

Billboard

**SEE SPOTIFY RUN:
BUT CAN IT
MAKE MONEY?**

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The Swell Season
Warms Up And
Rocks Out**

**BABS BEATS MIMI
What's At No. 1?
Barbra's 'Love
Is The Answer'**

**THAT'S THE TICKET
Kia Revs Up
Music Marketing
With Concerts**

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Layoffs And
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The Orchard**

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No. 1

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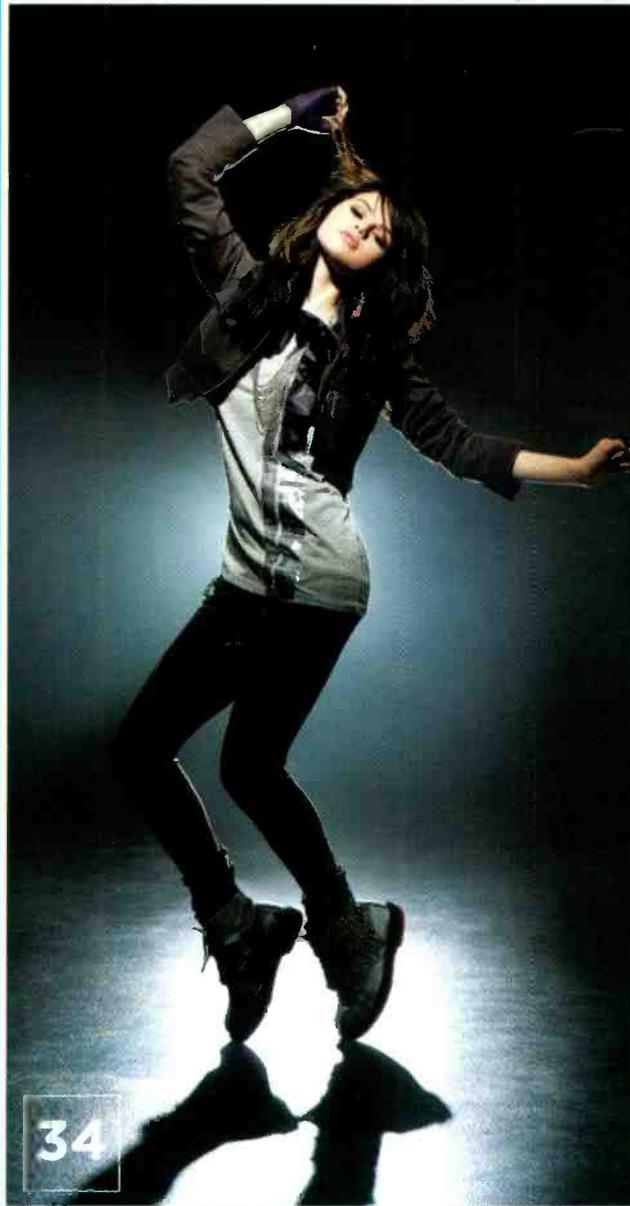
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360 DEGREES OF BILLBOARD

HOME FRONT

Online

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Visit Billboard.com for exclusive video including Jay Sean performing his brand-new No. 1, "Down," at Billboard's studios and Canadian metal act Anvil discussing the documentary that brought it newfound success.

Events

FILM & TV

This conference, set for Oct. 29-30 at the Beverly Hilton in Los Angeles, will feature a keynote by Mary J. Blige. For more information, 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

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Working Together To Save The Music

Internet Services Present A Challenge—And An Opportunity—For Radio

BY JASON TURNER

Record labels took another shot to the gut Aug. 21, this time from the Second Circuit Court's ruling in *Arista Records, et al. v. Launch Media*. The court held that Yahoo's Launchcast wasn't an interactive service as defined by the Copyright Act.

Unfortunately, for labels, this means that one more potentially significant source of revenue has been dashed. Launchcast, as well as other similar Internet radio services like Pandora and Last.fm, must only pay the minimal statutory licensing fees set by the Copyright Royalty Board through SoundExchange to the owners of the recordings.

This ruling is well-reasoned despite the labels' sensible displeasure with it. But when coupled with the continuing failure of Congress to pass a Performance Rights Act, it makes it more important than ever for everyone in the music industry to work together to keep this a viable, profitable business.

When Congress enacted the first U.S. copyright law with the Copyright Act of 1790, it intended to establish an incentive for authors to share their works with the public by protecting their creations. Recall that Article I, Section 8 of the Constitution gives Congress the power to establish laws to promote the progress of science and useful arts. (Granted, it wasn't until 41 years later through the Act of 1831 that music was first recognized as a "useful art.") As the Internet became popular in the '90s, the recording industry quickly began publicizing its concern that existing copyright laws couldn't protect it from piracy.

Partially due to these concerns, Congress enacted the Digital Performance Right in Sound Recordings Act of 1995, which was the first time that the owners of sound recordings were afforded the exclusive right to perform sound recordings (albeit an extremely narrow exclusive right pertaining only to paid subscription and interactive services) by way of a digital audio transmission. But the industry and Congress soon recognized that the swift evolution of the Internet and the advent of true "on-demand" services, which allow end



None of us can afford to ignore the perceived problem. Especially because it may actually be an opportunity.

traditional radio will soon disappear? I doubt it—but only if traditional radio doesn't make the same mistake that labels did in the late '90s when they ignored the rise of the MP3 format. Radio programmers must tap into these social networking sites to connect with the next generation. Perhaps there are ways for terrestrial stations to implement Pandora-like programs on their station Web sites, which will generate revenue while helping introduce young listeners to the new music being marketed by labels.

The labels must also pitch in, however. It's reasonable to feel empathy for them, since record sales continue to plummet at staggering rates. It seems that full albums are disappearing into the sunset. The attention span of the millennials is but a few seconds, if you're lucky. Texting, tweeting, Facebooking and other such forms of communication are the waves of now, not the future. If we're going to sustain a record industry that can reward labels for investing in the "useful art" of music, everyone needs to recognize that we are all in the same boat and help find a solution. None of us can afford to ignore the perceived problem. Especially because it may actually be an opportunity.

Jason Turner is an attorney with Lassiter, Tidwell, Davis, Keller & Hogan in Nashville and an adjunct professor at Belmont University's Mike Curb College of Entertainment & Music Business.

FEEDBACK

SPEAK UP

Congratulations to Leila Cobo on her Latin Notas column titled "It Takes a Village" (Oct. 3). Almost everyone knows why radio stations aren't playing the music, but no one wants to talk about it.

If everyone starts speaking about this issue, radio stations will have to change their way of doing business and start playing good music. This is the way it was before.

Thanks for the well-written article.
Alfredo G Arce

users to decide exactly what songs they hear, called for a change to the definition of "interactive service" in 1998 to include services "that enable a member of the public to receive a transmission of a program specially created for the recipient, or on request, a transmission of a particular sound recording." Up until then, nearly all the services on the Internet were deemed noninteractive, since the content was chosen for the listener.

There's no doubt that college students and younger children these days are listening less to terrestrial radio. With the advent of social networking sites and noninteractive Internet radio sites like Pandora and iLike, the millennials are finding ways of exploring new music without the involvement of traditional radio. Does this mean that

FOR THE RECORD

The name of music engineer Marcella Araica's label was misstated in the 6 Questions Q&A in the Oct. 10 issue. It should have been listed as *New Age Rock Stars*.

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ORCHARD PRUNING
Big changes at the indie distributor



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Folks at CTIA think there's an app for that



MERGING LANE
U.K. comes out against Ticketmaster-Live Nation



IMEEM LIVES ON
The music service may have nine lives



UP DOWN UNDER
Digital revenue rises in Australia

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>>>STAGE-COACH 2010 HEADLINERS ANNOUNCED

Keith Urban, Toby Keith, Brooks & Dunn and Sugarland will headline the 2010 Stagecoach country music festival, to be held April 24-25 at the Empire Polo Club in Indio, Calif. Tickets go on sale starting at \$99 for two-day passes Oct. 16. Goldenvoice, the Messina Group and Moore Entertainment Group will produce the event. The 2009 Stagecoach grossed \$6 million and drew more than 79,000 fans, according to Billboard Boxscore.

>>>WMG PARTNERS WITH OUTRIGGER

Fresh off the heels of its new licensing deal with YouTube, Warner Music Group has named Outrigger Media as a key advertising sales partner. Under the deal, Outrigger will work with WMG marketing staff to sell advertising and generate other sponsorship opportunities around the label's artists and content online. WMG's recent YouTube deal allows it to sell its own ads around the music videos posted to the site. Outrigger is the first company named to fill that role.

>>>LIVE NATION GOES WITH COKE

Live Nation has forged a multiyear sponsorship and marketing alliance with Coca-Cola that makes Coke the official soft drink in most of Live Nation's U.S. venues. One example of potential marketing initiatives: This holiday season the 12 million members of My Coke Rewards will be able to bid for Live Nation tickets, artist merchandise and VIP trips to House of Blues shows across the country.

UP FRONT

BRANDING BY CORTNEY HARDING

SOUL POWER

Kia Launches An Ambitious Music Initiative

Most of the time, test-driving a car results in nothing more than a sales pitch, automobile envy and a brief sample of that new car smell. But for music fans in select markets, taking a Kia Soul out for a spin gets them something more: a free concert.

The shows are part of an ambitious marketing effort launched by Kia in hopes of attracting a younger audience to its Soul marque, which launched in March.

Dubbed the Kia Soul Collective, events are held on weekends in 10 different cities; so far, six have taken place, with four planned for Atlanta, Boston, New York and Los Angeles. Recent gigs have featured acts like N*E*R*D, MGMT and Against Me; future shows will include sets from Atlas Sound, the Pains of Being Pure at Heart and Silversun Pickups.

The campaign also includes a Web site that features a download of an original track by Janelle Monáe, branded cell phone and computer wallpaper designed by Jeff Staple and a short film by music video directors Jonas and Francois.

"This is the first time we've done something like this," says Kathryn Cima, manager of sponsorships and events at Kia Motors America, adding that the brand's only other musical venture has been a Vans Warped tour sponsorship. "We didn't start off thinking this would be a music initiative, but as we looked for ways to connect with the target audience, we found that music was a good way to reach them."

Cima says the Soul Collective events have resulted in more than 1,000 test drives. "We don't



MGMT performs at the Kia Soul Collective event in Washington, D.C.; inset: Attendees test a new vehicle.

really have the data to do a one-to-one match in terms of test drives pegged to the events and sales," she says. "But we are seeing a great response, especially in the social media space. People are blogging and Twittering about Kia being cool and the Soul being a cool car."

Even though car sales waned in September, Jeff Tammes, senior VP of strategic marketing for Cornerstone, says now is the perfect time for Kia to start building relationships with younger consumers. "The purpose of these events is to introduce the Kia Soul to kids,"

he says. "Since it's a newer brand, many of them are finding out about it for the first time. While they might not be ready to buy a car right now, when they are, they'll think back to this event and remember the Soul."

Kia isn't the only car company using music to reach younger consumers. Scion sales promotions manager Jeri Yoshizu says that the company continues to sponsor concerts in various markets. "We're doing a garage rock festival in Port-

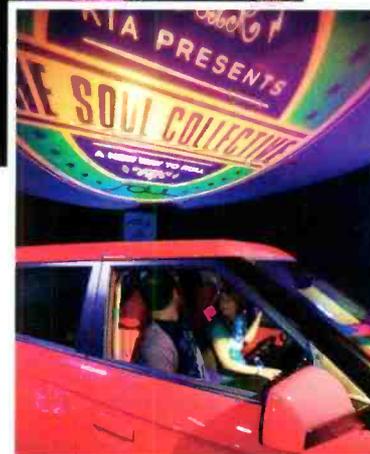
land [Ore.] soon, and we'll be sponsoring a metal festival in Atlanta again," she says. "We also do monthly parties and we sponsor the tours of dubstep DJs in third-tier markets."

Yoshizu says that she's focused on keeping up the face of the brand while also keeping an eye on the bottom line. "We are doing cheaper events," she says. "Touring a group of dubstep DJs is a lot cheaper than getting a big-name rapper with a full band to play a show."

Chad Harp, a marketing communications strategist at Yaris, says the car brand's "Free Yr Radio" campaign also has evolved. "In the first year of the program, we were partnering with Urban Outfitters and local independent radio stations, putting on shows and giving away a free car to the stations,"

he says. "The second year we were bombarded with requests and had to scale back. Now, we're partnering with the local stations at music festivals and helping them broadcast the show. We're also running shuttles around the festival as a way to get people in the car."

Harp adds that, like Kia, his focus is on building a long-term relationship with the consumer. "We don't think people will run home from a festival and buy a car," he says. "What we are looking for with these initiatives is consideration in the future. I want people to see a Yaris and relate it to a positive experience." ■■■



some of their more ambitious initiatives recently.

Scion sales promotions manager Jeri Yoshizu says that the company continues to sponsor concerts in various markets. "We're doing a garage rock festival in Port-

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>>>DELL TO
BUNDLE
NAPSTER WITH
LAPTOPS

Dell and Napster have struck a deal to include a yearlong streaming music subscription in various models of Inspiron and Studio laptop computers for no extra cost. The subscription, a \$60 value, also includes 60 free downloads of any song in the Napster catalog. Computers with the Napster music will initially be available only at the retail stores of Napster parent company Best Buy until November, when they will be sold on Dell.com.

>>>GLASTON-
BURY 2010
SELLS OUT

The 2010 Glastonbury festival at Worthy Farm in Pilton, England, sold out within 12 hours of tickets going on sale Oct. 4. The event will take place June 23-27; an announcement hasn't yet been made about the bill (the lineup is traditionally announced close to the time of the event), but rumors have been circulating that U2 will be among the headliners. A three-day pass for the concert (excluding booking fee and delivery) costs £185 (\$294.70), up £10 (\$15.93) from 2009.

>>>BMI HONORS
DONOVAN

Donovan was honored Oct. 6 as a BMI Icon at a gala evening in London's Dorchester Hotel. The Icon award recognizes BMI songwriter who have bestowed "a unique and indelible influence on generations of music makers." Previous recipients include Bryan Ferry, Peter Gabriel, Ray Davies, Van Morrison, the Bee Gees, Isaac Hayes, Dolly Parton, James Brown, Willie Nelson, Hall & Oates, Paul Simon, Steve Winwood and Crosby, Stills & Nash.

Compiled by Mitchell Peters. Reporting by Nellie Andreeva, Antony Bruno, Tom Ferguson, Monica Herrera and Ray Waddell.

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UPFRONT

DISTRIBUTION BY CORTNEY HARDING

Fertile Ground?

Orchard Layoffs Call Into Question Future Of Indie Digital Distributors

In the wake of layoffs last month, Danny Stein, chairman of the executive committee at the Orchard, says the company will be OK. "We are doing well, and a number of the layoffs came as a result of our investment in new technologies and the resulting efficiencies," he says. "Most of the layoffs were highly predictable, and we will still be able to provide the same level of service to our clients with fewer people."

But the restructuring also raises larger questions about the strength of the indie digital distribution sector as a whole.

All told, the Orchard laid off 16 staffers, five consultants and an unspecified number of temps Sept. 29, according to a recent filing with the U.S. Securities and Exchange Commission. CEO Greg Scholl also handed in his resignation; so far, a replacement hasn't been announced.

While an examination of the Orchard's quarterly reports reveals the company has never posted dramatic losses, it has consistently lost money. While the Orchard is cash-flow positive from operations, the company

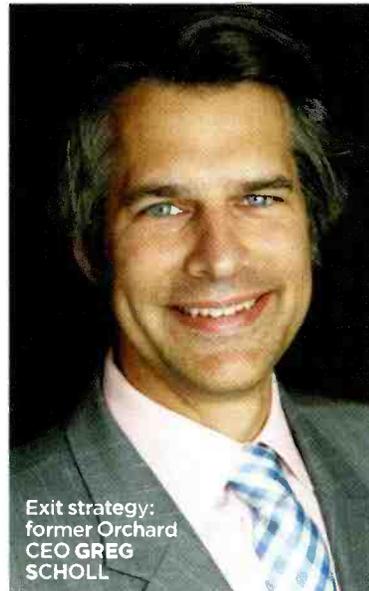
had a net loss of \$2.2 million in 2008 and is on track to surpass that loss in 2009. Additionally, layoffs so late in the year probably won't do much to improve net income until 2010.

Others in the sector are bolstering their financials by teaming with others. In July, the Independent Online Distribution Alliance announced a partnership—which included an investment—with Sony; it provides digital services for RED and is allowed to use Sony's physical distribution resources.

"The layoffs at the Orchard speak to the difficulty of operating in this segment," IODA CEO Kevin Arnold says. "For us, I definitely think partnering with Sony was the right move."

At present, all four major-owned indie distributors either require or "strongly prefer" that labels use them for physical and digital distribution. Digital distribution companies also face competition from services like Tunecore, which charges a flat fee rather than a percentage of money earned from sales.

The Orchard says part of its strategy has been to grow beyond being just a digital distributor. To that end, it acquired ownership of most of the assets of TVT Records in 2008. Even



Exit strategy:
former Orchard
CEO GREG
SCHOLL

though Michael Bull, who headed TVT Distribution at the Orchard, was laid off, executive VP/GM Brad Navin says the physical distribution business is still important. So much so, in fact, that a recent press release about a deal with the German distributor Intergroove started off with the line, "Is there life after digital?"

"We never viewed it as a digital vs. physical divide," Navin says. "They are complementary retail channels, not competitors. We are finding that

our clients want everything in-house, and we think there is a big difference between the ability of digital experts to add physical services."

In addition to building its physical distribution arm, the Orchard says it's concentrating on strengthening its marketing platforms. In the case of the recent release of Vice Records act the Raveonettes, the Orchard handled not only the distribution of the music, but arranged song premieres on music blogs and focused on raising the band's profile on social networking sites.

"With something like Tunecore, all they do is put a song up," says Richard Gottehrer, who co-founded the Orchard in 1997. "We have partnerships with labels and artists. We can do setup and promotion and get the most out of an audience."

Gottehrer adds that despite the recent turmoil, he feels the Orchard is still strong. "We're a publicly traded company, so I shouldn't really be making forward-looking statements," he says jokingly. "But we are not on the way out. Greg [Scholl] did a fantastic job, and this company has a great soul. It has a soul that will live on beyond any of us."

Additional reporting by Glenn Peoples.

RADIO BY LEILA COBO

After-Hours Airplay

SBS Offers Infomercial Time To Artists

The limited playlist slots available to Latin acts on the radio may soon expand thanks to a unique programming strategy launched by the radio network Spanish Broadcasting System.

Beginning as early as this month, artists who want to get airplay on SBS stations can circumvent the network's programming department by purchasing infomercials that feature one of their tracks played in full. The "Monthly Rotating Infomercials" will be sold in packages with costs varying based on the number of spins per month.

"The idea responds to a marketplace need," says SBS Entertainment senior VP Lucas Piña. "The company wanted to open a space for new artists."

The novel programming idea—which may be unique

for radio overall—works like this: Developing and established artists alike can buy packages of infomercials that will air on SBS stations between 11 p.m. and 6 a.m. Monday through Friday and 11 p.m. and 10 a.m. Saturday and Sunday. The infomercials consist of an entire song preceded by an introduction that announces the artist, the title and the presenting sponsor.

That sponsor can be the artist himself, the label or a third party or brand; however, the sponsor must be named in order for the infomercial to run. Infomercials air at a network level by genre: a tropical track, for example, will run on all of SBS' tropical stations nationwide. There isn't any other programming—or ads—dur-

ing the infomercial slots. "It will be like an iPod playing continuous music," Piña says.

While the idea of radio infomercials promoting singles or albums isn't new, the departure here is that unlike a 30-second commercial, the track plays in full. The drawback, of course, is that the infomercials' airtimes are those with the lowest audience—and it's not clear if

● ● ● ● ●
'It will be like an iPod playing continuous music.'

—LUCAS PIÑA,
SBS ENTERTAINMENT

these plays will count toward chart positions.

Still, Piña says, because SBS has stations in major markets like New York, Los Angeles, Puerto Rico and Miami, the program provides a window of opportunity that might otherwise never open for new artists.

"SBS has stations in major markets where the population is active at night," he says, noting that many Latin listeners work at night. In these big markets, the night programming not only exposes the music to a new audience, it also functions almost as a real-time research system that allows programmers to evaluate if a track has traction before adding it to the regular rotation.

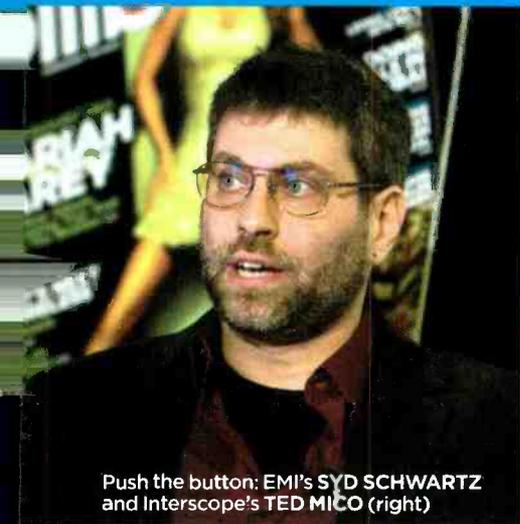
While labels and artists are taking a wait-and-see attitude

on the infomercials' effect on exposure and sales, slots for November are nearly full, says SBS director of new business development Manny Mora, who will run the program. Approximately one-third of the slots have been purchased by indies and two-thirds by major labels.

"If we were in small markets, the reaction would be different," Mora says. "Here, acts who could never dream of playing in a major market have an opportunity for success."

Although the infomercials are for sale, SBS can decline tracks that don't fulfill production quality or standards. "This is uncharted territory for us," Mora says. "We hope to create a new business model that will help new artists and reinforce established ones."





Push the button: EMI's SYD SCHWARTZ and Interscope's TED MICO (right)



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MOBILE BY ANTONY BRUNO

Phoning It In

Mobile Entertainment Live Attendees App It Up

Although the importance of mobile music is growing, it has a long way to go before it becomes a meaningful revenue driver for the overall music industry, according to speakers and attendees at Billboard's Mobile Entertainment Live conference.

Experts at the event, held Oct. 6 in conjunction with the CTIA Wireless I.T. & Entertainment Conference in San Diego, said that the industry needs to realize that over-the-air full-song downloads never took off the way ring-tone sales did. Many added that labels now need to look to the new music-application market to reverse that trend.

"The explosion of apps is a real thing to focus on, and it's something we're optimistic about," said EMI senior VP of digital marketing Syd Schwartz during a keynote session.

Stores like the iPhone's App Store, BlackBerry App World, Android Marketplace and the new Windows Marketplace for Mobile have captured the interest and imagination of the music industry, but according to INgrooves CEO Robb McDaniels, it will take 12-18 months before buying music on mobile devices becomes noticeable.

Still, record labels attending the CTIA conference found themselves meeting more with app developers and other technology companies than with the mobile operators that would traditionally dominate their time at these kinds of events.

"If there are app developers in the room and have ideas, we would like to talk to you," Schwartz told the crowd.

Labels aren't the only entities with something to gain, either. Keynote speaker Alan Brenner, senior VP of BlackBerry platforms for Research in Motion, said a strong app environment is critical to help smart-phone manufacturers compete in today's post-iPhone world.

The key, he said, is to create a next generation of smart-phone apps that can be more than a fad. According to a recent report from the mobile analysis firm Flurry, only 26% of music apps are used more than 90 days after they're downloaded.

While the iPhone still receives the lion's share of attention, app stores from BlackBerry and Android devices are growing quickly. According to mobile music provider Thumbplay, the number of subscribers to its monthly ring-tone and full-song download service who own smart phones grew from 5% 18 months ago to

50% of the total base, and the majority of that growth came from new BlackBerry and Android phone users.

But others warned labels not to view apps as a saving grace. "There's no silver bullet," said Interscope executive VP of digital Ted Mico. "Apps are one of many solutions. But they've already proved to be a viable force."

OTHER NEWS FROM THE EVENT

■ Verizon and Google have teamed to co-develop a range of Android-based devices onto which developers can preload approved applications. The partnership also extends to mobile services and software, allowing developers access to Google's technology as well as Verizon's network data when creating new apps.

■ Android devices are expected to explode this year, with 20 new models coming to market by the end of 2009. A Gartner Group forecast expects phones based on the Android operating system to capture 14% of the global smart-phone market by 2012, beating the 13.7% share the iPhone is expected to have at that time.

■ Tapulous released "Tap Tap Revenge 3," the next installment of its popular mobile music game "Tap Tap Revenge." Users can now purchase new music to add to the game, similar to the downloadable content available on console-based franchises like "Rock Band" or "Guitar Hero." More than 40 track bundles are available at launch from acts like Blink-182, Foo Fighters and the Killers. Bundles will consist of six tracks for \$3 and two-track bundles for 99 cents. "Tap Tap Revenge 3" will now cost 99 cents instead of being available as a free download.

■ After bringing a version of the "Rock Band" franchise to mobile phones through a partnership with Verizon Wireless Sept. 14, EA Mobile unveiled an iPhone version of the game that allows users to buy and download new content. It will ship with 20 songs, with five two-song bundles available as downloadable content. Details on pricing aren't yet available, pending Apple's approval of its addition to the App Store. EA licensed the "Rock Band" rights from MTV/Harmonix, but had to strike its own music licensing deals with labels and publishers. The game uses songs already available in the existing "Rock Band" franchise in order to use the same song stems as the building blocks for its game play, which has a similar look and feel.

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OBITUARY BY LEILA COBO

MERCEDES SOSA

1935-2009



When Mercedes Sosa sang “They killed me so many times, I died so many deaths, and yet here I am, reborn”—the memorable lines from Maria Elena Walsh’s song “Como la Cigarra” (Like the Cicada)—she spoke to millions of Latin Americans who turned to her signature contralto voice and social messages during some of the continent’s most turbulent years.

The Argentine singer, who died Oct. 4 of kidney failure in Buenos Aires at the age of 74, leaves an indelible mark on generations of musicians, songwriters and fans whose lives and art were influenced by Sosa’s renditions of some of the most powerful songs in the Spanish language.

Sosa wasn’t a songwriter. She referred to herself as a “cantora,” someone who sang but also interpreted the music of prominent, issue-oriented singer/songwriters like Silvio Rodriguez, León Gieco and Violeta Parra. At the time of her

death, Sosa had recorded two albums—“Cantora 1” (just nominated for a Latin Grammy Award in the album of the year category) and “Cantora 2”—for which she recorded many of her old hits as duets.

Born Haydée Mercedes Sosa on July 9, 1935, in San Miguel de Tucumán, a rural area in northwestern Argentina, Sosa was of mixed Indian and French ancestry and was affectionately nicknamed “La Negra” (the Dark One) for her dark countenance. Known for performing in traditional garb, she began singing folklore as a child and won her first festival at 15 years old.

Although Sosa spoke out against social injustice, she often said that musicians should play no role in politics. “Human beings have to resolve their own problems,” she once said. “But music can console people who suffer from problems, and perhaps it can inspire people to try to solve their prob-

lems.” But Sosa championed social causes, especially when Argentina was ruled by a military dictatorship that took power in a 1966 coup. In the late ’70s she left for Europe, where she lived in exile for several years.

A favorite of artists as varied as Sting and Joan Baez (who once, enraptured, kissed Sosa’s feet), Sosa performed around the world and recorded with a broad range of artists that included new pop stars like Shakira. And her stature beyond the world of music was evident in the wake of her death as leaders in Latin America and Europe paid her homage. Peruvian President Alan García, who flew his country’s flag at half-staff, said, “We pay homage to the great singer of the people, because she could express pain but also hope and love for the poor.” Chilean President Michelle Bachelet said Sosa’s songs contributed to the battle against the dictatorship of Augusto Pinochet.

OBIT

Reinhard Mohn, the former chief executive of BMG parent company Bertelsmann, died Oct. 3 of undisclosed causes in Guetersloh, Germany, at the age of 88.

Mohn was the great-great-grandson of the German media group’s founder, Carl Bertelsmann. Although he resigned as chief executive in 1981, Mohn remained chairman of Bertelsmann’s board until 1991, and at the time of his death he was still honorary chairman of the company’s supervisory board. His wife, Liz, and children Christoph and Brigitte remain on the supervisory board.

Mohn was born June 29, 1921, in Guetersloh and became head of Bertelsmann in 1947, after being repatriated from a U.S. prisoner-of-war camp.

During a career at Bertelsmann that lasted more than six decades, Mohn transformed the company from a German printer and book publisher into an international enterprise that today employs 100,000-plus people in more than 50 countries. Key to Bertelsmann’s expansion under Mohn was its mail-order book club business, which boomed in the ’50s.

Mohn also oversaw Bertelsmann’s entry into the music business in the late ’50s, when it launched Ariola Records. In the late ’70s, Ariola acquired the Arista label from Columbia Pictures; in 1986 it bought RCA. In 1987, the three labels merged to create Bertelsmann Music Group, along with BMG Music Publishing. In 1998, BMG had a 10.5% global market share.

In 2004, BMG’s recorded-music division became part of the Sony BMG joint venture and was eventually acquired outright by Sony Music in 2008; the music publishing business was sold to Universal in 2007. Bertelsmann re-entered the music market in October 2008 when it launched BMG Rights Management, in which the investment firm Kohlberg Kravis Roberts acquired a 51% stake in July for a reported €250 million (\$348.2 million). —Wolfgang Spahr

TOURING BY ANDRE PAINE

Could U.K. Nix Merger For Tix?

Provisional Ruling May Not Matter Much In U.S.

On Oct. 8, the United Kingdom’s Competition Commission issued a provisional ruling that the proposed Live Nation-Ticketmaster Entertainment merger would hinder competition in the U.K. ticketing market. But this isn’t the death knell for the deal, and the commission’s concern—which involves the German concert giant CTS Eventim—may not be a major factor when the U.S. Department of Justice (DOJ) weighs the deal.

“There are specific factors relating to the U.K.: the fact that Ticketmaster is so big—40%-50% of the market, according to the Competition Commission—and the fact that there is somebody [in CTS Eventim] that’s set itself up to enter the market but who potentially is going to be scuppered from doing so because of this deal,” says Simon Barnes, counsel for competition and European Union law at the London-based

law firm Lovells.

Even CTS Eventim executives have previously expressed confidence that they wouldn’t suffer as a result of a merger. Live Nation cut a deal with CTS as it positioned itself to launch its own ticketing company after splitting from Ticketmaster this year.

“CTS Eventim and Live Nation will fully honor their commitments under the 10-year agreement they concluded in December 2007,” said CTS Eventim CEO Klaus-Peter Schulenberg in March after the Ticketmaster-Live Nation merger announcement. Schulenberg insisted that the merger would have “no detrimental impact” on the partnership.

“It is quite unusual in this sort of situation that [the Competition Commission is] trying to protect somebody who’s not even on the market, but they must feel confident that CTS legitimately can be seen as a

new entrant who will do well,” Barnes says. “If Live Nation had not happened to have done a deal with CTS, I don’t think this issue would have arisen.”

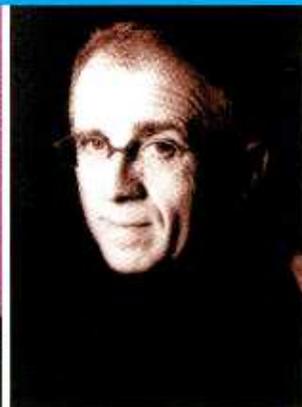
CTS Eventim, based in Bremen, Germany, is moving into the U.K. market as part of its relationship with Live Nation. The European promoter/ticketing company runs ticketing for Live Nation in Sweden, Finland, Poland and the Netherlands, and the agreement was in the process of extending into the Czech Republic, Hungary, the United Kingdom and Norway. The deal also gave Live Nation a license to use CTS Eventim’s ticketing software in North America, where CTS hadn’t made inroads.

“As the second-largest ticket agent in the world after Ticketmaster, with considerable experience and expertise in other countries, CTS’ [U.K.] entry would have increased competition in ticket retailing to the benefit of customers,” said Christopher Clarke, Competition Commission deputy chairman and chairman of the inquiry group, in a statement.

Clarke added, “We believe that if the merger proceeds, Live Nation will seek to limit its relationship with CTS, with the



Urge to merge: Live Nation CEO MICHAEL RAPINO (left) and Ticketmaster Entertainment CEO IRVING AZOFF



effect of putting CTS’ future prospects in the U.K. in considerable doubt.”

The Competition Commission estimates Ticketmaster’s 2008 U.K. market share at between 40% and 50%; it also operates in Ireland, Finland, Denmark, Sweden, the Netherlands, Germany and Spain and has affiliates in France, Hungary, Poland, Portugal and Slovakia.

Live Nation’s business in Europe is broad and includes a string of independent European promotion and management companies acquired when Live Nation predecessors SFX and Clear Channel Entertainment rolled up the European promotion industry beginning a decade ago. Live Nation is the largest festival promoter in Europe and books and manages a

wide range of venues.

The Competition Commission listed several possible remedies, including the divestment of the U.K. business of either Ticketmaster or Live Nation—probably a distasteful option for either company—or measures to ensure that CTS or another ticket agent can sell Live Nation’s tickets.

“In this case the obvious behavioral remedy would be some sort of commitment from Live Nation that it will continue to supply tickets through people other than Ticketmaster,” Barnes says. But competition authorities are “quite wary” of behavioral remedies.

Presumably Ticketmaster and Live Nation would prefer that the DOJ focuses on this part of the Competition Com-

mission statement: “The commission has not found any adverse effects on competition affecting other ticketing agents, promoters and venue operators that arise from the merger.”

The merger is also being investigated by the DOJ, which is consulting with the Competition Commission. The commission is an independent public group that investigates mergers, markets and regulated industries. The consultation on its findings will run until Oct. 29 and a final report is expected by Nov. 24, following an examination of ways to address the loss of competition. Ticketmaster and Live Nation could appeal its decision.

In response to the provisional ruling, Live Nation and Ticketmaster issued a joint statement that said in part, “During the course of this merger process, Live Nation and Ticketmaster have listened to our fans, artists and other stakeholders. We’ve heard a range of views regarding the issues and challenges facing the live music industry. We firmly believe that our merger achieves an important and much needed public interest and remain optimistic that it will ultimately be approved.”

LEGAL MATTERS

COURTING A PRECEDENT WITH THE CRB

by BEN SHEFFNER



If you think Simon, Randy, Kara and Ellen are the most important judges in the music business, try again. How about James, Stanley and William? That would be James S. Sledge, Stanley Wisniewski and William J. Roberts—the three judges of the Copyright Royalty Board, appointed by Librarian of Congress James Billington in 2006.

Unlike the judges on “American Idol,” paparazzi won’t recognize this trio when they slip out for lunch. But their work matters quite a bit to record labels and music publishers, which depend on the CRB to set the statutory royalty rates for mechanical and webcasting licenses. The decisions of this panel effectively determine who’s entitled to billions of dollars in industry revenue from certain CD sales, Web radio broadcasts and other forms of distribution subject to statutory licenses.

Since its formation under the Copyright Royalty and Distribution Reform Act of 2004, the CRB has come under intense scrutiny from constitutional scholars, many of whom normally wouldn’t care about how much labels must pay

While technicalities have thus far prevented a ruling on the constitutional issue, a new case puts the issue squarely before the courts. On Aug. 31, the Web radio aggregator Live365.com filed suit in federal court in Washington, D.C., seeking a declaration that the appointment process for CRB judges is unconstitutional. The CRB won the first round Oct. 28, when Judge Reggie Walton ruled that Live365 “has failed to demonstrate its entitlement to the extraordinary relief of a preliminary injunction” that would have immediately halted all CRB proceedings. But the case isn’t over. And on Dec. 7, the Supreme Court will hear a similar case, this one challenging the method of appointing members of an obscure panel called the Public Company Accounting Oversight Board. While the issues in the two cases aren’t identical, the Supreme Court’s decision in *Free Enterprise Fund v. PCAOB* will likely clarify who counts as a principal officer requiring presidential appointment.

So what happens if Live365 wins and the appointment process for CRB judges is declared unconstitutional? It’s possible that all of the

‘Somewhere on Capitol Hill, there has already been lobbying going on to fix the problem.’

—KEN FREUNDLICH

publishers to record a cover version of a song or how much Web radio stations owe in royalties. But they have raised serious questions about whether the CRB judges were appointed pursuant to a process that violates the Constitution.

Article II, Section 2, Clause 2 of the Constitution says that the president, the courts or heads of departments may appoint “inferior officers”—basically, midlevel federal bureaucrats. But only the president may appoint so-called “principal officers” like ambassadors, cabinet members and other high-ranking officials. The problem is that the CRB judges are appointed not by the president, but by the Librarian of Congress. And there’s a strong argument to be made that, according to Supreme Court precedent, CRB judges are principal officers because they can’t be fired at will and their decisions can’t be reversed by the Librarian or other executive branch officials.

The constitutional argument has previously been raised in two cases; in both, the appellate courts held that the parties had raised the issue too late, thus forfeiting it. However, Judge Brett Kavanaugh of the Court of Appeals for the District of Columbia Circuit went out of his way in a concurrence to note that the CRB members’ appointment by the Librarian of Congress “raises a serious constitutional issue” and opined that “[i]f the members of the board are in fact principal officers, then the present means of appointing board members is unconstitutional.” Recognizing that this is no mere academic debate, Kavanaugh added: “[B]illions of dollars and the fates of entire industries can ride on the Copyright Royalty Board’s decisions.”

CRB’s rulings under the current three judges would be rendered null and void, and proceedings would have to be restarted. A ruling for Live365 “would certainly throw into question the past rulings” of the CRB, says Ken Freundlich, one of its attorneys. That’s a result that SoundExchange, which collects digital performance royalties for labels, wants to avoid; it has intervened in the Live365 suit in defense of the CRB.

Congress could step in and amend the law to require that the CRB judges be appointed by the president, thus resolving the constitutional issue. But “just popping in a simple fix isn’t going to be easy,” says Freundlich, predicting that members of Congress and industry lobbyists will be tempted to wrap the appointments issue in with substantive matters, including the fight over performance royalties for radio broadcasters and the appropriate rates for small webcasters. “I’m sure that somewhere on Capitol Hill, there has already been lobbying going on to fix the problem,” he says.

In the meantime, Walton has said he will make clear his views on the issue by the end of October, when he issues a full written opinion. All whose livelihood depends on the rulings of the CRB will, or should, be watching.

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

The Royal Split

RIAA, NMPA Reach A Settlement For Withheld Funds

The major labels have reached an agreement that will provide a windfall of more than \$264 million in mechanical royalty payments to music publishers, but the details of how the funds will reach songwriters still need to be filled in.

The deal—negotiated by the RIAA, acting on behalf of the four majors, and the National Music Publishers’ Assn.—will also set up a system to make sure labels will get proper mechanical licenses in a timely manner and eliminate the label practices of withholding all royalty payments for an album when the royalties for a single track are the subject of a dispute among songwriters.

The system should reduce the buildup of pending and unmatched funds. Until now, major labels have paid advances on mechanical copyrights to the Harry Fox Agency to compensate for their practice of issuing albums before songwriting share disputes are resolved.

From now on, disputes over the split on a song will no longer result in labels withholding royalty payouts on an entire album, and labels will not withhold royalties from digital sales on albums when the CD version is involved in songwriter share disputes. By law, controlled composition rates can’t be applied to music sold digitally because that format must be paid at the full statutory rate for all songs on an album, thanks to the Digital Millennium Copyright Act.

Publishers that agree to the settlement will help resolve disputes among songwriters and waive late fees until the current mechanical rates expire at the end of 2012.

That’s looking forward—now let’s look at the settlement.

A special master—**Kenneth R. Feinberg**, who administered the September 11 Victim Compensation Fund and is currently administering TARP bailout funds for the U.S. Department of the Treasury (Billboard.biz, Sept. 16)—will take charge of disbursing the pending and unmatched funds.

In the first stage, about \$164 million in royalties that accumulated before 2007 will be paid out to publishers, according to market share. It’s up to publishers to decide if they want to take this settlement or pursue payment through other means.

Each major will supply Feinberg’s team with information about publisher payouts from 2000 to 2006—even if some of the funds accumulated before that period—and Feinberg will audit the data. Using the data from each major, he’ll determine what percentage of each major’s mechanical royalty payment that each publisher received. While each publisher’s royalty payment market share—and the corresponding dollar amount due—will be determined

for each major, the publisher will only get to see the total market share and the corresponding amount of the \$164 million it will get from all four major labels.

After seeing their amount, publishers can challenge Feinberg and his team on their overall market share: if they can prove their case, the payout would be adjusted accordingly.

“You don’t know who ought to be paid by definition,” RIAA chairman **Mitch Bainwol** says. “So you are trying to come up with an alternative method in an

objective fashion and make payments that are fair, consistent and objective.”

In phase two, the major labels will use the new system to pay out the \$105 million in pending and unmatched funds for 2007-08. After a year, whatever funds are left will be distributed according to publisher market share for the 2007-08 period.

Whatever is left unclaimed from both phases will be returned to the majors so that they can pay royalties to publishers that didn’t participate in the settlement.

The process doesn’t govern how publishers or administrators will then disburse these funds to songwriters. Depending on their client contracts, publishing administrators may have to ask each publisher whether it wants to participate in the settlement.

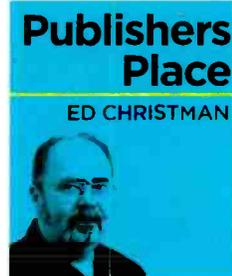
Once they receive the settlement funds, administrators and publishers have to figure out how to share the funds with publishers and songwriters, respectively. “All of that is done outside the scope of the settlement,” NMPA president/CEO

David Israelite says. “But administrators and publishers are bound by contract laws and have to fulfill fiduciary duties.”

The Songwriters Guild of America, which has more than 3,500 members, will be “extremely vigilant” about whether the money passes through to the songwriters, SGA president **Rick Carnes** says. “It’s a problem because it’s a lump sum. But that puts the onus on the publisher, which has to look at that period of time and figure out who gets what from the settlement.”

Overall, Carnes calls the settlement a “win-win,” adding, “The fact that it’s an opt-in settlement where you get to look at your options allows people to make a decision.”

Feinberg won’t resolve ownership disputes, Israelite says. So if one publisher bought a catalog during the period in question, the special master will pay whomever has the legal right to receive payment and let those parties resolve any disputes themselves.



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DIGITAL BY ANTONY BRUNO

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Imeem Is On Life Support From Labels—But Don't Count The Service Out Yet

Let's not engrave a tombstone for imeem just yet.

Conventional wisdom had the company going out of business before the end of the year. The deathwatch began this spring after it underwent a round of layoffs and struggled to pay its licensing obligations to record labels. Following the demise of other ad-based services like Spiralfrog and Ruckus, analysts began to question the viability of the company and the entire ad-supported music business model.

Yet both are still around, suggesting that the failure of previous ad-supported music services was caused not just by flaws in the nascent model, but by defects in its execution.

One of the biggest criticisms about using advertising to fund free music is that the cost of licensing the music is too high for the revenue that can be gained from advertising to support the model. Certainly a key element to imeem's continued survival is the fact that it won concessions from all major-label partners to reduce licensing costs. But the labels can't carry imeem and other ad-supported services forever: At some point, the services have to be accountable for their own strategies.

Most of the failed ad-supported services tried to offer a basic model where each song streamed or downloaded was attached in some fashion to a display or video ad that was solely responsible for paying for the licensing cost of that song and generating profits for

the service. It was an easy model to explain to advertisers, but didn't create enough value to work.

From the beginning, imeem has focused on the harder-to-explain strategy of selling expensive, custom ad campaigns that paired brands with artists in unique ways. For example, it teamed Dr Pepper with Flo Rida for a campaign that let imeem users remix the track "Sugar" and share the resulting song with the imeem community. In another example, it matched the Truth anti-smoking campaign with Epitaph Records to provide a free concert to imeem members that signed the company's online petition.

Imeem also creates custom playlists for the likes of Fuse Energy Drink, breast cancer organization Susan B. Komen for the Cure and Kia. Rather than simply slapping a plain banner ad against songs an advertiser thinks its target audience is listening to, imeem lets the brand present those songs to users through playlists that appear in members' search results. So if a fan was looking for Sting, the search result would include the brand's playlist that includes songs from Sting as well as other music Sting fans may like.

The trick for imeem has been to stay afloat long enough for this model to take hold. According to the company's VP of national sales David Wade, it took a few years for advertisers to understand the



Go with the flow: FLO RIDA worked with imeem on a Dr Pepper campaign.

more complicated model it was offering. In 2007, imeem executed only 30 such custom advertising campaigns. Last year, that figure grew to 130, and so far this year it has done more than 175 custom campaigns. It has several more lined up through year's end.

As a result, imeem's revenue for the first half of the year was 50% higher than for the same period last year, and it's up 30% year over year so far for the entire year. It recently scored a new \$6 million round of funding and expects to reach profitability next year.

And imeem's not alone. MySpace Music has a similar model of brand engagement and artist interaction, and the Vevo music video joint venture among Universal Music Group, Sony Music and YouTube is expected to let advertisers sponsor big-name artist premieres. And many eyes are watching how the European streaming music sensation Spotify will bring its mix of ad-supported and premium music services to the United States.

Meanwhile, ad-supported music services are becoming

more popular, which could help attract more advertisers as the model evolves further. Imeem claims 20 million unique visitors streaming "billions" of songs per month. MySpace Music's unique users have increased by 169% since it launched last September, and more than 90% of Spotify's 6 million users opt for the ad-supported free service over the premium tier.

Does any of this mean that the ad-supported music model has legs, or that imeem has a bright future ahead of it? Not just yet. The revenue that ad-supported music services bring to the music industry remains slim compared with paid downloads of full songs and ringtones. Arguments rage over whether the model does more to discourage sales or reduce piracy. And imeem is far from comfortable financially.

"I know ad-supported can work," imeem's Wade says. "It's just that you've got to execute correctly. And that's where it gets interesting. I'm not saying we have the right approach, but we're getting close to finding it."

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BITS & BRIEFS

KIDZ BOP GETS COMPETITIVE

Kidz Bop is launching a new program where fans can create their own online video contests on the Web site KidzBop.com. The Super Contest Maker lets kids aged 5-12 design a contest where other users upload videos around a theme of their choice and provide the tools to set their own rules, monitor voting and entries, pick winners and award virtual prizes. The program will debut with a video dance contest created by Kidz Bop performer Dana. KidzBop.com is a social networking site geared toward young children. The company says users were already creating their own contests on the site, which led to the process being formalized.

PROMO MOTION

The mobile marketing firm Mozes introduced a free iPhone app that lets fans browse through the more than 150,000 promotions

offered on its mobile texting service used by 5,000-plus artists, labels and others. Fans can search for the newest or most popular promotions, those offered by specific artists and types of promotion, such as sweepstakes. It also allows them to send text messages and pictures, participate in real-time votes and polls, and receive news, updates and content from participating bands.

SPOT STORAGE

The European streaming music service Spotify keeps adding new features—most recently, the ability for users to store a limited number of songs on their computer for listening even when not connected to the Internet. This offline mode is similar to the cached streaming feature of its mobile app for the iPhone and Android phones, but applied to a home computer instead. It's available only to those paying for the premium subscription service.

HOT MASTER RINGTONES™ OCT 17 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	7	#1 4 WEEKS RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST
2	8	3	FOREVER	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM
3	5	13	OBSESSED	MARIAH CAREY
4	2	19	BIG GREEN TRACTOR	JASON ALDEAN
5	6	3	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS
6	3	10	DOWN	JAY SEAN FEATURING LIL WAYNE
7	9	7	PARTY IN THE U.S.A.	MILEY CYRUS
8	4	16	I GOTTA FEELING	THE BLACK EYED PEAS
9	7	12	BEST I EVER HAD	DRAKE
10	12	5	WHATCHA SAY	JASON DERULO
11	10	10	TOES	ZAC BROWN BAND
12	11	4	PAPARAZZI	LADY GAGA
13	13	10	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH
14	14	4	SUCCESSFUL	DRAKE FEATURING TREY SONGZ & LIL WAYNE
15	15	16	BREAK UP	MARIO FEATURING GUCCI MANE & SEAN GARRETT
16	16	7	WASTED	GUCCI MANE FEATURING PLIES OR OJ DA JUICEMAN
17	18	20	YOU'RE A JERK	NEW BOYZ
18	17	18	YOU BELONG WITH ME	TAYLOR SWIFT
19	20	6	NUMBER ONE	R. KELLY FEATURING KERI HILSON
20	30	2	NEED YOU NOW	LADY ANTEBELLUM

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

Jay-Z runs this chart in the quest for the top 'tones for the fourth week in a row, as his collaboration with Rihanna and Kanye West, "Run This Town," remains perched at the summit. The Roc Nation founder also improves 6-5 with "Empire State of Mind," which features Alicia Keys. Both songs also appear in the top 10 of the Billboard Hot 100, at Nos. 3 and 10 respectively.

1 & 5

11 TOES ZAC BROWN BAND
12 PAPARAZZI LADY GAGA
13 IMMA STAR (EVERYWHERE WE ARE) JEREMIH
14 SUCCESSFUL DRAKE FEATURING TREY SONGZ & LIL WAYNE
15 BREAK UP MARIO FEATURING GUCCI MANE & SEAN GARRETT
16 WASTED GUCCI MANE FEATURING PLIES OR OJ DA JUICEMAN
17 YOU'RE A JERK NEW BOYZ
18 YOU BELONG WITH ME TAYLOR SWIFT
19 NUMBER ONE R. KELLY FEATURING KERI HILSON
20 NEED YOU NOW LADY ANTEBELLUM

READING MUSIC

It can't all be about smart phones. Verizon Wireless just introduced the new Razzle, which it hopes will add just that to its lineup of devices. Positioned as a text and music device, the Razzle has a full Qwerty keyboard and music controls on an adjustable bar that users can tilt and turn to their preferred position. The device comes with a 1 GB microSD memory card to store downloads from the VCast Music Store, which its Bluetooth capability can use to stream music to compatible headphones or speakers.

The Razzle is available now from Verizon Wireless locations for \$70.



—AB

>>> 60 ALBUMS GET IMPALA AWARDS

The veteran Cuban act Buena Vista Social Club tops the latest list of European sales awards issued by the independent labels trade group Impala. The 1997 set "Buena Vista Social Club" (World Circuit) is certified double-platinum (1 million shipments across Europe), while the act's late vocalist Ibrahim Ferrer's 1999 World Circuit set "Buena Vista Social Club Presents . . ." is platinum (500,000 shipments). Impala's 60-strong list also includes platinum certification for the Prodigy's February album "Invaders Must Die" (Take Me to the Hospital/Cooking Vinyl) and diamond (250,000 shipments) for Placebo's "Battle for the Sun" (PIAS/Dreambrother).

>>> MYSPACE IRKS AUSSIE INDIES

The independent music community is railing against MySpace Music for launching in Australia without a licensing deal covering the members of the digital licensing operation Merlin, which represents more than 6,000 indie labels internationally. The News Corp.-owned music service launched in Australia Oct. 1.

>>> WILLIAMS FOR FREE

Robbie Williams is issuing a free compilation titled "Songbook" with the Oct. 11 issue of the weekly Mail on Sunday newspaper. The album contains 12 songs in live or studio versions, including international hits like "Angels," "Let Me Entertain You" and "Feel." The Mail on Sunday is Britain's second most popular Sunday newspaper (behind News of the World), with a circulation of slightly more than 2 million in August, according to the Audit Bureau of Circulations. It has previously carried free albums by Paul McCartney, Prince and Mike Oldfield.

Reporting by Lars Brandle and Tom Ferguson.

GLOBAL BY ANDRE PAINE

Shop 'Til You Drop

U.K. Labels Mine Early Catalog For Hit Compilations

LONDON—Britain's pre-rock and early rock'n'roll recordings are enjoying a revival, thanks to clever marketing.

After the No. 1 success of wartime sweetheart Vera Lynn's Decca/Universal-released "We'll Meet Again" (Billboard, Sept. 26), Britain's first rock'n'roll star, Tommy Steele, 72, is back on the Official Charts Co. albums listing for the first time in 51 years with "The Very Best Of" (Spectrum/UMTV). Released Sept. 21, it debuted at No. 22 on sales of 8,500 copies, according to the OCC.

Brian Berg, managing director of Universal's UMTV, has been leading the monetization of pre-Beatles rock'n'roll after internal research revealed an untapped 50-plus audience.

"We found that market certainly wanted to buy physical CDs. They like the music they grew up with [but] couldn't find it easily in the shops," Berg says.

A Marty Wilde compilation sold 80,000 copies in 2007, according to UMTV, followed by releases from Joe Brown (100,000-plus sales) and the late Billy Fury (150,000).

Brown, 68, is on an extensive tour this fall, as is 69-year-old Cliff Richard, marking his 50th anniversary with backing band the Shadows. Live Nation says 230,000 tickets have been sold for the latter tour, which wraps Oct. 23 at London's Wembley Arena.

"Reunited" (EMI), Cliff Richard & the Shadows'

Sept. 21-released album of rerecordings, sold 32,000 copies in its first week to debut at No. 6, according to the OCC.

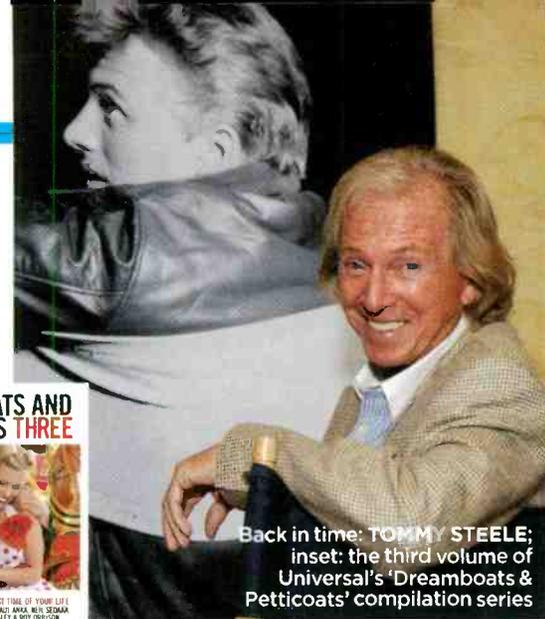
The success of the Wilde release inspired the EMI TV/UMTV compilation series "Dreamboats & Petticoats." It was so successful that it spawned a stage musical, the first such Universal venture since ABBA's "Mamma Mia!" in 1999. The musical, in which Universal is a partner, is on a second national tour alongside a London run, with international shows planned.

The first "Dreamboats & Petticoats" album, released in November 2007 and featuring British artists alongside Buddy Holly and Chuck Berry, has sold 677,000 copies, according to the OCC. Volume two has sold 382,000; a third volume is due Nov. 2. Berg notes that downloads account for less than 2% of sales.

Berg says a TV campaign is crucial for reaching the older demographic, and UMTV will spend up to £500,000 (\$792,000), mainly on prime-time ITV1 family/detective shows like "Poirot" and "Heartbeat," as well as breakfast show "GMTV."

"Regionally, we get an indication where it's selling in the first couple of weeks," Berg says. "So it's quite easy to target that audience."

With sales of compilations hit hard by the demise of mass merchant Woolworths, Berg says supermar-



Back in time: TOMMY STEELE; inset: the third volume of Universal's 'Dreamboats & Petticoats' compilation series

kets are now crucial outlets, as well as Amazon and entertainment retailer HMV.

HMV head of music Rudy Osorio says such heritage releases "sell consistently well for us," particularly around gifting events like Christmas, Mother's Day and Father's Day. Artist anniversaries or TV documentaries "can also act as a powerful catalyst," he adds.

Although many rock'n'roll-era classics are out of copyright under the United Kingdom's current 50-year term for sound recordings, Berg says it's the major's "duty" to pay artist royalties, and he's confident Universal's marketing muscle can trump any rival, budget releases of copyright-free material. UMTV says its "The Very Best of Buddy Holly and the Crickets" compilation sold 100,000 copies around the 50th anniversary of his death in February, despite numerous other releases.

Meanwhile, Berg is planning further albums in 2010, including some slightly later recordings.

"The gray brigade are still buying physical CDs," Berg says. "We are looking to pick up catalogs and license recordings from that period." ◆◆◆



Digital darlings Down Under: LILY ALLEN and LISA MITCHELL (inset)

GLOBAL BY LARS BRANDLE

DIGITAL DIVIDEND

Australian Download Sales Surge

BRISBANE, Australia—Download sales are up Down Under, with digital growth more than compensating for declining physical sales for the first time during the first half of 2009.

While wholesale sales of physical formats slipped by \$10.5 million Australian (\$9.2 million) to \$141.5 million Australian (\$124.3 million), the digital market gained \$11.2 million Australian (\$9.8 million) in value to \$37.1 million Australian

(\$32.6 million), according to the Australian Recording Industry Assn. Overall, the recorded-music business grew 0.4% to \$178.6 million Australian (\$156.9 million). Results for the whole of 2008 showed a 7.9% drop to \$425.6 million Australian (\$367 million).

"The results are exciting," says Ed St John, ARIA chairman and president/CEO of Warner Music Australia. "But we've been around long enough to not necessarily take

one set of six-month figures as proof we've reached that turning point."

Executives attribute the success to factors including the rapid growth of the broadband network, the arrival of new platforms like Nokia's Comes With Music and Sony Music Australia's Bandit.fm, and the improved Australian economy.

The bulk of the growth came from online downloads, of both single tracks—up 36.5% in value to \$18.1 million Australian (\$15.9 million)—and digital albums, which rose 56.8% to \$9.3 million Australian (\$8.2 million). The format now represents 8% of overall album sales, up from 4.7% in the corresponding period of 2008.

"We're seeing the digital album taking off," says Nokia Australia music manager Karen Farrugia, who spear-

headed the March 20 Comes With Music launch. Industry sources say Australian consumers have warmed to Comes With Music, contributing to a 135% gain in value to \$6.3 million Australian (\$5.5 million) for ARIA's "digital other" category, which includes subscriptions.

Farrugia says 25% of Australian Comes With Music customers are downloading full-length albums, compared with 4% at its a la carte download store.

The No. 1 digital album of 2009 is Lily Allen's ARIA-certified triple-platinum (210,000 copies) "It's Not Me, It's You" (EMI Music Australia), with digital accounting for 13% of sales.

EMI invested heavily in marketing the album online, driving footfall to download stores including its own Musichead MP3 site. In its first week, digital accounted for 60% of sales, according to EMI Australia director of consumer marketing Karen Tinman.

Australian singer Lisa Mitchell's label credits flexible pricing with boosting digital sales of her No. 6-charting debut, "Wonder" (July 31, Warner Music Australia). Digital accounted for 20% of first-month sales, according to Warner, although unit sales

weren't revealed. It's available in two formats on iTunes: a 15-track \$16.99 Australian (\$14.92) version and a \$20.99 Australian (\$18.44) deluxe edition featuring a digital booklet and three extra tracks. New-release CDs typically retail between \$20 and \$30 Australian (\$17.56-\$26.35).

"Flexible pricing gives us the ability to meet demand and encourage people to sample," St John says.

Official digital-retailer market share figures aren't available, but a survey by the Sydney-based publisher/events organizer Immedia saw 69% of respondents name iTunes as their favorite download destination. Second was telco Telstra's BigPond Music with 8%, followed by Bandit.fm with 4%.

Bandit.fm is a label-agnostic store overseen by Sony Music Australia GM of digital and brand development Gavin Parry. He's confident the digital boom can be sustained, as long as labels don't rest on their laurels.

"If we continue to work with [Internet service providers] to reduce piracy and provide incentives to bundle digital music services with broadband accounts," he says, "the future is a bright one." ◆◆◆

WEEKLY BY DIANE COETZER

The Digital Continent

Broadband Comes To Africa At Last

JOHANNESBURG—Africa's music business hopes a new online infrastructure and music services will finally ignite digital sales in South Africa and beyond.

While physical sales were still growing in South Africa as recently as 2007, the expansion has leveled off and started to drop recently. Recording Industry of South Africa data for the year to Aug. 31 shows a 7.2% year-on-year drop in value across all physical formats from 478.4 million rand (\$63.9 million) to 444 million rand (\$59.3 million).

RISA began monitoring digital sales Sept. 1, with labels confident that a number of new developments will boost online and mobile downloads.

The most significant is the July 23 arrival of Mauritius-based telco Seacom's undersea fiber optic cable, which delivers high-capacity bandwidth to Southern and Eastern Africa. This will bring high-speed Internet access to many Africans for the first time.

"Cheaper bandwidth means we can start maximizing our digital opportunities," says EMI South Africa CEO Irving Schlosberg, who's also chairman of RISA.

With three similar cables due to serve the region by 2012, labels—which have long stressed the need for credible music platforms to help consumers take advantage of improved broadband access—have also been buoyed by the arrival of Nokia's all-you-can-eat Comes With Music service in South Africa. The Sept. 21 launch followed the April 24 arrival of a local Nokia Music Store.

While Comes With Music has seen mixed results in other territories, Jake Larsen—Nokia head of music for the Middle East and Africa—is confident its extensive catalog, low entry price and "exceptionally compelling offering" will give it market penetration in South Africa.

All four majors and most local indies are on-board, with a high-profile marketing campaign due before Christmas. While sales figures aren't yet available, Larsen says the company is "happy with take-up [sales]" on the Music Store so far.

Executives expect mobile formats—which

accounted for 83% of South Africa's digital sales in 2008, according to the IFPI—to dominate in the short term.

"Mobile is proving to be a growing income stream," says Adrian Skirrow, owner of Johannesburg-based indie ASP Records, local home of techno act the Prodigy. "It's good to see credible players like Nokia in the market. However, once broadband becomes quicker and cost-effective, we will see real returns on our digital strategies."

While sales of ringtones and ringback tones are falling in most major markets, the presence of so many entry-level phones in Africa means such formats remain strong sellers. Johannesburg-based independent digital music monitoring company Aquidneck estimates total monthly digital sales of 4 million across Southern Africa (South Africa, Angola, Botswana, Lesotho, Malawi, Swaziland, Tanzania and Zambia), with ringback tones the most popular format.

Mobile music presents "a wonderful growth opportunity," Schlosberg says. "We are working with different partners to exploit our catalog and are starting to see income flowing."

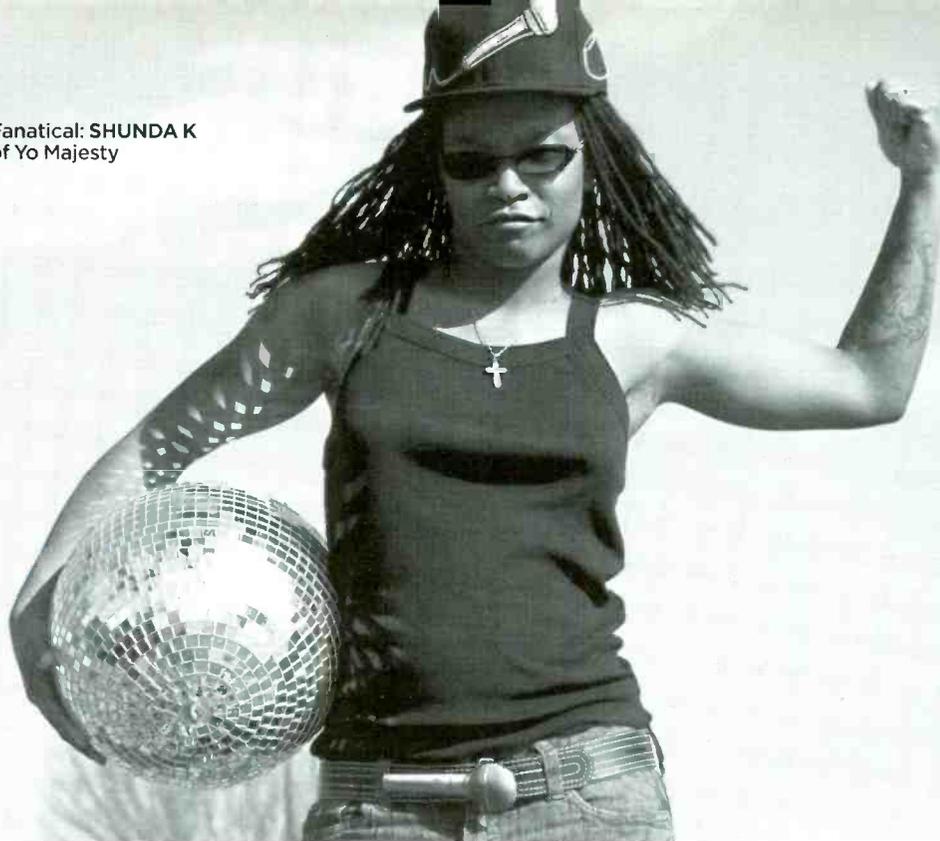
While many labels are optimistic that new platforms will kick-start the business, others point to recent high-profile launches like online media store Prefueled and mobile entertainment platform Getmo, which have both struggled to make an impact.

"In Africa, if there are too many steps involved, music consumers just won't buy," says Arthur Goldstuck, founder of Johannesburg-based technology research company World Wide Worx. "Complexity of platform equals failure, which is why you've had several operators enter the market and achieve very little."

Meanwhile, others fear an explosion in broadband access could lead to a parallel increase in online piracy. RISA has moved to head off such concerns by arranging an October meeting with the Internet Service Providers' Assn. to broker an agreement on dealing with file sharing.

"It's a start to what we hope will be an amicable way forward on illegal downloads," Schlosberg says.

Fanatical: SHUNDA K of Yo Majesty



True 'Fanatic'

Music Promo Company Partners With EMI/Caroline To Launch Label

Starting a new label in 2009 would appear to be a dicey enough proposition. But starting one with a full-time staff of three while tending to a thriving marketing business seems like an impossible task.

Josh Bloom is a true believer, though. He founded Fanatic Promotion in 1995 and has since worked with **My Morning Jacket**, **the Decemberists**, **Sufjan Stevens**, **Girl Talk**, **Miranda July**, **Of Montreal**, **Daniel Johnston**, **Kings of Convenience**, **Dirty Projectors** and **VHS or Beta**, among others. He dabbled in management and started a studio, Art Farm. But through it all, he had one bigger goal—a real record label.

Bloom and his partner, **Sean Boyd**, are betting that Fanatic's brand name will help them in the sales arena. Boyd adds that the crashing economy helped force their hand after years of talking about whether to start a label. "We were forced to downsize," Boyd says, "and we now have a smaller roster, which Josh is managing personally, and we are developing deeper relationships with our contacts and getting better results than ever because of it."

As for Bloom, the label represents a natural outgrowth of his core goals. "My biggest interest has always been artist development," he says. "I'm at a point where I can look at a picture of a band and immediately start thinking of ways it can be translated to an audience. I've always been frustrated by situations where great bands hit a wall and no one can figure out how to cross them over to the mainstream and build a bigger audience."

Bloom, who says that Fanatic Records has yet to sign any artists, has partnered with EMI Label Services and Caroline Distribution in order to bring his acts to a wider audience. "I'm old school," he says, explaining the decision to partner with EMI. "Part of my goal is to find bands that transcend the indie rock niche and to reach that wider audience of people who are still buying CDs and have more traditional listening habits. EMI is really proactive and they have a deep understanding of

the music business."

Dominic Pandiscia, senior VP/GM of EMI Label Services, says that teaming with Fanatic was a no-brainer, despite its lack of a roster. "Fanatic has great platforms, and they know how to maximize revenue," he says. "When you couple that with everything that EMI Label Services has to offer, including our synch licensing and branding opportunities, it's a great all-around deal."

In terms of which bands might get to take advantage of the deal, Bloom says he's looking for acts from a wide range of genres, but has a few guidelines.

"I want to sign undiscovered artists," he says. "This could change, but right now, I'm looking for artists to sign with us before anything else has happened."

Once an artist is part of the blog hype machine, it seems like they've already happened."

To be able to focus on building careers and artist development, Bloom says he will sign bands to multi-album deals. "Artists will also have a provision in their contracts where if they use our studio and use Fanatic to do marketing and PR, the expenses associated with that will not be recoupable," he says. "If an artist does want to go outside of Fanatic and use someone else, they can, but those expenses will be recoupable."

Bloom says he'd like to start releasing albums at the top of 2010 and has ambitious plans for his schedule from there on out. "Ideally, we'd do one priority release a month," he says. "And then we'd supplement with some digital-only releases, or something by an artist we are already working on the promo side."

One of the artists hoping to be part of that schedule is **Shunda K** of the hip-hop act **Yo Majesty**. "Josh helped Yo Majesty and me for two years," she says. "I want to sign to Fanatic and put out a record in February or March. I trust Josh, and he has such a natural ability to find great artists."



Broadband brothers: Execs GOLDSTRUCK, SCHLOSBERG and LARSON (from left) are hoping South Africa's digital market will take off in the coming months.

For 24/7 indie news and analysis, see billboard.biz/indies or follow [billboardindies](https://twitter.com/billboardindies) on Twitter.

ISLAND DEF
JAM MUSIC
GROUP
SENIOR VP
OF A&R

Max Gousse

The recently appointed IDJ executive prepares to reignite West Coast hip-hop.



Max Gousse made the unlikely transition from sports law to A&R early in his career, and from all indications, he seems to have hit a home run.

The new senior VP of A&R for Island Def Jam Music Group attended St. John's University in New York and Florida International University in Miami in the early '90s, where he planned to parlay his love of sports—particularly baseball—and interest in law into a career as a sports attorney.

But he was drawn to music when he started working at the interactive music video channel Jukebox Network under Les Garland while still in school. The job led to meetings with key industry figures, including Sylvia Rhone and Irving Azoff, and Gousse was eventually offered a New York A&R post at the Azoff-helmed Giant Records.

He segued from Giant to his own label, Mecca Don Records, before moving to MCA Music Publishing as senior director in 1998. Joining Epic as senior director of A&R a year later, Gousse signed B2K before being recruited by Mathew Knowles at Sanctuary Management in 2002 and then moving to Music World Entertainment in 2004. During his four-year stint, Gousse served as senior VP of A&R before advancing to executive VP of A&R and new business development, where he supervised Beyoncé's multiplatinum "B'Day" and "I Am . . . Sasha Fierce" albums.

The Los Angeles-based Gousse now oversees the entire range of A&R activities for Island Def Jam on the West Coast, signing new talent—artists, producers, songwriters—as well as working with acts already onboard. One of the first projects completed under Gousse's watch: Amerie's new album, "In Love & War," due Nov. 3.

Why did the label decide to increase Island Def Jam's West Coast presence?

IDJ hasn't had an A&R presence here for a while; not since early 2008. We've beefed up the West Coast significantly, adding senior A&R directors Angelo Sanders, formerly with Aftermath, and David "Touch" Wright, who was with the production team the Underdogs.

My plan is to bring in four to six new acts from the Western region who are culturally relevant to Def Jam, who can help shape and make the label into more of a lifestyle entity on the West Coast. To do that, we have to sign younger acts and push some of the music trends that are developing up and down the coast.

What are some of those developing music trends?

There's a new energy here that's different from the rest of the country; a movement of young kids who don't necessarily buy into traditional hits. They're ac-

tually more in tune with what's going on in underground hip-hop to the point where they create their own style of dress and speaking. If we can tap into that youth culture, we can make significant gains.

Is an example of this the Jerkin' Movement, which is being popularized by acts like the New Boyz?

Yes, it's definitely a trend. Not just a music thing but a culture and lifestyle thing in terms of the jerk dance, the style of dress [multicolored skinny jeans and footwear] and the artists these kids are listening to.

The New Boyz kind of opened the gate and had a big single ["You're a Jerk"]. They were able to get on local radio, then the song blew up and spread nationally—that speaks volumes for this trend. I think we'll see other artists here continue to develop along those lines.

Have you signed any acts yet?

We just signed YG, a 19-year-old rapper from Compton, Calif. He's a very talented kid with a large following he's attracted through MySpace. He speaks to that audience. Although he has no radio play yet, they go to his club shows and know every lyric to every one of his songs. YG isn't a dancer per se, but he's kind of an OG who's been at the forefront of the jerk scene. They've danced to his music for the past three years.

Is Los Angeles becoming a creative hotbed again?

I definitely see that. The quality of the facilities here has a lot to do with it, and there seems to be more of a collaborative feeling between producers and songwriters here versus other cities, where there tends to be more camps and cliques.

There's a concentration of producers here that songwriters can work with without necessarily having had a No. 1 record. These producers include Wayne

Wilkins, who co-produced Beyoncé's "Sweet Dreams"; there's also Soulshock & Karlin, Harvey Mason Jr., the Stereotypes, the Co-Stars, Dr. Luke and RedOne. You also have Tricky Stewart and the-Dream working here a lot along with Sean Garrett, Jim Jonsin and Rico Love.

What do you look for when considering an act?

I look for confidence, even some cockiness. If you're asking me to invest in you, you have to be able to carry the ball once we make that investment. And if you can write, that's all the better. But it's not necessarily required because A&R [reps] are supposed to bring songs. I also look for stage presence: Are you an artist who's out gigging and building a fan base? If this is going to be your craft, you have to be working in it every day.

The marketability of the artist is important too. My team and I have to quarterback the artist's project, so that artist must be able

to convey what his vision is and then together we can convey that to the rest of the company so they can help execute it.

How much time do you devote to development?

It depends on the level of development the act has already reached. If it's someone with a great voice and confidence but who has never really recorded, it could be a six- to 12-month process as far as helping them perfect their sound. You want to be able to present the artist along with a vision and not just a bunch of random songs. You want to paint a picture for the label.

Is radio still relevant to breaking new acts?

I definitely see radio station playlists opening up; radio is experimenting with different sounds. The barriers that were once at pop have definitely fallen: A lot of urban records are turning into pop records, and pop stations are playing country songs. You have more consumers who are into different genres. And you'll find as that trend continues, radio stations will have to adjust their playlists.

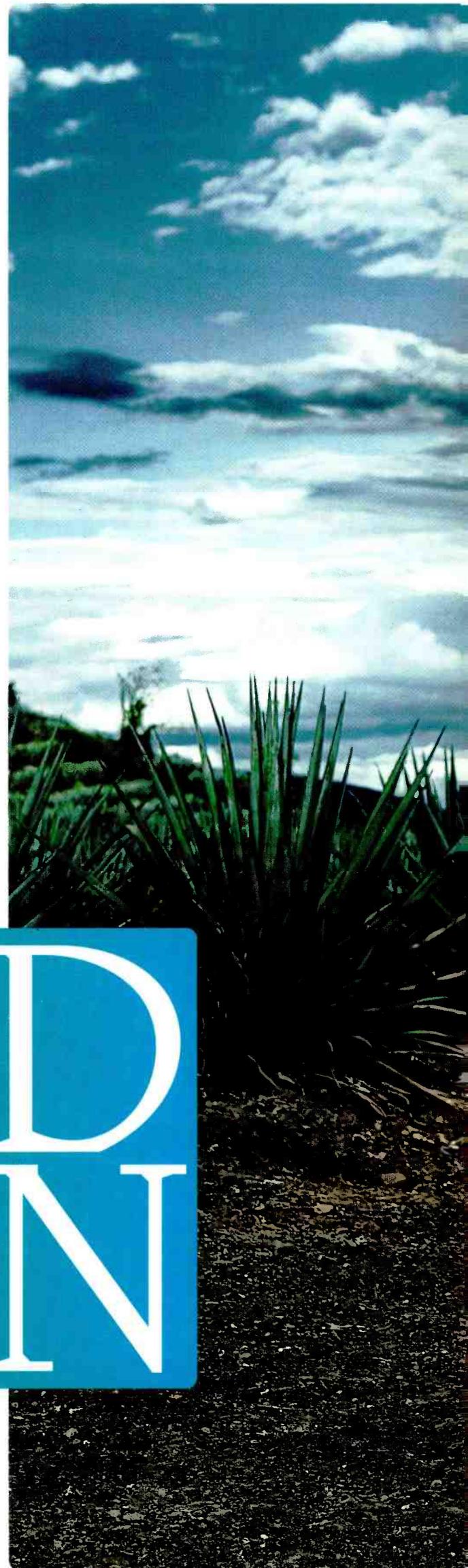
What will be the final outcome of the singles vs. albums battle?

You have a segment of the audience who still loves to buy albums. But you also have a younger segment of the audience for whom it's all about the single. Basically, the industry will continue to adapt but cater to both types of consumers—and that won't change. The top 20 artists will sell a lot of albums and everyone else will sell a lot of singles. . . .

There's a new energy here that's different from the rest of the country; a movement of young kids who don't necessarily buy into traditional hits.

Two months ago, Mexican superstar Alejandro Fernández stood before a crowd of nearly 200,000 in his hometown of Guadalajara, performing one of two massive free concerts he organized to spur tourism to Mexico following the swine flu.

If there was ever any doubt about Fernández's status as one of Mexico's favored children, it was quelled here. A slew of stars, including Gloria Estefan, Enrique Iglesias and Luis Fonsi, took the stage with Fernández in an impressive show of support. As far as free shows go, it was unprecedented in the annals of Latin pop. ■ And then, the coup. Fernández took the stage dressed in charro garb, the traditional mariachi outfit of tight, adorned pants and jacket and wide sombrero and invited his father, icon Vicente Fernández, onstage for a mariachi set. ■ In an instant, Fernández went from pop star to ranchera symbol, a dual role that has been a constant in his nearly two-decade-old recording career.



WORLD VISION

**From Pop To Ranchera Alejandro Fernández's
New Project Bridges Genres And
Two Of Universal's Labels BY LEILA COBO**



Now, Fernández is preparing to simultaneously release a ranchero album and a pop album, each with different tracks, different producers and different marketing and sales teams. Titled “Dos Mundos Tradición” and “Dos Mundos Evolución,” the project is set to hit stores Dec. 8, with the pop album out on Universal Music Latino and the ranchera album out on Fonovisa, both sister labels under Universal Music Latin Entertainment (UMLE)—although Fernández is signed to Universal Music Latino.

Being split between two genres “is what I’ve lived,” he says. “I started in Mexican music and later went on to pop, and did very well. But I hadn’t released a ranchero album in a long time. This has been a game, in a way: We’ve brought ranchera [music] closer to pop and pop a little closer to Mexican music.”

Ranchera music, the dramatic, gut-wrenching Mexican songs that are usually performed with a mariachi band, is a subgenre of regional Mexican music that couldn’t be more different from the more subtle, romantic leanings of pop. Although a handful of artists, most notably Marco Antonio Solís, Pepe Aguilar and Ana Gabriel, have tackled both genres (see story, below), having two completely different albums be released simultaneously has never been done in the Latin realm, in any genre. But it’s a move Fernández thinks will benefit his career.

“Alejandro lives, sings, enjoys the two worlds—ranchero and pop,” says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, who also heads UMLE, Universal’s Latin music operation in the United States. “From the onset, Alejandro and I said

that if the two worlds coexisted on a daily basis in his life and in his concerts, why not have them also coexist on his albums?”

The two albums are titled “Dos Mundos Tradición” (Two Worlds Tradition) and “Dos Mundos Evolución” (Two Worlds Evolution). Save for one track penned by Solís, the traditional album was written and produced by regional Mexican star Joan Sebastian, who also wrote an album for Vicente Fernández last year. The pop album brings together multiple producers and songwriters, including Kike Santander and Aureo Baqueiro, with whom Fernández had worked before on previous albums.

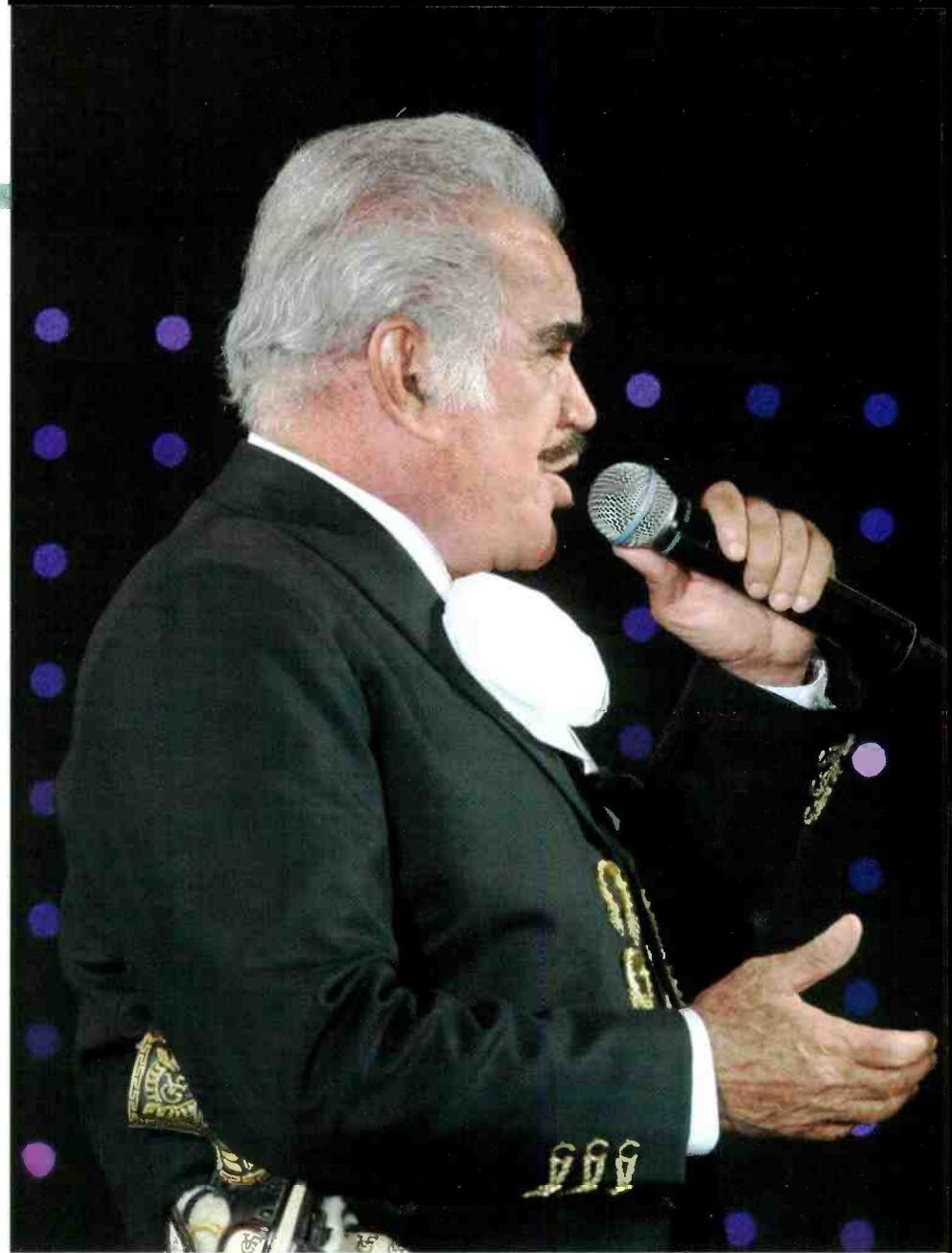
Both albums sound, of course, like Fernández, whose trademark voice—a potent tenor that’s one of the most distinctive and downright beautiful in the genre—can go from pop crooning to bravado mariachi with equal conviction. But the arrangements run the gamut from the familiar to total departure, with the traditional album often veering into country and Tex-Mex territory while the pop album goes from the acoustic to what Fernández’s manager Carlos de la Torre calls “Mexican soul,” given its mix of contemporary and tradition.

This mix is at the heart of “Dos Mundos,” de la Torre says. “Alejandro has that duality. He can put on an Armani suit and ranchera boots. And because he has those very Mexican roots, you believe it.”

That paradox, de la Torre adds, will be present in every phase of the two albums’ promotion. Different singles, for example, are being worked to each genre. The promise of dual

‘We’ve brought ranchera closer to pop and pop a little closer to Mexican music.’

—ALEJANDRO FERNÁNDEZ



support was important to Fernández, who signed to Universal late last year after a lifetime on Sony Latin, and who was anxious to release a ranchera album after years dedicated to expanding his career overseas.

To date, Fernández has sold more than 2.3 million albums in the United States, according to Nielsen SoundScan. And while most Latin acts talk about crossing over from Spanish to English, Fernández is one of a handful of artists who have managed to become superstars by crossing over

from traditional ranchera music to pop. That duality began in 1997 with “Me Estoy Enamorando,” a collaboration with producer Emilio Estefan Jr. that sold more than half a million copies in the United States, according to Nielsen SoundScan, and 3 million copies worldwide, according to the label, and established Fernández as an international star. And Fernández has been equally successful in regional Mexican music.

“He represents what is traditional and contemporary in Mexican music,” López says. “That’s what makes him unique. No one else can live in those two worlds so easily and with such artistic quality.”

In this case, it may be Fernández battling with himself for a No. 1; on Oct. 5, Fernández’s two singles were sent simultaneously to radio. The pop track, “Se Me Va La Voz,” was written by Tabaré and produced by Baqueiro while the ranchero song, “Estuve,” was written and produced by Sebastian. Fernández previewed both tracks for fans on his Twitter account. Both albums will be promoted digitally on iTunes’ Countdown feature. “The marketing will be done jointly between Fonovisa and Latino,” says Universal Music Latino president Walter Kolm. “The entire marketing strategy goes hand in hand. Even when he performs on television, he will sing both singles.”

The albums will be sold separately and as a set. In a second marketing phase, Kolm says, both albums will probably be launched together with exclusive bonus content.

“We have a unique situation here,”

DOUBLE PLAY Latin Artists Who Cross Over To Pop Can Get A Sales Boost

With its vast array of subgenres and styles, Latin music has long been a breeding ground for artists to record in multiple genres. And because the vast majority of Latinos in the United States are of Mexican descent, Mexican music has been the most visible genre to appear in the repertoire of pop artists, with multiple acts through the years traveling between the two genres.

Today, Alejandro Fernández is not the only Latin artist with a dual personality. Marco Antonio Solís, Pepe Aguilar and Pablo Montero all record in pop and mariachi—and, ironically, Fernández, Solís and Aguilar have garnered their biggest single album sales in the United States from pop releases. Fernández sold more than half a million copies in the United States of his pop debut, “Me Estoy Enamorando,” according to Nielsen Sound-

Scan. Aguilar, established as a romantic ranchero singer, garnered his biggest sales—250,000 copies—from “Por Mujeres Como Tú,” an album that blended pop and ranchero sensibilities. And Solís had his best sales, 455,000, with “Trozos de Mi Alma,” his first all-pop album.

The phenomenon isn’t confined to the present: Linda Ronstadt, the top-selling female rock singer of her day, made history when she recorded an all-mariachi album, “Canciones de Mi Padre,” and the late Tejano singer Selena recorded both Tejano and pop, in English and Spanish.

Beyond those two genres, in 2005, Shakira released her “Fijación Oral” and “Oral Fixation” albums in Spanish and English, within months of each other, featuring only a few shared tracks.

And Marc Anthony records not only in

English and Spanish but also in salsa and pop. In 2004, he released the pop set “Amar Sin Mentiras” and, within weeks, its counterpart, “Valió la Pena,” featuring salsa versions of many of the same tracks. Both albums reached No. 1 on Billboard’s Top Latin Albums chart.

Singing in English and Spanish and in pop and salsa is like “having two arms,” Anthony once told Billboard. “I was born and raised in East Harlem. The music my mother and grandmother heard at home wasn’t what I heard with my friends. But my parents took the time to expose me to that culture. And when I had to express that music, I understood it. It was part of me. I am both things. I am both. I am both.” —LC



From top: SOLÍS, SHAKIRA, AGUILAR and MONTERO

SOLÍS: CHRIS GORDON/WIREIMAGE.COM; SHAKIRA: CARLOS ALVAREZ/GETTY IMAGES; AGUILAR: CHRISTINA RADISH/REDFERNS; MONTERO: MATHEW IMAGING/WIREIMAGE.COM



VICENTE FERNÁNDEZ (left) and ALEJANDRO FERNÁNDEZ perform in Guadalajara to encourage tourism to Mexico.

Kolm says. "An artist with this duality with a company like Universal that has two separate labels."

On the Mexican end, says Disa/Fonovisa president Gustavo López, "the regional production is the most anticipated album this fall in the Mexican music arena. The combination of Alejandro Fernández and Joan Sebastian producing is a dream come true."

The fact that Fernández has been recording more in pop than ranchera in the past few years has no bearing on the album's possibilities, Gustavo López says. "He was a huge regional star before breaking in pop."

Fernández is the youngest son of Vicente Fernández, widely considered the most prominent living ranchera singer and one of Latin music's biggest icons. As Vicente's son, Alejandro was pushed into the limelight early; when he was barely 3 years old, he took the stage with his father for the first time, panicked and began to cry. The younger Fernández went on to study architecture but eventually found his way back to music, releasing his self-titled debut album in 1992 and launching one of the most prolific, successful and memorable careers in the Latin realm.

Fernández traverses pop and ranchera with ease beyond his recordings as well. In his shows, he performs pop and ranchera sets, first dressed in jeans or a suit and accompanied by a pop band, then clad in a full charro outfit and accompanied by a mariachi. While he can easily play theaters in Spain and arenas in the United States and Latin America, in Mexico, Fernández performs during traditional celebrations across the country and in palenques, the circular theaters found in many Mexican cities that can seat up to 15,000. In these settings, he always performs dressed in Mexican garb.

Capturing the duality of both worlds in all marketing material was important, de la Torre says, and although each album has its own identity, both the videos and the albums' art and concept will come together at some point.

The albums' art, for example, which is still in the planning stages, may depict Fernández divided between his two worlds, dressed as an international artist in a traditional Mexican hacienda or as a Mexican charro in front of a modern building. But while in the past Fernández had pictures taken in different cities and countries, this time everything will center in Mexico, specifically in his home state of Jalisco. It is, de la Torre says, the contrast of something very modern with something very Mexican.

Universal is still in the process of aligning sponsors and media partners for the album releases, including partnerships with mobile carriers in different Latin American countries. Fernández, however, has never been big on sponsorship deals, and those he strikes hit close to home, as is the case with Grupo Modelo, the maker of Corona Beer, which sponsored his last tour and with whom conversations are beginning for his next tour.

Although sales are down and the economy is ailing, de la Torre says that securing a sponsor still isn't essential to Fernández's project. "I think we have to show fans that we stand by who we are and we will continue to record good songs," he says. "Our commitment to the fans has to continue, and times like this are when you most have to concentrate in releasing great songs. We have to continue to think positive. They say winners aren't those who do things differently. Winners are those who do different things. That's what we're doing."

THE BILLBOARD Q&A: ALEJANDRO FERNÁNDEZ

As Alejandro Fernández prepares to release "Dos Mundos Tradición" and "Dos Mundos Evolución," he's doing double duty as a singer of ranchera music and one of Latin music's leading pop stars.

Why release two albums simultaneously?

We planned it to attack the two markets and the two targets. Normally, when you release an album in one genre, it takes at least three years to return to it, and you could lose your other audience. What we wanted to do was reach both markets at the same time. I hadn't recorded a Mexican album in almost six years and I had that need to do it—and I think the fans were anxious for it as well. Although I've done very well with pop, and in a way, the pop that we do sounds very Mexican.

Doing such a release has never been done. Are you nervous?

No. On the contrary, I think it will be excellent for my career. Universal is in love with the project, the album, the songs. Jesús [López, chairman of Universal Music Latin America/Iberian Peninsula and head of Universal Music Latin Entertainment] has made me feel at home.

You're working on the album imaging now. What's the idea?

We're playing a little with the album concept. It will bring you close in a way to the two worlds that I've lived: the countryside, the farm, the animals, but I've also lived an urban life in the city. It's the first time we're working with the photographer and the art designer at the same time.

Your Mexican concerts in your home state of Jalisco to promote tourism were a huge success. Did their planning have anything to do with your albums?

No. That was about supporting the secretary of tourism, particularly because Guadalajara was going through a very rough time. And then, with the swine flu, no one really knew what could happen. What we wanted to do was tell the world that everything was OK.

You play almost every weekend, and you play many shows during Mexican festivities around the country and in palenques, but you also perform in arenas and theaters. Are the shows completely different?

The theatrical presentations have far more production value, but the vibe that you have live in a palenque is incomparable. It becomes addictive. Those concerts are more relaxed, more bohemian. You can tell that people are really there to enjoy themselves. We also play pop in the palenque shows,

but we don't have any changes. I perform dressed in charro garb the entire time. But we do have great lighting production, screens, that kind of thing.

Initially you were thinking of releasing only a pop album, and then you had an encounter with producer/songwriter Joan Sebastian. What can you say about that?

We knew we wanted to record a ranchero album. In fact, we'd thought about Joan Sebastian [to produce it], but then he did the album for my father and we shelved that option. As we were looking for a ranchero producer, Joan came up to me during a show in a palenque and said, "Alex, I've come to say hello and to tell you I want to do an album with you. It's something I've been planning for a long time." And I said, "Oh, come on!" Because we didn't want to repeat [what my father had done]. And he said, "No, no, no, Alex. I have 11 songs. Let me play them for you and you tell me if they sound like your Dad's." And he'd brought a CD player and he played the songs, and my jaw dropped. They were totally different from what he'd done with my dad. So I had to do it. And on the other end, the pop album was already well on its way.

Some of the songs aren't traditional mariachi. Some tracks sound almost country.

It's a universal mix. That's why I say that what we did was bring pop closer to Mexican music and Mexican music closer to pop. But there are songs that are totally mariachi. And you do hear the mariachi in full, but performed in a different way and with different instruments.

When you record pop and ranchero, do you have to be in a different mindset to do each?

You sing them in a completely different way. They are two completely different genres. Ranchero is stronger, more passionate, it has more energy. If you sing a pop song in that manner, it doesn't sound well. You really have to change your mental channel when you go from ranchero to pop. But with this album, doing two sets of material, truth is, I'm exhausted.

Could you live, say, in Miami?

For a bit. Maybe on vacation for four, five months. But leave behind Mexico, my home, my roots and all my culture? That would be hard. —LC

HAIR APPARENT

TOKIO HOTEL HAS ALREADY CONQUERED EUROPE. CAN THE ELABORATELY COIFFED GERMAN BOY BAND GET BIG IN THE U.K. AND AMERICA?

**BY MARK SUTHERLAND
PHOTOGRAPH BY OLIVER GAST**

Sometimes, much weirder things happen at the MTV Video Music Awards than Kanye West interrupting an acceptance speech. Take the 2008 VMAs ceremony, for example, when the A-list glamour of Hollywood's Paramount Studios red carpet was upset by the entrance of four teenage cyborgs with preposterous hair that stood atop an enormous monster truck. Emblazoned with their band name in foot-high letters, the truck was the cyborgs' not-particularly-subtle way of telling America what the rest of the planet already knew: Tokio Hotel had arrived. So far, so Eurotrash gatecrasher. Tokio Hotel—a curious electro-Goth-glam-emo boy band that had climbed no higher than No. 39 on the Billboard 200—had what seemed a token nomination in the fan-voted best new artist category. It was up against the crème de la crème of U.S. female pop: Miley Cyrus, Katy Perry, Jordin Sparks and—oh, the irony—Taylor Swift. The likelihood of Tokio Hotel winning seemed about equal to that of Satan ice skating to work the next day. “We were at the awards watching it outside on a massive screen,” recalls Martin Kierszenbaum, chairman of Tokio Hotel's U.S. label, Cherrytree Records,

as well as president of A&R for pop/rock at Interscope and head of international operations for Interscope Geffen A&M. “I was half-distracted because I didn't really expect them to win—it just seemed a little . . . hopeful. But they announced it and suddenly [Interscope marketing executive] Bob Johnsen just punched me as hard as he could on the arm. Boom!” The band and most of the audience were similarly dumbstruck. Yet no one saw the need to interrupt singer Bill Kaulitz—the one who looks like a cross between a Bratz doll and a cockatoo—during his incredulous acceptance speech. “To be honest, it would have been a good moment if someone had come onstage,” Kaulitz reminisces a year later. “I was onstage at the VMAs and I was speechless.” “We got very drunk,” says his guitarist twin brother Tom with a laugh—he's the one who looks like a cross between Predator and a Jonas Brother. “Even though we can't drink in the U.S. until we're 21.” The next day, they weren't the only ones suffering. “Man, I had a charley horse from that night,” Kierszenbaum says with a laugh. “But I'll take a charley horse any day if it means winning an award.”

SPEAKING THE MOTHER TONGUE

One suspects many in the Tokio Hotel camp have been sporting similar injuries in the last four years. The band acknowledges the VMA win as “the biggest thing in our entire career,” but in truth it was just another moment in a career trajectory that has defied conventional wisdom, international boundaries and, at times, logic.

Formed in the East German town of Magdeburg, the band—which also features bassist Georg Listing and drummer Gustav Schäfer, the two who look like they've come to fix the Kaulitz brothers' car and computer, respectively—began playing under the name Devilish in 2001.

A deal with Sony BMG followed. But Tokio Hotel was dropped in 2005 when the members were just 15—a decision that, in pure commercial terms, is starting to compare to Decca's rejection of the Beatles. Undeterred, the twins signed with Universal Music Germany and quickly became a hot property with their 2005 German-language debut, “Schrei.”

And there, frankly, the story should stop. German-language pop music is right up there with English cuisine and American diplomacy as concepts that shouldn't travel and usually don't. At all. Not since Nena's 1983-84 hit “99 Luftballons”—cited by Bill as a formative influence—had songs with umlauts made it beyond the Maginot Line.

Yet “Schrei” didn't just reach No. 1 in Germany and Austria and top three in Switzerland. It hit the top 10 in Greece, Hungary,

the Czech Republic and Poland and, almost unprecedentedly, No. 12 in France—a country that traditionally regards German pop music in much the same way it looked at George Bush—while peaking on Billboard's European Top 100 Albums chart at No. 5.

The follow-up, 2007's “Zimmer 483,” did even better, peaking on European Top 100 Albums at No. 4. It hit No. 1 in Germany and No. 2 in France; went top 10 in Austria, Switzerland, Greece, Hungary, the Czech Republic and Poland; and charted everywhere from Finland to Italy. The band even performed in Tel Aviv—a rarity for German-speaking artists—after Israeli fans launched a petition demanding a concert.

“It was strange,” Tom says with a shrug of such cross-border success, “but cool. Our fans started to learn German so they could sing along.”

At the same time, however, executives and band members alike were at something of a loss to explain the group's appeal. Bill cites the band's formidable online presence as a factor, while executives cite Bill's exotic look as crucial in attracting media attention and a vocal female fan base.

Any time that might have been used to contemplate this puzzle the twins spent learning English in a bid to conquer the countries that hadn't yet embraced the group's cyber-Goth persona.

In 2007, Tokio Hotel released its first English-language album, “Scream,” featuring songs from the first two German albums sung in English. It has sold 175,000 U.S. copies, according to Nielsen SoundScan, spending 21 weeks on the Billboard 200. It

was also a hit across Europe, bringing the band's first top 10 success in Italy, the Netherlands, Portugal, Sweden and Flanders. The French sent it to No. 6. They'll be eating English cheese next.

Tokio Hotel's new album, “Humanoid,” came out almost simultaneously around the world—Oct. 2 in Germany and continental Europe, Oct. 6 in the United States—in both German and English versions.

“It's necessary we stick to the German-language origins in some markets,” says Cornelius Ballin, the Berlin-based director of international exploitation at Universal Music Germany. “But English is the international language of music and the band wants to be heard in that language as well. Each territory will focus on one version but as they have fans who want to get their hands on everything, [most countries] will put both out.”

In the United States, a Best Buy-exclusive version of the album will feature the German album alongside the English one in a two-CD package. This time the band recorded two versions of every song at once.

“It's not a one-to-one translation this time,” Tom says. “The songs are around the same topic but we had to view them as different things really.”

“We're working twice as hard as any other band,” Bill says with a laugh. “I feel comfortable with the English versions this time. I'm a perfectionist, so the first English record was very hard for me. I don't want to sound like a German guy trying to sing in English.”



Back in black:
Tokio Hotel's
**GUSTAV
SCHÄFER, TOM
KAULITZ, BILL
KAULITZ and
GEORG LISTING**
(from left)

"Humanoid," which is more electronic than previous albums, is heavy on the science fiction (think "Terminator" or "District 9"). The first single is "Automatic" (or, if you prefer, "Automatisch"), a brilliantly ludicrous techno-rock anthem with a video featuring fast cars, robot sex and Bill looking like Björk if she had played the Tina Turner role in "Mad Max Beyond Thunderdome." The rest of the album is almost equally over the top, and the fist-punching rock of "Noise" and the Depeche Mode-style electronica of "Human Connect to Human" are catchy enough to appeal to teens from Berlin to Boise, Idaho.

For the album release, Universal has partnered with Media Markt, a Pan-European consumer electronics and entertainment retailer. The chain will give an item of band merchandise to consumers who preorder the album at stores in Germany, France, Spain, the Netherlands, Austria, Switzerland and Belgium. It will also set up displays dedicated to the act, and 13 outlets across the seven territories will present 3-D broadcasts of the band performing tracks from the new album. The band will play a live showcase at the opening of Media Markt's new flagship store in the Paris suburbs at the end of October.

"We need [entertainment] specialists in the market in Europe because that's the way we break acts," says Romain Delnaud, the London-based director of operations for commercial affairs at Universal Music Group International. "Media Markt have an international presence that allows us to coordinate the campaign across the markets."

The deal could help Media Markt as well. "Tokio Hotel is a good fit for us," says Wolfgang Kirsch, chief procurement officer of Media-Saturn Group. "Both of us started our career in Germany and expanded into other countries very successfully. The combination of music, innovative technique and a live experience is a perfect fusion."

The band members might also want to look at alternative uses for the 3-D technology if it can help them be in more than one place at the same time. Such is the devotion of the group's rabid fan base—either hyperventilating teenage girls or more intense emo types, depending on the territory—that the Kaulitz brothers can no longer have a quiet drink anywhere in Europe.

"It's not a job for me," Bill says with a shrug. "It's my life. Tokio Hotel is [an extension of] my personality and the whole look comes from that."

"It's totally cool that he gets all the attention," jokes Tom, who bickers—good-naturedly rather than violently—with his brother. "As long as I get more girls than him."

WORLDWIDE SUCCESS COULD BE 'AUTOMATIC'

Tokio Hotel's global sales are now at 3.5 million copies, plus 1 million DVDs, according to Universal. The international scope of the band's marketing campaign is obvious, and the act's official Web site is available in 11 languages. "Automatic" is a worldwide MTV video priority. The band will appear at the network's European Music Awards Nov. 5 in Berlin and

headline MTV Day 09—broadcast worldwide as an MTV World Stage presentation—Oct. 9 in Athens. Regular European tour dates will follow early next year.

The band will be in the United States Oct. 10-19, and Kierszenbaum expects to confirm appearances on major TV shows. (One already confirmed is MTV's "It's On With Alexa Chung.") With early media support from Rolling Stone, Seventeen and the New York Times, he intends to delay a major radio push to top 40 formats until "we've got real traction in the marketplace."

"The sky's the limit," Kierszenbaum says. "The band has turned in a great record, we did a lot of groundwork last time, and people are opening up to new kinds of music. Bill's an absolute worldwide superstar—it's just a matter of time and we're going to make sure it happens."

Universal Music Germany's Ballin says South American markets are also a priority this time around, and an initial push in Asia is planned for next year. Even the United Kingdom, which now stands alone in declining to embrace the band, will receive the full Tokio Hotel treatment in 2010.

"Success is like a drug," Bill says. "We want to be successful everywhere. But if not, at least we can go on vacation to London."

Best not to book that holiday just yet, though. If anyone can make the Brits love German pop music, it's Tokio Hotel. Nothing—not even Kanye West—can stop them now. ■■■

Additional reporting by Wolfgang Spahr in Hamburg.



DANIEL EK

‘I think we have a better experience and a better offer. We wouldn’t do it if we thought we were going to lose.’

—GUSTAV SÖDERSTRÖM >





See Spotify Run

The Swedish Streaming Service Has Taken Europe By Storm. Can It Translate That Buzz Into Popularity—And Profit—In The U.S.?

BY ANTONY BRUNO | ILLUSTRATION BY PETER HOEY

MTV Urge . . . Yahoo Music Unlimited . . . Virgin Digital . . . Since 2003—when iTunes launched in the United States—all of these digital music services have come and gone, without challenging Apple's market dominance, despite the backing of resource-rich parent companies.

¶ Add in all the startups that have crashed and burned in the same time period and it starts to look like no service could ever rival iTunes' traction with customers and critics. ¶ Until now.

The Sweden-based startup Spotify, launched for public access in October 2008, has momentum like no other digital music service of the last six years. It offers on-demand music streaming, in both free and premium services, and now claims to have more than 6 million users in Sweden, Norway, Finland, the United Kingdom, France and Spain. At one point it reported signing up new members at a rate of 50,000 per day, although that figure has fallen since September, when the service restricted its free version to invited guests in the United Kingdom.

Spotify has won high marks from reviewers for the ease with which it provides access to a catalog of more than 6 million tracks from majors and indies alike and the unobtrusive way it delivers advertising.

Spotify's recently launched mobile version—available for the iPhone and Android-powered devices in Europe to premium subscribers who pay the equivalent of around \$15 per month—has won similar praise. Although Spotify doesn't comment on its fund-raising activity, it has reportedly won \$50 million worth of backing from investors—at a valuation of \$250 million, an almost unheard-of sum for a music venture in today's stingy venture capital environment. The European service also has the full support of the major labels, which reportedly negotiated a collective 18% stake in the company.

Yet this momentum will be tested severely as the company prepares to enter the United States—the No. 1 music market in the world—with a launch expected either late this year or early next, depending on how fast it completes its negotiations with the majors.

"It's been talked about so much I don't think it can meet everyone's expectations," says Forrester Research analyst Sonal Gandhi. "If the Spotify experience can be as good as hyped, it has a lot of potential."

With negotiations ongoing, U.S. labels are reluctant to comment on the service. According to music industry sources, the labels are impressed with Spotify's achievements but want the service to start generating real revenue. To do so, it must take

care not to let the usage model outpace the business model.

There are certainly early signs of success. In August, Per Sundin, managing director of Universal Music Sweden, told the Swedish press that his company now earns more revenue from Spotify than iTunes. But that's in Sweden, where the service was born and where iTunes doesn't have the dominant hold on the digital music market it does elsewhere.

"We've seen income from Spotify follow a steep growth curve since launch," says Paul Smernicki, director of digital and direct-to-consumer at Universal U.K.'s Polydor Records. "Excluding mobile, they are pretty high up the list as a revenue stream for us. But we're certainly not in the same position as Sweden."

Scott Cohen, the London-based founder/VP of international at the digital distribution and marketing company the Orchard, says Spotify is already boosting income for labels in two ways.

"First, the more tracks are streamed on Spotify the more downloads occur on other services," he says. "We are not seeing any cannibalization. Second, revenue streams from advertising have been steadily increasing and have overtaken many niche stores in Europe."

But the ad-supported free service alone can't generate the revenue Spotify needs to pay for the music it plays. The company reported a net loss of \$4 million last year, and its decision to limit its free service in the United Kingdom to invited guests implies a high burn rate.

That means Spotify has to increase the number of users for its premium service. So far, however, music subscription services like Rhapsody and Napster haven't been able to reach a mass audience. In its most recent quarterly earnings report, RealNetworks said Rhapsody has about 750,000 subscribers. Napster had 700,000 subscribers when Best Buy acquired the company last year, but hasn't released updated figures since.

While Spotify plans to make mobile access a key element of its conversion strategy, the mobile music market has also yet to take off. Spotify has confirmed it will launch in the United States with a "slightly different model" than in Europe, although it has yet to disclose details.

>>>

THE AD-FUNDED MODEL

Calling Spotify a free ad-funded music streaming service would be accurate but unfair. The company has paying customers, but they number less than 10% of its user base, according to comments from CEO Daniel Ek at a recent London conference. And company executives say that's unlikely to change.

"We expect the large majority of our users to stay with free," says Gustav Söderström, who left his job as director of business development at Yahoo to join Spotify as its head of mobile. "We're monetizing it through ads and through selling downloads [through its partnership with 7digital], so it's a significant revenue source."

So far, no ad-funded service has been able to turn a profit from advertising and download revenue alone. Which is why Spotify doesn't intend to. Using the "freemium" model, the company hopes to convert a portion of its free user base to the premium tier.

The free Spotify service could be seen as a customer acquisition play—and perhaps not the most expensive one out there. Napster once estimated its customer acquisition cost at \$100 per user, due to all the advertising needed to explain its subscription model.

"It makes the [customer acquisition] process easier than [it would be] if you start with no users," Söderström says. "You have to put a lot of marketing dollars into getting users' attention to even consider signing up. We don't have to do that."

Free access to any song on demand is powerful bait and Spotify offers what amounts to an indefinite trial period. Rhapsody and Napster usually limit their trial periods to about a week, after which users either need to pay or use only 30-second samples. (Rhapsody allows non-paying users to stream 25 free songs per month.) That may not be enough time to get users hooked on the access model.

Despite the popularity of Spotify's free tier in Europe, Rhapsody America VP of business management Neil Smith doubts it will roll out the same way stateside.

"The reason Spotify blew up so big and so fast was it was free," he says. "That model isn't going to happen in the U.S. anytime soon, maybe ever. The U.S. is the market where the labels make all their money. They can't afford to have a service that doesn't generate substantial revenue suck up all the usage. If it was \$15 [per month] out of the gate, it wouldn't have a million users. Once you take the free piece away, we compete pretty well."

So Spotify will have to ensure its ad-supported service remains worthwhile and not degrade it in order to push users to the paid version. Devaluing the free service would risk losing users, which in turn would threaten its function as a customer acquisition tool as well as limit any hopes of generating revenue from it.

THE SUBSCRIPTION MODEL

For all the hype Spotify gets for the popularity of its free tier, there's no guarantee it can match that success as a paid service.

Until its mobile option launched, Spotify's premium tier only offered the elimination of ads—which weren't very intrusive to begin with—and slightly better audio quality. The iPhone and Android apps add portability to that mix, but it's still not much different in price or function to portable subscription offers from Rhapsody and Napster.

"The value proposition of subscription has to change," Forrester's Gandhi says. "There has to be ownership. There has to be something besides just renting music."

Gandhi specifically points to subscription plans that allow users to keep a certain number of songs per month, such as the five tracks Napster gives away as part of its \$5-per-month streaming plan and Zune's 10 free downloads.

Another option comes from Pali Capital analyst Richard Greenfield, who recently suggested that mobile operators and Internet service providers should bundle the Spotify premium service into their data plans. The idea of bundling is nothing new, but Spotify's ability to synch content across the different platforms makes it a more viable option.

Söderström says Spotify would consider such options, but only if they weren't exclusive.



See Spotify run on multiple platforms: The company's Web interface (above) and mobile app (below)

THE MOBILE MODEL

Spotify is hanging its hopes of converting free users to paid users on the mobile application. But it doesn't want to position itself as a mobile service.

"I wouldn't say Spotify is a mobile service first," Söderström says. "You're going to do the majority of your browsing and discovery on your desktop, at least for some time. But if you want to use Spotify as your primary music service, then you're going to need the mobile option."

Previous portable subscription options required transferring tracks from desktop to portable device, which users needed to synch with an online service at least once per month to refresh the licenses. Services were based on digital rights management technology from Microsoft that had a reputation for being unreliable—and the dominance of the iPod had made them irrelevant.

Spotify gets around this by using mobile phones to stream the music rather than download it. Since mobile networks are notoriously unreliable, it created a way to temporarily cache more than 3,000 songs on supporting mobile phones, without using the 10 GB of storage normally required to do so—although users must still connect to Spotify every 30 days to verify their premium subscriber status.

Mobile options have already paid huge dividends for music services like Slacker, Pandora and Clear Channel's iheartradio. Pandora, for example, says more than 45,000 of the 65,000 new registrations it gets every day come from its various mobile apps.

"Our future is going to be more mobile-centric than I had even thought, and sooner," Pandora founder Tim Westergren says.

But those are free applications. Rhapsody beat Spotify to the U.S. market with an iPhone app that lets users paying \$15 per month stream any song from the service's catalog as well as their playlists and Internet radio stations, but to date it doesn't have a local caching option.

The U.S. mobile music market is also much tougher than that of Europe, where Spotify

launched its mobile service in early September. According to a Forrester Research study, 27% of U.K. mobile subscribers with Internet access use their phone to play music at least monthly. In the United States, that figure is only 10%. U.S. mobile operators and labels alike hope Spotify will help goose these figures.

"There's definitely potential there," says one mobile operator. "I think we'll get the typical technology hype curve—lots of hype going into market, pause and then either decline or hype again based on reality. Spotify has a chance to be a big deal."

THE EUROPEAN MODEL

Spotify's European success is impressive, but the U.S. market can be more competitive—and more fickle.

"Spotify has a good chance of success in the States if they can make the right distribution partnerships," the Orchard's Cohen says. "But it will require a different strategy than in Europe."

And a win stateside would do much more than just cement Spotify as a legitimate player in the global digital music game. It will finally broaden the digital music market beyond iTunes and add a new usage model beyond track sales.

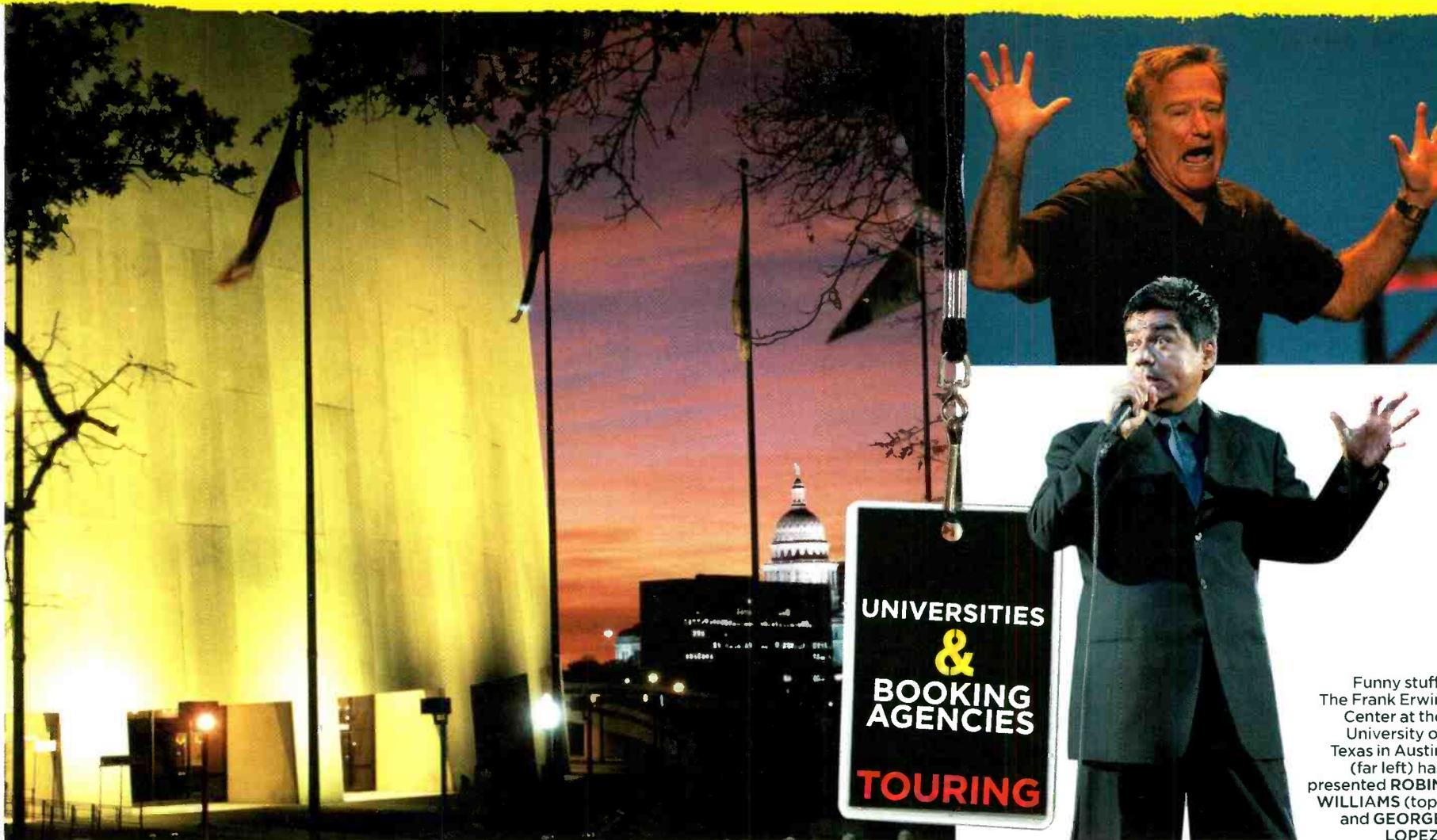
"Spotify is not the first streaming service in the world, just like iTunes wasn't the first digital download store," Cohen says. "What it does that is so special is make a fairly complex model seem easy to execute. They have a great team running the company and I wouldn't bet against them."

And while other U.S. music industry sources remain only cautiously optimistic, Spotify has confidence.

"There are certainly more music services in the U.S. than there are in Europe," Söderström says. "So, yes, it's more competitive. But I still think we have a better experience and a better offer. We wouldn't do it if we thought we were going to lose."



Additional reporting by Andre Paine in London.



Funny stuff: The Frank Erwin Center at the University of Texas in Austin (far left) has presented ROBIN WILLIAMS (top) and GEORGE LOPEZ.

CLASS ACTS

Campus Concerts Adjust To Tight Economy

BY MITCHELL PETERS

Live entertainment is still a major draw at university venues across the country, but the challenged economy in 2009 has forced some schools to cut back on student activities budgets designated for bringing musical acts and comedians to perform in campus buildings. As a result, many colleges are reviewing the types of acts they book as well as the frequency of campus concerts, industry observers say.

"The upper administration at colleges is definitely paying attention to budgets a little more due to this recession," says Todd Erickson, an agent at the More Music Group, a company that serves as the middle agent between colleges and talent. "I saw an impact from the economy for this fall semester . . . but I think things will change back in the spring."

Jamie Kelsall, a booking agent at the Agency for the Performing Arts, says campus entertainment committees are spending their money more wisely. "They'll do two or three of the small [bands], rather than putting all their money into one act," Kelsall says, noting that the events are then transformed into a more festival-type environment. "It's certainly no surprise, because their budgets have definitely been cut."

In light of tighter entertainment budgets at many colleges, some developing artists have agreed to lower performance fees to play campuses and build stronger student fan bases, according to Jon Shyer, director at StarPolish Presents, another middle agent that assists colleges with booking concerts.

"They're definitely flexible on their numbers," Shyer says, declining to name specific acts. "[Booking agents] don't want to express that initially—because of negotiation reasons—but we get one e-mail a week saying, 'This band is looking to fill these dates.'"

Kelsall agrees that the challenged economy has forced some artists who rely heavily on touring as their primary source of revenue to re-evaluate how much they charge for shows.

"The smartest bands realize that in order to remain on the road, they have to work as much as they can with the buyer," says Kelsall, who books college-friendly acts like Jack's Mannequin, Eric Hutchinson, Three 6 Mafia, Flo Rida, Flogging Molly and the Gaslight Anthem.

In addition to being more flexible with guarantees, many artists offer additional services to colleges, including lectures and afternoon performances.

"Numerous artists are willing to come to schools early and promote their show by playing a small acoustic performance to bring more students to the show," Shyer says. "And from our roster, the Kicks and Craig Cardiff use their experience in the music business to teach students in a two-part lecture and performance on college campuses."

Adam Tobey, senior VP at the middle agent company Concert Ideas, says more colleges are booking comedians because their material is viewed as a sure bet, compared with hit-driven music acts.

College events featuring comedians from popular TV shows usually result in successful ticket sales, because students are more likely to attend events that are tied to something they're familiar with, according to Erickson.

"For marketing purposes, if [the act is] from a TV show, everybody will know that show and they'll be drawn to it, whether it's someone from 'Saturday Night Live' or a half-hour comedy special on Comedy Central," he says, citing a recent show with "SNL" comic Kenan Thompson.

Booking comedy is also sometimes a safer move because it has a wide appeal to students from all walks of life. "Everybody loves to laugh," Erickson says. "So with comedy, it's not like you're trying to appeal to a certain person who may like hard rock or hip-hop and R&B."

Even top-priced comics are considered a safer economic play. The 17,000-seat Frank Erwin Center at the University of Texas in Austin saw recent success with such top-name comedians as Robin Williams, George Lopez and Jeff Dunham. "Those major comics seem to play pretty well in this environment," says center director John Graham, who also cites upcoming shows by Dane Cook and Larry the Cable Guy.

Even in a tough economy, campuses are an attractive target for top music acts, such as Jay-Z, whose 20-plus-date fall tour will primarily play college arenas.

Frank Russo, senior VP of business development and client services at the facility management firm Global Spectrum, says business is growing at the 10 university venues the company manages. But digital marketing is key, "as opposed to radio, TV and newspapers," he says. E-mail blasts for events are effective, he adds, noting that students "live in their own world" and are difficult to reach through traditional forms of advertising. So Global Spectrum often works with student entertainment committees to find alternative methods of spreading the word. "You have to resort to different ways to get them aware of shows, which might even be putting chalk on the sidewalk on the paths from dorms to classrooms," Russo says.

Other colleges are taking a similar grass-roots approach to reaching students on campus. At Clemson University in South Carolina, concert organizers have moved the box office for the 10,000-seat Littlejohn Coliseum to various hubs on the school's campus. "They don't even have to get in the car—we're where they want to be," coliseum GM/director of major events Marty Kern says. To help sell tickets to shows, Kern advises her students to "get in front of the library late at night where we know the students are," she says. "It's in-your-face, old-school marketing."

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from >>p24 up prices are frustrating consumers and destroying efforts by artists, managers and agents to create value for the fans," Houghton says.

Joey Lee, president of the 360 Artist Agency, says fees are particularly an issue with "bubbling headliners"—acts moving up to larger venues that don't yet have the clout to negotiate a break with ticketing companies, venues and advertisers.

Paradigm agent Aaron Pinkus says the live business overall hasn't done a good job in developing new acts to back up the heritage artists that have been the core of the touring industry for years. "So the onus on the agency side is to develop new talent at an affordable cost that will get butts transferred from couches into stadium seating," he says. "To that end, we are getting killed by ticketing service charges."

While he understands the costs of rolling out a new ticketing system or operating an existing one, "I still can't understand how it costs \$8.35 to process what was originally a \$10 general admission ticket for a 500-capacity club show," Pinkus says. "And as the venue sizes increase, so does the ticket price, and consequently the service charge."

When it comes to high ticket prices in general, "as agents, we have had a large hand in creating this problem," Pinkus says. "We have driven guarantees to the point where promoters could not break even on a show solely based on ticket sales. Promoters were forced 'underground' into making their money through ancillary means; hot dogs, beer and ticketing service charge rebates. So we don't back down from guarantees, and promoters don't back down from ticketing fees, because everyone needs their money, and we're effectively in a stalemate."

That status quo has to change, especially at the developmental level, Pinkus asserts. "Maybe that means we don't push for the same guarantee in exchange for lower ticketing charges, but I can tell you something has to be done to prevent the first concert by any new band in any given market to have more than 50% of their

ticket price going towards service fees," he says. "It's killing the goose before it's out of the egg, and there are a ton of talented bands that will not get the chance to turn into the proverbial golden goose if we out-price them in the market as they try to plant their flag in your town and in your mind."

Industry cuts have led to less effective promotion of artists, Houghton believes. "Who is left to market the shows in more than a cookie-cutter fashion?" he asks before answering his own question. "No one—promoters, managers or agents—has been willing to fill that void."

Though attendance largely held its own, the summer of 2009 did see an industry-wide trend of consumers waiting longer to buy tickets. William Morris agent Kirk Sommer would like to see advance sales stimulated through premium inventory incentives with presales and such old-school (but effective) messaging to the public as "only area performance" or "last area performance" if these statements are in fact true. Sommer says increasing demand by being more conservative in choosing venue capacity, earlier on-sales and keeping ticketing programs to a minimum could also help advance sales.

One of the most pressing issues for 2010 will continue to be ticket scaling for new and established touring artists, according to agent David Zedeck of Creative Artists Agency.

"It is important that we take the lessons learned from this past year, which was arguably the toughest economy in 30 years, and understand what worked and what didn't—for the artists,

the promoters and fans," Zedeck says. "We need to continually work to market and sell tickets to the fervent fan, as well as the casual fan."

Brian Jones, VP at the Bobby Roberts Co., sees today's market as "too many artists looking for work and not enough ticket buyers who will pay the amount for a ticket it takes to cover promoting the show," he says. "Like many products in today's economy, it's a buyer's market. The fans are in control."

Still, Jones says he's not overly concerned about the long-term viability of live entertainment. "People will always go to live shows; it's just finding the right formula to make it affordable for the promoter, artist and the ticket buyer," he says. "We've all adjusted, and we will adjust some more."

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Top row (from left): **ROB BECKHAM**, William Morris Endeavor; **BRIAN JONES**, Bobby Roberts Co.; **JOEY LEE**, 360 Artist Agency; bottom: **AARON PINKUS**, Paradigm; **MARC GEIGER**, William Morris Endeavor

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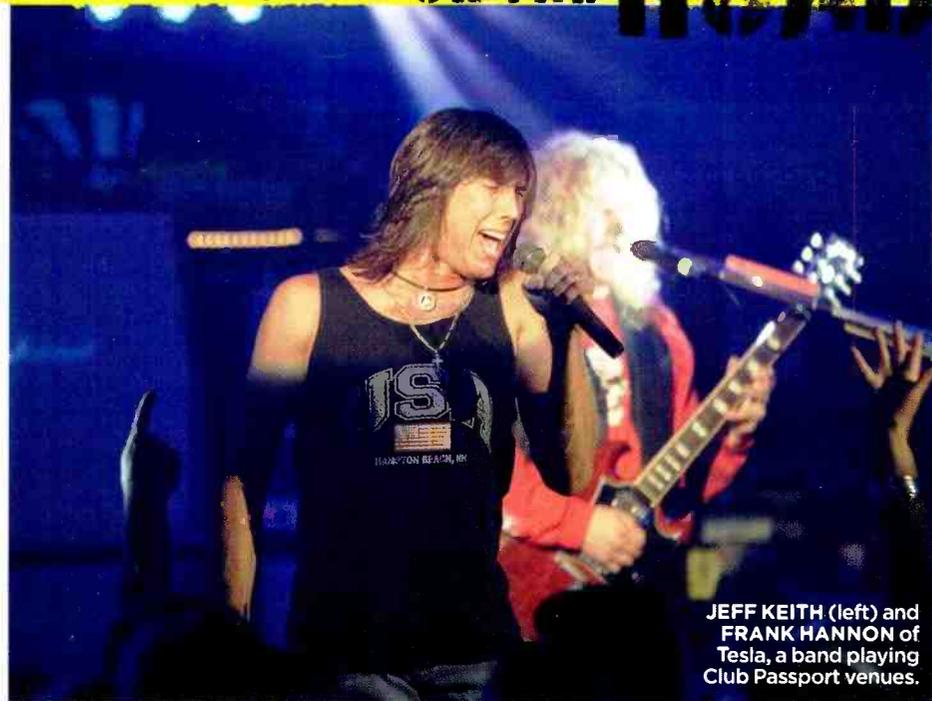


BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,507,501 (€2,406,040) \$102.05	COLDPLAY, ELBOW, WHITE LIES Phoenix Park, Dublin, Sept. 14	34,372 35,000	MCD
2	\$3,153,032 (287,100,000 yen) \$131.79/\$109.82	IL DIVO Budokan, Tokyo, Sept. 14-15, 17	25,056 three sellouts	Live Nation Global Touring, Udo Artists
3	\$2,524,567 (\$287,633 Australian) \$113.96/\$87.39	THE BLACK EYED PEAS, LMFAO Acer Arena, Sydney, Oct. 2-3	27,282 two sellouts	Frontier Touring
4	\$2,131,056 \$77/\$34.99	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Susquehanna Bank Center, Camden, N.J., Sept. 19-20	41,962 49,940 two shows	Live Nation
5	\$1,956,710 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Sept. 29-30, Oct. 3-4	13,747 15,991 four shows one sellout	Concerts West/AEG Live
6	\$1,618,519 (\$1,722,837 Canadian) \$79.38/\$18.79	KEITH URBAN, LADY ANTEBELLUM Pengrowth Saddledome, Calgary, Alberta, Sept. 18-19	22,297 two sellouts	Live Nation
7	\$1,583,140 (\$1,691,877 Canadian) \$79.07/\$18.71	KEITH URBAN, LADY ANTEBELLUM Rexall Place, Edmonton, Alberta, Sept. 20, 22	23,460 two sellouts	Live Nation
8	\$1,529,220 \$66	PEARL JAM, BEN HARPER & RELENTLESS7 KeyArena, Seattle, Sept. 21-22	24,891 two sellouts	Live Nation, AEG Live
9	\$1,507,754 (\$1,616,097 Canadian) \$78.84/\$20.76	KEITH URBAN, LADY ANTEBELLUM Credit Union Centre, Saskatoon, Saskatchewan, Sept. 23-24	22,194 two sellouts	Live Nation
10	\$1,471,250 (133,965,000 yen) \$131.79/\$109.82	IL DIVO Osaka-Jo Hall, Osaka, Japan, Sept. 9-10	11,528 12,356 two shows	Live Nation Global Touring, Udo Artists
11	\$1,328,924 (2,491,562 reales) \$138.68/\$32	BLUE MAN GROUP Credicard Hall, São Paulo, Brazil, Sept. 2-13	25,843 43,524 13 shows	T4F-Time For Fun
12	\$1,286,565 \$250/\$15.50	MAXWELL, COMMON, CHRISSETTE MICHELE Madison Square Garden, New York, Sept. 28	11,540 sellout	Live Nation
13	\$1,257,824 (\$1,371,778 Canadian) \$77.48/\$20.40	KEITH URBAN, LADY ANTEBELLUM MTS Centre, Winnipeg, Manitoba, Sept. 26-27	20,601 two sellouts	Live Nation
14	\$1,249,502 \$128/\$78/\$49/ \$25	KISS, BUCKCHERRY Cobo Arena, Detroit, Sept. 25-26	21,561 two sellouts	Concerts West/AEG Live
15	\$1,190,726 \$65/\$10	DAVE MATTHEWS BAND, WILLIE NELSON First Midwest Bank Amphitheatre, Tinley Park, Ill., Sept. 26	28,085 29,039	Live Nation
16	\$1,118,100 \$65/\$55	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Principal Park, Des Moines, Iowa, Sept. 25	17,646 sellout	Jam Productions
17	\$1,076,082 \$63/\$7.75	BLINK-182, WEEZER, FALL OUT BOY, TAKING BACK SUNDAY & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., Sept. 17-18	29,874 two sellouts	Live Nation
18	\$1,055,388 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Staples Center, Los Angeles, Sept. 22	14,584 sellout	AEG Live
19	\$1,049,482 \$98/\$65/\$48.75/ \$36	BRUCE SPRINGSTEEN & THE E STREET BAND BankAtlantic Center, Sunrise, Fla., Sept. 14	11,586 13,836	Live Nation
20	\$1,033,221 \$79.50/\$25	MILEY CYRUS, METRO STATION Tacoma Dome, Tacoma, Wash., Sept. 16	15,242 15,920	AEG Live
21	\$1,011,698 \$98/\$36	BRUCE SPRINGSTEEN & THE E STREET BAND Ford Amphitheatre, Tampa, Fla., Sept. 12	13,763 19,144	Live Nation
22	\$1,005,340 \$160.50/\$46	RICARDO ARJONA Nokia Theatre L.A. Live, Los Angeles, Aug. 21-23	10,453 three sellouts	Goldenvoice/AEG Live
23	\$993,003 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Jobing.com Arena, Glendale, Ariz., Sept. 25	13,755 sellout	AEG Live
24	\$973,765 \$150/\$35	JENNI RIVERA Nokia Theatre L.A. Live, Los Angeles, July 31-Aug. 1	12,358 two sellouts	Goldenvoice/AEG Live
25	\$956,981 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Honda Center, Anaheim, Calif., Sept. 23	12,638 sellout	AEG Live
26	\$943,852 (\$1,032,574 Canadian) \$116.09/\$36.11	BRITNEY SPEARS, GIRLICIOUS Coppes Coliseum, Hamilton, Ontario, Aug. 20	16,629 sellout	Concerts West/AEG Live
27	\$937,615 \$200/\$75	ALEJANDRO FERNÁNDEZ Mandalay Bay Events Center, Las Vegas, Sept. 15	8,291 8,558	Live Nation, Andrew Hewitt Co., Latino Event & Marketing Services
28	\$935,772 \$128/\$98/\$49.50/ \$39.50	BRITNEY SPEARS, JORDIN SPARKS Palace of Auburn Hills, Auburn Hills, Mich., Sept. 8	12,572 sellout	Concerts West/AEG Live, Palace Sports & Entertainment
29	\$928,907 \$127/\$97/\$47.50	BRITNEY SPEARS, JORDIN SPARKS Don Haskins Center, El Paso, Texas, Sept. 21	11,531 sellout	Concerts West/AEG Live
30	\$901,747 \$79.50/\$25	MILEY CYRUS, METRO STATION Oracle Arena, Oakland, Calif., Sept. 18	13,881 14,480	AEG Live
31	\$873,099 \$127.75/\$97.75/ \$49.50/\$39.50	BRITNEY SPEARS, JORDIN SPARKS American Airlines Arena, Miami, Sept. 2	14,502 sellout	Concerts West/AEG Live
32	\$858,948 (\$606,383) \$83.57	PEARL JAM, GOMEZ Ahoy, Rotterdam, The Netherlands, Aug. 13	10,892 sellout	Live Nation International
33	\$856,355 \$89.50/\$35	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Sept. 12	16,520 sellout	Live Nation, in-house
34	\$849,983 \$97/\$67/\$51.50/ \$41.50	BRITNEY SPEARS, JORDIN SPARKS Aberus Center, Grand Forks, N.D., Sept. 12	12,713 sellout	Concerts West/AEG Live
35	\$848,952 (\$917,855 Canadian) \$78.15/\$18.50	KEITH URBAN, LADY ANTEBELLUM General Motors Place, Vancouver, Sept. 16	12,154 sellout	Live Nation

RAY WADDELL
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ON THE ROAD



JEFF KEITH (left) and FRANK HANNON of Tesla, a band playing Club Passport venues.

TAKING IT TO THE CLUBS

Live Nation Debuts Strategies For Smaller Venues

Clubs and small venues are the lifeblood of the concert business. It's where acts create buzz, hone their chops and build the foundation of a touring career. Historically, promoters were willing to make less or even lose money on an act at the club level with hopes that the artist will stay loyal as it climbed the ladder into larger venues, reaping more profits in the process.

Live Nation is now following its summer promotional schedule for its amphitheaters with two new club-level promotions.

The first, which the company describes as more of a new "product" than a promotion, is the Club Passport. For \$49.99, including fees, music fans who purchase a passport can see every show at Live Nation clubs in their city for the rest of the year, subject to availability. A source at Live Nation says sales of the Club Passport are "solid."

On Oct. 5, Live Nation announced a second club-level price promotion, a "two-for-one" deal that will encompass 200,000 tickets to 350 concerts in 29 U.S. Live Nation venues.

The company says its No Service Fee promotions at amphitheaters saved fans about \$14 million on nearly 800,000 tickets during the summer. The Live Nation source says the club programs are a response to requests from agents and managers for the promoter to offer similar inducements for small venue tours. Both programs are available at Live Nation's House of Blues and Fillmore clubs across the country, as well as Live Nation clubs like Bogart's in Cincinnati, the Tabernacle in Atlanta, the Gramercy in New York and the Hollywood (Calif.) Palladium.

Among the acts playing venues covered by the Passport, according to LiveNation.com, are the Black Crowes, the B-52s, Tesla, Gov't Mule, Hanson, Andrew Bird and others.

Meanwhile, the club sector seems pretty healthy, even in tough economic times.

Seth Hurwitz, president of independent promoter I.M.P., which owns and books the 9:30 Club in Washington, D.C., says he hasn't seen a

downturn. "The shows that people want to see do well and the ones that don't, don't," he says. "Bands run their cycles of popularity, and when that is down, bands and their representatives like to blame the economy. Sorry, that ain't it."

Hurwitz says he doesn't spend much time developing price promotions. "Fact is, I've never seen [price promotions] turn a dog show around. They are usually done to placate someone who refuses to believe that their act isn't selling tickets or to create cash flow for reasons other than net business."

It's more about "promotion" in the true sense of the word, according to Hurwitz. "Our responsibility as a promoter is to get the band's image and music represented as they intend and to make sure everyone is aware and reminded about the show," he says. "After that, the campaign has been run and the votes come in."

There are plenty of acts to "vote" for, certainly. Kirk Sommer, the William Morris Endeavor agent for acts like the Killers and Paolo Nutini, says the clubs are "completely oversaturated at the moment."

The current economy means people have less discretionary income and more entertainment options, Sommer says. And he observes that there isn't any sign of less traffic in the future.

"People need to pay particular attention to packaging, timing, size and ticket pricing," Sommer adds. "There must be value."

Red Ryder Entertainment agent Erik Selz (Andrew Bird) says he isn't seeing the artist development at the club level he once did, or even consistency. "A few years back, one could rely on a sold-out show in March, on the heels of a new release, translating into a sold-out show at a larger venue in September," he says. "Here today, gone tomorrow" has never been more true, and I'm seeing those September shows, on the second lap through a market, suffer badly. The saturation doesn't help, and it's only getting worse."



FREAK SCENE
Devendra Banhart takes his sound to the masses



STEADY FLO
Florence & the Machine cross the ocean



ONCE MORE
The Swell Season jumps off the screen



CREATIVE 'AGONY'
Breaking Benjamin delivers fourth album



IT'S ABOUT TIME
BeBe & CeCe Winans reunite after 15 years

30

30

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MUSIC



Reborn: Flyleaf's SAMEER BHATTACHARYA, PAT SEALS, JAMES CULPEPPER, JARED HARTMAN and LACEY MOSLEY (from left)

ROCK BY DEBORAH EVANS PRICE

When Flyleaf chose to call its second album "Memento Mori," it wasn't a tossed-off phrase or an attempt at pretension. After a spate of tragedies and illnesses, the band's mindfulness of death is a constant theme on the album, which will be released Oct. 20 on Octone/A&M.

"'Memento Mori' was very fitting, given everything we've been through over the past seven years," singer Lacey Mosley says. "We've seen a lot of everything."

Certainly, the band has seen plenty of success. Its self-titled debut was released in 2005, spawning the hit singles "I'm So Sick," "Fully Alive" and "All Around Me." The album stayed on the Billboard 200 for 133 weeks and sold 1.2 million copies, according to Nielsen SoundScan. In 2006, the Texas band released the four-song EP "Music As a Weapon," and the following year it issued a limited-edition two-disc version of "Flyleaf."

Rather than rush to release new music, the band (Mosley, guitarists Sameer Bhattacharya and Jared Hartman, drummer James Culpepper and bassist Pat Seals) focused on touring. Mosley says the primary reason the band took so long between albums was that the group wanted to tour heavily and get to know its fans.

The delay was also exacerbated by members coping with personal tragedies: Bhattacharya's 22-year-old cousin battled cancer, Culpepper lost his mother and his aunt, and Mosley had a health scare.

"There was a possibility that I might have an illness, but it ended up that I came out fine," she says. "It was a possibility that

LIFE AFTER DEATH

Flyleaf Confronts Mortality On Its Second Album

I might have cancer. I don't want it to be a big deal."

But in the next breath, Mosley reveals that the scare affected her lyrics. "It was just a situation that shook me and made me think, 'Is this what I want to live my life for?'" she says. "Am I living my life for the right thing? If I died tomorrow, would I be satisfied or would God be satisfied if I met him tomorrow? That's the whole point behind 'Memento Mori.' I hope it's not too depressing.

"The thing that is so phenomenal about getting to record music or write a story or take photographs or whatever is that you can look back and remember that time and be filled with that purpose again," she adds. "I'm so glad we got to do that."

When the band decided to head back to the studio, it again turned to producer Howard Benson. "He's always looking for ways to make a song a pop song," Mosley says, "and we're always looking for a way to push that boundary so that it makes him happy but it also makes us happy creatively as artists and rock lovers. I think you could hear both of that."

To promote the new album, Flyleaf took its usual "fans first" stance and let them decide the cities where the band would perform before the release. "There's so much more to these shows than just the band playing an acoustic set," Octone/A&M marketing director Val Pensa says. "Fans will get to see the video premieres of the two videos [for the first single, "Again," and a track called "Beautiful Bride"] before anyone will ever be able to see them online or on TV, they'll be able to listen to six or seven songs from the new record, and they'll have a chance to preorder the album."

Pensa says there will be a deluxe edition available, with four additional tracks, and an iTunes special release. "Fans who preorder will get an instant free track, 'Beautiful Bride,'" Pensa says, "and they'll also have the opportunity to get a digital booklet, the video and a cover of 'Stay' by U2."

"Again" is being promoted to active rock and alternative radio and is No. 28 on Billboard's Alternative chart and No. 21 at Active Rock.

Though not generally categorized as a Christian band, the members are Christian and have attracted a Christian fan base. Therefore, Octone has enlisted EMI Christian Music Group to market and distribute the album to the faith-based market.

Mosley is confident that both believers and nonbelievers will be able to relate to the message of "Memento Mori." "The album is about recognizing that our life is short and precious and the people's lives around you are short and precious as well," she says. "It might be your last opportunity to talk to them and it might make you choose your words more carefully." ■■■

LATEST BUZZ

>>>'IDOL' GIVES BACK AGAIN

"American Idol" is bringing back its "Idol Gives Back" charitable special April 21 after a yearlong hiatus. The special, airing during the top-seven Wednesday results show, will benefit Children's Health Fund, Feeding America, Malaria No More, Save the Children and the United Nations Foundation. More than \$140 million was raised in two previous specials. "AI" will return for a ninth season in January with host Ryan Seacrest and judges Simon Cowell, Randy Jackson, Kara DioGuardi and Ellen DeGeneres.

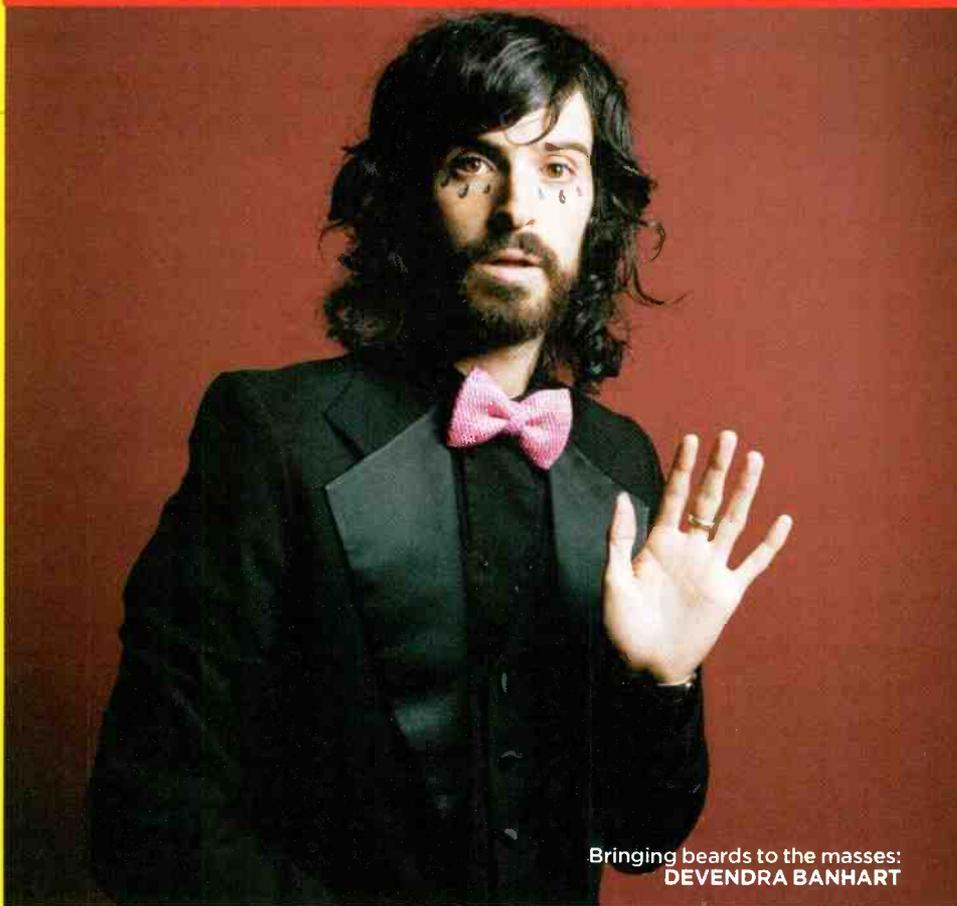
>>>UNRELEASED JACKSON 5 SONGS ON ITUNES

Motown/Universal Music Enterprises is celebrating the 40th anniversary of the Jackson 5's first single with "I Want You Back! Unreleased Masters," a new collection of 12 vault recordings due Nov. 10. A single, "That's How Love Is," was released Oct. 6 on iTunes; the song was written and produced by the Corporation, the team that wrote the Jackson 5's early material, and has been remixed by original Motown engineer Russ Terrana. Motown/UMe is also releasing "The Jackson 5 Ultimate Christmas Collection" Oct. 13.

>>>GNR SUED FOR PLAGIARISM

Two independent labels have sued Guns N' Roses for \$1 million, claiming the group used portions of two songs by a German musician on the band's last album, "Chinese Democracy." The band and Universal Music Group's Interscope Geffen A&M label were sued by the British label Independiente and the U.S. arm of Domino Recording, which own the licensing rights to songs by German electronic musician Ulrich Schnauss. According to the lawsuit, singer Axl Rose, his bandmates and album producers copied portions of Schnauss' "Wherever You Are" and "A Strangely Isolated Place" for the song "Riad N' the Bedouins."

Reporting by Gary Graff, Evan C. Jones and Christine Kearney.



Bringing beards to the masses: DEVENDRA BANHART

ROCK BY EVIE NAGY

Trading Up

Devendra Banhart And Warner Take Freak Folk To The FM Masses

"I can see my songs in a movie," Devendra Banhart says, "as long as it's a movie no one will watch." The singer/songwriter, who says his eclectic, world-influenced folk rock is usually considered more "exotic, esoteric or idiosyncratic" than commercially focused, will release his major-label debut, "What Will We Be," Oct. 27 on Warner Bros. Records.

After releasing five studio albums and several EPs on independent labels, Banhart says the transition to a major occurred for almost counterintuitive reasons. "They were the only ones who offered to let me do what I want," he says, adding that "What Will We Be" was nearly completed before it was shopped, and it was important to sign with a label that wouldn't make changes to the music. "You think an indie, yeah, they just let you do anything and you're in control, that's the heart of it, that's the point," says Banhart, who released previous albums on Young Gods and XL Recordings. "But I think with the birth of a new business model in the music industry, it's led the majors to actually be kind of humbled, so I was shocked they were treating me like the indies when I was meeting with them and the indies were talking to me like a major."

Warner Bros. executive VP of marketing Diarmuid Quinn says that signing Banhart was as much about "having him in the family because of his sensibilities" as the specific material he brought to the table. "There are some artists who are more commerce-driven than others, who have more mainstream success, and then there are some artists who are just brilliant who we need to have here to keep a certain artistic sentiment thriving, and Devendra fits that perfectly," Quinn says. "He's a true artist, his music is genius, his visual

art is incredible."

Visuals were a key issue for Banhart in his deal with Warner. A visual artist as well as a musician, he designs all of his own album artwork and insisted on the right to approve all images associated with the release. "It's funny, because on the smaller labels, so much media would leak out that I had no control of and didn't approve," he says.

Banhart's manager Elliott Roberts was instrumental in the pairing, as he also manages Neil Young, a longtime Warner artist. "He's like an interpreter who speaks the label's language very well, and that's a helpful thing because it's a language I just don't understand," Banhart says.

While the marketing plan will focus on the album as a whole, the radio campaign will focus on the lead track, "Baby," a breezy love song that, according to Quinn, "everybody felt was a pretty accessible step for him, while maintaining what he does so well and his identity." The song will go to triple A, noncommercial and college radio stations Oct. 13; a video for it will follow the album release. Touring plans include major-market dates in November, as well as a European press tour in December, due to "fantastic international feedback to the music," Quinn says.

As for Banhart, it's clear that marketing isn't his primary concern. "Whether I'm on a major or an indie, I don't think this is important, but at the same time I do," he says. "I thought that the minute I was on a major's roster, I got a key to everyone's house and we all had dinner once a week . . . it kind of wasn't so true and it was disappointing, but I still believe there's a connection to those people and you feel like a part of something."

ROCK BY RICHARD SMIRKE

FLO RIDER

Florence & The Machine Surf U.K. Success

Not many artists get to win awards before they've even recorded an album, let alone released one.

But having picked up the BRIT Awards' Critics' Choice prize in January while still in the studio working on her debut album, Florence Welch of the current U.K. chart sensations Florence & the Machine didn't shed too many tears when the finished product missed out on the Barclaycard Mercury Prize to the U.K. rapper Speech Delle (Billboard.biz, Sept. 8).

"I could do without it, to be honest," Welch says with a smile. "It would have been a bit too much. I don't think I could handle it."

The act's debut set, "Lungs"—released by Island July 6 in the United Kingdom and making

its full U.S. bow Oct. 20 on Universal Republic after being available on iTunes since July 7—may have arrived on a wave of hype. But at home, sales have lived up to those expectations. The album has sold 253,000 copies, according to the Official Charts Co., and was only kept from No. 1 by Michael Jackson.

"Lungs" is a beguiling mix of haunting melodies, rich orchestration and Welch's Kate Bushesque vocals, illustrated on punky guitar stompers like "Kiss With a Fist"; more rhythmic, electronic songs like "Rabbit Heart (Raise It Up)" and "Drumming Song"; and a show-stopping cover of Candi Staton's "You Got the Love," retitled "You've Got the Love."

It's a combination that Kim Garner, Universal Republic senior VP of marketing and artist development, expects to go down well stateside after the digital release—which has sold 7,000

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>MANX CAT

The artists found on Billboard's Top Blues Albums chart come from all over the United States, but rarely from the Isle of Man.

Singer/guitarist Davy Knowles and his band Back Door Slam might hail from the tiny island in the Irish Sea off the coast of northern England, but his reputation is growing across the States.

Named after a Robert Cray song, the group has played some 400 gigs in the past two years, supporting such acts as the Who and Buddy Guy. Those gigs helped its second Blix Street album, "Coming Up for Air," hit No. 2 on Top Blues Albums in July. In his first production for another artist, the album was helmed by fellow Brit Peter Dinklage.

Knowles says his birthplace is a frequent talking point in the United States, "but it's

probably helped, more than anything. There must be hundreds of American guys doing the same thing, but because I'm Manx [from the Isle of



Northern soul: DAVY KNOWLES

Man], it kind of stands out."

Blix Street, to which Knowles and Back Door Slam are signed worldwide, is readying a Nov. 9 U.K. release, with Europe following in January. The label is distributed by the Alternative Distribution Alliance in the United Kingdom, Ireland and the United States; Universal in Canada; and various other



Eyes on the prize: FLORENCE & THE MACHINE

copies, according to Nielsen SoundScan—built plenty of buzz among media tastemakers.

The campaign begins in earnest this month when Welch makes her first major U.S. trip to play Creative Artists Agency-booked shows at New York's Bowery Ballroom (Oct. 27) and Los Angeles' Troubadour (Oct. 30). Appearances on "Late Show With David Letterman," "Jimmy Kimmel Live!" and MTV's "It's On With Alexa Chung" have also been booked for release week.

At radio, sessions are scheduled for KCRW Los Angeles and New York's WFUV and

WRXP. "Rabbit Heart" was gone to triple A radio while "Kiss With a Fist" has been serviced to alternative—a two-pronged approach that Garner says will maximize exposure for the artist.

"She's not a pure pop artist," Garner says. "She's a little left of center, yet her record is accessible enough that a wide demographic of people will really like it once they're exposed to it."

At retail, Best Buy will carry an exclusive deluxe version of "Lungs" featuring a bonus DVD, while iTunes will launch a different deluxe version of the album Oct. 20.

Garner cites Florence & the Machine's "phenomenal" live show as a key piece of her arsenal. Welsh wrapped her latest U.K. tour with a three-night stand Sept. 27-29 at London's Shepherd's Bush Empire. She plays European dates throughout October before further U.K. dates in December and a full U.S. tour in spring 2010.

"I'm just surfing the wave of whatever is going on here," Welch says. "What I'm really happy about with this album is that people have really listened to it objectively, felt something from it and taken it to heart." ...

partners internationally.

"Coming Up for Air" is also making inroads in Australia, where the band will play Perth's One Movement Festival Oct. 17, after a London show at the Borderline Oct. 7.

—Paul Sexton

>>> OSIBISA BUSY

Long before the term "world music" was coined, Osibisa was taking its energetic blend of African, Caribbean, disco, rock and jazz musical fusions across the world. Now the band, formed in 1969 in London, is back, still led by Ghanaian-born multi-instrumentalist Teddy Osei.

Osibisa's first two albums, "Osibisa" and "Woyaya" (MCA, both released in 1971), hit No. 11 in the United Kingdom. But later albums on various labels failed to repeat that success, and the group eventually disbanded. Osei put together a new lineup in 1996, releasing "Monsore" (1996), "Aka Kakra" (2000) and "African Dawn, African Flight" (2003) on the U.K. indie Red Steel.

The band's first studio album in six years, "Osee Yee"

(Golden Stool/Cadiz), gets a U.K. release Oct. 19, rolling out in Europe the same week. A U.S. release through E1 follows Oct. 27.

A compilation, "The Very Best of Osibisa," will be issued simultaneously with the new album. "We thought we'd celebrate our 40 years by releasing 'The Very Best Of,' and at the same time, give our fans our new album," Osei says. The new set includes an Afro-jazz-tinged cover of George Harrison's "My Sweet Lord"—"A song I've always loved," Osei says.

The band is published by Osibisounds. It's booked by the U.K.-based Tomtom Music and will tour internationally during 2010. —Kwaku

>>> STACKED UP

Short Stack's mastery of social networking has paid off Down Under.

Hailing from Budgewoi in New South Wales, the teenagers bowed at No. 1 on the Aug. 23 Australian Recording Industry Assn. albums chart with their debut, "Stack Is the New Black," a feat achieved largely without

conventional marketing.

The trio galvanized an enormous teenage fan base on YouTube, where its homemade "Short Stack TV" episodes have been viewed more than 2.5 million times. The act's MySpace streams have generated more than 4 million plays, and fans cast 400,000-plus votes to anoint the band music TV specialist Channel [V]'s artist of the year in 2008.

"They were the first band in Australia to grab hold of social networking and make it work," says Trevor Steel, CEO of Short Stack's label, Sunday Morning Records, which licensed the album to Universal Music Australia. "Radio and TV haven't been hot on us, but they're catching up. We've done it all ourselves."

The band's focus is currently domestic, but Steel says work is under way on a follow-up album, which he aims to introduce to the U.S. market. Short Stack's self-published works are administered by Mushroom Music in Australia. The Harbour Agency has booked the band's third national tour, beginning Dec. 11.

—Lars Brandle

6 QUESTIONS

with GLEN HANSARD

by JILLIAN MAPES

Irish folk-rock duo the Swell Season is perhaps more commonly known as the duo from "Once," the 2007 indie musical that won critical acclaim and a number of awards, including the Academy Award for best original song. But Glen Hansard, who also fronts Irish rock band the Frames, and his partner Marketa Irglova are determined to move past their film notoriety with the release of their follow-up to the "Once" soundtrack, "Strict Joy."

Out Oct. 27 on Anti-, the album features the soulful single "Low Rising," which sounds more like Van Morrison than the delicately melancholy acoustic songs that first made the duo famous.

1 You were just in Africa. What were you doing there?

Edward Norton is running this conversation camp for the Maasai Tribe in Kenya. Among many of the great people that we've come across in this whole madness of what happened to us after "Once," there were a couple of people that stuck and became pals. I'm very happy to say that he's one of them.

2 "Strict Joy" shares its title with a James Stephens poem. Did his writing influence the album?

James Stephens just hit me between the teeth on "Strict Joy" with the idea that the poet makes grief beautiful. When you really care for your grief and channel it through song or through art, if you do it right, oftentimes the art that you make doesn't emit sadness but it emits beauty. I've often battled with the idea that I go onstage and sing about stuff that's wrong with me and people pay money to hear those songs.

3 On the new album you worked with producer Peter Katis, who's known for working with indie rock acts like the National and Interpol. Did he push "Strict Joy" in that direction musically?

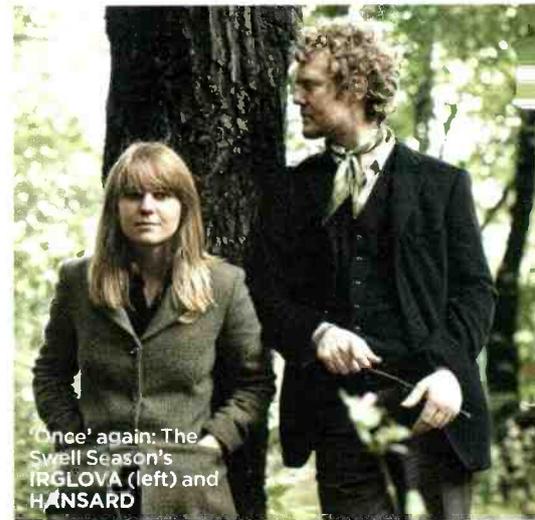
Peter has a very strong personality, but he knows when to step down from a fight. He's definitely an indie rocker, and we did have a little trouble with that initially. I wanted to make an Elton John record and was influenced by early-'70s stuff. There were times when Peter's eyes glazed over for sure, but there were times when he would get really excited.

4 You've worked on two soundtracks. Is writing for that medium something you particularly enjoy?

I completely stumbled into working on soundtracks. One of the first questions I was asked after "Once" got big was, "So when are you moving to L.A.? You've got to move to L.A. to write songs for movies." I was like, "No, no, no. I'm a guy in a band." Then I was invited to move to Nashville to be involved with one of those songwriting circles—to be a part of Tin Pan Alley, essentially—writing songs for famous people. I was asked to write for Miley Cyrus and to me that was hilarious. I was delighted to be asked, but of course I didn't. It doesn't feel natural to the path I've always seen myself on as a musician.

5 You weren't originally cast to act in "Once" and only did so after Cillian Murphy dropped out. Would you try acting again?

I'd be very happy to act again—I really enjoyed "Once"—but me, [director] John Carney and Marketa were pals. I wonder to myself if I would be able to act otherwise because I was pretty much playing myself. It was very natural for



Once' again: The Swell Season's IRGLOVA (left) and HANSARD

me to take out a guitar and play on the street and hang out with Mar, who was already a friend of mine. As proud as I am of "Once," it doesn't give me much confidence as an actor because we are just drinking beers and bluffing. I've had a few offers to be in films, but all of them have been for me to play a charming Irish guy who plays guitar, which I wouldn't do again.

6 The Swell Season won an Oscar for the song "Falling Slowly"—and has been immortalized in an episode of "The Simpsons." Which was more surprising?

"The Simpsons," of course. "The Simpsons" is the one thing that binds the world together in a way. People don't watch the Oscars necessarily in India, but they watch "The Simpsons." What really struck me was that they were doing a little bit of a joke on "Once," but "Once" was a tiny film in the world. It did OK in America, but in the world of cinema, it hardly got recognized. I said this to the people at "The Simpsons" and they said, "We don't care. If we like something, we'll parody it. It's up to the rest of the world to figure out what we're parodying." When you've been on "The Simpsons," you know something has shifted. ...

ALBUMS

R&B

N'DAMBI

Pink Elephant

Producer: Leon Sylvers III
Stax Records/Concord

Release Date: Oct. 6

Singer/songwriter N'Dambi

has been a darling of the indie-soul movement since the release of her 1999 debut, "Little Lost Girls Blues." With the arrival of her major-label debut, "Pink Elephant," the mainstream audience can finally hear her gut-rousing brand of soul. A former backup singer for Erykah Badu, N'Dambi possesses a rich, earthy voice that grabs the listener from the very first note. Coupled with lyrics that keenly observe life's frequent ironies, her vocals add a striking depth to each song. Helping the singer pleasingly bridge her contemporary and classic soul influences is R&B veteran Leon Sylvers. Whether discoursing on pursuing your dreams ("Nobody Jones"), reaffirming the bonds of love ("What It Takes") or sarcastically bemoaning the inability to sever a bad relationship ("Can't Hardly Wait"), N'Dambi proves that she's every bit the real deal—one of the talented few who can

truly make the listener feel a song.—GM

POP

LIGHTS

The Listening

Producers: various

Warner Bros. Records

Release Date: Oct. 6

Canadian singer Valerie Poxleitner looks like a pop star and writes songs like a pop star, but her name didn't make her sound like much of a pop star. A quick change to the snappier moniker Lights, though, and she's ready to actually be a pop star, at least as evidenced by her major-label debut, "The Listening." Building on a well-received EP and some low-budget, space-age videos, the new album comes on like a more accessible version of the current buzz-worthy wave of U.K. electronic artists including Little Boots and La Roux. Exuberant vocoder vocals pepper the album, most notably on the current single "Savior," which is reminiscent of the U.K. act Saint Etienne. Most tracks on the set are irresistibly catchy, from the "I tried to do you right" refrain of "Ice" to the danced-up beats of "Loins!" The singer's early Canadian radio hits—



JOSS STONE

Colour Me Free

Producers: various
Virgin Records

Release Date: Oct. 20

On "Free Me," the lead single

from Joss Stone's fourth studio album, "Colour Me Free," the U.K. singer indirectly addresses critics who've suggested that her sound isn't wholly original. "There's nothing that you can't do/'Cause it's all about your attitude/Don't let them get to you," she growls assertively on the track. The notion that swagger trumps all seems to have guided Stone throughout her career—and it's no different on "Colour Me Free." She continues to hit each note with the precise amount of retro pomp that one would expect, and there are again moments when the '70s soul love affair gets a little carried away. The arrangement of the song "Parallel Lines" is every bit like Stevie Wonder's "Higher Ground," and the protest "Governmentalist" (featuring rapper Nas) may as well be about Vietnam. Elsewhere, the sublime track "Big Ole Game" (featuring fellow soul revivalist Raphael Saadiq) almost sounds like an old Al Green recording. But what's the harm in that?—MH



"Drive My Soul" and "February Air"—also appear on the album, along with the gorgeous ballad "Pretend," which is presented in both frosty electronic and warm piano versions.—MS

sings over simple guitar strums, "Why do my troubles turn true/Whenever I rest my eyes on you?" "Give Up the Ghost" is another rich offering from this distinctive female talent.—MH

"Chuggin' Along" should keep Bryan's country credentials in good standing.—GG

At the beginning of 2009, Joe Perry didn't plan to record a solo album, but the guitarist wound up making the most fully realized set he's created outside of Aerosmith. Started after Steven Tyler's health problems halted sessions for the band's next album, "Have Guitar, Will

ROCK

JOE PERRY

Have Guitar, Will Travel

Producer: Joe Perry

Roman Records

Release Date: Oct. 6

COUNTRY

LUKE BRYAN

Doin' My Thing

Producer: Jeff Stevens

Capitol Nashville

Release Date: Oct. 6

Luke Bryan's recent single "Do I" (which first appeared on his latest EP and is now on his second album, "Doin' My Thing") is a bona fide three-hanky lost-love ballad. But the listener won't be sniffing through the spirited 11-song "Doin' My Thing," which begins with the winking witticisms of the Brad Paisley-like song "Rain Is a Good Thing," followed by the buoyant pop of the title track. "Welcome to the Farm" is kind of a contemporary take on "Green Acres" that blends Bryan's country and rock sides, and the cover of OneRepublic's "Apologize" allows the singer to explore more soulful territory. Meanwhile, "Drinkin' Beer and Wastin' Bullets" is a hard-driving Southern rocker about deer hunting, while "Every Time I See You" and

BRANDI CARLILE

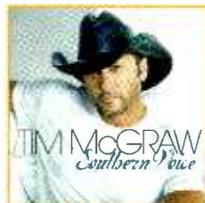
Give Up the Ghost

Producer: Jason Lader

Columbia Records

Release Date: Oct. 6

Brandi Carlile knows how to wring every last emotion from a lyric. On her third studio album, "Give Up the Ghost," the singer/songwriter channels heartache, fear, nostalgia and joy in nearly the same breath, creating a vivid pastiche of alt-folk pop. The best evidence of this is found on the song "Before It Breaks," a haunting post-breakup ballad full of Robert Frost-like imagery, where she sorrowfully sings, "Will the collar on my coat, Lord help me, kill off the cold/Will the rain drops sting my eyes or keep them closed?" By contrast, the up-tempo track "Caroline" soars merrily, with a welcome cameo on vocals and piano by Elton John. Meanwhile, the cut "Touching the Ground" is more subtle but no less arresting as Carlile



TIM MCGRAW

Southern Voice

Producers: Byron Gallimore, Tim McGraw, Darran Smith

Curb Records

Release Date: Oct. 20

Tim McGraw is one introspective SOB, or so it seems on his latest album, "Southern Voice." He doesn't reveal any new sides to his personality on the mostly down-tempo set, but he does prove that when it rains, it pours. On the song "If I Died Today," the singer wonders who would or wouldn't miss him after death, while "I Didn't Know It at the Time" ponders the knowledge that life brings. "You Had to Be There" is a reflection of living without a father and "Love You Goodbye" is more of the same. Standout tracks include "Ghost Town Train," which echoes the work of Glen Campbell, and "Good Girls," a dark tale of cheating with an unexpected twist. On "I'm Only Jesus," McGraw offers an interesting take on personal responsibility while singing from the perspective of Jesus Christ. "Southern Voices" is done well overall, but listeners may want to keep close a copy of McGraw's upbeat hit "I Like It, I Love It" to lighten the mood.—KT



DEAD BY SUNRISE

Out of Ashes

Producers: Howard Benson,

Chester Bennington

Warner Bros. Records

Release Date: Oct. 13

There's a question that lingers when listening to the debut album from Dead by Sunrise, the new project from Linkin Park's Chester Bennington: What can he do musically in this setting that he can't in his day job? The answer, apparently, is quite a bit. Bennington's emotive vocals and a similar quiet-to-loud dynamic identify Dead by Sunrise with Linkin Park, but "Out of Ashes" is grittier and more punk-driven. This is best displayed on the punchy groove of "Crawl Back In," the blistering cadence driving "Inside of Me," the three-chord attack of "My Suffering" and the butt-kicking rock of "End of the World." Bennington and his Dead by Sunrise bandmates (who hail from the electronic rock band Julien-K) also display a deft touch with atmospherics and textures on tracks like "Too Late," "Give Me Your Name" and the goth-tinged "Let Down," among others. On the opening track, "Fire," Bennington searches for "a way to keep my pain from burning down to the bone." But his agony is the listener's sonic gain, so let it burn.—GG

THE BILLBOARD REVIEWS

SINGLES

Travel" finds Perry following up his self-titled 2005 album with 10 songs that travel happily and energetically, from the sinewy synthesizer groove of "We've Got a Long Way to Go" to the blues-rooted shuffles of "Slingshot" and "No Surprise." "Do You Wonder" is a rootsy number, while the instrumental "Wooden Ships" is a dedication to the late Les Paul. Perry gets strong backing from a cast that includes German singer Hagen (a YouTube find), periodic Aerosmith fill-in bassist David Hull and drummer Ben Tileston. Perry tosses out a few lyrical messages in tracks like "Freedom," the hymn-like "Oh Lord (21 Grams)" and the epic "Heaven and Hell," but the star here is the titular guitar, which is as enjoyably unleashed as it's ever been on any Perry project.—GG

BUILT TO SPILL

There Is No Enemy

Producer: Dave Trumfio

Warner Bros. Records

Release Date: Oct. 6

Three years after the release of its last album, "You in Reverse," Built to Spill returns with its seventh release, "There Is No Enemy," which finds the band exploring new influences outside of the familiar indie-rock territory while still indulging in the transcendent guitar solos it's become known for. On the country rock-flavored single "Hindsight," frontman Doug Martsch sings in a wistful tenor over a mix of languid and urgent guitar riffs, while "Life's a Dream" features an extended guitar solo against horns that provide a soulful demeanor. The haunting "Oh

Yeah" opens with Martsch singing, "And if God does exist, I am sure he will forgive me for doubting," whereas the frantic-sounding "Pat" offers a dose of punk rock to the set. Martsch has hinted that "There Is No Enemy" could be the band's final album. If that's the case, the set's multifaceted melodies and experimentation would be an inspired sendoff.—KP

LATIN

GUSTAVO CERATI

Fuerza Natural

Producer: Héctor Castillo

Sony Music Latin

Release Date: Sept. 29

"I never felt so fine," Gustavo Cerati sings on the title track to his new album, "Fuerza Natural"—and then proves it with a set of intricately crafted and introspective folk melodies, psychedelic splashes and power pop. Cerati's storied past as frontman of the seminal Argentine pop-rock trio Soda Stereo hasn't overshadowed his solo career. On his first album after the group's successful 2007 reunion tour of Latin America and the United States, he echoes the sound of Soda and honors the Beatles ("He Visto a Lucy," "Naturaleza Muerta"), while moving forward with a pared-down acoustic sound incorporating subtle beats and celestial strings. From a sort of galactic country song ("Convoy") to a more typical driving guitar track ("Dominó") to a perfect rock ballad ("Cactus"), Cerati's musical sophistication reaches far beyond your average Latin pop fare. But his South American heart and soul come are revealed in the lyrical beauty of the hypnotic songs on this set.—JCN

R&B

CHRIS BROWN FEATURING LIL WAYNE AND SWIZZ BEATZ

I Can Transform Ya (3:50)

Producer: Swizz Beatz

Writers: various

Publishers: various

Jive

On his first officially released track since his February altercation with ex-girlfriend Rihanna, Chris Brown takes a break from performing community service to brag about his riches. "Need a ride? I can Range you up/Money, I can change you up/What you need, you can have that/My black card—they don't decline that," Brown boasts on "I Can Transform Ya," the alleged first single from his upcoming "Graffiti" album. Littered with referee whistles and hand claps, Swizz Beatz' production is high-energy and appropriately robotic. Still, it's collaborator Lil Wayne who comes off the wittiest. "She's gonna transform like Optimus Prime... tell your man he better get his Voltron up," Wayne raps over electric guitar, giving a literal nod to the '80s cartoon-turned-blockbuster movie "Transformers." Whether Brown can transform public sentiment with his new output, however, remains to be seen.—MC

Producer: Dann Huff

Writers: D. Hall, J. Oates

Publisher: not listed

Valory Music

Anyone who has followed Jimmy Wayne's career knows the North Carolina native has a history with "Sara Smile." His resurrected version of this '70s Hall & Oates classic helped him land his first record deal and has been a favorite during his live shows and radio promo visits. Now the song is here for the masses, and it's gorgeous. Easily the most soulful of today's young country crooners, Wayne delivers an earthy, sensual performance. Song originators Daryl Hall and John Oates lend their background vocals, and producer Dann Huff remains true to the R&B-flavored essence of the original, while interjecting subtle fiddle and steel touches that make it a solid fit for country radio. "Sara Smile" has strong hit potential and is a great launch pad for Wayne's new album of the same title, due Nov. 24.—DEP

ROCK

SHINEDOWN

If You Only Knew (3:45)

Producer: Rob Cavallo

Writers: B. Smith, D. Bassett

Publishers: Driven by Music/EMI Blackwood Music (BMI),

Two of Everything Music/

Music of Windswept (ASCAP)

Atlantic

Shinedown follows up its

BRITNEY SPEARS

3 (3:21)

Producers: Max Martin, Shellback

Writers: M. Martin, Shellback,

T. Amber

Publishers: Maratone admin. by

Kobalt/Universal Publishing (ASCAP/BMI)

Jive

At this point, the formula for a Britney Spears hit has been nailed a dozen times over. The proof will be in large supply on November's "Britney Spears Singles Collection," and "3"—the lone new song on this greatest-hits set—has all the right ingredients, too. The Max Martin- and Shellback-produced track opens with sputtering synths and builds to a climax of wildly pulsing bass that summons fans to the dancefloor. She teasingly sings about threesomes with her signature coy delivery, asking her partner if he's game for some "love in the extreme" while evoking numerology and references to Peter, Paul and Mary. The metaphor—and Spears' vocals—may be as thin as ever, but if the past decade is any evidence, "3" will be another notch in this pop provocateur's belt.—MH



biggest hit to date ("Second Chance") with another modern rock gem. "If You Only Knew" is the first love ballad that singer Brent Smith wrote for the band—the song was inspired by the day Smith found out he was going to be a father, and his powerful vocal exudes a sense of pure joy. He and songwriter Dave Bassett have crafted relatable, yet open-ended lyrics that are colored with affect-

ing guitars and a stadium-ready sound, bringing to mind some memorable rock ballads by Bon Jovi, Aerosmith and Goo Goo Dolls. Centering on Smith's vocal, Grammy Award-winning producer Rob Cavallo (Green Day, Paramore) blends a lively drum kick with equally spirited guitars and emotional string instrumentation, making "If You Only Knew" a sure bet for success.—MM

COUNTRY

JIMMY WAYNE

Sara Smile (3:40)

FOO FIGHTERS

WHEELS



FOO FIGHTERS

Wheels (4:38)

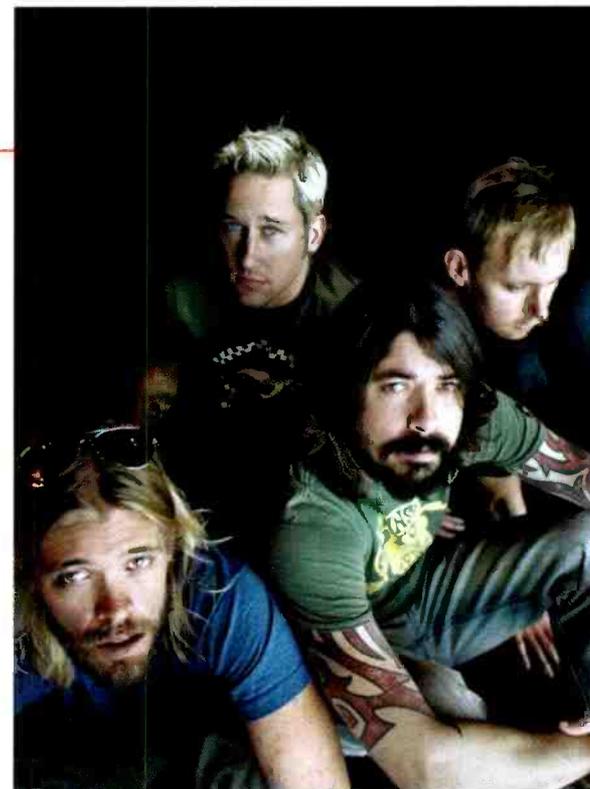
Producers: Butch Vig, Foo Fighters

Writers: Foo Fighters

Publishers: various

Roswell/RCA

Dave Grohl quietly rails against all things monotonous on "Wheels," one of two previously unreleased tracks that appears on Foo Fighters' upcoming "Greatest Hits" album. The song has a Weezer-meets-the-Fray vibe, and it flies out of the gate with feedback-laden riffs, well-timed stutter stops and a gentle balance of electric and acoustic guitars. Four-chord loops nicely underscore Grohl's frustration as he mourns life's failure to meet his expectations. Foo Fighters' sly, ever-present self-awareness is still at play on "Wheels," though not quite as cleverly as it appears on the band's classics like "Everlong," "Times Like These" and "My Hero." Grohl sings during the opening verse, "I wanted something better, man/I wished for something new." For an act of this stature and talent, it's hard not to agree just a little.—BS



LEGEND & CREDITS

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

CONTRIBUTORS: Judy Cantor-Navas, Mariel Concepcion, Gary Graff, Monica Herrera, Michael Menachem, Gail Mitchell, Kelsey Paine, Deborah Evans Price, Benjamin Sheehan, Mark Sutherland, Ken Tucker

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

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

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ROCK BY JASON LIPSHUTZ

Brain Power

Breaking Benjamin's 'Dear Agony' Debuts At No. 4

"Dear Agony," the fourth full-length album from the Pennsylvania post-grunge band Breaking Benjamin, enters the Billboard 200 at No. 4 with 134,000 copies sold, according to Nielsen SoundScan. While the act's last two Hollywood Records albums have gone platinum, this is the group's best sales week—the result of savvy marketing and a commitment to change that starts with lead singer Benjamin Burnley.

Since forming in 1998, Breaking Benjamin's pummeling alt-rock has earned heavy airplay on modern rock radio. The singles "So Cold" and "Sooner or Later," from the 2004 set "We Are Not Alone," each peaked in the top 10 of Billboard's Alternative chart. Meanwhile, the 2006 disc "Phobia" debuted at No. 2 and led to a successful joint tour with Three Days Grace in the fall of 2007.

While the band—whose lineup includes guitarist Aaron Fink, bassist Mark Klepaski and drummer Chad Szeliga—was gaining a sizable following and sales momentum, Burnley was living as a "functional alcoholic" and had developed neurological problems.

"I've suffered permanent brain damage through alcoholism," says Burnley, who has been sober for more than two years. "I don't want to say that I'm proud to have stopped, but I'm glad

I realized that I wanted to stick around for a while."

After he quit drinking and started writing material for "Dear Agony," Burnley decided to use his struggles with alcohol and subsequent recovery as recurring themes. The first album Burnley recorded sober with the band is also his most personally revealing and features a scan of the singer's brain on the album cover.

"All the tests and hospital visits stick with you, so I thought the scan was an effective image to use," he says. "It was a dangerous situation to be in... thankfully, I was able to reflect what was going on in my life within the music."

Produced by David Bendeth, "Agony" draws on Burnley's emotional experience to create an 11-song set of anthems with blistering lyrics. The lead single, "I Will Not Bow," is No. 40 on the Billboard Hot 100 and features stirring lines like "Take the path that leads to nowhere/All is lost again, but I'm not giving in" over chugging guitars and cymbal crashes.

Aside from its affecting content, the new album's success can also be chalked up to Breaking Benjamin's unique marketing strategy. "I Will Not Bow" has received exposure from its placement in the Touchstone release "Surrogates," while three tracks from "Agony" have been made available as downloadable songs for "Rock Band." A deluxe edition of the album is available exclusively at Best Buy. It comes packaged with a bonus DVD that in-



Not giving in: BREAKING BENJAMIN

cludes all of the group's music videos.

"We've tried to find a balance between traditional marketing tools and new media," says Hollywood director of marketing Linc Wheeler. "The industry might look at a follow-up record and see a falloff, but the band has been eager to embrace new ways of getting closer to fans, especially through new technology."

In September, the group released "Altered Benjamin," an online flash videogame that was designed and submitted by a fan. The parody of the arcade game "Altered Beast" features Burnley as a character and the other band members as bosses.

The game, along with the band's fan-run Web

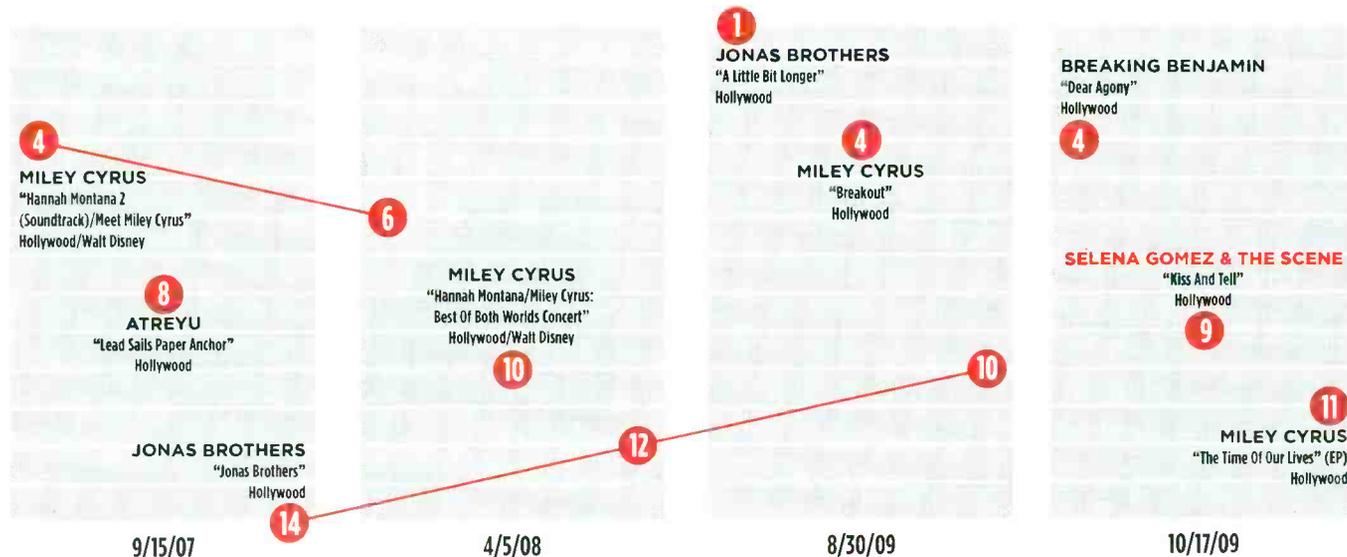
site, demonstrates the act's online interaction with its followers that Burnley believes helps keep the act grounded. "Musically, we're a serious band," he says. "So it's cool for stuff like the game to show that we have a sense of humor and are open to fan contributions."

Starting Nov. 29 in San Antonio, Breaking Benjamin will hit the road on a bill that includes Sick Puppies and Rev Theory. While Burnley says that pressure used to hamper him onstage, now he focuses only on having fun. "Nowadays, bands are a dime a dozen," he says. "At this point, I'm just very thankful we've lasted this long and can continue to perform."

HOORAY FOR HOLLYWOOD

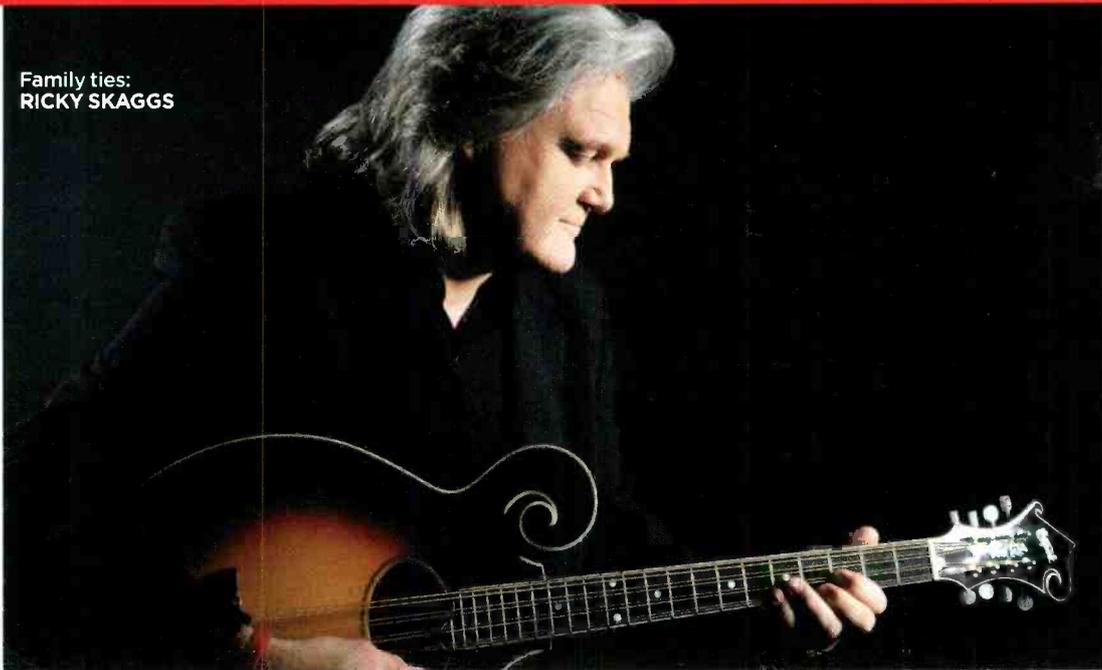
With a pair of top 10 debuts on the Billboard 200 from Breaking Benjamin (No. 4, 134,000 copies sold) and Selena Gomez & the Scene (No. 9, 66,000) joining Miley Cyrus' "The Time of Our Lives" at No. 11, Hollywood Records owns three of the chart's top 15 for the fourth time in two years. ¶ Breaking Benjamin has its best sales week yet, as "Dear Agony" surpasses the rock band's previous best week, when its 2006 album "Phobia" launched with 125,000 sold. Gomez is the latest Disney Channel actor to transition from a starring role on the network ("Wizards of Waverly Place") to a position behind the microphone. ¶ Additionally, Breaking Benjamin and Gomez give the label a pair of concurrent top 10 debuts for the first time since Oct. 16, 2004, when Rascal Flatts' "Feels Like Today" (Lyric Street/Hollywood) came in at No. 1 followed by Hilary Duff's self-titled set at No. 2 (Hollywood).

—Keith Caulfield



GOMEZ: MIRANDA PENN; TURIN: TERCER CIELO; COURTESY OF VENE MUSIC

Family ties:
RICKY SKAGGS



BLUEGRASS BY KEN TUCKER

Father's Day

Ricky Skaggs Nets Fifth No. 1 With 'Songs My Dad Loved'

Who knew that 50-plus years after he began singing and playing music, Ricky Skaggs would be celebrating his fifth straight No. 1 debut on Billboard's Top Bluegrass Albums chart? Perhaps his father, Hobert Skaggs. After all, he's the inspiration behind "Ricky Skaggs Solo: Songs My Dad Loved" (Skaggs Family Records/

Fontana), which recently topped the bluegrass tally and is currently No. 4.

Skaggs' parents recognized his talent at an early age. "I'd been singing since I was 3," says the 14-time Grammy Award winner. "I knew the harmony parts; just knew them in my head. I would hear my mom singing with my dad and I would sing what she sang."

The Kentucky native received his first musical instrument at the age of 5. "My dad went to a pawnshop and

bought a mandolin," Skaggs recalls. "It was in my bed when I woke up one Saturday morning. My first real touch of metal and wood together, strings and wood... That electrified me."

When Hobert returned from working out of town to find young Ricky making chord changes and singing along, he was so excited by his son's progress that he bought himself a new guitar. (He'd lent his old one to a family friend.) And the rest, as they say, is history. Ricky Sk-

aggs was playing with Bill Monroe at the age of 6 and with Flatt & Scruggs on TV a year later.

After honoring Monroe and other fathers of bluegrass in recent years with other albums, Skaggs decided it was time to pay tribute to his father, who died in 1996. When he started the recording process, "memories flooded my soul," Skaggs says. "These are songs we used to sing that my dad really loved."

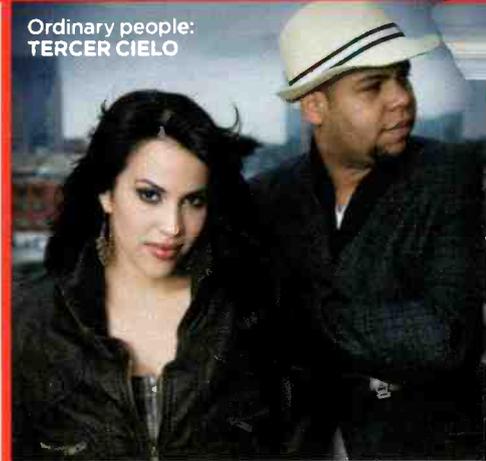
The set includes versions of the Monroe Brothers' "What Is a Home Without Love" and "Sinner, You Better Get Ready" as well as songwriter Albert Brumley's "This World Is Not My Home." Roy Acuff's "Branded Wherever I Go," the hilarious "I Had but 50 Cents" and the classic hymn "God Holds the Future in His Hands" round out the album.

Skaggs plays every instrument (mandolin, banjo, fiddle, guitar, bass and piano, among others) and sings every note on the self-produced album. The arrangements are pleasantly simple—just as he and his father used to play them.

"My daddy introduced me to good music," Skaggs says. "Everything he liked had class and quality to it."

He adds that there also might be a sequel. "After I got the record cut, all these other songs came to mind," he says. "If there's a volume two, I'll have to bring my mom in [who died in 2001]. She was an equally important influence." ◆◆◆

Ordinary people:
TERCER CIELO



HEAVEN SENT

Listen to Terce Cielo's latest album, "Gente Común, Sueños Extraordinarios" ("Ordinary People, Extraordinary Dreams"), and it might take a minute to realize that one of Latin music's most promising acts is a Christian group. The album's pop/urban sound and broad messages have found appeal beyond Christian radio and retail—as well as a first-time home on Billboard's Top Latin Albums chart.

The Venemusic/Universal Latino release is No. 17 on the chart, while the single "Mi Último Día" is No. 23 on Latin Pop Airplay. With the exception of a few spins, the song's airplay has been limited to Puerto Rico.

Terce Cielo has taken the independent route for years and has released five albums. "With Venemusic, however, we were able to get into places we weren't able reach before, like Wal-Mart and secular radio," songwriter/producer Juan Carlos Rodríguez says. He and his wife, Evelyn Herrera, make up Terce Cielo.

"We thought for years that Christian music only played on Christian stations," he adds. "Now secular stations are playing our music even more than Christian ones."

The act's latest album is the third one by Terce Cielo's lineup. Prior to Herrera joining, one of the act's co-founders left to pursue a solo career. Since then, Terce Cielo's sound has evolved from adult-leaning ballads to a more youthful style. Despite the duo's religious inspiration, there are universal themes in its music.

"The same Bible that we Christians use as a guide talks about many things like love, family and money," Rodríguez says. "We find all sorts of subjects to sing about."

A case in point is "Mi Último Día." A bright, catchy midtempo song with soaring strings, guitar and piano, the track was inspired by the birth of the couple's daughter earlier this year. Rodríguez says, "It's about taking advantage of the time we have with family and friends and living each day as if it's your last."

Terce Cielo will spend the remainder of 2009 on tour. Its trek includes two dates each in Puerto Rico and Florida plus stops throughout Latin America. —Ayala Ben-Yehuda

WELCOME BACK

If the exuberant audience reaction to BeBe & CeCe Winans' recent live performance on Steve Harvey's syndicated radio morning show is any indication, the gospel duo still has the touch. And with the single "Close to You" notching its fourth week at No. 1 on Billboard's Hot Gospel Songs chart (also No. 11 on Adult R&B), the welcome mat is primed for the arrival of the pair's aptly titled new album, "Still."

Released Oct. 6, "Still" is BeBe & CeCe's first album in 15 years. It also doubles as the first project on the siblings' independent label, B&C Records, in association with Malaco Records. Signed to Capitol in the late '80s, BeBe & CeCe—members of Detroit's legendary gospel family the Winans—logged several gospel and R&B crossover hits ("Lost Without You," "Addictive Love," "I'll Take You There"), gold albums (including "Heaven") and a host of industry awards.

Opting to take a break, the pair pursued successful solo careers. By the time the idea of reuniting crossed their minds, 15 years had elapsed. But with the help of manager and album co-producer Ron Gillyard of Strategic Artists Management and Lionel Ridenour, head of Malaco Records' urban music division, the reunion became a reality.

"We didn't sit down and say, 'We're coming back in 15 years,'" BeBe says with a laugh. "This wasn't planned." CeCe adds, "By the time we fi-



Natural chemistry:
BEBE (right) and CECE WINANS

nally got everything [the label and album] done, we realized how long it had been."

While the industry has changed radically since 1994, the duo's natural chemistry remains intact. Working with longtime producer Keith Thomas and others including Warryn Campbell, Percy Bady and Mario Winans, the intent was, in CeCe's words, "to be who we are but also current to gain new fans." Overall, the pair followed its tried-and-true formula: heartfelt spiritual songs about life that can stand the test of time. In fact, BeBe penned the soulful "Close" several years ago.

"When I put it away, I said then that if we did

another album, this would be the first single," BeBe recalls. A second single, "Grace," is being promoted to gospel radio.

To further spread the word about "Still," BeBe & CeCe are traveling the radio, TV, online and print circuit, including "The Oprah Winfrey Show" (during which BeBe introduced "Oprah's Karaoke Challenge"), AOL Black Voices, the Associated Press and the "Yolanda Adams Morning Show." A national tour is being planned for 2010.

"Our intention has always been to record the best music we can," BeBe says. "After that, we sit back and watch what God does." —Gail Mitchell

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

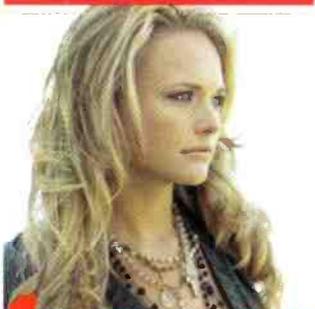


EYE-POPPING

>>The arrival of Paramore's "Brand New Eyes" at No. 2 on the Billboard 200 with 175,000 sold gives the act its best sales week and highest-charting album. It also bows at No. 1 on Top Digital Albums with a whopping 73,000 downloads—41.5% of its overall first week.

ROCK OF AGES

>>Lynyrd Skynyrd returns to the Billboard 200 after a six-year absence with the studio set "God & Guns" bowing at No. 18. It's the veteran band's highest-charting studio album since 1977's "Street Survivors" (No. 5).



THREE FOR THREE

>>Miranda Lambert is the third artist in the Nielsen SoundScan era (1991-present) to bow at No. 1 on Top Country Albums with her first three chart entries, as "Revolution" starts with 66,000 copies. The other three-peaters? LeAnn Rimes and Gretchen Wilson.

CHART BEAT

>>On the Aug. 29 Billboard Hot 100, the Black Eyed Peas broke the mark for most consecutive weeks at No. 1, and Jason Mraz's "I'm Yours" likewise rewrote the record for most weeks spent on the chart. All good things come to an end, however. This week, the Peas cede the summit after 26 straight frames (see Between the Bullets, page 42), and Mraz's multiformat smash departs after 76 weeks.

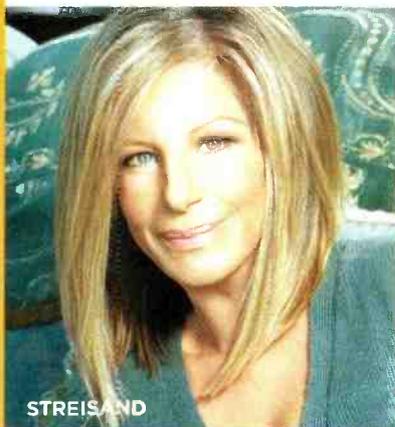
>>Foreigner is back on familiar ground. The venerable band returns to Adult Contemporary after a 14-year absence, as "When It Comes to Love" bows at No. 28. With a debut at No. 29 on the Billboard 200, "Can't Slow Down" generates the group's highest rank on the list since 1988.

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

CHARTS

Streisand Leads A Record Eight Debuts In Top 10

Barbra Streisand triumphs with her ninth No. 1 on the Billboard 200 as "Love Is the Answer" debuts atop the chart with 180,000 copies, according to Nielsen SoundScan. The achievement extends her lead as the female artist with the most No. 1s in the history of the chart.



STREISAND

The opening sum is also her best sales week and highest-charting album since 1997, when "Higher Ground" started at No. 1 with 207,000 sold. All told, the debut sum of "Love Is the Answer" is the artist's second-biggest opening week since SoundScan began tracking data in 1991.

"Answer" beats the arrivals of Paramore's "Brand New Eyes" at No. 2 (with a career-high 175,000 sold) and

Mariah Carey's "Memoirs of an Imperfect Angel" at No. 3 (with 168,000). They join Breaking Benjamin's "Dear Agony" (No. 4, 134,000) and Alice in Chains' "Black Gives Way to Blue" (No. 5, 126,000) in an all-debut top five.

It's the first time five current albums have each sold at least 100,000 copies in a week since Christmas week of 2008.

And those titles are just five of the record-breaking eight entries in the top 10. Until now, seven top 10 debuts were the most the chart had seen. It most recently happened on the June 6 Billboard 200, when Eminem's "Relapse" led the debut party at No. 1. How much would you bet that we'll have an entire top 10 full of debuts before the year is over?

STREISAND SUPERSTAR: Barbra Streisand is the only artist to collect No. 1 albums in each of the past five decades. Her first came in 1964 with "People," then she returned to No. 1 three times in the '70s with the 1974 "The Way We Were," the 1976 soundtrack to "A Star Is Born" and the 1978 "Greatest Hits, Volume 2." In the '80s, she notched No. 1s with the 1980 "Guilty" and the 1985 "Broadway Album." Finally, in the '90s,

she claimed a pair of chart-toppers with the 1993 "Back to Broadway" and the 1997 "Higher Ground."

"Answer" was produced by Diana Krall and features Streisand accompanied by Krall's jazz quartet on classics

like "Smoke Gets in Your Eyes" and "In the Wee Small Hours." The album's handsome opening-week sales sum was powered by a half-hour sitdown on "The Oprah Winfrey Show" Sept. 24 and interviews on CBS' "Sunday Morning" Sept. 27 and NBC's "Today" on the album's release date, Sept. 29. The set was also stocked in Starbucks stores and sold through QVC and Streisand's official Web site.

Many industry prognosticators—myself included—focused on what was thought to be a battle for No. 1 between Paramore and Mariah Carey. Those who look into their crystal balls to project first-week sales figures had estimated that Paramore would finish ahead of the two divas. As it turns out, Streisand surprised many with how well her album sold in nontraditional ways—Starbucks, QVC and her Web site—and that threw a wrench into forecasting sales.

I thought Streisand was going to

debut strongly, although No. 1 seemed somewhat unlikely. When I heard about "Love Is the Answer" and how it was being introduced into the marketplace, I knew this was going to be an event album. I suspect sales will remain strong as the holidays approach.

DIVA DISCUSSION: Mariah Carey's "Memoirs of an Imperfect Angel" begins its Billboard 200 life with 168,000 sold—a drop from the 463,000 opening of her last set, 2008's "E=MC2." The latter album bowed at No. 1 with her biggest first week ever.

The stunning opener of "E=MC2" was powered by the singer's release-week stop on "The Oprah Winfrey Show" and two nights on "American Idol." Additionally, the album's lead single, "Touch My Body," was an across-the-board radio smash. It peaked at No. 2 on the all-format Hot 100 Airplay chart, reaching a one-week high of 125 million in audience impressions.

"Memoirs" didn't have release-week visits to "Oprah" and "Idol" to help it, though Carey did perform on the Sept. 18 edition of "Oprah." And its first single, "Obsessed," isn't a runaway radio hit like "Touch My Body." "Obsessed" has so far peaked at No. 6 on the Hot 100 Airplay tally, with a one-week high of 84.7 million in audience.

Over The Counter

KEITH CAULFIELD



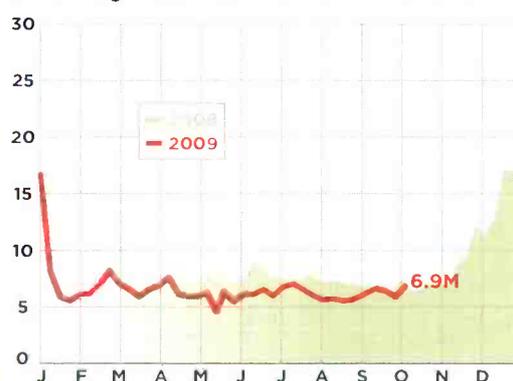
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,876,000	1,567,000	19,410,000
Last Week	5,931,000	1,454,000	19,267,000
Change	15.9%	7.8%	0.7%
This Week Last Year	7,506,000	1,302,000	18,734,000
Change	-8.4%	20.4%	3.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	305,372,000	263,432,000	-13.7%
Digital Tracks	814,527,000	903,583,000	10.9%
Store Singles	1,304,000	1,383,000	6.1%
Total	1,121,203,000	1,168,398,000	4.2%
Albums w/TEA*	386,824,700	353,790,300	-8.5%

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

ALBUM SALES

'08	305.4 million
'09	263.4 million

SALES BY ALBUM FORMAT

CD	255,389,000	204,501,000	-19.9%
Digital	48,560,000	57,019,000	17.4%
Vinyl	1,317,000	1,866,000	41.7%
Other	107,000	46,000	-57.0%

For week ending Oct. 4, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	174,070,000	142,535,000	-18.1%
Catalog	131,302,000	120,898,000	-7.9%
Deep Catalog	94,261,000	90,427,000	-4.1%

CURRENT ALBUM SALES

'08	174.1 million
'09	142.5 million

CATALOG ALBUM SALES

'08	131.3 million
'09	120.9 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	86	71	SUGARLAND MERCURY NASHVILLE 013191 EX/UMGN (14.98 CD/DVD) ⊕	LIVE On The Inside		1
102	NEW	1	VARIOUS ARTISTS BRIANTERA 6165 (13.98)	Silky Soul Music... An All-Star Tribute To Maze Feat. Frankie Beverly		102
103	NEW	1	VARIOUS ARTISTS KINK 2009 EX/STARBUCKS (12.98)	KINK Live Twelve		103
104	90	84	K'JON UP&UP/UNIVERSAL REPUBLIC 013162/UMRG (13.98)	I Get Around		12
105	NEW	1	AUSTRIAN DEATH MACHINE METAL BLADE 14769 (15.98)	Double Brutal		105
106	77	94	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE 012932/IGA (10.98)	Party Rock		33
107	75	67	NEIL DIAMOND COLUMBIA/LEGACY 56001 EX/SONY MUSIC (14.98 CD/DVD) ⊕	Hot August Night/NYC		1
108	121	92	CHRISTETTE MICHELE DEF JAM 012797/IDJMG (13.98) ⊕	Epiphany		1
109	88	88	HOLLYWOOD UNDEAD A&M/OCTONE 011331/IGA (12.98)	Swan Songs	●	22
110	74	56	NEW BOYZ SHOUTY/ASYLUM 520425/WARNER BROS (13.98)	Skinny Jeanz And A Mic		58
111	96	95	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		13
112	94	101	SICK PUPPIES RMR/VIRGIN 28631/CAPITOL (12.98)	Tri-Polar		31
113	NEW	1	SOUNDTRACK FOX 52175/RRHINO (13.98)	Whip It		113
114	60	57	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	■	1
115	70	38	UNCLE KRACKER TOP GUN/ATLANTIC 519817/AG (18.98)	Happy Hour		38
116	93	85	3OH!3 PHOTO FINISH 51181 (13.98)	Want		44
117	103	80	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG (13.98)	Tha Carter III	■	3
118	NEW	1	JOSHUA BELL SONY CLASSICAL 52716/SONY MASTERWORKS (13.98)	At Home With Friends		118
119	RE-ENTRY	2	BUILDING 429 INO/COLUMBIA 34325/SONY MUSIC (13.98)	Building 429		119
120	87	70	MICHAEL JACKSON MOTOWN 013297/UME (13.98)	The Definitive Collection		39
121	82	90	JOHN FOGERTY/THE BLUE RIDGE RANGERS FORTUNATE SON/VERVE FORECAST 013286/VG (13.98) ⊕	Rides Again		24
122	109	82	LETOYA CAPITOL 97259 (18.98)	Lady Love		12
123	NEW	1	STEEL PANTHER UNIVERSAL REPUBLIC 012849/UMRG (10.98)	Feel The Steel		123
124	100	105	ROB THOMAS EMBLEM/ATLANTIC 517814/AG (18.98) ⊕	Cradlesong		1
125	99	72	KIDZ BOP KIDS RAZOR & TIE 69200 (18.98)	Kidz Bop 16		1
126	NEW	1	SKYZOO DUCK DOWN 2115 (16.98)	The Salvation		126
127	102	104	JAMEY JOHNSON MERCURY NASHVILLE 011237/UMGN (13.98)	That Lonesome Song	●	28
128	116	112	CAGE THE ELEPHANT DSP/JIVE +9658/JLG (13.98)	Cage The Elephant		67
129	76	79	SOUNDTRACK WALT DISNEY 003008 (18.98)	Wizards Of Waverly Place		24
130	112	-	THEY MIGHT BE GIANTS IDLEWILD/DISNEY/SOUND 004566/WALT DISNEY (18.98 CD/DVD) ⊕	Here Comes Science		91
131	84	60	PHISH JEMP 1049 (13.98)	Joy		13
132	80	93	LOS TIGRES DEL NORTE FONOVISA 354192/UMLE (12.98) ⊕	La Granja		46
133	114	91	JONAS BROTHERS HOLLYWOOD 007820 (19.98)	Lines, Vines And Trying Times		1
134	123	120	AVENTURA PREMIUM 1/ATL 30800/SONY MUSIC LATIN (14.98)	The Last	■	2
135	108	86	IMOGEN HEAP MEGAPHONIC/RCA 50905/RMG (11.98)	Ellipse		1
136	134	108	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...		1
137	106	102	GLORIANA EMBLEM/REPHINE/WARNER BROS (NASHVILLE) 519780/WRN (13.98)	Gloriana		1
138	104	81	THE USED REPRISE 519904/WARNER BROS (18.98 CD/DVD) ⊕	Artwork		10
139	119	115	CHICKENFOOT REDLINE 20091 (13.98)	Chickenfoot	●	1
140	NEW	1	BOB SCHNEIDER SHOCKRAMA 47/KIRTLAND (13.98)	Lovely Creatures		140
141	NEW	1	MACK 10 HOO-BANGIN' 082509 (12.98)	Soft White		141
142	NEW	1	ZERO 7 ATLANTIC 520200/AD (18.98)	Yeah Ghost		142
143	111	89	THE BLACK CROWES SILVER ARROW 02* (15.98)	Before The Frost...Until The Freeze		12
144	71	-	LARRY THE CABLE GUY JACK/WARNER BROS (NASHVILLE) 519711/WRN (18.98)	Tailgate Party		71
145	130	100	LEDISI VERVE FORECAST 012677/VG (13.98) ⊕	Turn Me Loose		14
146	126	109	MATISYAHU JUBI/OR/EPIC 22170/SONY MUSIC (11.98)	Light		10
147	RE-ENTRY	9	FOREIGNER ATLANTIC 512130/RRHINO (18.98)	No End In Sight: The Very Best Of Foreigner		32
148	NEW	1	BIG & RICH WARNER BROS (NASHVILLE) 519705/WRN (18.98)	Greatest Hits		148
149	142	113	VARIOUS ARTISTS UNIVERSAL EM/SONY MUSIC/ZOMBA 012654/UME (18.98)	NOW 30	●	1
150	83	27	ACE FREHLEY BRONX BORN 90176* (15.98)	Anomaly		27



101
This Portland, Ore., radio station's charity compilation (5,000 sold), available at Starbucks, benefits SMART (Start Making a Reader Today) and features artists like Mat Kearney and Adele (pictured).

105
As I Lay Dying's Tim Lambesis is partly behind this project, a sort of parody tribute to Austrian Arnold Schwarzenegger. The album, which bows at No. 1 on Heatseekers Albums, includes tunes like "I Need Your Clothes, Your Boots and Your Motorcycle."



113
The soundtrack to this Drew Barrymore-directed film includes music from the Ramones, Peaches, Tilly & the Wall, Clap Your Hands Say Yeah and one of the movie's co-stars, Landon Pigg (pictured, with Ellen Page).



167
The singer/songwriter notches his highest-charting solo album since 1978's "Easter Island" peaked at No. 86. He supported the new set by stopping by ABC's "Good Morning America" Sept. 27.

191
Not only is he featured on the album at No. 113, he reaches a Billboard album chart on his own for the first time, as his third set sells nearly 3,000 copies. Of that figure, 64% were digital downloads.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	113	69	INSANE CLOWN POSSE PSYCHOPATHIC 4102 (12.98)	Bang! Pow! Boom!		4
152	54	-	HAWK NELSON REC 67306/TOOTH & NAIL (13.98)	Live Life Loud!		64
153	127	127	COLDPLAY CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends	■	1
154	135	122	HALESTORM ATLANTIC 518222/AG (13.98)	Halestorm		40
155	115	97	ARCTIC MONKEYS DUMIND 237* (13.98)	Humbug		15
156	147	139	VARIOUS ARTISTS EMI CMG/PROVIDENT-INTEGRITY 8877*2 WORD/CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits	●	31
157	125	119	JORDIN SPARKS 19/JIVE 44668/JLG (13.98) ⊕	Battlefield		7
158	NEW	1	LIL ROB UPSTAIRS 1048 (13.98)	Love & Hate		158
159	124	98	THOUSAND FOOT KRUTCH TOOTH & NAIL 64783 (13.98)	Welcome To The Masquerade		35
160	NEW	1	HOPE SANDOVAL & THE WARM INVENTIONS SONG BIRD 30848/NETTWERK (12.98)	Through The Devil Softly		160
161	166	150	RISE AGAINST DGC/INTERSCOPE 011904/IGA (13.98)	Appeal To Reason		3
162	149	129	MARY MARY MY BLOCK/COLUMBIA 28087/SONY MUSIC (11.98) ⊕	The Sound		7
163	168	123	TWISTA BMG 90412 (18.98)	Category F5		8
164	136	-	GIRLS FANTASY TRASH/CAN 010/TRUE PANTHER SOUNDS (14.98)	Album		136
165	190	145	CHARLIE WILSON P MUSIC/JIVE 33389/JLG (13.98)	Uncle Charlie		2
166	154	160	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		1
167	NEW	1	KRIS KRISTOFFERSON NEW WEST 6171* (17.98)	Closer To The Bone		167
168	141	124	NEEDTOBREATHE ATLANTIC 519705/AS (13.98)	The Outsiders		20
169	189	138	INGRID MICHAELSON CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN 013217/UMRG (13.98)	Everybody		18
170	156	162	GAITHER VOCAL BAND GAITHER MUSIC GROUP 46044 (17.98)	Reunited		67
171	155	114	YO LA TENGO MATAADOR 856* (14.98)	Popular Songs		58
172	NEW	1	BUCKCHERRY ELEVEN SEVEN 730 (9.98)	Live & Loud 2009		172
173	101	34	TRICK DADDY DUNK RYDERS 001* (17.98)	Finally Famous: Born A Thug, Still A Thug		34
174	110	39	NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATIN 013318/UMLE (11.98)	Mi Plan		39
175	91	43	THE BLACK DAHLIA MURDER METAL BLADE 14753 (15.98 CD/DVD) ⊕	Deflorate		43
176	148	135	SILVERSON PICKUPS DANGERBIRD 035* (15.98)	Swoon		1
177	137	110	WILLIE NELSON SHANGRI-LA BLUE NOTE 67197/BLG (17.98)	American Classic		43
178	146	118	KATY PERRY CAPITOL 04249* (12.98)	One Of The Boys	■	9
179	97	25	PORCUPINE TREE ROADRUNNER 617857 (18.98)	The Incident		25
180	177	155	KELLIE PICKLER 19/BNA 22811/SMN (11.98) ⊕	Kellie Pickler		9
181	131	121	BOB DYLAN COLUMBIA/LEGACY 42942/SONY MUSIC (7.98)	Playlist: The Very Best Of Bob Dylan '70s		97
182	160	152	ALL TIME LOW HOPELESS 110 (15.98)	Nothing Personal		1
183	56	-	BROTHER ALI RHYME SAYERS 0113 (14.98)	Us		56
184	199	197	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●	2
185	157	128	BARLOWGIRL FERVENT/WORD/CURB 887861/WARNER BROS (13.98)	Love & War		85
186	171	164	MICHAEL FRANTI & SPEARHEAD BOO BOO WAX/ANTI- 86906* EPITAPH (16.98) ⊕	All Rebel Rockers		39
187	187	-	EARNEST PUGH EPM/BLACKSMOKE 3070/WORDWIDE (13.98)	LIVE: Rain On Us		110
188	120	35	SHADOWS FALL EVERBLACK INDUSTRIES/FERRET 520708*/ILG (14.98) ⊕	Retribution		35
189	192	-	DIANA KRALL VERVE 012433/VG (13.98) ⊕	Quiet Nights		3
190	196	157	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	■	2
191	NEW	1	LANDON PIGG RCA 52674/RMG (9.98)	The Boy Who Never		191
192	98	-	NOISETTES MERCURY 013277*/IDJMG (10.98)	Wild Young Hearts		98
193	174	142	REGINA SPEKTOR SIRE 519396* WARNER BROS (15.98) ⊕	Far		1
194	144	125	COBRA STARSHIP DECAYDANCE 517002/FUELED BY RAMEN (13.98)	Hot Mess		1
195	RE-ENTRY	41	ANTHONY HAMILTON MISTER'S MUSIC 50 SO DEF 23387/JLG (13.98)	The Point Of It All		12
196	NEW	1	STRUNG OUT FAT WRECK CHORDS 739* (9.98)	Agents Of The Underg		196
197	169	132	THIRD EYE BLIND MEGA COLLECTOR 01* (14.98)	Ursa Major		3
198	150	130	MODEST MOUSE EPIC 46289* SONY MUSIC (9.98)	No One's First, And You're Next (EP)		16
199	89	-	PILLAR ESSENTIAL 10004/SONY MUSIC (13.98)	Confessions		89
200	151	107	SEAN PAUL VP/ATLANTIC 520047/AG (18.98) ⊕	Imperial Blaze		12

MACK 10	141	MIKA	77	NOISETTES	192	PHOENIX	78	REBA	51	SILVERSON PICKUPS	176	TAYLOR SWIFT	19, 67	WIZARDS OF WAVERLY PLACE	129	LOS TIGRES DEL NORTE	46	CLUB HITS	58	W		
MADONNA	7	MODEST MOUSE	198	MONSTERS OF FOLK	45	KELLIE PICKLER	180	RISE AGAINST	161	FRANK SINATRA	184					TREY SONGZ	132	NOW THAT'S WHAT I CALL COUNTRY VOL. 2	59	CHARLIE WILSON	165	
MARY MARY	162	JUSTIN MOORE	45	KAREN O AND THE KIDS	36	PILLAR	199	DARIUS RUCKER	62	SKILLET	52	SOUNDTRACK	7	THEORY OF A DEADMAN	93	TRICK DADDY	173	SILKY SOUL MUSIC: AN ALL-STAR TRIBUTE TO MAZE FEATURING FRANKIE BEVERLY	103	YOLA TENGO	171	
MATISYAHU	146	JASON MRAZ	84	DWL CITY	35	PHISH	43	HOPE SANDOVAL & THE WARM INVENTIONS	160	SKYZOO	126	DISNEY: PHINEAS AND FERB	87	THEY MIGHT BE GIANTS	173	TWISTA	163	ALL-STAR TRIBUTE TO MAZE FEATURING FRANKIE BEVERLY	102	PETE YORN & SCARLETT JOHANSSON	64	
MAXWELL	27	MUSE	25	BRAD PAISLEY	82	PITBULL	72	BOB SCHNEIDER	140	HYDRA SPARKS	157	HANNAH MONTANA: THE MOVIE	33	THIRD EYE BLIND	130	U2	90	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	156	CHRIS YOUNG	66	
MICHAEL MCDONALD	95	NEEDTOBREATHE	168	PARAMORE	2	PLAYAZ CIRCLE	74	SEAN PAUL	200	REGINA SPEKTOR	193	MOVIE	33	UNCLE KRACKER	115	UNCLE KRACKER	115					
MEGAETH	68	PEARL JAM	10	RAEKWON	61	PORCUPINE TREE	179	SHADOWS FALL	188	STEEL PANTHER	123	MORE THAN A GAME	81	KEITH URBAN	73	THE USED	138					
INGRID MICHAELSON	169	NEW BOYZ	110	RASCAL FLATTS	114	EARNEST PUGH	187	SHINEDOWN	60	GEORGE STRAIT	47	TWILIGHT	75	THE USED	138							
CHRISTETTE MICHELE	108	NICKELBACK	46	SICK PUPPIES	112	WARM INVENTIONS	160	SUGARLAND	63, 101	BARBRA STREISAND	1											

TOP INDEPENDENT™		ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	
1	2	2	#1 PEARL JAM MONKEYWRENCH 9274* (18.98)	Backspacer
2	HOT SHOT DEBUT	1	DETHKLOK WILLIAMS STREET 60008 (ADULT SWIM) (13.98)	Metalocalypse: Dethalbum II (Soundtrack)
3	4	26	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open
4	NEW	1	HATEBREED NO NAME 2053.E1 (17.98)	Hatebreed
5	3	1	MONSTERS OF FOLK SHANGRI-LA 101044* (18.98)	Monsters Of Folk
6	2	2	DAVID GRAY IHT 70109/MERCER STREET (13.98)	Draw The Line
7	NEW	1	VARIOUS ARTISTS KMT1 2009 15 EX/STARBUCKS (12.98)	The Mountain 103.7 FM: Live From The Mountain Music Lounge Volume 15
8	5	6	SOUNDTRACK LAKESHORE 340952 (18.98)	Fame
9	NEW	1	MARQUES HOUSTON MUSICWORKS 001/T.U.G. (17.98)	Mr. Houston
10	7	21	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix
11	NEW	1	JIM BRICKMAN SOMERSET 49268 (14.98)	Beautiful World
12	11	4	GREATEST GAINER RUBYWORKS 0080*/ATO (15.98 CD/DVD) ⊕	RODRIGO Y GABRIELA 11:11
13	RE-ENTRY	1	VARIOUS ARTISTS BRANTERA 6165 (13.98)	Silky Soul Music... An All-Star Tribute To Maze Feat. Frankie Beverly
14	NEW	1	VARIOUS ARTISTS KINK 2009 EX/STARBUCKS (12.98)	KINK Live Twelve
15	NEW	1	AUSTRIAN DEATH MACHINE METAL BLADE 14769 (15.98)	Double Brutal
16	NEW	1	SKYZOO DUCK DOWN 2115 (16.98)	The Salvation
17	19	25	CAGE THE ELEPHANT DSP/JIVE 49558/JLG (13.98)	Cage The Elephant
18	10	4	PHISH JEMP 1049 (13.98)	Joy
19	20	11	CHICKENFOOT REDLINE 20091* (13.98)	Chickenfoot
20	NEW	1	BOB SCHNEIDER SHOCKDRAMA 47 KIRTLAND (13.98)	Lovely Creatures
21	NEW	1	MACK 10 HOO-ANGH 082509 (12.98)	Soft White
22	16	5	THE BLACK CROWES SILVER ARROW 02* (15.98)	Before The Frost... Until The Freeze
23	9	1	ACE FREHLEY BRONX BORN 90178* (15.98)	Anomaly
24	17	1	INSANE CLOWN POSSE PSYCHOPATHIC 4102 (12.98)	Bang! Pow! Boom!
25	18	6	ARCTIC MONKEYS DOMINO 237* (13.98)	Humbug
26	NEW	1	LIL ROB UPSTAIRS 1048 (13.98)	Love & Hate
27	24	1	GIRLS FANTASY TRASHCAN 010/TRUE PANTHER SOUNDS (14.98)	Album
28	NEW	1	KRIS KRISTOFFERSON NEW WEST 6171* (17.98)	Closer To The Bone
29	29	4	YO LA TENGO MATADOR 256* (14.98)	Popular Songs
30	NEW	1	BUCKCHERRY ELEVEN SEVEN 730 (9.98)	Live & Loud 2009
31	14	3	TRICK DADDY DUN* HYDEHS 001 (17.98)	Finally Famous: Born A Thug, Still A Thug
32	12	1	THE BLACK DAHLIA MURDER METAL BLADE 14753 (15.98 CD/DVD) ⊕	Deflorate
33	28	1	SILVERSN PICKUPS DANGEROUS 035* (15.98)	Swoon
34	30	13	ALL TIME LOW HOPELESS 710 (15.98)	Nothing Personal
35	6	2	BROTHER ALI RHYMESAYERS 0113 (14.98)	Us
36	37	9	EARNEST PUGH EPM/BLACKS/MOKE 3070/WORLDWIDE (13.98)	LIVE: Rain On Us
37	21	3	SHADOWS FALL EVERBLACK INDUSTRIES FERRET 520708*/JLG (14.98) ⊕	Retribution
38	NEW	1	STRUNG OUT IAT WRECK CHORDS 739* (9.98)	Agents Of The Underg
39	31	7	THIRD EYE BLIND MEGA COLLIDER 01* (14.98)	Ursa Major
40	13	2	VOLCANO CHOIR JAGJAGWAR 156* (14.98)	Unmap
41	15	3	EVERY TIME I DIE EPTIPH 87023 (16.98) ⊕	New Junk Aesthetic
42	NEW	1	THE MUMLERS GALAXIA 34* (13.98)	Don't Throw Me Away
43	NEW	1	STEVE VAI LIGHT WITHOUT HEAT 2620/FAVORED NATIONS (13.98)	Where The Wild Things Are
44	36	22	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country
45	26	6	VICKIE WINANS DESTINY JOY 6120 (11.98)	How I Got Over
46	38	19	GRIZZLY BEAR WARP 0187* (15.98)	Veckatimest
47	23	3	KRS-ONE & BUCKSHOT DUCK DOWN 2120 (16.98)	Survival Skills
48	NEW	1	SOUNDTRACK FOX DIGITAL EX (4.98)	Sons Of Anarchy: North Country (EP)
49	8	2	CHILDREN OF BODOM SPINEFARM 1764 FONTANA INTERNATIONAL (18.98)	Skeletons In The Closet
50	27	5	THRICE VAGRANT 555 (13.98)	Beggars

Madonna's double-DVD music video retrospective "Celebration" debuts at No. 1 on Top Music Video Sales, marking the Queen of Pop's eighth chart-topper on the list. All told, each one of her 15 chart entries has reached the top five. This is her fourth consecutive No. 1 following 2001's "Drowned World Tour," 2006's "I'm Going to Tell You a Secret" and 2007's "The Confessions Tour."



TOP DIGITAL™		ARTIST	Title	BB 2009 RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / DISTRIBUTING LABEL		
1	NEW	1	PARAMORE FUELED BY RAMEN /AG	2	Brand New Eyes
2	NEW	1	BREAKING BENJAMIN HOLLYWOOD +	4	Dear Agony
3	NEW	1	ALICE IN CHAINS VIRGIN CAPITOL	5	Black Gives Way To Blue
4	NEW	1	MARIAH CAREY ISLAND /DJMG	3	Memoirs Of An Imperfect Angel
5	2	4	JAY-Z ROC NATION /AG +	6	The Blueprint 3
6	NEW	1	AFI DGC/INTERSCOPE /IGA	12	Crash Love
7	NEW	1	MIRANDA LAMBERT COLUMBIA (NASHVILLE) /SMN	8	Revolution
8	NEW	1	THE AVETT BROTHERS AMERICAN/COLUMBIA /SONY MUSIC	16	I and Love and You
9	1	2	PEARL JAM MONKEYWRENCH	10	Backspacer
10	NEW	1	SELENA GOMEZ & THE SCENE HOLLYWOOD +	9	Kiss And Tell
11	NEW	1	MADONNA WARNER BROS	7	Celebration
12	15	12	OWL CITY UNIVERSAL REPUBLIC /UMRG	35	Ocean Eyes
13	3	2	THREE DAYS GRACE JIVE JLG	17	Life Starts Now
14	NEW	1	BARBRA STREISAND COLUMBIA /SONY MUSIC	1	Love Is The Answer
15	NEW	1	DETHKLOK WILLIAMS STREET 60008 (ADULT SWIM)	15	Metalocalypse: Dethalbum II (Soundtrack)
16	10	3	MUSE HELIUM-3 /WARNER BROS. ⊕	25	The Resistance
17	12	51	KINGS OF LEON RCA /RMG	21	Only By The Night
18	14	45	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	24	The Fame
19	11	1	KID CUDI DREAM ON G O O D /UNIVERSAL MOTOWN /UMRG +	31	Man On The Moon: The End Of Day
20	17	17	THE BLACK EYED PEAS INTERSCOPE /IGA	22	The E.N.D.
21	4	1	DAVID GRAY IHT /MERCER STREET	48	Draw The Line
22	NEW	1	KAREN O AND THE KIDS DSC/INTERSCOPE /IGA	36	Where The Wild Things Are (Soundtrack)
23	NEW	1	STEEL PANTHER UNIVERSAL REPUBLIC /UMRG	123	Feel The Steel
24	13	2	HARRY CONNICK, JR. COLUMBIA /SONY MUSIC	14	Your Songs
25	NEW	1	FRED HAMMOND F HAMMOND/VERITY JLG	26	Love Unstoppable

TOP INTERNET™		ARTIST	Title	BB 2009 RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / DISTRIBUTING LABEL		
1	NEW	1	BARBRA STREISAND COLUMBIA 43354/SONY MUSIC	1	Love Is The Answer
2	NEW	1	PARAMORE FUELED BY RAMEN 518250 /AG	2	Brand New Eyes
3	NEW	1	ALICE IN CHAINS VIRGIN 67159*/CAPITOL	5	Black Gives Way To Blue
4	7	3	MARK KNOPFLER REPRISE 520206/WARNER BROS.	56	Get Lucky
5	NEW	1	MARIAH CAREY ISLAND 013228/DJMG	3	Memoirs Of An Imperfect Angel
6	NEW	1	THE AVETT BROTHERS AMERICAN/COLUMBIA 35099/SONY MUSIC	16	I and Love and You
7	NEW	1	DETHKLOK WILLIAMS STREET 60008 (ADULT SWIM)	15	Metalocalypse: Dethalbum II (Soundtrack)
8	NEW	1	BREAKING BENJAMIN HOLLYWOOD 002398* +	4	Dear Agony
9	NEW	1	MADONNA WARNER BROS 289404	7	Celebration
10	5	2	HARRY CONNICK, JR. COLUMBIA 47228*/SONY MUSIC	14	Your Songs
11	NEW	1	AFI DGC/INTERSCOPE 013380/IGA	12	Crash Love
12	RE-ENTRY	1	THE BEATLES APPLE 59449 /CAPITOL +	86	The Beatles In Stereo
13	4	1	WHITNEY HOUSTON ARISTA 10033 /RMG	13	I Look To You
14	NEW	1	ROBERT EARL KEEN LOST HIGHWAY 013332*/UMGN	83	The Rose Hotel
15	1	1	PEARL JAM MONKEYWRENCH 9274*	10	Backspacer
16	NEW	1	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN	8	Revolution
17	10	4	THE BEATLES APPLE 82468*/CAPITOL	—	Abbey Road
18	16	4	THEY MIGHT BE GIANTS IDLEWILD DISNEYSOUND 004566/WALT DISNEY ⊕	130	Here Comes Science
19	6	3	MUSE HELIUM-3 521130 /WARNER BROS. ⊕	25	The Resistance
20	NEW	1	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 +	9	Kiss And Tell
21	9	1	JAY-Z ROC NATION 520856 /AG +	6	The Blueprint 3
22	2	2	BRAND NEW FRICRASH/INTEGRITY/DGC/INTERSCOPE 013357/IGA	44	Daisy
23	24	2	PETER, PAUL & MARY WARNER BROS 73161 /RHINO	—	The Very Best Of Peter, Paul & Mary
24	12	2	MONSTERS OF FOLK SHANGRI-LA 101044*	45	Monsters Of Folk
25	NEW	1	STATE RADIO RUFF SHOD 30851/NETTWERK	96	Let It Go

AOL VIDEO		ARTIST (IMPRINT/LABEL)	Title	THE WEEK'S MOST-STREAMED VIDEOS ON AOL
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / LABEL	
1	2	12	#1 SINGLE LADIES (PUT A RING ON IT) BEYONCE /MUSIC WORLD/COLUMBIA	1
2	1	17	WHITE HORSE TAYLOR SWIFT /BIG MACHINE/UNIVERSAL REPUBLIC	2
3	3	17	TELL ME SOMETHING I DON'T KNOW SELENA GOMEZ (RAZOR & TIE)	3
4	4	17	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	4
5	5	17	OUR SONG TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	5
6	6	12	NEW CLASSIC DREW SEELEY & SELENA GOMEZ (RAZOR & TIE)	6
7	7	17	PICTURE TO BURN TAYLOR SWIFT (BIG MACHINE)	7
8	8	11	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)	8
9	—	3	IF I DIDN'T HAVE YOU MITCHEL MUSSO & EMILY OSMENT (WALT DISNEY)	9
10	11	5	FLY ON THE WALL MILEY CYRUS (HOLLYWOOD)	10
11	10	10	CRUSH DAVID ARCHULETA (19 JIVE JLG)	11
12	—	1	SOULJA BOY TELLEM SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	12
13	—	2	TIM MCGRAW TAYLOR SWIFT (BIG MACHINE)	13
14	—	2	7 THINGS MILEY CYRUS (HOLLYWOOD)	14
15	13	6	LOVEBUG JONAS BROTHERS (HOLLYWOOD)	15

YAHOO! SONGS		ARTIST (IMPRINT/LABEL)	Title	THE WEEK'S MOST-STREAMED SONGS ON YAHOO! MUSIC
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / LABEL	
1	1	12	#1 YOU BELONG WITH ME 10 WKS TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	1
2	3	6	USE SOMEBODY KINGS OF LEON (RCA /RMG)	2
3	2	15	WAKING UP IN VEGAS KATY PERRY (CAPITOL)	3
4	4	11	GOOD GIRLS GO BAD COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)	4
5	5	5	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	5
6	6	5	DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	6
7	8	5	OBSESSED MARIAH CAREY (ISLAND/DJMG)	7
8	7	5	NO SURPRISE DAUGHTRY (19 RCA/RMG)	8
9	9	6	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	9
10	10	2	ALREADY GONE KELLY CLARKSON (19 RCA/RMG)	10
11	12	6	BATTLEFIELD JORDIN SPARKS (19 JIVE JLG)	11
12	14	10	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	12
13	11	11	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)	13
14	15	11	LOVEGANG LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	14
15	—	5	SHE WOLF SHAKIRA (EPIC)	15

TOP MUSIC VIDEO SALES™		ARTIST (IMPRINT/LABEL)	Title	THE WEEK'S MOST-STREAMED MUSIC VIDEOS ON AOL
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / LABEL (PRINCIPAL PERFORMER)	
1	—	1	#1 CELEBRATION 1 WK WARNER BROS./WARNER MUSIC VISION (MADONNA)	1
2	1	276	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC VIDEO (MICHAEL JACKSON)	2
3	2	57	LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)	3
4	—	1	WHERE THE WILD THINGS ARE LIGHT WITHOUT HEAT FAVORED NATIONS (STEVE VAI)	4
5	3	87	VIDEO GREATEST HITS: HISTORY EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)	5
6	4	6	WIDE OPEN: LIVE & MORE! EAGLE VISION/EAGLE ROCK (JASON ALDEAN)	6
7	8	6	JOY IN MY HEART GAITHER MUSIC VIDEO/EMM MUSIC VIDEO (BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS)	7
8	6	188	HISTORY ON FILM: VOLUME II EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)	8
9	9	6	NASHVILLE HOMECOMING GAITHER MUSIC VIDEO/EMM MUSIC VIDEO (BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS)	9
10	10	98	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO (BEYONCE)	10
11	13	56	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN COLUMBIA LEGACY/SONY MUSIC VIDEO (LADY GAGA)	11
12	11	15	DANGEROUS: THE SHORT FILMS EPIC MUSIC VIDEO/SONY MUSIC (MICHAEL JACKSON)	12
13	14	16	CMT CROSSROADS: TAYLOR SWIFT & DEF LEPPARD CMT/BIG MACHINE/UNIVERSAL MUSIC & VIDEO DIST. (TAYLOR SWIFT/DEF LEPPARD)	13
14	12	13	LIVE IN JAPAN HIGHLINE/HUDSTON/STREAM/ALLEGRO (MICHAEL JACKSON)	14
15	15	17	FLIGHT 666: THE FILM UME/SONY MUSIC VIDEO (IRON MAIDEN)	15

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	11	#1 DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
2	1	23	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
3	4	11	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
4	2	17	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
5	5	20	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
6	6	14	OBSESSED MARIAH CAREY (ISLAND/IDJMG)	
7	11	7	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
8	9	15	BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)	
9	12	7	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	
10	17	5	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
11	18	5	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	
12	7	14	THROW IT IN THE BAG FABOLOUS FEAT. THE OREAM (DESERT STORM/DEF JAM/IDJMG)	
13	10	26	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
14	8	22	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
15	13	13	SUCCESSFUL DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
16	16	11	BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)	
17	15	22	PRETTY WINGS MAXWELL (COLUMBIA)	
18	14	15	HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
19	21	11	AMERICAN RIDE TOBY KEITH (SHOW DOG NASHVILLE)	
20	23	9	GETTIN' YOU HOME (THE BLACK DRESS SONG) CHRIS YOUNG (RCA NASHVILLE)	
21	24	10	ONLY YOU CAN LOVE ME THIS WAY KEITH URBAN (CAPITOL NASHVILLE)	
22	20	18	NO SURPRISE DAUGHTRY (19/RCA/RMG)	
23	19	17	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)	
24	38	4	FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
25	33	7	TOES ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	12	NEVER SAY NEVER THE FRAY (EPIC)	
27	32	8	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
28	36	10	WELCOME TO THE FUTURE BRAD PAINLEY (ARISTA NASHVILLE)	
29	27	24	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)	
30	22	17	SMALL TOWN USA JUSTIN MOORE (VALORY)	
31	56	2	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	
32	37	8	WASTED GUCCI MANE FEAT. FLIES (MIZAY SO ICEY/WARNER BROS.)	
33	26	21	WAKING UP IN VEGAS KATY PERRY (CAPITOL)	
34	28	15	BIG GREEN TRACTOR JASON ALDEAN (BROKEN BOW)	
35	30	15	GOD IN ME MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)	
36	41	4	COWBOY CASANOVA CARRIE UNDERWOOD (19 ARISTA NASHVILLE)	
37	44	4	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)	
38	42	7	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)	
39	40	8	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (1900 WAX/WARTH/UNIVERSAL REPUBLIC)	
40	49	3	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	
41	34	31	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	
42	31	13	GOOD GIRLS GO BAD CORINA STARSHIP FEAT. LIGHTON MEESTER (DECAWAVE/FUELED BY RAMEN/ATLANTIC/RRP)	
43	45	6	LOL (-) TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY (SONG BOOK/ATLANTIC)	
44	39	20	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)	
45	53	2	DOESN'T MEAN ANYTHING ALICIA KEYS (MBC/J/RMG)	
46	35	12	SHE WOLF SHAKIRA (SONY MUSIC LATIN/EPIC)	
47	50	7	UNDER PLEASURE P (ATLANTIC)	
48	51	6	I'M ALIVE KENNY CHESNEY WITH DAVE MATTHEWS (BNA)	
49	60	3	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	
50	47	31	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	59	6	NUMBER ONE R. KELLY FEAT. KERI HILSON (JIVE/JLG)	
52	55	4	DROP IT LOW ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
53	52	10	SOUNDS LIKE LIFE TO ME DARRYL WORLEY (STROUD/AVARIOUS)	
54	48	10	LOVE YOUR LOVE THE MOST ERIC CHURCH (CAPITOL NASHVILLE)	
55	66	3	DO I LUKE BRYAN (CAPITOL NASHVILLE)	
56	64	3	FIFTEEN TAYLOR SWIFT (BIG MACHINE)	
57	68	5	EVACUATE THE DANCEFLOOR CASCAOA (ROBBINS)	
58	61	7	RUNAWAY LOVE AND THEFT (CAROLWOOD)	
59	67	2	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)	
60	58	3	BAD HABITS MAXWELL (COLUMBIA)	
61	43	18	I'LL JUST HOLD ON BLAKE SHELTON (WARNER BROS. NASHVILLE)/WRN)	
62	57	12	21 GUNS GREEN DAY (REPRISE)	
63	71	2	BONFIRE CRAIG MORGAN (BNA)	
64	46	16	LIVING FOR THE NIGHT GEORGE STRAIT (MCA NASHVILLE)	
65	-	1	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
66	54	14	TRUST KEYSHIA COLE DUET WITH MONICA (MANN/GEFFEN/INTERSCOPE)	
67	73	2	REGRET LETOYCA FEAT. LUDACRIS (CAPITOL)	
68	-	1	RED LIGHT DAVID NAIL (MCA NASHVILLE)	
69	65	20	BOOTS ON RANDY HOUSER (UNIVERSAL SOUTH)	
70	-	1	I WANNA MAKE YOU CLOSE YOUR EYES DIERKS BENTLEY (CAPITOL NASHVILLE)	
71	72	6	IMMA STAR (EVERYWHERE WE ARE) JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
72	74	2	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)	
73	-	1	HONKY TONK STOMP BROOKS & DUNN FEAT. BILLY GIBBONS (ARISTA NASHVILLE)	
74	75	2	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)	
75	-	1	I INVENTED SEX TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)	

1,317 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.
- PACE SETTER** PS Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** HG Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. P after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. D DualDisc available. C 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 Digital available. D Digital Download available. DVD single available. V Vinyl Maxi-Single available. VS Vinyl single available. C 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 PP This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

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

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

MUSIC VIDEO SALES CHARTS
● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

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

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	8	#1 PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)		
2	2	8	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		
3	5	13	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		
4	3	17	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)		
5	13	7	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)		
6	4	6	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
7	6	8	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)		
8	7	4	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)		
9	14	13	OBSESSED MARIAH CAREY (ISLAND/IDJMG)		
10	49	2	SOMEBODY TO LOVE GLEE CAST (FOX/COLUMBIA)		
11	9	3	FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)		
12	23	7	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)		
13	8	2	COWBOY CASANOVA CARRIE UNDERWOOD (19 ARISTA NASHVILLE)		
14	11	23	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)		
15	10	34	USE SOMEBODY KINGS OF LEON (RCA/RMG)		
16	12	12	SHE WOLF SHAKIRA (SONY MUSIC LATIN/EPIC)		
17	17	9	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)		
18	15	10	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)		
19	18	10	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (1900 WAX/WARTH/UNIVERSAL REPUBLIC)		
20	-	1	ALONE GLEE CAST (FOX/COLUMBIA)		
21	25	10	SEXY BITCH DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)		
22	19	14	HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)		
23	27	7	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)		
24	16	18	GOOD GIRLS GO BAD CORINA STARSHIP FEAT. LIGHTON MEESTER (DECAWAVE/FUELED BY RAMEN/ATLANTIC/RRP)		
25	21	10	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	50	2	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)		
27	24	14	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)		
28	20	15	21 GUNS GREEN DAY (REPRISE)		
29	26	27	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)		
30	30	8	EVACUATE THE DANCE FLOOR CASCAOA (ROBBINS)		
31	22	30	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)		
32	31	10	TOES ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)		
33	42	3	DROP IT LOW ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)		
34	43	7	BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)		
35	37	14	FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)		
36	29	16	BIG GREEN TRACTOR JASON ALDEAN (BROKEN BOW)		
37	-	5	DON'T STOP BELIEVIN' GLEE CAST (FOX/COLUMBIA)		
38	-	1	CAREFUL PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)		
39	28	22	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)		
40	35	3	LA LA LA LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)		
41	59	6	FALLING DOWN SELENA GOMEZ & THE SCENE (HOLLYWOOD)		
42	53	3	FACE DROP SEAN KINGSTON (BELUGA HEIGHTS/EPIC)		
43	47	8	IMMA STAR (EVERYWHERE WE ARE) JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)		
44	34	4	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)		
45	41	9	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)		
46	36	17	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
47	39	32	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)		
48	33	3	SUCCESSFUL DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
49	-	1	MAYBE THIS TIME GLEE CAST (FOX/COLUMBIA)		
50	44	20	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	38	3	I'M GOING IN DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
52	46	12	ICE CREAM PAINT JOB DORROUGH (INGENIOUS E1)		
53	45	41	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
54	51	10	THROW IT IN THE BAG FABOLOUS FEAT. THE OREAM (DESERT STORM/DEF JAM/IDJMG)		
55	57	17	NEVER SAY NEVER THE FRAY (EPIC)		
56	60	7	STARSTRUKK 3OH3 (PHOTO FINISH/ATLANTIC/RRP)		
57	56	16	YOU'RE A JERK NEW BOYZ (SHUTTY ASYLUM/WARNER BROS.)		
58	-	1	FUNHOUSE PINK (LAFACE/JLG)		
59	58	11	BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)		
60	40	4	THE FIXER PEARL JAM (MONKEYWRENCH)		
61	48	4	UPRISING MUSE (HELIUM-3/WARNER BROS.)		
62	54	20	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)		
63	-	1	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)		
64	-	2	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)		
65	32	2	TAKING CHANCES GLEE CAST (FOX/COLUMBIA)		
66	-	1	BETCHA GON KNOW (THE PROLOGUE) MARIAH CAREY (ISLAND/IDJMG)		
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MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	#1 DOWN JAY SEAN FEAT. LL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	1	15	USE SOMEBODY KINGS OF LEON (RCA/RMG)
3	5	9	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
4	3	17	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	4	18	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
6	6	8	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
7	11	6	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	10	13	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)
9	10	10	OBSESSED MARIAH CAREY (ISLAND/IDJMG)
10	15	11	SWEET DREAMS BEYONCÉ (MUSIC WORLD/COLUMBIA)
11	19	19	BATTLEFIELD JORDIN SPARKS (19 JIVE/JLG)
12	9	16	GOOD GIRLS GO BAD CORBA STARSHIP FEAT. LEIGHTON MEESTER (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
13	17	6	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
14	13	19	NEVER SAY NEVER THE FRAY (EPIC)
15	12	20	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
16	16	24	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
17	19	9	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI/UNIVERSAL REPUBLIC)
18	20	7	BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
19	21	7	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
20	14	20	NO SURPRISE DAUGHTRY (19/RCA/RMG)
21	23	10	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)
22	18	12	HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)
23	28	28	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
24	24	6	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
25	29	29	FIREFLIES DWL CITY (UNIVERSAL REPUBLIC)
26	22	15	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
27	26	6	STARSTRUKK 3OH3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
28	31	6	EVACUATE THE DANCEFLOOR CASCADA (ROBBINS)
29	32	4	FACE DROP SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
30	25	19	NOT MEANT TO BE THE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
31	34	3	FUNHOUSE PINK (LAFACE/JLG)
32	30	30	I WANNA THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
33	26	3	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
34	35	4	THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
35	40	2	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
36	37	4	DROP IT LOW ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
37	33	9	21 GUNS GREEN DAY (REPRISE)
38	NEW	3	GREATEST GAINER BRITNEY SPEARS (JIVE/JLG)
39	27	12	SHE WOLF SHAKIRA (EPIC)
40	NEW	1	DOLLHOUSE PRISCILLA REEA (CAPITOL)

After being honored as Billboard's Rising Star and Woman of the Year, respectively, Oct. 2, Lady Gaga and Beyoncé each make milestone moves on Mainstream Top 40.

Lady Gaga's "Paparazzi" pushes 11-7 to become her fourth top 10 on the chart. She is just the fifth female in the tally's history to collect at least four top 10s from a debut domestic album, joining Alanis Morissette (five, 1995-96), Christina Aguilera (1999-2000), Gwen Stefani (2005) and Fergie (five, 2006-08).

Beyoncé concurrently secures her 10th top 10 on Mainstream Top 40, as "Sweet Dreams" rises 15-10. The ascent makes "I Am... Sasha Fierce" her first album to yield four top 10s on the chart. "If I Were a Boy" reached No. 9, "Single Ladies (Put a Ring on It)" spent three weeks at No. 1, and "Halo" hovered for three weeks at a peak of No. 2.



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	30	#1 THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	5	12	GREATEST GAINER YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	2	37	YOU FOUND ME THE FRAY (EPIC)
4	3	21	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
5	4	34	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
6	8	9	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	11	15	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
8	10	5	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
9	6	50	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	7	51	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)
11	9	40	HOT N COLD KATY PERRY (CAPITOL)
12	12	24	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
13	13	17	NO SURPRISE DAUGHTRY (19/RCA/RMG)
14	15	7	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
15	19	3	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)
16	16	20	COME BACK TO ME DAVID COOK (19/RCA/RMG)
17	17	12	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
18	18	5	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
19	23	5	USE SOMEBODY KINGS OF LEON (RCA/RMG)
20	21	18	SECOND CHANCE SHINEDOWN (ATLANTIC)
21	22	9	BEAUTIFUL WORLD (WE'RE ALL HERE) JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)
22	20	12	SHE IS LOVE PARACHUTE (MERCURY/IDJMG)
23	24	9	I LOOK TO YOU WHITNEY HOUSTON (ARISTA/RMG)
24	26	8	I DON'T WANT TO HEAR ANYMORE EAGLES (ERC)
25	25	3	BATTLEFIELD JORDIN SPARKS (19 JIVE/JLG)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 USE SOMEBODY KINGS OF LEON (RCA/RMG)
2	2	22	NO SURPRISE DAUGHTRY (19/RCA/RMG)
3	3	16	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	4	14	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
5	5	17	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	6	25	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
7	7	22	NEVER SAY NEVER THE FRAY (EPIC)
8	10	11	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI/UNIVERSAL REPUBLIC)
9	11	18	21 GUNS GREEN DAY (REPRISE)
10	8	24	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
11	9	21	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
12	13	11	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
13	14	9	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
14	12	26	COME BACK TO ME DAVID COOK (19/RCA/RMG)
15	15	7	WE WEREN'T BORN TO FOLLOW BON JOVI (MERCURY/IDJMG)
16	16	14	BATTLEFIELD JORDIN SPARKS (19 JIVE/JLG)
17	19	3	GREATEST GAINER SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
18	17	9	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
19	18	7	HEY, SOUL SISTER TRAYN (COLUMBIA)
20	20	6	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
21	28	2	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
22	23	6	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
23	22	6	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
24	24	9	I WANNA THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
25	25	10	GOOD GIRLS GO BAD CORBA STARSHIP FEAT. LEIGHTON MEESTER (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
2	11	2	GREATEST GAINER WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
3	2	15	JARS CHEVELLE (EPIC)
4	5	9	UPRISING MUSE (HELIUM-3/WARNER BROS.)
5	1	8	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
6	4	11	THE FIXER PEARL JAM (MONKEYWRENCH)
7	7	5	BREAK THREE DAYS GRACE (JIVE/JLG)
8	13	7	OVERCOME CREED (WIND-UP)
9	9	18	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	6	18	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
11	14	7	(IF YOU'RE WONDERING IF I WANT YOU) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
12	8	18	USE SOMEBODY KINGS OF LEON (RCA/RMG)
13	10	18	PANIC SWITCH SILVERSN PICKUPS (DANGERBIRD)
14	16	16	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
15	12	18	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
16	18	18	NOTION KINGS OF LEON (RCA/RMG)
17	21	6	MEDICATE AFI (DGC/INTERSCOPE)
18	15	17	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
19	17	18	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
20	19	18	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
21	24	13	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
22	20	18	21 GUNS GREEN DAY (REPRISE)
23	29	29	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
24	23	18	CHAMPAGNE CAVO (REPRISE)
25	31	3	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
26	22	22	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
27	18	18	I GET OFF HALESTORM (ATLANTIC)
28	28	18	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
29	2	2	SHE'S A GENIUS JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
30	33	13	1901 PHOENIX (LOYALTY GLASSNOTE)
31	32	9	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
32	36	7	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
33	31	11	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
34	34	11	EAST JESUS NOWHERE GREEN DAY (REPRISE)
35	6	6	FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)
36	37	6	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
37	38	38	BREAKING ANBERLIN (UNIVERSAL REPUBLIC)
38	44	10	ONE DAY MATSYAHU (JDOB/DR/EPIC)
39	39	9	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
40	45	7	INVINCIBLE ADELITA WAY (VIRGIN/CAPITOL)
41	42	9	BY THE WAY THE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
42	46	8	FIREFLIES DWL CITY (UNIVERSAL REPUBLIC)
43	43	3	MONSTER SKILLET (ARDENT/INO/ATLANTIC)
44	NEW	1	SUBSTITUTION SILVERSN PICKUPS (DANGERBIRD)
45	40	5	TALK TO ME BUCKCHERRY (ELEVEN SEVEN)
46	49	6	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
47	48	4	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
48	47	3	BLOOD ON MY HANDS THE USED (REPRISE)
49	NEW	1	SLOW POISON THE BRAVERY (ISLAND/IDJMG)
50	50	2	MODERN DAY DELILAH KISS (KISS)

Adelita Way enters the Active Rock top 10 with its first chart entry, as "Invincible" ascends 12-10. On Rock Songs, the track rebounds 45-40 (2.2 million audience impressions, up 18%). The Las Vegas band is opening for Shinedown through Oct. 24 before touring with Halestorm and Breaking Benjamin.



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
2	1	18	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
3	3	15	JARS CHEVELLE (EPIC)
4	4	8	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
5	5	18	OVERCOME CREED (WIND-UP)
6	7	5	BREAK THREE DAYS GRACE (JIVE/JLG)
7	8	12	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
8	5	17	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
9	9	25	CHAMPAGNE CAVO (REPRISE)
10	12	16	INVINCIBLE ADELITA WAY (VIRGIN/CAPITOL)
11	11	18	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
12	14	6	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
13	25	2	GREATEST GAINER WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
14	15	11	MONSTER SKILLET (ARDENT/INO/ATLANTIC)
15	15	11	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
16	13	20	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
17	14	15	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
18	10	21	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
19	16	27	I GET OFF HALESTORM (ATLANTIC)
20	17	13	TALK TO ME BUCKCHERRY (ELEVEN SEVEN)
21	21	6	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
22	20	16	BY THE WAY THE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
23	22	11	THE FIXER PEARL JAM (MONKEYWRENCH)
24	23	14	SHE'S A GENIUS JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
25	29	6	FOREVER RED (ESSENTIAL/RED)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	7	OVERCOME CREED (WIND-UP)
3	3	15	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
4	4	22	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
5	6	20	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
6	5	24	CHAMPAGNE CAVO (REPRISE)
7	7	28	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
8	8	7	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
9	9	26	I GET OFF HALESTORM (ATLANTIC)
10	10	5	BREAK THREE DAYS GRACE (JIVE/JLG)
11	11	11	THE FIXER PEARL JAM (MONKEYWRENCH)
12	23	2	GREATEST GAINER WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
13	12	14	JARS CHEVELLE (EPIC)
14	15	12	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
15	13	6	MODERN DAY DELILAH KISS (KISS)
16	14	10	STILL UNBROKEN LYNYRD SKYNYRD (LOUD & PROUD/ROADRUNNER/RRP)
17	20	5	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
18	16	14	SHE'S A GENIUS JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
19	19	19	SOAP ON A ROPE CHICKENFOOT (REDLINE)
20	17	17	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
21	14	14	TALK TO ME BUCKCHERRY (ELEVEN SEVEN)
22	1	18	21 GUNS GREEN DAY (REPRISE)
23	24	11	BY THE WAY THE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
24	25	4	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
25	27	17	INVINCIBLE ADELITA WAY (VIRGIN/CAPITOL)

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	14	#1 AMERICAN RIDE T. KEITH (J. WEST, D. PAHANISH)	Toby Keith SHOW DOG NASHVILLE	1	1
2	3	6	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA	2	2
3	4	5	ONLY YOU CAN LOVE ME THIS WAY D. HUFF, K. URBAN (S. MCEWAN, J. REID)	Keith Urban CAPITOL NASHVILLE	3	3
4	7	9	TOES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRRETT, J. HOPKINS, S. MULLINS)	Zac Brown Band HOME GROW/ATLANTIC/BIGGER PICTURE	4	4
5	2	1	SMALL TOWN USA J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE)	Justin Moore VALORY	1	1
6	6	7	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley ARISTA NASHVILLE	6	6
7	5	3	BIG GREEN TRACTOR M. KNOX (J. COLLINS, D. L. MURPHY)	Jason Aldean BROKEN BOW	1	1
8	11	11	COWBOY CASANOVA M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)	Carrie Underwood ARISTA NASHVILLE	8	8
9	13	12	I'M ALIVE B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)	Kenny Chesney With Dave Matthews BNA	9	9
10	15	15	NEED YOU NOW P. WIDLEY, L. ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE	10	10
11	12	13	SOUNDS LIKE LIFE TO ME J. BRUNN, K. GRANT (D. WORLEY, W. VARBLE, P. DONNELL)	Darryl Worley SIROUDDAVARIOUS	11	11
12	14	14	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD	12	12
13	16	16	FIFTEEN N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	13	13
14	17	17	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE	14	14
15	18	18	BONFIRE P. O'DONNELL, C. MORGAN (T. BOIKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA	15	15
16	19	19	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE	16	16
17	20	20	HONKY TONK STOMP R. DUNN, T. MCBRIDE (R. DUNN, T. MCBRIDE, B. PINSON)	Brooks & Dunn Featuring Billy Gibbons ARISTA NASHVILLE	17	17
18	21	22	AIR POWER I WANNA MAKE YOU CLOSE YOUR EYES B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	18	18
19	23	23	AIR POWER CONSIDER ME GONE R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARSTRUCK/VALORY	19	19
20	22	22	AIR POWER ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHAR, T. JAMES)	Trace Adkins CAPITOL NASHVILLE	20	20
21	24	24	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. GATES, T. LACY, D. MATKOSKY)	Martina McBride RCA	21	21
22	26	30	HISTORY IN THE MAKING F. ROGERS (D. HUCKER, J. ROGERS, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	22	22
23	28	35	SOUTHERN VOICE B. GALLIMORE, J. MCGRAW (J. SMITH (T. DOUGLAS, B. DIPIERO)	Tim McGraw GARB	23	23
24	25	27	LONG LINE OF LOSERS B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry COLUMBIA	24	24
25	27	28	EIGHT SECOND RIDE J. RITCHEY (J. OWEN, E. DURRANCE)	Jake Owen RCA	25	25



Underwood's 10th top 10 is the most by any solo female in the current decade. Faith Hill and Martina McBride are tied for second place with nine top 10s apiece in the 2000s.



Chesney scores his 28th top 10 this decade, widening his lead as the artist with the most trips to that level in the '00s. The top 10 hasn't seen a core country artist with a non-country duet partner since Chesney's "Everybody Wants to Go to Heaven" with the Wailers reached No. 1 a year ago.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	31	37	WHITE LIAR F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA	26	26
27	29	29	HURRY HOME D. GEHMAN (Z. WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE	27	27
28	44	2	GREATEST GAINER WHY D. HUFF, RASCAL FLATTS (A. SHAMBLIN, R. MATHES)	Rascal Flatts LYRIC STREET	28	28
29	34	39	WHY DON'T WE JUST DANCE F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA NASHVILLE	29	29
30	30	34	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET	30	30
31	32	33	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)	Gary Allan MCA NASHVILLE	31	31
32	33	43	THAT'S HOW COUNTRY BOYS ROLL C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington MERCURY	32	32
33	42	53	THE TRUTH M. KNOX (B. JAMES, A. MONROE)	Jason Aldean BROKEN BOW	33	33
34	37	38	BEER ON THE TABLE M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson COLUMBIA	34	34
35	35	36	RADIO WAVES M. WRUCKE (B. SANDERS, M. ELI)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH	35	35
36	38	40	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. POYTHRESS, R. L. FEIK, W. VARBLE)	Easton Corbin MERCURY	36	36
37	40	44	DIDN'T YOU KNOW HOW MUCH I LOVED YOU C. LINDSEY (C. LINDSEY, A. MAYO, T. VERGES)	Kellie Pickler BNA	37	37
38	39	42	COUNTRY FOLKS (LIVIN' LOUD) S. NIELSON, R. LEE (S. NIELSON, R. LEE)	The Lost Trailers BNA	38	38
39	41	41	MOO LA MOO S. AZAR, J. NIEBANK (S. AZAR, A. J. MASTERS, J. FEMINO)	Steve Azar RIDE	39	39
40	43	45	LONG AFTER I'M GONE B. KENNY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)	Big Kenny LOVE EVERYBODY/GLOTOWN BIGGER PICTURE	40	40
41	47	49	KEEP ON LOVIN' YOU D. HUFF (C. STAPLETON, T. WILLMON)	Steel Magnolia BIG MACHINE	41	41
42	46	51	SARA SMILE D. HUFF (D. HALL, J. GATES)	Jimmy Wayne Featuring Daryl Hall & John Oates VALORY	42	42
43	45	46	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB	43	43
44	48	48	LOVE LIVES ON D. BASON (M. HOPE, S. STEVENS, M. WEST)	Mallory Hope MCA NASHVILLE	44	44
45	RE-ENTRY	45	TWANG G. STRAIT, T. BROWN (J. LAUDERDALE, K. MARVEL, J. RITCHEY)	George Strait MCA NASHVILLE	45	45
46	49	50	EVERYWHERE I GO P. VASSAR (P. VASSAR, J. STEELE)	Phil Vassar UNIVERSAL SOUTH	46	46
47	52	55	19 AND CRAZY M. IRWIN, J. KEAR, K. OSMUNSON (M. IRWIN, J. KEAR, K. OSMUNSON, K. SHEPARD)	Bomshel CURB	47	47
48	50	57	STUCK B. CANNON (F. J. MYERS, B. MONTANA)	Ash Bowers STONEY CREEK	48	48
49	51	54	SOONER OR LATER J. SHANKS (M. BRANCH, H. LINDSEY, J. M. SHANKS)	Michelle Branch REPRISE/WARNER BROS. WRN	49	49
50	55	52	SKINNY DIPPIN' M. BRIGHT (W. DUNCAN, C. TOMPKINS)	Whitney Duncan WARNER BROS. WRN	48	48

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution	1	1
2	1	1	TAYLOR SWIFT BIG MACHINE 0200 (16.98) +	Fearless	1	1
3	2	2	ZAC BROWN BAND RCA/BIGGER PICTURE/HOME GROW/ATLANTIC \$1693/AG (13.98)	The Foundation	1	1
4	3	4	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
5	5	5	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	2	2
6	4	3	BROOKS & DUNN ARISTA NASHVILLE #1000 (13.98)	#1s ... And Then Some	1	1
7	7	9	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
8	6	6	GEORGE STRAIT MCA NASHVILLE 013173/UMGN (13.98)	Twang	1	1
9	8	7	REBA STARSTRUCK/MO100 VALORY (18.98) +	Keep On Loving You	1	1
10	9	8	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	4	4
11	10	10	DARIUS RUCKER CAPITOL NASHVILLE 85508 (18.98)	Learn To Live	1	1
12	14	63	GREATEST GAINER SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside	1	1
13	11	12	CHRIS YOUNG RCA 2281/UMGN (10.98)	The Man I Want To Be	6	6
14	12	11	TAYLOR SWIFT BIG MACHINE 079012 (18.98) +	Taylor Swift	1	1
15	13	15	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1	1
16	17	18	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	1	1
17	NEW	1	ROBERT EARL KEEN LOST HIGHWAY 013332/UMGN (13.98)	The Rose Hotel	17	17
18	18	16	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	1	1
19	NEW	1	PATTY LOVELESS SAGUARO ROAD 24976 (17.98)	Mountain Soul II	19	19
20	16	17	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	3	3
21	20	19	SUGARLAND MERCURY 013193/UMGN (14.98 CD/DVD) +	LIVE On The Inside	1	1
22	21	20	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	2	2
23	15	14	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	1
24	22	23	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song	6	6
25	23	21	GLORIANA EMBLEM/REPRISE/WARNER BROS. 519780/WRN (13.98)	Gloriana	2	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	19	2	LARRY THE CABLE GUY JACK WARNER BROS. 519711/WRN (18.98)	Tailgate Party	19	19
27	NEW	1	BIG & RICH WARNER BROS. 519706/WRN (18.98)	Greatest Hits	27	27
28	26	32	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	4	4
29	NEW	1	KRIS KRISTOFFERSON SHANGRI-LA/BLEU NOTE 67197/BLG (17.98)	Closer To The Bone	29	29
30	25	24	WILLIE NELSON KELLY PICKLER (17.98)	American Classic	14	14
31	30	30	KELLIE PICKLER NEW WEST 6171* (17.98)	Kellie Pickler	1	1
32	35	31	TOBY KEITH SHOW DOG NASHVILLE 010334/UMG (19.98)	35 Biggest Hits	1	1
33	24	22	GEORGE JONES CHRYSLER BARR/UNIVERSAL SPECIAL UNARSETS 013588/DUME (11.98)	A Collection Of My Best Recollector	22	22
34	29	27	LOVE AND THEFT CAROLWOOD 002135/LYRIC STREET (11.98)	World Wide Open	10	10
35	32	28	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21
36	33	35	COLT FORD AVERAGE JONES 1001 (16.98)	Ride Through The Country	24	24
37	31	37	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
38	36	29	ZAC BROWN BAND CHRYSLER BARR/UNIVERSAL SPECIAL UNARSETS 013588/DUME (11.98)	The Foundation	29	29
39	28	25	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	2	2
40	37	36	TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)	30	30
41	40	38	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	1	1
42	43	43	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1
43	38	34	CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 013231* (13.98)	Happiness And All The Other Things	10	10
44	41	2	DIAMOND RIO WORD-CURB 887395/WARNER BROS. (13.98)	The Reason	41	41
45	45	41	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine	1	1
46	39	40	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It	2	2
47	44	45	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires	7	7
48	42	44	DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98)	Im About To Come Alive	19	19
49	46	42	VARIOUS ARTISTS CAPITOL NASHVILLE/SIRIUS/SONY MUSIC/ARSETS 011724/UMGN (18.98)	NOW That's What I Call Country	1	1
50	51	53	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All	3	3

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 PATTY LOVELESS SAGUARO ROAD 24976	Mountain Soul II	1
2	3	33	STEVE MARTIN 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	2
3	1	4	THE ISAACS GATHER MUSIC GROUP 46014	The Isaacs ... Naturally: An Almost A Cappella Collection	3
4	2	3	RICKY SKAGGS SKAGGS FAMILY 901009	Solo: Songs My Dad Loved	4
5	4	54	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher	5
6	5	15	SARAH JAROSZ SUGAR HILL 4018/WEA	Song Up In Her Head	6
7	6	5	YONDER MOUNTAIN STRING BAND FROG PAD 0909*	The Show	7
8	NEW	1	EMMITT-NERSHI BAND SCI FIDELITY 1122	New Country Blues	8
9	9	26	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers	9
10	7	49	STEVE IVEY IM/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	10

BETWEEN THE BULLETS
'MOUNTAIN' HIGH



Traditional country/bluegrass artist Patty Loveless achieves her first No. 1 start on Top Bluegrass Albums, as "Mountain Soul II" debuts with more than 6,000 copies sold. Her third entry on the Bluegrass list follows a No. 2 start with "Bluegrass & White Snow: A Mountain Christmas" in December 2002 and a No. 6 debut with "Mountain Soul" in July 2002. The new set starts at No. 19 on Top Country Albums, where her most recent prior appearance was a No. 13 bow with "Sleepless Nights" in September 2008. High atop the country chart, Miranda Lambert debuts with her third album, "Revolution" (see Hot Box, page 37). —Wade Jensen

HOT COUNTRY SONGS: 26 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay 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.

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	79	2				#1 MEMOIRS OF AN IMPERFECT ANGEL	MARIAH CAREY (S&W)
2	1	4				JAY-Z THE BLUEPRINT 3 (ROC NATION)	520856/AG
3		5				WHITNEY HOUSTON I LOOK TO YOU	ARISTA 10033/RMG
4	3	4				DRAKE SO FAR SO GOOD (EP)	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG
5	6	13				MAXWELL BLACKSUMMERS' NIGHT	COLUMBIA 89142/SONY MUSIC
6						HOT SHOT DEBUT GHOSTFACE KILLAH GHOSTDINI: WIZARD OF POETRY IN EMERALD CITY	DEF JAM 013396/JLGM
7	4	5				TREY SONGZ READY SONG BOOK	ATLANTIC 518794/AG
						LIL' BOOSIE SUPERBAD: THE RETURN OF BOOSIE BAD AZZ	TRILL/ASYLUM 519761/WARNER BROS.
						KID CUDI MAN ON THE MOON: THE END OF THE DREAM	OVG/DJ/JUCEMAN 013195/UMRG
						RAEKWON ONLY BUILT 4 CUBAN LIX... PT. II	ICE H2O 68794
11	NEW					PLAYAZ CIRCLE FLIGHT 360: THE TAKEOFF	DTP/DEF JAM 012679/IDJMG
12	NEW					MARQUES HOUSTON MR. HOUSTON	MUSICWORKS 001/T.U.G.
13	9	17				THE BLACK EYED PEAS THE E.N.D.	INTERSCOPE 012887*/IGA
14	67	4				PACE SETTER VARIOUS ARTISTS SILK SOUL MUSIC... AN ALL-STAR TRIBUTE TO MAZE	EPIC/WARNER BROS.
15	11	9				K'JON I GET AROUND	UP&UP/UNIVERSAL REPUBLIC 013162/UMRG
16	10	10				FABOLOUS LOSOS WAY	DESERT STORM/DEF JAM 013098*/IDJMG
17	NEW					MACK 10 SOFT WHITE HOOD-BANGIN'	D82509
18	NEW					SOUNDTRACK MORE THAN A GAME	HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE 013337/IGA
19	16	22				CHRISTETTE MICHELE EPIPHANY	DEF JAM 012797/IDJMG
20	13	6				LETOYA LADY LOVE	CAPITOL 97259
21		20				EMINEM RELAPSE: WEBB/SHADY/AFTERMATH	INTERSCOPE 012863*/IGA
22	16	47				BEYONCÉ I AM... SASHA FIERCE	MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
23	14					PITBULL REBELUTION	MR. 305/POLO GROUNDS/J 51991/RMG
24	20	14				JEREMIH JEREMIH MICK SCHULTZ/DEF JAM	013095*/IDJMG
25	12	3				TRICK DADDY FINALLY FAMOUS, BORN A THUG, STILL A THUG	DNK/RIDERS 001
26	19	7				LEDISI TURN ME LOOSE	VERVE FORECAST 012677/VG
27	21	33				CHARLIE WILSON UNCLE CHARLIE	P MUSIC/JIVE 23389/JLG
28	22	29				KERI HILSON IN A PERFECT WORLD... MOSLEY/ZONE 4	INTERSCOPE 012000/IGA
						NEW BOYZ SKINNY JEANS AND A MIC	SHOTTY/ASYLUM 520425/WARNER BROS.
30	26	50				MARY MARY THE SOUND MY BLOCK/COLUMBIA	28087*/SONY MUSIC
31	27	42				ANTHONY HAMILTON THE POINT OF IT ALL	MASTERS MUSIC/SO DEF 23387/JLG
32	25	70				LIL' WAYNE THA CARTER III	CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG
33	28	12				TWISTA CATEGORY F5	GMG 96412
34						VARIOUS ARTISTS NOW 31	EMV/UNIVERSAL/ZOMBA 28617/SONY MUSIC
						GINUWINE A MAN'S THOUGHTS	NOTIFI/ASYLUM 519147/WARNER BROS.
						PLEASURE P THE INTRODUCTION OF MARCUS COOPER	ATLANTIC 51693/AG
37	31	12				JOE SIGNATURE	563 00005/KEDAR
38	16					LAURA IZIBOR LET THE TRUTH BE TOLD	ATLANTIC 512240/AG
39	42	30				THE-DREAM LOVE V/S MONEY	RADIO KILLA/DEF JAM 012579*/IDJMG
40	30	7				SEAN PAUL IMPERIAL BLAZE	VP/ATLANTIC 520047/AG
41	24	4				JAY-Z THE BLUEPRINT: COLLECTORS EDITION	ROC-A-FELLA/DEF JAM 013335/UMRG
42	41	6				GEORGE BENSON SONGS AND STORIES	MONSTER 30364/CONCORD
43	36	42				KEYSHIA COLE A DIFFERENT ME	IMANU/GEFFEN 012395/IGA
44	32	6				MICHAEL JACKSON THE DEFINITIVE COLLECTION	MOTOWN 013297/UME
45	40	23				RICK ROSS DEEPER THAN RAP	MAYBACH/SUP-N-SLIDE/DEF JAM 012772*/IDJMG
46	33	6				J MOSS JUST JAMES	PAJAM/GOSPO CENTRIC/VERITY 47910/JLG
47	39	42				JAMIE FOXX INTUITION	J 41294/RMG
48	46	2				ALL-4-ONE NO REGRETS	PEAK 31178/CONCORD
49	NEW					LIL' ROB LOVE & HATE	UPSTAIRS 1048
50	RE-ENTRY					AL B. SURE! HONEY I'M HOME	HIDDEN BEACH 00092

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14				#1 SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL' WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	18				BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT	(3RD STREET)/RMG
3						UNDER PLEASURE P	(ATLANTIC)
4		10				RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)
5						WASTED GUCCI MANE FEAT. PLIES DR DJ DA JUICEMAN	(MIZAY/SO ICEY/WARNER BROS.)
						PRETTY WINGS MAXWELL	(COLUMBIA)
7		10				NUMBER ONE R. KELLY FEAT. KERI HILSON	(JIVE/JLG)
8		10				LOL (-) TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLEM	(SONG BOOK/ATLANTIC)
9						REGRET LETOYA FEAT. LUOACRIS	(CAPITOL)
10	10					FOREVER DRAKE (HARVEY MASON/ZONE 4)	STREAMLINE/INTERSCOPE
11		18				THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/IDJMG)
12	12	15				5 STAR CHICK YO GOTTI	(POLO GROUNDS/J/RMG)
13	9	15				OBSESSED MARIAH CAREY	(ISLAND/IDJMG)
14	17	23				GOD IN ME MARY MARY FEAT. KIERRA 'KIKI' SHEARD	(MY BLOCK)/COLUMBIA
15	25	2				DOESN'T MEAN ANYTHING ALICIA KEYS	(M&K/J/RMG)
16	23	23				TRUST KEYSHIA COLE DUET WITH MONICA	(IMANU/GEFFEN/INTERSCOPE)
17		8				I'M GOOD CLIPSE FEAT. PHARRELL WILLIAMS	(RE UP)/COLUMBIA
18	14	20				EGO BEYONCÉ	(MUSIC WORLD)/COLUMBIA
19	15	18				ICE CREAM PAINT JOB DORROUGH	(NGENIUS/E1)
						I INVENTED SEX TREY SONGZ FEAT. DRAKE	(SONG BOOK/ATLANTIC)
						SWEAT IT OUT THE-DREAM	(RADIO KILLA/DEF JAM/IDJMG)
22	23	10				BECKY PLIES (BIG GATES/SLIP-N-SLIDE)	(ATLANTIC)
23						BETTER BELIEVE IT LIL' BOOSIE FEAT. YOUNG JEEZY & WEBBIE	(TRILL/ASYLUM/WARNER BROS.)
24						IMMA STAR (EVERYWHERE WE ARE) JEREMIH	(MICK SCHULTZ/DEF JAM/IDJMG)
25	21	13				JUST A KISS MISHON	(DYNASTY/ZONE 4)
26	NEW					EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS	(ROC NATION)
27						DROP IT LOW ESTER DEAN FEAT. CHRIS BROWN	(HARVEY MASON/ZONE 4)
						THE ONE MARY J. BLIGE FEAT. DRAKE	(MTRIARCH/GEFFEN/INTERSCOPE)
29						BAD HABITS MAXWELL	(COLUMBIA)
30	NEW					VIDEO PHONE BEYONCÉ	(MUSIC WORLD)/COLUMBIA
31						EVERYTHING, EVERYDAY, EVERYWHERE FABOLOUS FEAT. KERI HILSON	(DESERT STORM/DEF JAM/IDJMG)
32						MONEY TO BLOW BIRDMAN FEAT. LIL' WAYNE & DRAKE	(CASH MONEY/UNIVERSAL MOTOWN)
33						BUY YOU A ROUND (UP AND DOWN) VERSE SIMMONS	(DARKCHILD/INTERSCOPE)
34		15				TRICK'N MULLAGE	(FROM THE GROUND UP/JIVE/JLG)
35	NEW					BABY BY ME 50 CENT FEAT. NE-YO	(SHADY/AFTERMATH/INTERSCOPE)
36	NEW					GREATEST GAINER I CAN TRANSFORM YA CHRIS BROWN FEAT. LIL' WAYNE & SWIZZ BEATZ	(JIVE/JLG)
37	36	3				FRESH 6 TRÉ G	(MOONSTONE/JIVE/BATTERY)
38						TROUBLE GINUWINE FEAT. BUN B	(NOTIFI/ASYLUM/WARNER BROS.)
39	RE-ENTRY					BODY MARQUES HOUSTON	(MUSICWORKS/T.U.G.)
40		11				TIPSY IN DIS CLUB PRETTY RICKY	(BLUESTAR/BIG CAT/TOMMY BOY)

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	10				#1 RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	1	14				DOWN JAY SEAN FEAT. LIL' WAYNE	(CASH MONEY/UNIVERSAL REPUBLIC)
3	4	14				BE ON YOU FLO RIDA FEAT. NE-YO	(POE BOY/ATLANTIC)
4	3	15				OBSESSED MARIAH CAREY	(ISLAND/IDJMG)
5	5					THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/IDJMG)
6	10					WHATCHA SAY JASON DERULO	(BELUGA HEIGHTS/WARNER BROS.)
7						BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT	(3RD STREET)/RMG
						BEST I EVER HAD DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
						I GOTTA FEELING THE BLACK EYED PEAS	(INTERSCOPE)
10	8	18				HOTEL ROOM SERVICE PITBULL	(MR. 305/POLO GROUNDS/J/RMG)
11	11	12				SUCCESSFUL DRAKE FEAT. TREY SONGZ & LIL' WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
12	12	26				KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO	(MOSLEY/ZONE 4/INTERSCOPE)
13	13	4				FOREVER DRAKE FEAT. KANYE WEST, LIL' WAYNE & EMINEM	(HARVEY MASON/ZONE 4)
14	14					LOL (-) TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLEM	(SONG BOOK/ATLANTIC)
15						DROP IT LOW ESTER DEAN FEAT. CHRIS BROWN	(HARVEY MASON/ZONE 4)
16	15					IMMA STAR (EVERYWHERE WE ARE) JEREMIH	(MICK SCHULTZ/DEF JAM/IDJMG)
17	21	3				GREATEST GAINER SWEET DREAMS BEYONCÉ	(MUSIC WORLD)/COLUMBIA
18	19	7				SHAKE MY THREE 6 MAFIA FEAT. KALENNA	(HYPNOTIZE MINDS/COLUMBIA)
19						DOESN'T MEAN ANYTHING ALICIA KEYS	(M&K/J/RMG)
20	20					WRITTEN ON HER BIRDMAN FEAT. JAY SEAN	(CASH MONEY/UNIVERSAL MOTOWN)
21	22	3				PAPARAZZI LADY GAGA	(STREAMLINE/CONLIVE/CHERRYTREE/INTERSCOPE)
22	17	13				OUTTA CONTROL BABY BASH FEAT. PITBULL	(ARISTA/RMG)
23	28	3				SEXY CHICK DAVID GUETTA FEAT. AKON	(GUM/ASTRALWERKS/CAPITOL)
24	24					TIE ME DOWN NEW BOYZ FEAT. RAY J	(SHOTTY/ASYLUM/WARNER BROS.)
25	32	4				WASTED GUCCI MANE FEAT. PLIES DR DJ DA JUICEMAN	(MIZAY/SO ICEY/WARNER BROS.)
26	37	2				EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS	(ROC NATION)
27	25					FACE DROP SEAN KINGSTON	(BELUGA HEIGHTS/EPIC)
28						ONE TIME JUSTIN BIEBER	(ISLAND/IDJMG)
29	27					LA LA LA LMFAO	(PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
30	23	9				BECKY PLIES (BIG GATES/SLIP-N-SLIDE)	(ATLANTIC)
31	33	2				I WANT TO KNOW WHAT LOVE IS MARIAH CAREY	(ISLAND/IDJMG)
32	NEW					MEET ME HALFWAY THE BLACK EYED PEAS	(INTERSCOPE)
33	40	2				BABY BY ME 50 CENT FEAT. NE-YO	(SHADY/AFTERMATH/INTERSCOPE)
						WETTER (CALLING YOU DADDY) TWISTA FEAT. ERIKA SHEVON	(GET MONEY GANG/CAPITOL)
35	NEW					PARTY IN THE U.S.A. MILEY CYRUS	(HOLLYWOOD)
36	35	4				YOU BELONG WITH ME TAYLOR SWIFT	(BIG MACHINE/UNIVERSAL REPUBLIC)
37	6					NUMBER ONE R. KELLY FEAT. KERI HILSON	(JIVE/JLG)
38	39	2				MISS ME KISS ME COLD FLAMEZ	(ASYLUM/WARNER BROS.)
39	NEW					I'M GOING IN DRAKE FEAT. LIL' WAYNE & YOUNG JEEZY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
40	NEW					GIVE IT ALL U GOT LIL' JON FEAT. KEE	(BME/UNIVERSAL REPUBLIC)

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16				#1 BAD HABITS	MAXWELL (COLUMBIA)
2	2	23				PRETTY WINGS MAXWELL	(COLUMBIA)
3						CAN'T LIVE WITHOUT YOU CHARLIE WILSON	(P MUSIC/JIVE/JLG)
						I LOOK TO YOU WHITNEY HOUSTON	(ARISTA/RMG)
						ON THE OCEAN K'JON	(UP&UP/DEF Tyme/UNIVERSAL REPUBLIC)
6	6	28				THE POINT OF IT ALL ANTHONY HAMILTON	(MISTER'S MUSIC/JIVE/JLG)
7	7	32				LAST CHANCE GINUWINE	(NOTIFI/ASYLUM/WARNER BROS.)
8	9	30				GOD IN ME MARY MARY FEAT. KIERRA 'KIKI' SHEARD	(MY BLOCK)/COLUMBIA
9	8					IN LOVE WITH ANOTHER MAN JAZMINE SULLIVAN	(J/RMG)
10	10	20				BLAME IT ON ME CHRISTETTE MICHELE	(DEF JAM/IDJMG)
11	12	21				CLOSE TO YOU BEBE & CECE WINANS	(B&C/MALACO)
12	11	39				SOBEAUTIFUL MUSIQ SOULCHILD	(ATLANTIC)
13	13	6				WHAT I'VE BEEN WAITING FOR BRIAN MCKNIGHT	(HARD WORK/E1)
14	16	8				OH KEVON EDMONDS	(MAKE)
15	14	51				THERE GOES MY BABY CHARLIE WILSON	(P MUSIC/JIVE/JLG)
16	22	3				GREATEST GAINER DOESN'T MEAN ANYTHING ALICIA KEYS	(M&K/J/RMG)
17	18	13				GOIN' THRU CHANGES LEONIS	(VERVE FORECAST/VERVE)
18							

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	9	EVERYBODY SHAKE IT	RALPH ROSSANO FEATURING SHAWN CHRISTOPHER	BLUEPLATE
2	3	7	SEXY BITCH	DAVID GUETTA FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
3	4	10	WOULD'VE BEEN THE ONE	SOLANGE MUSIC	WORLD/GEFFEN/INTERSCOPE
4	5	11	KEEP IT GOIN' LOUDER	MAJOR LAZER FEATURING NINA SKY & RICKY BLAZE	MAD DECENT/DOWNTOWN
5	6	1	RELEASE ME	AGNES KING ISLAND	ROCKY STAR/NFM
6	9	8	THE REAL THING	VANESSA WILLIAMS	CONCORD/CMG
7	1	9	SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC/SONY MUSIC
8	8	1	CELEBRATION	MADONNA	WARNER BROS.
9	15	3	MILLION DOLLAR BILL	WHITNEY HOUSTON	ARISTA/RMG
10	10	10	RIGHT HERE	CARMEN REECE	REAL MF
11	8	8	OBSESSED	MARIAH CAREY	ISLAND/IDJMG
12	12	7	FINE PRINT	NADIA ALI	SMILE IN BED
13	14	6	THIS TIME BABY	EDDIE X PRESENTS NIKI HARRIS	3MP
14	16	5	DID YOU SEE ME COMING?	PET SHOP BOYS	ASTRALWERKS/CAPITOL
15	25	3	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
16	13	12	DONT UPSET THE RHYTHM (GO BABY GO)	NOISETTES	MERCURY/IDJMG
17	18	6	FAME 2009	NATURAL NAUGHTON	LAKESHORE
18	17	6	I DIDN'T KNOW MY OWN STRENGTH	WHITNEY HOUSTON	ARISTA/RMG
19	6	6	LOVE SONGS	ANJULIE	HEAR/CMG
20	24	5	S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS	19/JIVE/JLG
21	23	6	LOSING MY MIND	ALI KING	JELLYBEAN
22	26	5	DO WHAT U LIKE	BAD BOY BILL	NET/WE/WEK
21	1	1	WHY YOU WANNA HURT ME SO BAD?	NICKI RICHARDS	NICKI/RICHARDS.COM
20	7	7	SHE AIN'T GOT	LETOYA	CAPITOL
25	31	4	SAD SONG	BLAKE LEWIS	TOMMY BOY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	11	12	BULLETPROOF	LA ROUX	POLYDOR/CHERRYTREE/INTERSCOPE
27	30	4	STRAIGHT THROUGH MY HEART	BACKSTREET BOYS	JIVE/JLG
28	34	4	BRAND NEW DAY	GEORGIE PORGIE	MUSIC PLANT
29	33	5	SUPERSTAR	DAVID MAY FEATURING MOSES MOESTRO	ARKCO
30	27	7	WE ALL WANNA BE PRINCE	FELIX DA HOUSECAT	NETTWERK
31	29	10	WANTED	JESSIE JAMES MERCURY	IDJMG
32	47	2	POWER F*CK YOU	LILY ALLEN	CAPITOL
33	32	10	GIVE ME TONIGHT	TR FEATURING FRENCHIE DAVIS	DAUMAN
34	40	3	BODY LANGUAGE	JESSE MCCARTNEY FEATURING T-PAIN	HOLLYWOOD
35	41	3	TURN IT OUT	ALTAR FEATURING JEANIE TRACY	MAMAHOUSE
36	42	2	WE ARE GOLDEN	MIKA	CASABLANCA/UNIVERSAL MOTOWN
37	43	3	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI	MODA
38	48	2	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
39	39	4	FREEWAY OF LOVE	PEPPER MASHAY	CAPP
40			INSECURITIES	JUNIOR VASQUEZ FEATURING MAX J	SILVER LABEL/TOMMY BOY
41	45	3	WAKE UP	SILMIY PEREZCIOS	WARNER BROS.
42	46	2	SEXY PEOPLE	LOLENE	CAPITOL
43	28	13	SWEET DREAMS	BEYONCE MUSIC	WORLD/COLUMBIA
44	22	13	PARANOID	JONAS BROTHERS	HOLLYWOOD
45			HANG ON	PLUMB	CURB
46			MISS YOU	RON PERKOV	ARPEE
47	50	6	DEJA VU	AMERICA	OLIVO DAUMAN
48			BAD HABITS	MAXWELL	COLUMBIA
49	44	10	I'M A F*CKING CELEBRITY	DJ TIMBO	LUNA TRIP
50			GRINGA QUIERO BAILA	BODEGA CHARLIE FEATURING D.O.S.E. (FULANITO)	CARRILLO

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	49	LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011827GA
2	3	12	OWL CITY	ONE HUNDRED MONKEYS	UNIVERSAL REPUBLIC 013141*/UMRG
3	2	2	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS	EMUL/UNIVERSAL 56256/SONY MUSIC
4	4	13	LMFAO	PARTY PARTY PARTY	WILLIAM/CHERRYTREE/INTERSCOPE 012532NCA
5	65	1	3OH!3	WANT PHOTO FINISH	511181
6			IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG
7	NEW		ZERO 7	YEAH GHOST	ATLANTIC 520260/AG
8	2	12	LA ROUX	LA ROUX	POLYDOR/CHERRYTREE/INTERSCOPE 013389NCA
9	12	16	BEYONCE	I AM...SASHA FIERCE	CONCORD/CMG 5246/SONY MUSIC
10	11	2	LUIS MIGUEL	NO CULPES A LA NOCHE: CLUB REMIXES	WARNER LATINA 521318
11	3	3	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
12	7	7	JEFFREE STAR	BEAUTY KILLER	POPSICLE 5004/JLG
13	4	4	INFECTED MUSHROOM	THE LEGEND OF THE BLACK SHAWHATMA	PERFECTO 101140
14	14	2	DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA
15	NEW		BASSHUNTER	BASS GENERATION	ULTRA DIGITAL EX
16	10	2	BASEMENT JAXX	SCARS XL	2175/ULTRA
17	16	11	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE/THRIVEMIX 90814/THRIVE
18	RE-ENTRY		MIKE SNOW	MIKE SNOW DOWNTOWN '00B5	
19			OWL CITY	OF JUNE (EP)	SKY HARBOR/UNIVERSAL REPUBLIC 012882/UMRG
20	19	45	SOUNDTRACK	SUMMERS LAST WINTER	INTERSCOPE 012502/IGA
21	17	7	VIC LINGON	ULTRAMIX 2	ULTRA 2161
22	18	7	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127
23			CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084
24	NEW		BASSNECTAR	COZZA	FRENZY 0M DIGITAL EX
25	22	4	CRAZY FROG	EVERYBODY DANCE	NOW NEXT/PLATEAU/UNIVERSAL REPUBLIC 013338/EX/UMRG

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	4	14	I REMEMBER	DEADMAU5 + KASKADE	MAUSTRAP/AND PRESS/ULTRA
2	2	12	EVACUATE THE DANCEFLOOR	CASCADA	ROBBINS
3	1	1	SEXY CHICK	DAVID GUETTA FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
4	3	3	RIGHT HERE	CARMEN REECE	REAL MF
5	5	22	LET THE FEELINGS GO	ANNAGRACE	ROBBINS
6	9	4	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	8	13	THE SOUND OF MISSING YOU	AMEERAH	ROBBINS
8	1	10	OBSESSED	MARIAH CAREY	ISLAND/IDJMG
9	10	4	I WILL BE HERE	TIESTO & SNEAKY	SOUND SYSTEM ULTRA
10	11	25	INFINITY 2008	GURU JOSH	PROJECT ULTRA
11	13	9	SHAME ON ME	ALEX SAIZ FEATURING LAWRENCE ALEXANDER	PAK/NEXT PLATEAU
12	23	8	SWEET DREAMS	BEYONCE MUSIC	WORLD/COLUMBIA
13	16	15	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
14	7	9	CELEBRATION	MADONNA	WARNER BROS.
15	19	19	I BELIEVE	CYBERS/ULTRA FEATURING LIL THOMPSON	RED STICK/STRICTLY RHYTHM
16	14	3	RELEASE ME	AGNES KING ISLAND	ROCKY STAR/NFM
17	22	2	KISS ME BACK	KIM SOZZI	ULTRA
18	12	6	DOWN	JAY SEAN FEATURING LIL WAYNE	CASH/MONEY/UNIVERSAL REPUBLIC
19	15	9	BULLETPROOF	LA ROUX	POLYDOR/CHERRYTREE/INTERSCOPE
20	17	2	USE SOMEBODY	KINGS OF LEON	RCA/RMG
21	18	2	SAD SONG	BLAKE LEWIS	TOMMY BOY
22	NEW		RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	ROC NATION
23	NEW		NOW YOU SEE IT (SHAKE THAT ASS)	HONOREBEL FEATURING PITBULL & JUMP SMOKERS	ULTRA
24	NEW		WHATCHA SAY	JASON DEBULO	BELUGA HEIGHTS/WARNER BROS.
25	24	2	HEADLIGHTS	MIA J	ROBBINS

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	3	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC
2	2	28	DIANA KRALL	QUIET NIGHTS	VERVE 012433*/VG
3	3	16	MICHAEL BUBLE	MELODY	REPRISE 51750/WARNER BROS.
4	5	23	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG
5	NEW		THE MANHATTAN TRANSFER	THE CHICK COREA SONGBOOK	FOUR QUARTERS 1819
6	4	21	FRANK SINATRA	LIVE AT THE MEADOWLANDS	THE FRANK SINATRA COLLECTION 31331/CONCORD
7	NEW		PONCHO SANCHEZ	PSYCHEDELIC BLUES	CONCORD PICANTE 31526/CONCORD
8	6	37	FRANK SINATRA	SELECTION: SINATRA SINGS OF LOVE	THE FRANK SINATRA COLLECTION 51889/REPRISE
9	11	6	ROY HARGROVE BIG BAND	EMERGENCE	GRÖOVIN' HIGH/EMARCY 0132289/DECCA
10	7	18	FRANK SINATRA	CLASSIC SINATRA II	THE FRANK SINATRA COLLECTION 96444/CAPITOL
11	9	30	MADELEINE PEYROUX	BARE BONES	ROUNDER 613272
12	23	13	KURT ELLING	RECORDED TO YOU	ELLING SINGS THE MUSIC OF STRAUSS AND HARTMAN CONCORD JAZZ 3104/CONCORD
13	8	36	RENEE OLSTEAD	SKYLARK	143/REPRISE 44247/WARNER BROS.
14	NEW		RAMSEY LEWIS	SONGS FROM THE HEART	RAMSEY CONCORD JAZZ 3103/CONCORD
15	RE-ENTRY		BILL FRISELL	DISFARMER	NONESUCH 478524/WARNER BROS.

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	28	CHRIS BOTTI	AT HOME WITH FRIENDS	SONY CLASSICAL 52149/SONY MASTERWORKS
2	1	6	GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD
3	4	4	PETER WHITE	GOOD DAY	PEAK 31006/CONCORD
4	4	1	NAJEE	MIND OVER MATTER	HEADS UP 3156
5	5	1	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252
6	35	1	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815
7	10	25	BERNIE WILLIAMS	MOVING FORWARD	REFORM! 61217/ROCK RIDGE
8	8	7	HERB ALPERT & LANI HALL	ANYTHING GOES	LIVE CONCORD JAZZ 31441/CONCORD
9	NEW		THE SAX PACK	THE PACK IS BACK	SHANACHIE 5177
10	NEW		AL JARREAU	THE VERY BEST OF AN EXCELLENT ADVENTURE	REPRISE/WARNER BROS. 521468/PAND
11	RE-ENTRY		TOWER OF POWER	GREAT AMERICAN SOULBOOK	TOWER OF POWER 300205
12	9	73	ESPERANZA SPALDING	ESPERANZA	HEADS UP 3140
13	15	18	VANESSA WILLIAMS	THE REAL THING	CONCORD 30816
14	14	10	RICK BRAUN	ALL IT TAKES	MACK AVENUE 7020/ARTISTRY
15	20	20	RICHARD ELLIOT	ROCK STEADY	MACK AVENUE 7018/ARTISTRY

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	13	TROPICAL RAIN	JESSY J	PEAK/CMG	
2	11	11	BRIGHT	PETER WHITE	PEAK/CMG	
3	1	22	TALK OF THE TOWN	DARREN RAHN	HUNGROOVE	
4	3	13	LIVING IN HIGH DEFINITION	GEORGE BENSON	CONCORD/CMG	
5	5	25	GO FOR IT	BERNIE WILLIAMS	REFORM!/ROCK RIDGE	
6	10	32	MOVE ON UP	RICHARD ELLIOT	ARTISTRY	
8	23	8	WHO WILL COMFORT ME	MELODY GARDOT	VERVE	
8	6	6	BURNIN'	PAUL TAYLOR	PEAK/CMG	
9	7	4	TIJUANA DANCE	RICK BRAUN	MACK AVENUE/ARTISTRY	
10	9	38	STEADY AS SHE GOES	WALTER BEASLEY	HEADS UP	
11	13	18	THE CIRCLE	PAUL HARDCASTLE	TRIPPIN' N' RHYTHM	
12			TOUCH	HONEY JAMES	CONCORD/CMG	
13			JUST FRIENDS	VANESSA WILLIAMS	CONCORD/CMG	
14	14	14	BECAUSE OF YOU	ERIC DARIUS	BLUE NOTE/CAPITOL	
15	18	9	GREATEST GAINER	SWEET SUMMER NIGHTS	NAJEE	HEADS UP

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	6	BELA FLECK/ZAKIR HUSSAIN EDGAR MEYER	THE MELODY OF RHYTHM	TRIPLE CONCORD & MUSIC FOR TRIPLE 0224
2	4	46	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC
3	1	1	RENEE FLEMING	VERISIMO	DECCA 0132279/UNIVERSAL CLASSICS GROUP
4	3	2	JOSHUA BELL	THE BEST OF JOSHUA BELL: THE DECCA YEARS	DECCA 013372/UNIVERSAL CLASSICS GROUP
5	NEW		JANINE JANSEN	BEECHOVEN: BRIGHTEN UP!	CONCORD PICANTE 31526/CONCORD
6	8	5	ZUILL BAILEY/SIMONE DINNERSTEIN	BEECHOVEN: COMPLETE WORKS FOR PIANO AND CHIELLO	TELARC 80740
7	24	8	MARC-ANDRE HAMELIN	HAYDN: P	

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
2	2	12	MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATIN)
3	3	12	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
4	5	10	SU VENENO	AVENTURA (PREMIUM LATIN)
5	4	24	LO INTENTAMOS	ESPINOZA PAZ (DISA/ASL)
6	7	9	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
7	6	34	EL AMOR	TITO "EL BAMBINO" (SIENTE)
8	14	4	ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATIN)
9	21	2	GREATEST GAINER LOOKING FOR PARADISE	ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
10	9	18	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
11	11	13	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
12	8	10	LA GRANJA	LOS TIGRES DEL NORTE (FONOVISIA)
13	16	31	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
14	12	12	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
15	13	10	ADIOS	JESSE & JOY (WARNER LATINA)
16	19	19	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
17	15	6	GRACIAS A TI	WISIN & YANDEL (MACHETE)
18	26	4	FELIZ	KANY GARCIA (SONY MUSIC LATIN)
19	16	24	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
20	20	23	COMPRENDEME	GERMAN MONTERO (FONOVISA/MUSIVISA)
21	17	13	TE VES FATAL	EL TRONO DE MEXICO (FONOVISIA)
22	22	9	DEJAME ENTRAR	MAKANO (PANAMA/MACHETE)
23	23	4	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
24	18	8	EL BORRACHO	GRUPO MONTEZ DE DURANGO (DISA)
25	28	7	CELOS	FANNY LU (UNIVERSAL MUSIC LATIN)
26	25	8	MI COMPLEMENTO	LOS HURACANES DEL NORTE (DISA)
27	27	1	TU DEFECTO	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
28	33	4	AL DIABLO CON TU AMISTAD	EL CHAPO DE SINALOA (DISA)
29	32	5	SENTIMIENTOS DE CARTON	DUERO (FONOVISIA)
30	36	16	ME GUSTA ME GUSTA	LOS BOTRES DE CUJAGAN SINALOA (LADISCOMUSIC/UNIVERSAL MUSIC LATIN)
31	24	24	TOCANDO FONDO	RICARDO ARJONA (WARNER LATINA)
32	30	12	Y AHORA QUE?	LOS RIELEROS DEL NORTE (FONOVISIA)
33	35	1	COMO VOLVER A SER FELIZ	LUIS ENRIQUE (TOP STOP)
34	31	10	MARIPOSA MIA	VIVANATIVA (VIV/PIMPING MUSIK)
35	34	4	ERES TODO TODO	JULION ALVAREZ Y SU NORTEÑO BANDA (ASL)
36	44	2	SENTIMIENTO	VICO C FEATURING ARCANGEL (EMI TELEVISION)
37	1	1	EL PILOTO CANAVIS	LARRY HERNANDEZ (FONOVISA/MUSIVISA)
38	42	3	LLUEVE POR DENTRO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
39	40	3	ALMA EN PENA	LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
40	45	2	CELEBRATION	MADONNA (WARNER BROS.)
41	HOT SHOT DEBUT	1	SOLO TU	VALLIN FEATURING RAQUEL (WARNER LATINA)
42	49	2	LOS PRIMOS	LOS MORROS DEL NORTE (DISA/ASL)
43	41	3	ENCONTRE	CONJUNTO ALMA NORTEÑA (DISA/ASL)
44	50	2	DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON (FONOVISIA)
45	43	2	BARTENDER	ALEXIS & FIDO (SONY MUSIC LATIN)
46	37	10	OVARIOS	JENNI RIVERA (FONOVISIA)
47	RE-ENTRY	1	MI ULTIMO DIA	TERCER CIELO (KASA)
48	47	3	EL RITMO NO PERDONA (PRENDE)	DAODY YANKEE (EL CARTEL)
49	48	7	TU PRIMERA VEZ	HECTOR ACOSTA (D A M VENEMUSIC)
50	RE-ENTRY	1	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)

Joan Sebastian scores his third No. 1 on Regional Mexican Airplay with his 26th chart entry as "Te Ira Mejor Sin Mi" steps 2-1 (9.8 million in audience, up 2%). His prior chart-toppers were the 2006 "Mas Alla Del Sol," which spent 10 weeks at the summit, and the 2000 "Secreto De Amor" (two weeks).



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 LOS TIGRES DEL NORTE	LA GRANJA FONOVISA 354192/UMLE
2	3	17	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
3	3	3	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATIN 013318/UMLE
4	5	19	WISIN & YANDEL	LA REVOLUCION WY MACHETE 012967/UMLE
5	4	2	LUIS MIGUEL	NO CULPES A LA NOCHE CLUB REMIXES WARNER LATINA 521318
6	7	27	LARRY HERNANDEZ	16 NARCOS CORRIOS MENDIETA/FONOVISA 570037/UMLE
7	13	2	GREATEST GAINER GRUPO MONTEZ DE DURANGO	EL BORRACHO DISA 721389/UMLE
8	8	30	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
9	6	3	KANY GARCIA	BOLETO DE ENTRADA SONY MUSIC LATIN 47340
10	10	47	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE
11	11	20	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 73025/UMLE
12	15	13	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282
13	12	4	VARIOUS ARTISTS	LOS SUPER UNOS DISA 724181/UMLE
14	14	7	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE
15	16	16	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE
16	9	58	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE
17	23	9	TERCER CIELO	GENTE COMUN, SUENOS... VENEMUSIC/UNIVERSAL MUSIC LATIN 635702/UMLE
18	HOT SHOT DEBUT	1	CONJUNTO PRIMAVERA	30 ANIVERSARIO: EN VIVO FONOVISA 353765/UMLE
19	19	28	MARISELA	20 EXITOS INMORTALES IM 8614
20	18	5	VARIOUS ARTISTS	DURANGUENSE #1'S 2009 DISA 721301/UMLE
21	21	15	LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627
22	24	13	TIERRA CALI	SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATIN 663700/UMLE
23	17	6	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA
24	41	29	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947
25	20	5	VARIOUS ARTISTS	BANDA #1'S 2009 DISA 721302/UMLE
26	25	12	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE
27	28	20	LUIS ENRIQUE	CICLOS TOP STOP 8910
28	36	46	MAKANO	TE AMO PANAMA/MACHETE 460031/UMLE
29	26	10	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE
30	27	60	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE
31	22	3	LOS TEMERARIOS BRONCO LOS BUKIS	LO MEJOR DE B.B.T. SUS 20 MAS GRANDES EXITOS FONOVISA 354133/UMLE
32	33	41	LOS INQUIETOS DEL NORTE	LA BORRACHERA UNILE MUSIC (EMERSON MUSIC LATIN) 011700/UMLE
33	34	4	LA ARROLLADORA BANDA EL LIMON	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729493/UMLE
34	29	46	RICARDO ARJONA	5TO PISO WARNER LATINA 516669
35	48	19	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO D.A.M. VENEMUSIC/UNIVERSAL MUSIC LATIN 553828/UMLE
36	31	75	MANA	ARDE EL CIELO WARNER LATINA 481788
37	75	2	PACE SETTER MAGNATE & VALENTINO	QUIMICA PERFECTA W/MACHETE 013176/UMLE
38	32	7	PATRULLA 81	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE
39	38	53	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
40	37	15	PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATIN 013075/UMLE
41	30	68	LOS INQUIETOS DEL NORTE	LA BOLA ESPECIAL: DAREYES DE LA SIERRA/UNIVERSAL MUSIC LATIN 653883/UMLE
42	RE-ENTRY	1	ALICIA VILLARREAL	LA JEFA FONOVISA 354073/UMLE
43	RE-ENTRY	1	DON CHETO	EL KTM DE USTEDES PLATINO 8832
44	NEW	1	MERCEDES SOSA	CANTORA DISCOS 605 56785/SONY MUSIC LATIN
45	44	36	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917
46	55	23	DON OMAR	100N MACHETE 012867/UMLE
47	54	12	VARIOUS ARTISTS	SUPER 1'S MEGA HITS MACHETE 013149/UMLE
48	51	13	BANDA EL RECODO	LA HISTORIA DE LOS EXITOS FONOVISA 354120/UMLE
49	50	28	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE
50	45	46	BANDA EL RECODO	TE PRESUMO FONOVISA 353799/UMLE

Grupo Montez de Durango scores its 12th top five hit on Top Regional Mexican Albums as "El Borracho" jumps 6-3 (2,000 copies, up 26%). Since the Oct. 18, 2003, issue when its first album, "De Durango A Chicago," was debuted atop the chart, only Los Tigres del Norte have notched more top fives (17).



REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 TE IRA MEJOR SIN MI	JOAN SEBASTIAN MUSART/BALBOA
2	1	25	LO INTENTAMOS	ESPINOZA PAZ DISA/ASL
3	4	21	SUFRE	LOS DAREYES DE LA SIERRA DISA
4	3	10	LA GRANJA	LOS TIGRES DEL NORTE FONOVISA
5	5	33	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON DISA/EDIMONSA
6	9	28	NO ME DEJES DE AMAR	LA APUESTA SERCA
7	6	27	COMO UN TATUAJE	K-PAZ DE LA SIERRA DISA/EDIMONSA
8	7	17	TE VES FATAL	EL TRONO DE MEXICO FONOVISA
9	11	26	COMPRENDEME	GERMAN MONTERO FONOVISA/MUSIVISA
10	10	50	TE PRESUMO	BANDA EL RECODO FONOVISA
11	14	30	FUE SU AMOR	ALACRANES MUSICAL AGUILA/FONOVISA
12	8	8	EL BORRACHO	GRUPO MONTEZ DE DURANGO DISA
13	12	12	MI COMPLEMENTO	LOS HURACANES DEL NORTE DISA
14	13	11	TU DEFECTO	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ DISA/EDIMONSA
15	19	7	AL DIABLO CON TU AMISTAD	EL CHAPO DE SINALOA DISA
16	17	8	SENTIMIENTOS DE CARTON	DUERO FONOVISA
17	16	12	Y AHORA QUE?	LOS RIELEROS DEL NORTE FONOVISA
18	18	25	QUIEN ES USTED?	SERGIO VEGA DISA
19	20	5	ERES TODO TODO	JULION ALVAREZ Y SU NORTEÑO BANDA ASL
20	24	9	EL PILOTO CANAVIS	LARRY HERNANDEZ FONOVISA/MUSIVISA

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 SU VENENO	AVENTURA PREMIUM LATIN
2	1	12	LOBA	SHAKIRA EPIC/SONY MUSIC LATIN
3	4	21	ABUSADORA	WISIN & YANDEL WY/MACHETE
4	5	10	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX SIENTE
5	7	13	MIL KILOMETROS	OMAR HENRIQUEZ OH
6	3	11	ADICTO A TU PIEL HOLDING ON TO LOVE	FRANKIE NEGRON AIRGO
7	11	10	DEJAME ENTRAR	MAKANO PANAMA/MACHETE
8	8	17	HAGAMOSLO AUNQUE DUELA	MARLON MACHETE
9	15	13	EL ULTIMO BESO	CAROLINA LAO SYNERGY
10	16	11	ASI ES LA VIDA	EL KLAN DE PORFI KORTA/VENEMUSIC
11	12	17	TU PRIMERA VEZ	HECTOR ACOSTA (D A M VENEMUSIC)
12	18	19	NO ME DEJES	LOISAIOS 848
13	28	3	COMO SERIA	INDIO NU TRIBE
14	9	13	SI TE VAS/QUE TENGO QUE HACER	OMEGA PLANET
15	6	11	MANOS AL AIRE	NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATIN
16	19	10	ASI ES LA VIDA	MAMBO NUEVA YORK DS
17	24	2	PEPE	DOUBLE T Y EL CROK (LOS PEPE) MVR
18	22	4	COMO VOLVER A SER FELIZ	LUIS ENRIQUE TOP STOP
19	20	7	CHINITA	MARINO ORTIZ ALL STAR BAND FEATURING GILBERTO SANTA ROSA 2009/SONY MUSIC LATIN
20	35	2	SENTIMIENTO	VICO C FEATURING ARCANGEL EMI TELEVISION

BETWEEN THE BULLETS
THE AVENTURA CONTINUES



The Bronx bachata act continues to heat up the charts as "Su Veneno" jumps 2-1 on Tropical Airplay to become its sixth No. 1 on the chart (2.8 million in audience, up 50%). The group is now tied with Juan Luis Guerra & 440 for the second-most No. 1s by an act in the chart's history; Wisin & Yandel are first with seven. On Latin Rhythm Airplay, "Su Veneno" rises 6-2 (2.8 million, up 21%) to become the group's ninth top five title, matching its entire output of charting singles. —Raully Ramirez

HOT LATIN SONGS: 10 stations (62 regional Mexican, 32 Latin pop, 17 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. All rights reserved.

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDCAN JAPAN/PLANTECH) OCTOBER 6, 2009
1	2	AYAKA AYAKA HISTORY 2006-2009 WARNER
2	NEW	BACKSTREET BOYS THIS IS US (CD/DVD LTD ED) BMG JAPAN
3	NEW	MADONNA CELEBRATION - MADONNA ALLTIME BEST (2CD) WARNER
4	3	AYAKA AYAKA'S HISTORY 2006-2009 (CD/PHOTO) WARNER
5	1	AYAKA AYAKA'S HISTORY 2006-2009 (CD/DVD LTD) WARNER
6	NEW	MICHI UP TO YOU (CD/DVD LTD ED) SONY
7	6	SUPERFLY BOX EMOTIONS WARNER
8	NEW	BACKSTREET BOYS THIS IS US BMG JAPAN
9	5	ARASHI ALL THE BEST! 1999-2009 J-STORM
10	11	A.I BEST A.I. UNIVERSAL

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) OCTOBER 4, 2009
1	NEW	PARAMORE BRAND NEW EYES FUELED BY RAMEN
2	1	MADONNA CELEBRATION WARNER BROS.
3	NEW	NEWTON FAULKNER REBUILT BY HUMANS RCA
4	NEW	BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA
5	2	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
6	3	DIZEE RASCAL TONGUE N' CHEEK DIRT/EE STANK
7	6	CLIFF RICHARD FT. THE SHADOWS REUNITED EMI
8	NEW	IAN BROWN MY WAY FICTION/POLYDOR
9	8	JAY-Z THE BLUEPRINT 3 ROC NATION
10	7	VERA LYNN WE'LL MEET AGAIN - THE VERY BEST OF DECCA

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 6, 2009
1	1	MADONNA CELEBRATION WARNER BROS.
2	NEW	HOWARD CARPENDALE STARK KOCH
3	4	PUR WUENSCHEN CAPITOL
4	NEW	UDO JURGENS THE BEST OF SONY MUSIC
5	5	MARK KNOPFLER GET LUCKY VERTIGO
6	6B	THE BEATLES THE BEATLES IN STEREO BOX APPLE/EMI
7	NEW	PARAMORE BRAND NEW EYES FUELED BY RAMEN
8	2	ELEMENT OF CRIME IMMER DA WOI BIST BIN ICH NIE VERTIGO BERLIN
9	9	NELLY FURTADO MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO
10	8	SEMINO ROSSI DIE LIEBE BLEIBT KOCH

EUROPEAN HOT 100		
THIS WEEK	LAST WEEK	OCTOBER 7, 2009
1	1	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
2	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	3	CELEBRATION MADONNA WARNER BROS.
4	5	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
5	8	PAPARAZZI LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
6	7	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC
7	9	LADY MELODY TOM FRAGER/GWYAW AZ
8	10	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
9	6	PUSSY RASTMSTEIN MOTOR/UNIVERSAL
10	11	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW
11	12	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
12	15	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN
13	13	RUN THIS TOWN JAY-Z, RIHANNA & KAYNE WEST ROC NATION
14	17	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA
15	14	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
16	20	HOTEL ROOM SERVICE PITBULL MR. 305/POLO GROUNDS/J
17	NEW	COMME DES ENFANTS COEUR DE PIRATE BARCLAY
18	19	HUSH HUSH THE PUSSYCAT DOLLS INTERSCOPE
19	18	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW
20	NEW	BABY BLUE MARK MELOCK COLUMBIA

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) OCTOBER 17, 2009
1	1	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN
2	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	5	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
4	4	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
5	3	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC
6	11	HOTEL ROOM SERVICE PITBULL MR. 305/POLO GROUNDS/J
7	6	RUN THIS TOWN JAY-Z, RIHANNA & KAYNE WEST ROC NATION
8	7	CELEBRATION MADONNA WARNER BROS.
9	10	PAPARAZZI LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
10	19	SWEET DISPOSITION THE TEMPER TRAP INTERSCIOUS
11	NEW	OOPSY DAISY CHIPMUNK JIVE
12	15	SEX ON FIRE KINGS OF LEON HAND ME DDDW/RCA
13	8	BOYS AND GIRLS PIXIE LOTT MERCURY
14	16	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
15	RE	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) OCTOBER 6, 2009
1	NEW	JOHNNY HALLYDAY TOUR 66 (STADE DE FRANCE 2009) MERCURY
2	1	MIKA THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
3	2	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
4	3	VARIOUS ARTISTS MOZART L'OPERA ROCK WARNER
5	4	M MISTER MYSTERE BARCLAY
6	5	DAVID GUETTA ONE LOVE GUM/VIRGIN
7	6	MARC LAVOINE VOLUME 10 MERCURY
8	7	MANU CHAO BAIONARENA BECAUSE
9	NEW	SALIF CURRICULUM VITAL AZ
10	10	THE GOSSIP MUSIC FOR MEN KILL ROCK STARS/COLUMBIA

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) OCTOBER 17, 2009
1	NEW	MADONNA CELEBRATION WARNER BROS./WARNER
2	NEW	BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA/SONY MUSIC
3	NEW	PARAMORE BRAND NEW EYES FUELED BY RAMEN/WARNER
4	NEW	ALICE IN CHAINS BLACK GIVES WAY TO BLUE VIRGIN/EMI
5	NEW	MARIAH CAREY MEMOIRS OF AN IMPERFECT ANGEL ISLAND/UNIVERSAL
6	NEW	VARIOUS ARTISTS GENERATION PASSE-PARTOUT TANDEM
7	2	THREE DAYS GRACE LIFE STARTS NOW JIVE/SONY MUSIC
8	1	PEARL JAM BACKSPACER MONKEYWRENCH/UNIVERSAL
9	NEW	JANN ARDEN FREE UNIVERSAL
10	5	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE/UNIVERSAL

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) OCTOBER 4, 2009
1	NEW	PARAMORE BRAND NEW EYES FUELED BY RAMEN
2	1	PEARL JAM BACKSPACER MONKEYWRENCH/ISLAND
3	2	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
4	4	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
5	3	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA
6	8	MADONNA CELEBRATION WARNER BROS.
7	7	DAVID GUETTA ONE LOVE GUM/VIRGIN
8	6	KATE MILLER-HEIDKE CURIOUSER SONY MUSIC
9	9	JIMMY BARNES THE RHYTHM AND THE BLUES LIBERATION
10	5	NEWTON FAULKNER REBUILT BY HUMANS RCA

EURO DIGITAL SONGS SPOTLIGHT		
THE NETHERLANDS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) OCTOBER 17, 2009
1	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	NEW	MAMASE! K3 STUDIO 100
3	6	HOT INNA ROTON/VALE
4	2	MI ROWSU (IK HEB EEN TUINJE IN MIJN HART) DAMARU TOP NOTCH UNIVERSAL
5	4	THREE DAYS IN A ROW ANDUK DINO
6	1	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN
7	7	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW
8	8	SLAAP LEKKER (FANTASTIG TOCH) DIGGY DEX FT. EVA DE ROOVERE MARCUS & HINEZ
9	1	SORRY THE KYTEMAN JAMMM
10		NOT FAIR LILY ALLEN REGAL/PARLOPHONE

EUROPEAN ALBUMS		
THIS WEEK	LAST WEEK	OCTOBER 7, 2009
1	1	MADONNA CELEBRATION WARNER BROS.
2	2	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
3	NEW	PARAMORE BRAND NEW EYES FUELED BY RAMEN
4	4	MIKA THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
5	5	MARK KNOPFLER GET LUCKY VERTIGO
6	3	PEARL JAM BACKSPACER MONKEYWRENCH/ISLAND
7	NEW	BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA
8	6	DAVID GUETTA ONE LOVE GUM/VIRGIN
9	7	WHITNEY HOUSTON I LOOK TO YOU ARISTA
10	NEW	HOWARD CARPENDALE STARK KOCH
11	NEW	NEWTON FAULKNER REBUILT BY HUMANS RCA
12	8	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
13	NEW	UDO JURGENS THE BEST OF SONY MUSIC
14	15	PUR WUENSCHEN CAPITOL
15	12	NELLY FURTADO MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) OCTOBER 5, 2009
1	NEW	ALESSANDRA AMOROSO SENZA NUOVE EPIC
2	1	MADONNA CELEBRATION WARNER BROS.
3	2	GIGI D'AGOSTINO 6 COME SEI RCA
4	4	PEARL JAM BACKSPACER MONKEYWRENCH/ISLAND
5	3	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
6	8	EROS RAMAZZOTTI ALI E RADICI RCA
7	5	MARK KNOPFLER GET LUCKY VERTIGO
8	7	TIZIANO FERRO ALLA MIA ETA' CAPITOL
9	6	WHITNEY HOUSTON I LOOK TO YOU ARISTA
10	11	MIKA THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) OCTOBER 7, 2009
1	1	FITO & FITIPALDIS ANTES DE QUE CUENTE DIEZ D.R.O.
2	NEW	ANTONIO OROZCO RENOVATIO UNIVERSAL
3	NEW	LUZ CASAL LA PASION EMI
4	2	MADONNA CELEBRATION WARNER BROS.
5	3	AMARAL LA BARRERA DEL SONIDO EMI
6	NEW	BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA
7	8	MARK KNOPFLER GET LUCKY VERTIGO
8	6	WHITNEY HOUSTON I LOOK TO YOU ARISTA
9	5	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
10	13	HANNAH MONTANA 3 HANNAH MONTANA 3 WALT DISNEY

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) OCTOBER 6, 2009
1	1	VARIOUS ARTISTS ATREVE A SONAR UNIVERSAL
2	NEW	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
3	2	MIJARES VIVIR ASI WARNER
4	3	MARIA JOSE AMANTE DE LO AJENO OCEANA/SONY MUSIC
5	5	VICENTE FERNANDEZ PRIMERA FILA SONY
6	NEW	PANDA POETICS EMI
7	6	PITBULL REBELLION MR. 305/POLO GROUNDS/J
8	7	LAS 50 GRANDES CANCIONES DE LAS 50 GRANDES CANCIONES DE LA MUSICAL... SONY MUSIC
9	4	GUSTAVO CERATI FUERZA NATURAL SONY MUSIC
10	10	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE

Newton Faulkner goes two for two in the top three on the U.K. Albums chart as his second set starts at No. 3. His first album debuted at No. 1 two years ago.



SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 6, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA
4	5	CELEBRATION MADONNA WARNER BROS.
5	33	GIVE IT TO ME RIGHT MELANIE FIONA SRC/UNIVERSAL MOTOWN

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
2	4	GOTTHARD NEED TO BELIEVE NUCLEAR BLAST
3	3	MADONNA CELEBRATION WARNER BROS.
4	6	NELLY FURTADO MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO
5	2	MIKA THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) OCTOBER 7, 2009
1	NEW	PAKKO PAASTA PARATIISIIN JARKKO MARTIKAINEN LEVY-YHTII
2	NEW	FRONTROW GIRL WHITE FLAME NORTH & SOUTH
3	2	CELEBRATION MADONNA WARNER BROS.
4	1	PUSSY RASTMSTEIN MOTOR/UNIVERSAL
5	7	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	LAURI TARKKA & ELONKERJUJ TANAAN EI HOUMISTA MUREHOITA UNIVERSAL
2	2	MADONNA CELEBRATION WARNER BROS.
3	NEW	JUHA TAPIO SUURENMIOINEN KOKOELMA 1999-2009 WARNER
4	4	YO LOISTO POKO
5	NEW	PARAMORE BRAND NEW EYES FUELED BY RAMEN

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) OCTOBER 7, 2009
1	1	ALORS ON DANSE STROMAE WERE
2	3	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
3	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
4	4	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA
5	5	HUSH HUSH THE PUSSYCAT DOLLS INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	JOHNNY HALLYDAY TOUR 66 (STADE DE FRANCE 2009) MERCURY
2	1	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
3	2	MADONNA CELEBRATION WARNER BROS.
4	4	DAVID GUETTA ONE LOVE GUM/VIRGIN
5	7	MAURANE NOUGARO DU L'ESPERANCE EN L'HOMME POLYDOR

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) OCTOBER 2, 2009
1	1	KAYAH SKALA KAYAX
2	12	PEARL JAM BACKSPACER MONKEYWRENCH/ISLAND
3	NEW	MADONNA CELEBRATION WARNER BROS.
4	NEW	KULT HURRA! SP
5	14	RAFAL BLECHACZ CHOPIN KONCERTY FORTEPIANOWE DEUTSCHE GRAMMOPHONE
6	NEW	VARIOUS ARTISTS POL EMPIK CAFE - CHILLOUT EMPIK/MY
7	10	WHITNEY HOUSTON I LOOK TO YOU ARISTA
8	1	MARK KNOPFLER GET LUCKY VERTIGO
9	2	PEJA NA SERIO FONOGRAFIKA
10	4	HANNAH MONTANA 3 HANNAH MONTANA 3 WALT DISNEY

EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	OCTOBER 7, 2009
1	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	1	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
3	4	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
4	3	CELEBRATION MADONNA WARNER BROS.
5	6	BODIES ROBBIE WILLIAMS CHRYSALIS
6	5	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
7	7	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW
8	11	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
9	10	PAPARAZZI LADY GAGA STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE
10	8	WE ARE GOLDEN MIKA CASABLANCA/ISLAND
11	9	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
12	12	AYO TECHNOLOGY MILOW HOMERUN/MUNICH
13	14	PLEASE DON'T LEAVE ME PINK LAFAZE/JLG
14	13	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW
15	15	21 GUNS GREEN DAY REPRISE

Hits of the World is compiled at Billboard/London. BE=Re-Entry. EUROPEAN HOT 100, EURO DIGITAL SONGS, EUROPEAN ALBUMS: Compiled from the national singles and album sales charts, respectively, of 19 European countries. EUROPEAN AIRPLAY: Compiled from 16 European countries as monitored and tabulated by Nielsen Music Control.

19 ANO CRAZY (Getting Grown Music, BMI/Osmunson Publishing, BMI/KupKake Music, BMI/Year Of The Dog Music, ASCAP/Darth Buddha Music, ASCAP) CS 47

21 GUNS (WB Music Corp., ASCAP/Green Day Music, ASCAP/Universal Music Corporation, ASCAP), HL/WB/M, H100 43

5 STAR CHICK (Give Me Me, ASCAP/Copyright Control), RBH 22

ADIOS (WB Music Corp., ASCAP/Westwood Publishing, S.A. de C.V. LT 15)

ALL I ASK FOR IS AMISTAO (Maximo Aguirre Music Publishing, BMI)

ALL ABOUT FOR ANYMORE (Sony/ATV Acuff Rose Music, BMI/Warner-Tamerlane Publishing Corp., BMI/T-Bird's Music, BMI), HL/WB/M, CS 20

ALMA EN PENA (Not Listed) RB 39

ALONE (Jerk Awake, ASCAP/Sony/ATV Tunes LLC, ASCAP), HL/H100 51

ALREDOY COME (Songs For My Shrink, ASCAP/Kobalt Music Publishing, ASCAP/Write 2 Live, ASCAP), H100 23

AMERICAN RIDE (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl Music, BMI/Totally Wrighteous Music, BMI/Big Loud Bucks, BMI), HL/WB/M, CS 1, H100 40

EL AMOR (Tito El Paton Publishing, ASCAP) LT 7

BABY BY ME (50 Cent Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, BMI/Songs Of Universal, Inc., BMI/Universal Music - Z Tunes LLC, ASCAP/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 49

BAO HABITS (Sony/ATV Tunes LLC, ASCAP/Macmillan Music, ASCAP/BerAm Music, ASCAP/EMI April Music, Inc.), HL/H100 94, RBH 10

BARTENDER (Alexis V. Fido Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI Blackwood Music, Inc., BMI/Blue Kraft Music Publishing, BMI), HL/WB/M, LT 45

BATTLEFIELD (Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP/Blaze/Think Creations, ASCAP/EMI April Music, Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP/Blow The Speakers, ASCAP), HL/H100 35

BECKY (First N' Gold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs LLC, BMI), HL/WB/M, RBH 48

BEER ON THE TABLE (Ash Street Music, BMI/Big Loud Bucks, BMI/She Doo Pacific, SESAC/Songs Of Bug, SESAC/Pacific Wind Music, SESAC/25 North Publishing, BMI), CS 34

BE ON YOU (E-Class Publishing, ASCAP/Mal Don Sunday Music, BMI/Sony/ATV Tunes LLC, ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/EMI April Music, Inc.), HL/H100 20

BEST I EVER HAD (Live Write LLC, BMI/EMI Blackwood Music, Inc., BMI/Irving Music, Inc., BMI/Spirit Music, BMI/Songs Of Universal, Inc., BMI/PopustashMusic Publishing, BMI/The Music Source, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Money Publishing, BMI/Sony/ATV Tune LLC, ASCAP), HL/WB/M, H100 21, RBH 27

BETTER BELIEVE IT (Trio Productions, ASCAP/WB Music Corp., ASCAP/Young Jeze Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/King K Publishing, BMI), HL/WB/M, RBH 41

BETTER WITH TIME (Not Listed) RBH 85

BIG BOI STUNTIN' (Rich Mind Publishing, ASCAP) RBH 94

BIG GREEN TRACTOR (Seay Tractor Music, BMI/Big Loud Bucks, BMI/Hope-N-Cal Music, BMI/Cat IV Entertainment, LLC, BMI/Old Desperado, ASCAP/NZ Publishing Company, Inc., ASCAP/Carol Vincent And Associates, LLC), HL/WB/M, CS 7, H100 31

BLAME IT (Six As Four Music, Inc., BMI/Big Music, Inc., BMI/Gilded Source Music, ASCAP/EMI April Music, Inc., ASCAP/Ultra Tunes, ASCAP/NJ Publishing, ASCAP/Nathan "Nate" Walker, ASCAP/James T. Brown, BMI/Brandon R. Melancon, ASCAP/John Conte, Jr., ASCAP/Nappy Pub Music, BMI/Universal Music - Z Songs, BMI/Chameleon Publishing, BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Ronnet Music, ASCAP/Tenor Music, BMI), HL/WB/M, RBH 41

BLAME IT ON ME (Foray Music, Inc., SESAC/Four Kings Production Inc., SESAC/Chonette Michelle Music, SESAC/EMI April Music, Inc., ASCAP/Stauss Co., LLC, ASCAP/Norma Hams Music Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI), HL/WB/M, RBH 31

BODY (Notting Hill Songs, SESAC/Pat II Down Music, SESAC/Joseph's Trail Publishing, ASCAP/EMI April Music, Inc., ASCAP/Universal Music - Z Songs, BMI/Chris B. Stokes Music, SESAC), HL/WB/M, RBH 73

BOHRIE (Key Brothers Music, BMI/Bolton Music, BMI/Nashville Songs, BMI/KROD Music, BMI/Morgan Music, BMI/Trippe Shores Music, BMI/Magic Room Music, ASCAP) CS 15, H100 90

BOOM BOOM POW (Willam Music, Inc., BMI/Nawasha Networks, BMI/Jeany Music, Inc., BMI/Headphone Junkie Publishing, ASCAP/Cherry River Music Co., BMI/EMI April Music, Inc., ASCAP) CLM/HL, H100 38

BOOTS ON (Songs Of Windswept Pacific, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/MCC, BMI) H100 97

EL BORRACHO (Atlas Publishing, ASCAP) LT 24

BORROW YOU (Blue Emp Soul, ASCAP/EMI April Music, Inc., BMI/Big Loud Bucks, BMI), HL/H100 91

BREAK (EMI Blackwood Music, BMI/LD SOCAN/Blast The Scene Publishing, SOCAN/Mean Music Publishing, SOCAN/EMI Blackwood Music, Inc., BMI), HL, H100 86

BREAK UP (Team S Dot Publishing, BMI/Las Vegas Publishing Company, Inc., ASCAP/EMI April Music, Inc., ASCAP/Street Certified Publishing, BMI), HL, H100 16, RBH 4

BUY YOU A ROUND (UP AND DOWN) (Verse & Sham Publishing, BMI) RBH 57

THE CALL (Songs Of Loud, BMI/Farm Pond, BMI/New Horizons Music, SOCAN) CS 35

CAN'T LIVE WITHOUT YOU (I And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, Inc., ASCAP/Fantlerly Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/Strange Motel Music, HL/WB/M, RBH 19

CAREFUL (WB Music Corp., ASCAP/Bat Father (Just Want To Sing Music, ASCAP/Josh's Music, ASCAP/FBR Music, ASCAP), WB/M, H100 28)

CELEBRATION (Webb Girl Publishing, Inc., ASCAP/Perfect Music, BMI/The Industry Sound Ltd., PRS/Ciarrin Group, PRS) LT 40

CELOS (EMI April Music, Inc., ASCAP/Ediciones Musicales Hispoxov, SGAE) LT 25

CHECK MY BRAIN (Buttnugget Publishing, SESAC) LT 29

CLOSE TO YOU (EverGreen Copyrights, BMI) RBH 50

COMO UN TATUAJE (Ape Musical, LLC, BMI) LT 19

COMO VOLVER A SER FELIZ (Not Listed) LT 33

COMPRENDEME (Universal Music, Inc., ASCAP) LT 20

CONSIDER ME GONE (Ten And Steve's Music, ASCAP/EverGreen Copyrights, BMI/Warner-Tamerlane Publishing Corp., BMI), WB/M, CS 19, H100 96

COUNTRY FOLKS (LIVIN' LOUD) (EMI Blackwood Music, Inc., BMI/Geoffrey Stokes Watson Publishing, BMI/Big Loud Bucks, BMI), HL, CS 38

COUNTRY VILIN (Whitley Girl, BMI/Big Spaced Music, BMI/La E Venitas Music, ASCAP/Pedro Down Music, BMI/Al Condo Music, ASCAP/Bughouse, ASCAP) CS 53

20 APRIL MUSIC, INC., ASCAP/Rincon Ave. Music Publishing, ASCAP/Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP), HL/WB/M, CS 8, H100 14

CRYIN' FOR ME (WAYMAN'S SONG) (Tokoco Tunes, BMI) CS 58

OAYS YOU LIVE FOR (Hears A Hit Music Publishing, SESAC/BGG Music, SESAC/New Songs Of Sea Gayle, BM/Emmas Garden Music, BMI) CS 60

DEJAME ENTRAR (Universal Music - MGB Songs, ASCAP) LT 22

DERECHO DE ANTIGUEOAO (Universal-Musica Unica Publishing, BMI) LT 44

DIONT YOU KNOW HOW MUCH I LOVED YOU (Universal Music - MGB Songs, ASCAP/Macroe Farming Music, ASCAP/Universal Music - Careers, BMI/Silverkiss Music Publishing, BMI/Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI), HL/WB/M, CS 37

DIGITAL GIRL (March 9th Publishing, ASCAP/Songs Of Peer Ltd., ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Please Gimme My Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI/Universal Music - Z Songs, BMI/Nappy Pub Music, BMI/Universal Music Corporation, ASCAP), HL/WB/M, RBH 83

DOESN'T MEAN ANYTHING (Leflow Productions, ASCAP/EMI April Music, Inc., ASCAP/Book Of Daniel Music, ASCAP), HL, H100 65, RBH 16

DO I (Planet Peanut, BMI/Murrah Music Corporation, BMI/Big Music, Incorporated, BMI/Warner-Tamerlane Publishing Corp., BMI/RADIOBULLETS Publishing, BMI/DWAHwood Music, BMI), WB/M, CS 14, H100 59

DON'T STAY (Inaugem Music Limited, MPRO) RBH 82

OOIN'T STOP BELIEVIN' (Weed High Nightingale, BMI/Lacey Boulevard Music, BMI), WB/M, H100 76

DOWN (Bucks Music Group Ltd., ASCAP/David Platt Music, BMI/Orange Factory Music, ASCAP/Cotter Pin Publishing, ASCAP/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), WB/M, H100 11

OROP IT LOW (My Diet Starts Tomorrow, BMI/Songs Of Universal, Inc., BMI/Dat Damn Dean, BMI/Culture Beyond Ur Experience Publishing, BMI), HL/WB/M, H100 46, RBH 34

EGO (Elvis Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Unleash Bobby Music, BMI/EMI April Music, Inc., ASCAP/Bleed Publishing, ASCAP), HL, RBH 21

EIGHT SECOND RIDE (Universal Music - Careers, BMI/Shutake Maki Publishing, BMI/Drive It Home Music Publishing, Inc., IMP/OF/SMG, MPRO/State One Music, BMI), HL, H100 27, CS 21

EMPIRE STATE OF MIND (EMI April Music, Inc., ASCAP/Carter Boys Publishing, ASCAP/Al Shukburgh PRS/Globet Talent Publishing, LRS/Foray Music, Inc., SESAC/Masan, Eshabaz Music, SESAC/Sewell Publishing, ASCAP/Leflow Productions, ASCAP/Twenty Nine Black Music, BMI/VGambi Music, BMI), HL, H100 10, RBH 18

ENCOUNTER (Not Listed) LT 43

EPHANY (TM LEAVING) (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Stauss Co., LLC, ASCAP/EMI April Music, Inc., ASCAP), HL/WB/M, RBH 46

ERES TOO TOOD (Maximo Aguirre Music Publishing, BMI) LT 35

ESCLAVO DE SUS BESOS (Universal Musica, Inc., ASCAP) LT 21

EVAUATE THE DANCEFLOOR (Rocks, ASCAP/Songkitchen Music Publishing, BUMA/Stemra, BUMA) H100 42

EVERY OOG HAS ITS OAY (Tokoco Tunes, BMI/Music Of Stage Three, BMI/Booby's Song And Salvage, BMI/Stage Three Music, Inc., BMI) CS 56

EVERY GIRL (Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Write Live LLC, BMI/EMI Blackwood Music, Inc., BMI/West Coast Linn Publishing, ASCAP/Pendewoks Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Corporation, ASCAP), HL/WB/M, RBH 38

EVERYTHING, EVERYOAY, EVERYWHERE (EMI April Music, Inc., ASCAP/J. Brasco Music, ASCAP/NextSelection Publishing, ASCAP/Kerkey Music, ASCAP), HL, RBH 42

EVERYWHERE I GO (Phyvester Music, Inc., ASCAP/Jeffrey Steele Music, BMI/PRP Administration, BMI) CS 46

FACE OROP (Lucas Secan, BMI/Sony/ATV Tunes LLC, ASCAP/God's Cryin' Publishing, ASCAP), HL, H100 64

FALLIN' FOR YOU (Cocomanic Music, BMI/EMI April Music, Inc., ASCAP/Rated Music, ASCAP), HL, H100 31

FALLING DOWN (Stilly Fish Music, ASCAP/Almo Music Corp., ASCAP/Extremely Corrosive Music, BMI/Schock II To Me, ASCAP/Pensive Music, ASCAP) H100 82

FELTZ (WB Music Corp., ASCAP) LT 18

FIFTEEN (Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI), HL, CS 13, H100 81

FIRE BURNING (Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/Sean Kingston Publishing Designee, BMI), HL, 50

FIREFLIES (Ocean City Park, ASCAP/Universal Music Corporation, ASCAP), HL/WB/M, H100 11

THE FIXER (Innocent Bystander, ASCAP/Theory Of Color, ASCAP/Write Treatate Music, ASCAP/Jumpin' Cat Music, ASCAP) H100 66

FLEX (Not Listed) RBH 38

FOREVER (106.1 Radio Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Write Live LLC, BMI/EMI Blackwood Music, Inc., BMI/Please Gimme My Publishing, Inc., BMI/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Shroom Study Music, BMI/Songs Of Universal, Inc., BMI), HL/WB/M, H100 13, RBH 9

FRESH (Inmate 177447 Music Publishing, ASCAP/Ken PP Publishing, BMI/Entertainment Music, BMI/Stick Rock Corp., BMI) RBH 66

FRODOUSE (EMI Blackwood Music, Inc., BMI/Pink Inside Publishing, BMI/Pirate Sho Music, ASCAP/Whorngang 74, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 14

GETTIN' YOU HOME (THE BLACK DRESS SONG) (Rustin Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP) Want To Hold Your Songs, BMI), HL, CS 2, H100 39

GO IN ME (EMI April Music, Inc., ASCAP/Wet Ink Records Music, ASCAP/That's Plum Song, ASCAP) LT 35

GOIN' THRU CHANGES (Blue Toes Music Publishing Designee, ASCAP/Unice Buddie's Music, ASCAP) RBH 63

GOOD GIRLS GO BAD (Blast Beast Music, ASCAP/EMI April Music, Inc., ASCAP/Lion Aire Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Terrace Music, BMI/Bug Music, Incorporated, BMI/J. Kasher Publishing, ASCAP), HL/WB/M, H100 22

GOTTA GET IT (Brika Music, BMI/EMI Blackwood Music, Inc., BMI), HL, RBH 78

GRACIAS A TI (Universal Musica, Inc., ASCAP/WY Publishing, BMI) LT 17

HEADBOARD (Christopher Dooley Publishing, BMI/An What Music, BMI/Coomstacular Music, BMI/Vanderwaal Music, BMI/Building 2 Music, BMI/So Incredibles LLC, SESAC/Incessly Music, BMI/Wallagers Music, ASCAP/YMP Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/First N' Gold Publishing, BMI), WB/M, RBH 92

HEARD 'EM ALL (M Suk Publishing, ASCAP/Universal Music Corporation, ASCAP/E Hudson Song LLC,

BMI/EMI Blackwood Music, Inc., BMI/Team S Dot Publishing, BMI), HL/WB/M, RBH 90

HER DIAMONDS (U Rule Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 61

HEY, SOUL SISTER (Pirmon Music, ASCAP/EMI Blackwood Music, Inc., BMI/Stellar Songs Ltd., BMI), HL, H100 93

HISTORY IN THE MAKING (Cadaja Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP/MX Music, ASCAP/SIII Working For The Woman, ASCAP/CG Alliance Music, ASCAP) CS 22

HONKY TONK STOMP (Sony/ATV Tree Publishing Company, BMI/Showbiz Music, BMI/Turn Me On Music, BMI/Obrion Music, LLC, BMI/EverGreen Copyrights, BMI/Music Of Stage Three, BMI/Booby's Song And Salvage, BMI) CS

HOTEL ROOM SERVICE (Pitbull's Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Impub, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Songs LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Bernard's Other Music, BMI/Chris Of Ever Hip-Hop BMI/EMI Virgin Music Ltd., ASCAP/Chrysalis Music Ltd. PRS), HL/WB/M, H100 17

HOW FAR DO YOU WANT TO GO? (Melusik, Inc., ASCAP/Primary Wave Entertainment, ASCAP/Jeffrey Steele Music, BMI/Sony/Ride Music, BMI/BPJ Administration, BMI) CS 52

HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP), WB/M, CS 27

I CAN TRANSFORM YA (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Poo B 2 Publishing, Inc., ASCAP/Hitco South, ASCAP/Swiz Beat Publishing, SESAC/Universal Tunes, SESAC/Notting Date Songs, Inc., ASCAP/Lonnaistic Htz, ASCAP/Mack Music, Inc., ASCAP/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI) HL/WB/M, RBH 65

ICE CREAM PAINT JOB (Dorrough Music Publishing Company, ASCAP/Ultra Tunes, ASCAP/Minder Music (USA), ASCAP) H100 57, RBH 28

IF I HAD ONE (Tokoco Tunes, BMI/Music Of Stage Three, BMI/Booby's Song And Salvage, BMI/Stage Three Music, Inc., BMI) CS 59

I GET CRYIN' (Maraj Music, SESAC/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), WB/M, RBH 65

I GET IT IN (Not Listed) RBH 64

I GOTTA FEELING (Will I am Music, Inc., BMI/Jeepney Music, Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rivoli Publishing, ASCAP/Square Rivoli Music, ASCAP/Shapiro, Bernstein & Co., Inc., ASCAP/Priest Editions, SAECM), HL, H100 15

I INVENTED SEX (DatMyro Music, BMI/Sony/ATV Songs LLC, BMI/Chef Huxtable Publishing, Inc., BMI/EMI April Music, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Write Live LLC, BMI), HL/WB/M, RBH 15

I JUST KILL YOU MINE (Right Bank Music, Inc., ASCAP/Lily Makes Music, ASCAP/Haber Corp., ASCAP/EMI April Music, Inc., ASCAP/Ty Me A River Music, ASCAP/Kari Music, ASCAP/Kobalt Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Fruik Broke, Sooke And Goe Publishing, ASCAP/Fruik Pruk Music, ASCAP/DLJ Songs, ASCAP/Our 315 Music, ASCAP), CLM/HL, H100 32

ME GUSTA ME GUSTA (Not Listed) LT 30

MI CAMA HULE A TI (Not Listed) LT 6

MI COMPLEMENTO (Universal Music - MGB Songs, BMI) CS 17

MILLION DOLLAR BILL (Leflow Productions, ASCAP/EMI April Music, Inc., ASCAP/Swiz Beat Publishing, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., ASCAP/Encore Entertainment LLC, BMI/M. Noise, BMI/MF/SML, MRO/Lucky Three Music Publishing, BMI), HL/WB/M, RBH 35

MISTER OFFICER (Five Hills Music, BMI/Do Write Music, Inc., ASCAP/Year Of The Dog Music, ASCAP/Big Yellow Dog, LLC, BMI/Darth Buddha Music, ASCAP) CS 57

MI ULTIMO DIA (Not Listed) LT 47

MOO LA MOO (Cotton City Music Publishing, BMI/Roverz Publishing, BMI/Weebie Writin' Music Publishing, BMI/Nice Shot Music Publishing, BMI/LaLuna Tunes, BMI/Jim Fernyone Songs, SESAC) CS 39

MIT DAT HOE (Rickey Teymaro Harris, BMI/Monte-3 LaKeith Lee, BM/D Re, BMI) RBH 81

MY CHLOE (Inhabitant Music, BMI/J 4 1 Music, BMI/JRP Music, BMI/EMI Blackwood Music, Inc., BMI/Dose Music, ASCAP/EMI April Music, Inc., ASCAP/Duse To Dance Publishing, ASCAP/Keiko India Publishing, BMI), HL, RBH 58

NEED A GIRL (Naked Under My Clothes, ASCAP/Chrysalis Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI April Music, Inc., ASCAP), HL, RBH 33

IN LOVE WITH ANOTHER MAN (Nappy Puddy Music, ASCAP/Universal Music - Z Tunes LLC, BMI/ASCABlackwood Music Publishing, BMI), HL/WB/M, RBH 44

IT DID (Warner-Tamerlane Publishing Corp., BMI/Seyractor Canyon Music, BMI/Hope-N-Cal Music, BMI/Sky Tractor Music, BMI), WB/M, CS 54

IT KILLS ME (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Ufied Publishing, SESAC/Music Sales Corporation, ASCAP), HL, RBH 61

I WANNA MAKE YOU CLOSE YOUR EYES (Home With The Armadillo Music, ASCAP/FRP Music Publishing, ASCAP/Creative Sounds Publishing, ASCAP), HL, CS 18, H100 94

I WANT TO KNOW WHAT LOVE IS (Somerset Songs Publishing, Inc., ASCAP) H100 60, RBH 43

I WILL NOT BOW (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 77

JUST A KISS (Viva Panama, ASCAP/JoeGlo Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works, ASCAP/Bug Music, ASCAP/ASC Of Windswept, ASCAP/EMI April Music, Inc., ASCAP/Roc Car Publishing & Music Fannamann LLC, ASCAP/Mars Force Music, ASCAP/Northside Independent Music Publishing, ASCAP/Bughouse, ASCAP), HL/WB/M, RBH 59

KEEP ON LOVIN' YOU (House Of Sea Gayle Music, ASCAP/New Son Of A Miner Songs, ASCAP/Happy Callie Music, ASCAP/Various Music Publishing, BMI/Songs Of Universal, Inc., BMI/Please Gimme My Publishing, Inc., BMI/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Shroom Study Music, BMI/Songs Of Universal, Inc., BMI), HL/WB/M, H100 41

KNOCK YOU DOWN (Danahandz Muzik, SESAC/WB Music Corp., SESAC/Kerkey Music, BMI/Musica Demu Alma, BMI), HL/WB/M, RBH 67

OH NO (Joseph's Dream, SESAC/563 Music Publishing, ASCAP/SIII Duggin' Music, ASCAP/Universal Music Corporation, ASCAP/EMI April Music, Inc., BMI/Bud And Jo's Music, BMI), HL/WB/M, H100 41

NOVEMBER 18TH (Not Listed) RBH 72

NUMBER ONE (R Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI/Nazdaq Music, BMI/Ht District II, BMI/Songs Of Universal, Inc., BMI/Universal Music Corporation, ASCAP/Kerkey Music, ASCAP), HL/WB/M, H100 72, RBH 8

OBSESSED (Rye Songs, BMI/Songs Of Universal, Inc., BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Red Moon Music, ASCAP/Universal Music Corporation, ASCAP), HL/WB/M, H100 8, RBH 20

OH (Carydroye Music Publishing, SESAC/Songs Of Universal, Inc., SESAC/Novex Music, BMI/Musica Demu Alma, BMI), HL/WB/M, RBH 67

OH NO (Joseph's Dream, SESAC/563 Music Publishing, ASCAP/SIII Duggin' Music, ASCAP/Universal Music Corporation, ASCAP/EMI April Music, Inc., BMI/Bud And Jo's Music, BMI), HL/WB/M, H100 41

THE ONE (Mary J. Blige Music, ASCAP/Universal-MCA, ASCAP/Universal Music Corporation, ASCAP/EMI April Music, Inc., BMI/Rodney Jenkins Productions, BMI/Dat Damn Dean, BMI/Write Live LLC, BMI), HL/WB/M, RBH 39

ONE TIME (Songs Of Peer Ltd., ASCAP/March 9th Publishing, ASCAP/Move JB Songs, BMI/OSS Creations, ASCAP/Red Moon Music, ASCAP/Universal Music Corporation, ASCAP/Tabulous Music, ASCAP/Hitco South, ASCAP) H100 26

ONLY YOU CAN LOVE ME THIS WAY (Sony/ATV Songs LLC, BMI/Sony/ATV Music UK, PRS/EMI Blackwood Music, Inc., BMI/Birds With Ears Music, BMI), HL, CS 3, H100 93

ON THE OCEAN (Lion Riff Music, BMI) RBH 23

OUTSIDE MY WINDOW (We're Going To Mau Music, BMI/Multi-Songs, Inc., SESAC/Award Music, Inc., SESAC/EMI April Music, Inc., SESAC/Saleto Songs,

ASCAP/Mr. Coco Music, ASCAP), HL, CS 30

OVARIOS (Divine Music, BMI) LT 46

LIVE LIKE WE'RE DYING (EMI April Music, Inc., ASCAP/Sonic Graffiti, ASCAP/Andrew Frampton Music, BMI/Stage Three Music, Inc., BMI/Universal Music Corporation, ASCAP), HL/WB/M, H100 89

LIVING FOR THE NIGHT (George Strait Publishing Designee/Bubba Strait Publishing Designee/Sony/ATV Acuff Rose Music, BMI/Unwound Music, BMI), HL, H100 93

LUVEVE POR ONTRO (Not Listed) LT 38

LOBA (The Carmel House Music, BMI/Ensign Music Corporation, BMI/Rocoton Music, ASCAP/EMI April Music, Inc., ASCAP/Ediciones Musicales Cuyepes S L/Warner Chappell Music, Spain S.A., SGAE/Amali Coast Music, BMI/Chrysalis Songs, BMI), HL/WB/M, LT 1

LO INTENTAMOS (Not Listed) LT 5

LOL :-) (Ari's Boy Muzik, BMI/Warner-Tamerlane Publishing Corp., BMI/No Quercyencia Music Publishing, BMI/Chief Huxtable Publishing, BMI/Souja Boy, BMI/Tem Music, BMI/Element 9 Hip-Hop, BMI/Taken Care Of Business, BMI/Radric Davis Music Group, ASCAP/EMI Blackwood Music, Inc., BMI), HL/WB/M, H100 58, RBH 12

LONG AFTER I'M GONE (Big Love Music, BMI/Do Write Music, LLC, ASCAP/Wounded Sky Music, ASCAP/Crosshairs Music, ASCAP/Zampampoopee Music, BMI) CS 24

LONG LINE OF LOSERS (Kevin Fowler Music, BMI/Music Of RPM, ASCAP/Category 5 Music, ASCAP) CS 24

LOOKING FOR PARADISE (Gazul, ASCAP/Warner Chappell Music Spain S.A., SGAE/Leflow Productions, ASCAP/EMI April Music, Inc., ASCAP/Swiz Beat Publishing, SESAC/Universal Tunes, SESAC/Mostly Sad Songs, ASCAP/WB Music Corp., ASCAP), HL/WB/M, LT 9

LOVE COME DOWN (Not Listed) RBH 99

LOVE DRUNK (Martin Johnson Music, ASCAP/EMI April Music, Inc., ASCAP/Mayday Malone Music, ASCAP/State One Songs America, ASCAP/S1 Songs, ASCAP/EMI Blackwood Music, Inc., BMI/Reptilian Music, BMI), HL/WB/M, H100 17, 14

LOVE LIKE CRAZY (Mike Curb Music, BMI/Sweet Radical Music, BMI/Warner-Tamerlane Publishing Corp., BMI/T-Bird's Music, BMI), WB/M, CS 43

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner Music Group appoints **Rob Cavallo** to the newly created role of chief creative officer. He is a veteran music producer who has worked with acts like Green Day, Paramore and Kid Rock.

Atlantic Records Group promotes **Kevin Weaver** to executive VP. He was senior VP.

Arista Nashville names **Lauren Thomas** national promotions coordinator. She was associate director of promotion at Golden Music Nashville.

PUBLISHING: BMI promotes **Jack Flynn** to executive director of key accounts and licensing. He was senior director of general licensing.



TOURING: MSG Entertainment names **Howard Handler** executive VP of marketing and sales. He was executive VP for North America at EMI Music.

TV/FILM: Lionsgate Music names **Tracy McKnight** VP of film music. She co-founded Commotion Records with longtime music executive **Walter Yetnikoff**.

RELATED FIELDS: The licensing consulting company Rights-Flow promotes **Matt Irvin** to VP of business development and **Kim Gerlach** to director of licensing. Irvin was director of licensing and royalties, and Gerlach was manager.

—Edited by Mitchell Peters

GOODWORKS

MOBY TAKES STAND AGAINST CALIF. DOMESTIC VIOLENCE BUDGET CUTS

Electronic artist Moby understands better than most the importance of domestic violence shelters for women in need, having grown up with a mother who was involved in several abusive relationships.

At the age of 8, "I had to stop her from being stabbed to death by a boyfriend of hers," Moby recalls. "I hate to say this, but almost half of the women I know who are friends of mine have been in abusive relationships of some sort or another."

So after reading a recent New York Times article about California domestic violence shelters closing as a result of statewide budget cuts, Moby decided to use his current tour as a platform to spread awareness. The artist will donate the revenue from his mid-October California concerts to the California Partnership to End Domestic Violence, which will distribute funds to shelters and communities most affected by the budget cuts.

The tour stops include the House of Blues in San Diego (Oct. 12), the Wiltern in Los Angeles (Oct. 14) and the Warfield Theatre in San Francisco (Oct. 15). Moby also plans to host a press conference in San Francisco with state senators and members of CPEDV to raise additional awareness.

"I'll be giving around \$85,000, which is a decent amount of money, but not really enough to make a dent in the \$20 million that has been cut," he says. "So at all the shows there will be the ability for people to donate directly. I'm also hoping that by talking about it, more people will go online to donate money and help repeal this legislation."

Moby hopes funding for the shelters will be reinstated, and he plans to support the cause until that happens. "There are a lot of worthy causes," he says, "but closing shelters really does become a death sentence for a lot of people."

The artist is touring in support of his latest album, "Wait for Me," which was released June 30 on Mute. —Mitchell Peters

BACKBEAT



International Creative Management senior VP of contemporary rock **Marsha Vlasic** (left) with William Morris Endeavor Entertainment agent/VP **Cara Lewis**.



Surrounded by the members of the PS 22 Chorus are (from left) chorus leader **Gregg Breinberg**, Rising Star honoree **Lady Gaga**, Billboard editorial director **Bill Werde** and Woman of the Year **Beyoncé**.

BILLBOARD'S WOMEN IN MUSIC



Sony/ATV Music Publishing co-president **Jody Gerson** (left) and chairman/CEO **Marty Bandier** flank **Lady Gaga**.

Billboard's annual Women in Music event, presented by Macy's and in association with International Creative Management, took place Oct. 2 at New York's Pierre Hotel. Billboard honored the top 30 female executives in the music business, celebrating the success of these industry leaders during the past year, as well as their overall career achievements. Lady Gaga—who had two No. 1 singles on the Billboard Hot 100 from her debut album—received Billboard's Rising Star honor and sat down for an onstage Q&A with "Today" host Hoda Kotb. Beyoncé was named Billboard's Woman of the Year, having had a No. 1 album—her seventh in a row—and a No. 1 movie in the past 12 months. Beyoncé was interviewed onstage by "The Oprah Winfrey Show" correspondent Gayle King, and the event closed with a special performance of Beyoncé's "Halo" and "Single Ladies (Put a Ring on It)" performed by Staten Island grade schoolers, the PS 22 Chorus. Event sponsors also included the USO, ASCAP and Skin Benefits. PHOTOS: COURTESY OF ARNOLD TURNER/A. TURNER ARCHIVES

continued on page 54



Universal Motown Records president **Sylvia Rhone**.



Billboard editorial director **Bill Werde** with "Today" hosts **Kathie Lee Gifford** (center) and **Hoda Kotb**.



Billboard's Women in Music honorees take the stage. From left: Atlantic Records GM/executive VP of marketing and creative media **Livia Tortella**, BMI senior VP of performing rights **Alison Smith**, William Morris Endeavor Entertainment agent/VP **Cara Lewis**, BET Networks chairman/CEO **Dobra Lee**, EMI Music Worldwide executive VP of music services **Cynthia Sexton**, International Creative Management senior VP of contemporary rock **Marsha Vlasic**, Sony/ATV Music Publishing co-president **Jody Gerson**, Sony Music Entertainment executive VP of business affairs/general counsel **Julie Swidler**, Spanish Broadcasting System programming/operations manager for Miami **Marilyn Santiago**, EMI Music Publishing executive VP/COO of Europe **Claudia Palmer**, "Today" senior producer **Melissa Lonner**, MSG Entertainment VP of marketing concerts/network integration **Liana Farnham**, Universal Motown Records president **Sylvia Rhone**, Epic Records president **Amanda Ghost**, Rounder Records chairman **Marian Leighton Levy**, peermusic president of the Anglo American region **Kathy Spanberger** and Sony Music Entertainment executive VP of sales **Jennifer Schaidler**.



ADJAM

The House of Blues Sunset Strip was packed with more than 900 concertgoers for thinkLA's AdJam, presented by Digital Broadcasting Group. The ninth annual event is a battle of the bands between Los Angeles-area advertising agencies. Veterans of the media, marketing, advertising and entertainment industries left work early to see who would capture the winner's trophy, the AdJam Axe. A panel of music industry veterans selected the top four bands and the crowd crowned the winner. Agencies participating included TBWA\Chiat\Day (the winner in 2008), Moxie Interactive, MediaVest, Avatar Labs, BLITZ, David & Goliath and the Phelps Group. The event was sponsored by DBG, Metacafe, SNAP eMobile, Billboard.com, Ecast, Pandora, Turn, Giant Realm, Time Axxess and Vibrant Media. PHOTOS: COURTESY OF JCMCC

ABOVE: Moxie Interactive's band A.S.A.P. (Auto Sound Auto Play) claimed the top spot. From left: Universal McCann campaign optimization specialist **Andrew Taylor**, Moxie Interactive media planner **Adam Shroul**, associate traffic manager **Calvin Ashley**, assistant media planner **Amy Liepold** and media supervisor **Nick Mariano**; Giant Realm account executive **Theo Yang**; Moxie Interactive media planner **Brian Lee** and senior media planner **Jeanette Trang**.

BELOW: BLITZ Agency's BLITZen KANE channels its inner Van Halen. From left: BLITZ executive creative director **Mark Cohn**, CEO **Ken Martin**, associate creative director **"Emerald" Eddie Herda**, senior project manager **Lee Matsunami**, operations manager **Andrea Amaro** and director of technology **Noah Gedrich**.



R&B artist and former Destiny's Child member **Michelle Williams** arrives at the event.

More than 300 industry insiders attended the Women in Music luncheon.



BILLBOARD'S WOMEN IN MUSIC

continued from page 53



"The Oprah Winfrey Show" correspondent **Gayle King** conducts a special interview with **Beyoncé**.



Atlantic Records GM/executive VP of marketing and creative media **Livia Tortella** (left) with Atlantic Records chairman/COO **Julie Greenwald**.

INSIDE TRACK

GIRLS BACK IN ACTION

Brazilian Girls, the New York-based art-rock-party band whose last album was nominated for a Grammy Award, went on an extended hiatus last year when lead singer Sabina Sciubba decamped to Paris for the birth of her first child. The band then had its early-October return to action sidelined by a snag in immigration red tape. Sciubba, a German national living in France, had problems obtaining her visa to return to the United States, and the band was forced to cancel two shows, including an Oct. 2 appearance on Governor's Island, just off the tip of Manhattan.

Fortunately, Sen. Kirsten Gillibrand, D-N.Y., helped by expediting the visa process. "Musicians from overseas who perform in New York add tremendous value to the city's vibrant cultural and tourist economy," Gillibrand says. "I am thrilled that these shows

will go on and the U.S. tour can proceed on schedule."

The Girls will play Oct. 17 at San Francisco's Treasure Island Music Festival and Oct. 19 at Avalon in Los Angeles before returning to New York to begin recording their fourth album, tentatively titled "The Great Big Unknown." The band hopes to release the album on a yet-to-be-determined label next year.

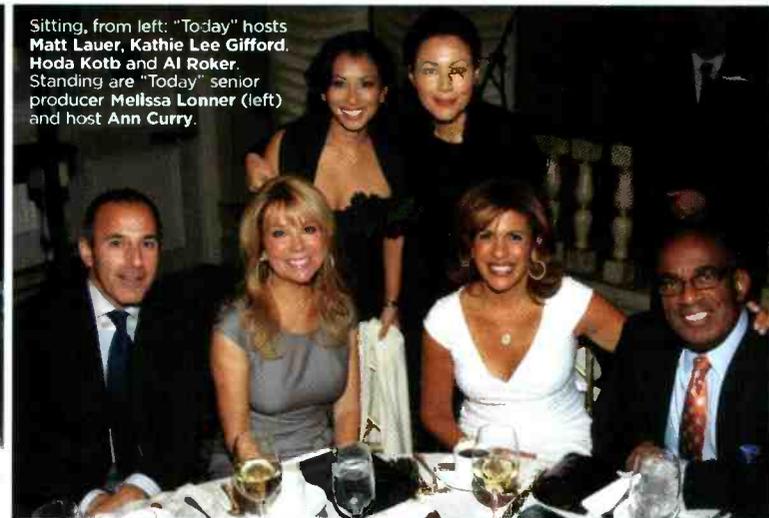
Sciubba has also been writing songs on her own, some of which she'll debut at a solo performance Oct. 26 at New York's Joe's Pub. "I wrote these in the last 12 months," she says. "A style I baptized EuroNova... I will sing and play them on my baby guitar."



BRAZILIAN GIRLS



BMI senior VP of performing rights **Alison Smith**.



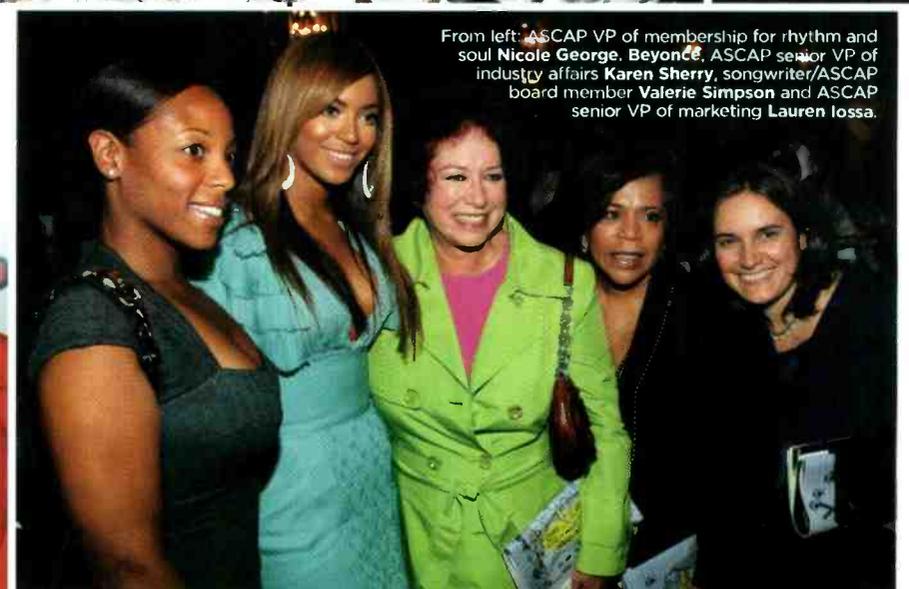
Sitting, from left: "Today" hosts **Matt Lauer**, **Kathie Lee Gifford**, **Hoda Kotb** and **Al Roker**. Standing are "Today" senior producer **Melissa Lonner** (left) and host **Ann Curry**.



EMI Music Worldwide executive VP of music services **Cynthia Sexton**.



BET Networks chairman/CEO **Debra Lee**.



From left: ASCAP VP of membership for rhythm and soul **Nicole George**, **Beyoncé**, ASCAP senior VP of industry affairs **Karen Sherry**, songwriter/ASCAP board member **Valerie Simpson** and ASCAP senior VP of marketing **Lauren Iossa**.

BRAZILIAN GIRLS: VLADIMIR RADOJIC

Billboard Women in Music

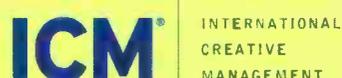
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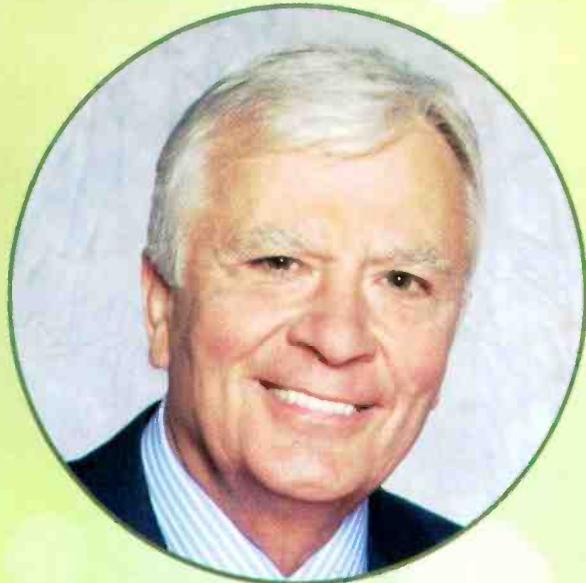


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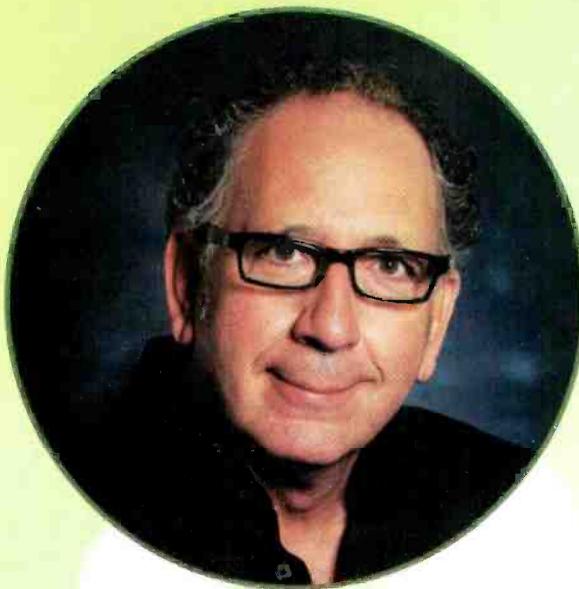


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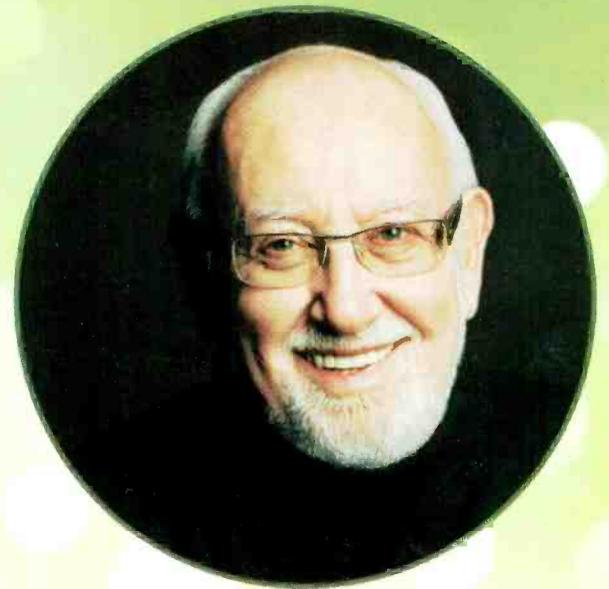
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