said she wanted to learn more and wanted to understand what the girls had been through. She was supposed to stay 15-45 minutes, but stayed five hours instead. At the end, we said a group prayer lead by her mother. It was very intense and emotional."

Since then, Beyoncé has become one of the faces of GEMS' national campaign "Girls Are Not for Sale," alongside Halle Berry and Demi Moore. And she arranged for girls from GEMS to get tickets and backstage passes this past summer for her concert at the Izod Center in East Rutherford, N.J., as part of her I Am . . . Sasha Fierce tour.

On that tour, Beyoncé also teamed with the General Mills brand Hamburger Helper and Feeding America, which touts itself as the nation's largest domestic hunger-relief charity, for the "Show Your Helping Hand" campaign. The campaign sought to provide 3.5 million meals through local food banks by encouraging fan donations at her concerts.

"Her name came up because in various occasions Beyoncé had mentioned how Hamburger Helper was one of her all-time favorite comfort foods," General Mills VP Beth Brady says. "So, we thought there was no one more authentic for it than Beyoncé—giving back is true to her DNA."

This is the second time Beyoncé has joined forces with Feeding America, according to the charity's president/CEO Vicki Efsarra.

"For her 2007 tour, we had a food drive at every one of her tour stops. For this past tour, she held a press event at all her shows to help promote the drive," she says, pointing out that hunger becomes most critical in America during the summer and winter, which is why she is in talks with Beyoncé to work together again this upcoming holiday season.

"She's just so beautiful, talented—she's so impressive and grounded and manages her career very well, but she's always striving to use her voice to try and influence good in the world," Efsarra adds. "Not all human beings find a way to do that." ...

"She was completely egalitarian [working on the film "Dreamgirls"]. It wasn't about, 'I'm the star and you're not' with the other ladies. It was, 'We're all in this.' And she was sweating bullets and working hard like everyone else. In all my years of mixing with people you would say are stars, Beyoncé was the most refreshing of anyone. The whole star trip isn't there. She's so talented and cool. I adore her."

—HENRY KRIEGER, COMPOSER

"'Irreplaceable' is a well-written, timeless record. And Beyoncé's delivery was incredible. I know I'll still be listening to that song 20-30 years from now."

—RODNEY JERKINS, SONGWRITER/PRODUCER

"I love songs that show off the emotion and rawness in Beyoncé's voice like 'Resentment' and the songs she did as Etta James in 'Cadillac Records.' This honor is well-deserved: She's one of the special angels that we're blessed to have. I absolutely love her to life."

—MICHELLE WILLIAMS, SINGER/SONGWRITER

"I still remember the first time I ever heard 'Crazy in Love' and watched the video. I was blown away by the whole combination: a great record together with an incredible performance. The energy was so in your face. Beyoncé is the total package."

—MIKKEL S. ERIKSEN OF SONGWRITING/PRODUCTION TEAM STARGATE

"I think it's very obvious what my favorite Beyoncé song is. But my second favorite is 'Single Ladies (Put a Ring on It).' It's very sparse yet very creative and the lyrics are intriguing. I don't think I've ever worked with anyone better; I can't wait to work with her again."

—TOBY GAD, CO-WRITER OF "IF I WERE A BOY"

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Total eclipse: BEYONCÉ onstage in Chicago.

TAKING IT ONSTAGE

Beyoncé Emerges As A Formidable Live Force BY GAIL MITCHELL

At a time when touring achievements have become an even more crucial measure of industry success, Beyoncé has grown into a formidable force in concert. ¶ Beyoncé launched her yearlong, worldwide I Am . . . tour in March. She first performed in the United States and Canada before embarking on an international itinerary that included stops in the Netherlands, France, Belgium, Germany, Portugal, the United Kingdom, Ireland and, most recently, Australia and Singapore. The tour sponsors include L'Oréal and General Mills/Feeding America in the United States; Nintendo in the States, Europe and the United Kingdom; and Crystal Geysers in Japan. ¶ Of the 55 shows that Beyoncé has logged as of Sept. 16, she has grossed \$53.5 million and drawn 667,509 fans in primarily 15,000-seat arenas, according to Billboard Boxscore. ¶ In 2007, the Beyoncé Experience tour—staged at similar-sized venues—grossed \$24.9 million, and 272,521 fans attended the 29 shows reported to Boxscore between April 21 and Sept. 8. ¶ “It’s staggering the amount of progress Beyoncé has made at only 28 years old,” Sony Music chairman Rob Stringer says. “She’s doing great in the digital world and still selling physical CDs. The live touring was the last piece of the jigsaw puzzle. Now that touring level is conquered.” ¶ Dennis Ashley, VP of concerts for Beyoncé’s booking agency International Creative Management, adds, “I’ve never seen an artist work as hard as she does just in rehearsal for the perfection she brings onstage to fans.” ¶ Taking a break from the big stage, Beyoncé customized her touring show this summer for an exclusive and intimate engagement at Wynn Las Vegas’ Encore Theater. That four-night stand ran July 30-31 and Aug. 1-2 and was taped for use in an upcoming DVD compilation. ¶ In October Beyoncé will perform in Korea, Japan, China and Ethiopia. Then in November, she’ll travel to Russia, Turkey, Egypt, Greece and back to the United Kingdom and Ireland. Still on tap: dates in Brazil, South Africa and South America before the tour wraps next March.

PAUL WARNER/WIREIMAGE.COM



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FRAGRANCE, FASHION AND MORE

Beyoncé Is The Pretty Face Behind Several Endorsements BY MARIEL CONCEPCION

Previously the face of the fragrances True Star from Tommy Hilfiger and Diamond from Emporio Armani, Beyoncé is readying the release of her own scent early next year, with a name that's still under wraps.

According to Carol Goll, head of the global branded entertainment division of International Creative Management, Beyoncé signed a deal with fragrance house Coty, which is also behind perfumes for Jennifer Lopez, Sarah Jessica Parker, Celine Dion, Halle Berry and David and Victoria Beckham. The agreement authorizes Coty to create an "alluring and sophisticated" perfume that "personifies me as a woman [and reflects my] inner power," Beyoncé said in a statement announcing the fragrance.

The new fragrance, slated to hit stores in early 2010, is the latest addition to a lengthy list of endorsement deals for Beyoncé, with companies from Pepsi to L'Oreal.

This past spring, Nintendo DSi premiered a worldwide commercial for its game "Rhythm Heaven," in which Beyoncé stars. Also this spring, Crystal Geyser announced that Beyoncé is the new spokeswoman for the water brand in Japan and would be featured in its ads there.

Also in Japan, Beyoncé and sister Solange Knowles are the faces of Samantha Thavasa—a Japanese fashion company that launched in 1994 and specializes in



A smile that sells: Clockwise from top, BEYONCÉ has deals with L'Oréal, Samantha Thavasa (with sister SOLANGE) and Nintendo.

handbags for young women.

"It's tough, it's fun, and it's sexy," Beyoncé said in a statement about Samantha Thavasa's latest Disney handbags line, which the siblings recently promoted in Japan.

Beyoncé's longest-standing endorsement deal is with cosmetics brand L'Oreal, with which the singer signed a five-year contract in 2004.

"The one thing that attracts someone to Beyoncé is her authenticity," Goll says. "She's really about her lifestyle, her strong feelings of empowerment, her beauty and her passion."

Goll adds that before signing any deal, Beyoncé's team examines a brand's perception in the marketplace, its share of the market and how it stages campaigns.

"We definitely don't want to do one-offs. We'd rather do long partnerships," Goll says.

Moving forward, Goll says there will be more partnerships, but she doesn't offer any details. Goll says of Beyoncé: "Whenever she puts her name on something, it's organic and people can easily see the affiliation. Crystal Geyser is a product she drinks and delivers a message about purity, health and fitness that she wants to exude."



RIGHT: JUN SATO/WIREIMAGE.COM



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BEYONCÉ ON THE CHARTS

Beyoncé has been a force on the Billboard charts since Nov. 29, 1997, when she and her fellow Destiny's Child members debuted on the Billboard Hot 100 with their first hit, "No, No, No." Since then, between her solo sets and her albums with Destiny's Child, Beyoncé has racked up 37 Hot 100 hits. They include five solo No. 1s and another four with the group. ♪ Destiny's Child's "Independent Women Part I" leads Billboard's exclusive recap of Beyoncé's biggest Hot 100 hits. The track spent 11 weeks at No. 1 on the chart in late 2000 and early 2001. It reigns as the song with the most weeks at No. 1 by a female group. ♪ On the Billboard 200, seven studio albums have charted from Beyoncé and Destiny's Child combined. The group's 1998 self-titled set was the first to chart, peaking at No. 67 and selling 831,000 U.S. copies, according to Nielsen SoundScan. Since then, every studio set released from either act has peaked in the top five and sold more than 2 million copies stateside. ●●●

Rank	Title	Artist	Label	Year
1	INDEPENDENT WOMEN PART I	Destiny's Child	Columbia	2000
2	IRREPLACEABLE	Beyoncé	Columbia	2006
3	BABY BOY	Beyoncé Featuring Sean Paul	Columbia	2003
4	CRAZY IN LOVE	Beyoncé Featuring Jay-Z	Columbia	2003
5	CHECK ON IT	Beyoncé Featuring Slim Thug	Columbia	2005
6	SINGLE LADIES (PUT A RING ON IT)	Beyoncé	Music World/Columbia	2008
7	JUMPIN', JUMPIN'	Destiny's Child	Columbia	2000
8	SAY MY NAME	Destiny's Child	Columbia	1999
9	LOSE MY BREATH	Destiny's Child	Columbia	2004
10	SURVIVOR	Destiny's Child	Columbia	2001
11	BILLS, BILLS, BILLS	Destiny's Child	Columbia	1999
12	NAUGHTY GIRL	Beyoncé	Columbia	2004
13	NO, NO, NO	Destiny's Child	Columbia	1997
14	'03 BONNIE & CLYDE	Jay-Z Featuring Beyoncé Knowles	Roc-A-Fella/Def Jam/IDJMG	2002
15	SOLDIER	Destiny's Child Featuring T.I. & Lil Wayne	Columbia	2004
16	ME, MYSELF AND I	Beyoncé	Columbia	2003
17	HALO	Beyoncé	Music World/Columbia	2009
18	IF I WERE A BOY	Beyoncé	Music World/Columbia	2008
19	BOOTYLICIOUS	Destiny's Child	Columbia	2001
20	BEAUTIFUL LIAR	Beyoncé & Shakira	Music World/Columbia	2007

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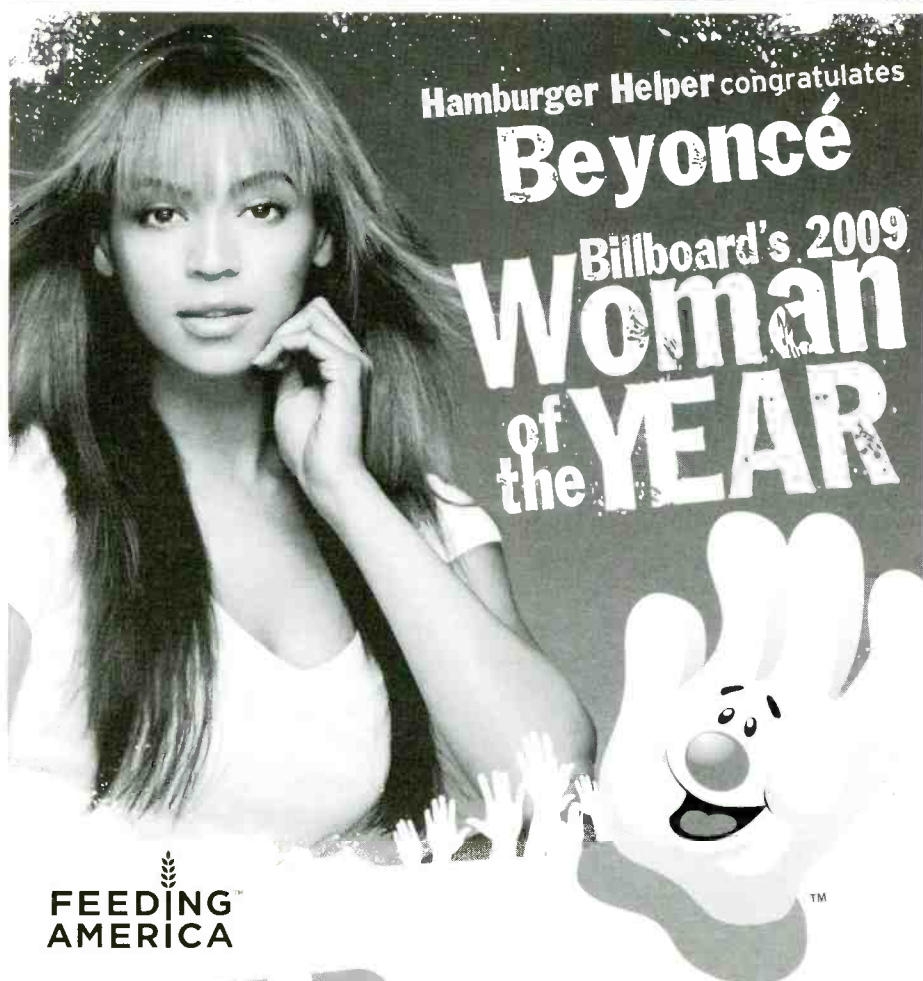
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TOP BEYONCÉ BOXSCORES

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$4,890,316 (£3,069,146) \$557.68/\$78.87	BEYONCÉ, SHONTELLE, ZARIF O2 Arena, London May 25-26, June 8-9, 2009	68,927 69,520 four shows	AEG Live
2	\$4,782,898 (€3,446,488) \$485.72/\$83.27	BEYONCÉ, SHONTELLE, ZARIF O2, Dublin May 29-30, June 3-4, 2009	50,606 four sellouts	AEG Live
3	\$3,679,733 (\$4,213,305 Australian) \$148.38/\$87.25	BEYONCÉ, FLO RIDA, JESSICA MAUBOY Acer Arena, Sydney Sept. 18-19, 2009	29,584 two sellouts	Michael Coppel Presents
4	\$3,526,375 \$321.25/\$16.25	BEYONCÉ, RICHGIRL Madison Square Garden, New York, June 21-22, 2009	27,580 27,710 two shows	Live Nation, Haymon Entertainment
5	\$2,744,345 \$346.25/\$296.25/ \$65.25	BEYONCÉ, ROBIN THICKE Madison Square Garden, New York, Aug. 4-5, 2007	26,109 two sellouts	Live Nation, Haymon Entertainment
6	\$2,686,497 (\$3,127,580 Australian) \$122.67/\$69.03	BEYONCÉ, FLO RIDA, JESSICA MAUBOY Rod Laver Arena, Melbourne, Australia, Sept. 15-16, 2009	23,448 24,548 two shows	Michael Coppel Presents
7	\$1,708,805 \$77.50/\$67.50	BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA MCI Center, Washington, D.C. April 7, 11, 2004	25,379 30,826 two shows one sellout	Clear Channel Entertainment, Dimensions Entertainment
8	\$1,644,858 \$87.50/\$50.50	BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA Oakland Arena, Oakland, Calif. April 18, 20, 2004	20,725 24,362 two shows one sellout	Clear Channel Entertainment
9	\$1,606,987 \$87.50/\$72.50/ \$50.50	BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA Arrowhead Pond, Anaheim, Calif., April 17, 21, 2004	19,502 24,046 two shows	Clear Channel Entertainment
10	\$1,505,677 (£929,792) \$80.97/\$72.87	BEYONCÉ, SHONTELLE, ZARIF Odyssey Arena, Belfast, Northern Ireland, May 31-June 1, 2009	19,600 two sellouts	AEG Live
11	\$1,437,146 \$250.75/\$20.75	BEYONCÉ, RICHGIRL Staples Center, Los Angeles July 13, 2009	12,738 14,217	Live Nation
12	\$1,402,508 (€1,002,364) \$84.87/\$61	BEYONCÉ, RACHEL KRAMER Ahoy, Rotterdam, the Netherlands May 2-3, 2009	20,297 two sellouts	AEG Live, Live Nation International
13	\$1,390,421 \$200.75/\$20.75	BEYONCÉ, RICHGIRL Verizon Center, Washington, D.C. June 24, 2009	13,736 sellout	Live Nation, Haymon Entertainment
14	\$1,377,995 \$150.75/\$20.75	BEYONCÉ, RICHGIRL Wachovia Center, Philadelphia June 26, 2009	14,971 sellout	Live Nation, Haymon Entertainment
15	\$1,359,250 \$200/\$20	BEYONCÉ, RICHGIRL United Center, Chicago July 17, 2009	13,852 14,773	Live Nation, Haymon Entertainment
16	\$1,299,295 \$129.50/\$89.50/ \$69.50	BEYONCÉ, ROBIN THICKE Staples Center, Los Angeles Sept. 2, 2007	11,664 13,797	Live Nation, AEG Live, Haymon Entertainment
17	\$1,281,632 \$200.75/\$20.75	BEYONCÉ, RICHGIRL Philips Arena, Atlanta July 1, 2009	13,949 sellout	Live Nation
18	\$1,251,970 \$159.29/\$74.29	BEYONCÉ, ROBIN THICKE MGM Grand Garden, Las Vegas Aug. 25, 2007	10,171 sellout	Live Nation, in-house, Andrew Hewitt Co., Haymon Entertainment
19	\$1,242,263 \$200.75/\$65.75	BEYONCÉ, ROBIN THICKE Verizon Center, Washington, D.C. Aug. 9, 2007	13,248 sellout	Live Nation, Haymon Entertainment
20	\$1,230,623 (\$1,472,830 Australian) \$112.30/\$86.40	BEYONCÉ, CHRIS BROWN Acer Arena, Sydney April 21, 2007	13,476 sellout	Michael Coppel Presents
21	\$1,177,040 \$248.75/\$49.75	BEYONCÉ, ROBIN THICKE Izod Center, East Rutherford, N.J., Aug. 3, 2007	10,924 15,704	Live Nation, Haymon Entertainment
22	\$1,165,437 (£733,427) \$556.16/\$78.66	BEYONCÉ, SHONTELLE, ZARIF Manchester Evening News Arena, Manchester, England, May 27, 2009	14,592 sellout	AEG Live
23	\$1,158,361 \$200.75/\$20.75	BEYONCÉ, RICHGIRL Toyota Center, Houston July 4, 2009	13,130 sellout	Live Nation, Haymon Entertainment
24	\$1,155,901 \$155.75/\$150.75/ \$104.75/\$49.75	BEYONCÉ, ROBIN THICKE Wachovia Center, Philadelphia Aug. 10, 2007	11,956 13,851	Live Nation, Haymon Entertainment
25	\$1,142,061 (€857,873) \$81.21/\$59.91	BEYONCÉ, HUMPHREY Palais Omnisports Bercy, Paris May 5, 2009	16,149 sellout	AEG Live, Live Nation International

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BEYONCÉ'S ALBUMS BY THE NUMBERS



Year Released	Title	Artist	Billboard 200 Peak	U.S. Sales*
1998	"Destiny's Child"	Destiny's Child	67	831,000
1999	"The Writing's on the Wall"	Destiny's Child	5	6.3 million
2001	"Survivor"	Destiny's Child	1 (two weeks)	4.3 million
2003	"Dangerously in Love"	Beyoncé	1 (two)	4.7 million
2004	"Destiny Fulfilled"	Destiny's Child	2	3.1 million
2006	"B'Day"	Beyoncé	1	3.2 million
2008	"I Am . . . Sasha Fierce"	Beyoncé	1	2.4 million

SOURCE: Nielsen SoundScan, through Aug. 30. *Worldwide, according to Sony. Destiny's Child and Beyoncé cumulatively have sold 100 million units, including albums, physical and digital singles, and music DVDs.



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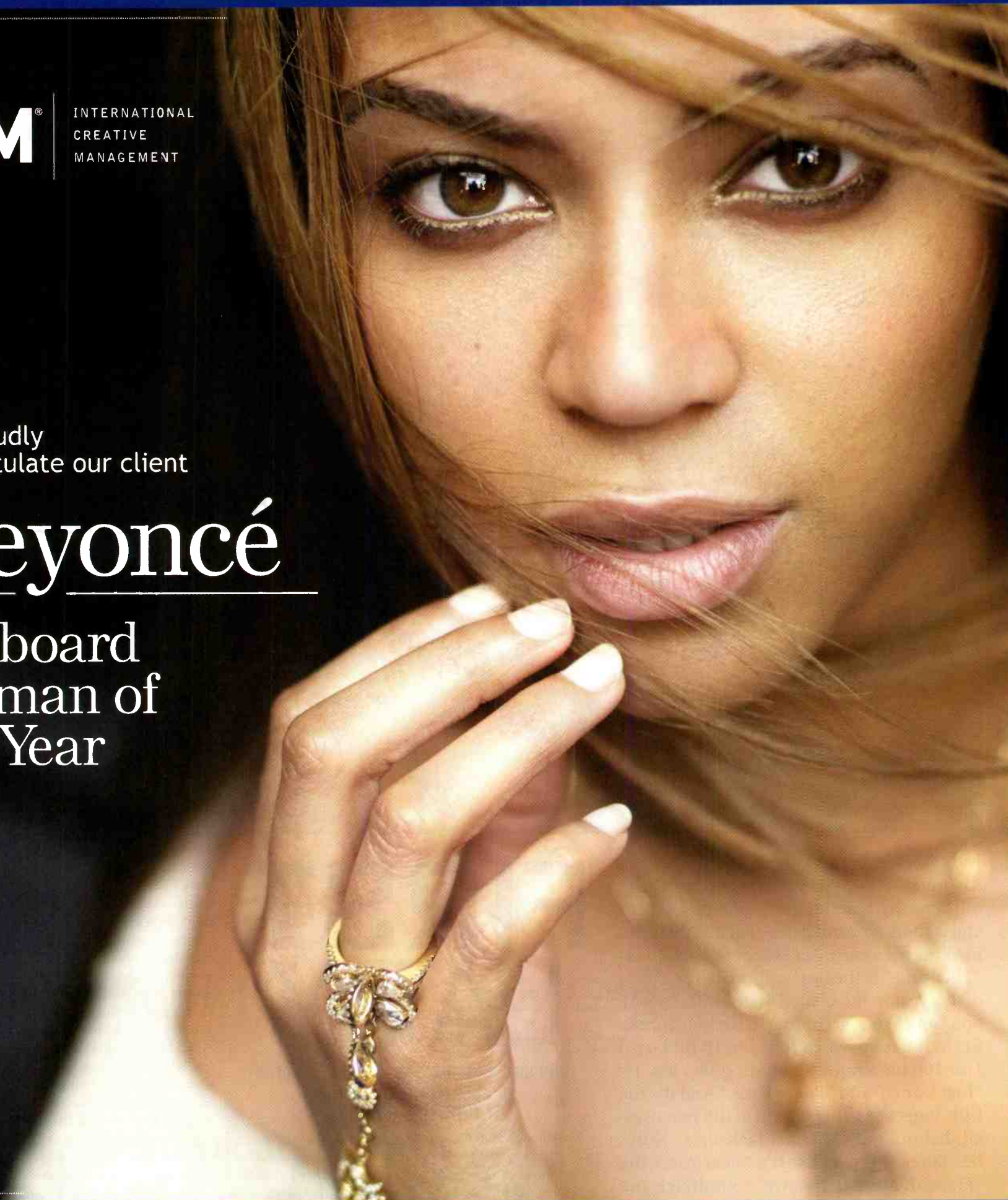
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PEDRO, JENNI, LUPILLO AND JUAN RIVERA REVEAL THE SECRETS TO THEIR REGIONAL MEXICAN MUSIC DYNASTY

BY
LEILA COBO

IN THE

FAMILY

Regional Mexican music has always been a business of mavericks, many of them as bold and entrepreneurial as the characters depicted in the genre's hits.

In the United States, a significant part of that business has been forged by a family whose patriarch broke into the business by selling cassettes in a cantina in Long Beach, Calif.

Pedro Rivera founded his own label, Cintas Acuario, in the mid-'80s, launching the careers of multiple acts, including those of his children, Lupillo and Jenni Rivera—two of the most visible and top-selling names in the regional Mexican genre—as well as that of up-and-comer Juan.

In turn, in a genre steeped in tradition, Jenni and Lupillo stand out as pioneers of a new generation of artists who—like pop stars—have presented themselves as personalities as well as artists.

Pedro, an immigrant who came to the United States in 1966, is also developing the careers of two other sons, Pedro Jr.—who sings Christian music—and Gustavo. Another daughter, Rosi, plans to record in the future.

The distinct arcs of each of the Riveras' careers underscores the versatility of the regional Mexican business and how it has redefined itself to preserve its position as the biggest, most lucrative Latin music genre in the United States.

"The Rivera family represents the essence of regional music and the Mexican community in the U.S.," says Gustavo Lopez, president of Fonovisa Records, which releases Jenni and Juan, and Disa, which releases Lupillo. "Their vast musical talent combined with their excellent approach to the business have

and will continue to make them a powerhouse."

The top-selling family member, Lupillo, has sold 1.1 million albums in the United States, according to Nielsen SoundScan. Jenni has sold more than 700,000, while Juan, who's younger and only recently signed with a major label, stands at 67,000.

All the Riveras have espoused a patient approach to stardom, recording for years before hitting it big. All tour constantly, with Jenni selling out two nights at the Nokia Theatre in Los Angeles in July, grossing nearly \$1 million with an attendance of more than 12,000, according to Billboard Boxscore. All learned the music business from the bottom up and, following their father's advice, all kept ownership of their master recordings.

"Lupillo and I both worked at my father's record label," Jenni told Billboard in an interview last year. "We know how to deal with distributors and stores. We accidentally turned into artists ourselves, so we know how to hire a promoter, who to deal with, and we've built it up little by little. More than an artist, I'm a businesswoman."

Pedro got started in show business as a photographer in Long Beach nightclubs and cantinas. Eventually, he started singing once a week, then began writing and performing his own material.

He became an accidental impresario after meeting singer Genaro Rodriguez, who had released an album with a small indie label. Rodriguez's master reverted back to him when the album flopped, and on an impulse, he gave it to Pedro.

Pedro took the master and produced thousands of cassettes, which he then sold along with the photographs he took

of nightclub patrons. He began taking cassettes to local distributors and selling the rest at swap meets during the weekends. Eventually, other groups approached him to record and distribute tapes, including El Chapo de Sinaloa in 1986 and Los Razos and Graciela Beltran in 1987—all names that went on to become major stars in the genre years later.

Although Pedro didn't have any musical training or background—and he openly admits this—he did have an eye for talent. And he realized early on that there was money to be made from those home-grown recordings.

"All my artists are licenses," says Pedro, who has refused to sell his publishing catalog through the years. "For example, say you recorded with me 10-12 years ago and had no success. And suddenly you have a hit. I take advantage of that and do a 15-hit compilation and offer it to a label."

Pedro also hit on another notion early on: Because he didn't have the budget to take singles to radio, he exhorted his artists to try their luck with corridos, the narrative subgenre of regional Mexican that relates stories of heroes and anti-heroes, which now is gaining unprecedented traction on radio (see story, right). Pedro says, "I used to tell my artists, 'We have to study corridos, sing corridos, because they can help us sell albums, regardless of who sings them.'"

For Jenni, it was the corrido "Las Malandrinas" that pushed her to general awareness after recording several other albums that did little commercially.

Pedro licensed the album to Fonovisa, and Jenni pounded the pavement promoting it at a time when the genre was



JENNI



JUAN



PEDRO



LUPILLO



Made in the U.S.A.: Sibling singers LUPILLO and JENNI RIVERA perform at the ninth annual Latin Grammys Awards Nov. 13, 2008, in Houston.

catching on—but only among male singers.

“It was the late 1990s and the early 2000s and the female artists were singing ballads and romantic fare,” Jenni says. “So I figured, ‘I’m not typical at all in any way, so I’m going to do what the guys do but in a different voice.’ I wrote it myself, I went and knocked on doors myself, spoke with programmers myself, and they listened. And they said, ‘We’ll give the song the opportunity to air, and we’ll see if there’s response.’ And lo and behold, the song aired on [Los Angeles radio station] La Que Buena [KBUE] . . . and it put Jenni Rivera on the musical map. And then, it was up to me to stay on that map and continue to record songs that were what people wanted to listen to.”

Corridos also were the initial path of success for Lupillo, who burst onto the regional Mexican scene in the early '00s armed with designer suits, cigars, wide-brimmed hats, a shaved head and a Bentley. His father licensed the album “Despreciado” to Sony Discos, and the singer went on to sell more than half a million U.S. copies, according to SoundScan.

Lupillo, who, like his sister, grew up in Long Beach and is bilingual, appealed immediately to a younger, bicultural buyer of Mexican music who identified with his home-grown nature even though he sang traditional banda music.

Jenni and Lupillo have since taken their careers in different directions. Jenni has remained with Fonovisa, which has promoted her heavily through the years although she and her father control their master recordings through Pedro’s company, Ayana Musical.

Lupillo, on the other hand, signed with Univision Records after leaving Sony, then went to Venemusic and now has an artist deal with Disa.

Both siblings, however, have broken ground as artists who have taken regional Mexican music from fairgrounds and rodeos to theaters and arenas like the Gibson Amphitheatre and the Nokia Theatre in L.A. In fact, Lupillo co-hosted the Billboard Latin Music Awards in 2007.

Both have also developed distinct imaging and personas. Jenni, who often speaks publicly about her private life—including her much-publicized divorce from an abusive first husband—is developing a reality TV show and will release a biography later this year.

Juan is producing his own TV show, a blend of reality and performance that he hopes to sell to a network. “My father always taught us to work on our own and rely on no one,” says Juan, who eight months ago was a contestant on a reality show in Mexico on the Azteca network. That led him to host another Azteca show, “El Festival Azteca Music,” in the United States. Acutely aware of the potential of the Internet, he has hired someone to handle digital media for him in Mexico. “Even though times are rougher than ever, I’m working harder than ever,” he says.

These types of extracurricular activities never appealed to Pedro, however, and he now finds sales sorely diminished and the bulk of his income deriving from his valuable master recordings.

“When I began to develop artists, I didn’t have the vision to sign recording deals together with touring contracts,” he says. “And that’s where the money is.”

However, Pedro continues to seek out new talent through his own artist development collective, El Talento, and he has his own Internet radio station, which he hopes will take off in the near future. All Cintas Acuario and Ayana Musical releases are also sold digitally on the Cintas Acuario Web site. “We have to wait for the Internet to begin working [for Latin artists],” he says. “Everything has a process.”

Jenni, Pedro, Lupillo and Juan Rivera will speak at Billboard’s Regional Mexican Music Summit Oct. 8 at the Hyatt Regency Century City in Los Angeles.



Criminal-minded: LARRY HERNANDEZ

BEYOND BORDERS

A NEW WAVE OF RISQUE NARCOCORRIDOS GAINS POPULARITY —AND RADIO PLAY— IN THE U.S.

Corridos—songs that tell the stories of notorious characters—have gained new prevalence among mainstream followers of regional Mexican music thanks to artists that are daring to sing in the bluntest of terms and radio’s new willingness to play the racy songs.

Corridos have traditionally tackled many subjects in many ways. For the last three decades, a popular subgenre has been narcocorridos, for example, which tell tales of drug dealers and their exploits.

Until recently, however, songs that got too explicit were rarely, if ever, played on radio. That is no longer the case, with acts like Larry Hernandez, El Compa Chuy and El Potro de Sinaloa rising on the charts with tracks like “El Katch,” “El Piloto Canavis” (The Cannabis Pilot) and “El Sr. de la Hummer” (The Guy With the Hummer).

“What’s very interesting is that radio is increasingly playing more corridos,” says Gustavo Lopez, president of Disa and Fonovisa. “And stations that do so are successful and have younger listeners. So, it’s not only about the movement itself but about the acceptance at radio.”

For example, iconic norteño group Los Tigres del Norte debuted at No. 1 on Billboard’s Top Latin Albums chart with their new album, “La Granja,” at the same time the single of the same name hit No. 1 on the regional Mexican airplay chart. This is the first time a corrido hit No. 1 on that chart since Los Tigres’ “La Reina del Sur” did so in 2003.

Los Tigres pioneered the commercial corrido, singing about drug trafficking long before it was acceptable to radio. But unlike today’s crop of acts, which bluntly spell out drug usage and violence, Los Tigres’ style is far more subtle.

“What happens around us is the same,” says Jorge Hernandez, lead singer of Los Tigres. The way things are told, however, is different. “Our proposal, like [those of journalists], lies in providing information that people have actually experienced. But our reality doesn’t rise to this level of fiction.”

Songs like the legendary “Camelia la Tejana,” for example, tell—in beautiful prose—the story of drug-trafficking lovers Camelia and Emilio, with Camelia shooting Emilio after their successful heist when he confesses he loves someone else. The current hit “La Granja,” in turn, is a parable that compares corrupt government to animals in a farm (and yes, it has been compared to George Orwell’s “Animal Farm”).

In contrast to Los Tigres del Norte, the new crop of acts leaves nothing to the imagination. The players in their songs traffic drugs, they get high, and they make money, as evidenced in the hit “El Katch,” performed by both El Compa Chuy and El Potro de Sinaloa (“Armani, Dolce y Gabbana, Land Rover to cruise/With dollars in my bag and

Buchanan’s to drink.”)

Popular corridos include Larry Hernandez’s “El Baleado,” which reached No. 14 on the regional Mexican airplay chart in July, and El Compa Chuy’s “El Katch,” which is essentially a party song and went to No. 2 the same month.

Few of these hardcore narcocorridos have entered the top 10 of the regional Mexican airplay chart. However, José Santos, president of Santos Latin Media, which consults many radio stations nationwide, says this is a function of certain songs being popular only in specific areas. Because corridos are essentially stories, they often refer to specific regions in Mexico and appeal to pockets of the population that identify with those regions.

A factor in radio programming, Santos says, is that fans—especially those from Mexico—request specific songs. In addition, popularity on the Internet, where many acts have garnered hundreds of thousands of hits on YouTube and MySpace, spurs radio interest.

Larry Hernandez, for example, has been putting out albums since 1999 but only gained radio airplay after he signed with Fonovisa. (Hernandez was shifted to Fonovisa after his original label, Machete Music, was acquired by Universal.)

“I don’t think this would have been possible without a big label,” he says. “Getting onto radio is hard, but when people request the song, nothing is hard. ‘El Baleado’ started climbing. There were radio stations that didn’t want to air it but they finally programmed it. Anything is possible when people want to listen to something.”

“El Baleado” is a track from Hernandez’s new album, “16 Narco Corridos,” which is No. 7 on the Top Latin Albums chart. The song is a day in the life of a hard-drinking, card-playing drug dealer, and the video plays out as an ode to the lifestyle.

However, Hernandez says he in no way seeks to glorify that way of life. While some of the appeal may lie simply in its shock value, composer/singer Hernandez says he sings about what he knows. “I lived violence as a child,” says Hernandez, who’s also an avid reader of books about drug cartels and the drug trade. “I was born in Los Angeles but was raised in Mexico, and as a boy, I saw how this person or the other was killed. They are my experiences.”

But while this may be the reality in Mexico, it isn’t the same in the United States. This fact, producer Adolfo Valenzuela says, makes the songs harmless—and appealing—in the United States. “Here, it would be almost impossible for [young people] to go around toting guns,” says Valenzuela, whose company, Twiins Enterprises, has signed several new acts like El Kommander. “I think they merely see it as something forbidden and cool. They see it as a new trend.” —LC

BILLBOARD'S TOP 10 WIRELESS ARTISTS

BY ANTONY BRUNO

The mobile music landscape has changed dramatically in the last two years, as the iPhone revolutionized the capabilities of wireless devices. New apps are forging new links between artists and fans, as the phone evolves

beyond a sales platform for ringtones to a hotbed of new ways to entertain and communicate. And while there isn't any shortage of artists pursuing projects in this exciting new space, only a

handful are taking the lead, cutting new trails for others to follow as the landscape changes around them. Here, Billboard presents its second Top 10 Wireless Artists list, identifying the acts setting standards in how to use mobile for promotion and profit.

FALL OUT BOY: THE INNOVATORS

Most artists are content to use today's mobile applications in the most basic way possible: adding their content to a template and watching what happens.

The members of Fall Out Boy take the tools available and make them their own by integrating mobile services into a broader interactive experience. While plenty of bands let fans download photos to set as wallpaper images for their phones, last year Fall Out Boy made a game out of a series of collectible Tarot cards. Rather than just listing the number for SayNow—a service that lets bands and fans trade voice-mails—the group hid the number in the music video for “Headfirst Slide Into Cooperstown on a Bad Bet.” The first message the band posted to the service came from “Tiffany”—the robot lead character of a comic book series called “Fall Out Toy Works”—reading a URL directing fans to the online comic.

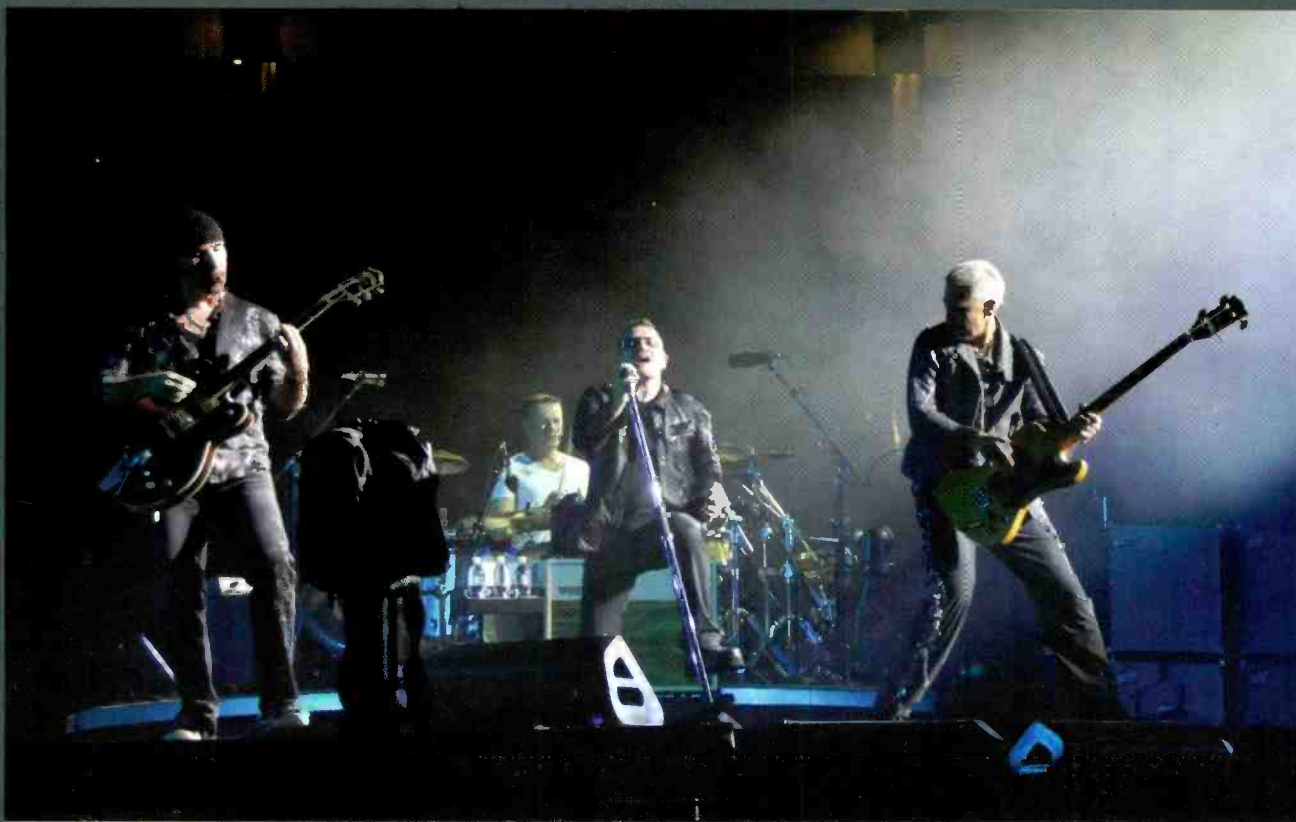
In each case, Fall Out Boy keeps fans engaged by adding another layer of entertainment. It was one of the first bands to set up a special Web site where fans could upload mobile photos while at concerts. For this year's Believers Never Die tour, it gave away tickets as part of a mobile messaging sweepstakes. The group is legendary on Twitter—one of the first acts to reach more than 1 million followers—and uses its Mozes mobile fan club to poll members weekly on topics like their favorite song title and desired tour stops.

And it will be one of the first bands to sell music through the new “Tap Tap Revenge 3” mobile rhythm game from Tapulous.

“When they see something working, and see the automatic reaction by the fan, they continue it and keep it going,” says Dan Kruckow, head of digital media strategy for Crush Management, which reps Fall Out Boy. “They definitely like to make it very interesting for the fans.”



MICHAEL LOCCISANO/GETTY IMAGES



U2: THE DEAL-MAKERS

Here's the kind of clout U2 has these days: When the band announced that BlackBerry was sponsoring its 360° world tour, the move drew headlines for the fact that Apple—which sponsored its last tour—was no longer involved.

In support of the BlackBerry-exclusive mobile version of its "No Line on the Horizon" album, U2 appeared in a BlackBerry TV spot reminiscent of its earlier iPod ads. The band's app lets users sample songs from the new album and link to a U2 Mobile Shop to buy the album for \$10 or songs for \$1.50 each. Other elements include lyrics, a news feed and a photo gallery.

Up next is an innovative set of social tools that will allow fans at U2 concerts to mark where they're sitting against a map of each venue, and the ability to chat and share photos with other app users attending the same concert. A "Who's Listening" tab will let users see the names and locations of other fans listening to the album on BlackBerry devices in real time.

Manager Paul McGuinness says the band's goal is to reinvent the album for the digital age, replacing CD booklets with interactive digital experiences. "As music fans, the band has always enjoyed all the detail of an album gatefold or CD booklet," he said after the BlackBerry app launched. "They want to make visual material available with their albums, and this app is the ideal way to do it."

ROB THOMAS: THE TRAILBLAZER

It's easy for artists to jump on the bandwagon once a new mobile application shows promise—it's much riskier to be the first to test out a new platform. Yet when Matchbox Twenty frontman Rob Thomas prepared for the release of his second solo album, "Cradlesong," he became the first artist to launch a mobile version of Atlantic's Fanbase platform.



As a computer widget, Fanbase lets fans aggregate news and content like photos, videos and music from official online sources, like an artist's Web site, as well as from unofficial sources, such as user-generated photos or news outlets. The mobile version does the same through the use of Adobe's Flashlite tech-

nology but adds a few mobile-centric tweaks, such as letting fans leave voice-mails, chat with other fans or find nearby concerts based on the phone's location.

The iPhone version includes two games—"Inner Beauty" and "Reverse Barbershop"—and a version for Nokia's Ovi music and entertainment service is in the works. Thomas is also working with BlackBerry maker Research in Motion on a free app.

A self-professed "Twittering fool" with more than 100,000 followers, Thomas has sent more than 3,800 updates since late March, personally responding to fan questions from his ever-present BlackBerry. He revealed the first single from the new album, "Her Diamcnds," on the service. "Everything about the way I deliver music to my fans and my relationship with fans has changed," he told attendees at Billboard's Mobile Entertainment Live conference this spring. "The only thing that hasn't is the context that goes into it."

DAVE STEWART: THE EMISSARY

Famous for his recording work as half of Eurythmics and as a solo artist, Dave Stewart also now serves as Nokia's ambassador to the entertainment industry.



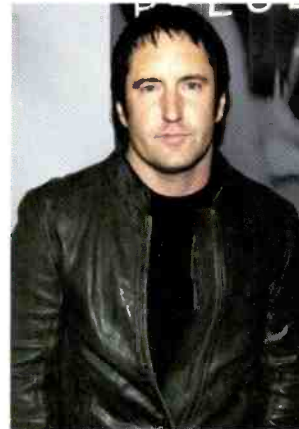
After becoming friendly with Nokia executive VP of entertainment and communities Tero Ojanpera three years ago, Stewart became the inaugural (and to date only) member of the mobile phone company's Artists Advisory Council, charged with brainstorming new mobile music products and forging relationships with the music industry elite.

Nokia could hardly have found anyone better-suited for the role. Stewart may be one of the best-connected songwriters in music—he's introduced Nokia executives to Bono and is writing songs with French first lady Carla Bruni—and he's a regular at big-think conferences like TED and the World Economic Forum in Davos, Switzerland.

Most recently, he used a Nokia-branded mobile game to launch the career of an artist he manages—Canadian singer Cindy Gomes. It was Stewart who convinced Nokia to build the game around the singer by having her record original music specifically for it, which players could then purchase on Nokia's Ovi music service.

TRENT REZNOR: THE APP MASTER

Ever since he left his major-label contract, Nine Inch Nails mastermind Trent Reznor has been experimenting with new digital models of distribution and promotion. In the mobile environment, he hit his peak in April by releasing the NIN: Access app, which included all the usual elements of artist



apps—access to music, photos, videos and message boards—as well as a GPS-based location feature called Nearby. This lets users scan an area for other Access users as well as add location information to posted messages and photos. It even lets fans join chat sessions with others in a given area. The app uses existing formats to power most of the functionality: An extension of Google Earth lets users

view conversations taking place on the app's chat function from either the phone or from the desktop, and a mobile version of Twitter—called Twinkle—powers the text messaging.

The Access app isn't his only experience on the iPhone; Reznor struck a deal to make the first artist-branded version of the popular music rhythm game "Tap Tap Revenge" late last year, and he later took on Apple's sporadic app approval process when it rejected an update to the Access app that listed his song's lyrics. The update was ultimately approved.

SOULJA BOY TELL'EM: THE PROMOTER

After launching his career on YouTube, Soulja Boy Tell'em used mobile platforms to maintain his momentum, primarily through fan communication platforms like SayNow.

Soulja Boy included his SayNow number as a line in the chorus for his hit "Kiss Me Through the Phone"—released just before Valentine's Day—and registered more than 4 million fans to his SayNow account. That makes Soulja Boy the service's No. 1 artist, according to SayNow. Since his account went live in June 2007, he's received more than 36 million incoming calls, his recorded messages have been listened to more than 100 million times and fans have left him more than 8.5 million messages. He's also recorded 300 messages for all users to hear, which includes snippets of "leaked" songs and tour updates, and he's held 30 live conversations with select fans. Whenever he leaves a new message on SayNow, an update is sent to all users on Twitter.

According to his label, Universal Music Group, "Kiss Me Through the Phone" is its best-selling master ringtone of the year and has sold the most combined copies across all mobile formats.

Soulja Boy's other mobile activities include using Verizon's Mobile Recording Studio bus to remix songs performed at various venues on the America's Most Wanted tour, and then making those tracks available on the operator's V Cast music service.



IMOGEN HEAP: THE DIY DIVA

Although signed to a major label, Imogen Heap likes to do things her own way. She's constructed a recording studio in the former playroom of the house where she grew up, and she wrote most of the tracks for her latest album, "Ellipse," while traveling through the Asia Pacific region using a portable setup.



Fans got the inside scoop on most of that process by following her on Twitter. She has averaged three Twitter posts per day since April 2008, and she doesn't use a ghostwriter. In March, she let fans create her official bio by crowd-sourcing it to the Twitter community; she received more than 1,500 responses. Those whose contributions

made it into the final version received a hand-signed copy of the new album. She also posted links to the unfinished songs from the album, eliciting feedback and suggestions. As a result, Heap has more than 900,000 Twitter followers, ranking No. 18 among artists using the service. That's more than other artists who get far more radio airplay and sales, including Lady GaGa and Trent Reznor.

She uses an iPhone app called 12seconds—which lets users create a short video by capturing three photos and an audio-clip from their iPhones—to upload quick updates on her daily activities. And Heap is one of the few artists using the .mobi domain name to operate her mobile Web site.



PEARL JAM: THE DISTRIBUTORS

Mobile phones weren't even on the radar in 1991, when Pearl Jam put out "Ten," but the band has certainly embraced the platform in recent years. For the album's March reissue, Pearl Jam teamed with Verizon Wireless for promotion: In the 10 weeks prior to the March 24 release, the company gave away a different song off the album each week as a mobile download to subscribers as part of the "Ten Weeks of 'Ten'" initiative.

Prior to that exclusive deal, Pearl Jam teamed with Verizon to make songs performed at each stop on its 2008 tour available to attendees. Using the mobile operator's Mobile Recording Studio bus, the band's engineer mixed three songs from each show for download on the V Cast music service—one for free and two at the standard download price of \$1.29. Verizon later made ringtones and ringback tones out of the same songs. As the tour went on, the catalog grew, allowing fans to download any version performed throughout the tour.

Most recently, Pearl Jam and Verizon promoted the band's new album "Backspacer," released Sept. 20, by offering customers an exclusive ringtone and ringback tone of each song from the album every Thursday leading up to the release date, with the final three songs made available the week before release.



DAVE MATTHEWS BAND: THE COORDINATORS

After not releasing a studio album for four years, the Dave Matthews Band had plenty of time to get its mobile ducks in a row in preparation for the rollout of "Big Whiskey & the GrooGrux King" in June. Fans who entered their mobile number on the band's Web site received a free MP3 download of the first single, "Funny the Way It Is," before it was available through any other outlet, resulting in 1 million signups. The band also partnered with AT&T to give away the single to those using the Napster Mobile application in hopes of driving them to purchase ringtones and ringback tones of other songs on the album.

The band worked with the mobile fan club operator Mozes to offer special ticket alerts and track giveaways. In advance of the album release, the band created a special version of the "Tap Tap Revenge" iPhone rhythm game from Tapulous that featured older songs and tracks from the new album, becoming only one of a handful of acts to release a branded version of the game. The band then followed up with an iPhone app that lets users see the set list for upcoming shows in real time.

KEITH URBAN: THE MARKETER

By now it's become a common practice to let fans send text messages and photos to a screen during live shows, but Keith Urban expanded on the idea during his Escape Together world tour.

In addition to offering participating fans the chance to win seat upgrades, Urban gave every fan who posted a text message a free live track from a choice of four songs. Those who provided their mobile phone numbers received details about how to enter the Me, You and a BBQ campaign, backed by tour sponsors KC Masterpiece and Kingsford, with the winner getting a private concert and backyard cookout. The contest received almost 500,000 entries, which KC Masterpiece and Kingsford said was the most they've received for a promotion. Additionally, more than 32% of fans who texted messages during Urban's shows ultimately signed up to his Mozes mobile fan club, which now has 300,000 members.

Urban also created the Keith Urban VIP Pass iPhone app with the mobile service provider Zannel to let fans get news, updates and content from the tour; he preceded his world tour with a set of Verizon VIP performances exclusively for Verizon subscribers. Verizon also was a sponsor of the Escape Together tour.



U2: EUGENE GOLOGORSKY/NEW YORK POST/WIREIMAGE.COM; THOMAS: ALI HARVEY/GETTY IMAGES; STEWART: MICHAEL BEZJIAN/WIREIMAGE.COM; REZTOR: PEARL JAM: KEVIN MAZUR/WIREIMAGE.COM; SOULJA BOY: TELLE: FRANK MICELI/GETTY IMAGES; HEAP: MIKE COPPOLA/FILMMAGIC.COM; DAVE MATTHEWS BAND: STEPHEN LOVERKIN/GETTY IMAGES; URBAN: SCOTT LEGATO/WIREIMAGE.COM

THE BILLBOARD Q&A: PETE WENTZ

Fall Out Boy's Bassist Talks Mobile Strategy And Offers Advice On How To Get Fans To Love You In 140 Characters

BY CORTNEY HARDING

In this age of oversharing, it seems strange to think that until 10 or 15 years ago the most a fan could hope for in terms of communication from a famous artist was a signed picture from a fan club or a few minutes outside a tour bus after a show. When Pete Wentz and his band, Fall Out Boy, started making noise in 2003, the band was noted not only for its emo-pop music but also the way it used e-mail and blog postings to forge closer relationships with fans at a time when most acts were still getting online. ¶ Millions of albums later, Wentz and his bandmates stay in touch with Twitter and use the Web to engage fans with such quirky online games as "Fall Out Boy Trail," a play on the primitive computer game "Oregon Trail," and viral promotion campaigns like Citizens for Our Betterment, which promoted the band's latest album, "Folie a Deux," under the guise of a political organization. Wentz, who will be the keynote interview at Billboard's Mobile Entertainment Live conference Oct. 6 in San Diego, spoke about his label, the future of Fall Out Boy and why he lets his son Twitter for him.



How do you develop your digital strategies?

Ninety-nine percent of the time we come up with the ideas, like the takeoff on the "Oregon Trail" game or the Citizens for Our Betterment campaign. Obviously we don't have any programming skills, though, so we don't do any of the back end. But we go through all the bugs of everything before they come out and speak up if we don't like the way something is presented. There are times when we are approached by different people or companies. We are open to cool ideas from other people, for sure.

Fall Out Boy was one of the first bands to embrace MySpace and social networking, but now everyone uses those platforms. How do you keep up with new and disruptive technologies?

We were lucky in a weird way because we came in at the tail

end of the era when bands still had videos on MTV and were still selling records and made money touring, and we had peer-to-peer downloads on MP3.com and MySpace and all of that. So, we had the best of all those things and were able to establish ourselves as a band so that if one platform disappeared, we still had other outlets.

In terms of new stuff, I'm pretty much a total insomniac, and I'm up all night looking around. I follow the kids. My brother was the one who told me to switch everything to Facebook. He was way early on it and he is younger than me. I think that you get into trouble when you stand still. You got to be like a shark.

Speaking of new things, when can we expect the next Fall Out Boy album?

I think that there's nothing worse than when you like a band

and you get their record and you can totally tell that their music is uninspired and they just felt like they had to put out a record. We have been grinding so much that we haven't had the time to kind of figure out what we want to do creatively.

There have been reports that Fall Out Boy is basically done. That's not the case, right?

We put out a video ["What a Catch, Donnie"] that people can interpret as the final thing or they can interpret it as a celebration of what's going on or whatever it is.

We are going to stop doing Fall Out Boy when Fall Out Boy stops being fun. I think that the world needs a break from Fall Out Boy as much as Fall Out Boy needs a break from the world. They need to embrace some other bands out there and you can't always be shoving everything in people's faces all the time. To that extent, it is calculated.

Maybe we will start recording again in two weeks; maybe it will be three years. I don't really know. There is no plan in motion at all and no one has said the "H" word [hiatus] no matter how many times people try to get us to say it.

But you won't disappear from view, since you are so active on Twitter.

Yeah, although sometimes [toddler son] Bronx tweets for me. I was on UberTwitter and [my wife] Ashlee [Simpson] came in the room and asked if I could watch him and he just went in on Baby Twitter. It was whatever numbers or letters he put down went out as the tweet. I was like, "That's pretty cool."

As much fun as it is to have your son Twitter, you must have a broader strategy for using it.

You use Twitter two completely, vastly different ways. It could be the ultimate tool of narcissism. Yesterday I said, "I am using Twitter in its most narcissist way possible. I am tweeting in the mirror while I have another mirror set up so I can read the Tweet forwards." It can be so narcissist and selfish, but at the same time we used it to get \$1 million for an organization called Invisible Children by asking followers to each contribute \$1.

One of the greatest things about Twitter is pointing at stuff. For instance, Music Mondays is awesome because you are able to let people hear music that they wouldn't be able to hear otherwise.

And I'm sure you used Music Mondays to introduce your followers to bands on your label.

In terms of the label, right now Cobra Starship is really blowing up. We are working hard with them. We are working hard on a new Panic! at the Disco record. We have two bands we are looking to sign. We try to keep our label small. It was supposed to be a vanity label and then all of a sudden Panic sells like a million records and then Gym Class Heroes have a No. 1 song. But at the same time we want to keep it like it is a gang. We never really called it a label; we always called it a gang. It is unfortunate because on the Billboard charts they refer to us as a record label but I wish we could be referred to as a gang.

In addition to the label, you also have a number of other ventures. How are those doing?

We have a bar in New York, a bar in Barcelona and a bar in Chicago. I have a boutique for my clothing line and in the back we have a hair salon that's by appointment only. It is just a fun little clubhouse to hang out in when I am in Chicago. These things have always been hobbies for me. I think people think that a lot of what I do is more lucrative than it is, but the truth is a lot of the things don't make money and we are lucky when we break even. But it is not why we are doing them—this is the time to push pop art. This is the time to push pop music and bend it and make it weird. Because people out there are doing it like Lady Gaga and Kanye West. There are other people out there doing it and we want to be a part of that movement.

DANCE OF DAYS

The Decaydance Roster Is Pete Wentz's iPod Writ Large

THE ACADEMY IS . . .

Latest album:

"Fast Times at Barrington High" (2008)

Sales: 85,000 copies

(all figures according to Nielsen SoundScan)

The Academy Is . . . formed in 2003 in the Chicago suburbs, got signed by Pete Wentz on the strength of its debut EP in 2004 and headlined the Vans Warped tour in 2006—a rather quick upward trajectory. Its emo-punk debut, "Almost Here," sold 265,000 copies, while follow-up "Santi" sold 132,000. Its latest album peaked at No. 17 on the Billboard 200, and the single "About a Girl" went to No. 88 on the Billboard Hot 100. The Academy Is . . . released an EP, "Lost in Pacific Time," Sept. 22 and is touring in the fall.

THE CAB

Latest album:

"Whisper War" (2008)

Sales: 67,000

The Las Vegas band the Cab got its big break at a Cobra Starship show in 2007, where its members met Panic! at the Disco

drummer Spencer Smith, who brought the band to Decaydance. The Cab's first album, "Whisper War," was released in April 2008 and entered the Billboard 200 at No. 108. The band just finished its first national headlining tour, titled What Happens in Vegas, and is currently writing its next album.

COBRA STARSHIP

Latest album:

"Hot Mess" (2009)

Sales: 80,000

The Cobras struck this summer with their hit "Good Girls Go Bad," which peaked at No. 7 on the Hot 100 and featured guest vocals from "Gossip Girl" star Leighton Meester. Formed in 2006 after the breakup of frontman Gibe Sparta's previous band Midtown, Cobra Starship released "While the City Sleeps, We Rule the Streets" in 2006, followed by the Patrick Stump-produced "Viva La Cobra!" a year later. The glam-pop act is promoting its latest release and recently played the MTV Video Music Awards.

FOUR YEAR STRONG

Latest album:

"Explains It All" (2009)

Sales: 10,000

One of the harder bands on the Decaydance roster, Four Year Strong owes more to bands like Lifetime and Gorilla Biscuits than some of its guyniered labelmates. After releasing an album in 2007 on I Surrender Records, the group was courted and signed by Wentz in February 2008.

GYM CLASS HEROES

Latest album: "The Quilt" (2008)

Sales: 108,000

The rap-rock act came out of the gate strong: Its first album, "As Cruel as School Children," sold 540,000 copies, and the album's single, "Cupid's Chokehold," peaked at No. 4 on the Hot 100. However, its latest album, "The Quilt," was met with a more lukewarm reception. The band is now writing a follow-up.

HEY MONDAY

Latest album: "Hold On Tight" (2008)

Sales: 64,000

The only female-fronted band on Decaydance, Hey Monday

is poised to be the next Paramore. The upbeat pop-rock act has toured extensively and written plenty of hooky, heart-wrenching songs about breakups and futile crushes. The band is on the Glamour Kills tour with All Time Low, We the Kings and the Friday Night Boys.

PANIC! AT THE DISCO

Latest album: "Pretty Odd." (2008)

Sales: 400,000

Panic! at the Disco sent fans into a panic recently when it announced that guitarist Ryan Ross and bassist Jon Walker were leaving the band. The departures raise new questions about Panic's musical direction—while it shot to fame with its glammy, theatrical debut ("I Write Sins Not Tragedies," which sold 1.8 million copies), a more retro, rootsy second album failed to grab fans in the same way. Ross and Walker have announced the formation of a new band, the Young Veins, while the remaining members of Panic are working on a follow-up album.

—Crystal Bell and Courtney Harding

BINARY STARS

Decaydance Pushes Digital Promotion Strategies

When Cobra Starship titled a song on its recent album "Pete Wentz Is the Only Reason We're Famous," it was only half-kidding. During the past five years, Wentz and his imprint, Decaydance, have broken and signed a number of prominent rock acts, including Panic! at the Disco, Gym Class Heroes and, most recently, Cobra Starship, whose "Hot Mess" debuted at No. 4 on the Billboard 200.

Wentz describes Decaydance as a "gang," and Crush Management co-founder Jonathan Daniel says the label is "a family thing."

"The bands on the label all bring in other bands and help them grow," Daniel says. "The office is almost like a commune. We have studios in the back and people just hang out here."

Decaydance has taken a page from the hip-hop playbook when it comes to signing and promoting developing artists. Established bands routinely bring new acts to the label, take them

on tour and discuss them in interviews. Fall Out Boy even put out a mixtape in advance of its last album featuring several Decaydance artists.

"The Decaydance logo on an album really means something," Daniel says. "It's a strong, identifiable brand at this point."

The family aspect of the label is also reflected in its structure. Decaydance is run under the umbrella of Crush Management, which also manages all the acts on the label. Decaydance originally had a distribution deal with Fueled by Ramen and went with it when Atlantic purchased the label. Decaydance's three-year deal with Fueled by Ramen/Atlantic recently ended, and even though Atlantic still distributes most of the acts, it has tried out some new partners, signing a deal with Columbia for the act Hey Monday.

Daniel Kruckow, Crush's head of digital strategy, says this close-knit approach allows the bands to put their fans first. "Our acts have real conver-

sations with their fans, because they realize they're nothing without them," he says. "Gabe [Saporta of Cobra Starship] is online all day long replying to his fans. They use services like SayNow and Livemede to leave voice-mails for fans and set up live calls with them."

When it comes to more ambitious digital initiatives, like Fall Out Boy's version of the "Oregon Trail" videogame, Kruckow says he lets artists take the lead. "Pete blogged about it, the fans love it, and we thought we might as well do it," he says. "The return was huge; hundreds of thousands of kids played it."

Kruckow and the bands also try to pinpoint which digital platforms are about to hit a tipping point. "I spend lots of time reading tech blogs, and the bands are very clued in to the different services," he says. "It's important for a band to actually like to use these platforms; it feels forced and wrong if they're not into it."

—CH

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Women

2009



For the fifth consecutive year, Billboard's Women in Music feature in our Power Players series recognizes female executives who drive our business forward with vision, dedication and hard work.

But this year's list differs substantially from those we've presented in previous years, since we set up a nomination process that was more open and inclusive than ever.

This summer, we invited our readers worldwide to submit nominations to Billboard.biz. We promoted the nomination process in print, online and through e-mail. Female executives in every industry sector were eligible. More than 150 responded.

A team of Billboard editors then reviewed every nomination, numerically ranking the nominees on their achievements in the past 12 months, the measure of those achievements and their leadership in the broader industry.

The nominees who didn't make this list are certainly accomplished executives. But the selection of the 30 honorees featured here represents the collective ranking and judgment of Billboard's editors.

As in the past, this list reads like a roster of the top 30 people in the music business who happen to be women. But the range of their expertise reflects the achievements of a much greater number of women who are advancing our business. We congratulate them all as we present this year's Women in Music report.

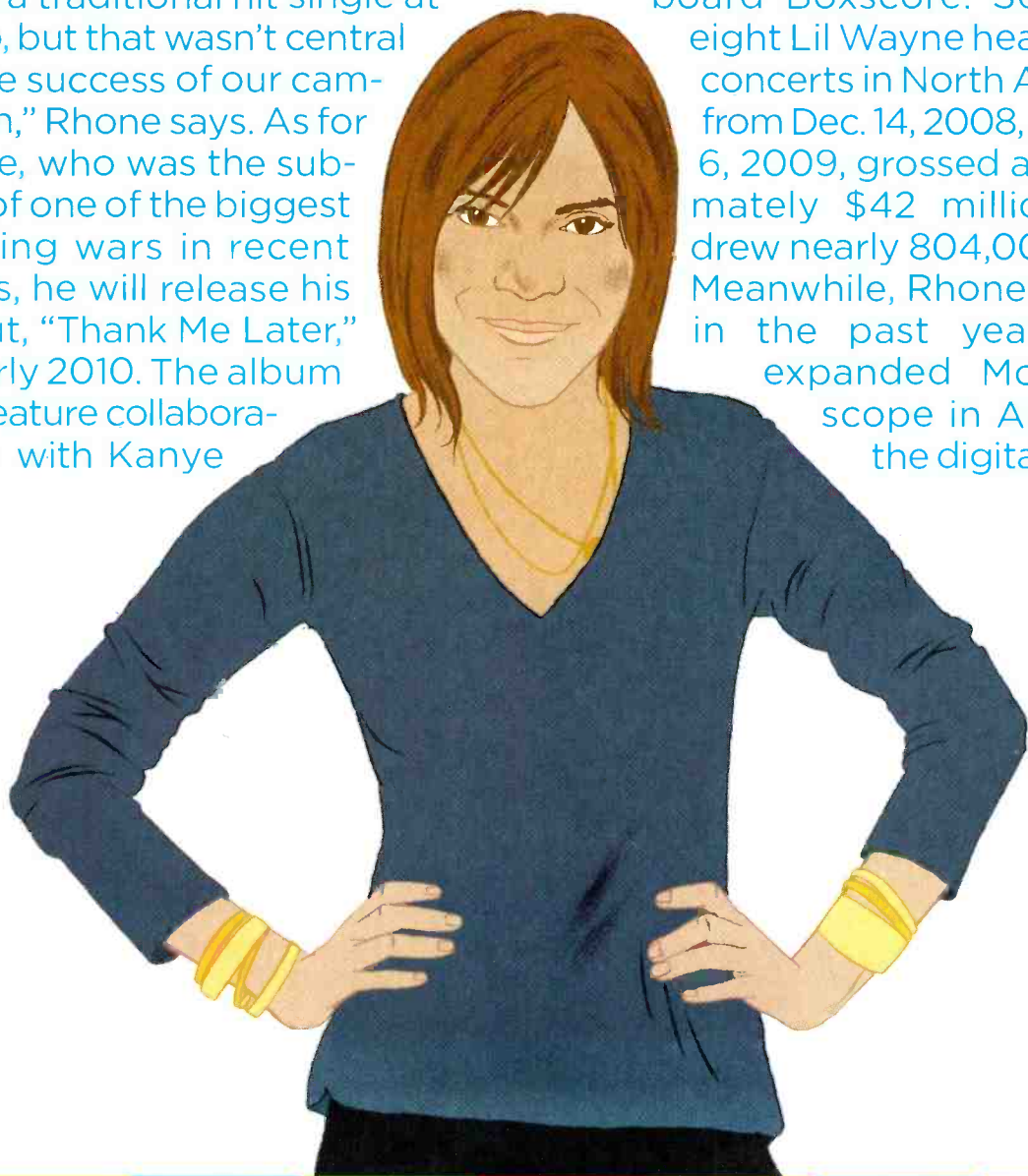
—Thom Duffy

Sylvia Rhone

President, Universal Motown Records

Universal Motown Records president Sylvia Rhone could have earned her place on this list solely for signing both of hip-hop's most touted MCs of 2009: Kid Cudi and Drake. Kid Cudi released his debut, "Man on the Moon: The End of Day," last month, and it sold 104,000 copies in its first week, according to Nielsen SoundScan. "We didn't have a traditional hit single at radio, but that wasn't central to the success of our campaign," Rhone says. As for Drake, who was the subject of one of the biggest bidding wars in recent times, he will release his debut, "Thank Me Later," in early 2010. The album will feature collaborations with Kanye

West, Jay-Z and Lil Wayne, with whom Drake is currently touring. And speaking of Lil Wayne, the Universal Motown artist, who marked the highest first-week sales last year when his "Tha Carter III" album sold 1 million copies, has the highest-grossing hip-hop tour of the year—and the most lucrative rap jaunt ever, according to Billboard Boxscore. Seventy-eight Lil Wayne headlining concerts in North America from Dec. 14, 2008, to Sept. 6, 2009, grossed approximately \$42 million and drew nearly 804,000 fans. Meanwhile, Rhone's deals in the past year have expanded Motown's scope in A&R and the digital arena.



Debra Lee

Chairman/CEO, BET Networks



In the past year Debra Lee, chairman/CEO of BET Networks, led her company to a number of notable accomplishments, including spearheading a new programming strategy that led to the launch of "Keyshia Cole: The Way It Is," "Sunday Best," "Brothers to Brutha" and "Tiny & Toya." According to BET, "Tiny & Toya" just finished its first season as the No. 1 original series in the channel's history. In the second quarter, BET had its strongest three months in the network's 29-year history, with viewership up 34% over the same period of 2008, according to Nielsen Media Research. BET also made a significant commitment to encourage viewers to vote in the 2008 presidential election, airing programs that sought to

inform and educate its audience. The coverage ranged from BET News specials to the company's first Inaugural Ball, to celebrate President Barack Obama's arrival in Washington, D.C. Lee also has overseen BET's new international distribution deals secured in the United Kingdom early last year and in Africa in December, as well as the launch of the company's new network, Centric, Sept. 28. "This has been a huge year for BET," Lee says. "We've seen the highest ratings in the history of the network, but clearly the highlight was the BET Awards. It meant so much to all of us to be there for our audience at that emotional time [following the death of Michael Jackson]. The number of viewers who tuned in to see the show was a testament to Michael Jackson's far-reaching and long-lasting influence and legacy."

Alexandra Patsavas

Owner, Chop Shop Music Supervision



Alexandra Patsavas, owner of Chop Shop Music Supervision, continued the year in her role as the music supervisor for "Grey's Anatomy," "Private Practice," "Chuck," "Gossip Girl," "Without a Trace," "Rescue Me," "Numb3rs," "Supernatural" and "Mad Men," as well as for the upcoming film "The Twilight Saga: New Moon." The soundtrack to the first film in the series, "Twilight"—on her Chop Shop imprint at Atlantic Records—has sold 2.2 million copies, according to Nielsen SoundScan, making it one of the top-selling soundtracks of the past year, while boosting the profile of bands like Paramore, Muse, MuteMath and Iron & Wine. Patsavas' "Music from 'The OC'" soundtrack series—which consists of six collections—have sold more than 869,000 copies, according to SoundScan. Patsavas is a leader in making the critical connection for viewers who want to buy the music they hear on TV; most of her shows feature online music guides and video blogs that detail what songs and artists were featured, as well as giving behind-the-scenes insight as to why they were chosen for that particular episode.

Amanda Marks

Executive VP/GM, Universal Music Group Distribution



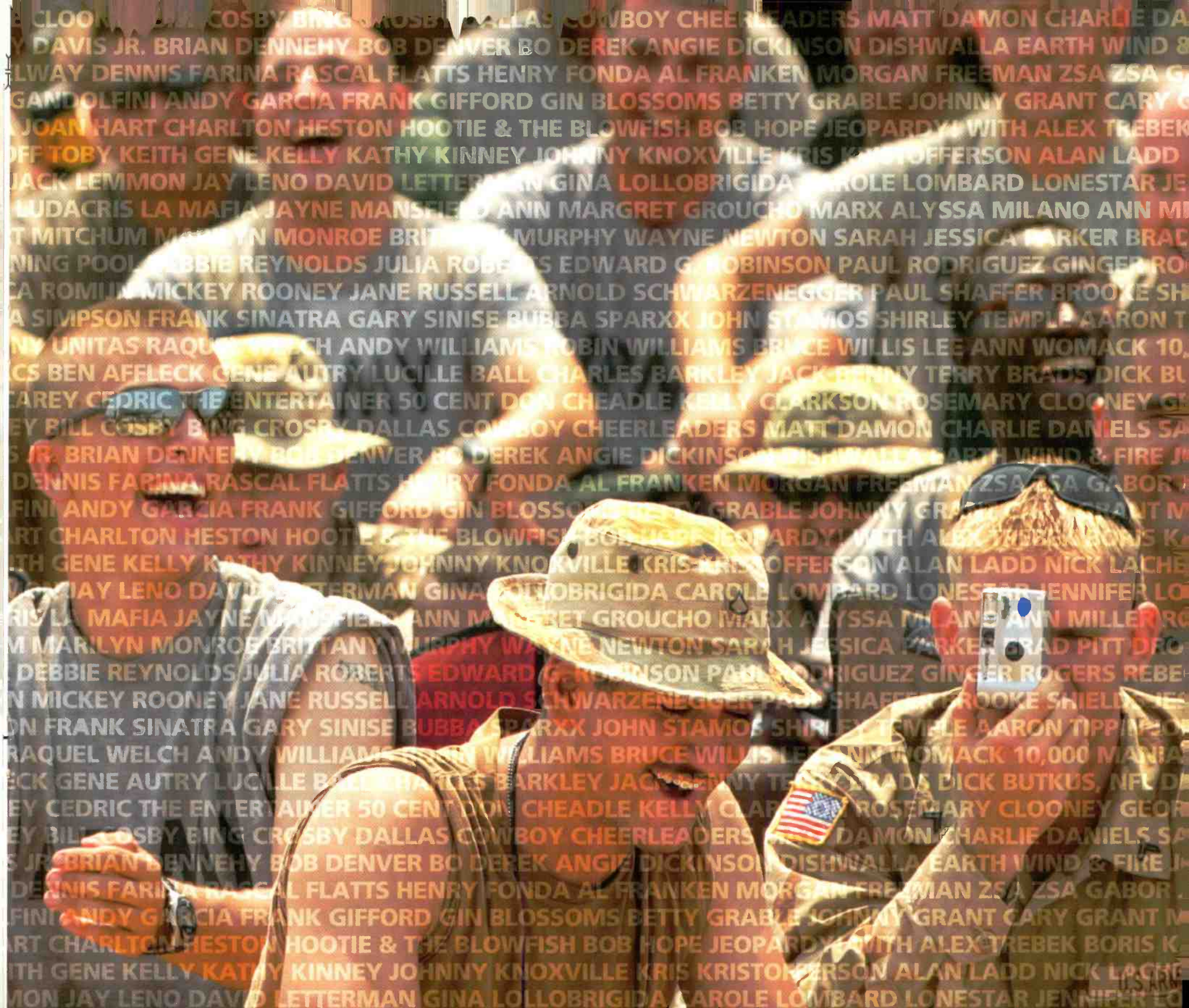
Named executive VP/GM of Universal Music Group Distribution earlier this year, Amanda Marks is at the forefront of efforts to break down the digital/physical divide. Her work allows UMGD artists and labels to move more seamlessly between opportunities in the two distribution channels. "My primary focus has been in reorganizing the company so that on both the marketing and sales sides we are one format-agnostic organization," Marks says. She also has helped create sales and marketing opportunities through deals with companies like Echospin (an integrated multiproduct e-commerce solution), ID Interactive (customizable ringtones), Kyte (an online and mobile video platform for live and on-demand content) and Dell (laptops now have the option of coming with either 50 or 100 song music bundles) that boost the personalized marketing and sales services that UMGD offers its artists and labels. She also has been leading the charge for more direct-to-fan sales initiatives. And UMGD is extending its reach into nontraditional retailers where fans are already shopping. UMGD outpaced the industry during the last year in digital album sales and digital track sales, with the latter up 19.7% at the midyear point, versus 9.9% for the industry excluding UMGD, while digital albums are up 21.3%, against 18.3% for the industry excluding UMGD.

Claudia Palmer

Executive VP/COO, Europe, EMI Music Publishing



Claudia Palmer, executive VP/COO of EMI Music Publishing, helped design a new organizational structure for the company across Europe, which accounts for about 40% of its business. The result, she says, is "better service and returns for our writers." Palmer also helped lead the launch of new copyright and royalty processing systems and also CORE (EMI Music Publishing's creative content division) in Europe. EMI's move to a centralized administration function in Europe has saved millions of dollars in costs, according to the company. She helped increase profits in the region through new revenue streams and achieved "double-digit growth" in EMI's production library business, for which she also has assumed responsibility. "We've undertaken a huge change-management program, impacting all of our systems and processes, to drive efficiency on behalf of our songwriters across the world," she says. Palmer played a key role in establishing CELAS, the European digital licensing organization that represents EMI Music Publishing repertoire, and she works closely with collection societies throughout Europe.



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ATLANTIC OCEAN

Kara DioGuardi

Co-owner, Arthouse Entertainment;
VP of A&R, Warner Bros. Records



Everyone knows that Kara DioGuardi had an amazing 2009. Not only did she debut as a judge on the top-rated show on TV, "American Idol," appear on "The View" and co-host "Live With Regis and Kelly," but she wrote a few songs that impacted the charts: Pink's "Sober," Kelly Clarkson's "I Do Not Hook Up," Theory of a Deadman's "Not Meant to Be" and Jesse James' "Wanted." But what gets her ranked on this list is her evolution as a businesswoman. Beyond songwriting, she serves as VP of A&R at Warner Bros. Records, where her signings include Jason Derulo, I-Yaz and David Hodges. Moreover, DioGuardi also is the co-owner of Arthouse Entertainment, which has a roster that includes Eman Kiriakou, the writer/co-producer of "Crush" for David Archuleta, and Gasia Livingston, who wrote "Unusual You" for Britney Spears. The success of Arthouse led to its partial sale in 2008 to Bug Music, which has also purchased DioGuardi's publishing company, K'Stuff Music. With Arthouse and Bug Management, DioGuardi is branching out to create new business opportunities. In development are ventures in apparel and videogames, which use her personality and music as branding tools.

Linda Newmark

Executive VP of acquisitions and strategic projects, Universal Music Publishing Group



Linda Newmark, in her role as executive VP of acquisitions and strategic projects for Universal Music Publishing Group, has been involved this past year in the acquisition and integration of numerous publishing catalogs, including BMG Music Publishing, Rondor Music International and Def Jam Music. She's also helped UMPG acquire catalogs containing the songs of Jimmy Webb, Grace Jones and Judy Collins. She has signed agreements relating to the works of Heart, the Bangles, George Thorogood, Stephen Bishop, the Pixies and film composer Mason Daring. Asked to cite highlights of the past year, she singles out the deal that allows Universal Music to represent the Jimi Hendrix catalog for the world outside the United States and an extension of UMPG's worldwide representation of Miles Davis' copyrights. "It is an honor and a privilege," she says, "to represent the works of true icons who have influenced the music we listen to for generations."

Melissa Lonner

Senior producer, 'Today'



In the four years since NBC "Today" senior producer Melissa Lonner took over the morning show's entertainment coverage, she's pretty much booked every big-name artist around. This past year, she has booked Susan Boyle, the Black Eyed Peas, Jonas Brothers, Miley Cyrus, Rascal Flatts, Taylor Swift, Katy Perry, Bon Jovi, Alicia Keys and No Doubt, among others, for the show's Summer Concert Series. She was also one of the first to book Adele, Chris Brown, Coldplay, Dave Matthews Band and Kings of Leon for the morning slot. Just ask Kings of Leon about how powerful that can be: Their already hit album shot up 21% in sales the following week. Lonner is known for her innovative marketing ideas. She was the first to offer "Today" concerts on iTunes and provide customized promos on various NBC platforms, from taxi TVs to Today Show.com. Lonner has also brokered deals for artist interviews to appear on "Today" and in prime time, such as Meredith Vieira's interview with Susan Boyle that appeared on "Today" and "America's Got Talent." Lonner says, "The most rewarding part of the job is being able to introduce or highlight so many talented, deserving musicians, whether it be from the start of their career or at the height of their career. And we are so appreciative of those artists who loyally return to the show and become a member of the 'Today' family."

Rebeca Leon

VP of Latin talent, AEG Live/Goldenvoice



It's been a busy year for Rebeca Leon, VP of Latin talent for AEG Live/Goldenvoice, who has promoted the U.S. tours for Ricardo Arjona and Wisin & Yandel—so far the biggest Latin tours solely promoted by AEG Live. Leon says the average ticket price for Wisin & Yandel's tour is \$45, underscoring her goal to keep ticket prices affordable. Yet in a sign of the strength of the Latin touring market, 80% of Wisin & Yandel's VIP packages have sold out as their tour begins, she reports. Meanwhile, AEG's new entertainment complex L.A. Live, which includes the Staples Center, Nokia Theatre and Club Nokia, has quickly become a sought-after venue for Latin acts to perform. At the Nokia Theatre, 85% of AEG Live's Latin shows have sold out in the past year. "We are proving that downtown L.A. is the new hot spot and place to go," Leon says. "It's really exciting to be a part of something that is changing the face of Los Angeles."

Kathy Spanberger

President of the Anglo American region, peermusic



Kathy Spanberger is peermusic's president of the Anglo American region, and she oversees a team of 67 in six countries (the United States, the United Kingdom, Mexico, Australia, Canada and South Africa). The division "contributed double-digit revenue growth in 2008," peermusic chairman/CEO Ralph Peer says. Spanberger's team celebrated the achievements of Tricky Stewart, who was named writer of the year at the ASCAP Urban Awards; Jason Ingram, who won Christian writer of the year honors from SESAC; and Juanes, who took home Latin Grammy Awards for record, song, album and video of the year. Key placements and hits resulted from the work of such peermusic clients as writer/producer Dan James in the United States, who placed songs on the "Hannah Montana" soundtrack and Ashley Tisdale's second album; Adam Argyle in Australia, who had two hits performed by Australian "Idol" winner Wes Car; and writer/producer Steve Mac in the United Kingdom, who composed the No. 1 hit "Beat Again" for JLS. Spanberger also cites as a highlight "our new deal with Sixth House Music, which gives us the prestige of having Anahi [from RBD] on our roster." Peer praises Spanberger's "on-going effort to champion and nurture new composers, even in this difficult environment. The work she does with new composers is what our industry depends on for its future."

Jennifer Schaidler

Executive VP of sales, Sony Music Entertainment



Sony Music executive VP of sales Jennifer Schaidler in the past year has boosted Sony's Accel pricing initiative, which offers retailers lower pricing for physical product. Accel "was an initiative that had been going on for two to four years prior to my arrival," she says. "So getting all the [Sony] labels to sign off on it was a big accomplishment, and it gives us a great start in responding to changes at brick-and-mortar retail." While rolling out Accel, Schaidler's sales team also kept ahead of the demand at retail for Michael Jackson product, despite initial outages in the wake of the singer's death in late June. Overall, Sony Music's market share for the year to date has grown to 27.2%, according to Nielsen SoundScan, an increase of 12% over the same period last year. As a former board member of NARM, Schaidler stays involved in the retailing organization and its task force on the future of physical formats.

Cara Lewis

Agent/VP, William Morris Endeavor Entertainment

When it comes to booking the hottest R&B and hip-hop acts, agent/VP Cara Lewis at William Morris Endeavor Entertainment is at the top of her game. "Signing Mary J. Blige as a client this year was the No. 1 high point," she says, noting her plans to expand Blige's presence throughout the entertainment business. "But watching Kid Cudi, Asher Roth, Rihanna, Ne-Yo and others fill out club and theater tours or play multiple arenas or the Essence Festival, those are all highlights." Among Lewis' other clients are Eminem, who on the recording side of his career had the strongest first-week sales of 2009, selling 608,000 copies of "Relapse," according to Nielsen SoundScan; Kanye West, who kicks off the Fame Kills tour in November with Lady Gaga; Akon; and Lupe Fiasco. Lewis booked one of the highest-grossing hip-hop tours of the past year when West's Glow in the Dark trek, which paired the rapper with Fiasco and Rihanna, brought in more than \$40 million, according to Billboard Boxscore. "There's still the ability to continue to build and grow careers and fan bases—especially at a time when business is really tough out there," Lewis says. "It's just about maximizing an artist's potential."

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Alison Smith

Senior VP of performing rights, BMI



As BMI senior VP of performing rights, Alison Smith oversees BMI's royalty distribution system, both foreign and domestic, through which in the organization managed nearly \$790 million in flow-through in the past fiscal year. Smith supervises royalty payment calculations and also oversees BMI's TV and cable payment system. She has led the development of new distribution methodologies and digital tools for BMI and manages the organization's writer/publisher administration and research departments. She's charged with creating efficient systems for the repertoire and customer service for BMI's affiliates. In talking about highlights from the past year, Smith cites "getting to know, and signing to BMI, the wonderfully talented and unique artist/composer A.R. Rahman, watching him win [at] the Golden Globes and the [Academy Awards], then [seeing] the world outside of India embrace him." Smith also is an active member of CISAC, the international association of rights societies, and she says the CISAC conference in Washington, D.C., reaffirmed for her that the societies will continue to "fight for the protection of the creators whose contributions are such a part of the fabric of our society."

Livia Tortella

GM/Executive VP of marketing and creative media, Atlantic Records



In the past year, in her role at Atlantic Records as GM/executive VP of marketing and creative media, Livia Tortella helped grow the company's digital business, which now accounts for more than half of total sales, counting digital downloads, ringtones and more. She played a key role in the development of the label's Fanbase application, the creation of a digital media lab at Atlantic and the opening of the label's in-house Studio 1290 for webcast performances. Tortella executive-produced the 2008 "Twilight" soundtrack, which has sold 2.2 million copies, according to Nielsen SoundScan, and she helped Kid Rock achieve sales in excess of 3 million for "Rock N Roll Jesus" (despite the decision to forgo iTunes sales). This year, Tortella has worked on developing the careers of Shinedown, Death Cab for Cutie and Paramore, among others. Along with chairman/COO Julie Greenwald, she has helped Atlantic achieve a year-to-date overall album market share, including current and catalog titles, of 7.5%, according to SoundScan. "I'm so proud of our team here at Atlantic Records," Tortella says. "Together, we are focused on breaking new artists and new ground. As the industry continues to change, artist development is still king."

Marilyn Bergman

Former president/chairman, ASCAP



Although she stepped down as president/chairman of ASCAP in April after 15 years in that role, Marilyn Bergman's achievements during the past 12 months qualified her for this list. She remains active on ASCAP's board of directors and also as a songwriter herself. (She co-wrote "Trust Me" for the new Steven Soderbergh film of the same name.) During her tenure, ASCAP reported a record level of collections for its members in 2008. Bergman spearheaded an advocacy agenda for the rights of songwriters and composers in Washington, D.C., meeting with members of Congress to promote an understanding of the importance of intellectual property rights and copyright protections. As president of the ASCAP Foundation, Bergman oversaw the placement of the ASCAP collection at the Library of Congress. Bergman says, "I am most proud of our Bill of Rights for Songwriters and Composers—a grass-roots effort we initiated to clarify the copyright law. As president of the ASCAP Foundation, I am most proud of the Children Will Listen program, which so far has provided close to 1,000 inner-city schoolchildren with their very first experience at attending a first-class production of a Broadway musical."

Liana Farnham

VP of marketing concerts/network integration, MSG Entertainment



Barely 12 months into her job at MSG Entertainment, Liana Farnham recently expanded her role with responsibility for MSG Media properties MSG Network and Fuse. As a former label executive, Farnham's relationships reach far and have helped her marketing teams in New York, Chicago and Boston promote and book MSG venues in those markets. On the network side, Farnham helped foster the new Fuse Presents franchise, allowing acts from Dave Matthews Band to Jay-Z to partner with the Fuse/MSG multiplatform approach. When MSG reopened the renovated Beacon Theatre in New York this year with Paul Simon (and guest star Art Garfunkel), Farnham helped produce a documentary on the concert. She was also involved in

the concept and development of Steady Dan's residencies in New York, Chicago and Boston, during which the act performed entire albums as well as selections chosen by fans. Her idea of request nights in each market garnered hundreds of thousands of votes and directed fans to a content-rich Web site. "It has been our mission to align and leverage all of MSG's internal assets, including Fuse, MSG Network and MSG Interactive, to provide the artists that play our venues a broader, multiplatform marketing strategy on a scale that no other collection of venues can offer," Farnham says. "By embracing these mediums, my team has been able to create and apply digitally savvy social-media strategies that push forward both the live events and linear television, bringing fans unique ways to experience their favorite artists."

Marilyn Santiago

Programming/operations manager for Miami, Spanish Broadcasting System

A radio veteran who most recently ran her own media and talent consultancy, Marilyn Santiago was recruited by Spanish Broadcasting System earlier this year to enhance the quality of the network's Miami stations. Her new role makes her one of the most powerful female Latin programmers in the country. Highly respected thanks to a longstanding syndicated show, Santiago has a reputation for programming what she likes, as opposed to just label priorities. Although it's still early days to see a ratings impact, Santiago has sought to add more new artists to playlists while honing the identity of the two stations she directly programs, WRMA (Romance 106.7 FM) Miami and WCMQ (La Raza 106.3 FM) Miami. As the "right hand" assistant to SBS executive VP of programming Polito Vega, Santiago also influences what goes on the air on SBS stations from New York to Puerto Rico. "I am very marketing-oriented," Santiago says. "I see beyond the programming itself and I tackle the radio stations as competitive, marketable product in themselves." Beyond programming, Santiago oversees production, marketing and promotion for both stations and works closely with sales to "provide elements they can go out and monetize." Santiago was a key player in the two anniversary shows honoring Vega at Madison Square Garden last August. The shows featured an all-star cast, including Enrique Iglesias, Juanes, Alejandro Sanz and Paulina Rubio, and grossed more than \$1 million in ticket sales, according to Billboard Boxscore.



Profiles written by Ayala Ben-Yehuda, Antony Bruno, Ed Christman, Leila Cobo, Mariel Concepcion, Ann Donahue, Thom Duff, Cortney Harding, Gail Mitchell, Andre Paine, Mitchell Peters, Deborah Evans Price, Mark Sutherland and Ray Waddell.

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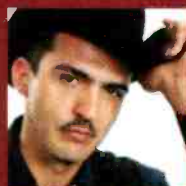
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The New Era



Diverse Programming At Billboard's Regional Mexican Music Summit Looks To The Future Of Latin's Top-Selling Genre

By Leila Cobo

Through good times and bad, regional Mexican music has long been the foundation of Latin music sales in the United States.

If anything, this has been particularly true in recent years, when regional Mexican fans have remained Latin music's driving force, continuing to buy physical product at a time when Latin music in general has yet to make significant strides in the digital arena.

But the status quo is now poised for change as regional Mexican music finally enters an age of digital sales and promotion even in the midst of dropping overall sales.

What happens now with the genre could be a defining point for Latin music. Even though regional Mexican is still a blip in the overall digital arena it dominates, the Latin musical landscape, and its future in new technology, formats and business models, will greatly affect the current industry.

This year's Billboard Regional Mexican Music Summit, titled "The New Era," looks at new ways of developing talent, making and promoting music, utilizing new technologies and thinking outside the box.

"How do we maximize sales efforts? How do we win in a competitive environment? How do we achieve our ratings and sales goals? How do we operate with a multimedia platform? What is the most economical way to operate during the recession?" asks José Santos, president of the radio consultancy Santos Latin Media.

"What this conference will do is help us understand where we are and where we are headed. You will be able to talk to those that are facing the current challenges and winning. You will be able to get those questions answered and more."

There's no question that the Latin music industry in general and the regional Mexican industry in particular are testing new ways of doing business.

"We must continue to be creative and fight for our space in the digital as well as the physical world," says Fonovisa/Disa president Gustavo Lopez, a speaker at the conference, noting that digital now represents 25% of his labels' income, up from 1% in 2007. But the fight for space goes beyond revenue or sales.

Learning how to play the regional Mexican field is crucial for Latin music over-



New adventure: ALEJANDRO FERNANDEZ performs Feb. 28 at Beraka Adventure Park in Cuernavaca, Mexico; below: ESPINOZA PAZ



all. In the past year, sales of Latin music have tumbled, according to Nielsen SoundScan, with Latin album sales down by 35% compared with the overall market. But in the first quarter, shipments of regional Mexican product stood at an astonishing 75% of all Latin music, higher than it has ever been, according to still-unpublished numbers obtained by Billboard.

In contrast, at press time, there weren't any regional Mexican songs on iTunes' Latino Top Songs chart, and only 11 such albums on the store's Top 100 Albums chart. It's clear, then, that finding paths to properly promote, market and sell regional Mexican music in a new business arena is crucial to the health of the industry.

This year's conference is geared toward finding new business models and new avenues of revenue. Each panel has been programmed to include different levels and types of players; there are

major concert promoters and club promoters, radio network programmers and small-station programmers, major and indie labels. In regional Mexican music, each sector is vital to the growth and stability of the genre.

In addition, those in the industry have noted that their primary concern is finding and developing new talent. For this reason, the Regional Mexican Music Summit opens with a "Talent Development" panel that features high-power executives like Lopez along with success stories like singer/songwriter Espinoza Paz, who topped Billboard's charts this year.

The intricacies of licensing—one of the few areas of growth in the industry—are explained in "The Song, the Song, the Song," a panel that traces the process from beginning to end and features publishing companies, digital experts and songwriters.

Image and promotion are also major focus points, and media from TV to the Internet will be featured on the "It's All About Media" panel. Radio is a major player here with programmers represented from across the country.

Artists-wise, the conference will feature a host of stars, from Alejandro Fernández to the Rivera dynasty—Jenni, Lupillo, Pedro, Juan, Pedro Jr. and Gustavo—in addition to a roster of marquee acts that are defining and redefining regional Mexican music.

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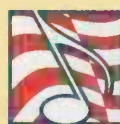


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Who's Who At The Summit



Conference Panels Among
The Best In The Business
By Ayala Ben-Yehuda

Billboard's Regional Mexican Music Summit, which takes place Oct. 8-9 in Los Angeles, will unite the best in the business under one roof to discuss the genre's most pressing issues. From successful artists and songwriters revealing what makes them tick creatively to touring, TV, radio and digital experts breaking down the business by dollars and cents, conference panels offer something for everyone. ✦ Here are capsule profiles of selected panelists confirmed at press time.

Mauricio Alatorre Gonzalez is the production and programming director for TeleRitmo/Multimedios Televisión. He also coordinates the branding and graphic image of Milenio Televisión. He is a veteran of branding and promotions of TV programs as well as postproduction.

Felix Castillo is the president of Frontera Visual, an agency that provides public relations, marketing and media production services for artists and labels. Frontera Visual's clients have included Disa Records, Sony Music, Twins Enterprises, Universal Music Latino and Tequila Cardona.

El Compa Chuy hit No. 4 on Billboard's Hot Latin Songs chart with the corrido "El Katch," from his Gypsy Records/Sony album "El Niño Del Oro." He will join fellow corridos artists on the "Brave New Groups" panel.

Abel De Luna rose from farm worker to a career in politics and government before founding Luna Music, Luna Publishing and Luna Management. He then founded the radio chain Luna Communications, which includes La Maquina Musical, La Vaquera and Radio Tekila, where he is CEO/chairman.

Gloria España is the author of Cristian Castro's hit song "El Culpable Soy Yo," which hit No. 9 on the Hot Latin Songs chart. The Oaxaca-born singer/songwriter is the president of ECB Music Group, a production house, publisher and label.

Eddie Fernandez is the senior VP for Latin America at Universal Music Publishing Group. UMPG's roster includes Wisin & Yandel, Kike Santander, Café Tacvba, A.B. Quintanilla III, the catalogs of Gloria and Emilio Estefan Jr., Gustavo Santaolalla and Hector "El Father".

Gabriel Flores was a recording artist as the leader of La Busqueda, a group on EMI, before his songwriting career took off in 2003. His many hits include "Quédate Callada" sung by Jorge Luis Cabrera and "Hasta El Día De Hoy" by Los Dareyes De La Sierra. He is preparing to release a solo album, "La Voz Del Amor," on his Vial Music label.

John Frias is the CEO of Frias Entertainment & Marketing Group, which produces more than 200 concerts per year in partnership with brands like Corona, Budweiser, Toyota, Verizon Wireless, Diageo and Pepsi.

Televisa executive producer **Ruben Galindo's** recent productions include "Bailando Por Un Sueño" and "Buscando A La Nueva Banda Timbiriche." Galindo has years of experience producing novelas, talk shows, film and news.

Texas native **Julie Garza** is the PD at WYMY Raleigh, N.C. She is also an on-air personality at the Curtis Media Group station, where she has worked since 2005. Garza is a graduate of the University of Texas at Austin with a degree in radio, TV and film.

Hugo Gonzalez owns Hip Latin Music, which administers Marco Antonio Solís' publishing catalog in Mexico. Gonzalez is also founder/general director of the label Signos Music. His former positions include associate director at SESAC Latina and creative manager of Univision Music Publishing.

Eduardo Leon is Liberman Broadcasting VP of programming, overseeing all Liberman radio stations in the United States. He has programmed stations in the Los Angeles, Fresno, Bakersfield, Dallas, Houston and Chicago markets. He is also the founder of the consultancy Radio Ideas.

Loren Medina was a label manager at Sony Music Latin before launching the online marketing and publicity company Digital Girl earlier this year. Along with her partner in the company, Rocio Gutierrez, Medina has marketed acts like Da'Zoo and Calle 13.

Luis Carlos Monroy has written songs for Mijares, Emilio Navaira, Pesado, Alejandro Fernandez ("Que Voy A Hacer Con Mi Amor") and Pedro Fernandez ("Dime Mi Amor"), among others. The BMI-affiliated writer will perform his work at the "How I Wrote That Song" panel.

Bandamax executive producer **Victor Manuel Moreno Valadez** has worked at Televisa Networks for 23 years. He assumed leadership of Bandamax's production team in early 2009 and has overseen imaging campaigns and content for the regional Mexican entertainment channel.

La Nueva Rebelión was founded in 2007 by norteño veteran Esteban Sagaste, formerly of Los Llaneros De Guamuchil. La Nueva Rebelión's latest corridos album, "La Lightning," was released on Disa earlier this year.

Since joining BMI in 1997, BMI assistant VP of Latin music **Delia Orjuela** has signed and worked with acts including Juanes, Los Tucanes De Tijuana, Gustavo Santaolalla, Molotov, Café Tacvba, Jenni Rivera and Los Tigres Del Norte.

The Mazatlan, Mexico-based BMI songwriter **Horacio Palencia's** songs have been recorded by La Arrolladora Banda El Limon ("De Ti Exclusivo," "Y Que Quede Claro," "Ya Es Muy Tarde"), Los Huracanes Del Norte, Banda el Recodo, Cuisillos and many others.

Espinoza Paz is one of the most sought-after regional Mexican songwriters. El Coyote, Jenni Rivera and Cuisillos have recorded his songs, but so has a new generation of such male soloists as El Potro De Sinaloa. Paz himself has achieved a No. 1 on Top Latin Albums with "Yo No Canto, Pero Lo Intentamos."

Javier Rivera is the president of Mexico Musical, a management and booking agency. He has more than 50 years of experience as a businessman and has promoted shows in Mexico and the United States. He has worked with K-Paz De La Sierra, La Numero 1 Banda Jerez, Brazeros Musical, and others.

Cesar Rodriguez was a booking agent and radio promoter for Viva Music before founding Discos CBR, the booking company Hispano America Entertainment and the publisher EBR Music Publishing. His label roster includes Banda La Unica De Jerez and Lucho De Santiago. He also books Alerta 3, Banda La Unica De Jerez and K'rolina.

Composer/producer **Toby Sandoval** is behind countless hits, including Sergio Vega's "Quien Es Usted" (with Erika Vidrio) and Los Primos De Durango's "Fuego En Tu Piel" (with Adrian Pieragostino). Sandoval, a former bandleader for Paulina Rubio, is signed to Universal Music Publishing and BMI.

Jose A. Santos is founder/president of Santos Latin Media, a media consultancy based in Southern California. His experience includes stints as OM, GM and PD of Latin stations nationwide. Santos consults on programming, sales, marketing and promotions in formats from regional Mexican to Spanish adult hits.

Roberto Tapia's most recent Fonovisa release is "El Niño De La Tuna," in which he duets with Larry Hernandez, his co-panelist at Billboard's Regional Mexican Music Summit. The singer/songwriter of corridos and romantic songs is also a musical arranger who traverses banda and norteño and whose songs have been in demand by other artists.

Adolfo Valenzuela and his brother Omar form the production team Twins Enterprises have produced for many acts, including Jenni Rivera, El Chapo De Sinaloa, Banda Machos and Akwid, and are the go-to producers for regional Mexican remixes of pop and urban songs.

Joseph Vargas is the PD at KSJT-FM San Angelo, Texas, and the founder of PuroParty.net, a Web site dedicated to the regional Mexican scene. He's also the creator of the internationally syndicated radio show "La Hora Chida."

Erika Vidrio is heard on the radio as an on-air personality for Entravision's La Tricolor network, and her words are heard in songs by El Chapo De Sinaloa ("Maldito Licor"), Conjunto Primavera ("Sentí") and Sergio Vega ("Quien Es Usted," with Toby Sandoval). She's preparing her first album.



From top: MAURICIO ALATORRE GONZALEZ, EL COMPA CHUY, GLORIA ESPAÑA, JULIE GARZA, HUGO GONZALEZ, DELIA ORJUELA, ROBERTO TAPIA and ERIKA VIDRIO

Front And Center



Showcases Highlight Top Acts
At Regional Mexican Music Summit

By Ayala Ben-Yehuda

A Billboard showcase is a powerful platform for an up-and-coming artist to show what he or she can do in front of industry decision-makers. Here's an introduction to some of those performing at showcases and parties at this year's Billboard Regional Mexican Music Summit.

LILLIAN Y CAÑABRAVA is a nine-piece group, founded in 2007, that blends Colombian and Mexican sounds. Led by New York-born singer/songwriter Lillian Ham, the group incorporates trumpet, saxophone and trombone. A former singer with mariachi and tropical groups, Ham has shared the stage with Banda Machos and Leo Dan.

IVÁN distinguished himself as the first runner-up in the Telefuturo/Univision Puerto Rico TV contest "Objetivo Fama." For his forthcoming pop-grupero album on Fonovisa, "Fantasia," Iván worked with legendary arranger/producer Homero Patrón and production team the Twiins.

JAZMIN LOPEZ released her self-titled debut of duranguense covers in June. She grew up in Texas, singing at nightclubs on both sides of the border and sharing the stage with Los Tigres del Norte and Alacranes Musical. She's managed by Pedro Avila and is a new Fonovisa Records artist, as well as host of MTV Tr3s' regional Mexican program "ReMexa."

EL POTRO DE SINALOA'S latest corridos album, "El Cargamento Del Diablo," was released on Fonovisa in August. Popular as a corridos and romantic artist, his hits include "El Vaso Derrama" and "Chuy Y Mauricio." He will perform at Fonovisa's 25th anniversary celebration Oct. 8. **continued on >>p76**



Clockwise from left: JAZMIN LOPEZ, EL POTRO DE SINALOA and LOS HALCONES DE SAN LUIS

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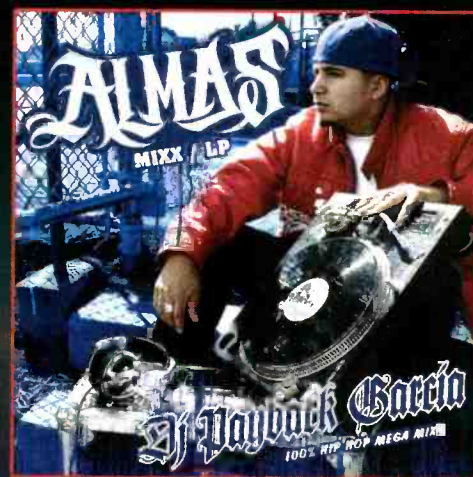
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CONJUNTO AZABACHE



LORYANA EL DIAMANTE DEL NORTE



from >>p74

CONJUNTO AZABACHE has released at least a dozen albums, the latest being "Una Nueva Pasion." The norteño group's members are from Chihuahua, Mexico, but are based in the Los Angeles area, from which they tour frequently on both sides of the border.

LOS HALCONES DE SAN LUIS are a norteño band from San Luis Potosi founded by the Niño family in 1985. The Frontera Music act has released at least 14 albums since 1989. The band will perform during the Oct. 8 happy hour.

Sony Music Latin artist/TV personality **OLIVER OCHOA** released his debut album, "Una Vez Mas," in May. Ochoa has written songs recorded by La Banda El Recodo, Valentín Elizalde, La Arrolladora Banda El Limón and El Coyote y Su Banda Tierra Santa, among others.

Los Angeles-based singer/songwriter **CESAR BRIZUELA'S** debut banda album on Morena Music is "Corazón Y Alma," produced by Fernando Cavazos. Brizuela has played L.A.'s Fiesta Broadway and Descarga at CityWalk, and he came in second in the 2006 Los Compositores song-writing competition.

HERMANOS HERRERA is made up of five brothers and a sister who play norteño, son huasteco, son jarocho and other regional Mexican styles. The Sonbros Records act has shared the stage with Banda El Recodo, Los Tigres del Norte, Julieta Venegas and other major acts.

SANTOS DIABLITO, aka Bruno Danzza, co-wrote Edith Marquez's single "Me Voy" with Armando Avila. His songs have been recorded by Jenni Rivera, Banda El Recodo and Valentín Elizalde and have been placed in telenovelas including "Verano De Amor" and "Atrévete A Soñar."

Eclectic L.A. group **LA SANTA CECILIA** has played festivals and museums and has had its music featured in the Showtime series "Weeds." The group traverses cumbia, bossa nova, bolero and tango, with Afro-Cuban percussion and jazz trumpet.

MARIO QUINTERO is lead vocalist/songwriter for Los Tucanes de Tijuana, whose hits include "Secuestro De Amor," "El Tucanazo," "Es Verdad," "Desde Que Te Amo," "El Amor Sonado," "Jugo A La Vida," "El Sinvergüenza" and "El Virus Del Amor." He will make a special appearance at BMI's "Noche Mexicana" showcase Oct. 7.

Ohio-born singer **LORYANA EL DIAMANTE DEL NORTE** has sung for the Queen of England in English, but she began her Spanish-language career after meeting songwriter Maria Luisa Medina. Loryana will perform at the happy hour Oct. 8.

LOS CADETES DE LINARES are icons of the norteño genre, with more than three decades on Discos Ramex. Los Cadetes, who have two top 10s on Billboard's Top Regional Mexican Albums chart, released their album "Dos Vicios" last year.

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Fonovisa President Gustavo Lopez Discusses The Changing Regional Mexican Business And His Label's Central Role

By Leila Cobo



Fearless leader: GUSTAVO LOPEZ prepares his label for the future.

For more than two decades, Fonovisa Records has defined the regional Mexican marketplace in the United States and Mexico. Today, as part of Universal Music Latin Entertainment, Fonovisa and its sister label Disa Records have a dominant presence on Billboard's charts. This week, 10 titles in the top 20 of the Top Latin Albums chart are Fonovisa/Disa releases, as are 15 out of 20 titles on the Regional Mexican Albums list. Both labels are headed by Gustavo Lopez, who previously launched Machete, Universal's urban Latin label, and also headed up Universal's Latin distribution business. Lopez, born in Puerto Rico but raised in California, grew up surrounded by regional Mexican music when he worked for his brother's record store in North Hills, Calif.

You were most recently head of Machete, an urban Latin label. What's the biggest difference between that and running a regional Mexican label?

The main difference is that when I ran Machete most of the product breaking out internationally seemed to be Puerto Rican. On the regional Mexican side you have pockets of areas; you have movements coming out of Chicago like pasito duranguense. Or movements starting out in Guadalajara, Mazatlán and even Mexico City. There are different areas where the buzz is starting and you need to definitely expand your horizons in that arena and spot the different trends: You have to have a much wider view of the market.

How do you do that?

You have to make sure your A&R staff is very active. But at the end of the day I don't see a difference [from other genres]. In order to know what's happening you have to be in the clubs, in the streets, in the events, you have to know what's happening online. And people have a misconception that regional Mexican only appeals to older consumers. But when you go to the shows, the youth is very active.

You were appointed to this job when Universal purchased Fonovisa and Disa. What was your first order of action?

The company was in a very weak digital position. The digital concept had not been exploited. The artists were not aware of what opportunities were available to them from an online standpoint and how to generate revenue. And then, the company was for sale for a long time, and during that time a lot of the artists did not ex-

tend their deals with the company, or they'd done album-by-album deals, so we've been negotiating a lot of contracts. We recently redid [those for] Los Tigres [del Norte], Arrolladora Banda El Limón, El Chapo. Fifteen months later, we are still in renegotiating mode.

How do you face the challenge of having so many groups and their sales not where they used to be?

With the shrinking of the market and the economy, we've let go of some companies where the product was flowing through us. So, we've measured realistically how many albums we can release in a year, and we've cut back our releases by 50%. We've reduced the roster somewhat, but our core roster of artists is pretty much intact.

How many acts are on your roster?

We have more or less 90 acts on our roster. Sounds like a lot, but we cover such a large range of subgenres within regional Mexican, and it so happens that we are leaders in all of them whether in Mexico or the U.S.

What kind of artist are you signing?

We're focused on finding acts that are driving the youth movement. We also are looking for established artists that are open to change and where the relationship has a two-way benefit.

Most labels are asking artists for a percentage of ancillary income, including touring. Are you doing that?

Just about every single new contract has some sort of non-recording activity language where we seek revenues from other areas. We're not a management company but we do play a very important part in the development of our artists and we want to participate. We talk to the artists and management about the benefits of a closer relationship that goes beyond music sales. You'd be surprised at how open artists are to work with us in that area.

How is your digital business doing, and where do you want to see it?

Digital and new media is probably making up 25% of our income, versus 1% in 2007. Traditional physical sales still account for 65% of our income and another 10% is from other incomes like sponsorships, tie-ins, opportunities we bring to [artists] where we take a piece like any agency would. We're also trying to grow our licensing business. But the digital market has yet to explode. One of our biggest challenges is the fact that there are a large number of Latinos on prepaid phones and users have limitations on doing their purchases.

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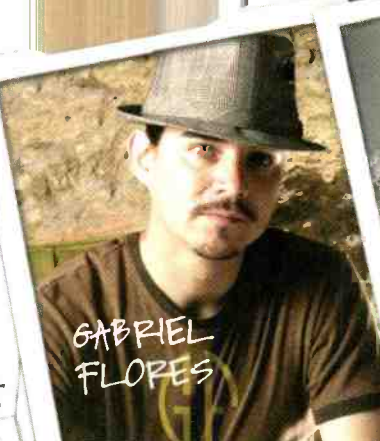




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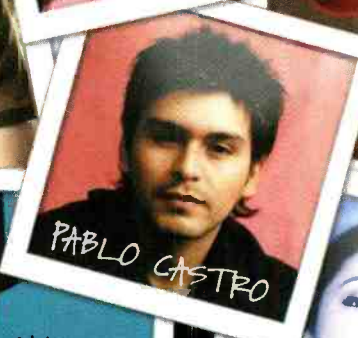
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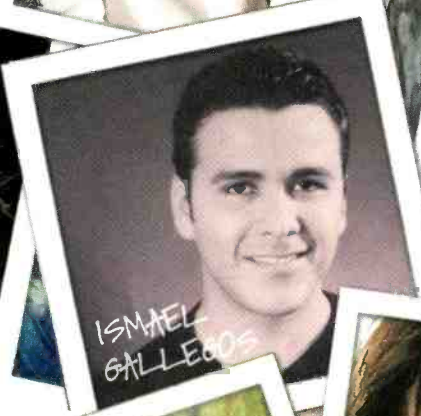
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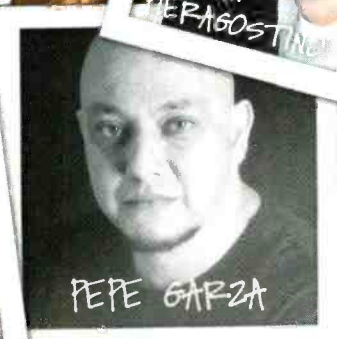
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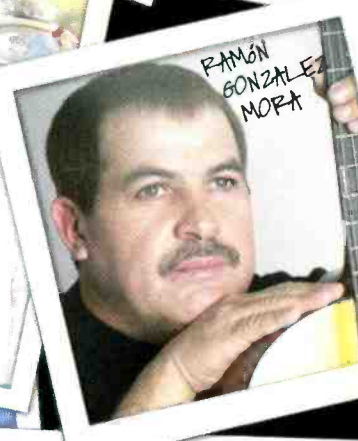
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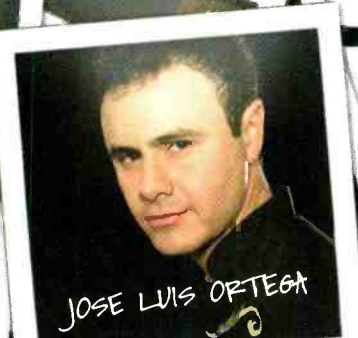
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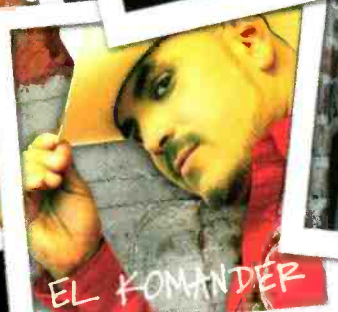
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ADWEEK

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MEDIAWEEK



DANCE PARTY USA
DJ Tiësto sets his sights on the States



SOUTHERN MEN
Georgia's Cartel gets a second chance



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HIP-HOP BY MARIEL CONCEPTION

Attention Overload

Will Wale Take Go-Go Mainstream?

Washington, D.C., MC Wale seems poised to make the leap to mainstream success. He's already built up a wealth of hipster cred, making mixtapes inspired by "Seinfeld" with Fader-approved DJ Nick Catchdubs and playing parties at wine bars packed with the young and the cool. But Wale could have a more complicated journey to mainstream success.

It's not for lack of effort. Last month Wale (born Wale Folarin) performed as part of the house band for the MTV Video Music Awards in New York, and he recently confirmed he will be joining Jay-Z, N*E*R*D and J. Cole for a stateside college tour this fall. In the last few months, he also appeared in an ad for the apparel line LRG and a commercial for Nike, inspired by his own "Nike Boots" song.

Now, Wale will be releasing his debut album, "Attention Deficit," Nov. 3 on Allido/Interscope Records. The album boasts appearances from Lady Gaga, Jazmine Sullivan, Gucci Mane and Bun B and production from Cool and Dre, Green Lantern, Scyence, longtime collaborator D.C.'s Best Kept Secret and mentor/Allido label head Mark Ronson.

So far, however, the major embrace hasn't translated into sales. Wale was best-known and acclaimed for incorporating go-go music, a local style that's little used outside D.C. But none of the singles released have been go-go tracks, and the new album's first single, "Chillin'," featuring Gaga, entered the Billboard Hot 100 at No. 99, where it remained for only a week before falling off. The second single, "World Tour," has yet to crack the charts.

Wale's manager Rich Kleiman says the records didn't get a reaction not because they didn't have the go-go sound Wale's known for, but because of a lack of radio support.

"Go-go is something Wale is heavily influenced by, but not something he is going to force on people. Still, the same way he introduced them to go-go, he wants to introduce to his fans all of the other sounds he's been influenced by," he says, adding that core fans shouldn't feel neglected. "Although I wish radio would have embraced the track in a bigger way—and we were disappointed it didn't get to the place on the charts we thought it would—we just wanted to put out the track that felt right now."

Wale agrees, stating the music he makes—whether go-go or not—is all part of his element. "I just make music I feel comfortable making, whether it's party music or offensive at times—whatever reflects what I'm feeling," he says.

Wale got his start passing out mixtapes in D.C. He was discovered by Ronson in 2007, and a few months after that, he signed



Bye-bye to go-go: WALE

'Wale's the kind of artist that does what he wants when he wants to. That's why the album is titled that way—it's like a focused confusion or an organized mess.'

—RICH KLEIMAN, WALE'S MANAGER

with Ronson's Allido Records. He went on a U.K. tour with his label chief and "shortly after in 2008, I got signed to Interscope," he says.

Despite the lack of chart heat, Interscope is going ahead with the release of his album and launching a number of marketing

initiatives. To roll out "Deficit," Wale will introduce in the fall an online video series that "follows his life on a day-to-day basis," marketing director Andrew Flad says. Wale also appears in 2K Sports' "NBA 2K10" videogame, available Oct. 6, as a playable character. Flad adds that Wale and his team are working out a deal for the new "DJ Hero" game that also launches this fall.

In addition to the Jay-Z tour, Wale, who recently took the stage for the VH1 Hip-Hop Honors in New York, will perform as yet-unannounced one-off dates throughout the country starting in the coming weeks and will release a follow-up single, "Let It Loose" featuring Pharrell, which Kleiman says will give him the momentum he needs until the album's release.

"Wale's the kind of artist that does what he wants when he wants to. That's why the album is titled that way—it's like a focused confusion or an organized mess," Kleiman says. "People usually think, 'What's good for the brand?' But he isn't that type of artist. He realized he was ready to work with mainstream producers and artists but will never lose the backbone of who he is. And although he wants to be a star, he won't sacrifice his fans for it."

LATEST BUZZ

>>>MADONNA BREAKS U.K. CHART RECORDS

Madonna matched Elvis Presley's U.K. record for a solo artist when her "Celebration" best-of (Warner Bros.) debuted at No. 1. Madonna and Elvis, with 11 U.K. No. 1s each, are now tied for second behind the Beatles, who have 15. According to U.K. Chart Co. data, Madonna has also spent more weeks at No. 1 in the market (29) than any other female solo artist.

>>>GENESIS RELEASES LIVE SET

As the Rock and Roll Hall of Fame vote draws near, first-time nominee Genesis has released a 10-disc boxed set titled "Genesis Live 1973-2007." Collecting a trophy at the Hall of Fame induction would create the potential for a reunion of the Peter Gabriel 1970-75 lineup, with Phil Collins on drums, that's been rumored for the past five years. Collins is reported to have a back condition that would prevent him from playing, however, making any reunion "a long shot," keyboardist Tony Banks says. Genesis is also planning a 2010 boxed set compiling the group's concert videos with some previously unreleased material as well as "home video" footage shot by Collins during the making of 1983's "Genesis" album.

>>>SPRINGSTEEN TO PLAY CLASSIC ALBUMS

Bruce Springsteen & the E Street Band will perform an entire album from their catalog each night of their five-show run this month at Giants Stadium in East Rutherford, N.J. Two nights will feature "Born to Run," another two will have "Born in the U.S.A.," and the last of the five will be "Darkness on the Edge of Town." The group is in the midst of a fall tour that wraps Nov. 22 in Buffalo, N.Y. In addition to the Giants Stadium shows, a "Born to Run" gig is set for Nov. 18 in Nashville. The band will also appear Oct. 29 at New York's Madison Square Garden as part of the Rock and Roll Hall of Fame's 25th-anniversary concert.

Reporting by Gary Graff, David J. Prince and Paul Sexton.

DANCE BY KERRI MASON

Kaleidoscopic Visions

DJ Tiësto Tries To Break Through Stateside

Dutch producer/DJ Tiësto is already ahead of many of his contemporaries: He has corporate sponsors, a Grammy Award nomination, a touring market that spans five continents and sales of more than 538,000 albums domestically, according to Nielsen SoundScan. But even though he's achieved success that usually eludes electronic artists, Tiësto has an even loftier goal in mind—cracking the North American mainstream. While his U.S. sales are nothing to scoff at, they're small potatoes next to his global sales—2.5 million-plus, according to his management.

"Tiësto as an electronic artist may be seen as established; however, we all know how hard it has been for electronic artists to get the respect they deserve in the mainstream music world, particularly in North America," says Michael Cohen, Tiësto's co-manager at AM Only, his worldwide booking agency. "Considering he has played stadium shows in Europe, including a recent headlining show in London's Victoria Park for 25,000 people, there is still a long way to go for all of us in terms of replicating those achievements in North America."

Tiësto is hoping to achieve that success with "Kaleidoscope" (Ultra), his fourth studio album. It will be released Oct. 6 in the United States on Ultra and Oct. 5 elsewhere by Musical Freedom, a collaboration between Tiësto's management company, Complete Control, and PIAS. While it features collaborations with big names in art rock (Jónsi Birgisson from Sigur Rós), indie rock (Kele Okereke from Bloc Party) and

even pop (Nelly Furtado, praising late-night partying on "Who Wants to Be Alone"), the collection never loses its essential Tiësto-ness: massive synth riffs, uplifting melodies and high drama.

For Ultra, the diversity of the collaborators means targeting a number of audiences. "We're connecting the music and message of 'Kaleidoscope' with the indie audience from Pitchfork to modern rock radio," Ultra president Patrick Moxey says. The label is also leveraging its large fan database with sales and Google Analytics data to focus the digital marketing campaign in key areas. "We're well aware that Tiësto needs special attention in Miami, for example, and we have a stepped micro-marketing campaign in that city to activate his fan base for street date," Moxey says. In-stores are scheduled for HMV in Toronto and Amoeba in Los Angeles, and Ultra has successfully sold the album in all of its U.S. retail accounts, including major chains for all 35 U.S. tour stops.

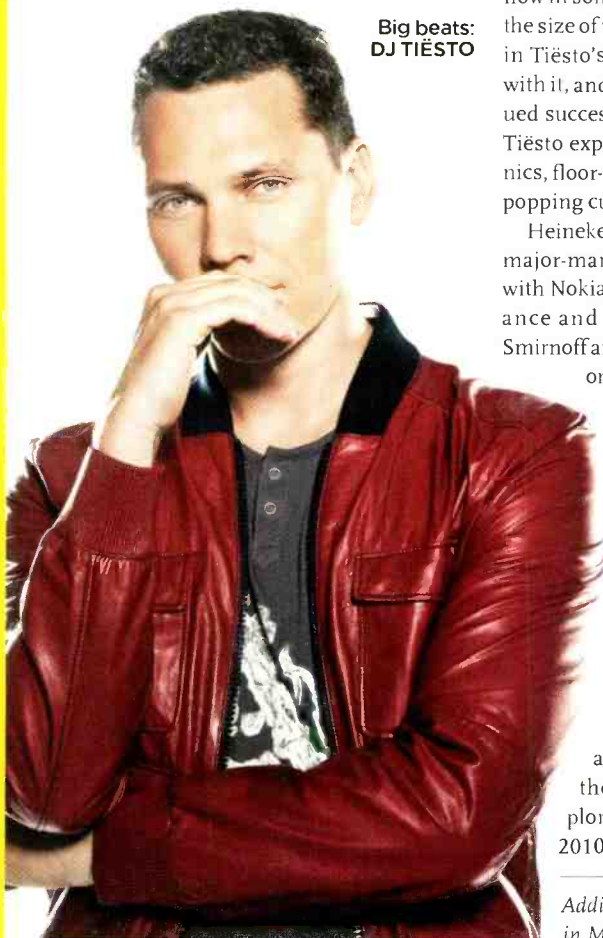
Tiësto, who turned 40 this year, will play a few large venues for the first time on the tour, which kicked off Sept. 24 in New York: Tsongas Arena in Boston (capacity: 7,800); Arrow Hall in Toronto (9,000); UCF Arena in Orlando, Fla. (10,000); Cohen Stadium in El Paso, Texas (11,000); and two shows at the Big Four Building in Calgary, Alberta (4,000).

"His touring profile has grown steadily and consistently, moving from sold-out club shows to sold-out theater shows to sold-out arenas now in some major markets," Cohen says. "As the size of venue has grown the ability to bring in Tiësto's signature production has grown with it, and I think that's the key to his continued success: investing in the live show." The Tiësto experience includes lasers, pyrotechnics, floor-to-ceiling video screens and an eye-popping customized DJ booth.

Heineken is onboard to sponsor some of the major-market shows. Tiësto is also working with Nokia in the Netherlands on a "performance and content partnership" and with Smirnoff and Manchester United Football Club on an Asia Pacific campaign. His long relationship with Armani Exchange will continue as well.

"In North America, we have done about all that an artist and brand could hope to achieve together, including a tour sponsorship, exclusive record release, clothing line and product endorsement," says Josh Neuman of Complete Control, Tiësto's worldwide management company. "We have started doing additional campaigns together in the U.K., China, Dubai and are exploring other territories to work on for 2010."

Additional reporting by Richard Smirke in Manchester, England.



Big beats: DJ TIËSTO



ROCK BY EVAN C. JONES

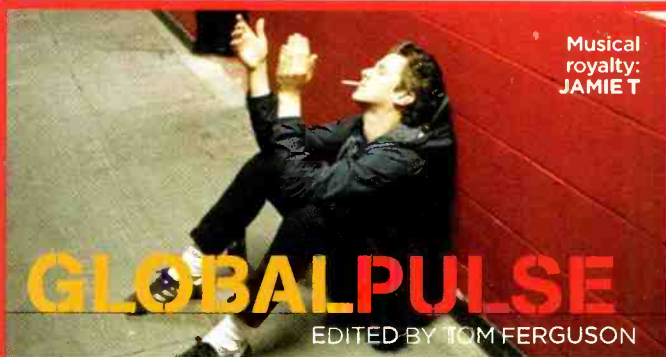
BURSTING THE 'BUBBLE'

Wind-Up Bets On Cartel's Comeback

In the spring of 2007, Conyers, Ga., act Cartel seemed like it was on the right track: Its debut had been upstaged from indie the Militia Group to Epic and was selling briskly, and when it was presented in an MTV show, "Band in the

Bubble," the group figured it would be a great next step.

Alas, that wasn't the case. The MTV program didn't achieve its intended result; the album recorded in the bubble, "Cartel," stiffed, selling less than 100,000 copies, according to Nielsen SoundScan.



>>>T TIME AGAIN

Two-and-a-half years after releasing his Mercury Prize-nominated debut, "Panic Prevention," London-based singer/songwriter Jamie T—real name Jamie Treays—is back, hitting No. 2 on the United Kingdom's Official Charts Co (OCC) list with his second studio set, "Kings & Queens" (Virgin).

The 11-track album was released Sept. 7 in Europe and entered the U.K. chart a week later; it also reached the top 20 on the Australian Recording Industry Assn. albums chart. It makes its U.S. bow Oct. 6 on Astralwerks. "Panic Prevention" peaked at No. 4 on the U.K. chart and has racked up global sales of

250,000, according to the artist's London-based manager Jonathan Dickins.

Dickins calls the new set a progression from "Panic Prevention," being eclectic in the music it refers to "but believable in everywhere it goes."

The new set mixes love-lorn acoustic ballads, feisty punk rock and dancehall rhythms with the artist's distinctly British, fast-paced MC vocal style.

Its U.K. arrival was preceded by the four-track EPs "Sticks 'N' Stones" and "Chaka Demus," which both cracked the OCC top 30. Each EP's title track appears on the album, while a third EP is set to be released in November following a 14-date U.K. tour beginning



Popping fresh: CARTEL

(The band's first album, "Chroma," sold 250,000.) Cartel was released from its contract with Epic and found itself on the market.

But the band got a second chance, courtesy of Wind-up Records president Ed Vetri. The label will release its new album, "Cycles," Oct. 20, as part of a "270" deal with the band. Under the terms of the agreement, Wind-up has the rights to collect revenue from album sales, merchandise and touring. For Vetri, who says he's been keeping track of the band since 2004, this was the perfect opportunity.

"Our lawyer had discussed it with one of the A&R guys at Wind-up," Cartel manager Chris Black says. "They were the first people to know directly that we were free agents and they were on it after that. They wanted it right there and then."

Vetri says his first goal was to give Cartel the time and space to make the record he thinks it could have made all along. Both of its earlier albums were recorded in less than a month, and Vetri says he believed Cartel could create an album that would make fans forget its reality TV foray if the band was allowed to go slow.

"I think [lead singer] Will [Pugh] needed time to find himself again and support to write great songs, which he ultimately did," Vetri says. "It was a long process; they were in the studio for about a year."

Pugh says, "They put us in their studio, gave us the time and allowed us to produce our own record. Listening to the record now, it's the most focused, well-organized and best representation of our band that we've had so far."

Like the group's last two releases, "Cycles" has plenty of hooks but they're tighter and more sophisticated, a by-product of the band's ability to

take time and refine its work. The bass-heavy track "Deep South" pays tribute to the group's Southern pride. ("Go and get my bones/Bring them to the Deep South/Somewhere they can thaw out.") The closing song "Retrograde" contains sweeping vocals and big pop-punk instrumentation, while slower, ballad-type songs ("Only You," "It Still Remains") show the band's emotional depth.

Cartel reconnected with fans while in the studio by posting on Twitter, MySpace and Facebook. The band also did a quick tour with All Time Low and We the Kings as the recording process was winding down. It's planning to hit the road this fall to tour in support of "Cycles" with This Providence, the Summer Set, Bigger Lights and the Dares. Other marketing plans include giveaways and webisodes through the group's social networking sites and an appearance on Fearless TV Oct. 26. The first single, "Let's Go," is being serviced to rock radio.

Vetri has high expectations for the group. "Will has an absolutely amazing voice," he says. "Once we can get the songs out there and his live performance grows, that's when we'll ultimately bring them to a platinum-plus record." ♦♦♦

Oct. 1, booked by ITB. U.S. dates through Highroad Touring are scheduled for December. Jamie T is published by Imagem Music.—Richard Smirke

>>>BLUE LAKES

With Scottish pop-rock act Deacon Blue on indefinite hiatus, singer/chief songwriter Ricky Ross and vocalist Lorraine MacIntosh decided the time was right for a new venture.

The pair, married for 19 years, are founding members of Deacon Blue, which enjoyed five U.K. top five albums between 1989 and 1994 including the chart-toppers "When the World Knows Your Name" (CBS, 1989) and "Our Town—The Greatest Hits" (Columbia, 1994).

They opted to record their first work as MacIntosh Ross in Los Angeles with Daniel Lanois' regular production partner Mark Howard, and the resulting album, "The Great Lakes" (Cooking Vinyl), adds an element of Americana to their Celtic roots.

"We wanted to detach [this record] from some of the his-

tory of the band, which is one of the reasons it was recorded in America," says Cooking Vinyl's London-based director of business development Joe Cokell. "There are some great Nashville [session] players on the record, which will broaden its appeal."

The act is signed worldwide to Cooking Vinyl, which released the album Sept. 28 in Europe. Cokell expects a U.S. release "once we've been built a platform in the U.K. and Europe." MacIntosh Ross will play U.K. shows in November, booked by Asgard. Ross is published by Warner/Chappell; MacIntosh is copyright control. —Steve Adams

>>>CLEAN LIVING

After just four studio albums since forming in 1978, New Zealand alt-rock act the Clean recently released a new set. "Pitchfork described them as the 'Halley's Comet of indie rock,' which is a pretty good description," says Ben Howe, label manager at the act's current home, Auckland-based Arch Hill Recordings.

The latest sighting comes with "Mister Pop," released Sept. 7 in New Zealand and Sept. 8 in the United States on Merge; Morr Music issued the album Sept. 14 in Europe. Publishing is with Mushroom Music.

The Clean was the most influential act to emerge from the New Zealand indie label Flying Nun. It scored a few domestic hits and was name-checked by bands like Yo La Tengo, Guided by Voices and Pavement. The band split in 1983 but reformed in 1988 and has reconvened every four to five years since, while the members continue solo careers.

The new album, Howe says, has "still got plenty of their old instrumental freakouts," but as befits its title, it's slightly poppier than previous outings.

The Clean last toured in 2007-08, but new dates haven't been booked yet. "There's a lot of demand for them to tour and they probably will at some stage," Howe says. "But they tend to do things in their own time." —John Ferguson

6 QUESTIONS

with CHESTER BENNINGTON

by EVAN C. JONES

As the lead singer of the multimillion-selling band Linkin Park, Chester Bennington helped define the rap-metal sound of the early '90s. But as his career was ascending, his life was falling apart: Bennington was heavily involved in drugs and spent some nights wondering whether he would make it to the next day. Luckily, he survived and used the turmoil to inspire his new project, Dead by Sunrise. Bennington and his bandmates—Orgy members Amir Derakh and Ryan Shuck—will release "Out of Ashes" Oct. 13 on Warner Bros.



1 Can you explain the meaning behind the band's name?

"Dead by Sunrise" really sums up the kind of lifestyle I was leading when we began working on the record. I was partying a lot; I was drinking heavily; I was using a lot of illegal substances, and it wasn't fun. It got to the point where it was really out of control, so the name of the band comes from that feeling of literally not knowing if you're going to make it to the next day.

2 How is Dead by Sunrise different from Linkin Park?

The main difference between them is that Linkin Park was known for taking a more metal approach and incorporating lots of hip-hop beats behind that. Dead by Sunrise has a lot of grungy, punky, straightforward rock elements mixed with an alternative rock, melodic sensibility, as well as some electro-alternative pop stuff.

3 You also did some production work on the new album. What lessons did you learn being on the other side of the board?

Being involved with all aspects of the process opened up a lot of creativity within me, and I started writing songs like a madman. I was writing eight to 10 songs a year before. I had a lot of ideas but really not that many great songs, and they came in spurts. Whereas now, I could write probably 100 songs a year. It's really kick-

started a lot of energy in me that was lying dormant for a little while.

4 What kind of tour plans do you have?

The idea now is to go out and really start playing small shows. That could mean playing in front of a couple hundred people. My goal is to really build a fan base the grass-roots way: Go out and hit the road and play small shows and get fans who just want to hear us play.

5 What promotion are you doing for the new album? Are you targeting Linkin Park fans or a different crowd?

I don't know if Linkin Park fans will like Dead by Sunrise. Some people may actually like Dead by Sunrise and not like Orgy or Linkin Park. I do have an advantage in the fact that Linkin Park is huge, and there are lots of people who are fans of mine, and fans of Linkin Park, and they're going to come see it because it's tied to Linkin Park, and that's all they care about. But I'm not relying on that alone.

6 You've worked with a wide range of artists. Is there anyone else you'd like to collaborate with in the future?

If there was somebody I had to choose right now, it would be Chris Cornell. And Slash and I have been kicking around the idea of working on a song together for quite some time; we just can never seem to connect at the right time. ♦♦♦

ALBUMS

WORLD

BEBEL GILBERTO

All in One

Producers: various

Verve

Release Date: Sept. 29

Despite Bebel Gilberto's Brazilian musical bloodlines (her father is João Gilberto and her mother is Miúcha), she didn't achieve widespread notoriety until she left the South American country. Her 2000 international debut release, "Tanto Tempo," produced in London, put Gilberto on the world music map. Her latest album and Verve debut, "All in One," is something of a return to Brazil, conceptually speaking. Collaborating with artists like Daniel Jobim, Didi Gutman and Carlinhos Brown, Gilberto offers a Euro/Brazil mix of tunes. The set features several strongly tropical numbers, like the gentle "Canco de Amor" and a fine cover of her father's original bossa nova classic "Bim Bom." Her rendition of Stevie Wonder's "The Real Thing," on the other hand, is insubstantial compared with simpler efforts, including the dark colors of "Secret," the lovely ballad "Port Antonio" and her spirited cover of the Carmen Mi-

randa nugget "Chica Chica Boom Chic."—PVV

COUNTRY

PATTY LOVELESS

Mountain Soul II

Producer: Emory Gordy Jr.
Saguaro Road

Release Date: Sept. 29

Patty Loveless has an innate soulfulness that can't be taught, bought or won on a reality show. That's one of the reasons—along with sterling musicianship and inspired song selection—why her new album, "Mountain Soul II," is a must-have for fans of Loveless and roots music alike. When she sings, "There's no place so lonely as being half over you" on the track "Half Over You," listeners feel the same belief in her lyrics as they did when listening to Vince Gill sing "Never knew lonely till I met you" 20 years ago on the song "Never Knew Lonely." The stark tune "Diamond in My Crown," which finds Loveless accompanied by Emmylou Harris and a pump organ, is as pure and aurally fulfilling. Meanwhile, the gospel trio of "Working on a Building" (with Del and Ronnie McCoury), "Friends in Gloryland" (featuring Gill and Rebecca Lynn Howard) and



TOKIO HOTEL

Humanoid

Producers: various

Cherrytree/Interscope

Release Date: Oct. 6

It's probably unwise to assume that "Darkside of the Sun," the second track from the German band Tokio Hotel's second international set, "Humanoid," references the famous Pink Floyd album with which it almost shares a title. After all, little about Tokio Hotel suggests the group's young members feel any connection to the classic rock canon. Led by elaborate-haired frontman Bill Kaulitz, the band looks to Depeche Mode the way guitar groups regard Led Zeppelin. With its whirring synth riffs ("Noise"), pumping arena-emo grooves ("Pain of Love") and liberal use of Auto-Tune ("Hey You"), "Humanoid" is no less appealingly shiny than its 2007 stateside debut, "Scream." But with the exception of the song "Automatic," an instantly catchy chunk of bubble-grunge perfection, it does have fewer killer melodies, which allows more of your brain to focus on Kaulitz's lyrics. That's a dubious advantage: The song "Dogs Unleashed" sounds an awful lot like he's singing, "We are dogs in heat."—MW



"(We Are All) Children of Abraham" provides the album's spiritual center.—KT

ROCK

AVETT BROTHERS

I and Love and You

Producer: Rick Rubin
American Recordings

Release Date: Sept. 29

On past albums, the Avett Brothers' greatest attribute has been their ability to lure comfortable yet elegant fireplace melodies from just a handful of guitars and one DNA strand. But higher stakes are called for on their major-label debut, "I and Love and You"—and the brothers have responded with nothing less than a game-changer. The North Carolina-based band has smartly obliterated and redrawn its folk-punk/grunge-roots history, first declaring its relocation to Brooklyn on the glowing title track, and then swinging for the fences with a finger-painted rave-up ("Kick Drum Heart"). Meanwhile, the song "Heart Full of Doubt, Road Full of Promise" is a swelling epic with a title to match, and "The Perfect Space" is an Elton John-like piano ballad. Packed front to back with lyrical treats and lovely sonic touches (thanks to producer Rick Rubin), "I and Love and

You" may be one of the major labels' best pieces of news this fall.—JV

ALICE IN CHAINS

Black Gives Way to Blue

Producers: Nick Raskulinecz, Alice in Chains
Virgin Records

Release Date: Sept. 29

Alice in Chains singer Layne Staley is gone but hardly forgotten—at least not as an integral component of the band's murky, melodic brand of hard rock. The quartet returns 14 years after its last new studio album (and seven years after Staley's death), with an 11-track set that sounds like it could well have been recorded in the same session as the 1995 "Alice in Chains." New singer William DuVall's voice boasts the same kind of cadence and weight as Staley's, and more importantly his vocal blend with guitarist Jerry Cantrell ensures that that integral harmonic trademark remains intact. So does Alice in Chains' dark countenance, from the twisting opening of the song "All Secrets Known" to the sinewy groove of the first single, "Check My Brain." The droning "Private Hell" takes the listener into a trance-like state, while the album-closing title track is a

salute to Staley that features Elton John on piano.—GG

7 WORLDS COLLIDE

The Sun Came Out

Producers: various
Sony Music

Release Date: Sept. 29

7 Worlds Collide's new double-disc album, "The Sun Came Out," is the answer to a question few had probably

thought to ask: What would happen if members of Crowded House, the Smiths, Radiohead, Wilco, assorted family members and other guests spent three weeks in a recording studio? The result should have been a misbegotten mess. Instead, with Neil Finn serving as host and co-producer, "The Sun Came Out" turns out to be an in-



MICHAEL BUBLÉ

Crazy Love

Producers: various
143/Reprise

Release Date: Oct. 9

There's always been a bit of crazy in the way Canadian crooner Michael Bublé has structured his repertoire, love songs and otherwise; he has the standards down, but he's certainly not trapped in the Great American Songbook. The curveballs on Bublé's fourth studio release, "Crazy Love," give the album some additional cheek, whether it's the finger-snapping take on the Eagles' "Heartache Tonight," the samba-flavored groove of Ron Sexsmith's "Whatever It Takes" or Dinah Washington and Brook Benton's "Baby (You've Got What It Takes)," a slinky R&B romp with Sharon Jones & the Dap-Kings. He also holds his own on a treatment of the Ella Fitzgerald staple "Cry Me a River" (which sounds like a potential James Bond movie theme) and the Van Morrison-written title track. Meanwhile, the single "Haven't Met You Yet"—one of two Bublé writing credits on the album—is a Merseybeat pastiche that seems about to break into "All You Need Is Love" at any minute. "Crazy Love" is another step in Bublé's creation of his own kind of songbook, and there's nothing necessarily crazy about that.—GG



ROSANNE CASH

The List

Producers: John Leventhal, Rick DePofi

Manhattan Records

Release Date: Oct. 6

Grieving the loss of a loved one may yield a harvest of creativity. In Rosanne Cash's case, the 2003 death of her father, Johnny Cash, inspired the heartfelt originals on her 2006 release "Black Cadillac." The late country legend's memory also largely informs Cash's new album, "The List"—sublime renderings of tunes her dad considered essential American gems. Cash not only infuses love into her delivery on the collection but also proves herself a supreme song stylist. Guest vocalists contribute gracefully to these country classics, highlighted by Bruce Springsteen singing into the marrow of the midtempo track "Sea of Heartbreak" and Elvis Costello spicing up "Heartaches by the Number." But the spotlight is rightfully on Cash, who sails gently through "Miss the Mississippi and You" while deliciously strolling through Hank Snow's "I'm Movin' On." She ends the acoustic affair with a heartrending interpretation of the Carter Family's "Bury Me Under the Weeping Willow."—DO

THE BILLBOARD REVIEWS

SINGLES

spired exercise in artistic collaboration and pop songcraft. Johnny Marr sounds rejuvenated as he takes the mic on "Too Blue," the beautiful album opener he co-wrote with Jeff Tweedy. Radiohead's Phil Selway and Finn's son Elroy make surprisingly strong solo bows. KT Tunstall shines on two standout tracks, "Black Silk Ribbon" (with Bic Runga) and "Hazel Black." And Finn serves up the breezy pop charmer "Little by Little" with his wife, Sharon. Here's hoping the entire collective reconvenes for another go-around.—LH

ELECTRONIC

BASEMENT JAXX

Scars

Producers: Felix Buxton, Simon Ratcliffe
Ultra/XL

Release Date: Sept. 22

If Basement Jaxx has a flaw, it's the group's tendency to overdo: too many of the craziest sounds you've ever heard happening at once, at too high a volume, surrounding one defenseless vocal line. But the U.K. production duo has found a happy medium between total sonic freedom and pop-wise efficiency on its fifth album, "Scars." The release is a study of balanced brilliance, a junkyard carnival of found sounds and international influences. The irresistible start-stop title track features a Kelis vocal over a gothic choir, chopped into syncopated bits. The song "Twerk" recalls Basement Jaxx's jump-up mix of N*E*R*D's "She Wants to Move," while the track "Saga" takes Santigold into ska territory—with a cartoon-like ghoulishness, à la Scooby-Doo. Crooner Sam Sparro leads the album standout

"Feelings Gone" with a faithfully soulful vocal over a kinetic dance rhythm that would make Annie Lennox proud. But by closing the song with unadorned strings, Basement Jaxx seems to be finding feeling in its new efficiency.—KM

SOUNDTRACK

VARIOUS ARTISTS

Music Inspired by More Than a Game

Producers: various
Harvey Mason Music/Zone 4/Streamline Media/Geffen
Release Date: Sept. 29

The soundtrack to the sports documentary "More Than a Game," a coming-of-age story about friendship and loyalty among five young basketball players in the face of adversity, is much like the film: inspiring, with a star-studded lineup. Most of the songs exude a sense of motivation, including Mary J. Blige's heartfelt "Stronger" and Jay-Z's nostalgic "History." Other tracks, like Rich Boy's braggadocios on "Top of the World" and the encouraging "If You Dream," help lift the story of the fab five (led by future NBA superstar LeBron James), whose high school team went on to win its national championship. The album's standout track—and the one that captures most of the film's emotion—is the ambitious "Forever," featuring Drake, Lil Wayne, Kanye West and Eminem. Over the double-speed drums and horn-laden production, Drake harmonizes, "It may not mean nothing to y'all/But understand nothing was done for me/So I don't plan on stopping at all/I want this shit forever."—MC

LEGENDS & CREDITS

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

CONTRIBUTORS: Crystal Bell, Ayala Ben-Yehuda, Mariel Concepcion, Gary Graff, Ronald Hart, Louis Hau, Monica Herrera, Kerri Mason, Dan Ouellette, Kelsey Paine, Ken Tucker, Philip Van Vleck, Jeff Vrabel, Mikael Wood

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

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

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.

ROCK

JULIAN CASABLANCAS

11th Dimension (4:02)

Producer: Jason Lader

Writer: J. Casablancas

Publisher: Julian

Casablancas Publishing

(ASCAP)

RCA/Cult

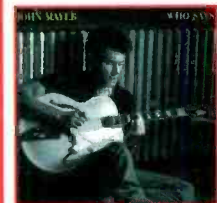
Unabashedly retro, Casio-style keyboards kick off the first single from Strokes frontman Julian Casablancas' anticipated solo debut album, "Phrazes for the Young." Although those first notes sound like they should be playing during the opening credits of a cheesy B-movie from the '80s, Strokes fans can set aside their worst fears, because Casablancas proves that he isn't one to dive headfirst into synth-pop without a sense of irony. On "11th Dimension," the singer redirects kitschy pop into the arena of "Achtung Baby"-era U2, implementing a Teutonic boogie under his smooth, monotone croon. He sings, "I just nod, I've never been so good at shaking hands," but with this ultra-catchy, pop-rock gem, Casablancas shows that he can get hipsters shaking on the dancefloor.—RH

POP

KE\$HA

TiK ToK (3:22)

Producers: Lukasz "Dr. Luke" Gottwald, Benny Blanco



Columbia

John Mayer's debut single off his forthcoming "Battle Studies" album finds the singer/songwriter asking a rather daring question: "Who says I can't get stoned?" This is clearly a departure for the artist, from both his radio-friendly singles and heartthrob image. "Who Says" balances Mayer's signature velvety tone with a more stripped-down, folk-inspired arrangement. The lyrics are about yearning for the freedom to define and redefine himself by, among other things, traveling solo, turning off his telephone and pursuing old flames. Mayer may not be speaking in grandiose terms about changing the world or marveling over a woman's beauty, but maybe that's the point. As the singer himself puts it, "Who says I can't be free, from all of the things that I used to be?"—CB

Writers: K. Sebert,

L. Gottwald, B. Levin

Publishers: various

RCA

After lending her vocals to Flo Rida's "Right Round," Ke\$ha offers her own fun and frivolous ode to a wild night out. "TiK ToK" finds the 22-year-old singing teasingly about excess pleasures, from drinking ("Ain't got a care in the world but I got plenty of beer") to men ("We kick 'em to the curb unless they look like Mick Jagger"). In case that weren't enough, Ke\$ha also alludes to brushing her teeth with a bottle of Jack Daniel's and name-drops Diddy, who provides a quick cameo for good measure. The song is a love letter to DJs everywhere, with hand claps that build to a crescendo of pure, infectious dance-pop. Ke\$ha's debut album is due in late 2009, and with this first solo effort, the singer reveals a knack for getting the party started.—KP

JASON CASTRO

Let's Just Fall in Love Again (3:28)

Producer: Eric Ivan Rosse

Writer: S. McConnell

Publisher: W.B.M. Music

(SESAC)

Atlantic

With this year's top "American Idol" finalists nearing the release of their solo debuts, it might be easy to forget that season seven's Jason

ALEJANDRO SANZ FEATURING ALICIA KEYS

Looking for Paradise (4:34)

Producers: Alicia Keys, Tommy

Torres

Writers: A. Sanz, A. Keys, K. Dean,

T. Torres

Publisher: Gazul Productions

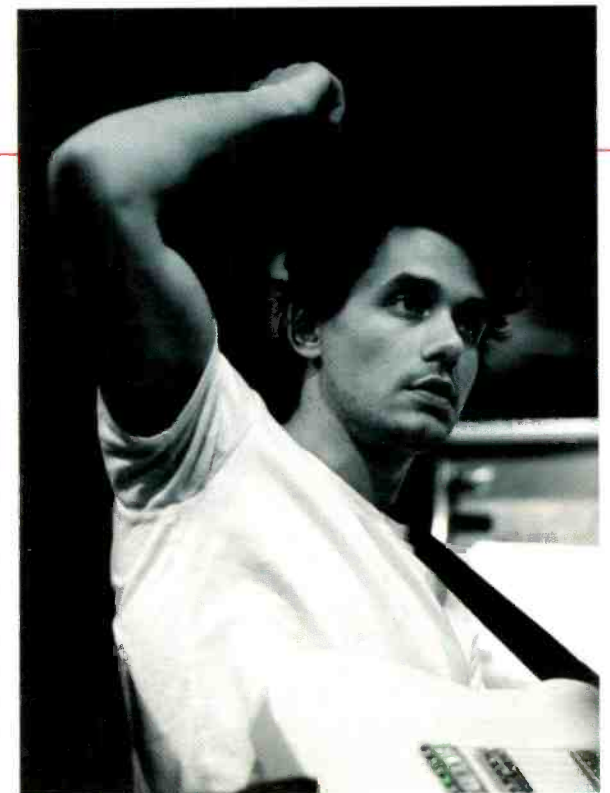
Warner/Chappell Music Spain

The raspy urgency of Alejandro Sanz's voice has acted as a lovely complement to female belters in the past. The Spanish singer lent heft to Shakira's 2005 hit, "La Tortura," and this time around, his duet partner is Alicia Keys, whose voice also suits his nicely. Kudos to Sanz and Keys for stepping out of their comfort zones and going back and forth in each other's languages. It's refreshing to hear them stretch like that, when they could've simply stuck with Spanish or English. Not that there's much more risk-taking to be found in "Looking for Paradise." The hook consists largely of Keys reprising her "uh-oh, uh-oh" chants from "No One." Like a cool drink of water on a summer day, the song's breezy acoustic guitar riffs and earnest lyrics about looking for human connection are pleasant, but their taste is easily forgotten.—ABY



Castro is also putting out his own on Nov. 17. Luckily, his first single is strong enough to redirect some attention toward him. It's a sprightly folk-pop number that reminisces about the puppy-love stage of a relationship, as Castro asks his girlfriend to revisit that idyllic phase and even pokes fun at its inherent silliness. "We'll fall dis-

gustingly fast, and we'll stop hanging out with friends/ And they'll be so offended," he sings. Those familiar with his goofy, somewhat hap-hazard nature on "Idol" will be happy to know that Castro has stepped up his vocal game considerably on his solo material, without losing the carefree spirit that made him such a fan favorite.—MH



POP BY JASON LIPSHUTZ

RISING STAR

Jason Derulo's 'Whatcha Say' Ignites Beluga Heights/Warner Bros. Venture

On the strength of powerful storytelling and the clever use of sampling, "Whatcha Say," the debut single from singer/songwriter Jason Derulo, is burning up mainstream radio. The song has cracked the upper tier of the Billboard Hot 100, currently sitting at No. 5; it's also No. 2 on Hot Digital Songs with 775,000 copies sold, according to Nielsen SoundScan. While the track's chorus puts an electro-pop spin on a sample of Imogen Heap's 2005 song "Hide and Seek," Derulo displays vocal skills that have pegged him as an exciting new artist to watch.

"The sample was just magical, and the song itself is so real," the 20-year-old Derulo says. "I've been singing and dancing since I was 5 years old. So to see everyone's reactions and hear them singing along is incredible."

Before Derulo established himself as a solo artist, the Miami native spent his youth studying opera, theater and ballet, as well as different musical genres. He wrote his first song when he was 8 years old. After attending performing arts schools and honing his talents as a singer and dancer, Derulo won the grand prize on the 2006 season finale of the TV show "Showtime at the Apollo."

Although Derulo's abilities as a performer were still developing, his understanding of song structure helped him become a polished writer and land a deal at Rondor Music Publishing. "As soon as I heard his music, I was a fan," says Ron-

dor senior VP Kevin Hall, who signed Derulo. "We're always looking for songwriters who can cut through everything around them, and I felt like his material had that lasting quality."

Despite the opportunity to write tracks for artists like Lil Wayne, Pitbull and Cassie, Derulo was intent on becoming a solo performer. "It was killing me," he says. "I had a huge attachment to the songs I was writing, but I had to give them up to make a quick buck. Being in music, I was just hoping something would happen, that somebody would notice me."

Among those who noticed the would-be artist were producer/label executive J.R. Rotem and "American Idol" judge/Warner Bros. senior VP of A&R Kara DioGuardi. Rotem, the multiplatinum producer responsible for hits like Sean Kingston's "Beautiful Girls" and Rihanna's "S.O.S.," realized Derulo's potential after the two recorded six songs together on the night of their first meeting. Rotem signed Derulo to his Beluga Heights imprint through Warner Bros. Records and also signed on to produce the artist's debut album.

The use of the "Hide and Seek" sample for the chorus of "Whatcha Say" may have been

a collective decision between Derulo and Rotem. But the singer's brother, who called Derulo right after his girlfriend left him, inspired the song's heartbroken lyrics. "He told me, 'If she gave me another chance, I'd be the man she needed me to be,'" Derulo says. "People experience something like this every single day. The song goes through feelings that are common in a lot of relationships, and I think that's why people are connecting to it."

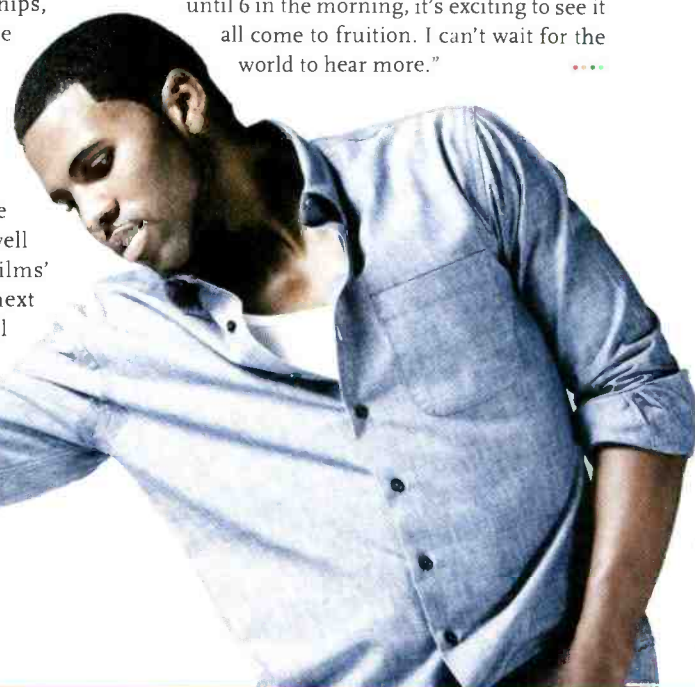
Now Derulo's brother is engaged to the same woman, and "Whatcha Say" has clocked more than 12 million listens on MySpace. Derulo will likely release another single by year's end as well as appear as himself in MTV Films' "Turn the Beat Around" early next year. He will also spend the fall performing club dates across the United States.

While the release of his debut album isn't expected until first-quarter 2010, Derulo has written and recorded hundreds of songs for it. He says the release will be well worth the wait.

"I really don't feel any pressure to follow up 'Whatcha Say' because that song is just an appetizer for the album," he says. "After working so hard and spending every night in the studio until 6 in the morning, it's exciting to see it all come to fruition. I can't wait for the world to hear more."



Hot debut: JASON DERULO



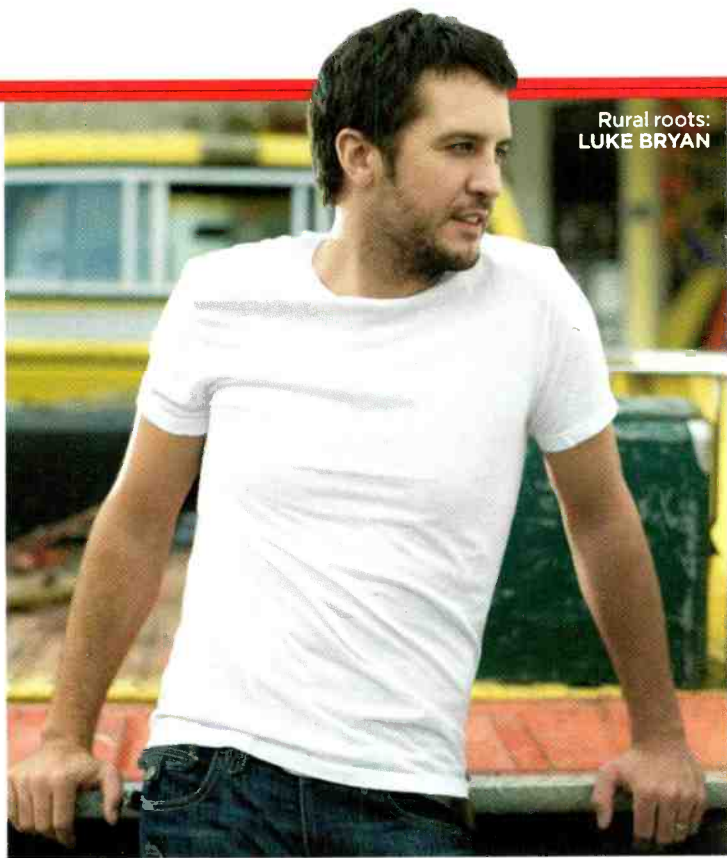
KINGS OF MULTIPLE FORMATS

The Kings of Leon continue their multiformat march. The RCA quartet's "Use Somebody" rises 3-1 on Billboard's Mainstream Top 40 chart. In addition to hitting No. 1 on Alternative, Triple A and Adult Top 40, the song becomes the first track to top all four tallies since 2004-05 when Green Day's "Boulevard of Broken Dreams" ruled those lists. Only two

other groups before Green Day and Kings of Leon have achieved this feat since 1996, when all four airplay charts first co-existed (Alternative launched in 1988, Mainstream Top 40 in 1992 and Triple A and Adult Top 40 in 1996): the Goo Goo Dolls' "Slide" (1998-99) and Sugar Ray's "Every Morning" (1999). —Gary Trust

2008 • 2009							
10/11/08 Debuts on Billboard Hot 100 (No. 86)	2/21/09 Re-enters Hot 100 (No. 100)	4/9/09 Reaches No. 1 on Alternative	6/20/09 Reaches top 40 on Hot 100 (52-19) after performance at MTV Movie Awards	8/8/09 Reaches No. 1 on Triple A, peaks at No. 2 on Hot Digital Songs	9/12/09 Peaks at No. 4 on Hot 100	9/19/09 Reaches No. 1 on Adult Top 40	10/10/09 Reaches No. 1 on Mainstream Top 40

Crowning glory:
KINGS OF LEON



Rural roots:
LUKE BRYAN

COUNTRY BY KEN TUCKER

Still Doing His Thing

Luke Bryan To Headline Own Tour As Second Capitol Album Bows

Rising star Luke Bryan isn't afraid of a sophomore slump. "When you stop writing songs, that's when you back yourself into a corner," the sing-

er/songwriter says. "As long as you've got 100 songs written, the pressure's off. I just focus on making sure I've got the songs and go from there."

Bryan's 2007 album "I'll Stay Me" spawned two top 10 airplay singles, including the top five "All My Friends Say," and has sold 262,000 copies, according to Nielsen SoundScan. His second album, "Doin' My Thing" (Capitol Nashville), is due Oct. 6.

The first single "Do I," which speaks to the challenges of maintaining a marital relationship, is No. 17 on Billboard's Hot Country Songs chart after 17 weeks on the chart. Bryan co-wrote the song with Lady Antebellum's Charles Kelley and Dave Haywood.

Joel Burke, PD at country KYGO Denver, says the song has "powerful, compelling and relatable lyrics. There was immediate reaction when we started playing it, and it has since proven to be one of our biggest songs over the past six weeks."

The album also includes a cover of OneRepublic's "Apologize." Bryan recalls doing the song "on a whim one night in Athens, Ga. The crowd just flipped out, so we kept doing it."

How a song plays in front of concert crowds helped Bryan shape his new album. "I'm more sure about who I am and know what songs I'm

going to like to perform on the road day in and day out," he says. "There are songs on my first album that I've never performed live. Any song that's on this new album is a song that I could do live and be proud doing it."

Bryan, who has toured as an opening act for Kenny Chesney and Brooks & Dunn, will headline his own monthlong tour beginning Oct. 30 in Jacksonville, Fla. The new duo Fast Ryde will open the shows. His producer Jeff Stevens' son, Jody, is part of the duo. "To see the look on their faces when I asked them to come out was worth it all," Bryan says. "They are fired up."

The singer will also kick off his Farm Tour Oct. 5 at a plantation outside of Statesboro, Ga. It's an opportunity for Bryan—who grew up on a rural Georgia peanut farm—to give back to charity organizations in local farming communities. He envisions eventually performing a series of shows across the country annually.

"We hope to build it to the point where we can dedicate a portion of each year to the Farm Tour and do 20 shows," he says. "It would be our own little festival."



Happy feelings: STEVIE WONDER, FRANKIE BEVERLY and ANTHONY BEVERLY (from left)

SALUTING A LEGEND

What do Mary J. Blige, Joe, Musiq Soulchild and the Clark Sisters have in common? They're among the stars saluting the legendary group Maze on "Silky Soul Music . . . An All-Star Tribute to Maze Featuring Frankie Beverly."

Rounding out the impressive lineup reinterpreting such Maze classics as "Before I Let Go" and "Back in Stride" are Mint Condition, Kem, Ledisi, Raheem DeVaughn, Kevon Edmonds, Avant, J. Moss and Kierra Sheard. Produced through Brantera Music Group, the 10-song CD was released Sept. 29. Since its digital release Aug. 25, the project has sold 6,000 copies, according to Nielsen SoundScan.

Grammy Award nominee Rex Rideout produced nine of the tracks, while Grammy-winning modern gospel guru Donald Lawrence helmed the Clark Sisters' contribution, "I Wanna Thank You." Leading the project's charge is the first single, "Can't Get Over You," covered by Joe. The song is No. 27 on Billboard's Adult R&B chart.

"Frankie Beverly is a beloved R&B original," Rideout says, "and straying too far from that would have been sacrilege. So we kept close to the original sound and let the artists' interpretations bring fresh, new perspectives to his work."

"This tribute has really touched my father," adds Anthony Beverly, who heads Brantera Music Group and served as an executive producer on the album. "This project gives him and Maze their just due."

Maze got its break in the early '70s as the backing band for Marvin Gaye. Signed to Capitol and later Warner Bros., the group racked up 30 hit singles and 12 albums. The tribute CD, in fact, borrows part of its title from Maze's 1989 Warner Bros. album.

To drive awareness about the album, Frankie and Anthony have appeared on syndicated radio shows hosted by Steve Harvey, Tom Joyner and Michael Baisden. A video of the Joe single is being serviced to outlets as Brantera gears up to promote the Clark Sisters' track at gospel radio. Also in the wings: Bonus footage of the participating acts discussing the album and Maze's enduring influence will be part of a special CD/DVD edition. —Gail Mitchell

A SOUTHERN HOMECOMING

"Reunited," the new album by the Gaither Vocal Band released Sept. 8 through Gaither Music Group/EMI Christian Music Distribution, signals both a homecoming for band members Mark Lowry, David Phelps and Michael English and a new chapter in the life of the veteran Southern gospel group.

"It's like hearing these songs for the first time," band founder Bill Gaither says. "[My wife] Gloria and I were smiling as we listened. You always envision great singers singing your material, and these are great singers."

Lowry, Phelps and English rejoined Gaither and Wes Hampton to record a collection of beloved hits written by the Gaithers. The album features such classics as "Because He Lives" and "He Touched Me." The result: "Reunited" this week enters Billboard's Top Christian Albums chart at No. 3 and the Billboard 200 at No. 67.

Besides veterans Lowry, Phelps and English, previous band members include Christian music luminaries Larnelle Harris, Russ Taff, Steve Green and Guy Penrod. After Penrod and Marshall Hall left last year, Gaither decided to revamp the group.

"We could have found young guys coming up as we've done in the past," says Gaither, whose Gaither Music Group empire includes the successful "Homecoming" series of CD/DVDs, concert tours, record labels and publishing. "But I talked to [Lowry, Phelps and English] and they told me,



Together again:
GAITHER VOCAL BAND

"It was fun; we were just tired and wanted a break. When they came back, it was magic."

The revamped lineup spurred a broader marketing approach for the new album. "With the additions of Mark, Michael and David, the band had larger, mass-market appeal," says Paul Sizelove, VP of sales and marketing for Gaither Music Group. To tap into that appeal, the company launched retail campaigns with Wal-Mart, Amazon and iTunes. The CBA—the trade association for Christian retail—also worked the project through key positioning at many national and independent accounts.

TV also helped spur sales with advertising on networks like GAC, RFD, INSP, Daystar and Gospel

Music Channel. A strong presale campaign on Gaither.com was supplemented by a feature in the Gaither Catalog Collection that was sent to the Gaither mailing list.

Lowry, Phelps and English will continue to record and perform solo. However, the Gaither Vocal Band will be their priority. "My 13 years with the Gaithers the first time was wonderful, and I'm thrilled to be back," says Lowry, who exited in 2001. "I'm singing with David and Michael again, probably my two favorite singers. Then Wes Hampton is blowing me out of the water every night. He's amazing. But standing there again with a legend [like Gaither], how much fun could that be?" —Deborah Evans Price

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



MARIAH VS. MORE

>> A bevy of new releases is aiming to crash into the top 10 on next week's Billboard 200. Leading the pack are Mariah Carey's "Memoirs of an Imperfect Angel" and "Brand New Eyes" by Paramore (above), both of which are vying for No. 1 with perhaps as many as 160,000-170,000 copies each.

NO JOKE

>> Larry the Cable Guy extends his record as the artist with the most No. 1s on Top Comedy Albums as "Tallgate Party" becomes his sixth chart-topper on the list. His tally of No. 1s is double the total earned by his nearest competitor, Dane Cook.



ROCK RULES

>> A pair of rock bands boast big achievements on the Billboard 200. Three Days Grace (above) and Brand New each notch their highest-charting albums. Three Days Grace also earns its best sales week, starting at No. 3 with 79,000 sold.

CHART BEAT

>> A staple of AC and Latin radio since his arrival in 1992, Jon Secada makes his first appearance on Billboard's jazz charts. "Expressions" enters Top Traditional Jazz Albums at No. 16 and Top Jazz Albums at No. 39. The set includes standards and new versions of some of his hits.

>> What does Madonna's "Celebration" have in common with "You'll See" and "American Life"? They are the only three tracks she has placed on the Hot Latin Songs chart. "Celebration" bows at No. 45.

>> The late Dan Fogelberg appears on the Billboard 200 for the first time since 1993. "Love in Time," recorded before his death in 2007, debuts at No. 117.

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

THREE DAYS GRACE: DANNY CLINCH

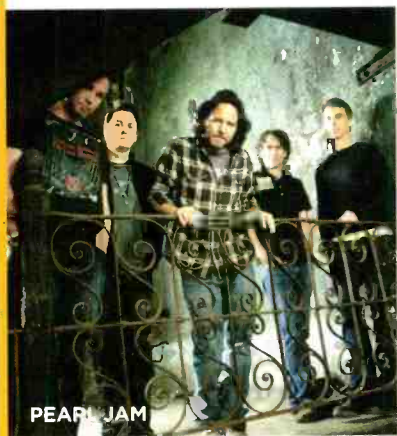
Billboard

CHARTS

Pearl Jam's Back On Top; Holidays Are Coming

Has it really been 13 years since Pearl Jam was last at No. 1 on the Billboard 200?

The veteran band bows atop the chart with its not-quite retailer-exclusive "Backspacer," selling 189,000



PEARL JAM

copies, according to Nielsen SoundScan. It's the group's fourth chart-topper and first since 1996. That's when "No Code" landed in the penthouse with 367,000 sold. Between "Code" and "Backspacer," the band placed four other sets within the top 10. Pearl Jam's last studio album, its 2006 self-titled J Records set, debuted and peaked at No. 2 with 279,000.

The new album—its first not re-

leased on a major label—is sold exclusively in the United States through Target, iTunes, Pearl Jam's Web site and independent retailers. It arrived off-cycle on Sunday, Sept. 20.

While SoundScan's tracking week runs Monday through Sunday, not all the merchants that report to SoundScan supply data reflecting the same time frame. Target's reporting week is Sunday to Saturday. SoundScan also synched up Pearl Jam's first-day sales from iTunes, the band's Web site and the indie stores with Target's reporting week.

"Backspacer" is Pearl Jam's 30th charting album on the Billboard 200. That sum includes nine studio sets, a greatest-hits package, a B-sides compilation and 19 live releases.

'TIS THE SEASON: It may only be October, but this week Billboard's Top Holiday Albums chart returns to the magazine (page 92) and Billboard.biz.

The tally lists the week's best-selling seasonal releases, including traditional Christmas albums as well as Hanukkah and Kwanzaa sets. The

holiday chart will be compiled by Nielsen SoundScan until January 2010.

The annual parade of holiday albums begins Oct. 6 with "Now That's

What I Call a Country Christmas." It's followed Oct. 13 by Sugar-

land's "Gold and Green," David Archuleta's "Christmas From the Heart" and Bob Dylan's "Christmas in the Heart."

Further down the road, Andrea Bocelli's "My Christmas," out Nov. 3,

seems to be the biggest of the holiday crowd, though I'll reserve guesses on whether it'll do Josh Groban "Noel"-like numbers.

The holiday chart also houses quasi-holiday sets like Enya's 2008 release "And Winter Came..." (which leads this week's chart) and Sting's "If on a Winter's Night" (due Oct. 27). The latter features folk songs, lullabies and carols.

WITH 'FRIENDS' LIKE THESE: Joshua Bell's "At Home With Friends," released Sept. 29, might be the most covert holiday album of the season.

The collection, which gives listeners an impression of what it might be

like to hang out with the violinist and his friends at his house, features guest stars like Sting, Josh Groban, Chris Botti and Kristin Chenoweth. As for the material, it has a little bit of everything—from "My Funny Valentine" to "Eleanor Rigby," but no holiday songs.

While the set's track list proves the release isn't a holiday album, who wouldn't want the sweet sounds of Bell and Sting drifting through their living room this holiday season?

The album's cover art even punches up the "at home" vibe. It sports a relaxed-looking Bell, dapper in a sport coat. Behind him are glowing candles in an appropriately blurry background along with a pair of women, one of whom is holding a beverage. Think wine bar chic.

Perhaps not so coincidentally, two retailer-exclusive versions of "At Home With Friends" exist, and each comes with a Christmas bonus track. Barnes & Noble's CD features "White Christmas" with Botti, while iTunes' version boasts "O Holy Night" with Chenoweth.

Unlike Sting's "Winter's Night"—which essentially is a holiday/Christmas album—Bell's set is ineligible for the Top Holiday Albums chart. ♦♦♦

Over The Counter

KEITH CAULFIELD



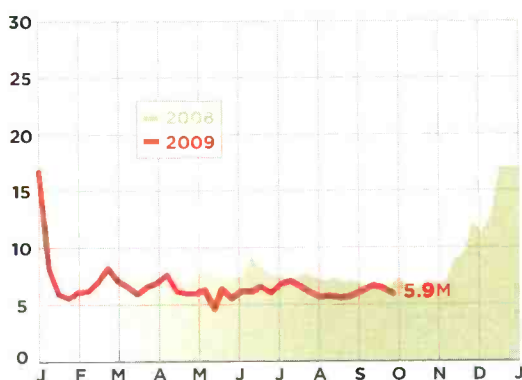
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,931,000	1,454,000	19,267,000
Last Week	6,431,000	1,447,000	19,875,000
Change	-7.8%	0.5%	-3.1%
This Week Last Year	6,460,000	1,231,000	18,830,000
Change	-8.2%	18.1%	2.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	297,866,000	256,556,000	-13.9%
Digital Tracks	795,793,000	384,173,000	11.1%
Store Singles	1,270,000	1,354,000	6.6%
Total	1,094,929,000	1,142,083,000	4.3%
Albums w/TEA*	377,445,300	344,973,300	-8.6%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

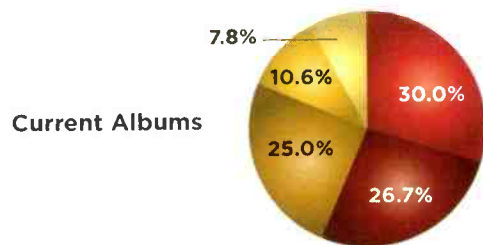
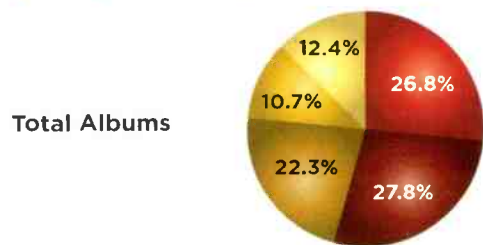
	2008	2009	CHANGE
CD	249,225,000	199,240,000	-20.1%
Digital	47,259,000	55,452,000	17.3%
Vinyl	1,278,000	1,818,000	42.3%
Other	105,000	45,000	-57.1%

For week ending Sept. 27, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by.

nielsen
SoundScan

Distributors' Market Share: 08/31/09-09/27/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI



OCT 10 2009

THE Billboard 200

SALES DATA COMPILED BY nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
#	#	#	IN/PRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
1	1	1	PEARL JAM (#1 MONKEYWRENCH 9274* (18.98))	Backspacer		1
2	1	1	JAY-Z (ROC AFI/520856/AG (18.98) ⊕)	The Blueprint 3		3
3	NEW	1	THREE DAYS GRACE (JIVE 46256/JLG (13.98))	Life Starts Now		3
4	2	3	WHITNEY HOUSTON (ARISTA 10033/RMG (13.98))	I Look To You		1
5	5	2	MILEY CYRUS (HOLLYWOOD 004719 (10.98))	The Time Of Our Lives (EP)		2
6	NEW	1	BRAND NEW (PROCRUSTINATE/DGC/INTERSCOPE 013357/IGA (13.98))	Daisy		6
7	NEW	1	FIVE FINGER DEATH PUNCH (PROSPECT PARK 50100* (13.98) ⊕)	War Is The Answer		7
8	NEW	1	HARRY CONNICK, JR. (COLUMBIA 47228*/SONY MUSIC (13.98))	Your Songs		8
9	6	2	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98))	So Far Gone (EP)		2
10	3	2	MUSE (HELIUM 3 521130/WARNER BROS. (18.98) ⊕)	The Resistance		2
11	NEW	1	DAVID CROWDER BAND (SIXTEPS 26515 SPARROW (17.98))	Church Music		11
12	NEW	1	DAVID GRAY (HIT 70109/MERCER STREET (13.98))	Draw The Line		12
13	8	10	TAYLOR SWIFT (BIG MACHINE 0200 (18.98) ⊕)	Fearless		4
14	11	9	KINGS OF LEON (RCA 32712/RMG (13.98))	Only By The Night		4
15	143	2	GREATEST GAINER MONSTERS OF FOLK (SHANGRI-LA 101044* (18.98))	Monsters Of Folk		15
16	10	7	THE BLACK EYED PEAS (INTERSCOPE 012887*/IGA (13.98))	The E.N.D.		1
17	4	2	KID CUDI (DREAM ON G O O O UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕)	Man On The Moon: The End Of Day		1
18	13	12	ZAC BROWN BAND (ROAR BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98))	The Foundation		1
19	NEW	1	MIKA (CASABLANCA UNIVERSAL REPUBLIC 013312/UMRG (13.98) ⊕)	The Boy Who Knew Too Much		19
20	12	23	LADY GAGA (STREAMLINE/KONLIVE/CERRYTREE/INTERSCOPE 011805*/IGA (12.98))	The Fame		4
21	14	6	TREY SONGZ (SONG BOOK/ATLANTIC 518794/AG (18.98))	Ready		1
22	20	14	SOUNDTRACK (WALT DISNEY 003101 (18.98))	Hannah Montana: The Movie		1
23	15	5	BROOKS & DUNN (ARISTA NASHVILLE 49922/SMM (13.98))	#1s ... And Then Some		1
24	16	11	COLBIE CAILLAT (UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕)	Breakthrough		1
25	19	16	VARIOUS ARTISTS (EMI UNIVERSAL ZOMBA 28617/SONY MUSIC (18.98))	NOW 31		1
26	23	22	JASON ALDEAN (BROKEN BOW 7637 (18.98))	Wide Open		1
27	21	17	MAXWELL (COLUMBIA 89142/SONY MUSIC (11.98) ⊕)	BLACKsummers'night		1
28	24	20	DAUGHTRY (19/RCA 53744/RMG (18.98) ⊕)	Leave This Town		1
29	28	63	PINK (LAFACE 36759/JLG (13.98))	Funhouse		1
30	7	2	LIL' BOOSIE (TRILL ASYLUM 519781/WARNER BROS. (18.98))	SuperBad: The Return Of Boosie Bad Azz		1
31	NEW	1	VARIOUS ARTISTS (EMI UNIVERSAL 56256/SONY MUSIC (18.98))	Now That's What I Call Club Hits		31
32	26	18	GEORGE STRAIT (MCA NASHVILLE 013173*/UMGN (13.98))	Twang		1
33	42	38	LADY ANTEBELLUM (CAPITOL NASHVILLE 03206 (12.98))	Lady Antebellum		1
34	27	25	SKILLET (ARDENT INC./ATLANTIC 519927/AG (13.98))	Awake		1
35	52	51	OWL CITY (UNIVERSAL REPUBLIC 013141*/UMRG (10.98))	Ocean Eyes		27
36	9	2	MEGADETH (ROADRUNNER 617885 (18.98))	Endgame		1
37	NEW	1	SEAN KINGSTON (BELUGA HEIGHTS/EPIC 33847/SONY MUSIC (11.98))	Tomorrow		37
38	29	21	REBA (STARBUCK M0100/VALORY (18.98) ⊕)	Keep On Loving You		1
39	33	29	NICKELBACK (ROADRUNNER 618028 (18.98))	Dark Horse		2
40	22	4	RAEKWON (ICE H20 68794 (18.98))	Only Built 4 Cuban Linx... Pt. II		1
41	32	27	VARIOUS ARTISTS (EMI UNIVERSAL 56259/SONY MUSIC (18.98))	NOW That's What I Call Country Vol. 2		10
42	44	31	DARIUS RUCKER (CAPITOL NASHVILLE 85506 (18.98))	Learn To Live		5
43	126	125	PAGE SETTER SOUNDTRACK (LAKESHORE 340952 (18.98))	Fame		43
44	40	55	BEYONCE (MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (11.98))	I Am... Sasha Fierce		2
45	31	32	EMINEM (WEB SHADY AFTERMATH INTERSCOPE 012863*/IGA (13.98))	Relapse		1
46	17	2	MARK KNOPFLER (REPRISE 520206/WARNER BROS. (18.98))	Get Lucky		1
47	50	37	DAVE MATTHEWS BAND (BAMA RAGS/RCA 48712*/RMG (18.98) ⊕)	Big Whiskey And The GrooGrux King		1
48	36	24	PITBULL (MR 105 POLO GROUNDS J 51991/RMG (13.98))	Rebution		1
49	30	8	BOYS LIKE GIRLS (COLUMBIA 49192/SONY MUSIC (11.98))	Love Drunk		1
50	51	44	SHINEDOWN (ATLANTIC 511244/AG (18.98))	The Sound Of Madness		8



Starting with 37,000, it's the singer's second top 10 album. His first came with 2004's "Only You," which debuted and peaked at No. 5. Over on Top Jazz Albums, it's his 11th visit to the penthouse.



After Amazon's MP3 store pushed the title onto the chart a week early, the album now vaults up the list in its proper first week, selling 31,000 (up 90%).



The newest configuration of the "Now" series sports dance mixes of Hot 100 hits from the likes of the Killers (pictured), Black Eyed Peas, Katy Perry, Lady Gaga and Pitbull. It bows with 14,000.



After the film premiered in U.S. theaters Sept. 25, its companion album zipped up the list with a 196% increase. The film's Asher Book (of V Factory, pictured) and Naturi Naughton are featured on the set.



The soundtrack to the animated Disney Channel series lands with 8,000 copies and starts at No. 1 on Top Kid Audio. The set includes the show's theme song, "Today Is Gonna Be a Great Day," by Bowling For Soup.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
#	#	#	IN/PRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
51	48	26	CHEVELLE (EPIC 41325/SONY MUSIC (11.98))	Sci-Fi Crimes		5
52	49	36	CHRIS YOUNG (RCA NASHVILLE 22818/SMN (10.98))	The Man I Want To Be		19
53	45	48	TAYLOR SWIFT (BIG MACHINE 079012 (18.98) ⊕)	Taylor Swift		4
54	NEW	1	HAWK NELSON (BEC 67306/TOOTH & NAIL (13.98))	Live Life Loud!		54
55	59	49	KEITH URBAN (CAPITOL NASHVILLE 35751* (18.98))	Defying Gravity		1
56	NEW	1	BROTHER ALI (RHYMESAYERS 0113 (14.98))	Us		56
57	54	59	GREEN DAY (REPRISE 517153*/WARNER BROS. (18.98))	21st Century Breakdown		1
58	53	42	SUGARLAND (MERCURY NASHVILLE 011273*/UMGN (13.98))	Love On The Inside		1
59	NEW	1	SOUNDTRACK (WALT DISNEY 003007 (12.98))	Disney: Phineas And Ferb		59
60	57	51	RASCAL FLATTS (LYRIC STREET 1002604 (18.98))	Unstoppable		1
61	58	39	SOUNDTRACK (WALT DISNEY 002970 (18.98))	Hannah Montana 3		2
62	61	62	SOUNDTRACK (SUMMIT SHOP/ATLANTIC 515923*/AG (18.98) ⊕)	Twilight		2
63	55	33	FABOLOUS (DESERT TORM/DEF JAM 013098*/IDJMG (13.98) ⊕)	Loso's Way (Soundtrack)		1
64	73	68	JASON MRAZ (ATLANTIC 44858*/AG (18.98) ⊕)	We Sing. We Dance. We Steal Things.		3
65	65	57	JUSTIN MOORE (VALORY 0100 (10.98))	Justin Moore		10
66	96	116	PHOENIX (LOVAUTE 0105*/GLASSNOTE (11.98))	Wolfgang Amadeus Phoenix		87
67	66	50	BRAD PAISLEY (ARISTA NASHVILLE 47352/SMN (13.98))	American Saturday Night		2
68	63	52	KENNY CHESNEY (BNA 49530/SMN (11.98))	Greatest Hits II		1
69	83	88	U2 (ISLAND/INTERSCOPE 012630*/IGA (13.98) ⊕)	No Line On The Horizon		1
70	38	2	UNCLE KRACKER (TOP OGG/ATLANTIC 519817/AG (18.98))	Happy Hour		88
71	NEW	1	LARRY THE CABLE GUY (JACK/WARNER BROS. (NASHVILLE) 519711/WRN (18.98))	Tailgate Party		71
72	68	72	THEORY OF A DEADMAN (604 618009/ROADRUNNER (13.98))	Scars & Souvenirs		26
73	64	47	DEMI LOVATO (HOLLYWOOD 003493 (18.98))	Here We Go Again		1
74	56	2	NEW BOYZ (SHOOTY ASYLUM 520425/WARNER BROS. (13.98))	Skinny Jeanz And A Mic		56
75	67	54	NEIL DIAMOND (COLUMBIA LEGACY 56001 EX/SONY MUSIC (14.98 CD/DVD) ⊕)	Hot August Night/NYC		2
76	79	65	SOUNDTRACK (WALT DISNEY 003006 (18.98))	Wizards Of Waverly Place		24
77	94	110	LMFAO (PARTY ROCK/WILL I AM/CERRYTREE/INTERSCOPE 012932/IGA (10.98))	Party Rock		33
78	74	75	THE FRAY (EPIC 51902*/SONY MUSIC (13.98) ⊕)	The Fray		1
79	87	83	KELLY CLARKSON (S19/RCA 32715/SONY MUSIC (13.98) ⊕)	All I Ever Wanted		1
80	93	45	LOS TIGRES DEL NORTE (FONOVISA 354192/UMLE (12.98) ⊕)	La Granja		45
81	NEW	1	CHILDREN OF BODOM (SPINEFARM 1764/FONITON INTERNATIONAL (18.98))	Skeletons In The Closet		81
82	90	46	JOHN FOGERTY/THE BLUE RIDGE RANGERS (FORTUNATE SON VERVE FORECAST 013286/VG (13.98) ⊕)	Rides Again		24
83	27	2	ACE FREHLEY (BRONX BORN 90176* (15.98))	Anomaly		27
84	60	13	PHISH (JEMP 1049 (13.98))	Joy		13
85	78	34	RODRIGO Y GABRIELA (RUGYWORKS 00807/A10 (15.98 CD/DVD) ⊕)	11:11		34
86	71	66	SUGARLAND (MERCURY NASHVILLE 013191 EX/UMGN (14.98 CD/DVD) ⊕)	LIVE On The Inside		1
87	70	70	MICHAEL JACKSON (MOTOWN 013297/UME (13.98))	The Definitive Collection		36
88	88	87	HOLLYWOOD UNDEAD (A&M/OCTONE 011331/IGA (12.98))	Swan Songs		22
89	NEW	1	PILLAR (ESSENTIAL 10904/SONY MUSIC (13.98))	Confessions		89
90	84	73	K'JON (UP&UP/UNIVERSAL REPUBLIC 013162/UMRG (13.98))	I Get Around		12
91	43	2	THE BLACK DAHLIA MURDER (METAL BLADE 14753 (15.98 CD/DVD) ⊕)	Deflorate		43
92	NEW	1	VOLCANO CHOIR (JAG/JAGUAR 156* (14.98))	Unmap		92
93	85	81	3OH!3 (PHOTO FINISH 511181 (13.98))	Want		44
94	101	96	SICK PUPPIES (RMA VIRGIN 28631/CAPITOL (12.98))	Tri-Polar		31
95	75	71	JEREMIH (MICK SCHULTZ DEF JAM 013095*/IDJMG (12.98))	Jeremih		6
96	95	78	BILLY CURRINGTON (MERCURY NASHVILLE 009550/UMGN (13.98))	Little Bit Of Everything		13
97	25	2	PORCUPINE TREE (ROADRUNNER 617857 (18.98))	The Incident		25
98	NEW	1	NOISETTES (MERCURY 013227*/IDJMG (10.98))	Wild Young Hearts		98
99	72	60	KIDZ BOP KIDS (RAZOR & TIC 89200 (18.98))	Kidz Bop 16		8
100	105	93	ROB THOMAS (EMBLEM/ATLANTIC 517814/AG (18.98) ⊕)	Cradlesong		3

THE BILLBOARD 200 ARTIST INDEX

3OH!3	93	BASEMENT JAXX	173	THE BLACK CROWES	111
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ARCTIC MONKEYS	115	BEYONCE	44	BRAND NEW	6
AVENTURA	123	THE BIG PINK	138	LINCOLN BREWSTER	165
		BILLY TALENT	107	BROOKS & DUNN	23
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BARLOWGIRL	157			ZAC BROWN BAND	18

CAGE THE ELEPHANT	116	HARRY CONNICK, JR.	8	EMINEM	45
COLBIE CAILLAT	24	DAVID CROWDER BAND	11	EVERY TIME I DIE	105
KENNY CHESNEY	68	BILLY CURRINGTON	96	FABOLOUS	63
CHEVELLE	51	MILEY CYRUS	5	FIVE FINGER DEATH PUNCH	7
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		KRS-ONE & BUCKSHOT	129	MATTHEWS BAND	27
		KSM	145	DAVE MATTHEWS BAND	47
				MAXWELL	36
		MAT KEARNEY	153	MEGADETH	46
		TOBY KEITH	196	MGMT	152
		KID CUDI	17		
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		LETOYA	109		
		LIL WAYNE	103		

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Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Lists top 150 albums including Trick Daddy, Jamey Johnson, Lil Wayne, The Used, Every Time I Die, Gloria, Billy Talent, Imogen Heap, Letoya, Nelly Furtado, The Black Crowes, They Might Be Giants, Insane Clown Posse, Jonas Brothers, Arctic Monkeys, Cage The Elephant, Dan Fogelberg, Pete Dinklage & Scarlett Johansson, Chickenfoot, Shadown Fall, Christette Michele, Jeffree Star, Aventura, Thousand Foot Krutch, Jordyn Sparks, Matisyahu, Coldplay, Matt Maher, KRS-One & BUCKSHOT, LediS, Bob Dylan, Jay-Z, George Jones, Keri Hilson, Halestorm, Girls, Willie Nelson, The Big Pink, Vickie Winans, Thrice, Needtobreathe, Various Artists, Soundtrack, Cobra Starship, KSM, Katy Perry, Various Artists, Silversun Pickups, Mary Mary, Modest Mouse.

112 First iTunes got the album Sept. 1, then the CD was exclusively available through Amazon Sept. 8, and finally on Sept. 22 it went to all retailers. This week it returns to the chart with a 124% jump.



145 Like the act at No. 112, this new Disney group's album had a staggered release. After debuting last week on Top Heatseekers Albums based on digital-only sales, the CD release pushes it onto the big chart (up 235%).



The buzzworthy duo from the United Kingdom—Ella Jackson (pictured) and Ben Langmaid—already hit No. 2 on the Official U.K. Albums chart with this set. An early digital release prompts its start this week, one week before the CD hits stores.



This is the third soundtrack in the "Halo" videogame series to chart. It follows 2004's "Halo 2" (No. 162) and 2007's "Halo 3" (No. 200). This new set also enters the Top Soundtracks chart at No. 15.



A Sept. 22 reissue of the album with a DVD of a concert from Madrid boosts the set with a 36% increase.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Lists top 150 albums including Sean Paul, MGMT, Mat Kearney, Eric Church, Yo La Tengo, Gaither Vocal Band, BarlowGirl, Vertical Horizon, Alan Jackson, All Time Low, Soundtrack, Despised Icon, Rascal Flatts, Love And Theft, Lincoln Brewster, Rise Against, Saosin, Twista, Third Eye Blind, La Roux, Michael Franti & Spearhead, Infected Mushroom, Basement Jaxx, Regina Spektor, Sea Wolf, Wilco, Kellie Pickler, Dierks Bentley, Soundtrack, Luis Miguel, Selah, Honor Society, Randy Houser, Colt Ford, Wisin & Yandel, Francesca Battistelli, Earnest Pugh, Phillips, Craig & Dean, Ingrid Michaelson, Charlie Wilson, George Strait, Diana Krall, Kany Garcia, Third Day, Soundtrack, Toby Keith, Grizzly Bear, Mutemath, Frank Sinatra, Britt Nicole.

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Summary table with columns: A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, SOUNDTRACK, DISNEY, WOW HITS, YO LA TENGO, WILCO, CHARLIE WILSON, VICKIE WINANS, WISIN & YANDEL.

TOP POP CATALOG™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT. Lists top 50 pop catalog albums, starting with Michael Jackson's 'Number Ones' at #1.

TOP DIGITAL™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, BB 200 RANKING, CERT. Lists top 25 digital albums, starting with Pearl Jam's 'Backspacer' at #1.

TOP INTERNET™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, BB 200 RANKING, CERT. Lists top 25 internet albums, starting with Pearl Jam's 'Backspacer' at #1.

ILIKE PROFILES: MOST ADDED

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/LABEL). Lists most added profiles, starting with 'I GOTTA FEELING' by The Black Eyed Peas.

LALA SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/LABEL). Lists most purchased songs via Lala, starting with 'DOWN' by Jay Sean.

TOP HOLIDAY ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Lists top holiday albums, starting with 'AND WINTER CAME...' by Enya.

Five Finger Death Punch's second album, "War Is The Answer," starts at No. 9 on Top Digital Albums and at No. 7 on the Billboard 200. On the latter tally, with 44,000 sold, the album gives the band its best week ever.



TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. All rights reserved. FIVE FINGER DEATH PUNCH: ALYSON BLANCHARD

AIRPLAY MONITORED BY
nilsen
BDS

SALES DATA COMPILED BY
nilsen
SoundScan

Billboard HOT 100

OCT
10
2009

CHARTS LEGEND

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
3	3	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	5	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
5	4	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
6	6	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
7	9	THROW IT IN THE BAG	FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/IDJMG)
8	8	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	10	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
10	7	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEYZONE 4/INTERSCOPE)
11	15	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
12	14	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
13	13	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	11	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
15	12	PRETTY WINGS	MAXWELL (COLUMBIA)
16	16	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
17	29	PAPARAZZI	LADY GAGA (STREAMLINE/KNOWLVE/CHERRYTREE/INTERSCOPE)
18	30	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
19	17	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
20	18	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
21	20	AMERICAN RIDE	TOBY KEITH (SHOW DOG/NASHVILLE)
22	21	SMALL TOWN USA	JUSTIN MOORE (VALORY)
23	33	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
24	32	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL/NASHVILLE)
25	24	NEVER SAY NEVER	THE FRAY (EPIC)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	19	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
27	25	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
28	22	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
29	26	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
30	35	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
31	23	GOOD GIRLS GO BAD	CORBA STARSHIP FEAT. LEIGHTON MEESTER (DECA/DANCE/PELLED BY RAMEN/ATLANTIC/RRP)
32	42	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
33	36	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
34	27	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
35	31	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
36	38	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)
37	37	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/ICEY/WARNER BROS.)
38	47	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
39	34	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
40	41	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
41	50	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
42	44	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
43	40	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
44	52	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
45	46	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY (SONG BOOK/ATLANTIC)
46	28	LIVING FOR THE NIGHT	GEORGE STRAIT (MCA NASHVILLE)
47	39	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
48	49	LOVE YOUR LOVE THE MOST	ERIC CHURCH (CAPITOL NASHVILLE)
49	72	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
50	43	UNDER	PLEASURE P (ATLANTIC)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	54	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
52	55	SOUNDS LIKE LIFE TO ME	DARRYL WORLEY (STROUDAVARIOUS)
53	—	DOESN'T MEAN ANYTHING	ALICIA KEYS (MBK/J/RMG)
54	51	TRUST	KEYSHIA COLE DUET WITH MONICA ((MANN)/GEFFEN/INTERSCOPE)
55	62	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
56	—	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
57	60	21 GUNS	GREEN DAY (REPRISE)
58	65	BAD HABITS	MAXWELL (COLUMBIA)
59	61	NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
60	67	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
61	64	RUNAWAY	LOVE AND THEFT (CAROLWOOD)
62	58	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
63	45	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)
64	68	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)
65	48	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
66	73	DO I	LUKE BRYAN (CAPITOL NASHVILLE)
67	—	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
68	66	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)
69	56	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
70	57	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
71	—	BONFIRE	CRAIG MORGAN (BNA)
72	70	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
73	—	REGRET	LETOYA FEAT. LUDACRIS (CAPITOL)
74	—	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY (ISLAND/IDJMG)
75	—	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)

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

ALBUM CHARTS

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

- Albums with the greatest sales gains this week.
- GREATEST GAINER** **GG** Where included, this award indicates the title with the chart's largest unit increase.
- PERCENT 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. **D** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **DD** 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 **GG** Where included, this award indicates the title with the chart's largest airplay increase.

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

CONFIGURATIONS
• CD single available. **D** Digital Download available. **CD** DVD single available. **V** Vinyl Maxi-Single available. **V** 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). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. **O** Certification for net shipments of 100,000 units (Or). **P** Certification of 200,000 units (Platino). **2** 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). Numeral within platinum symbol indicates song's multi-platinum level. **O** RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS
• RIAA gold certification for net shipment of 25,000 units for video singles. **O** RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. **RIAA** platinum certification for net shipment of 50,000 units for video singles. **RIAA** platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

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

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	4	#1 PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
2	8	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
3	6	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
4	3	PAPARAZZI	LADY GAGA (STREAMLINE/KNOWLVE/CHERRYTREE/INTERSCOPE)	
5	7	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
6	5	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
7	1	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
8	—	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
9	2	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
10	10	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
11	9	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
12	11	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	
13	23	FIREFLIES	OWLE CITY (UNIVERSAL REPUBLIC)	
14	12	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
15	16	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)	
16	13	GOOD GIRLS GO BAD	CORBA STARSHIP FEAT. LEIGHTON MEESTER (DECA/DANCE/PELLED BY RAMEN/ATLANTIC/RRP)	
17	18	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	
18	20	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)	
19	17	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
20	15	21 GUNS	GREEN DAY (REPRISE)	
21	27	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	
22	43	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	2
23	41	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
24	26	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
25	35	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/A&R/WERKS/CAPITOL)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	25	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
27	40	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
28	38	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
29	32	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
30	36	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	
31	33	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
32	—	TAKING CHANCES	GLEE CAST (FOX/COLUMBIA)	
33	24	SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
34	14	YOUNG FOREVER	JAY-Z + MR. HUGSON (ROC NATION)	
35	50	LA LA LA	LMFAO (PARTY ROCK/WILL I AM/CHEERYPARTY/INTERSCOPE)	
36	30	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
37	39	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
38	21	IM GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
39	37	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
40	68	THE FIXER	PEARL JAM (MONEYWRENCH)	
41	28	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
42	71	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
43	44	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)	
44	42	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)	
45	34	POKER FACE	LADY GAGA (STREAMLINE/KNOWLVE/CHEERYPARTY/INTERSCOPE)	
46	46	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)	
47	49	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
48	19	UPRISING	MUSE (HELIUM-3/WARNER BROS.)	
49	—	SOMEBODY TO LOVE	GLEE CAST (FOX/COLUMBIA)	
50	—	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	55	THROW IT IN THE BAG	FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/IDJMG)	
52	51	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)	
53	—	FACE DROP	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
54	47	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
55	45	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEYZONE 4/INTERSCOPE)	
56	48	YOU'RE A JERK	NEW BOYZ (SHOUTTY/ASYLUM/WARNER BROS.)	
57	52	NEVER SAY NEVER	THE FRAY (EPIC)	
58	53	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)	
59	58	FALLING DOWN	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
60	63	STARSTRUKK	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
61	22	HAPPY	LEONA LEWIS (SYCO/J/RMG)	
62	57	I'M IN MIAMI TRICK	LMFAO (PARTY ROCK/INTERSCOPE)	
63	31	JUST DANCE	LADY GAGA (STREAMLINE/KNOWLVE/CHEERYPARTY/INTERSCOPE)	3

MAINSTREAM TOP 40

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'USE SOMEBODY', 'DOWN', 'YOU BELONG WITH ME'.

Mariah Carey extends her record for most Mainstream Top 40 top 10s, as "Obsessed" advances 12-8. The song is her 17th top 10 dating to the chart's 1992 launch.

In second place is Madonna with 14 top 10 titles at the format. Nelly, Pink and Justin Timberlake follow with 12 top 10s each.

On Adult Contemporary, Michael Bublé registers the fastest climb to the top 10 for a non-holiday song this year, as "Haven't Met You Yet" flies 14-10 in its fourth chart week.

Bublé logs the swiftest top 10 ascent for an original, non-holiday song since his own "Everything" charged 12-10 in its fourth week in May 2007.



ADULT CONTEMPORARY

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'THE CLIMB', 'YOU FOUND ME', 'HER DIAMONDS'.

ADULT TOP 40

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'USE SOMEBODY', 'NO SURPRISE', 'YOU BELONG WITH ME'.

ROCK SONGS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'CHECK MY BRAIN', 'JARS', 'I WILL NOT BOW'.

Having first appeared on the Nov. 28, 1992, Alternative chart, Alice In Chains notches its first No. 1, as "Check My Brain" rises 2-1. The band had collected two prior top 10s: "No Excuses" (No. 3, 1994) and "Heaven Beside You" (No. 6, 1996).



ALTERNATIVE

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'CHECK MY BRAIN', 'UPRISING', 'SAVIOR'.

TRIPLE A

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'FUGITIVE', 'WHY I AM', 'I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT'.

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 128, 94 and 84 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 20 all-format rock stations, including 61 ALTERNATIVE and 30 TRIPLE A, panels, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2009 Nielsen Business Media, Inc. All rights reserved. ALICE IN CHAINS, JAMES MINCHIN

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	4	13	#1 AMERICAN RIDE	Toby Keith T. KEITH (J. WEST, D. PAHANISH)	1	1
2	1	3	14	SMALL TOWN USA	Justin Moore J. STDYER (B.D. MAHER, J.S. STOVER, J. MOORE)	1	1
3	6	7	33	GETTIN' YOU HOME (THE BLACK DRESS SONG)	Chris Young J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	3	3
4	5	5	15	ONLY YOU CAN LOVE ME THIS WAY	Keith Urban D. HUFF, K. URBAN (S. MCEWAN, J. REID)	4	4
5	3	1	20	BIG GREEN TRACTOR	Jason Aldean M. KNOX (J. COLLINS, D.L. MURPHY)	1	1
6	7	10	11	WELCOME TO THE FUTURE	Brad Paisley F. ROGERS (B. PAISLEY, C. DUBOIS)	6	6
7	9	11	14	TOES	Zac Brown Band K. STEGALL, Z. BRDWIN (Z. BRDWIN, W. DURRETT, J. HOPKINS, S. MULLINS)	7	7
8	4	2	17	LIVING FOR THE NIGHT	George Strait T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. OILUN)	2	2
9	8	8	32	I'LL JUST HOLD ON	Blake Shelton S. HENDRICKS (B. HAYSLEIP, T. OLSEN, B. SIMPSON)	8	8
10	10	12	31	LOVE YOUR LOVE THE MOST	Eric Church J. JOYCE (E. CHURCH, M. PHEENEY)	10	10
11	11	18	16	COWBOY CASANOVA	Carrie Underwood M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)	11	11
12	13	13	13	SOUNDS LIKE LIFE TO ME	Darryl Worley J. BROWNE, K. GRANTT (D. WORLEY, W. VARBLE, P. DONNELL)	12	12
13	12	14	16	I'M ALIVE	Kenny Chesney With Dave Matthews B. CANNON, K. CHESNEY, K. CHESNEY, D. DILLON, M. TAMBURINO	12	12
14	14	15	11	RUNAWAY	Love And Theft J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	14	14
15	15	22	7	GREATEST NEED YOU NOW	Lady Antebellum P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	15	15
16	16	25	4	FIFTEEN	Taylor Swift N. CHAPMAN, T. SWIFT (T. SWIFT)	16	16
17	17	21	9	DO I	Luke Bryan J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	17	17
18	18	20	10	BONFIRE	Craig Morgan P. DONNELL, C. MORGAN (T. BOKIN, K. DENNEY, C. MORGAN, M. ROGERS)	18	18
19	19	19	11	RED LIGHT	David Nail F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	19	19
20	20	24	7	HONKY TONK STOMP	Brooks & Dunn Featuring Billy Gibbons R. DUNN, T. MCBRIDE (R. DUNN, T. MCBRIDE, B. PINSON)	20	20
21	22	27	16	I WANNA MAKE YOU CLOSE YOUR EYES	Dierks Bentley B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	21	21
22	21	26	17	ALL I ASK FOR ANYMORE	Trace Adkins F. ROGERS (C. BEATHARD, T. JAMES)	21	21
23	23	30	8	CONSIDER ME GONE	Reba R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	23	23
24	24	29	10	I JUST CALL YOU MINE	Martina McBride D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	24	24
25	27	31	10	LONG LINE OF LOSERS	Montgomery Gentry B. CHANCEY (K. FOWLER, K. TRIBBLE)	25	25



The fourth-season "Nashville Star" winner achieves his highest chart perch to date with the biggest audience gain in the top 10 (up 2.7 million impressions). His second set is No. 11 on Top Country Albums (10,000 copies sold).



The lead single from the trio's upcoming second album is the Greatest Gainer (up 3 million impressions) in its seventh chart week. The group wraps a Canadian tour with Keith Urban this month and is booked through early December with its own shows.

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	41	11	HISTORY IN THE MAKING	Darius Rucker F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)	26	26
27	28	32	12	EIGHT SECOND RIDE	Jake Owen J. PITCHEY (J. OWEN, E. D. PRANCE)	27	27
28	35	49	8	SOUTHERN VOICE	Tim McGraw B. GALLIMORE, T. MCGRAW, O. SMITH (T. DOUGLAS, B. DAPIERO)	28	28
29	29	34	13	HURRY HOME	Jason Michael Carroll D. GEDMAN (Z. WILLIAMS)	29	29
30	34	39	11	OUTSIDE MY WINDOW	Sarah Buxton S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	30	30
31	37	40	10	WHITE LIAR	Miranda Lambert F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	31	31
32	33	36	13	TODAY	Gary Allan M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)	32	32
33	43	54	5	THAT'S HOW COUNTRY BOYS ROLL	Billy Currington C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)	33	33
34	39	46	10	WHY DON'T WE JUST DANCE	Josh Turner F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	34	34
35	36	37	12	RADIO WAVES	Eli Young Band M. WRUCKE (B. SANDERS, M. ELI)	35	35
36	32	35	11	I STILL LIKE BOLOGNA	Alan Jackson K. STEGALL (A. JACKSON)	36	36
37	38	42	10	BEER ON THE TABLE	Josh Thompson M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	37	37
38	40	45	9	A LITTLE MORE COUNTRY THAN THAT	Easton Corbin C. CHAMBERLAIN (D. P. PYTHRESS, R. L. FEEK, W. VARBLE)	38	38
39	42	44	8	COUNTRY FOLKS (LIVIN' LOUD)	The Lost Trailers S. NIELSON, R. LEE (S. NIELSON, R. LEE)	39	39
40	44	50	5	DIDN'T YOU KNOW HOW MUCH I LOVED YOU	Kellie Pickler C. LINDSEY (C. LINDSEY, A. MAYO, T. VERGES)	40	40
41	41	43	7	MOO LA MOO	Steve Azar S. AZAR, J. NIEBANK (S. AZAR, A. J. MASTERS, J. FEMINO)	41	41
42	53	-	1	THE TRUTH	Jason Aldean M. KNOX (B. JAMES, A. MONROE)	42	42
43	45	48	6	LONG AFTER I'M GONE	Big Kenny B. KENNY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)	43	43
44	HOT SHOT DEBUT		1	WHY	Rascal Flatts D. HUFF, R. ASCAL FLATTS (A. SHAMBLIN, R. MATHES)	44	44
45	46	47	10	LOVE LIKE CRAZY	Lee Brice D. JOHNSON (D. JOHNSON, T. JAMES)	45	45
46	51	-	1	SARA SMILE	Jimmy Wayne Featuring Daryl Hall & John Oates D. HUFF (D. HALL, J. OATES)	46	46
47	49	-	1	KEEP ON LOVIN' YOU	Steel Magnolia D. HUFF (C. STAPLETON, T. WILLMON)	47	47
48	48	51	7	LOVE LIVES ON	Mallory Hope D. BARDON (M. HOPE, S. STEVENS, M. WEST)	48	48
49	50	56	4	EVERYWHERE I GO	Phil Vassar P. VASSAR (P. VASSAR, J. STEELE)	49	49
50	57	59	3	STUCK	Ash Bowers B. CANNON (F. J. MYERS, B. MONTANA)	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	46	#1 TAYLOR SWIFT	Fearless	1	1
2	2	3	47	ZAC BROWN BAND	The Foundation	2	2
3	4	4	23	SOUNDTRACK	Hannah Montana: The Movie	3	3
4	3	1	28	BROOKS & DUNN	#1s ... And Then Some	4	4
5	5	7	25	JASON ALDEAN	Wide Open	5	5
6	6	5	30	GEORGE STRAIT	Twang	6	6
7	9	11	76	GREATEST GAINER LADY ANTEBELLUM	Lady Antebellum	7	15
8	7	6	39	REBA	Keep On Loving You	8	8
9	8	8	41	VARIOUS ARTISTS	NOW That's What I Call Country Vol. 2	9	9
10	10	9	42	DARIUS RUCKER	Learn To Live	10	10
11	12	10	44	CHRIS YOUNG	The Man I Want To Be	11	11
12	11	13	43	TAYLOR SWIFT	Taylor Swift	12	12
13	15	14	45	KEITH URBAN	Defying Gravity	13	13
14	13	12	46	SUGARLAND	Love On The Inside	14	14
15	14	16	47	RASCAL FLATTS	Unstoppable	15	15
16	17	18	48	JUSTIN MOORE	Justin Moore	16	16
17	18	15	49	BRAD PAISLEY	American Saturday Night	17	17
18	16	17	50	KENNY CHESNEY	Greatest Hits II	18	18
19	HOT SHOT DEBUT	1	1	LARRY LE CABLE GUY	Taigate Party	19	19
20	19	19	51	SUGARLAND	LIVE On The Inside	20	20
21	20	22	52	BILLY CURRINGTON	Little Bit Of Everything	21	21
22	23	23	53	JAMEY JOHNSON	That Lonesome Song	22	22
23	21	21	54	GLORIANA	Gloriana	23	23
24	22	25	55	GEORGE JONES	A Collection Of My Best Recollection	24	24
25	24	20	56	WILLIE NELSON	American Classic	25	25

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	3	#1 THE ISAACS	The Isaacs ... Naturally: An Almost A Cappella Collection	1	1
2	1	2	3	RICKY SKAGGS	Solo: Songs My Dad Loved	2	2
3	3	32	4	STEVE MARTIN	The Crow: New Songs For The Five-String Banjo	3	3
4	5	53	5	OLD CROW MEDICINE SHOW	Tennessee Pusher	4	4
5	11	14	6	SARAH JAROSZ	Song Up In Her Head	5	5
6	4	4	7	YONDER MOUNTAIN STRING BAND	The Show	6	6
7	6	48	8	STEVE IVEY	Ultimate Bluegrass	7	7
8	RE-ENTRY		9	RUSSELL MOORE & IIRD TYME OUT	Russell Moore & IIRD Tyme Out	8	8
9	14	25	10	DAILEY & VINCENT	Brothers From Different Mothers	9	9
10	8	57	11	BILL & GLORIA GATHER WITH THEIR HOMECOMING FRIENDS	Bill & Gloria Gather: Country Bluegrass Homecoming Volume One	10	10

BETWEEN THE BULLETS

'RIDE' RUNS TO TOP



Toby Keith's "American Ride" gains 1.1 million impressions and steps 2-1 on Hot Country Songs, his 16th chart-topper this decade. Kenny Chesney remains in second place with 14 No. 1s since January 2000. "Ride" is Keith's 19th trip to the summit during the Nielsen BDS era (since January 1990), which pushes him out of a tie for fifth place with Garth Brooks (18 No. 1s). During that period, George Strait leads with 26, followed by Alan Jackson (25), Tim McGraw (22) and Brooks & Dunn (20). Keith's new "American Ride" album is due Oct. 6. —Wade Jensen

HOT COUNTRY SONGS: 1. Country songs are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS chart listing artists like Jay-Z, Whitney Houston, Drake, and others with their album titles and chart positions.

MAINSTREAM R&B/HIP-HOP chart listing artists like Maxwell, Drake, and others with their album titles and chart positions.

RHYTHMIC chart listing artists like Down, Run This Town, and others with their album titles and chart positions.

ADULT R&B chart listing artists like Pretty Wings, Can't Live Without You, and others with their album titles and chart positions.

HOT RAP SONGS chart listing artists like Run This Town, Successful, and others with their song titles and chart positions.

BETWEEN THE BULLETS

MAXWELL'S DOUBLE DUTY



For the first time in the 16-year history of the Adult R&B airplay chart, one artist holds the top two slots. Maxwell not only takes the honor with "Bad Habits" moving 3-1 and "Pretty Wings" falling 1-2, he also becomes the second artist to replace himself at No. 1. Alicia Keys was the first to do so at the top when "No One" replaced "Like You'll Never See Me Again" on the Nov. 10, 2007, chart. On Hot R&B/Hip-Hop Songs, "Wings" remains perched at No. 1 for the ninth week, and "Habits" rises 16-9 for Maxwell's fifth top 10.

Elsewhere, Jason Derulo's "Whatcha Say" is the eighth debut track of 2009 to reach the Rhythmic Airplay top 10. This year has surpassed the total of 2008, when five such tracks hit the chart's upper region. —Raphael George

Jay-Z holds down six spots on the 25-position Top R&B/Hip-Hop Catalog chart (viewable at billboard.biz/charts), the second-best weekly sum of the year. Only Michael Jackson, who occupied 12 positions three times after his death in June, has placed more.



TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 62 MAINSTREAM R&B/HIP-HOP, 75 RHYTHMIC, 63 ADULT R&B stations are electronically monitored 24 hours a day, 7 days a week. HOT RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	13	#1 GREATEST GAINER LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
2	1	11	MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
3	3	11	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
4	4	24	LO INTENTAMOS	ESPINOZA PAZ (DISA/ASL)
5	8	9	SU VENENO	AVENTURA (PREMIUM LATIN)
6	6	33	EL AMOR	TITO "EL BAMBINO" (SIENTE)
7	7	8	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
8	5	9	LA GRANJA	LOS TIGRES DEL NORTE (FONOVISA)
9	11		SUFRE	LOS OAREYES DE LA SIERRA (DISA)
10	4	30	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
11	9	12	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
12	13	11	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
13	1		ADIOS	JESSE & JOY (WARNER LATINA)
14	20	3	ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
15	19	5	GRACIAS A TI	WISIN & YANDEL (MACHETE)
16	18	23	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
17	2	12	TE VES FATAL	EL TRONO DE MEXICO (FONOVISA)
18	25	7	EL BORRACHO MONTEZ DE DURANGO	GRUPO MONTEZ DE DURANGO (DISA)
19	12	22	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
20	15	22	COMPRENDEME	GERMAN MONTERO (FONOVISA/MUSICVISA)
21	HOT SHOT DEBUT		LOOKING FOR PARADISE	ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
22	21	8	DEJAME ENTRAR	MAKANO (PANAMA/MACHETE)
23	27	3	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
24	12		TOCANDO FONDO	RICARDO ARJONA (WARNER LATINA)
25	33		MI COMPLEMENTO	LOS HURACANES DEL NORTE (DISA)
26	38	3	FELIZ	KANY GARCIA (SONY MUSIC LATIN)
27	24	7	TU DEFECTO	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
28	26	6	CELOS	FANNY LU (UNIVERSAL MUSIC LATINO)
29	28	20	CAMINARE	INTOCABLE (EMI TELEVISION)
30	30	11	Y AHORA QUE?	LOS RIELEROS DEL NORTE (FONOVISA)
31	32	9	MARIPOSA MIA	VIVANATIVA (VIV/PIMP/KING MUSIK)
32	43	4	SENTIMIENTOS DE CARTON	DUETO (FONOVISA)
33	31	3	AL DIABLO CON TU AMISTAD	EL CHAPO DE SINALOA (DISA)
34	37	3	ERES TODO TODO	JULION ALVAREZ (ASL)
35	23	2	COMO VOLVER A SER FELIZ	LUIS ENRIQUE (TDP STOP)
36	36	15	ME GUSTA ME GUSTA	LOS BUITRES DE CUJICAN SINALOA (LADISCOMUSIC/UNIVERSAL MUSIC LATINO)
37	9		OVARIOS	JENNI RIVERA (FONOVISA)
38	34	20	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
39	34	9	CUMBAYA	PEEWEE (EMI TELEVISION)
40	48	2	ALMA EN PENA	LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
41	40	2	ENCONTRE	CONJUNTO ALMA NORTE (DISA/ASL)
42	45		LLUEVE POR DENTRO	LUIS FONSI (UNIVERSAL MUSIC LATINO)
43	NEW		BARTENDER	ALEXIS & FIDO (SONY MUSIC LATIN)
44	NEW		SENTIMIENTO	VICO C FEATURING ANGEL (EMI TELEVISION)
45	NEW		CELEBRATION	MADONNA (WARNER BROS.)
46	NEW		EL PILOTO CANAVIS	LARRY HERNANDEZ (FONOVISA/MUSICVISA)
47	RE-ENTRY		EL RITMO NO PERDONA (PRENDE)	DADDY YANKEE (EL CARTEL)
48	RE-ENTRY		TU PRIMERA VEZ	HECTOR ACOSTA (D.A.M./VENEMUSIC)
49	NEW		LOS PRIMOS	LOS MORROS DEL NORTE (DISA/ASL)
50	NEW		DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON (FONOVISA)

After debuting a week early due to street-date violations, Kany Garcia's second album, "Boleto de Entrada," leaps 58-6 on Top Latin Albums (2,000 copies), her first top 10 on that list. Her debut album, "Cualquier Dia," peaked at No. 48 in 2007.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	2	3	LOS TIGRES DEL NORTE	LA GRANJA FONOVISA 354192/UMLE
2	1	2	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE
3	3	16	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
4	HOT SHOT DEBUT		LUIS MIGUEL	NO CULPES A LA NOCHE CLUB REMIXES WARNER LATINA 521316
5	4	18	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
6	58	2	PAGE SETTER	KANY GARCIA BOLETO DE ENTRADA SONY MUSIC LATIN 47340
7	7	26	LARRY HERNANDEZ	16 NARCO CORRIDOS MEMORIE TA/FONOVISA 570037/UMLE
8	5	29	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
9	12	57	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 01810/UMLE
10	10	46	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE
11	6	19	ESPINOZA PAZ	YO NO CANTO PERO LO INTENTAMOS ASL/DISA 730251/UMLE
12	9	3	VARIOUS ARTISTS	LOS SUPER UNOS DISA 724181/UMLE
13	NEW		GRUPO MONTEZ DE DURANGO	EL BORRACHO DISA 721389/UMLE
14	11	6	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE
15	8	12	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282
16	13	15	EL TRONO DE MEXICO	DESDE LA PATRIA EN VIVO FONOVISA 354088/UMLE
17	5		JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA
18	15	4	VARIOUS ARTISTS	DURANGUENSE #1'S 2009 DISA 721301/UMLE
19	19	27	MARISELA	20 EXITOS INMORTALES IM 6614
20	16	4	VARIOUS ARTISTS	BANDA #1'S 2009 DISA 721302/UMLE
21	RE-ENTRY		LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627
22	21	2	LOS TEMERARIOS BRONCO/LOS BUKIS	LO MEJOR DE B.B.T.: SUS 20 MAS GRANDES EXITOS FONOVISA 354133/UMLE
23	18	8	TERCER CIELO	GENTE COMUN... VENEMUSIC/UNIVERSAL MUSIC LATINO 635702/UMLE
24	20	17	TIERRA CALI	SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE
25	4	11	CONJUNTO PRIMAVERA	20 SUPER TEMAS LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE
26	22	9	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE
27	23	59	DADDY YANKEE	TALENTO DE BARRIO (SOUNDBYTRACK) EL CARTEL/MACHETE 280020/UMLE
28	28	19	LUIS ENRIQUE	CICLOS TOP STOP 8910
29	24	45	RICARDO ARJONA	5TO PISO WARNER LATINA 516669
30	41	67	LOS INQUIETOS DEL NORTE	LA CUINA EAGLE MUSIC/SIENTE/UNIVERSAL MUSIC LATINO 653800/UMLE
31	7	74	MANA	ARDE EL CIELO WARNER LATINA 481788
32	25	6	PATRULLA 81	COLECCION PRIVADA LAS 20 EXCLUSIVAS DISA 729495/UMLE
33	7	10	LOS INQUIETOS DEL NORTE	LA BACHATA EAGLE MUSIC/SIENTE/UNIVERSAL MUSIC LATINO 653856/UMLE
34	32	3	LA ARROLLADORA BANDA EL LIMON	COLECCION PRIVADA LAS 20 EXCLUSIVAS DISA 729498/UMLE
35	5	4	VARIOUS ARTISTS	CORRIDO #1'S 2009 DISA 721303/UMLE
36	26	45	MAKANO	TE AMO PANAMA/MACHETE 460031/UMLE
37	39	14	PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATINO 013075/UMLE
38	34	52	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. 11 MUSART 735/BALBOA
39	38	9	JENNI RIVERA	JENNI EDICION EN VIVO SUPER DELUXE AYANA/FONOVISA 354092/UMLE
40	33	4	VARIOUS ARTISTS	NORTEÑO #1'S 2009 DISA 721304/UMLE
41	50	28	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947
42	30	5	GRUPO EXTERMINADOR	PA' CORRIDOS FONOVISA 354132/UMLE
43	14	2	JESSE & JOY	ELECTRICIDAD WARNER LATINA 521320
44	36	36	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917
45	48	45	BANDA EL RECODO	20 SUPER TEMAS LA HISTORIA DE LOS EXITOS AGUILA/FONOVISA 354155/UMLE
46	43	6	ALACRANES MUSICAL	20 SUPER TEMAS LA HISTORIA DE LOS EXITOS AGUILA/FONOVISA 354155/UMLE
47	40	24	EL COMPA CHUY	EL NINO DE ORO GYPSY 37208/SONY MUSIC LATIN
48	49	18	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 653857/UMLE
49	44	6	LOS PIKADIENTES DE CABCORCA	LA TENIA MAS GRANDE SONY MUSIC LATIN 48300
50	46	27	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE

In its 11th week on Latin Rhythm Airplay, "Mi Cama Huele A Ti" by Tito "El Bambino" steps 2-1 (3.6 million audience impressions), only his second No. 1 on the chart. In terms of top 10s, however, he's tied with Don Omar for third most in the chart's history (nine) behind Wisin & Yandel (15) and Daddy Yankee (11).



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	3	LOS TIGRES DEL NORTE	LA GRANJA FONOVISA 354192/UMLE
2	3	23	LARRY HERNANDEZ	16 NARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE
3	6	46	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE
4	2	19	ESPINOZA PAZ	YO NO CANTO PERO LO INTENTAMOS ASL/DISA 730251/UMLE
5	3		VARIOUS ARTISTS	LOS SUPER UNOS DISA 724181/UMLE
6	NEW		GRUPO MONTEZ DE DURANGO	EL BORRACHO DISA 721389/UMLE
7	7	6	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE
8	4	12	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282
9	8	15	EL TRONO DE MEXICO	DESDE LA PATRIA EN VIVO FONOVISA 354088/UMLE
10	11	5	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA
11	9	4	VARIOUS ARTISTS	DURANGUENSE #1'S 2009 DISA 721301/UMLE
12	10	4	VARIOUS ARTISTS	BANDA #1'S 2009 DISA 721302/UMLE
13	13	2	LOS TEMERARIOS BRONCO/LOS BUKIS	LO MEJOR DE B.B.T.: SUS 20 MAS GRANDES EXITOS FONOVISA 354133/UMLE
14	12	12	TIERRA CALI	SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE
15	16	11	CONJUNTO PRIMAVERA	20 SUPER TEMAS LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE
16	14	9	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE
17	RE-ENTRY		LOS INQUIETOS DEL NORTE	LA CUINA EAGLE MUSIC/SIENTE/UNIVERSAL MUSIC LATINO 653800/UMLE
18	15	6	PATRULLA 81	COLECCION PRIVADA LAS 20 EXCLUSIVAS DISA 729495/UMLE
19	RE-ENTRY		LOS INQUIETOS DEL NORTE	LA BACHATA EAGLE MUSIC/SIENTE/UNIVERSAL MUSIC LATINO 653856/UMLE
20	19	3	LA ARROLLADORA BANDA EL LIMON	COLECCION PRIVADA LAS 20 EXCLUSIVAS DISA 729498/UMLE

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	16	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
2	2	20	LUIS ENRIQUE	CICLOS TOP STOP 8910
3	4	18	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 653857/UMLE
4	5	4	VARIOUS ARTISTS	URBANIZACION PERFECT ZMG 30029/SONY MUSIC LATIN
5	3	11	VARIOUS ARTISTS	SUPER 1'S MEGA HITS MACHETE 013148/UMLE
6	6	9	OMEGA	EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN
7	9	33	GILBERTO SANTA ROSA	EL CARABALLERO DE LA SALSA DISCOS 8000/DIY 14030/SONY MUSIC LATIN
8	8	25	LOS INQUIETOS DEL NORTE	30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610
9	7	16	VARIOUS ARTISTS	36 BACHATAS PESADAS LO MEJOR DE LOS CORRIDOS 2009 MICK & ROLL 50308/SONY MUSIC LATIN
10	10	45	VARIOUS ARTISTS	40 BACHATAS PODEROSAS MICK & ROLL 60348/SONY MUSIC LATIN
11	11	26	VARIOUS ARTISTS	FIESTA LATINA DISCOS 605 37203/SONY MUSIC LATIN
12	33		VARIOUS ARTISTS	BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN
13	14	59	VARIOUS ARTISTS	BACHATA #1'S VOL. 2 MACHETE 011705/UMLE
14	20	42	VARIOUS ARTISTS	BACHATAS 2008 THE #1 HITS SERIES J & N 50309/SONY MUSIC LATIN
15	13	2	MARIO ORTIZ ALL STAR BAND	TRIBUTO 45 ANIVERSARIO ZMG 00201/SONY MUSIC LATIN
16	16	43	XTREME	CHAPTER DOS MACHETE/UMLE
17	15	8	MARLON	ESTOY DE PIE MACHETE 013124/UMLE
18	RE-ENTRY		VARIOUS ARTISTS	LOS MEJORES DE LA BACHATA 2009 MICK & ROLL 60399/SONY MUSIC LATIN
19	RE-ENTRY		CARLOS Y ALEJANDRA	LA INTRODUCCION MACHETE 012814/UMLE
20	17	30	VARIOUS ARTISTS	SALSAS HITS 2009 THE #1 HITS SERIES J & N 50311/SONY MUSIC LATIN

BETWEEN THE BULLETS
LUIS MIGUEL TAKES TO THE NIGHT



Not only does Luis Miguel earn his 16th top 10 on Top Latin Albums with "No Culpes A La Noche" (No. 4, 3,000 copies), the dance remix album also bows at No. 11 on Top Electronic Albums. He's only the fourth artist to chart on both the Latin and the Electronic lists following Kinky, Kumbia Kings and Thalia. On Top Latin Pop Albums, where "La Noche" enters at No. 2, Miguel is now tied with Marco Antonio Solís for most top five debuts by a solo artist (11).

—Raully Ramirez

JAPAN BILLBOARD JAPAN HOT 100

Table with 10 rows showing chart positions for Japan. Top entry: 1 18 YELL KOMONOGAKARI EPIC.

UNITED KINGDOM SINGLES

Table with 10 rows showing chart positions for UK. Top entry: 1 1 BREAK YOUR HEART TAILO CRUZ UNIVERSAL REPUBLIC.

GERMANY SINGLES

Table with 10 rows showing chart positions for Germany. Top entry: 1 NEW PUSSY RASTMEIN MOTOR/UNIVERSAL.

EUROPEAN HOT 100

Table with 20 rows showing European chart positions. Top entry: 1 1 SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN.

EURO DIGITAL SONGS

Table with 15 rows showing digital song chart positions. Top entry: 1 1 SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN.

FRANCE SINGLES

Table with 10 rows showing chart positions for France. Top entry: 1 1 LADY MELODY TOM FRAGER/GWAYAV AZ.

CANADA BILLBOARD CANADIAN HOT 100

Table with 10 rows showing chart positions for Canada. Top entry: 1 1 I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL.

AUSTRALIA SINGLES

Table with 10 rows showing chart positions for Australia. Top entry: 1 1 SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN.

EURO DIGITAL SONGS SPOTLIGHT

Table with 10 rows showing digital song spotlight for Ireland. Top entry: 1 1 I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE.

EUROPEAN ALBUMS

Table with 15 rows showing European album chart positions. Top entry: 1 NEW MADONNA CELEBRATION WARNER BROS.

ITALY DIGITAL SONGS

Table with 10 rows showing digital song chart positions for Italy. Top entry: 1 1 L'AMORE SI ODIAMO NEMMI SONY MUSIC.

SPAIN SINGLES

Table with 10 rows showing chart positions for Spain. Top entry: 1 1 ESCLAVO DE SUS BESOS DAVID BISBAL VALE.

BRAZIL ALBUMS

Table with 10 rows showing album chart positions for Brazil. Top entry: 1 1 ROBERTO CARLOS ELAS CANTAM ROBERTO CARLOS SONY MUSIC.

Text block about Lars Winnerback's album 'Tank Om Jag Angrar Mig Och Sen Angrar Mig Igen' with a photo of the artist.

EUROPEAN AIRPLAY

Table with 15 rows showing European airplay chart positions. Top entry: 1 1 SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN.

SWEDEN SINGLES

Table with 5 rows showing chart positions for Sweden. Top entry: 1 1 I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE.

IRELAND SINGLES

Table with 5 rows showing chart positions for Ireland. Top entry: 1 1 I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE.

NEW ZEALAND SINGLES

Table with 5 rows showing chart positions for New Zealand. Top entry: 1 2 SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN.

FLANDERS SINGLES

Table with 5 rows showing chart positions for Flanders. Top entry: 1 3 SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN.

Vertical text on the left edge of the page containing copyright and compilation information.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner Music Group names **Chris Ancliff** general counsel of international. He served in the same role at EMI Group.

PUBLISHING: BMI promotes **Kay Clary** to senior director of media relations. She was director.

EMI Music Publishing appoints **Johnny Tennander** VP of A&R for Europe/head of A&R for Scandinavia. He was A&R director for Scandinavia.

ASCAP names **Sam Taylor** director of membership for rhythm and soul. He was manager of A&R urban at Warner/Chappell Music Publishing.



TOURING: The facility management firm Global Spectrum names **Troy Flynn** GM of the 10,500-seat Mullins Center in Amherst, Mass. He was assistant GM at the Sovereign Bank Arena in Trenton, N.J.

DIGITAL: MySpace names **Alex Maghen** chief technology officer. He served in the same role at the MySpace Music joint venture.

RELATED FIELDS: The licensing consulting company Rights-Flow promotes **Scott Sellwood** to senior VP of business affairs and human resources. He was VP.

—Edited by Mitchell Peters

GOODWORKS

IDELSOHN SOCIETY AIMS TO PRESERVE VINTAGE JEWISH MUSIC

One evening in late August, MySpace Music president Courtney Holt and his 5-year-old daughter watched Latin jazz band leader Arturo O'Farrill and his Afro-Cuban band re-create the 1961 album "Mazel Tov, Mis Amigos," a collection of traditional Yiddish and Hebrew songs performed with a Latin twist, at New York's Lincoln Center. The concert was organized by the Idelsohn Society, a volunteer-based nonprofit group whose goal is to "recover lost classics from the Jewish archive and reissue them," says Roger Bennett, who co-founded the group with Holt, Birdman Records founder David Katznelson and University of Southern California professor Josh Kun. (Music biz veteran Seymour Stein is an adviser.)

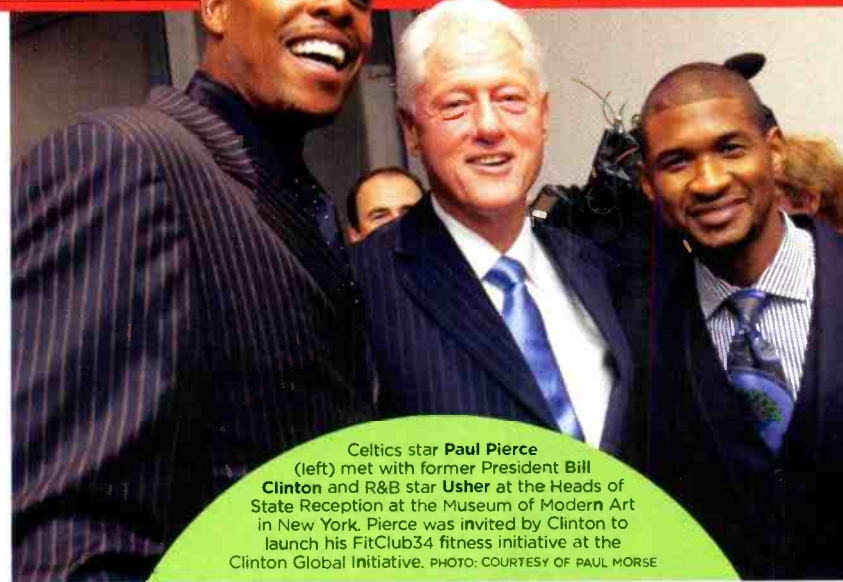
During the Aug. 23 show—which aimed to promote the society's Aug. 11 reissue of "Mazel Tov, Mis Amigos"—Holt recalls thinking, "If we hadn't pulled this record out of the vaults, then at some point it would've just turned to dust." In recent years the society has also self-released reissues from Jewish artists like Fred Katz, Irving Field and Gershon Kingsley.

The society's next musical project is a 30-track album of African-American artists singing Jewish music, slated for release in March 2010. The as-yet-untitled double-disc set will feature performances by Eartha Kitt, Johnny Mathis, Lena Horne, Billie Holiday and others. The society's releases are available for purchase through its Web site, Idelsohn Society.com, and other digital and physical retailers.

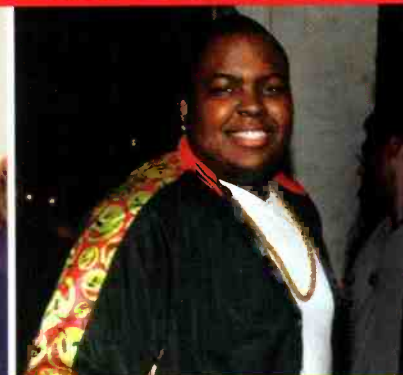
In addition to reissuing forgotten music, the society was recently granted funding by Steven Spielberg's Righteous Persons Foundation to begin a film project that will document the stories of living Jewish musicians from as early as the '40s. "In 2010, we'll fan out all over America and record their stories," Bennett says, noting that the footage will be archived for preservation and research purposes.

—Mitchell Peters

BACKBEAT



Celtics star **Paul Pierce** (left) met with former President **Bill Clinton** and R&B star **Usher** at the Heads of State Reception at the Museum of Modern Art in New York. Pierce was invited by Clinton to launch his FitClub34 fitness initiative at the Clinton Global Initiative. PHOTO: COURTESY OF PAUL MORSE



Epic Records artist **Sean Kingston** arrived at New York hotspot Tenjune Sept. 23 to celebrate the release of his second album, "Tomorrow," which features the hit single "Fire Burning." Lil Jon, Rick Ross and Russell Simmons were among the partygoers who got to see Kingston perform three songs, including his breakout single, "Beautiful Girls," off his self-titled debut. PHOTO: COURTESY OF WIREIMAGE.COM

While in Chicago on a promotional tour, Academy Award-winning act the Swell Season stopped by the music production house Comma, where it performed for advertising agency creatives. The duo's **Glen Hansard** and **Marketa Irglova** performed songs from their new album, "Strict Joy," due Oct. 27 from Anti-, as well as the 2007 film "Once," in which they also starred. From left: Comma creative director/composer **Larry Pecorella**, executive producer/artist liaison **Bonny Dolan** and composer/executive producer **Bryan Rheude**; Irglova; Comma executive producer-New York **Michael Paoletta**; DDB senior producer of music and integration **Gabe McDonough**; and Hansard. PHOTO: COURTESY OF BECCA SCAMPINI



From left: Third Day's **David Carr**, **Mark Lee**, **Mac Powell** and **Tai Anderson** backstage at the 31st annual Georgia Music Hall of Fame Awards Sept. 19 in Atlanta. PHOTO: COURTESY OF RICK DIAMOND/GETTY IMAGES



Soul powerhouse **Mike Farris** (center) with manager **Doug Rountree** (left) and Billboard executive director of content and programming for touring and live entertainment **Ray Waddell** outside Nashville's Station Inn following the recent resumption of Farris' Sunday Night Shout performances.

INSIDE TRACK

IF THE SHOE FITS

Dizze Rascal's latest album, "Tongue N' Cheek," may have already spawned two top 10 singles in the United Kingdom and debuted at No. 3 on the Official Charts Co. tally, but it's his new line of shoes that's making noise among sneaker pimps around the world.

Rascal teamed with Nike and his longtime collaborator, designer **Ben Dury**, to create a custom shoe that would match the aesthetic of his new release. The result is the Nike Air Max 90 Tongue N' Cheek, a tan shoe with a distinctive pink tongue and the album's logo stitched above the laces.

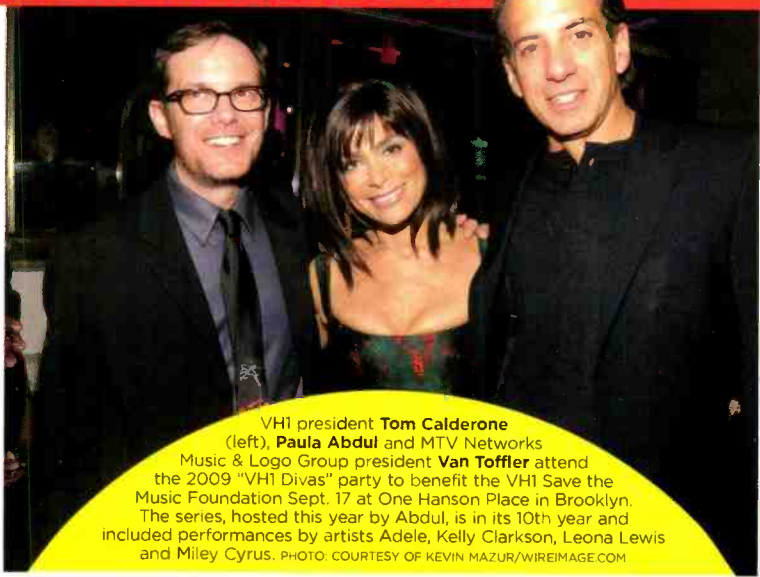
Rascal's silhouette appears on the heel and the logo of his indie label, Dirty Stank Records, is embossed on the sole.

The shoe launched in London at the Nike 1984 store a few days before the album's release and quickly sold out. Rascal, not surprisingly, is a big fan of sneakers. "I've always loved these shoes, and I got maybe 65 pairs at home," he says. "When the call came up, I was all for it because it's a good shoe. The Air Max is the street shoe, so it just made sense."

A U.S. release date for Rascal's album hasn't yet been set.



RASCAL



VHI president **Tom Calderone** (left), **Paula Abdul** and MTV Networks Music & Logo Group president **Van Toffler** attend the 2009 "VHI Divas" party to benefit the VHI Save the Music Foundation Sept. 17 at One Hanson Place in Brooklyn. The series, hosted this year by Abdul, is in its 10th year and included performances by artists Adele, Kelly Clarkson, Leona Lewis and Miley Cyrus. PHOTO: COURTESY OF KEVIN MAZUR/WIREIMAGE.COM



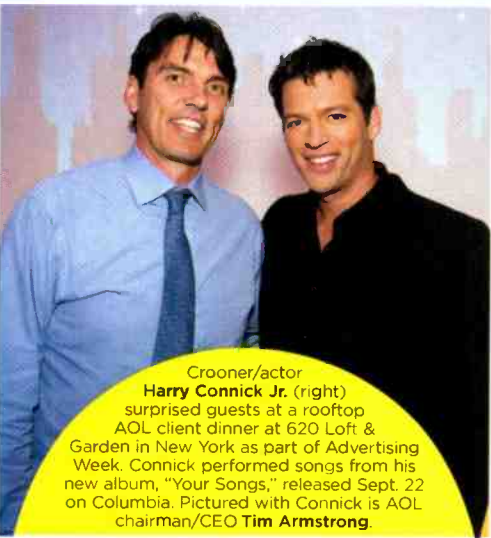
Hip-hop artist **Kid Cudi** (center) presents a \$10,000 check donated by Boost Mobile to the principal and students of the Urban Assembly School of Music and Art to support underserved music programs in the Brooklyn community. Pictured with the students are school principal **Paul Thompson** (second from left) and **Funk Master Flex** (right). PHOTO: COURTESY OF NICOLE SWEET



VHI's "Hip Hop Honors 2009" celebrated the 25th anniversary of Def Jam in a ceremony held at the Brooklyn Academy of Music. Pictured receiving their "Hip Hop Honors" medallions are (from left) Def Jam producer **Bill Stephey**, Warner Music Group executive VP/former Def Jam president/CEO **Kevin Liles**, Atlantic Records senior VP of urban music **Michael Kyser**, Atlantic Records chairman/COO **Julie Greenwald**, Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas and the United Kingdom **Lyor Cohen**, Columbia Records co-head/Def Jam co-founder **Rick Rubin** and Russell Simmons Music Group founder/Def Jam co-founder **Russell Simmons**. PHOTO: COURTESY OF PIOTR SIKORA/VHI



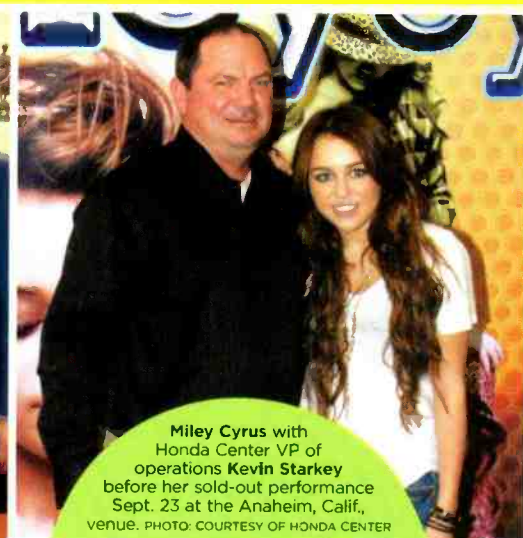
The Common Ground Foundation held its second annual Common & Friends concert Sept. 26 at the Hollywood Palladium. The foundation—committed to the empowerment and development of urban youth in the United States—was created by Grammy Award-winning hip-hop artist/actor **Common**. The concert featured live performances from Common, the Roots, Nas, De La Soul, **Ludacris**, Queen Latifah, Kanye West, Mos Def, **Talib Kweli** and Heavy D. From left: Ludacris, Common and Kweli. PHOTO: COURTESY OF JOHNNY NUNEZ/WIREIMAGE.COM



Crooner/actor **Harry Connick Jr.** (right) surprised guests at a rooftop AOL client dinner at 620 Loft & Garden in New York as part of Advertising Week. Connick performed songs from his new album, "Your Songs," released Sept. 22 on Columbia. Pictured with Connick is AOL chairman/CEO **Tim Armstrong**.



Sony/ATV Music Publishing chairman/CEO **Martin Bandier** recently met with artist **Mr. Hudson** at the publisher's London offices. Celebrating the artist's new deal with Sony/ATV, which includes Mr. Hudson's impending album release titled "Straight, No Chaser," are (from left) Mr. Hudson's manager **Tony Tagoe** of Rebel Management U.K., Bandier, Mr. Hudson, Sony/ATV U.K. managing director **Rak Sanghvi** and Sony/ATV U.S. co-president **Danny Strick**.



Miley Cyrus with Honda Center VP of operations **Kevin Starkey** before her sold-out performance Sept. 23 at the Anaheim, Calif., venue. PHOTO: COURTESY OF HONDA CENTER



Miranda Lambert celebrated her sold-out show Sept. 24 at Nashville's Ryman Auditorium, where she performed every song from her new album "Revolution" (released Sept. 29) as well as classic country hits and favorites from previous releases. Following the show, a reception was held at Nashville venue the Stage. From left: Country Music Assn. awards show executive producer **Robert Deaton**, Sony Nashville chairman **Joe Galante**, Lambert, Academy of Country Music awards show executive producer **RAC Clark** and Sony Nashville executive VP **Butch Waugh**.



One Haven Music recently signed hip-hop artist **Greg Nice**, best-known as one-half of the East Coast duo Nice & Smooth. Promotion of Nice's upcoming release will be overseen by **Lee Resnick's** South East Music and the Orchard, which will support the artist in branding and interactive marketing initiatives. From left: One Haven Music president **Jonathan Chang**, Orchard CEO **Greg Scholl**, Nice, Resnick, the Orchard executive VP **Brad Navin** and One Haven Music CEO **Michael Caplan**.

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