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ISING OPPORTUNITIES

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60 DEALS VADO SCORES CKSON AND THE STONES

## FOR YOUR CONSIDERATION

"the new tunes were relentless in their drive, careening from tightly woven verses to horizon-scanning choruses." - The New York Times

"the underlying vibe is both retro and somehow outside of time – like a memory made sweeter than the real thing it calls." (A-) -

"...more musically confident than ever...an exuberant rush of guitar pop..sleek and clean.." ★★★★ - **TRUBLESSENTE** 

"Phoenix is...armed with hooks primed for a mainstream embrace. Best New Music - 8.5" - Pitchfork

"...blending retro and futuristic sounds with a panache shown by few contemporaries...sprightly rock rhythms and shimmering guitar licks intertwine beautifully with Thomas Mars' lead vocals..." - Billboard

"...unbridled displays of emotion. Their hooks are hypnotherapeutic." - FADER

"'Wolfgang Amadeus Phoenix' is a warmly inviting record, the rare record that successfully emerges ambient textures with exuberant melodies. There's a hypnotic quality to nearly all of these songs..." - Los Angeles Times

"...another keeper that will have listeners hitting the repeat button." ★★★ -

"...Phoenix establish(es) itself as one of the year's next breakout stars." (A) - Newsday

"fulsome bursts propulsive joy...both classy and classic." \*\*\* -

"The whole album vibrates with energetic addictive melodies...Phoenix is the perfect 'step-it-up' soundtrack" - NEW VORK,

"...one would be hard-pressed to find a more succinct piece of musical perfection this year..." - relix

"...it's a lean, mean, groove-tastic machine...Play it again. And Again. And Again." -











#### Billboard ON THE CHARTS THE BILLBOARD 200 62 JASON ALDEAN / TOP INDEPENDENT 64 JAY-Z / TOP DIGITAL 64 MUSE / RESISTANCE TOP INTERNET 64 MONSTERS OF FOLK / **HEATSEEKERS ALBUMS** TAYLOR SWIFT / TOP COUNTRY 69 RICKY SKAGGS TOP BLUEGRASS 69 JAY-Z / THE BLUE TOP R&B/HIP-HOP 70 SKILLET / TOP CHRISTIAN 72 MARY MARY / TOP GOSPEL 72 LADY GAGA / TOP DANCE/ELECTRONIC 73 DIANA KRALL / QUIET NIGHTS TOP TRADITIONAL JAZZ GEORGE BENSON TOP CONTEMPORARY JAZZ 73 RENEE FLEMING / TOP TRADITIONAL CLASSICAL 73 DAVIO GARRETT / TOP CLASSICAL CROSSOVER 73 RODRIGO Y GABRIELA / TOP WORLD NELLY FURTAGO / TOP LATIN SONGS ARTIST / TITLE THE BLACK EYED PEAS / THE BILLBOARD HOT 100 66 TAYLOR SWIFT HOT 100 AIRPLAY 67 JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND HOT DIGITAL SONGS 67 **HEATSEEKERS SONGS** THE BLACK EYED PEAS / 68 MAINSTREAM TOP 40 MILEY CYRUS / ADULT CONTEMPORARY 68 KINGS OF LEON / 68 **ADULT TOP 40** ALICE IN CHAINS / **ROCK SONGS** 68 SICK PUPPIES / **ACTIVE ROCK** 68 ALICE IN CHAINS HERITAGE ROCK 68 JUSTIN MOORE / **HOT COUNTRY SONGS** 69 DRAKE FEAT. TREY SONGZ & LIL WAYNE / MAINSTREAM R&B/HIP-HOP 70 JAY SEAN FEAT, LIL WAYNE / RHYTHMIC 70 ADULT R&B 70 JAY-Z, RIHANNA & KANYE WEST / HOT RAP SONGS 70 MAXWELL HOT R&B/HIP-HOP SONGS PHILLIPS, CRAIG & DEAN / CHRISTIAN SONGS 72 PHILLIPS, CRAIG & DEAN / **HOT CHRISTIAN AC SONGS** 72 SKILLET / CHRISTIAN CHR 72 BEBE & CECE WINANS / HOT GOSPEL SONGS 72 MARIAH CAREY / HOT DANCE CLUB SONGS 73 CASCADA / EVACUATE THE DANCEFLOOR HOT DANCE AIRPLAY 73 DARREN RAHN / TALK OF THE TOWN SMOOTH JAZZ SONGS 73 NELLY FURTADO / HOT LATIN SONGS 74 JAY-Z, RIHANNA & KANYE WEST / RUN THIS TOWN HOT MASTER RINGTONES THIS WEEK ON .bi ARTIST / TITLE THE BEATLES / TOP POP CATALOG MICHAEL JACKSON / TOP MUSIC VIDEO SALES TAYLOR SWIFT / HOT VIDEOCLIPS TOP DVD SALES THE OFFICE: SEASON FIVE

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#### **NEW BILLBOARD.COM**

The latest exclusive content on Billboard.com includes video interviews with Linkin Park and the cast of "Fame." Also, watch behind-the-scenes footage of Harry Connick Jr.

#### **Events**

#### MOBILE ENTERTAINMENT LIVE

This Oct. 6 conference at the Omni Hotel San Diego to be presented by Logic Wireless will feature keynotes from Pete Wentz, AT&T's Rob Hyatt and EMI's Svd Schwartz, More at billboardevents.com.

#### TOURING

ON THE COVER: Illustration by Asaf Hanuka

At the 2009 Billboard Touring Conference-Nov. 4-5 in New York-Ozzy Osbourne will receive the Legend of Live honor during the Billboard Touring Awards. For more information, go to billboardevents.com.

#### **REGIONAL MEXICAN**

The music summit-Oct. 8-9 at Los Angeles' Hyatt Regency Century Plazawill feature an industry panel with the Rivera family-Pedro, Jenni, Juan and Lupillo-and a Q&A with Aleiandro Fernández More: billboardevents.com,

# **Small Stations**

The CRB Needs To Protect Tiny Webcasters, Not Just Commercial Operations

BY JOHNIE FLOATER

Which radio platform provides airplay for the most acts? Jack FM? Sirius XM? Pandora? The answer may surprise you. It's the tens of thousands of small webcasters that make up the "long tail" of Internet radio. They may be small in size, but they are great in number.

In 2007, when the Library of Congress' Copyright Royalty Board (CRB) announced the 2006-2010 per-song royalty rates for online streaming of musicwhich were considered so high that many webcasters would have had to shut down-many companies and listeners complained. Congress eventually intervened, and a number of medium and large webcasting groups negotiated lower royalty rates with SoundExchange, the organization designated by the Librarian of Congress to collect royalties from webcasters. Pandora has even predicted profitability in 2010. But all is not well.

Live 365, an aggregator of 6,000 usercreated, small Internet radio stations, has not signed on to any of the SoundExchange alternative rate deals, which focused only on the needs of the large multimillion-hour-per-year webcasters. These deals fail to address the needs of tens, if not hundreds, of thousands of small webcasters

Accurate tracking of every performance by these webcasters is the only way artists and copyright owners can be paid. This is complicated and costly, since webcasters must not only record which tracks were played, but also the exact number of people that heard each song—something terrestrial and satellite radio have never accomplished. Small webcasters also can't always generate enough revenue to pay royalties. Many small stations don't have money for an ad sales team, and even those that do don't have the scale to meet advertisers' minimum audience requirement. Tens of thousands of these small webcasters have found it easier to ignore the rules and not pay any royalties at all.

There is a solution: Thousands of other small webcasters have signed up with services like LoudCity and Live365 to leverage the benefits of aggregation. Although each station may webcast for

#### FOR THE RECORD

A story in the Sept. 26 issue should have reported that Mary Mary's 2009 hit "God in Me" was the duo's first Billboard Hot 100 hit in nine years. not that the pair had taken a nine-year hiatus.



just a few thousand hours per month. the combined hours provide enough of an audience to attract advertisers. Rather than have every station try to track and pay its own royalties, each benefits from a shared system that can track all their performances and pay the various royalty organizations. They can also purchase bandwidth in bulk to keep their costs down.

Even now, however, SoundExchange's percentage-of-revenue rates for small commercial webcasters (SCW) require an upfront \$2,000-\$5,000 annual minimum license fee for each webcaster. This in effect penalizes small webcasters, as the minimum fee is many times more than the normal per-performance rates they would pay. And aggregating thousands of webcasters into a single service results in total listening hours and revenue that exceed the SCW eligibility rules. This, in turn, deprives the participating small webcasters from he opportunity to take advantage of the percentage-of-revenue rates that Congress specifically intended for them.

Our proposal is to let aggregators pay a combined minimum for all their participating small webcasters and take on the reporting, compliance, administration and payment obligations similar to those that would apply to any large multiple-station webcaster—but allow the individual owners to pay royalties at the percentage-of-revenue rates provided under the Small Webcasters agreement. That would keep webcasting affordable for these small companies and allow many more performers and copyright owners to receive airplay-and appropriate royalties paid:

The aggregation of these thousands of stations into a single licensee would also benefit SoundExchange by reducing its overhead. In addition, many more artists and copyright holders will be given the chance to develop a fan base and make money from the sales of downloads, tickets and merchandise. Each month, thousands of individual small webcasters use the Live 365 platform to stream music featuring more than 250,000 artists.

The next CRB rate-setting proceeding for the period 2011-2015 is about to begin in earnest, and Live 365 and its webcasters are preparing to address these concerns in front of the Copyright Royalty Judges. But we first want to make sure that we are presenting our case to the proper rate-setting body. Recently, the validity of the appointment of the CRB judges has been challenged on constitutional grounds, and one appellate judge opined that this "raises a serious constitutional issue." Therefore, in early September, we filed a motion for preliminary injunction on behalf of all participating parties asking the court to rule on the constitutionality of the judges' appointments before the latest CRB proceeding continues. Millions of dollars will be spent for naught in these hearings if it is later determined that the judges were appointed erroneously.

Whichever agency or court we bring our case before, we sincerely hope that SoundExchange, the CRB, Congress and others that participate in the royalty-setting process see the benefits to all parties in our proposal. We believe that it will help the hundreds of thousands of artists deserving airplay, the tens of thousands of small webcasters spinning their favorite songs and the millions of listeners discovering the real depth and breadth of music.

Johnie Floater is GM of media for Live 365, where he helps oversee thousands of Live 365 webcasters. He has an MBA from UCLA's Anderson School of Management and 30 years of experience in various marketing, sales and management jobs in the online and radio businesses.

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#### IOWARD APPELBAUM

RILL WEDDE

DEPUTY EDITOR: Louis Hau 646-654-4708

SENIOR EDITOR: Ann Donahue 323-525-2292 SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716

EXECUTIVE EDITOR: ROBERT LEVINE 646-654-4707

INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155

MUSIC EDITOR: Cortney Harding 646-654-5592 BILLBOARD.BIZ EDITOR: Chris M. Walsh 646-654-4904

EXECUTIVE DIRECTOR OF CONTENT AND
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PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441 EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342 SENIOR CORRESPONDENTS: Ed Christman (Retail) 646-654-4723; Gall Mitchell (R&E) 323-525-2289: Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069 SENIOR EDITORIAL ANALYST: Glenn Peoples gpeoples@biliboard.com CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293; Mitchell Peters 323-525-2322 INTERNATIONAL: Lars Brandle (Australia). Wolfgang Spahr (Germany). Robert Thompson (Canada) GLOBAL NEWS EDITOR: Andre Paine 011-44-207-420-6068

COPY CHIEF: Chris Woods

COPY EDITOR: Christa Titus

ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709

CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Traiman, Anastasla Tsioulcas, Ken Tucker SPECIAL PROJECTS MANAGER: Kristina Tunzi

BILLBOARD.COM ASSOCIATE EDITORS: Mariel Concepcion 646-654-4780. Monica Herrera 646-654-5534

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PHOTO EDITOR: Amelia Halverson SENIOR DESIGNER: Greg Grabowy

ASSOCIATE DIRECTOR OF CHARTS: Raphael George

SENIOR CHART MANAGERS: Keith Caulfield (The Billboard 200, Cast. Compilations, Digital Albums, Heatseekers Albums, Independent, Internet, Pop Catalog, Soundtracks; L.A.). Wade Jessen (Bluegrass, Christian, Country, Gospeli: Nashville)

Wade Jessen (Bluegrass, Christian, Country, Gospel; Nashv CHART MANAGERS; Bob Allen (Boxscore, Nashville), Rapir Reggae, Rhythmic), Gordon Murray (Comedy, Dance/Elect Networking, World), Silvio Pietroluongo (The Biliboard Hoto of the World, London), Gary Trust (Adult, Alternative, Char Top 40, Rock, Triple A), Alex Vitoulis (Classical, Kid Audio, INTERIM CHART MANAGER; Rauly Ramlirez (Latin)
CHART PRODUCTION MANAGER; Michael Cusson
SSSCIATE CHART MANAGER: Alex Vitoulis (Classical)

ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

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AUDIENCE MARKETING DIRECTOR: NEIL EISENBERG ASSOCIATE AUDIENCE DIRECTOR (GROUP): Linda Lam

AUDIENCE MARKETING ASSISTANT MANAGER: Nidia Augustin
SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International) or nbb@omeda.coi

VICE PRESIDENT, BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER Cebele Marquez 646-654-4648 SPONSORSHIP SALES MANAGERS: Matthew Carona 646-654-5115: Klm Griffiths 646-654-4718

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**EVENT CLIENT SERVICES MANAGER: Courtney Marks** DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677

MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel angeline biesheuvel@nielsen.com
MAGAZINE REPRINTS: Angie VanGorder - 1-800-290-5460 Ext. 176 or BB@theYGSgroup.com

PRODUCTION DIRECTOR: TERRENCE C. SANDERS
ASSOCIATE PRODUCTION DIRECTOR: Anthony T. Stallings
ASSOCIATE PRODUCTION MANAGER: Rodger Leonard

OPERATIONS
GROUP FINANCIAL DIRECTOR: BARBARA GRIENINGER 646-654-4675
HUMAN RESOURCES DIRECTOR: BILL FINTON
LEGAL COUNSEL: MARK MILLER
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PERMISSIONS COORDINATOR/ASSISTANT TO PUBLISHER: Dana Parra 646-654-4696
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

LOS ANGELES: 5055 Wilshire Blvd. Los Angeles, CA 90036

NEW YORK: 770 Broadway.

Blvd., Los Angeles, CA 90 Phone, 323-525-2300 Fax: 323-525-2394/2395 MIAMI: 101 Crandon Blvd., Suite 466. Key Biscayne. Ft. 33149 Phone: 305-361-5279 Fax: 305-361-5299

LONDON: Endeavour House, 189 Shaftesbury Ave.. London WC2H 8TJ: Phone: 011-44-207-420-6003: Fax: 011-44-207-420-6014

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Trans World on sound footing through holidays



Emerging Latin artists need more support

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Aussie labels seek new video licensing pact



SILVER THREADS

Tinchy Stryder scores hit with apparel line

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**GAME THEORY** 

#### >>>RESEARCH PREDICTS APP 'GOLD RUSH'

Research from the Yankee Group estimates that nearly 7 billion U.S. smartphone app downloads will produce \$4.2 billion in revenue by 2013. The number of smartphone users is set to quadruple to 160 million during the same period, resulting in an app market "gold rush," Yankee Group says, In two new reports, the group recommends that consumer developers focus on RIM's BlackBerry and business app developers target Apple's iPhone and Google's Android platform.

#### >>>NEW **JACKSON** SONG, ALBUM COMING

A new Michael Jackson song titled "This Is It" will be released as a single Oct. 12. The song is part of a two-disc album of music inspired by the upcoming "This Is It" film, which chronicles Jackson's final days rehearsing for his comeback concerts before his death. The "This Is It" doublealbum will be released worldwide Oct. 26 and in North America Oct. 27.

#### >>> LIVE NATION, BET PARTNER

Live Nation has partnered with BET Networks to produce a series of U.S. tours that are set to visit Live Nation-owned House of Blues venues and other clubs and theaters across the country. The new partnership will launch this fall with the 106 & Park tour, which will feature coheadliners Trey Songz and Mario. The tour begins Sept. 29 at the House of Blues in Los Angeles and will visit major U.S. cities through

November.







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# 

TELEVISION BY ANN DONAHUE

# A 'Current' Affair

#### 'Embedded' **Provides A New Music Documentary Outlet On TV**

Mos Defis in a Tokyo hotel room, wearing a bathrobe and smoking a cigarette. He's holding forth on the differences between Japanese and American culture, revealing how impressed he is by the intensity of the local hip-hop fans who have been filling clubs for a week to see him perform.

It's an intriguing look at the thought process behind his charismatic onstage persona and it's all part of the debut episode of "Embedded," Current TV's new hourlong music documentary program that airs weekly starting Oct. 14.

Besides Mos Def, the initial run of six episodes will feature Common, Ben Harper, Thievery Corporation, Silversun Pickups and the Decemberists.

In an era when networks are slashing production budgets in favor of cheaper, quick-hit reality programming and when informative TV music segments are rarely more than two minutes long, Current TV's "Embedded" is a throwback to a time of pre-YouTube attention spans.

After the first run of six episodes is completed, the channel will debut a few "best of" compilations from all of the shows, and then plans to air another six-episode season in the coming months, according to Davis Powers, VP of music programming at Current TV.

"No one is committing to this type of music programming in the television space," Powers says. "We wanted to commit to doing real music journalism and documentaries-and that

comes with working with the artists on the ground floor."

For the Mos Def episode of "Embedded," that meant spending seven days with him as he performed at venues in Tokyo and Osaka. Mos Def appears in clubs affiliated with Billboard through a licensing deal with Hanshin Contents Link.

"When we're talking to these artists," Powers says, "the things that they don't think will be compelling are actually the things we hang on the most."

In an episode featuring the Decemberists, the focus is on portraying a band in its hometown "and what they like to be surrounded by in the midst of them preparing for a very ambitious tour," she says. In another episode, Silversun Pickups are seen in the promotional whirl of the week before their album "Swoon" was released in April 2009.

The "Embedded" team that travels with the artists is intentionally small, usually consisting of Current TV senior producer of music programming Alex Simmons and executive producer Mark Rinehart. That intimacy gives them the flexibility to build "Embedded" documentaries around an artist's lifestyle, which has been the show's primary draw for labels, artists and managers.

"Instead of spending 10 minutes on the phone with someone, you can really see what their lives are like," Simmons says. "It makes them much more interesting subjects."

In addition to each episode's main artist documentary, "Embedded" features shorter segments that focus on emerging artists. The show has also partnered with Web site La Blogotheque, which is providing short videoclips of live performances by acts like Passion Pit, Amanda Palmer and K'Naan to close each episode.

Founded in 2005 with funding from former Vice President Al Gore, Current TV is available on select cable and satellite providers, including Comcast, Time Warner, DirecTV and Dish Network. It recently captured international headlines when North Korean authorities detained Current TV journalists Laura Ling and Euna Lee for nearly five months before releasing them in August. Former MTV Networks president Mark Rosenthal was named CEO of the channel's corporate parent, Current Media, in July.

To enhance the appeal of "Embedded" among Current TV's target demographic of 18to 34-year-old viewers, the network's Web site will feature additional performances and outtakes of artists who appear on the show. The show's Mos Def episode will be available online to stream in its entirety. In addition, Current TV reached a deal with Virgin America for "Embedded" to air as part of the airline's in-flight programming on cross-country flights.

"What we're all really working for is definitive pieces that will be evergreen," Powers says. "You can come back and watch Mos in Japan three years from now and it will still be a true document of that time."







Scenes from 'Embedded': (from top down) MOS DEF performs Scenes from 'Embedded': (from top down) MOS DEF performs in Tokyo; with 'Embedded' executive producer MARK RINEHART (left) and senior producer ALEX SIMMONS; at a Yomiuri Giants baseball game with Giants pitcher MARC KROON (left); strolling through Osaka with manager NAHEEM KASSAM (left).

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# THE LATEST NEWS FROM Www.billboard.biz

## >>>MODERATTO ROCKS FOR MICROSOFT

Mexican rock band Moderatto will partner with Microsoft in October to promote the latest version of Windows in Mexico. The band wrote a new song, "Zodiaco." incorporating distorted versions of tones that are heard when computers running the operating The song will be included on an upcoming hits EP by the band. The band's manager, Federico Ponce de Leon, says Microsoft will sponsor a Moderatto concert at Mexico City's giant public square, the Zocalo, early next year.

#### >>> AMIE STREET TO OFFER SONY CATALOG

Online music retailer Amie Street will begin selling music from Sony Music. The deal covers both current and catalog tracks. Unlike other tracks on Amie Street, the Sony songs will not be priced using the site's dynamic pricing model, where prices vary based on sales. Instead, a song will retail for either \$.69, \$.99, or \$1.29.

## >>>INGROOVES LINKS WITH CHERRY PICKED

Ingrooves will digitally distribute Cherry Picked Records, the record division of Cherry Lane Music Group. In addition to its developing artists, **Cherry Picked Records** controls the master recordings for some of its well-known larger brands, such as Marvel Entertainment, NFL Films, NASCAR, Pokémon and Hello Kitty. Prior releases from Cherry Picked include the multiplatinum release "Pokémon: 2.B.A Master." as well as the collectible boxed set "Autumn Thunder: 40 Years of NFL Films Music."

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Ed Christman, Cortney Harding, Monica Herrera, Andre Paine and Mitchell Peters.



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# Rock Steady

#### Despite Challenges, Trans World Looks Sound For Now

Amid the continued plunge in U.S. physical music sales, Trans World Entertainment hasn't had a profitable quarter since the three months that ended Feb. 1, 2007. But thanks to the company's efforts to reduce operating expenses and close unprofitable stores, the Albany, N.Y., retail chain could finally return to the black in its fourth fiscal quarter that ends Feb. 1, 2010.

During the company's annual employee conference in mid-September, Trans World chairman/CEO **Bob Higgins** struck a positive tone, saying he expects business to improve, citing what he sees as a promising slate of

new releases. Higgins also touted the success of the company's recent pricing experiment in 54 of its stores, where it is selling every CD for \$9.99. Industry sources say the pricing experiment, which has secured the participation of Universal Music Group,

Sony Music Entertainment and EMI Music, has helped more than double unit sales in those locations.

Of course, the sales gains in those stores are too small to have much impact on the overall financial results of the chain, which operates nearly 700 U.S. locations. Still, in his address to Trans World employees, Higgins

stressed the importance of pushing ahead with the repricing plan.

"In the current environment, it is extremely important we give value to the customer and we are depending on everyone to support this initiative," he said. "The results speak for themselves —when you offer the customer the right product at the right price, they will buy."

According to Billboard estimates, Trans World was the seventh-largest music retailer in the United States in 2008, with about 3.8% share of the market, down from 4.2% in 2007 (Billboard, May 9).

Music accounted for 37% of Trans World's \$357.2 million in net sales during the six months that ended Aug. 1 (the first half of its fiscal year), com-

Retail

Track

ED CHRISTMAN

pared with 38% of the company's net sales of \$447.8 million during the same period last year. Home video accounted for 42% of the company's net sales in the quarter, up from 40% a year earlier.

On a same-store basis,

music sales were down 15% at Trans World during the sixmonth period, compared with a 21% decline in the year-earlier period. Meanwhile, home video sales were down 7% on a same-store basis, compared with an increase of 3% a year ear-

While the competition remains strong for music and video, "as the last



placement for music and home video.

Although second-quarter net sales fell 23% to \$165.7 million from \$215.2 million during the same period last year, the company's losses before interest, taxes, depreciation and amortization remained steady in the quarter, totaling \$13.3 million, little changed from \$13.2 million a year earlier. Gross margin in the second quarter was 35.5%, improving slightly from 35.3% a year earlier. Selling, general and administrative expenses fell 20% to \$75.8 million in the quarter, from \$94.5 million a year earlier, though it went up as a percentage of revenue to 45.7%, from 43.9% a year earlier.

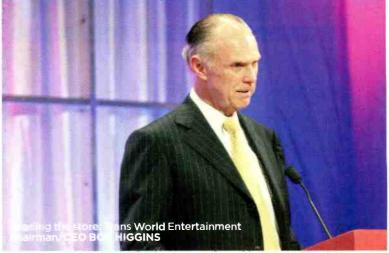
While the major labels consider Trans World to be on sound financial footing well into 2010, some independent labels and distributors tell Billboard privately that they remain concerned about the chain's string of 10 quarterly losses.

But Billboard's analysis of the chain's

balance sheet shows that Trans World won't be a credit risk during the holiday selling season. At the end of its fiscal second quarter, Trans World had \$320.4 million in inventory and \$7.1 million in cash. On the other side of the ledger, accounts payable totaled \$94.7 million in the second quarter and the company had drawn down \$28.3 million from its revolving credit facility.

That left \$204 million in inventory overhang, a useful barometer of a company's near-term financial health. The absence of overhang would raise serious questions about the company's ability to meet its debt obligations. Moreover, Trans World had another \$104 million available under the lending formula for its \$150 million revolving credit facility at the end of the second quarter. Cash raised by store closures and credit for product returns helped boost Trans World's overhang and minimize how much it had to draw from the credit facility.

In other words, the company has plenty of liquidity despite its string of quarterly losses. Even if Trans World has a disastrous fourth fiscal quarter—which doesn't appear likely—Billboard believes it should still be able to meet its debt obligations.



## HOME FRONT

360 DEGREES OF BILLBOARD

#### MARY J. BLIGE TO KEYNOTE HOLLYWOOD REPORTER/BILLBOARD FILM AND TV MUSIC CONFERENCE

"Queen of Hip Hop Soul" Mary J. Blige will make a keynote appearance Oct. 30 at the Hollywood Reporter/Billboard Film and TV Music Conference.

Blige will discuss her career and contributions to film and TV music and preview a song she wrote for Lionsgate's "Precious," which is based on the novel "Push" by Sapphire. The film, directed by "Monster's Ball" producer Lee Daniels and adapted for the screen by Geoffrey Fletcher, stars Mo'Nique,



Paula Patton,
Mariah Carey,
Sherri Shepherd,
Lenny Kravitz and
Gabourey Sidibe.
Lionsgate will release "Precious" in
theaters beginning
Nov. 6. Blige's next
album will arrive

The conference will also feature a panel titled "Fame: The Anatomy of a Film Score," featuring a discussion with Academy Award-nominated and Emmy Award-winning composer Mark Isham and "Fame" di-

rector Kevin Tancharoen about Isham's score for their modern retelling of the beloved 1980 hit movie about performing-arts students pursuing their dreams of stardom. ASCAP senior director of film and TV music Michael Todd will moderate the panel.

The Hollywood Reporter/Billboard Film and TV Music Conference will be held Oct. 29-30 at the Beverly Hilton in Los Angeles. For more information and to register, please visit billboardevents.com.

#### OZZY OSBOURNE, VANS WARPED FOUNDER KEVIN LYMAN TO BE HONORED AT BILLBOARD TOURING

Ozzy Osbourne will receive the Legend of Live Award at the 2009 Billboard Touring Awards Nov. 5 in New York. Osbourne will attend the event to receive the honor.

The Billboard Legend of Live Award recognizes an individual who has made significant and lasting contributions to live music and the touring business and acknowledges the recipient's commitment to the art of live performance.

"Ozzy's impact on live music, including pioneering the multi-act rock festival touring with Ozzfest, will be felt for many years to come, and his efforts continue to shape the

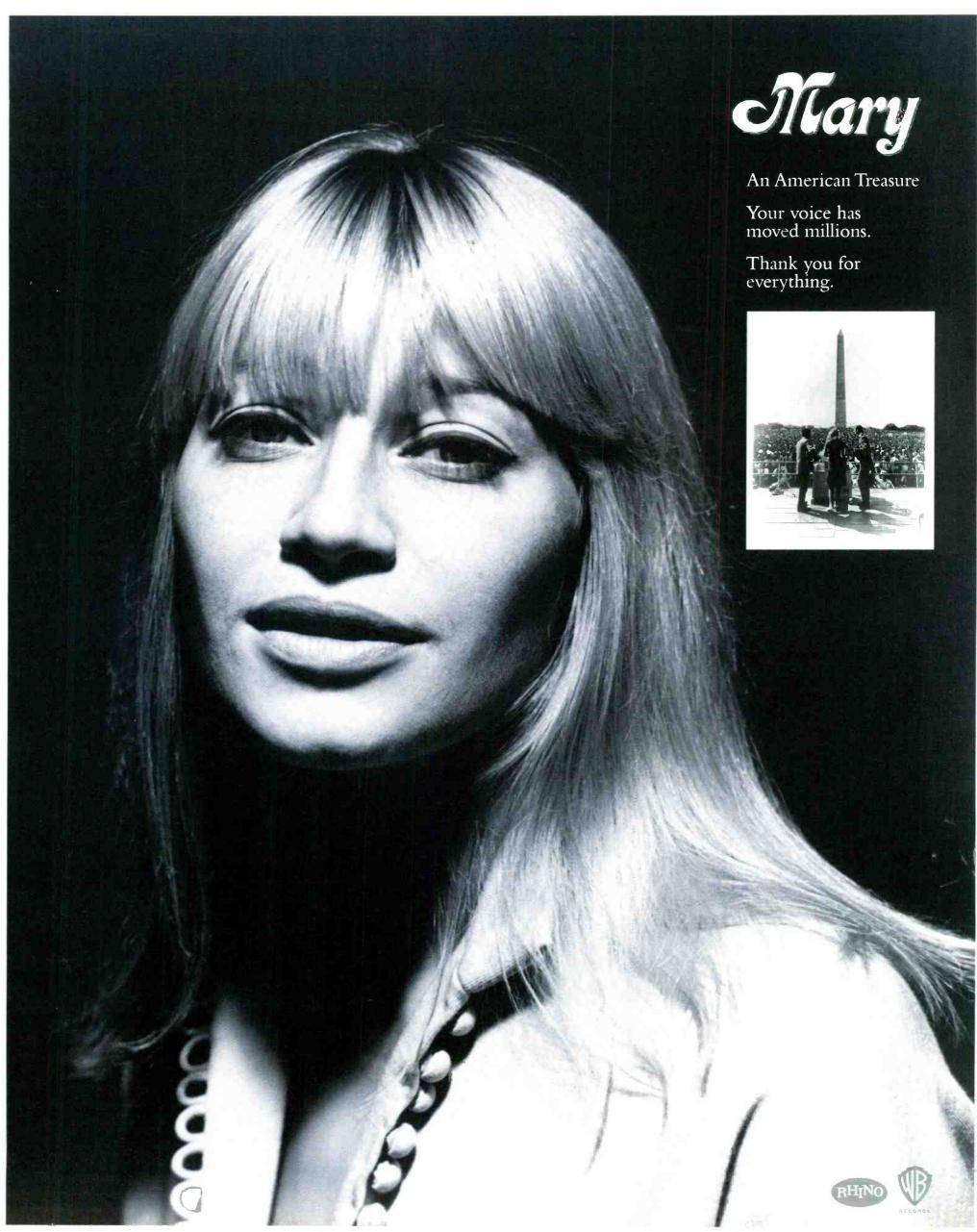


touring landscape in this century," says Ray Waddell, Billboard executive director of content and programming for touring and live entertainment.

The Billboard Touring Awards will also honor Vans Warped tour founder Kevin Lyman with the 2009 Humanitarian Award, which recognizes the philanthropic efforts of a touring professional.

"The scale of Kevin's involvement in charitable and environmental causes runs broad and deep," Waddell says. "Billboard is thrilled to recognize Kevin's ongoing dedication to ensuring that his various music platforms maintain a strong humanitarian purpose."

The Billboard Touring Awards will wrap the sixth annual Billboard Touring Conference taking place Nov. 4-5 at the Roosevelt Hotel in New York. For more information about the Billboard Touring Conference and Awards, please visit billboardevents.com.



DIGITAL BY ANTONY BRUNO

# We Have The Technology

Apps Have Rejuvenated Mobile Music-Now It's Time For Carriers To Respond

The mobile music landscape is very much a study in good news, bad news.

The bad news is that mobile music has failed to live up to the expectations that the early success of ringtones had inspired. Combined ringtone and ringback tone sales have fallen almost 23% so far this year, according to Nielsen RingScan. And Forrester Research analyst Sonal Gandhi estimates that only one-third of U.S. mobile subscribers with music-capable phones use their devices to listen to music.

"That's not very big in the grand scheme of things, considering how long we've had MP3-capable phones," she says. "Compare that to iPhones users. Almost 60% of them are listening to music on their phones, and it's only been around two years.

But it's not all gloom and doom. The mobile content business is undergoing a dramatic sea change, evidenced by the introduction of downloadable applications for such devices as the iPhone, Black Berry and Android-powered phones. This new app-based distribution model allows developers and service providers to create mobile-specific services and sell them directly to users without interference from mobile operators, which historically have restricted the flow of new services available on their networks.

This, combined with more sophisticated handsets and smart phones, has already had a positive effect on mobile music consumption. According to Gandhi, mobile music usage—while still low overall doubled during the past year. She credits music apps like Pandora and Slacker as driving the bulk of that increase.

And there are more music apps coming. RealNetworks just released an iPhone version of its Rhapsody subscription music service, marking the first time U.S. music fans can access on-demand streaming music from their mobile phones. Spotify just launched a similar app in Europe as well.

Both require monthly subscription plans, which will certainly affect adoption. But it's only a matter of time before a U.S. mobile carrier decides to bundle a monthly music subscription into the cost of an unlimited mobile data plan to retain existing customers and attract new ones.

"Mobile companies have to be really serious about using music as a differentiator," Gandhi says. "They're the best people to do music subscription because they have a billing relationship. They can get people to pay a certain amount monthly without even thinking about it, [and] that can be used as a way to drive data adoption as well."

Carriers have avoided doing so because of network bandwidth capacity and cost concerns. But carrier sources say network improvements have addressed those concerns, adding that the remaining hurdle is getting labels to agree to a licensing rate low enough to offer a reasonable price to subscribers.

In the meantime, even Verizon Wireless-once considered the most difficult

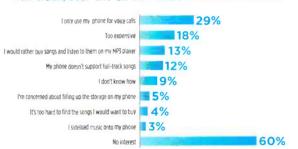
#### U.S. LAGS OTHERS . . .

Mobile customers who play or listen to music on their handsets at least once a month.



#### ... FOR THESE REASONS

Reasons why U.S. mobile customers haven't purchased full-track, over-the-air downloads on their handsets.



SOURCE: Forrester Research

operator to work with—is now providing developers access to such sensitive network data as location data and messaging controls in hopes of discovering new, innovative services that will also appeal to customers.

The success of the iPhone App Store has served as a wakeup call to mobile carriers, which haven't focused much on developing new services around music. In their defense, the thin margins gained from mobile music services didn't result in the kind of revenue that inspires innovation on that front. So by partnering with music-focused companies that have the incentive to make their services accessible to mobile customers. carriers hope to discover new services and spur adoption.

"This is us saying we're going to be good at a few things but there's a whole bunch of other stuff open to innovation," says Ed Ruth, director of strategic business development and partner management for Verizon Wireless. "Combine the ideas of the developer with the areas of expertise of the carrier, and you now have a brand-new offering with great consumer advocacy and interest meeting a need that's traditionally been a nascent space."

Of course, this could just be the beginning of yet another round of hype, something the mobile industry is no stranger to How it responds to the early success of music apps could determine whether the industry will repeat its earlier disappointment with ringtones or finally succeed in developing a larger, more lucrative mobile music market.

"Ringtones and ringback tones have certainly been a really big business and caused artists and the music industry to really pay attention to mobile," says Rob Hyatt, director of premium content at AT&T. "The real challenge for us collectively is—what's next?" ....

Billsoard. Mahill

Verizon's Ed Ruth and AT&T's Rob Hyatt, along with other mobile and music industry speakers, will discuss these issues and more at Billboard's Mobile **Entertainment Live** conference, taking place Oct. 6 in San Diego. Go to billboard events.com for more details

#### BITS & BRIEFS

#### MEDIANET **ADDS MUSIC** STREAM LINKS

The digital music technology provider MediaNet introduced a new service. that allows customers to add streaming music to their Web sites. The software automatically converts any mention of an artist, song or album into a hyperlink that will lead to an artist's Web page or open a media player to stream a sample of a corresponding track from MediaNet's catalog of 7 million songs. It also adds links to buy and download tracks. Customers include iLike, which used the technology as the back end of its new digital download service, and MOG, which is incorporating it into its soon-to-be-launched streaming music service.

#### NEUROTIC, CM2OLDIES LAUNCH MUSIC STORE

Neurotic Media and CM2Oldies have teamed to target the baby boomer crowd with iOldiesMusicStore.com which sells song downloads, ringtones, CDs and DVDs from major and independent labels. Neurotic Media is providing the digital download capabilities, as well as the e-commerce features that allow the site to bundle digital products with physical goods. It's also handling all accounting and back-end functions.

#### **NING ROLLS OUT NEW FEATURES**

Ning has unveiled free applications from third-party developers that add new features of interest to recording artists who use Ning's technology to create their own social networks. Artists can use the apps to sell concert tickets, stream mobile videos, conduct live video chats and sell merchandise.

#### HOT MASTER RINGTONES Billbeard TITLE RUN THIS TOWN JAY-Z. RIHANNA & KANYE WEST 1 5 BIG GREEN TRACTOR 17 2 I GOTTA FEELING 3 DOWN 4 5 BEST I EVER HAD 4 10 OBSESSED 6 11 PAPARAZZI 37 2 TOES 9 8 EMPIRE STATE OF MIND IMMA STAR (EVERYWHERE WE ARE) 8 Lady GaGa's fourth chart hit of 2009 becomes her third top 10, as "Paparazzi" shoots 37-7 in its second week. Among female artists, only Beyoncé, with five, has charted more ringtones than Gaga this year. Michael Jackson and Lll wayne are in the lead overall, each with 11 charted 'tones. PARTY IN THE U.S.A. SUCCESSFUL DRAKE FEATURING TREY SONGZ & LIL WAYNE 2 12 16 BREAK UP \*\*ARIO FEATURING GUCCI MANE & SEAN GARRETT 13 YOU'RE A JERK 14 11 WHATCHA SAY 15 13 YOU BELONG WITH ME 16 20 ICE CREAM PAINT JOB 10 17 WASTED CLICCI MANE FEATURING PLIES OR GJ DA JUICEMAN 17 18 HOTEL ROOM SERVICE THROW IT IN THE BAG 20 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

Like the idea of Internet-connected TV but don't want

to replace your TV set just yet? Sony has come out with

a possible solution: a Blu-ray DVD player that also con-

nects to the company's Bravia Internet Video platform.

the Slacker digital music service. YouTube videos, stream-

The Bravia platform includes on-demand music from

**BOOB TUBE TUNES** 

to go on sale in October for \$250.

# WHITNEY HOUSION WOWS WORLDWIDE!

#1 USA #1 Canada #1 Germany #1 Italy #1 Switzerland Over 550,000 U.S. Soundscan Sales in just 3 weeks!



"Whitney Houston makes it clear which recordbreaking diva is back on top. Although a new generation of R&B singers have since arrived on the charts, it's Houston who will close this decade with every note still touching gold"

#### Billocard

"Strong, confident and ready, "I Look To You" is loaded with tunes that are perfect for recapturing the magic that made her a transcendent star. Houston clearly hasn't forgotten how to sing, imbuing the material with emotional power without a lot of overly dramatic vocal runs."

#### USA TODAY

"It is a modern soul record, a collection of spunky love songs that aim at something more immediate and tangible than nostalgia or catharsis, distinctively Whitney."

#### Rolling Stone

"Whitney Houston re-emerges with full diva qualifications on I Look to You"

#### The New Hork Times

The comeback was worth the wait! The diva delivers an eclectic album that has the bleeding ballads ("I Didn't Know My Own Strength" is destined to become a classic) and club anthems she's known for but also flexes new musical muscles." \*\*\*\*

#### **INTOUCH**

"It's sure great to hear that voice again."

**People** 

# A Village

Latin

LEILA COBO

**Notas** 

#### Latin Biz Needs To Redouble Efforts To **Develop New Talent**

Latin music faces many of the same issues as other genres: a tough economy, the impact of online piracy, the closing of music retailers, the liquidation of distributor Handleman and a loss of space at mass merchant stores.

But the biggest worry in Latin music has been a glaring scarcity of blockbuster hits and superstars. At least this is a problem with a potential solution.

If there are few new hits and stars, it's often because labels aren't investing enough in devel-

oping them. But the problem goes deeper than that: Even when labels develop new talent, radio, the news media and retailers often fail to rise to the challenge

Although there has been significant growth in U.S. Latin radio, the format isn't as hit-driven as mainstream radio, which severely limits the slots open for new songs, much less new artists. Case in point: powerful pop station KLVE (107.5 FM) Los Angeles, which the Nielsen BDS Hot Latin Songs panel recently dropped because its playlist was more than 80% recurrent tracks.

The radio charts in turn drive much of the dwindling media coverage available to Spanish-language acts. Try convincing a top-rated show like "Don Francisco Presenta," for example, to feature an up-and-coming act without a hit song

"It's been a long time since we had a new Ricky Martin, a new Shakira," says Raymond Guadalupe, Latin sales man-

ager for Select-O-Hits "And really, it's radio that needs to step up and create those artists.

But even other sectors of the industry turn a blind eve to the hitmakers of tomorrow. Regional Mexican singer/ songwriter Espinoza Paz managed to top radio

and sales charts earlier this year and won the Billboard and BMI songwriter of the year awards. And yet, he didn't garner a single Latin Grammy Award nomination for his solo work. Neither did emerging act Da'Zoo, although it cracked Billboard's Top Latin Albums chart, something none of the other new Latin artist nominees accomplished.

Perversely, it seems as though the industry punishes success at a time when it should be embracing a more urgent approach to fostering new talent. According to Nielsen SoundScan,



Latin album sales in the United States year to date totaled 12 million through the week that ended Sept. 13, plunging 35% from 18.5 million during the same period last year. That's a far faster rate of decline than the 14% drop in overall album sales in the United States during the same period.

Fortunately, there are signs of hope. TV shows like Univision's "Despierta América" and La Mega's "Esta Noche Tonight Con Alexis Valdés" are steadfast supporters of new talent. And award shows like the Billboard Latin Music Awards and Premios Juventud have been increasingly open to emerging artists, while cable channels like MTV Tr3s and mun2 cater to a younger, bilingual fan base interested in new faces.

Beyond that, it behooves Latin labels-inajor and indie-to forge closer ties with mainstream media and outlets, from Amazon and iTunes to ABC's "Good Morning America" and Sirius XM satellite radio (which has only two Latin channels in its lineup).

And it behooves everyone involved in the Latin music industry to stop criticizing labels for not developing acts, and rather, step up to the plate when these labels push their new wares. There may very well be something to cheer about.

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

# THE BILLBOARD

Earlier this year, Televisa Networks named Victor Manuel Moreno Valadez executive producer of its regional Mexican music and lifestyle channel Bandamax. The 23-year Televisa veteran spoke with Billboard ahead of his scheduled appearance as a panelist at Billboard's Regional Mexican Music Summit Oct. 9.

#### How do you decide what videos to program on Bandamax?

People call and make requests. Often what happens is that there are enormous fan clubs that call. We use instruments that give us measurements of TV and radio [ratings]. We analyze charts, but [sometimes] something on the Billboard charts doesn't exist as a videoclip. Jenni Rivera has a song right now on the charts called "Ovarios." But there's no video

for it so we have to adjust to what videos do exist because that's what we can show.

#### Should more money be invested in regional Mexican videos?

It's true that they don't invest as much money in a video as pop groups, and normally a regional Mexican video lacks some production values. [But] people listen to that music because they've listened to it their whole lives. People that listen to it aren't expecting a big display of production. They prefer the musical part to the visual part. They're interested in seeing their artist, but if you do a well-made video, it's like a plus.

#### But you can also make interesting videos without a big budget?

That's the challenge, to make good videos with minimal resources. There are very '80s formulas in which [directors] make the members of the group act in the video, when they don't have the slightest notion of how to act. So they miss a lot of narrative or interpretive elements. But you can make a good video with minimal budget.



Does YouTube popularity convince you to play a video? YouTube is a reference as far as what these groups are

doing. Some of the groups that come for [televised] interviews do so because Rafa Valderrama, one of our hosts, says, "This group is playing in Chihuahua [Mexico], check them out." We check YouTube and if they have quality music, we invite them to participate.

—Ayala Ben-Yehuda



EN ESPAÑOL: All the great Latin music coverage you've come to expect fr Billboardenespanol.com

#### RIVERA FAMILY TO GATHER FOR **SUMMIT PANEL**

The Rivera family-stars Jenni Rivera, Lupillo Rivera and Juan Rivera and their father industry icon Pedro Rivera-will sit together for a unique industry panel during Billboard's Regional Mexican Music Summit in October

The Riveras, considered the leading family of regional Mexican music in the United States. have never shared the podium before at an industry event. The family will discuss their history in the industry, from Pedro's launch of his indie label Cintas Acuario to the successful careers of Lupillo, Jenni and now, Juan.

Most recently, Jenni-one of the top-selling and most dynamic female figures in the genre-became the first regional Mexican artist to sell out two consecutive performances at Los Angeles' Nokia Theatre L.A. Live, drawing attendance of nearly 20,000 last month.

The Rivera panel will take place at 2:30 p.m. Oct. 8 as part of the Regional Mexican Music Summit at the Los Angeles Hyatt Regency Century Plaza Hotel. The family will be part of a roster of celebrity panelists. who will also include superstar Alejandro Fernández, featured in the star Q&A: corrido star Larry Hernandez (his album "16 Narco Corridos" is No. 7 on Billboard's Top Latin Albums chart); and singer/songwriter Espinoza Paz, who hit No. 1 on both the sales and radio charts earlier this year and has his "Yo No Canto, Pero Lo Intentamos" at No. 6 on Top Latin Albums.

For more information on the summit, go to billboardevents.com. -Leila Cobo

#### UNIVERSAL TO RELEASE **NEW 'ATRÉVETE A** SOÑAR' ALBUMS

The Mexican tween-focused telenovela "Atrévete A Soñar," whose cast album was No. 2 in Mexico at press time and has hovered either at or near the top of the Amprofon sales charts since April, will spawn several new titles. Universal Mexico will release the second volume of songs from the Televisa show Sept. 29, followed by a Christmas album and a live set. Universal expects the show to air in the United States beginning in March, after which the label plans to release the new titles stateside. — Ayala Ben-Yehuda





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### GLOBAL NEWS

www.billboard.biz/global

#### >>>HMV'S XMAS EXPANSION

The entertainment retail chain HMV plans to open up to 15 temporary U.K. stores for the Christmas shopping season. Beginning in October, the company will temporarily lease retail space in towns lacking an entertainment retailer. HMV Group CEO Simon Fox says it will open stores in midsize towns that "may possibly not justify an entertainment presence all year-round but which certainly justify one for the 12 key [Christmas shopping] weeks." HMV hasn't yet announced the locations. The move follows the demise earlier this year of the Zavvi and Woolworths chains.

#### >>>GERMAN REVIVAL PREDICTED

Recorded-music revenue in Germany is expected to resume growing in 2013 as compensates for the loss of physical sales, the labels group BVMI says, citing data from the market research firm Gfk, Digital revenue, including that from music subscriptions and online streaming, is expected to grow an average of 17% per year through 2013, while physical music sales are expected to fall 5% per year, according to Gfk. German recorded-music sales totaled €1.6 billion (\$2.3 billion) in 2008, down more than 50% from a decade earlier.

#### >>>TORONTO BAND WINS POLARIS

The Toronto hardcore band Fucked Up won Canada's Polaris Music Prize with its second album, "Chemistry of Common Life" (Matador). The \$20,000 Canadian (\$18,650) prize honors the best Canadian album of the year, as determined by a jury of 10 Canadian music journalists. bloggers and broadcasters Other nominees included Newfoundland's Hev Rosetta, Toronto's Metric and Canadian/Somalian rapper K'Naan. Ten acts performed during the three hour-plus awards show Sept. 21. A one-hour edited version of the program will air Sept. 26 on MuchMusic.

Reporting by Andre Paine, Wolfgang Spahr and Robert Thompson.

## UPFRONT

GLOBAL BY LARS BRANDLE

# I Want My MTV

## Aussie Indies Seek New Video Licensing Deal

BRISBANE, Australia—Australia's indie labels say they're on the verge of a breakthrough in their long-running dispute with MTV over licensing rights for music video broadcasts.

The conflict has rumbled on since October 2007, when leading indie Shock Entertainment pulled its videos from Australia's three MTV channels (MTV, VH1, TMF) in protest over the lack of royalty payments, which Shock says dried up without explanation in 2004.

Indies organization the Assn. of Independent Record Labels (AIR) upped the ante in January when the Australian Competition and Consumer Commission granted permission for its 60-plus members to negotiate jointly without having to worry about breaking competition laws.

AIR has notified eight companies of its intent to negotiate licensing terms on behalf of all its members. Of these companies, MTV has been "the most resistant" to striking a deal, according to AIR chairman David Vodicka. Other targeted broadcasters and telecom companies are Telstra, Optus, BigPond, Austar, Foxtel, XYZ and Fuel TV.

"This is not about getting a better deal," Vodicka says. "It's about getting a deal. MTV point-blank does not have deals with anyone but the majors."

MTV Networks Australia managing director Dave Sibley doesn't dispute the charge.

"We simply can't administer deals with hundreds of indies on an individual basis," Sibley says. "But we've always been happy to do it with a collecting society."

After more than a year of negotiations—AIR rejected an earlier MTV offer in 2008—Billboard understands the two sides are expected to reach a settlement before Christmas. Until then, the likes of Shock and Beggars Group-owned Remote Control Records will continue to withhold videos.

Shock managing director Marcus Seal went public in July with his frustration over negotiations. Seal says the "vast majority" of its international label partners—which include Cooking Vinyl and V2—also stopped submitting videos in 2007. The Prodigy, Bloc Party and rising home-grown acts Architecture in Helsinki and Ricki-Lee are among those affected by the dispute.

Other indies involved in the collective bargaining allow broadcasters to air their videos but declined to comment.

AIR says Aussie indie labels generate more than \$50 million Australian (\$43 million) in annual music sales. Indie-label sources estimate hundreds of thousands of dollars have been lost since 2004 in the absence of an MTV licensing arrangement.

Australian indies take heart from a similar 2004 U.K. dispute that ended when Video Performance Ltd., sister company to neighboring rights collecting society Phonographic Performance Ltd., struck a licens-



ing agreement with MTV just hours before independent videos were due to be pulled from the network.

Alison Wenham, chairman/CEO of the United Kingdom's Assn. of Independent Music, says Australia's indies have a similarly strong case.

"Until all independent companies' videos are properly recognized and remunerated, the concerns expressed by the Australian indie community will continue," Wenham says. "I am sure MTV will do the right thing."

Assuming a deal is struck, the next hurdle would be to work out how to collect the royalties. Australia's major-label collecting society, Phonographic Performance Co. of Australia, has kept out of the dispute. leading some to speculate AIR might do the job itself.

Vodicka doesn't rule that out, but says, "We're not trying to set up AIR as a collecting society. If utilizing PPCA is a viable option to do the actual distribution, then that is an option we'd consider."

For now, both parties hope to resolve the dispute without a copyright tribunal, leaving the indies to move on to other targets.

"We simply want the indies to be paid a fair and equitable payment for the use of their content," Shock's Seal says. "And we won't back down."

GLOBAL BY RICHARD SMIRKE

## Sharp Dressed 🔌 Man

Tinchy Stryder's Apparel Line Is A Hit In The U.K.

LONDON—Diminutive U.K. urban star Tinchy Stryder is proving to be a big hit—not just with his music, but also his Star in the Hood clothing line.

The artist and his managers—Archie Lamb and Jack Foster of London-based Takeover Entertainment—originally envisioned the line as a tool to promote Stryder's independently released 2007 debut album, "Star in the Hood" (Takeover Entertainment). Specializing in T-shirts featuring the brand name in bright colors, Star in the Hood has generated sales of more than £500,000 (\$824,000) so far in 2009, according to Universal's Island Records, which shares in Stryder's merch rights through a comprehensive 360 deal.

In the past six months, Star in the Hood has expanded to include high-end diamante-embossed items and women's and children's clothing. Island projects sales will hit £1 million (\$1.7 million) by the end of 2009, up from £400,000

(\$654,000) last year, according to his management.
"It's been nuts." says

Stryder (real name Kwasi Danquah), who cites Jay-Z's Rocawear brand as a business model. "The initial idea wasn't even to sell it. The plan was just to wear it and let people become aware of the album."

Ironically, the album "Star in the Hood" has sold only 6,000 copies, according to the Official Charts Co. (OCC). Following a one-off single, "Stryderman," in July 2008, Stryder's team signed a multirights partnership with Island that covers rev-

enue from recorded music, touring, merchandise and public appearances.

Island Records Group commercial director David Hawkes declines to reveal exact revenue splits but describes the merch deal as "effectively a profit split between label, artist and manager," weighted "slightly in favor of artist and manager."

Hawkes says sales

from the online store (starinthehood.net) stand at approximately 500 units per week, with T-shirts retailing at £15-£45 (\$25-\$74) and hooded tops at £35 (\$57). Universal-owned merch company Bravado is the exclusive supplier of all Star in the Hood clothing.

The brand has also made inroads in the mainstream

U.K. apparel business through

the national fashion outlet Foot Asylum and HMV, the United Kingdom's market-leading entertainment retailer, which had two exclusive T-shirt designs on sale in the runup to the Aug. 17 release of Stryder's second studio album, "Catch 22" (4th & Broadway/Island).

HMV declines to reveal sales figures but says the clothing line has "performed well." HMV merchandise manager Maxine Lister says that Stryder wearing the product is a key factor in its popularity, helping "to highlight and promote [Star in the Hood] to his fan base and the wider public."

"When you've got an artist that's tiny and always wears a top with 'Star in the Hood' on the front, in pure marketing speak, it's a really cool identity," says Island marketing director Sarah Boorman, who credits Star in the Hood with boosting traffic to the artist's Web site and, in turn, building his fan base.

Having scored two U.K. No. 1 singles in 2009, "Number 1" and "Never Leave You," Stryder's "Catch 22" entered the U.K. albums chart at No. 2. It has sold 63,000 copies, according to the OCC.

Following Star in the Hood's success, Island is preparing a bespoke clothing line for alternative act Florence & the Machine. Other U.K. artists who have apparel lines include Universal's Taio Cruz, with his self-owned Rokstarr label. Meanwhile, Stryder plans to add accessories and footwear and expand into more retail outlets next year.

"It's very important to expand and see what other things are available for you to do," Stryder says. "Star in the Hood is a lifestyle that people can relate to. Even if they're not from the hood, everyone comes from somewhere and everyone's a star in their own way."

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GLOBAL BY ANDRE PAINE

# **Diving Into Digital**

**HMV Turns To 7digital For Download Boos** 

LONDON—HMV, the undisputed ruler of U.K. physical music retail, is hoping a deal with 7digital can extend its dominance to downloads

HMV paid £7.7 million (\$12.7 million) for a 50% stake in 7digital (Billboard.biz, Sept. 3). Having launched in 2004, the latter company runs download stores in 12 territories and also powers services for other retailers, labels and bands

7digital will power all of HMV Group's digital businesses, which will retain their current branding but use 7 digital technology and staff.

"Our customers are asking for a great digital service," HMV Group CEO Simon Fox says of the reasoning behind the deal. "We don't think we're providing it vet.

HMV has undergone numerous revamps of its download offering since launching as a subscription service in 2002, but it has failed to challenge iTunes' market dominance. Its initial a la carte offering, launched in 2005, was hampered by a lack of compatibility with iPods, although it finally switched to the MP3 format two years ago

Last year, HMV had a market-leading 21.2% share by volume of combined physical and digital album sales in the United Kingdom but just 4% of the digital-dominated singles market, according to the BPI. iTunes took 71.8%. 7digital's market share figure isn't available.

7digital's first job for HMV will be to roll out a download operation in Canada during the fourth quarter.

'We need to move quickly over there," Fox says. "The physical [mail order] side of online has not taken off because of the huge distances and high cost of delivery, so it is absolutely ripe for digital."

In first-quarter 2010, 7 digital will relaunch HMV's flagship U.K. digital download service, which Fox believes will benefit from 7digital's "flexibility, speed to market [and] the fact they are in tune with technology in a way we

HMV projects 7digital will post a loss before

interest, taxes, depreciation and amortization of about £1 million (\$1.6 million) in 2009. HMV and 7digital declined to release 7digital's comparable 2008 financial results.

"We're scaling up to meet the demands of the HMV business," 7digital CEO Ben Drury says, adding that the 50-50 deal means it's in HMV's interest for 7digital "to be successful as a stand-alone entity.

Drury will also be encouraged to develop its business-to-business dealings, believed to provide the lion's share of 7digital's income. It licenses elements of its platform to clients like Spotify and Last.fm, enabling users to link to 7digital to purchase downloads

"We've seen huge growth in that area," Drury says. "Our business has always worked because we've had a good blend of B2B and consumer. The margins are higher on the B2B side, because they are using our technology and skills."

All of 7digital's stores—including the U.S. store, currently in beta-will retain their existing branding.

Forrester Research VP/research director Mark Mulligan says the deal is a good one for the brick-and-mortar retailer, noting that while 7digital's download market share is "relatively small," it always "punches above its weight."

"They always push hard at striking the right partnerships, which help build exposure as well as straightforward revenue," Mulligan says.

However, the analyst warns that HMV will have to take an "incredibly aggressive approach" to gain digital market share, with in-store marketing directing shoppers to better digital offers, even if that "accelerates the decline of the core business."

Fox says it's "too early" to reveal details of its new digital strategy, but he expects it will include a move into video and computer game downloads

We have the brand and the customers what we don't have is a joined-up, integrated offer," Fox says. "It's important that we are present in all our product markets both physically and digitally.





Joining forces: HMV Group CEO SIMON FOX (left) and 7digital CEO BEN DRURY

The 41st NAACP Image Awards

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13,638 16.497 four shows two sellouts was sellouts. Concerts West/AEG Live, Caesars Palace \$1,969,981 FATBOY SLIM, DAVID GUETTA, DIZZEE RASCAL, CALVIN HARRIS Marlay Park, Dublin, Aug. 2 \$1,940,062 SANTANA The Joint, Hard Rock Hotel, Las Vegas, Sept. 4-6, 9, 11-13, 15 19,536 22,459 eight shows six sellouts \$1,546,642 NE-YO, KERI HILSON 8 30,512 O2 Arena, London, July 11, 19 AEG Live \$1,087,484 O2 Arena, London, Aug. 18 THE KILLERS, PSYCHEDELIC FURS \$1,082,525 \$125/\$35 Hollywood Bowl, Los Angeles, 17,041 Sept. 16 AC/DC, THE ANSWER
Honda Center, Anaheim, Calif., Sept. 8 \$1,080,749 \$1,065,946 \$75/\$39 INCUBUS, THE DUKE SPIRIT 12 Hollywood Bowi, Los Angeles, July 13 Bill Silva Presents, Andrew Hewitt Co. DANE COOK \$1,046,392 13 Trump Taj Mahal, Mark Etess Arena, Atlantic City, N.J., Sept. 4-6 Live Nation, in-house METALLICA, LAMB OF GOD, GOJIRA \$1,014,175 Frank Productions, Outback Concerts DEF LEPPARD, POISON, CHEAP TRICK \$1,002,073 15 MGM Grand Garden, Las Vegas, 10,340 Sept. 5 Live Nation, Andrew Hewitt Co., Bill Silva AC/DC, THE ANSWER \$965,379 \$93,50/\$59.50 NICKELBACK, HINDER, PAPA ROACH \$950,485 MGM Grand Garden, Las Vegas, 12,884 Sept. 6 Live Nation, Andrew Hewitt Co. KEITH URBAN, TAYLOR SWIFT
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Aug. 8 AEG Live \$889,496 Great Allentown Fair, Allentown, Pa., Sept. 1, 6 Shows one callent ROCKWELL: TOM JONES, ROBERT PLANT, RAZORLIGHT & OTHERS \$884,921 (£536,830) \$123.63/\$16.48 O2 Arena, London, Sept. 11 DAVE MATTHEWS BAND \$864,375 21 Greek Theatre, Los Angeles, Sept. 9-10 11,525 Nederlander Concerts TOOL, TWEAK BIRD

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14,537 \$766,688 \$81.50/\$28 Amphitheater in Clark County, Ridgefield, Wash., Aug. 28 17,606 MARCO ANTONIO SOLÍS, PEPE AGUILAR \$754,730 \$145/\$65 Live Nation, Cardenas Marketing Network, Latin Entertainment Madison Square Garden, New York, Sept. 5 LIL WAYNE, YOUNG JEEZY, SOULJA BOY TELL'EM & OTHERS
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# THE BILLBOARD

PRESIDENT



The videogame veteran discusses the making of 'Brütal Legend' and working with Ozzy and Lemmy.

Amid the din of all the other music-based games being released this fall comes a decidedly unique twist on the convergence between music and videogames: "Brütal Legend."

Unlike the play-along focus of the "Guitar Hero" and "Rock Band" franchises, "Brütal Legend" offers a comedic fantasy homage to the world of heavy metal. It stars Jack Black as roadie Eddie Riggs and features appearances by Judas Priest frontman Rob Halford, Motörhead's Lemmy and Ozzy Osbourne. The game draws heavily on the imagery and lyrics of heavy metal albums at all levels—from plot to art direction to dialogue—and features a soundtrack

The much-anticipated title is the brainchild of veteran game developer Tim Schafer, an unabashed heavy metal fanatic. The founder/president of Double Fine Productions has built a cult following in the videogame industry with such hits as "The Secret of Monkey Island" and "Psychonauts," leading to a great deal of hype and anticipation for the upcom-

In an interview with Billboard, Schafer talks about how the title stands apart from the broader music-game genre, how music can rise above the level of a mere soundtrack and what he believes "Brütal Legend" has in common with Peter Jackson's "The Lord of the Rings" movies.



It was a fantasy game inspired by the world of heavy metal album covers. When you look at those great illustrations on Iron Maiden or Diamond Head albums, there's an unbridled creativity there. They're not worried about something being too much, there's no worry about going over the top. They just threw everything on there that they thought looked awesome.

We wanted to create a world where you could go around every corner and see another heavy metal album cover. So then we wondered who we could drop into that world, and I always thought roadies were great characters that can do anything. At a moment's notice they can deal with unexpected situations and fix anything with duct tape.

Then the gameplay came out of what would satisfy that fantasy. You've got to have a broadax. Then give a guy a guitar for a ranged weapon and the combat just came out of that.

#### At what point did you start approaching artists and labels?

First we got Jack [Black] involved in the project. Early on when we were doing character design, we were inspired by Jack Black and the characters he plays where he just loves the music . . . just unironically loved rock for both its awesome side and its ridiculous side at the same time. He's just so sincere about it and we wanted Eddie Riggs to be like him.

We showed him our concept for the game and he agreed to do it on the spot. Once we had him, everyone could tell it was a legitimate thing. There have been a couple of heavy metal games but nothing that big. People could tell we were going to be the one to give a heavy metal game its rightful treatment. Then we got Lemmy and Rob Halford. We dealt with their management mostly for their name and likeness. Once you get the artist onboard, they can make things happen very quickly in terms of song approvals and stuff like that, because it was about them.

#### What do you mean by "rightful treatment"?

I feel like heavy metal games are

like "Lord of the Rings" in a certain way, where for years people had done various versions of "Lord of the Rings" and it wasn't until Peter Jackson's version that someone decided to do it completely and do it right. I don't think anyone now wants to do their version of "Lord of the Rings." We wanted to be that ambitious with this.

#### What was it like working with icons like Ozzy Osbourne, Rob Halford and Lemmy?

Lemmy was pretty quiet at first and we were really intimidated because he was the first of the metal gods to come into the studio. It turns out he's really into ancient warfare and collecting swords and knives from old armies, and he's really into science fiction about alternative futures where modern warfare is fought with medieval weapons. He even invited me to his house to check out his knife collection. And it was awesome. He's just a really authentic guy. He's exactly what he appears to be like.

Then Ozzy just wanted to crack everybody up. He was really funny and good-natured. He had a lot of great stories about his album covers. I actually got to bring in my original vinyl copy of "Diary of a Madman"-which was the first album I ever bought-and have him sign it and ask him all these questions. If I knew when I was 14 that I would be having this conversation. I'd have died.

#### Did any of their ideas or feedback make it into the game?

I was talking to Ozzy because I hadn't written his character as one who swore that much. He plays the Guardian of Metal. So he'd say words like "bloody" instead, and I didn't think that sounded right. I just couldn't hold him back from swearing, and I didn't want to. So we just let it rip. And Ozzy was saying how he had watched the "Osbournes" show in the U.K., where they don't censor it, and it felt weird and wrong to him because he watched the American version so many times. He actually preferred the bleepedout version because it makes the jokes funnier in some ways. So there's a thing in the beginning of the game where a pop-up asks you if you want the language or not.

At some point, Eddie flips off the camera and we put up a Parental Advisory warning right over the hand, which I think is another reference to heavy metal because of what we went through with Tipper Gore and the Parents Music Resource and the hearings.

#### How do you see "Brütal Legend" fitting into the broader convergence between the music and videogame industries?

You see a lot of interest by record labels in ways to get their songs in front of people in different ways, because they know videogames are stealing the attention of people who might otherwise be watching TV or listening to music. There's only 24 hours of the day and videogames are taking over more and more of those hours. So they want to get into that space and have their songs in there.

#### Is there room to make similar types of games based on genres other than heavy metal?

If I was doing one inspired by New Orleans jazz or something, I wouldn't necessarily make it an epic combat game. That just fits heavy metal.

You can showcase all kinds of music by making the right game for that music. [Videogames] tend to be a bit narrow in their focus and explore the same territory over and over again. Like World War II and space. Life is very broad and music covers all aspects of life. But videogames only cover a small portion of it. Videogames can only benefit by including more types of music and making more kinds of games that showcase that type of music.

For a transcript of the full interview, go to billboard.biz/digital.

<mark>Yo</mark>u can showcase all kinds of music by making the ri<mark>ght</mark> game for that music... Life is very broad and music covers all aspects of life. But videogames only cover a small portion of it.

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#### ♦600,000 SPINS

Hemorrhage (In My Hands)/Fuel/550

#### **♦500,000 SPINS**

Buy U A Drank (Shawty Snappin')/T-Pain Feat. Yung Joc/Konvict/Nappy Boy/Jive/JLG Holiday/Green Day/Reprise Mr. Brightside/The Killers/Island

#### **♦ 400,000 SPINS**

You Found Me/The Fray/Epic
Single Ladies (Put A Ring On It)/Beyonce/Music World/Columbia
Can I Get A .../Jay-Z Feat. Amil & Ja/Def Jam

#### ♦ 300,000 SPINS

My Life Would Suck Without You/Kelly Clarkson/19/RCA/RMG
Just Got Started Lovin' You/James Otto/Raybaw/Warner Bros./WRN
Cupid's Chokehold/Breakfast in America/Gym Class Heroes/Decaydance/
Fueled By Ramen/Atlantic/RRP
Dance with My Father/Luther Vandross/J;RMG

#### **♦200,000 SPINS**

Best I Ever Had/Drake/Young Money/Cash Money/Universal Motown
Birthday Sex/Jeremih/Mick Schultz/Def Jam/IDJMG
You Belorg with Me/Taylor Swift/Big Machine
Use Somebody/Kings of Leon/RCA/RMG
Love Game/Lady GaGa/Streamline/KonLive/Cherrytree/Interscope
Waitin' on a Woman/Brad Paisley/Arista Nashville
Hypnotized/Plies Feat. Akon/Big Gates/Slip-N-Slide/Atlantic
Take Me There/Rascal Flatts/Lyric Street
Come on Get Higher/Matt Nathanson/Vanguard/Capitol

#### ♦ 100,000 SPINS

New Divide/Linkin Park/Machine Shop/Warner Bros.

No Surprise/Daughtry/19/RCA/RMG

Her Diamonds/Rob Thomas/Emblem/Atlantic

Every Girl/Young Money/Young Money/Cash Money/Universal Motown

Best Days of Your Life/Kellie Pickler/19/BNA

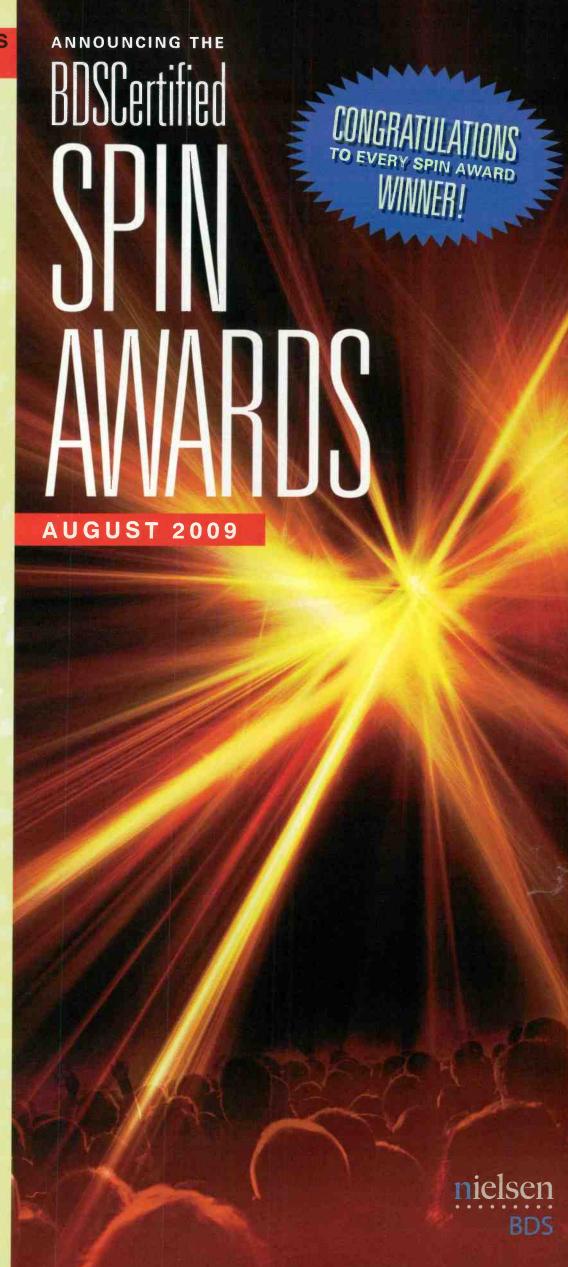
Alright/Darius Rucker/Capitol Nashville

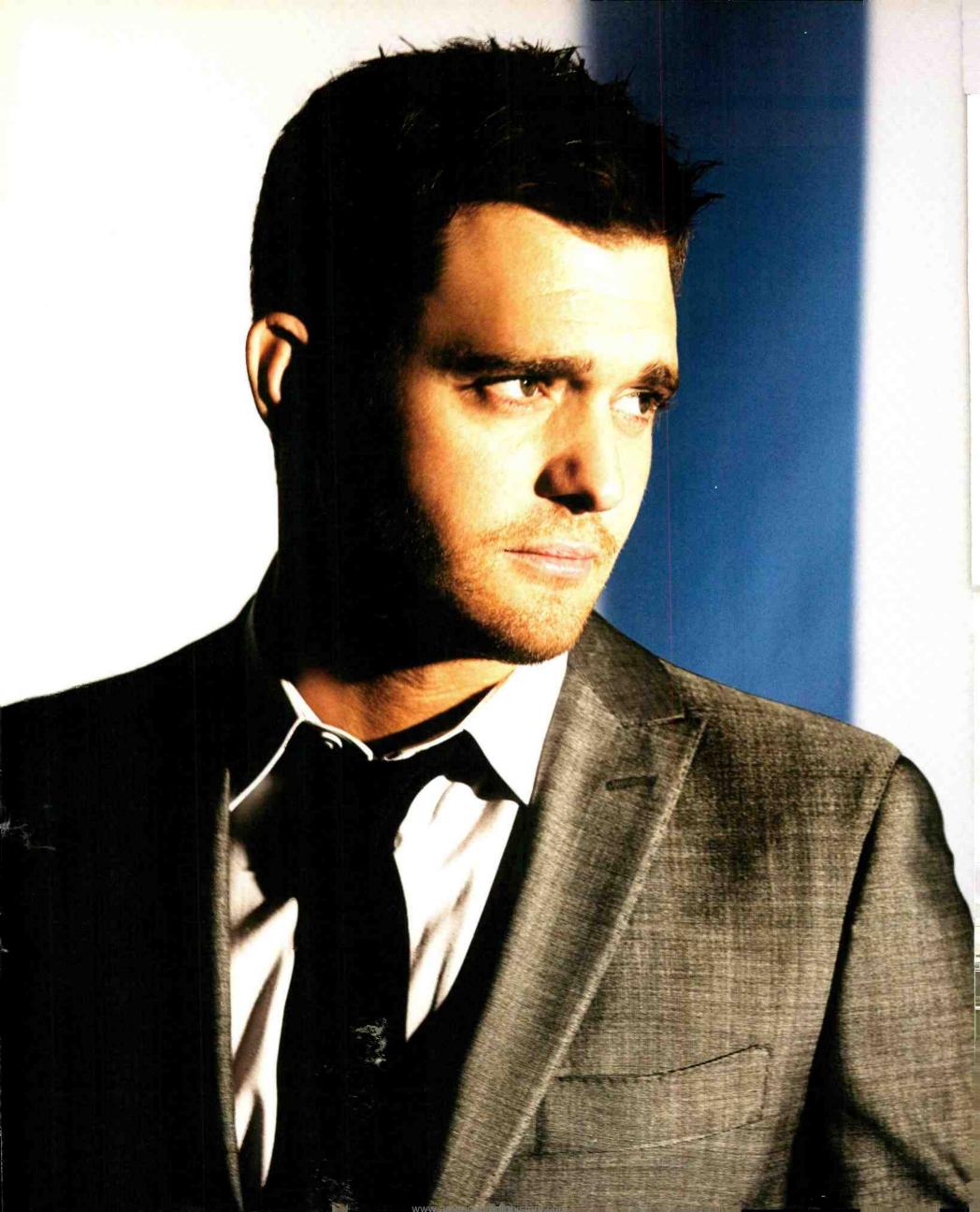
Boots On/Randy Houser/Universal South

#### ♦50,000 SPINS

Obsessed/Mariah Carey/Island/IDJMG
She Wolf/Loba/Shakira/Epic
Living for the Night/George Strait/MCA Nashville
Down/Jay Sean Feat. Lil Wayne/Cash Money/Universal Republic
Good Girls Go Bad/Cobra Starship Feat. Leighton Meester/Fueled By Ramen/
Atlantic/RRP
21 Guns/Green Day/Reprise
So Fine, Sean Paul/VP/Atlantic

21 Guns/Green Day/Reprise
So Fine; Sean Paul/VP/Atlantic
Pretty Wings/Maxwell/Columbia
Hotel Room Service / Pitbull/Mr. 305/Polo Grounds/J/RMG
Causa Y Efecto/Paulina Rubio/Universal Music Latino
Break Up/Mario Feat. Gucci Mane & Sean G./3rd Street/J/RMG
Big Green Tractor/Jason Aldean/Broken Bow
I Need a Girl/Trey Songz/Songbook/Atlantic
El Amor/Tito "El Bambino"/Siente
Never Say Never/The Fray/Epic
Fue Su Amor/Alacranes Musical/Agulia/Fonovisa
Epiphany (I'm Leaving)/Chrisette Michele/Def Jam/IDJMG
Panic Switch/Silversun Pickups/Dangerbird





Standard Deviation After Selling 20 Million Albums To The Housewife Demo, Michael Bublé Evolves Beyond Singing Slick Versions Of Classics On 'Crazy Love' By Robert Thompson Photographs By Ben Watts

Michael Bublé no longer wishes to be known only as "the new Sinatra." ¶ The 33-year-old Canadian crooner, best-known for his smooth takes on American pop standards, may reside in the shadow of Frank Sinatra and Tony Bennett. But the reality is, in many countries, he's equaled—or even exceeded the popularity of his idols.

"I remember Tony Bennett coming up to me and saying, 'How did you break him in Italy? None of us-including Frankmanaged that," " says Dion Singer, London-based VP of international marketing for Warner Bros.

It's August, and the old/new Sinatra is in a downtown Vancouver conference room, surrounded by awards won by Bryan Adams, Martina McBride and Anne Murray, whose careers were guided by Bublé's legendary Canadian manager Bruce Allen, president of Bruce Allen Talent, He's here to talk about the release of his new album "Crazy Love" (143/Reprise)—due Oct. 9 in North America, Oct. 16 in Europe and Oct. 19 in the United Kingdom—and much else besides, from his love of ice hockey team the Vancouver Canucks to his recent high-profile breakup with British actress Emily Blunt.

Dressed casually in a dark T-shirt and jeans, unshaven and with his hair tousled, Bublé doesn't look like an international star. Yet he undoubtedly is one, one of the biggest Canada has produced. He's sold 20 million copies worldwide of his three studio albums, according to Warner Music. According to Nielsen SoundScan, he sold 1.9 million U.S. copies of his last album, 2007's "Call Me Irresponsible"; Canadian sales stand at 400,000. Since his 2003 self-titled debut, he's gone from housewives' favorite to the go-to guy for starlets in need of red carpet arm candy or talk-show hosts searching for a musical guest who gives good chat. He has hit No. 1 and sold out arenas everywhere from the Netherlands to Australia.

But none of that was enough for him. Bublé says he's taken more risks with "Crazy Love" than on his previous three albums combined. He talks earnestly and enthusiastically about embracing more soulful recording methods and selecting songs to fit his mood after the split with Blunt and about not playing things safe. If his last album was named "Call Me Irresponsible," the new one might well have been tagged "Call Me Introspective.

"I would definitely say I'm as nervous as I've ever been," he says with a laugh, as he takes off his jacket and tosses it on a nearby chair. "It would have probably been easier on me to have done the same thing. But if I can't grow, what am I going

"Crazy Love" diverges from his past work both thematically and sonically. The album offers a more eclectic, downbeat mix ranging from classics like "Stardust," through hits like Billy Vera's "At This Moment" and the Eagles' "Heartache Tonight," and a duet with soul singer Sharon Jones on the '60s hit "Baby (You Got What It Takes)." There are also two Bublé co-authored songs, including the poppy lead single "Haven't Met You Yet," written with regular collaborators Amy Foster-Gillies and Alan Chang

"I went through a breakup," says Bublé, who's now dating Argentine actress Luisana Lopilato. "It was a tough year for me and there were songs I didn't even feel like singing. But I knew there were certain things in my life that inspired me, given the range of emotions I was going through, from sadness to anger to regret. So I looked at the songs I was thinking about and thought, 'I can totally dig into this."

But embracing less upbeat material wasn't the only shift for Bublé. He also wanted to break from the sound of his first three albums, all produced by David Foster and Humberto Gatica. Foster in particular wanted to continue the elaborate studio productions that made those records a success. But Bublé had other things in mind.

"I wanted things to be engineered differently," he says. "I wanted things to be mic'ed differently. I didn't want it to be sterile. I wanted it to have edge, I needed it to have soul because when I listen to Sinatra or [Count] Basie, that is rock. It may not have big guitars, but the drums bleed in and you feel it. David said, 'That's not what I do.' And I told him that

Bublé enjoyed working with Bob Rock on one song for "Call Me Irresponsible," so he brought the Metallica producer in to produce six tracks on the album, with Foster and Gatica helming the rest. The singer used a decidedly old-fashioned approach to recording with all three—cutting tracks with a live band to replicate the feel of playing onstage.

"I listen to Sinatra, [Elvis] Presley or the Beatles—well, those records feel good," he says. "They are not always perfect and I can hear some pitchy things happening, but this Auto-Tune generation, where everything has been made so perfect, has

Usually Bublé would head into the studio with Foster, work out the basic arrangement and sing "200 takes of a song," he says. The end result was perfect technically, but lacked the intangible qualities of his heroes' recordings

You can only hear so many times from people that you're

better live than on record before you start thinking about it," he says. "Because I know in those shows I didn't hit all those notes perfectly, so what are they talking about? They are talking about a presence or a vibe they get.

Rock took Bublé to Brooklyn to record with Sharon Jones & the Dap-Kings, best-known for their work with Amy Winehouse. "We cut three songs in a day," Rock says. "Like all great artists, Michael seems to know what his audience needs.

Some would guestion why an artist with a run so far that has been as spectacularly unbroken as Bublé's would try to fix it. But the singer says he's been wrestling with the question of whether audiences will accept him throughout his career.

Inspired by '80s pop songs and classic big band and swing tracks he discovered in his grandfather's record collection, he was always decidedly out of step with the times, and few had high hopes for Bublé at the start. Foster helped finance his first album—which went on to sell 2.3 million copies in the United States, according to Nielsen SoundScan, and another 420,000 in Canada—but many still thought the guy singing "Summer Wind" and "Put Your Head on My Shoulder," was a fad.

"I understand why people looked at me and thought I was a one-hit wonder," he says. "But I was so happy to get my break that I didn't worry about it. I guess that's not true . . . I did worry about it, but it was the least of my worries after working for 11 years to get signed. Whoever it was at Warner that signed me figured I'd sell 100,000 records in my lifetime."

In fact, the follow-up, 2005's "It's Time," sold even better, selling 3.2 million stateside and 770,000 in Canada. But along the way, the singer found himself increasingly at odds with his public image.

"I was marketed in a way that was for the grandmas and the housewives," he says. "But it wasn't who I was. When the second and third records came out I'd talk to Bruce [Allen] and say, 'These people think I'm soft. But I'm not.' And Bruce would say, 'I know that, kid.' '

Reprise president/Warner Bros. Records COO Diarmuid Quinn says part of the issue was that Bublé's focus on standards wasn't exactly what radio was seeking.



In America, Michael Bublé's career has grown big enough that he can play New York's Madison Square Garden, but Warner Music Group says his earliest breakthroughs outside of North America came in Europe and South Africa. With that in mind, the major is staggering the international release for "Crazy Love" to allow the singer to make personal and TV appearances close to the release date across Canada, the United Kingdom, Europe, Australia and the United States.

Bublé has a global reach to rival any pop superstar, with his last album, "Call Me Irresponsible," hitting No. 1 in Ireland, Italy, the Netherlands and Australia. It was also No. 1 on Billboard's European Top 100 Albums chart.

From Oct. 16 to the end of the month, Bublé will make promotional trips to Germany, England, France and Italy. He'll visit Australia for TV appearances on "Today" and "60 Minutes."

"There's nothing that sells Michael's albums better than having Michael in person in these countries," says Dion Singer, London-based VP of international marketing for

Canada will also enjoy access to its native son in the days prior to the album launch, with Bublé in the country Oct. 7, 8 and 10 for key media appearances, including TV slots on CBC, CTV and Canwest and print interviews with the Canwest newspaper chain.

'We've never had him around near the street date of the last two albums," says Warner Music Canada VP of marketing Dale Kotyk. "We're trying to touch every major media outlet in the country in some form."

Additional reporting by Mark Sutherland in London.

"One of the reasons Michael probably feels that way is because his career wasn't built in the way of a normal pop star," Quinn says. "He was always a bit outside of the mainstream, a little bit outside of pop radio."

Instead, Reprise tapped into Bublé's reputation as an engaging live performer, a skill honed during his days as a struggling singer playing anywhere people would have him.

"It was through constant touring that people bought into him," Quinn says. "It was a gradual process, but he has built a career that will have longevity. I'd be surprised if he isn't around singing in 30 years."

TV also plays a key role in Bublé's enduring success, with his onstage charisma effortlessly extending to interviews and

"The audiences we found for Michael early on were the audiences that were available to us," Quinn says. "We used a lot of TV, and TV appearances on morning shows tend to skew a little bit to an older crowd."

Quinn says Bublé's audience demographic is now notably younger than in the past, but daytime TV remains a key part of the "Crazy Love" campaign. The album's off-cycle Friday release date is due in part to an appearance that day on "The Oprah Winfrey Show," while he'll also star on "Today" Oct. 13 and has a "Dancing With the Stars" slot booked. In the United Kingdom, he'll appear on "The X Factor," "Live From Abbey Road" and "The Graham Norton Show"; in Germany he's booked for "TV Total."

"He can sell as many albums sitting on a couch giving interviews as he can performing," Allen says.

Warner wants to improve his performance at radio, where things picked up when "Home"—which he co-wrote for "It's Time" with Foster-Gillies and Chang—hit No. 1 on Billboard's Adult Contemporary chart in 2005. Two Bublé co-writes, "Everything" and "Lost," were singles off "Call Me Irresponsible" that peaked at Nos. 1 and 2, respectively, on that chart.

"One of the main reasons the demographics for Michael's audience have changed is because of his songs," Quinn says. "As he's gotten more and more radio play, we've seen things change."

Now Warner wants "Haven't Met You Yet" to become a crossover success. Serviced to radio Aug. 31, it's made a strong start at AC formats in Canada and in the United States. It was the first track to debut atop Billboard's Adult Contemporary chart in Canada (Billboard.biz, Sept. 10), and in the United States, it debuted at No. 22 on the Adult Contemporary chart, No. 33 on Hot Digital Songs and No. 65 on the Billboard Hot 100.

Warner hopes to work the single to top 40 stations, with Warner Music Canada VP of marketing Dale Kotyk noting that many hot AC stations in North America have flipped to an urban/top 40 focus in recent years. Meanwhile, in the United Kingdom, Warner's Singer cites support from commercial top 40 networks Capital FM, Heart and Magic as proof the tide is turning.

"We're seeing a lot of uptake on stations that never played Michael before," he says. "It gives us that mass airplay of stations that was missing in the past."

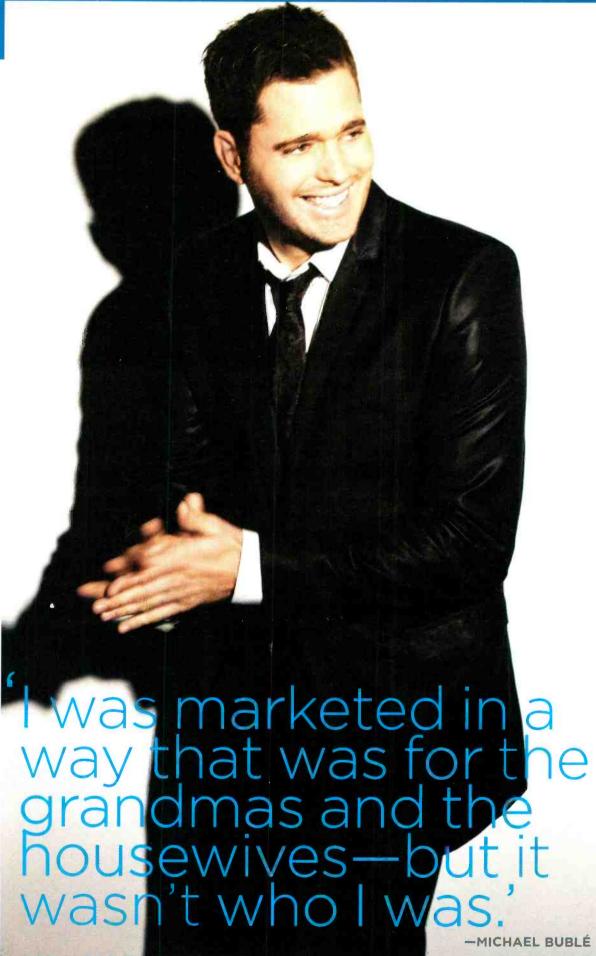
Allen expects the singer's 2010 tour to also garner a new audience. "We're already very solid in women in their mid-20s all the way up," Allen says. "But the guys get taken to the show and they come out loving him as well.

"I want people to invite me in," Bublé says. "Especially now that my big fat head is on a 60-foot screen at my shows. I think of an arena show like the TV shows I've done. It's fun-and they can see everything. When my trombone player gives me the finger, they pick it up."

But don't expect Bublé to ditch the standards in favor of an album of all original material just yet. Neither Allen nor Quinn seems to provide much support for the idea, though Bublé says he could do it as "a concept."

"[Standards] are part of who I am," he says. "For me it is cool to be able to do both. Is it more important to be perceived as the best at what you do or the only one who does something?"

Few would pinpoint Bublé's career as being characterized by risk-taking. But, as other artists clamber aboard the standards bandwagon, he is-if not exactly jumping off, then at least contemplating an exit strategy. He does so buoyed by the



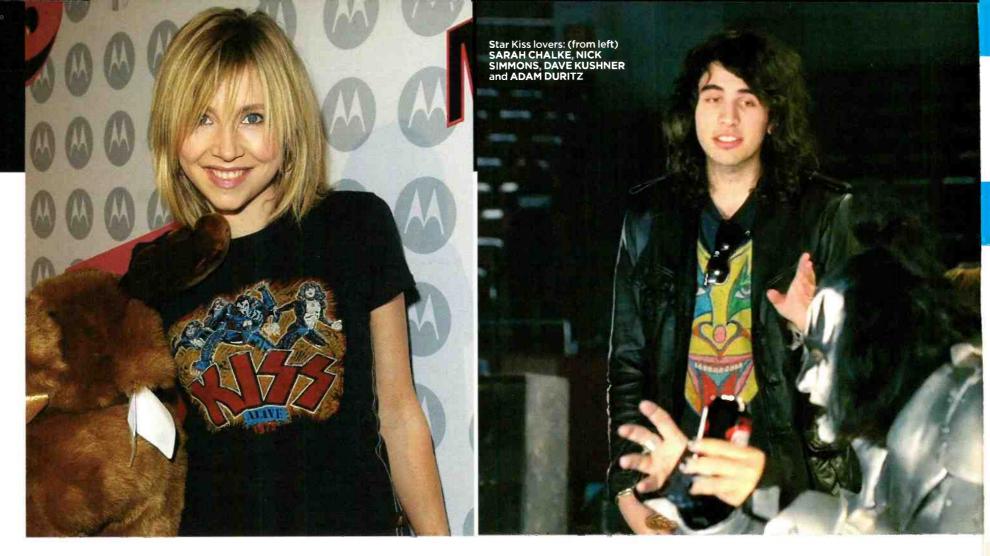
knowledge that he's won the respect of the people who inspired him, with Allen recalling a recent encounter in London with former Warner Bros. president Mo Austin.

"He said, 'That Bublé kid is the real deal,' " Allen says. "That means a lot. After all, Mo is the guy behind Sinatra.

Of course, doing things his way undoubtedly has its risks. While his management and label are convinced that bigger opportunities and larger audiences are on the horizon, Bublé senses this album could yet polarize his audience

"There's the nervousness and trepidation of wondering how people will react, that's for sure," he says, leaning back in his chair. "If I'm lucky enough to carry the torch of my idols and keep the Great American Songbook alive, then it is partly my responsibility to move forward. That's one of the things that excites me most.





# THE HOTTEST BRA

#### KISS HAS ROCKED MERCH FOR 35 YEARS—AND NOW THE BAND IS CONTINUING ITS DYNASTY WITH WAL-MART

#### **BY RAY WADDELL**

Kiss realized the power of merch from day one. At an industry coming-out party before they even had a record deal, band members made their own Kiss glitter T-shirts and made sure their female fans were wearing them in the front row.

Today, Kiss continues its reign among the merchandising elite—for decades, Kiss fans have been there, done that and got the T-shirts. As well as the mugs, comic books, condoms and coffins. Live Nation Merchandise, which oversees the band's merch and licensing business, says Kiss grossed more than \$500 million in the past 35 years—more than any other rock band when tour merch, retail licensing, online and international sales are combined.

"There are four or five huge artists in rock merchandise: the Beatles, Kiss, AC/DC, the Rolling Stones and then sometimes it's Pink Floyd or Bob Marley," says Dell Furano, CEO of Live Nation Merchandise. Perhaps making the ubiquity of the band's merch even more impressive, Kiss' catalog album sales and touring revenue don't match competitors like the Beatles, AC/DC or the Stones.

So what do these top band brands have in common? "They're all a little bit different, but what they have in common is great artwork, great logos and their music goes from generation to generation," Furano says. "We sell as many kids' shirts and toddler shirts as anything."

With Kiss, the focus on merchandising began in the band's earliest days, tapping into the makeup-wearing, fire-breathing theatrical panache that was arguably on equal footing with the music. It's hard to imagine a major rock concert today without tables of hoodies and shirts, but Kiss was definitely ahead of the curve with merch innovations, accord-

ing to Furano, one of the founding fathers of the modern tour merch business.

"Kiss truly did understand the potential here," Furano says.
"The music that came out of the San Francisco music scene in the late '60s was very noncommercial. But Kiss was always about theatrics and visuals, and the merchandise just fit with them naturally. It was a part of who they were."

"Why not our brand instead of something nondescript?" founding member Gene Simmons asks. "There's nothing like this. Thirty-five years later, believe it or not, the band is actually doubling in size. And I don't mean our weight, I mean our fan base."

That attention to merchandising remains a priority for Simmons (who has his own broad and diverse merch portfolio) and co-founder Paul Stanley. "Gene and Paul are the most savvy marketers we have ever dealt with," says Randy Phillips, CEO of AEG Live, producer of Kiss' current Sonic Boom North American tour. "They know their brand and why it is so resilient, and they are relentless workers."

Simmons, very much an entrepreneur for Kiss and his personal branding endeavors—and known for his sense of humor about the branding side of the industry—refers to the range of Kiss products on the market as covering "condoms to coffins. We get you coming and going," he's fond of saying. Today the Kiss portfolio includes more than 5,000 products and designs, including what Live Nation says is the largest selection of rock T-shirts ever offered.

Still, Simmons says there are places where Kiss won't go in terms of merchandising and licensing the Kiss name to products. "No crack. No cigarettes. No heavy booze," he says. "Otherwise, it's completely open. And why not?"

For decades, rock'n'roll purists have hammered Kiss as sellouts and money-mongers—Simmons' own line of merchandise is under the Moneybag banner—but Team Kiss could care less what detractors think. Basically, they say, if there wasn't demand, there wouldn't be products for sale.

"It's a brand. It's all about getting stuff to people that they want," Kiss manager Doc McGhee says. "We're not preten-

tious and we don't believe that we should be out there saving the world because we put together a rock band. We think it's fun. It's like Mattel."

Fun, sure, but "it's big business and they do it very, very well," says McGhee, a colorful veteran rock manager who joined Kiss when the band first reunited in the early '90s. "They had a huge catalog of merchandise when I came along. We just resparked it and tried to broaden it out a little bit and made sure that it kept the same strategic plan of Kiss, offering quality products."

When it comes to products, there are plenty and more coming (see story, page 24). McGhee says the band has licensed more than 2,700 items through the years.

Kiss is a brand that inspires loyalty and commerce on similar footing with the biggest sports teams and celebrities in the world. "If you go to a New York Yankees store and then a Kiss shop, you'll see they have the same products that people love," Furano says. "Every type of mug and wall art and skateboards, you name it."

The deal with Wal-Mart, built around the retailer's exclusive release of the band's new "Sonic Boom" album, will jump-start the Kiss merchandising bus (billboard.com, Aug. 17). Beginning Oct. 6, there will be three Kiss merchandise kiosks in 2,300 Wal-Mart and Sam's Club stores across the country, according to McGhee.

In Wal-Mart stores there will be two endcaps in the Halloween season section; one endcap will hold the new CD plus catalog albums and the second will hold T-shirts and Halloween makeup. In all Wal-Mart locations, there will be an eight-foot side counter in the music department with the new CD plus catalog, fleece throws, Mr. Potato Head toys and Kiss M&Ms.

The Kiss M&Ms are part of a licensing deal between the band and Mars Snackfood U.S. Mars Snackfood spokesman Ryan Bowling says the Kiss relationship includes not only the My M&Ms personalized candies program, but the long-running "Inner M" advertising campaign as well. (While the tiny candies are steeped in rock'n'roll lore, particularly those of a certain color, the Kiss program embraces all colors, green included.)



# IND IN THE LAND

The custom Kiss M&Ms blend—each representing a different band member's face—will be sold exclusively at Wal-Mart for a limited time until product runs out; the price is \$6.99 per 7 oz. bag. "It's licensing from a formal sense, but it's mutual in that Kiss was very proactive about coming to us and expressing interest," Bowling says.

Along with the endcaps and side counters in various departments, Wal-Mart will also carry men's and women's T-shirts; Halloween masks, wigs and makeup; fleece blankets; trading cards; action figures; juniors' loungewear and sleepwear; and

Mr. Potato Heads. The nonmusic merchandise is approximately a \$10 million retail program, according to Furano.

"The Wal-Mart deal is a big play because it's not just about putting the record out, it's about putting Kiss out," Furano says. "The record is fantastic, it stands on its own, but I love the fact that we're doing an entire launch of Kiss at Wal-Mart, with merchandise and records."

The Kiss merch array includes a combination of tour, retail and online sales and cross marketing through all three distribution channels.

And while rock'n'roll may be a young man's game, history has its advantages. Retro is definitely in when it comes to merch, and melding the old with the new is highly effec-Always low prices tive. "A bigger trend is going on, and Kiss is a great examand long tongues: a Kiss-branded ple, where we're developing new artwork tied to 'Sonic Wal-Mart endcap Boom,' and we're going back through all the images of the past and essentially giving them different looks for 'De-

> The first line of attack with the merch catalog is online, "because each artist now is essentially their own online emporium that sells all of their products," Furano says. "The fans now know that they can go there to get the best selection. They know to go there if there's an announcement of a new tour or record.'

stroyer,' different looks for 'Rock and Roll Over,' re-creating the whole line of merchandising from past albums and

"I live maybe a half mile from Paul and a half mile from

Gene, so I do merchandise house calls all the time," says Fu-

rano, who has worked with the band since the Lick It Up tour

in 1983. He lobbied Stanley and Simmons for eight years be-

fore convincing them to sign with what was then Furano's

Winterland Productions. "They're both highly involved in

everything Kiss and Kiss merchandise."

tours," Furano says.

In a market that includes a Kiss fragrance; a Kiss Coffeehouse in Myrtle Beach, S.C.; Kiss bingo games; Kiss motorcycle helmets; pool cues; dart boards; mobile device covers; and M&Ms, the possibility of oversaturating the marketplace with Kiss stuff doesn't worry Simmons, who believes that there isn't any law of diminishing returns when it comes to offering up Kiss products.

"The world is such a big place, whenever you go into a supermarket, look at all the Kellogg's products that are out there," Simmons says by way of example. "Are they saturating the market? There's so much stuff in the world you can create an entire lifestyle brand from the first suckle of mama's milk to the last gasp of air in your Kiss Kasket and never overextend yourself. You can't name a single product of any kind that's overexposed."



# THE BAND HAS LICENSED MORE THAN 5,000 ITEMS. HERE ARE SOME RECENT SELECTIONS, FROM PENS TO POTATO HEADS

THE BAND HAS LICENSED MORE



the city or the key to the highway, everyone will know it belongs to a star. (Hy-Ko, \$3.77)



How else would you know whether it's time to rock'n'roll all night or party every day? (Licensing Essentials, \$34.95 AUS)

**SOLO ALBUM ALARM CLOCK** 

It's hot in the shade but tasty whatever the weather. (Galvin Group, \$7.95)



#### **SOLO ALBUM POOL CUE**

You know the saying: Never play pool with a guy who brings his own cue—and this stick looks tougher than most. (Licensing Essentials, \$89.95 AUS)



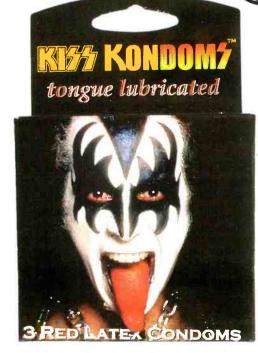
#### **ROCK AND ROLL OVER MUG**

For when those crazy, crazy nights turn into tired mornings. (ICUP, \$7.99)



#### KISS MR. POTATO HEAD

Starches never looked so good! But could he take DarthTater? (Promotional Partners Worldwide, \$16)



## KISS KONDOMS

When you put the 'X' in sex, give that love gun the respect it deserves. (Condomania, \$3 for a pack of three)



When you're on the road with the band, trying to find the sound, write a note to that special lady-let's call her "Beth"-with this stylish, branded pen. (Kiwi, \$4.50)

#### TRUNK TANK TOP

KISS T-shirts are a category unto themselves, with the kind of fire-breathing iconography beloved by high school ne'er do wells everywhere. Here's a real Trunk show: High-end shirts with cool, retro graphics. Camaro sold separately. (Trunk Ladies Tank Top, \$35; Trunk Mens Short-Sleeve Crew, \$49)



Don't walk near the hottest band in the land in your bare feet—protect you feet with sandals or sneakers. (Flip-Flops: Licensing Essentials,

\$19.95 AUS; Slip-On Shoes: Vans, \$70)



Merch men: top, MAT VLASIC; bottom, STEVE GERTSMA. Right: Eric Clapton shirts



ting more attention as more artists sign multirights deals

Mat Vlasic, VP of merchandising for a division of Sony Records known as the Thread Shop, says merch rights now come up every time an act signs or extends a contract

"I wouldn't say we wouldn't sign an act without
[merch rights], but obviously
to be able to work with our
artists on all of their business endeavors is what
we want to do," Vla-

sic says. "We're not

just sharing in

[merch], we're doing it. We want to be a one-stop shop for them. To piggy-back off the marketing dollars the label is going to spend makes sense in this day and age."

In handling merch for all Sony Music imprints, "we work with them to acquire the [merch] rights, and when we acquire the rights we service it just as a product manager services the music," Vlasic says. He notes that the Thread Shop roster includes between 30 and 40 acts, cre-

ating tour, online and retail merch for Legacy artists like Johnny Cash and Miles Davis to contemporary artists like T-Pain and Pitbull.

But labels are jockeying with international promoters like Live Nation and AEG Live—as well as mega managers like Front Line and Red Light—as to who can negotiate the terms of the best multirights deal.

Live Nation is on the leading edge in making merch a key component of multirights deals with such acts as Madonna, Jay-Z, U2, Shakira and Nickelback. The global promoter has been highly aggressive in the merch game, acquiring all or part of companies that create, sell and distribute it like Trunk, Anthill Trading and Signatures Network, along with fulfillment/direct-to-fan leaders MusicToday and UltraStar.

This kind of deal dates to promoter Michael Cohl's 1989 deal with the Rolling Stones, which included merch along with global promotion rights. "The advantage to the artist then as now is that they feel they are getting guaranteed top dollar, much of it upfront, and only needing to deal with one party," independent merchandiser Steve Gerstman says.

Merch trailblazer Dell Furano is CEO of Live Nation Merchandise and says three components drive the trend: merch is a promotional tool—"There's no better promotion than people walking around years later wearing that same Grateful Dead shirt"—it generates a solid profit margin for artists, and it's an opportunity to cross-promote across developing platforms like social networks.

"Today you bundle," Furano says. "That's the biggest thing that's really changed here. The artist managers really understand the value of the cross-promotion of these franchises. It's all one entity—music and live performance and publishing and

merchandising and online—they're all spokes of the wheel."

When the promoter is also the merchandiser, the process is "more collaborative," Furano says. With a U2 or Madonna tour, "we can work with the other divisions of Live Nation," he says. "When you're promoting the tour, you get another level of cooperation across the board in terms how to get out what's available on a more timely basis, making certain we have the proper amount of merchandise stands at the venue, making certain the security the promoters will hire will help us with the bootlegging."

On Madonna's record-setting Sticky & Sweet tour, her first under the 10-year Live Nation deal, such collaboration made everything work more efficiently, Furano says. "A big part of the sales are online, and we use the same e-mail list for the ticket buyers at Live Nation to also promote the merch at her Web site."

Increasingly, merch, branding, licensing and ticketing are orchestrated through the rapidly expanding music Web portal LiveNation.com—and the proposed merger with the Irving Azoff-led Ticketmaster Entertainment puts this Internet strategy on steroids.

Vlasic says Sony has taken a different path than Live Nation or Universal Music Group (see story, page 26). "We didn't go out and buy Bravado or Signatures," he says. "The nature of our business is little different. As the labels break acts, then we'll be in a great position. Our foremost priority is getting all the current acts we're signing into these broader deals so we can help them in different ways."

So where do these deals leave independent merch firms? In a tough competitive position. "I believe you can analyze what a big company can bring to bear on a merchandise offer by simply looking at advance and guarantee, perhaps even more than royalty rate," says Gerstman, founder of the new model merch firm Cut Merch and longtime vendor for Eric Clapton. "With deeper pockets than the indies, and a stronger stomach for gambles, the majors have an advantage with many artists."

For an artist, a big merch deal may mean paying too much to control market share; this is a charge often levied by independent promoters when that business consolidated.

Such a dynamic can lead to a bidding situation for merch rights, and "oftentimes, the desire for an advance and guarantee will mean that the only bidders in this situation will be the majors," Gerstman says. "Whether a major or an indie gets the tour, most of the money will favor the artist, and the merch company will have to get by with minimal margins. With less competitive tours, the merch companies can frequently improve their margins, due to lesser competition."

Independent merch companies get and keep their clients by nurturing key relationships with artists or offering a different model, "one that emphasizes bigger back-end earnings and better service," Gerstman says. "The argument that the indies make over and over is that the big companies will not make them as much money as they can earn, though not upfront, and that they can't possibly get the same level of attention by a bigger company running dozens of tours at one time in a more impersonal way."

Pinky Gonzales, director of marketing for Goodletteseville, Tenn.-based merchandiser Richards & Southern, says that it can be challenging to win new business when labels and promoters are including merch arrangements in their deals.

Richards & Southern, whose clients include Taylor Swift, Kenny Chesney, George Strait and Sugarland, now compete by complementing their traditional tour merch business with ramped-up digital marketing efforts, including launching a retail Facebook application that gives each R&S client a storefront featuring select items from their merch catalog.

"Our job is to make sure that they are aware of us in the first place and to demonstrate our ability to provide a more personalized service faster and usually for a better price than the default alternatives," Gonzales says.

# THE RIGHT STUFF

AS MUSIC SALES FALL, MERCHANDISING RIGHTS TAKE CENTER STAGE IN 360 DEALS

#### BY RAY WADDELL

Some see 360 deals as the saviors of the industry, allowing an artist to counterbalance falling album sales with solid touring revenue. And while touring often serves as the lynchpin of such contracts, merchandise is becoming more important.

The merch business used to be based at concerts. But sales in retail outlets and online are growing, providing new opportunities for revenue. This growth means merch rights is get-



#### **BRAVADO PREPARES** A MERCH BLITZ FOR THE **ROLLING STONES AND** MICHAEL JACKSON'S ESTATE

#### **BY RAY WADDELL**

The mere mention of two particular acts illustrates the type of year it has been for the international merchandising/licensing firm Bravado: Michael Jackson and the Rolling Stones.

Bravado inked exclusive, wide-ranging deals with both acts in recent months in what CEO Tom Bennett calls "the biggest year not only in our history, but probably in music merchandise history.

Nailing down these two acts speaks volumes about Bravado's role as Universal Music Group's (UMG) global merchandising division. Bravado is Live Nation's closest merch competitor in terms of size, geographic scope, experience and financial resources. The company has offices in London, Los Angeles, New York, Berlin, Paris, Tokyo and Sydney and has a presence in more than 40 countries. Traditionally, merch deals are set up as advances versus royalties, with the bigger artists rating the heftiest advances and most favorable royalty rates. That's still the case today for most artists.

But Bravado, like other merch companies today, is structuring a wide range of deals, individually attuned to each artist. For competitive reasons, details of these deals are proprietary.

Bravado—which was acquired as part of UMG's purchase of Sanctuary in 2007—does merch for Paul McCartney, Kanye West, Beyoncé, No Doubt, Nickelback, Lady GaGa, Katy Perry, Elton John, Guns N' Roses, Metallica, Led Zeppelin, Iron Maiden, Green Day and the Killers, among many others, making it far more than the merch arm of a label.

'We basically are a stand-alone company," Bennett says.

"The fact that we're owned by Universal and have the ability to use resources we wouldn't be able to use before is fabulous. But fundamentally, Universal wants to build us as a really strong, independent, stand-alone business."

The diversity and high profile of the roster, which tilts more toward non-UMG acts, creates leverage in the aggregate. "When you go through it all, there's a real opportunity to put together a real body of rights here," Bennett says. "And that means when we go out to retailers we've got a great offering, which means we can put together a bigger retail program, which only helps us get into more of the right places and hopefully generate more income, which ultimately is the endgame.

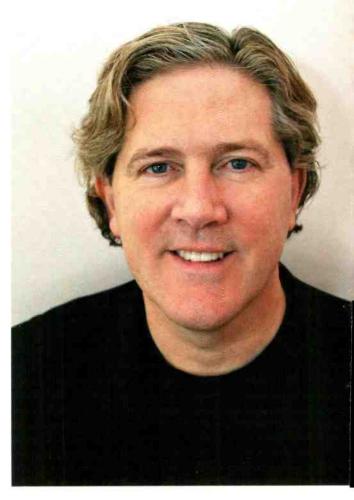
Like most major merch companies, Bravado represents artists on the road, at retail through third-party agreements and by overseeing and fulfilling e-commerce for the artists' merch online. The difference—beyond the geographic scope of Bravado's influence that the UMG relationship brings is the company's still-to-be revealed plan to change how merch is cross-promoted and bundled with music content.

These changes will come into play as soon as the fourth quarter with the Rolling Stones. The recent pact between UMG and the band, which covers future albums by the group and one of the most important catalogs in rock, opened the door for the merch deal.

During a nine-month period, multiple meetings took place on combining music and merch on a worldwide basis with retail and direct-to-consumer online. "We all believe-Universal Brayado and the band—that for a band like the Stones. opportunities exist that have never happened before," Bennett says. "We were also able to back up and show them that on the traditional merchandising we're second to none, and we've got very wide retail reach and distribution worldwide." Because of the UMG connection, Bravado is now in business in 44 territories

Given that a tour isn't currently scheduled, the

BENNETT



# Masters of Merch



Bear necessities: (from left) Kanye West teddy bear, Stones swag and Michael Jackson merchandise



# ET WHAT YOU WANT

Bravado/Stones deal is limited to retail and direct-to-consumer, though if the band does go on the road, specific touring merch could be a part of the deal in the future. The pact is exclusive and supercedes a longstanding merch deal the band had with Anthill Trading that came about through the Stones' equally longstanding promoter deal with Michael Cohl.

Bennett calls the Stones "the perfect band" to launch new products and areas of distribution. "They have a huge business in apparel stores as varied as H&M and Bloomingdale's and JCPenney, and there's an awful lot of interest in their products," he says. "We believe that by marketing and putting the products together—and coming out with some unique and different combinations of stuff—that we can not only sell more merch but we can also sell more music in nontraditional retailers."

Calling it "bundling" is an oversimplification, Bennett says. "It's bundling, but in a slightly hipper and more fashionable way, not just the idea of throwing a T-shirt in with a CD," he says. "It's a great way for kids that have historically connected with the band, the logo and the merchandise to connect the dots—a way for them to hear some of the great music that this band has made for more than 40 years."

The ideas that will be implemented with the Stones, some of which come from the band, are "model-changing," Bennett says, although he declines to give specifics. "They've always done things differently. I think that's what excites them," he says. "There's no dragging the horse to water here. They're right there—all they did was find a willing partner."

#### AND THEN CAME JACKSON

The merch/licensing relationship with the Michael Jackson estate springs from Bravado's earlier designation as official merchandiser for the artist's ill-fated 50-show This Is It run at London's O2 Arena produced by AEG Live. "We were just

starting to get into business with them, and then there was the sad occurrence of [Jackson's] demise," Bennett says. "At that point in time, I think everybody, including the estate, felt that we were best poised to be the merchandising party because we had the opportunity to meet with Michael a couple of times and he had approved a lot of our products."

Bennett believes Jackson would have delivered "big time" at the O2 had the shows taken place and done huge merch business in the process. "We were more than excited to be doing the deal before, and in a weird way we're honored we've been selected by the estate," he says.

The team at Bravado is convinced Jackson's worldwide appeal could make his licensing as popular and international as Elvis or Marilyn Monroe. "Quite possibly Michael in this era is the first of the music stars who has died that is that huge, who has traveled and played in pretty much every country in the world," Bennett says. "He is massive in Japan, massive in Australia, massive everywhere in Europe and in Asia—a very big worldwide superstar."

Now, working with the Jackson estate is a legacy-based enterprise. "We have some great licensing deals already that are very interesting and also some that are being pulled together right now and finalized," Bennett says. "There is going to be the right amount of licensing opportunities that will be executed totally based not on money, but on product, and making sure the product suits the image Michael had."

Bravado has been named the exclusive worldwide merchandiser by Sony Pictures Entertainment for the Jackson film "This Is It," out Oct. 28. Each Bravado office around the world is partnering with local retailers for a number of marketing initiatives. In the United States, Bravado is partnering with Hot Topic, which will do window displays and ticket giveaways leading up to the film's release; in London, Bravado is partnering with HMV, which will set up Jackson boutiques within its stores, as well as signage and window displays.

Bravado also will be providing the Jackson merch to other key retailers including Target, Old Navy and JCPenney.

While Bravado historically was a tour merch company, its retail influence is broad and deep, and Bennett believes the company is now poised to revolutionize the direct-to-consumer model. "The whole [direct-to-consumer] space is a huge opportunity, and thus far most people have made mistakes there [in connecting the dots]," he says. "And I do think this coming year we're going to make a real concerted effort to maximize the growth and opportunities for artists in that area. I think we have a lot of clever ideas and unique new products."

In general for Bravado artists, it's about synergizing the music with the merchandise, as with the Metallica boxed set that came out last year that included the album, a "making of" DVD and merch. "We've got products coming out this fourth quarter going further with vinyl, T-shirts, unique packaging, a very collectible piece," Bennett says. "And the initial reach into retail [shows] they love the product. They're going at it quite big, very aggressively, buying more of this combined package than they probably would have of a vinyl [record] or a T-shirt separately. They see the added value there."

Bravado also plans to market its merch initiatives in unique ways. In London the company hired Tony Harlow, a veteran of the UMG international marketing department and former CEO of V2 as managing director for Bravado in the United Kingdom and Europe.

"With his whole outlook at life and understanding retail and marketing, we're poised to do some great things," Bennett says. "Retail is a different environment than concerts, where merchandise is almost an impulse buy. At retail, the better you can make the product, the more correct places you can put it, the better position, the better it looks, the better the business is."

# BEHIND LOGOS

IF THE CLOTHES MAKE THE MAN. DO THE SYMBOLS MAKE THE MERCHANDISE? For a band that never sold more than a million copies of a single album, the Ramones have a lot of very public fans. Beachgoers roam the shore in Ramones flip-flops, babies get carried around in Ramones onesies, and college kids and yuppies alike can be found in the band's ubiquitous black T-shirts. A former Ramones merch manager told Spin that between 1996 and 2008 the band sold 1.5 million T-shirts—and that's not counting onesies, flip-flops or other items, or any of the bootleg shirts circulating in concert arena parking lots all over the country. By then, of course, the band's modest commercial heyday was already behind it, but its takeoff of the presidential seal—with an eagle holding an olive branch and a baseball bat—had become iconic. ¶ "At a certain level, the logo becomes less about the band," says Michael Bierut of Pentagram Design, "and more about a series of lifestyle choices." ¶ A logo can't make or break a band, of course—it might not even help sell albums or concert tickets. But the right logo can take merch revenue to the next level—and provide valuable viral promotion when it's carved into middle-school desks. In that spirit, Billboard presents the origins of some of rock's most memorable logos, as well as expert opinions on why they've rocked audiences for decades. —Cortney Harding



#### RAMONES

**BACK STORY:** New York artist Arturo Vega created this logo based on a self-portrait in which he wore a belt buckle with an image the presidential seal. On a trip to Washington, D.C., Vega decided to play off the presidential symbol, substituting the members' names for the official text.

**EXPERT OPINION:** "It has such an irony about it," says Brett Kilroe of design outfit Runner Collective. "It feels so authoritative and also has such a familiarity in its aesthetic, while in actuality it does a great job mocking all that it represents in just the right way."

#### TATTOO POTENTIAL:

Medium-unless you're willing to get it large enough to make sure all the names are legible.



#### **ROLLING STONES**

BACK STORY: Though many fans assume the Stones' lips logo was based on Mick Jagger's mouth, designer John Pasche says he was inspired by an image of the Hindu goddess Kali. When he designed the logo in 1971, he was paid £50; the band gave him £200 more a few years later. Even though the Stones copyrighted the image, Pasche made £400,000 in 2006 when he sold the original artwork.

**EXPERT OPINION:** "I've worked with Mick Jagger, and he knows a lot about branding and marketing," says designer Stefan Sagmeister, who has worked with the Talking Heads and Lou Reed. "This is something that looks good on baseball caps and jackets. They do a different set of lips for each tour, so they keep the concept, but do enough to make it different each time."

#### TATTOO POTENTIAL:

High—and recognized worldwide.

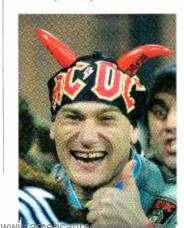


#### AC/DC

BACK STORY: Designer Gerard Huerta riffed on the band's original, Australian logo and his design work for Blue Öyster Cult when he created this image. He has said the style was influenced by Los Angeles barrio graffiti as well as the heavy metal aesthetic of the day.

**EXPERT OPINION:** "From a design perspective, this is very one-dimensional," Sagmeister says. But that may be the point: The logo is simple enough that Kilroe says he was able to draw it blindfolded in middle school.

TATTOO POTENTIAL: Highand easy for anyone to draw.





#### **PUBLIC ENEMY**

BACK STORY: Chuck D says he was influenced by rock groups and sports teams when he created his group's logo of a B-boy in the crosshairs of a rifle. "I took a silhouette of E-Love, LL Cool J's right hand man, and put the crosshairs over him," he says. "A lot of people thought it was a silhouette of a state trooper, but it's meant to symbolize the average black male. It was important for us to have a logo. I wanted our logo to be as recognizable as Batman."

**EXPERT OPINION:** "From a basic visual point of view, it is by design, a target, which certainly attracts attention," Kilroe says. "Targets are symbols that are widely used in visual communication and often suggest danger, and it seems to me the that the intent of this logo was just that. It is aggressive and confrontational in the same way the music is."

TATTOO POTENTIAL: Medium



#### **BLACK FLAG**

BACK STORY: Another band with unremarkable sales (none of its albums ever sold more than 200,000 copies, according to Nielsen SoundScan) but an instantly recognizable logo, Black Flag has inspired endless graffiti. Designed by artist Raymond Pettibon, brother of songwriter Greg Ginn, it was meant to contrast sharply with the white flag of surrender.

**EXPERT OPINION:** "It's a very clever visual hierarchy," Sagmeister says. "It's catchyvou see the stripes immediately. It's a case where a single visual artist defined the visual presence of a band."

TATTOO POTENTIAL: High, unfortunately. There's only one Henry Rollins—get over it.

Additional reporting by Kelly Staskel.



THE TOURING AND MERCHANDISING POWERHOUSE IS BACK WITH 'SONIC BOOM' BY RAY WADDELL







Familiar faces: Fans display their allegiance wherever Kiss plays, including, clockwise from top, the 2008 Download Festival at Castle Donington in the United Kingdom; with mom at the Outdoor Arena At Harveys in Lake Tahoe, Nev.; and with the crowd at Harveys.

from >>p30 Kiss with the reunion tour in 1996 he learned even more about the Kiss Army. "The loyalty of the Kiss Army is phenomenal," he says. Thanks to the makeup and costumes and the characters they portray, Kiss onstage today look pretty much the same as the band did in 1974. The Kiss Army "grows generation by generation by generation, and probably the

biggest reason for it is they've never changed," McGhee says. "They're like Mickey Mouse. He's never changed—he looks the same as he did 100 years ago. That identification of the brand and the makeup of Kiss doesn't get old, so young kids are into it just like young kids were into it in 1974. It's a timeless type of band."

Mitch Rose at Creative Artists Agency has been

Kiss' agent for 22 years and was a fan before then.

"They have an incredible fan base that has remained loyal over the course of their career," Rose says. "And they've grown their fan base, because 'Rock and Roll All Nite,' one of the greatest rock'n'roll songs ever written, is being discovered by 12- to 14-year-olds, and the parents want to share that concert experience."

Ah, the experience. In his 1978 song "Mañana," Jimmy Buffett memorably sings, "Don't try to describe a Kiss concert if you've never seen it," and today the band's live shows still defy description.

"It's a spectacle, it's a theatrical show, an amazing experience," says Rose. "There are explosions, there's fire. No one goes home from a Kiss show saying they weren't entertained."

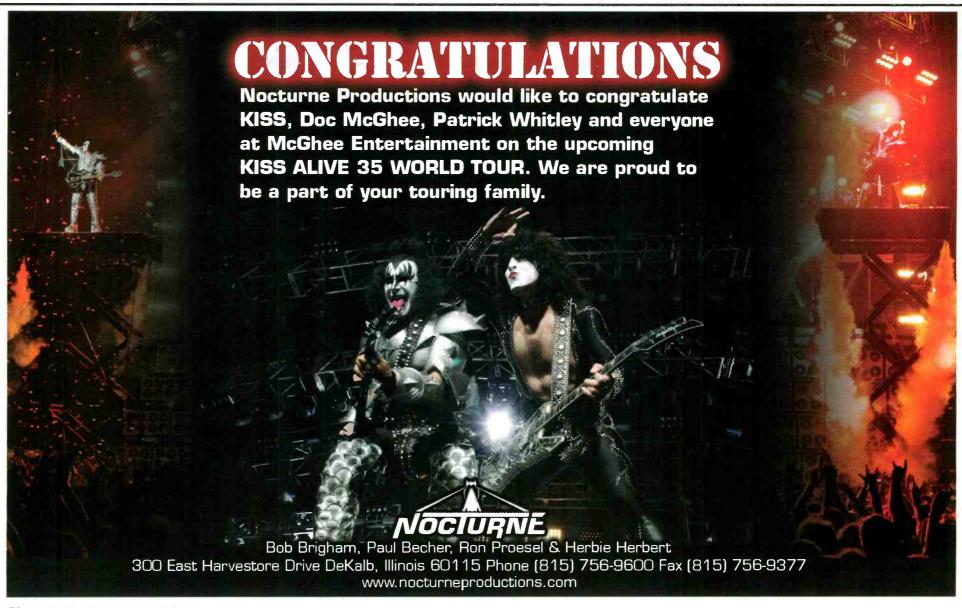
McGhee says, "Kids are going on the Internet and seeing this band onstage, and they don't look like their grandfather onstage. They're Kiss."

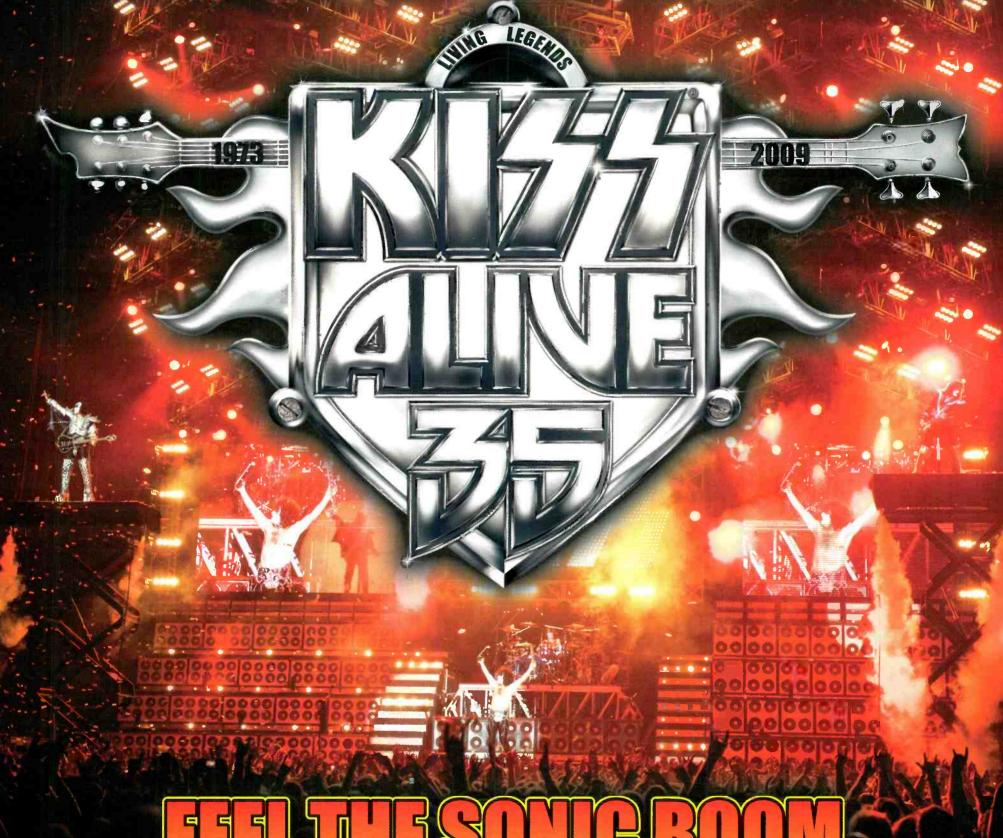
Kiss gave a nod to the digital age by working with the live-music social network Eventful in routing the Kiss Alive/35 tour. "Eventful's Demand It! competition enabled Kiss to create anticipation among fans for the upcoming tour and get critical data regarding which markets have demand for shows," Eventful CEO Jordan Glazier says. "Perhaps most important, Eventful helped Kiss identify hundreds of thousands of people who self-identified themselves as future ticket buyers, and now we're successfully marketing tickets to the demanders."

And if Kiss crowds are starting to skew younger—and fan photos from Simmons show they very much are—the faithful are still around.

"The audience is young, but also there are still plenty of the older true fans that still come out," McGhee says. "It's 6-60."

Just like Mickey Mouse.





PROUD TO BE ROCKIN' WITH YOU



GENE SIMMONS TALKS ABOUT HIS BAND. HIS BRAND, HIS FANS AND A WHOLE LOT MORE

It would be hard to come up with a more prominent rock'n'roll bassist than Gene Simmons of Kiss. The Kiss co-founder, reality TV star and entrepreneur has his fingerprints on virtually all segments of the music industry. Born Chaim Witz in 1949 in Haifa, Israel, and the only child of a Holocaust survivor, Simmons ignited the Kiss explosion in 1972. The band remains a touring, licensing and merchandising powerhouse, and it launches the U.S. leg of the Kiss Alive/35 tour Sept. 25 in Detroit. The group will release "Sonic Boom," its first album of new material in 11 years, Oct. 6 exclusively through Wal-Mart and Sam's Club. ■ Of course, Simmons aggressively

pursues other business interests outside of the band. His Simmons Abramson Marketing is the worldwide marketing/branding entity for the IndyCar Series, and he and co-CEO Rich Abramson's NGTV.com (No Good TV) is a YouTube sensation. His other businesses include a line of T-shirts and accessories called Gene Simmons Moneybag, the Simmons Comic Group, Simmons Records and his publishing imprint Simmons Books, which published his best sellers "Sex Money Kiss" and "Ladies of the Night." ■ As was demonstrated last year in his keynote at Billboard's Touring Conference, when Simmons deigns to impart his worldview it's a wild ride, and his Billboard Q&A is definitely no exception. Spiced with a series of nearly unprintable (but admittedly funny) jokes, Simmons offers his unique take on merchandising, branding, professionalism and owning our children.

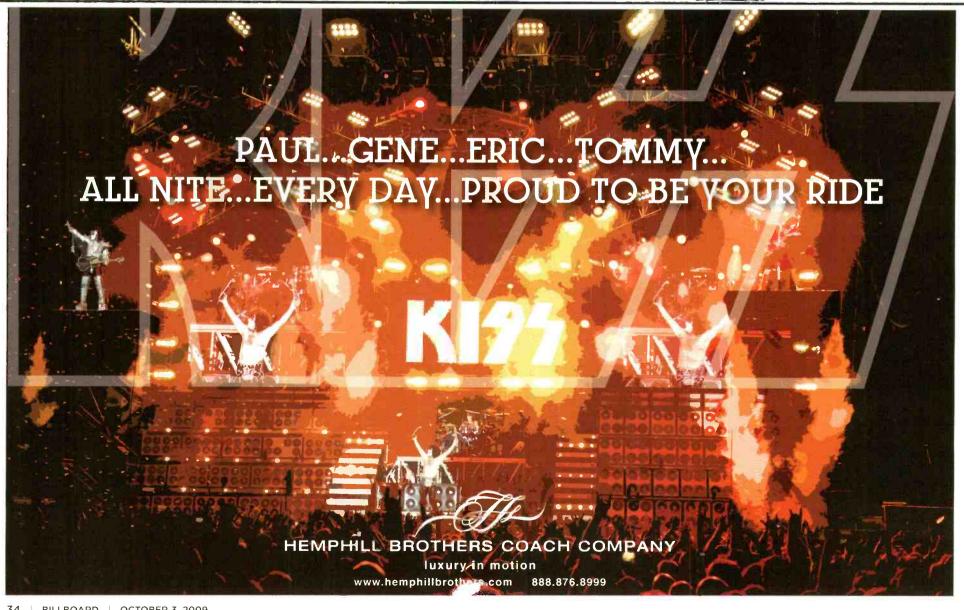


That there's some grand master plan. That we're brilliant beyond belief, that we're masters of merchandise and all that stuff. That's giving us a lot more credit than we deserve.

It's a simple idea. When you love something, and people use the word "passion," you tend to look at every rug and pick it up and see what's under it.

> For argument's sake, if you're a stamp collector worth your salt, you'll know every minutia about it, you'll spend all the free time you have, above and beyond your job, because you love it. And you'll know every obscure stamp, which date it came from, what condition it's in, what's the marketplace. You'll know about it because you care about it. So everything begins with a tug of

> > People see this cold business savvy and it starts the other way around. It starts with, "Wow, I'm in Kiss"; continued on >>p36



# we wanted the best, we got the best!



congratulations on 35 years of the street of



from >>p34 everything else is the what-if, could-it-be, what could it be? You start with a dream without limitations. It's only when we wake up that we say, "It's not going to happen, it probably won't." Never listen to people, and believe in your own dreams.

My point of view is "Earth," that's not such a cool name for the planet. "Planet Kiss," now you've got something. If every inch of ground is Kiss ground, and the air you breath is Kiss air and the food you eat is Kiss food, then we've got something. Brand everything. And you should pay us for every step along the way.

#### Was there any sort of creative objective when you started?

Well, before Kiss there was no template. There was Disney off on the left-hand side, with their cartoons and lifestyle branding. If you were a little kid, your life was filled with Disney, you covered yourself in Disney clothing and wrapped yourself in Disney sheets, and the Disney movies had some kind of Good Housekeeping seal of approval.

And over on the right side you have the world of rockers, which is inhabited by morons. There but for the grace of God we'd all be asking the next door neighbor, "Would you like some fries with that?"

We never went to school, we never learned to read or write music. We still can't, none of us. [Paul] McCartney to this day cannot write a single shred of music. Nor can [Mick] Jagger or [Jimi] Hendrix if he were alive, and so on. We all do what we do by the seat of our pants, except some of ours are made out of leather and are tighter.

#### Musically was there an objective for Kiss?

The template was the Beatles. Kiss always



'Idol' time: GENE SIMMONS (left) and PAUL STANLEY (right) performed with 'American Idol' finalist ADAM LAMBERT during the show's finale in May.

fashioned themselves as the Beatles on steroids, with lots more makeup and higher shoes. The idea was everybody sang, everybody was a star, instead of the Stones kind of model or the Temptations or those kinds of bands where there's one singer and everybody else is in the background.

The thing that I loved about the Beatles is they all looked like they came from the same Beatle mother. It was like the perfect band in terms of look, merchandisable, eternal. Except they never trademarked their haircuts or anything much about their faces. Kiss was the first

band of any kind to ever trademark their faces. It's in the Library of Congress. Which is why 35 years later there are literally thousands and thousands of things with our faces on them, anything from Kiss M&Ms to Kiss Mr. Potato Heads and Kiss Visa cards. We have Kiss Kondoms and Kiss Kaskets. We'll get you coming, we'll get you going.

Why aren't we talking today about merchandise from Wicked Lester, the band that first brought together Kiss' original members?

Because Wicked Lester never had the legs, it just didn't have the right spin. Wicked Lester was kind of like the United Nations—you had one of everything in it. You had a Norwegian, an Italian, two Jews and a partridge in a pear tree. It was a Doobie Brothers kind of band, where if you take a look at it there's one of everything, but you can't quite put your finger on what it is.

The perfect bands for me were bands that had a sound you could instantly recognize, and you could not take a member of the band and put them in another band.

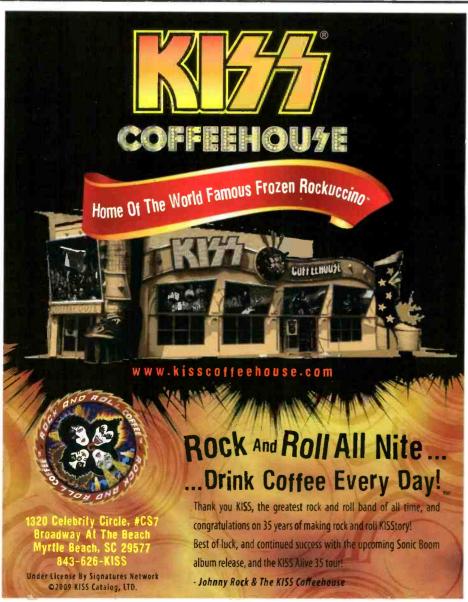
I love U2 and the Stones. but I could take the Edge and stick him in the Kings of Leon and nobody would know. You could take Charlie Watts and stick him in Dave Matthews Band and nobody would know. There's a kind of facelessness to most bands.

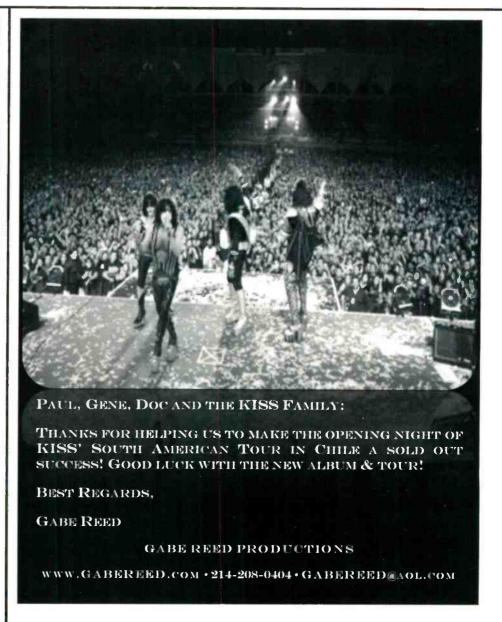
We wanted an audiovisual band, because as kids we went to see all of our favorite bands because we loved the music. And then we went to see them live and they turned their backs on us and stared at their shoes. It was such a big visual disappointment.

So the idea with Kiss was, "Let's put together the band we never saw onstage." Because there was plenty of good music. Every band was making good music. There was lots of great music going on and there still is. And with most of these bands there's either one guy you care about or they're just boring.

## So the visual elements, including the big productions and the makeup, were always part of the presentation?

Everything. A concerted effort was made to explode like a cluster bomb, not just one explosion but every piece of the explosion explodes again. In point of fact, continued on >>p38





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from >>p36 we promoted our own shows, we paid for it, we advertised ourselves, put up our own posters, before anybody did. We had a logo and trademarked it before anybody knew what that was.

When we played the Diplomat Hotel [in New York on July 13, 1973] and took over the ballroom, we were second on the bill and we rented out the whole place, paid the headliners the Brats and some other local bands to play. But when we invited people, we just positioned ourselves as "Kiss, 9:30, Masters of Metal," before there was such a thing as "heavy metal."

I used the offices of the Puerto Rican Inter-Agency Council, where I was the assistant to the director, and after they left I mailed out a photo and a one-pager and an invitation for everybody in the music business to come down and see us—managers, agents, producers—at the Diplomat Hotel, and they did.

Windfall Records, Mountain's label, came down, a few other people, and this guy named Bill Aucoin, who became our manager. When they got there the entire front row was filled with girls wearing black T-shirts with "Kiss" in glitter. [Co-founder/guitarist] Paul [Stanley] and [drummer] Peter [Criss] had stayed up all night the night before and literally glued the shirts and hand-poured glitter on them, and gave the T-shirts out to girls and put them in the front row.

You only get the respect you demand. We created our own buzz. So when people came to see us at the Diplomat Hotel, they saw the place was completely sold out—although they weren't there to see us, they were there to see the headliner—but the people we invited didn't know who was the headliner. They came there to see the 9:30 show; the headliner went

on at 1

So they saw us and the entire front row was Kiss girls; it was our show. It cost \$5 to get in, you saw three bands, we had about 350 people there, it cost \$1,000 to rent the place. We probably made two grand.

#### It seems very early on you placed a lot of importance on touring hard.

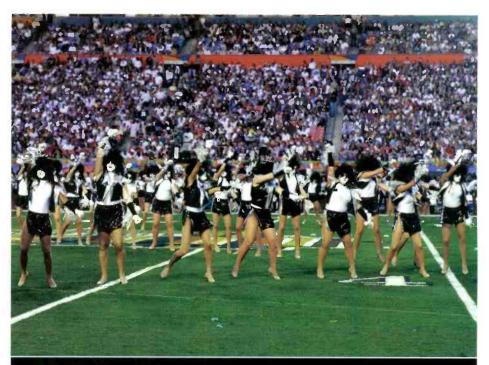
There was no choice, because we weren't the Starland Vocal Band. We didn't do singles. We wrote songs like "Strutter" and "Deuce" and "Black Diamond," and that wasn't a radio staple. "Torn Between Two Lovers" was not Kiss.

#### But your first album recorded on the road, "Alive!" in 1975, got you a lot of traction.

The history is pretty well-known. The whole live record thing was started by Kiss. Before Kiss, nobody did live records as a career choice. Then after "Alive!" came "Frampton Comes Alive"; everybody used the "alive" thing, they even used our engineer. And they all did double-albums because we were out of our minds.

The first three records kind of floated, though we were huge live. By the third record we were playing Anaheim [Calif.] Stadium and Atlanta Braves Stadium, but we still hadn't sold records because we didn't have singles. This was 1976, and by '77-'79 we were the No. 1 Gallup Poll group in all of North America. No. 2 was the Beatles, No. 3 was the Bee Gees or Led Zeppelin, depending on which year you're talking about.

"Kiss mania" is not even a description of it. We owned your children. We owned them. They looked like us, they painted their faces like us, they walked like us, they knew our songs, and they tattooed their bodies. And



Game point: Dozens of dancers, dressed like the members of Kiss, performed during the pregame show for Super Bowl XXXIII at Miami's Pro Player Stadium in 1999.

eventually they had children and they named them after our songs.

#### When did it start to become the Kiss Army?

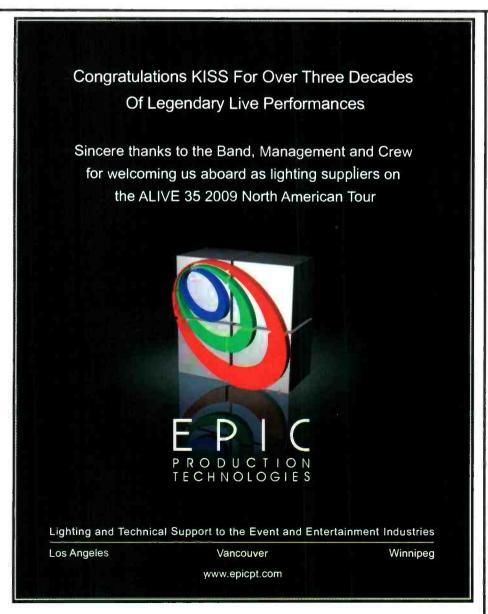
That started in 1975 in Terre Haute, Ind. A guy named Ray Sharkey, I think, was a fan who wanted his local radio station to play Kiss in Terre Haute, but they wouldn't do it because it wasn't the Bee Gees or Pablo Cruz. And he threatened them; he said, "Me and my friends, we call ourselves the Kiss Army. We're going to come down there and surround the station," so the radio station gets nervous

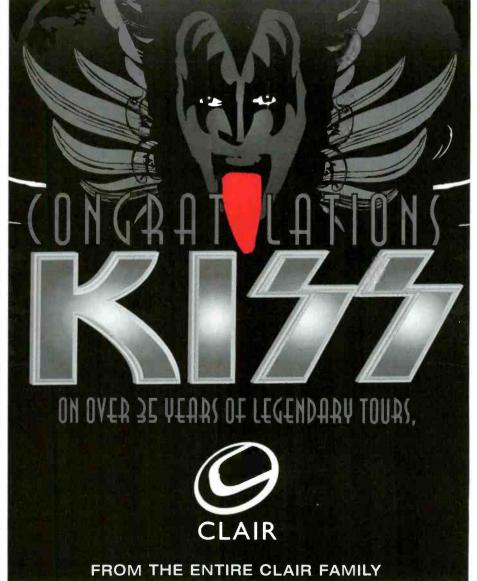
and calls the cops.

The radio station refuses to play Kiss, the newspapers send over a photographer, the next day a big photo of thousands of fans surrounding this little station, which looks like an outhouse in the middle of a cornfield outside of Terre Haute. [The] headline [was] "Kiss Army Invades Terre Haute," something like that, and there and then the Kiss Army was born.

#### Did you trademark it?

Immediately. And 35 years later, the Kiss Army still exists, but it's cer-continued on >>p40





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Hot licks: 'We will never take it for granted, ever, not one single show," says **GENE SIMMONS** (left) onstage at Sydney's Acer Arena during the Kiss Alive/3S tour with **PAUL STANLEY** (center) and **TOMMY THAYER**.

tainly a volunteer army. Everybody proudly belongs and marches. Jagger or [Jimmy] Page or anybody out there would give their left nut to have Kiss fans. Are you kidding me? What are you going to do, tattoo Michael Jackson on your ass?

## The army has been amazingly loyal to Kiss, even through lineup changes.

We had to [make lineup changes]. We had to, because there's an ethical and moral commitment that we made to ourselves and our fans: We treat the stage as holy ground. This is electric church. And when we get on that stage,

our call to arms starts off with "you," our fans, not "our" or "we." "You wanted the best, you got the best, the hottest band in the world, Kiss!" We say our name last, you come first. And the vow we made to ourselves was, "Dear God, if you ever give us the chance, we will never take it for granted, ever, not one single show, at any time. And if any one of us doesn't deserve to be out there, we will kick his ass off that stage." And if you use drugs or alcohol in Kiss, you're out. If you can't respect yourself and your body, how the hell can you respect the band, and especially the fans who put you there in the first place?

[Guitarist] Ace [Frehley] and Peter, in the beginning, belonged in the band, and later on they did not. They belonged home so they can save their lives and try to turn their lives around, not onstage. This is not a babysitting service, this is the Olympics and if anybody catches anything in your bloodstream, you should be thrown out on your ass. Your medals should be stripped, you're gone. And [current drummer] Eric Singer and [guitarist] Tommy Thayer are professional, they love it.

## What did you like about the exclusive Wal-Mart deal with your new "Sonic Boom" album, and why did the band decide to go that way?

The world's a different place. I'm not a fan of downloading for free. I don't believe in anything for free. The kids next door that we think are sweet and have freckled faces were never punished for stealing everything. You can literally point to a million people out of workthe truckers that truck the records to the stores, the stores themselves that used to hire people, the gasoline they used, the warehouses—an entire industry is wiped out because some college kid didn't want to pay for songs. And who's to blame? The record industry, for never having a repercussion.

If you try to break into my house, I'll shoot your head off. Are you out of your fucking mind? But fans were allowed to break into stuff that people created and simply take it without paying for it, and that is nobody's fault but the record industry. It was lax.

Wal-Mart is a real company. We met the Walton people—they're fine upstanding people, we're big fans of them, and they give millions of people jobs and we're all for it. And they're willing to charge for the product. Last time I checked, Kiss is not a charity. I will let you know when I want to give my stuff away for free. I don't want you to determine that.

### Does it bother you when people say you're just in this for the money?

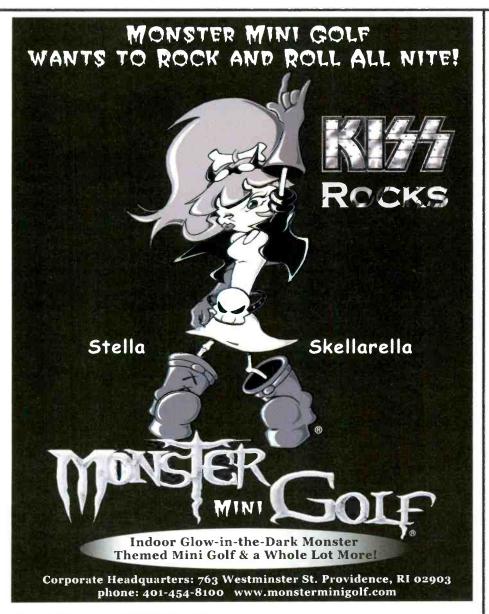
Anybody who simply wants to do it for free should give me any dollar they don't want. They're all full of shit. Everybody lies, but we don't. Of course we want to get paid for what we do, but there's also a tug of the heart, of pride. We created this thing—this ain't the Monkees, baby. We're the mother and we gave birth to Kiss and I'll be damned if anybody's going to tell me what it is, how it walks and how it talks. And do I want to get paid for that? You bet your ass I do.

# But you still have fun when you get on-

Beyond that. Of course. It's a thrill, an honor and a privilege, but who says you have to enjoy it? That's not a prerequisite. How about treating it like craftsmanship? Whatever you can do, do it well. Most of the people on planet Earth, if they're lucky enough to have a job, they go to a job they probably hate. They go to work and all they want is to get paid at the end of the week. We consider that the salt of the earth. Why is that any less valid than what I do? Forget the thrill of it, you like getting paid. And the better job you do, the more money you make. Even God passes the fucking hat around.

You made a memorable point at Billboard's Touring Conference last year about professionalism and being on time for shows. Pride It's self-respect. For fuck's sake, just do it for yourself. Say what you mean, mean what

you say. Shit out the Axl Rose disease in your



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system, get rid of that. Excuses are for the next guy that winds up in jail and becomes very popular there, becomes somebody's girlfriend.

# Do you care what critics say?

Of course. But that will still never get them laid. They were ugly bastards before who never got laid, and no matter what, they still look like Bob Lefsetz. They shine my shoes. I bury them in my backyard. You guys are just jealous that we get seas of pussy and you get nothing. I go to see movies or a band when somebody that I know says, "I just saw this." I trust his word. Not somebody who gets free tickets who's a failed human being.

## When it comes to building a career, what do a lot of bands get wrong?

They don't listen to Gene Simmons. When you're dishonest with yourself and your fans and sugarcoat everything you say, you're full of shit—you can smell that a mile a way. Be who you are.

It's difficult for me to accept someone who's worth \$100 million—and I am—who gets up and starts talking about rain forests and whales and acid rain. Shut the fuck up. Play your songs, and if I want information, I'll go to people who are qualified to talk about it. I don't want rock stars talking about the environment in the same way I don't want environmentalists talking about rock.

### What's your take on the Rock and Roll Hall of Fame?

I think it was a good idea, but it's clearly political. It's Boss Tweed, it's the old New York rotten system, where you get 10 guys in the back room who decide who's going to be in the Rock and Roll Hall of Fame. I want nothing to do

with that. It's a sham and those guys mean nothing. You should take a look at the photo of the guys that vote on it. Fucking scary.

## What would you still like to accomplish with Kiss?

There's nothing we can't do. We're developing a Kiss animated show, like a superhero, X-Men kind of show. We have a Las Vegas Kiss show that's being planned. I just came back from Singapore. There's nowhere we can't go and nothing we can't do.

This is the weird thing. There's something going on here that even we and I don't pretend to understand. All I know is we are not going to take it for granted. We take it deadly seriously. And we intend to live up to our own legend. We intend not to let the fans down, the fans that have been there for 35 years and are probably in their 50s, some in their 60s, and the new 15-year-old

fan who's heard about the legend of Kiss.

So many things in life are not real. Santa is not real. Superman is not real. Kiss is real. And we're going to make sure that when you leave that show, your first Kiss show or the 100th, you'll walk away, whether you love the band or not, and say, "That is the best fucking thing I've ever seen on planet Earth." That's a vow we make to ourselves and anybody who's willing to come out there and see us.



Pride and joy: 'We created this thing,' says Gene Simmons of Kiss, seen here performing at the Download Festival 2008 in the United Kingdom. 'This ain't the Monkees, baby.'





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# The 10th Annual Latin Grammy Awards Return To Las Vegas By Ayala Ben-Yehuda

With "crisis" the word on everyone's lips these days, what better way for Latin music's finest to escape than by going to Las Vegas? \* That's at least partly the thinking behind the selection of the city's Mandalay Bay Events Center as the site of the 10th annual Latin Grammy Awards Nov. 5. ★ The city, which has become a magnet for Latin performers and is synonymous with an overall good time, is also a proven ratings draw. The 2007 broadcast of the event from Las Vegas on Univision, which incorporated signature Vegas shows into the musical performances of the nominees, won industry acclaim. It also scored huge ratings: 12 million viewers, according to Nielsen Media Research, a sister company of Billboard.

"We were very happy with the feel of the show in '07," savs Otto Padrón, senior VP of programming and promotions at the Univision Network.

But when the show broadcasts live at 8 p.m. ET Nov. 5, don't expect a rerun from two years ago. "We know that Vegas brings so many ideas to the table," Padrón says. "One of the things we like so much about Las Vegas is that it's a growing Hispanic market that we need to reach out to."

In a recessionary time, the Latin Recording Academy was also looking for a place that would be "attractive and affordable to everyone," academy president Gabriel Abaroa says, citing the city's wide range of hotel and dining options in close proximity, from low-cost to luxurious.

"We already have experience [presenting the show] in Las Vegas. Are we prepared under the current financial constraints to go to a new city? I don't think so.'

The location was just about the only thing nailed down at press time, with the performance plans to be largely solidified following the nominations announcement Sept. 17.

But going into the 10th installment of the awards show, Abaroa says viewers will be reminded of the impact that the Latin Grammys have made in their first decade. That celebration will continue into next year. Abaroa says, with ideas in the works for commemorative items that could include books and DVDs.

For now, the Latin Recording Academy and Univision will use the powerful tools at their disposal to get the word out about Latin Grammy night.

That includes related coverage on Univision's other media properties, including Galavision and Telefutura, as well as Univision.com. Video interviews and behind-the-scenes footage began appearing following the nominations announcement and will include coverage of the Person of the Year gala honoring Juan Gabriel as well as arrivals footage during the preshow.





Univision.com's mobile site will feature Latin Grammy updates, photos and videoclips highlighting past awards shows.

Univision.com boasted big gains from its Latin Grammy coverage in November 2008, with the site's music vertical scoring more than 71 million page views that month—a 28% increase over November 2007. The day of the Latin Grammys, the awards' microsite on Univision.com increased more than 100% from the year prior.

Increasingly, in recent years, another strategy to get viewers excited about the event is the Latin Grammy street parties, put on by Miami-based Eventus Marketing. The parties are hitting six cities this year, including Las Vegas, up from

Since they began in South Florida in 2003, the parties have attracted top acts to perform the free shows because of the heavy attendance and media exposure that goes with them.

In addition to the street parties, the Latin Recording Academy is presenting a series of singer/songwriter showcases at Los Angeles' Grammy Museum leading up to the awards. The series began with Colombia's Marta Gómez. Abaroa says the inspiration for the series came from an unusually high number of entries in the singer/songwriter category this year (though the showcase participants aren't among the nominees)

Singer/songwriters Kany García and Jesse & Joy have been

Come together (from left): LUIS FONSI, LUIS ENRIQUE, JIMMY SMITS, LUZ RIOS, BETO CUEVAS, TITO 'EL BAMBINO,' GISELLE BLONDET, SHAILA DURCAL, ANDY GARCIA, Recording Academy president NEIL PORTNOW and Latin Recording Academy president GABRIEL ABAROA during the 10th annual Latin Grammy Awards nominations held Sept. 17 at the Conga Room at L.A. Live in Los Angeles. Left: The eighth annual Latin Grammys in Las Vegas, held Nov. 8, 2007.

the last two best new artist winners at the Latin Grammys; those wins proved to be important turning points in the acts' careers, says Yamile Fernández, WestWood Entertainment/Day 1 director for North America. The company manages García and the brother-sister duo Jesse & Joy.

García's win led to sponsorships with Dove soap and Ford, Fernández savs

For Jesse & Joy, "it opened a lot of doors that normally wouldn't have opened so quickly," Fernández adds. A performance on the show, seen in countries around the world, "puts you in the living room of millions of people and gets you to brands and people in the industry . . . when you go to different countries, that can always be used to your advantage.

It isn't always a given that the Latin Grammys will have a significant impact on the sales of performers and winners. Last year only one artist, multiple-award winner/performer Juanes, saw a boost in album sales of more than 1,000 copies during the week after the awards, according to Nielsen SoundScan.

A Latin Grammy performance timed to a major album release, as Ricky Martin has had in the past, can lead to a strong release week. But since many of this year's nominees have little name recognition in the United States, the impact is likely to be small in terms of total albums sold, but higher as a relative percentage gain.

Abaroa observes that in a world of niches, it helps to have a universally recognized mark of excellence.

"In the past, multinational companies and big independents were able to suddenly create international superstars," Abaroa says. With that task becoming more challenging, "a Latin Grammy really helps you."

50 Cent **Alejandro Lerner Alex Lora** Alex Ubago **Alexander Acha Alfonso Fuentes Amaia Montero Andres Levin Aureo Baqueiro** Bebe **Beto Cuevas Bunbury** Carlos R. Pérez Claudio Corsi Coti

**Daddy Yankee** Dadi, Seu Jorge & Marisa Monte

**Diomedes Díaz Eddy Herrera Fito Paez** 

**Cucu Diamantes** 

Francisco Céspedes

Franco De Vita G. Reuben

Gabriela Lena Frank

Gigi & Ivete Sangalo

**Ginyard Robert Jr** 

Jaime y Los Chamacos

Jarabedepalo

Jay Pérez

José Feliciano

José Lugo

Jose Luis Belmonte

ota Quest

La Oreja De Van Gogh La Portuaria

La Quinta Estación

Laura Pausini

Lenine

Los Amigos Invisibles

Luis Enrique Juliá Marcelo D2

Nando Reis

Natalia Lafourcade

Rita Rosa

Shaila Durcal

Silvestre Dangond

Spinetta

Tito "El Bambino"

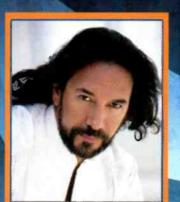
Vicente Amigo

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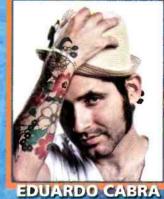
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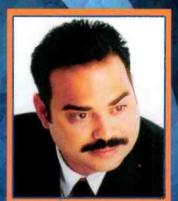


JORGE LUIS PILOTO



JOAN SEBASTIAN





**GILBERTO SANTA ROSA** 



**LUIS ENRIQUE** 



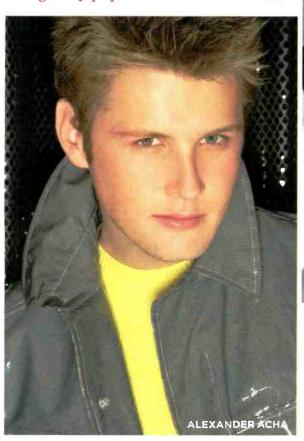


We create Music



# On The Nominees For Best New Artist Span Regions And Styles By Ayala Ben-Yehuda

\*This year's best new artist nominees are a wildly varied group, musically and geographically. They include independent and major-label artists based in Spain, Mexico, Colombia and the United States and represent everything from straight-up pop to flamenco fusion.



## Alexander Acha

The son of pop star Emmanuel, the pianist/songwriter was introduced to audiences when he performed on his father's Retro En Vivo tour. He subsequently scored a platinum album in Mexico with his Warner debut, "Voy." Produced by Loris Ceroni with a combination of ballads, pop rock and light funk, Acha's accessible, pleasantly retroin-some-places sound is complemented by smartly employed strings, his unsappy yet tender delivery and his golden-boy good looks. The single "Te Amo" went to No. 10 on Billboard's Hot Latin Songs chart. In a move usually reserved for veteran stars, "Te Amo" was used as a telenovela theme in Argentina.

# Chocquibtown

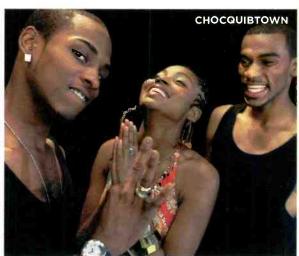
The Afro-Colombian trio won critical acclaim and festival awards for its enticing fusion of hip-hop, dub, electronica, funk and rhythms from Colombia's Pacific coast. Its debut album, "Somos Pacifico," is peppered with marimbas, tambora, congas and traditional vocal stylings combined with modern rapping. It was produced by Ivan Benavides, known for his fresh take on traditional Colombian music. The U.S.based indie label Nacional Records will release a compilation of tracks from the group's two albums.

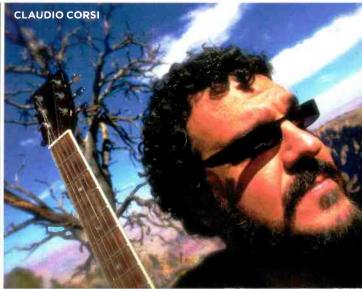


After more than a decade of playing local gigs, radio festivals and county fairs, Mexico-born, Southern California-based pop artist Luz Rios self-released her album "Aire" and had two radio singles in the United States. One was the title track, a country-style duet with legendary regional Mexican artist Joan Sebastian, and the other, "No Me Da La Gana," a pop song. The singer/songwriter, managed by former Balboa Records national promotions director Frank White, opened for Balboa artist Sebastian on tour, giving her even more visibility.

## Claudio Corsi

Quirky, folky acoustic pop artist Claudio Corsi hails from Venezuela but is based in Miami, where he recorded his album "Aire Y Mar" on the indie Cacao Music. The label is





co-owned by Anaheim Angels baseball player Bobby Abreu. Corsi has been a singer, arranger or producer on more than 20 albums, and his songs have been recorded by the likes of Ismael Miranda. Counting everyone from Joan Manuel Serrat to Iron Maiden as influences, Corsi's music incorporates sharp observation and literate humor with a mellow, bluesy feel. His music was featured in the Venezuelan feature film "A Mi Me Gusta."

# India Martinez

Spain's India Martinez performed at flamenco festivals all over the world before releasing "Despertar" on Warner. The album is a fusion of Martinez's husky flamenco vocals with big world-music sounds, from sweeping Middle Eastern strings to jazz and ballads. Part of Spain's new flamenco movement, Martinez has shared the stage with other popular artists in the genre, such as Chambao and Pitingo.



# Name That

Song Of The Year Nods Include Hits, Lesser-Known Gems By Leila Cobo

# 'Aqui Estoy Yo'

Songwriters: Claudia Brant, Luis Fonsi, G. Reuben

Artist: Luis Fonsi with Aleks Syntek Noel Schajris and David Bisbal

Album: "Palabras Del Silencio" (Universal Music Latino)

The second single off Luis Fonsi's breakthrough pop album, "Palabras Del Silencio," is a midtempo ballad in 6/8 time performed as a quartet with Aleks Syntek, Noel Schajris and David Bisbal. The vocal quartet format is a departure for the artist, and the track spent two weeks at No. 1 on Billboard's Hot Latin Songs chart and 19 weeks in the top 10 Fonsi. who regularly writes with friend Claudia Brant, says he conceived the song years ago but never recorded it. "One day I said, 'Why don't I invite three guys, three friends I can get in touch with easily," and pitched the notion to Bisbal during a fishing trip.

"This would have never happened if we all weren't very good friends," Fonsi says.

# 'Dia Tras Dia'

Songwriters: Yoel Henríquez, Jorge Luis Piloto

Artist: Andrés Cepeda

Album: "Día Tras Día" (FM Discos &

The versatile Jorge Luis Piloto garners two nods in the songwriter category, the first with this track co-written with Puerto Rico's Yoel Henriquez for Colombian Andrés Cepeda. The artist, who was working with Piloto on other songs, liked this one in particular because it was reminiscent of his days with the rock/pop band Poligamia. The song hit No. 1 on the Colombian chart and the video features members of Poligamia, with whom Cepeda last recorded in 1997. Cepeda had previously worked with Piloto on the album "Para Amarte

Mejor." A songwriting team, Pi and Henriquez garnered a Latin Grammy nomination in 2007.

### 'Me Fui'

Songwriters: Bebe, Carlos Jean Artist: Bebe

Album: "Y." (EMI Music Spain) The Spanish singer Bebe came out



with a bang in 2004 with her album "Pa' Fuera Telarañas," which received five Latin Grammy nominations Following that, Bebe literally disappeared from sight. The artist's new album, Y."—which translates to "and, period"—was produced by Carlos Jean, who also worked on Bebe's debut set. "Me Fui," the first single, peaked at No. 49 on Billboard's Hot Latin Songs chart and No. 26 on Latin Pop Airplay.

# 'Verte Sonreir'

Songwriter: Alejandro Lerner Artist: Alejandro Lerner

Album: "Enoiado" (El Pie Records) Argentine singer/songwriter Alejandro Lerner now records as an indie artist after many years working with majors. Lerner, who composes on the piano, wrote this evocative tune after waking up one morning and watch-



Nicaraguan singer/songwriter Luis Enrique became a salsa star in the '90s with his brand of romantic salsa. But he has evolved, deciding to go pop, then delving into world music. His sales petered out and his last foray onto Billboard's charts was in 2002. Last year, Enrique signed with an indie label, producer Sergio George's Top Spot Music, and went back to salsa. His return was one of the big success stories of the year, with the single "Yo No Sé Mañana" reaching No. 1 on Billboard's Tropical Airplay chart and No. 6 on Hot Latin Songs. Enrique turned to the writing skills of Jorge Luis Piloto who has written hits for a broad range of pop and tropical singers—and Jorge Villamizar, the former lead singer of Bacilos who has penned hits for Paulina Rubio.

ing his wife, Marcela, asleep beside

him. "Verte Sonreir" is an homage

to her and an acknowledgement of

her support and love through the

years. "Verte Sonreir" is the first sin-

gle off the album "Enojado," which

has been released in Argentina, Mex-

ico, Colombia, Chile, Uruguay.

Paraguay and Ecuador.

'Yo No Sé Mañana'



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man Andrew Stockdale wasn't about to give up after achieving so much—the band sold 537,000 U.S. copies of its self-titled 2006 debut, according to Nielsen SoundScan, and won a 2007 Grammy Award for best hard rock performance.

dale says from the band's temporary Los Angeles base. "We toured our arses off around the world. We did 300 shows. It takes a certain type of person to want to continue to live that

Stockdale replaced his departed bandmates with drummer Dave Atkins—a veteran of Brisbane, Australia, bands Resin Dogs and Pangaea—guitarist Aidan Nemeth and Ian Peres on

Together they crafted the epic blues rock of "Cosmic Egg," due Oct. 23 in Australia on Modular Recordings/Universal, Oct. 26 in the United Kingdom on Island and Oct. 27 in the United States on Interscope.

Also new to the project is manager Cory Brennan, founder of New York-based 5B Artist Management, and British producer Alan Moulder. But despite all the changes, Wolfmother's trademark rock sound remains intact, with standout tracks like "In the Morning" and "California Queen" likely to more than satisfy fans of the first album.

"I can listen to the whole record without cringing, which is a good sign," Stockdale says. "I wanted to take it back to an old-school hi-fi sound.

"It's a difficult situation to come back from," Modular A&R manager Glen Goetze says of the split. "But [Stockdale has] worked his way through it. It's like starting from scratch on a debut record all over again, but we already have a sizable fan

The band has been re-engaging those fans for several months now, with a carefully plotted live return involving a mix of highimpact shows, festival dates and intimate secret gigs. The group was one of only two acts to play both of the Sound Relief bushfire benefit concerts held March 14 at Melbourne Cricket Ground and Sydney Cricket Ground. It also closed out the March 27 MTV Australia Awards, performing the appropriately titled "Back Round," a non-album track that was a free download on Wolfmother's Web site and the site for "Guitar Hero 5," which features the band.

In the United States, the group opened for the Killers on

six dates in August and September and—after Australian and European shows—will start its own monthlong U.S. headline theater tour Oct. 29 at Dallas' House of Blues.

ing at the moon: WOLFMOTHER

"They'll be touring a lot," Modular managing director Steve Pavlovic says. "A third of 'Wolfmother' album sales were in America, two-thirds in the rest of the world. You'd have to think there's a pretty decent market outside America. They'll spend two-thirds of their time addressing it."

Interscope reports considerable support from U.S. media, with appearances on "Late Show With David Letterman" and "The Late Late Show With Craig Ferguson" already taped and more TV spots in the pipeline, according to marketing director Dyana Kass. At radio, Kass says the lead track, "New Moon Rising," has had good early reactions since it went to modern rock, college and active rock formats Aug. 14.

The band also continues to make friends in the right places

and will play to 600,000-plus Australians when it opens AC/DC's March 2010 homecoming stadium tour. The band will appear in drinks brand Absolut's upcoming global Rock Edition ad campaign, and Stockdale has collaborated on a track for Slash's next album.

"We might do a few shows or some surprise guest appearances. I'd love to have him play at some Wolfmother shows," Stockdale says

All the signs are that Wolfmother can build on its debut success, despite the changes in personnel. But Stockdale says he's taking nothing for granted.

"At the start when people were saying, 'Wolfmother returns,' I was like, 'Don't say it's a comeback,' " he says. "But maybe a comeback is a good thing. A bit of a struggle, a challenge, is a healthy thing to have in life. Every time I do a gig now, I think, 'Wow, this is incredible.' "

# >>>'NEW MOON' SOUNDTRACK REVEALED

The soundtrack to "New Moon"—the second installment in the "Twilight" film series—will feature songs by Thom Yorke, Grizzly Bear, Bon Iver, Lykke Li and the Killers, according to an official track list released Sept. 21 on "Twilight" author Stephenie Meyer's Web site. Death Cab for Cutie scored the soundtrack's lead single. "Meet Me on the Equinox." Other acts that appear in the credits include Band of Skulls, OK Go and Editors. "New Moon" hits theaters Nov. 20; the soundtrack is due Oct. 20 on Chop Shop/Atlantic Records.

# >>>COHEN BACK ONSTAGE AFTER COLLAPSE

Singer Leonard Cohen returned to the stage Sept. 21 in Barcelona after he collapsed during a concert Sept. 18 in Valencia, Spain. and was rushed to the hospital. The Canadian was halfway through his song "Bird on a Wire" when he fainted. His manager later told media that the singer had suffered a bout of food poisoning but had been reluctant to cancel the show. Cohen was released from the hospital and recovered over the weekend. The artist has been on tour since May. performing in Canada. Europe, New Zealand and Australia, after coming out of retirement. After Spain, Cohen is due to perform Oct. 17 in Sunrise, Fla.

## >>>LIVE NATION, BET PAIR UP FOR CONCERT SERIES

Live Nation has partnered with BET Networks to produce a series of U.S. tours that will visit Live Nation's House of Blues clubs and other venues across the country. The partnership will launch this fall with the 106 & Park tour, featuring coheadliners Trey Songz and Mario. The trek begins Sept. 29 at the House of Blues in Los Angeles and will visit major U.S. cities through November, Other acts featured on the tour include Day 26, Sean Garrett and RydazNRtist. BET will serve as the tour's exclusive media partner.

Reporting by Belinda Goldsmith, Monica Herrera and Mitchell Peters. ROCK BY CORTNEY HARDING

# The Lips Have It

# The Flaming Lips Keep On Truckin'

In the wee hours of the morning on Monday, Sept. 14, Flaming Lips frontman Wayne Coyne was signing autographs after his band performed at upstate New York's All Tomorrow's Parties festival when a burly young fan approached him with a length of an industrial strap. Coyne recognized it as one of his own, used for tying down equipment like the large cannons that shoot confetti into the crowd throughout the band's stage show. The fan told Coyne the strap had been shot out of the cannon and hit him in the chest, but he calmly handed it back, got his shirt signed and walked away.

This isolated incident symbolizes a few things about the Lips—their fans love them with a devotion that borders on insanity, the group's live shows are such spectacles that flying straps might very well be part of the festivities, and they're one of the luckier bands around

The group started in the early '80s and has survived addiction, infighting and a holdup at a Long John Silvers seafood restaurant; had an alt-rock radio hit, "She Don't Use Jelly," in 1993; and played the Peach Pit on "Beverly Hills 90210." Critics love them, audiences adore them, and they sell albums. 2002's "Yoshimi Battles the Pink Robots" has sold 570,000 copies, according to Nielsen SoundScan, while follow-up "At War With the Mystics" has sold 220,000.

Now the band is preparing to roll out a new album, "Embryonic," due Oct. 13 on Warner. The 18-track set was initially conceived as a double-album but will be sold in one- and two-CD packages. "We realized that as much as we wanted to do the double-album, all the songs fit on one disc," Lips manager Scott Booker says. "We wanted to keep the costs down for our younger fans, and we'll also be releasing a double-disc with added content, a fur-covered double album for collectors and a vinyl version."

Coyne describes "Embryonic" as "slightly disturbed, but pleasant," adding, "We tried to make it feel like, 'If you like two songs, you'll like the whole record' and 'If you don't like two songs, you probably won't like any of this.' "The record has echoes of acts like Can and Joy Division and sounds cooler and less whimsical than previous efforts, especially on the opener



"Convinced of the Hex."

While the album might sound calmer, the live show remains frenetic, complete with dancers dressed in yeti costumes, Coyne rolling across the audience in what can only be described as a mansized hamster ball and confetti—lots and lots of confetti. "We have the confetti shipped out to us," Coyne says. "If we were to take it all and go out for a month of shows, it would fill a truck. It's a lot of confetti."

Warner marketing director Tom Osborn says the live show is the band's calling card. "Q magazine in the U.K. said the Flaming Lips were one of the 50 bands you had to see before you die," he says. "They've had some of the core elements of the live shows in place for a while, but Wayne is constantly trying to do new things and updating the visuals. They want it to be much more of an experience than just a rock show."

For a recent string of dates, fans also had the chance to preview the new album. "We gave away three tracks from the new album digitally when people bought tickets to the last tour," Osborn says. "Then, a week before the show, fans got digital copies of three classic B-sides sent to them. Finally, they could go to a Web site after the show and download a live version of the concert they had attended. It was all built seamlessly into the ticketing so fans didn't have to do extra work."

Concert attendees could also listen to the entire album at stations set up next to the merch table. "I don't know if anyone missed the show and listened to all 18 tracks, but the idea was to give them a taste," Osborn says.

"Embryonic" was streamed live on the Web site for "The Colbert Report" to coincide with Coyne's Sept. 16 appearance on the show. "I wanted to stream the last record, too, but Warner was more cautious," Booker says. Osborn adds 'It became a lot more fun to be in a group whether you succeeded or you failed. It opens up a world.'

-WAYNE COYNE,
THE FLAMING LIPS

that at this point, "we know records leak, it's just going to happen. The Lips have a very loyal fan base and we think they'll buy the record anyway."

The Lips are planning to spend some time in Los Angeles around the release date, doing TV shows and playing events. They also will play one-off dates at festivals like Treasure Island in San Francisco and Voodoo Fest in New Orleans, and they're planning to return to their hometown of Oklahoma City to participate in the annual March of 1,000 Flaming Skeletons on Halloween. "Last year CNN covered it and 30,000 people came to the parade." Booker says.

The Lips will then head to Europe and the United States in November, and they're planning U.S. tour dates in the spring.

"The live show is the path in for a lot of new fans," Booker says. "When they play festivals, people come over to watch them and get drawn in. It's the best way to reach the kids. I also think this album will a speal to the kids, because it has a rawer sound."

Booker says the band also gets plenty of exposure from licensing opportuni-

ties. "We never got 'Do You Realize??' on the radio, but it was in a VH1 commercial, and that turned a lot of people on to us," he says. "After Dell Computers used 'The Wand,' we saw an increase in single sales. And the Lips have songs that can work anywhere in the world; we put 'The Yeah Yeah Yeah Song' in an ad for soda in South Africa, because everyone understands 'Yeah yeah yeah/no no no.' "He adds that as of yet, there aren't licensing deals in place for "Embryonic," due to the label's desire to keep the album under wraps.

Warner and the Lips won't be actively pursuing radio airplay with the new album. "We serviced a three-song EP to radio and we're planning on sending the full album out, too," Osborn says. "It will go to multiple formats, and we'll welcome airplay, but there is nothing in the sense of a traditional radio campaign for this band."

"Radio has never really been available to us," Booker says. "'She Don't Use Jelly' was a happy accident that happened at a totally different time."

"We were on tour with groups that were selling millions of records, like Stone Temple Pilots and Candlebox," Coyne says of the early '90s. "They were having a lot of success, but I don't know if we really ever would pursue that type of success on our own. We were starting to be like, 'We're just taking whatever comes.' So when we got asked to be on 'Beverly Hills 90210,' if it would've been six months earlier, we probably would've still had some control issues left over from what we thought our group's manifesto meant. But by then we knew that if we were lucky, there were going to be a lot of absurd things that you could experience if you just let shit happen. Once we did that, I think it became a lot more fun to be in a group whether you succeeded or you failed. It opens up a world.'

IICHELLE MARTIN

A consummate Renaissance woman, Rosanne Cash has eschewed genre conventions throughout her long career. Of course, she had an excellent role model, being the eldest daughter of the late Johnny Cash. She scored her own string of country hits in the '80s and continues to record, as well as write books and contribute fiction and essays to such publications as the New York Times and Rolling Stone.

Her latest album, "The List," due Oct. 6 on EMI's Manhattan Records, is a collection of covers based on a list of 100 essential country songs that her father gave her when she was 18.

Produced by Cash's husband, John Leventhal, "The List" includes Hank Snow's "I'm Movin' On" and Hank Williams' "Take These Chains From My Heart," as well as duets with Bruce Springsteen, Elvis Costello, Rufus Wainwright and Wilco's Jeff Tweedy.

# 1 How did you react when your father first presented you with his list of essential coun-

I was thrilled. I know people think, "Oh, 18 years old, you wouldn't have sense enough to know what you were getting." I did, because I had just started playing guitar. Helen Carter was teaching me all the Carter Family songs. I was really steeped in rock and pop music but it was a whole other landscape that I didn't realize existed except for the most obvious things-Patsy Cline and Ray Charles and my dad's music.

## 2 How did you narrow down a list of 100 songs to 13?

Some songs were clearly not suited for me

to do-they were either too gender-specific or I couldn't do another version of "This Land Is Your Land." Then there was the vetting of which songs were suited to my voice. There was also a sonic and emotional balancing so that it wasn't all "Motherless Children" and "Bury Me Under the Weeping Willow"; it was also "Heartaches by the Number."

## 3 What role did your husband, John Leventhal, play in your interpretation of the sonas?

John did all the heavy lifting; these are his arrangements. It was a pure joy for me to get to sing them, but it was a pure joy for him to get to this. This is the dream project for him that he's been wait-

ing his whole life to do. He's the only New Yorker I know who has such a deep and extensive knowledge of roots music and country music.

## 4 These are some of the best and biggest songs of the last 100 years. Was it intimidating to cut them?

"She's Got You" was a little bit because I knew Patsy Cline's record so well, and "Girl From the North Country" was because it seemed like a watershed

moment in musical history. I have these pictures of my dad and Bob [Dylan] together. But John said, "No, we're going to go to Bob's original version; that's the doorway into the song," and it was. Bob's original version is a classic folk song. The rest of them, no, I wasn't intimidated. I've been singing "Silver Wings" in the shower for 30 years.

## 5 On your blog you wrote that this was the only record you could have made at this point in your life. Why?

Because my parents are dead, and I had a pretty serious face-off with my own mortality. You think about the things you want to do most of all in the world. It felt like the perfect and the only thing to do.

You look back at your ancestry. You want to know where you come from, who you are and what you're going to pass on to your kids, and "The List" is the perfect cohesion of all of that.

## 6 Do you feel any connection with today's country music?

I don't listen to country radio but I often hear things that I think are fun and exciting and good. I don't know who a lot of the young people are or what they sound like, but the other day I was flipping through the channels and I saw Taylor Swift. I'd heard so much about her, she's sold millions and millions of records, but I'd never heard her sing. I saw her on a George Strait tribute and I thought, "Wow, this little girl is really good, she's really got something." That's always exciting, when you see somebody who is so young and you can see that spark in them.

## >>>BLAKE'S BACK

Two years after launching a five-album deal with Universal Classics & Jazz, the British classical crossover quartet Blake is out on its own. Its third album, "Together," will be released Oct, 12 in the

United Kingdom on Blake Records, the act's EMI-distributed startup with the production house MPP.

Blake's 2007 self-titled debut album has sold 113,000 U.K. copies, according to the Official Charts Co., while its 2008 follow-up, "And So It Goes" (Decca/Universal), has sold 58,000.

While manager Steven Howard says the act subsequently departed Universal by mutual consent, MPP cofounder Nick Patrick says its

> new arrangement gives Blake creative control-and much more. "With a major-label deal, you have to sell up to 200,000 copies to see a profit," he says. "Here, they sell 30,000 copies and immediately see the money."

> The album mixes classical material like "Ave Maria" and "Nessun Dorma" with more contemporary songs like U2's "With or Without You" and Charles Aznavour's "She." According to member Stephen Bowman, "There is enough for our existing audience to get their teeth into, but I hope it steps away from samev crossover."

> > "Together" appears in

Denmark in late November, with other international releases scheduled for 2010. Blake plays U.K. shows Nov. 7-10, then Danish dates Nov. 23-Dec. 20 with further international touring planned, booked by the Agency Group, accompanying the album's international rollout -Hazel Davis

# >>>THINK PINK

Having been featured prominently in U.K. critics' tips for the coming year in January, it's perhaps predictable that London-based alt-rock band the Big Pink is garnering critical acclaim for its debut album, "A Brief History of Love" (4AD).

Mixing droning feedback, anthemic choruses and dark electronica, the 11-track album was released Sept. 14 in the United Kingdom and Europe ahead of its Alternative Distribution Alliance-distributed U.S. bow Sept. 22

"This album will last a long time," 4AD managing director Simon Halliday says, describing the act's atmospheric mix of gritty electronica and psychedelic rock as "powerful stuff that connected with us straight away."

"A Brief History" was streamed on the band's Web site for one week (beginning Aug. 3), which Halliday says immediately generated heavy blog chatter, boosting the band's profile internationally.

Booked by London-based EC1 Music, the Big Pink launches a U.K. tour Oct. 8, followed by European dates. A U.S. tour booked through New Yorkbased the Agency Group runs Nov 13-Dec. 6. Halliday anticipates additional European and American treks to take place next year.

The Big Pink is published by Chrysalis Music, which scored a breakthrough U.S. synch deal when its album track "Dominos" was used to trail a recent run of the British TV teen drama "Skins" on BBC America. -Richard Smirke

# >>>LISA LISA

Teenaged Aussie folk-pop singer/songwriter Lisa Mitchell is looking to export her domestic success to the United Kingdom this fall.

The national modern rock radio network Triple J championed Mitchell's music Down Under, helping her debut album, "Wonder," hit No. 6 on the Australian Recording Industry Assn. chart following its release July 31 on Warner Music.

Although she initially emerged as a finalist on the 2006 season of "Australian Idol," Mitchell has shrugged off any "reality TV" stigma. "Lisa is such a unique artist," says her London-based manager Stuart Clarke. "We've never felt any need for any smoke and mirrors; it's been about finding the right platforms for exposure and leaving people to it."

Ironically, though, it was TV that stirred international label interest in Mitchell, whose publishing is handled through Sony/ATV-her song "Neopolitan Dreams" was placed in a U.K./Europe ad for Surf detergent, which has been airing since October 2008. Further synch deals followed for Kraft (United States), Vodafone (Iceland) and 3G (Australia).

RCA/Sony Music duly signed Mitchell for the world outside Australia. A full release is due Oct. 26, with international releases being planned. Clarke says Mitchell will focus her attention on the United States in 2010. The singer will play 14 U.K. shows Oct. 9-27 supporting singer/songwriter Newton Faulkner, booked through Hel--Jen Wilson ter Skelter.



# **GHOSTFACE KILLAH**

Ghostdini: The Wizard of Poetry in Emerald City Producers: various

Release Date: Sept 29 In the past decade, Ghostface Killah has moved away from the esoteric beats of his Wu-Tang Clan cuts to explore buttery soul rhythms. On his new album. "Ghostdini: The Wizard of Poetry in Emerald City," the rapper dives head-first into R&B and the results are more mixed than his hip-hop output but nonetheless intriguing. On the first single, "Baby," Ghostface spits come-ons between a soaring chorus by Raheem DeVaughn, while "Guest House" showcases a moody tale of betrayal with Fabolous popping up as the other man. As always, Ghostface's penchant for storytelling is the main attraction, with each verse displaying impeccable detail and confidence that commands attention. While the album's softer instrumentation and thematic preoccupation with romance may initially frustrate some diehard rap fans, its silky hooks begin to sink in with repeated listens. "The Wizard of Poetry" represents a curious departure in Ghostface's discography, but after his heavyhanded past work, the set is an entertaining breather.-JL

## KRIS **KRISTOFFERSON**

Closer to the Bone Producer: Don Was New West Records Release Date: Sept 29

As the title suggests, Kris Kristofferson's newest album. "Closer to the Bone," is an attempt to reach new depths of vulnerability—a portrait of an old man, laid bare following his 2006 opus, "This Old Road" (which was his first recording after a 12-year hiatus). Folk relies heavily on the willingness of the artist to be confessional. Now, considering himself near the end of his life, Kristofferson is exposing himself more than ever before, exploring death and love from this new mortal perspective. On the song "From Here to Forever," Kristofferson sings tenderly in his familiar bear-like smoky growl. "Here's one I wrote for my kids": and on the title track. "I'll love you from here to forever." Kristofferson returned to veteran folk molder Don Was to helm the recording and also to contribute bass to the intimate, live-feeling instrumentation. With "Closer to the Bone" Kristofferson digs deep into his long and troubled past to bring listeners one of his most beautiful moments.-LJW



### **TOBY KEITH**

American Ride

Producers: Toby Keith, Mark

Wright

Show Dog Nashville

Release Date: Oct. 6

There's a little less bluster and

bravado on Toby Keith's latest album, "American Ride," and it's a welcome turn. Keith has always understood how to connect with his loval fans, and he may have sensed their need for a break from the inyour-face feel of his most recent albums. The track "Are You Feelin' Me" is a rare show of vulnerability from the Oklahoma native, while "Woke Up on My Own" finds the singer facing his own limitations. Dave Koz's saxophone is a perfect accompaniment to the tender and touching "Cryin' for Me (Wayman's Song)," a tribute to former NBA star/jazz musician Wayman Tisdale, who died in May. The fiddle- and steel guitar-laden "You Can't Read My Mind" and the l'm-a-lug-but-you-love-me-anyway "Tender As I Wanna Be" are destined to be dancefloor favorites. But "American Ride" isn't completely chutzpah. The first single/title track is the only song on the set that Keith didn't have a hand in writing-it's a look at America and all its foibles. Meanwhile, the rocking and rousing tune "Loaded" celebrates the workingman's night on the town.-KT

# ZERO 7

Yeah Ghost

Producers: Sam Hardaker

Henry Binns Atlantic Records

Release Date: Sept. 29 What is Zero 7 without its unofficial. clear-voiced frontwoman Sia Furler, who left amicably last year to pursue a solo career? The answer: something very different yet unmistakably Zero 7. Singer/songwriter Eska takes over the alpha woman role on "Yeah Ghost," the fourth studio album from production masterminds Sam Hardaker and Henry Binns. From her first appearance on the overtly funky song "Mr McGee," Eska diverts the duo from its usual path of heady atmospherics into earthier sounds and tones. The first single, "Medicine Man," struts like Sam Sparro's "Black and Gold" and calls out a lover's lies as "simply outrageous," while the more adventurous "Sleeper" is half hooky pop refrain and half minimal synth smudges. The music on "Yeah Ghost" is still Zero

7-but after a few cans of

musical Red Bull. For proof, check out the lush textures and brushed snares on "Pon-Art Blue," which features wide-eyed vocals from Martha Tilston.-KM

## **SELENA GOMEZ &** THE SCENE

Kiss & Tell

Producers: various Hollywood Records

Release Date: Sept. 29

"Tell me, tell me, tell me something I don't know." Selena Gomez sings on the final cut on her debut album. "Kiss & Tell." Considering how closely the new set follows similarly situated tween-pop efforts by Miley Cyrus and Demi Lovato, Gomez's fans might share the sentiment: It's not always easy to tell what distinguishes the work of this "Wizards of Waverly Place" TV star from that of her fellow Disney-factory females. That doesn't mean "Kiss & Tell" doesn't deliver its required payload of electrorock delights. The song "Naturally" (produced by Mouse House regulars Tim James and Antonina Armato) has a juicy and instantly memorable vocal hook, while the pop-punk title track expertly channels the good-natured sass of the Go-Go's (no surprise, given drummer Gina Schock's cowriting credit). But if Gomez wants to outlast her current context, her music could use more of her in it.-MW

## OWEN

**New Leaves** 

Producers: Mike Kinsella,

Brian Deck

Polyvinyl

Release Date: Sept. 22 An album about settling down and being a new husband and father has strong



**AFI** 

Crash Love Producers: Joe McGrath, Jacknife

DGC/Interscope

Release Date: Sept. 29

AFI's eighth studio album, "Crash Love," remains faithful to the arena-ready pop noir that made the rock band a multiplatinum superstar earlier this decade. Singer Davey Havok once again puts on his best Smiths-esque strut while dancing his way through glammy new wave beats, bouncy rhythm sections and first-pumping choruses. The track "End Transmission" is dressed up in '80s charm, bolstered by a punchy bassline and pounding keys, while gang chants and pulsating synths pepper "I Am Trying Very Hard to Be Here." Listeners will be hard pressed to find a single screamed vocal; it's as if AFI has finally made the transition from "Nightmare Before Christmas"-like spook punk to polished gothpop. Even though "Crash Love" isn't terribly progressive in scope and the band's '80s idolatry might one day run its course, the set is ultimately another highlight in a discography that's as consistent as it is expansive.-EL



# JOSHUA BELL

At Home With Friends

Producer: Steven Epstein

Sony Classical

Release Date: Sept 29 The Grammy Award-winning vio-

linist Joshua Bell returns with "At Home With Friends," a star-studded album of marquee-level duets with guest artists like Sting, Josh Groban and Chris Botti. If the term "classical crossover" sends you running for cover, fear not: This is one duets album that packs a sonic-and celebrity-punch. The new album finds Bell's virtuosic violin amid a wide array of musical genres-a jazz-inspired reading of George Gershwin's "I Loves You Porgy" (alongside trumpeter Botti), the bluegrass-drenched "Look Away" (featuring Nickel Creek's mandolin master Chris Thile) and even a foray into Argentine tango on Astor Piazzolla's "Oblivion." Other standout sparring partners include planist Dave Grusin (on Tom Jobim's "Chovendo Na Roseira") and perennial favorite Sting on "Come Again," from his classical album "Songs From the Labyrinth." Much more than just a publicity vehicle, "At Home With Friends" is an inspired, moving musical affair.-JR

# SINGLES

potential of being viewed by some listeners as boring. But Owen brainchild Mike Kinsella manages to avoid both fates on his latest effort "New Leaves." Kinsella (who now records as a solo artist under the name Owen, following a long career in such indie rock bands as Cap'n Jazz, Joan of Arc and Aloha) plays the same sort of soft ballads found on his previous albums. But don't mistake the softness for weakness. While nothing is as biting as the aging hipster takedown "Femme Fatale" (from his 2006 set "At Home With Owen"), he pulls out the knives and slices pseudo-intellectuals on "A Trenchant Critique." Elsewhere, he accepts domesticity on "Amnesia and Me," giving up his past and declaring, "I know who I am/A housebroken, one-woman man."-CH

# MUSE

The Resistance Producer: Mike Sapone Warner Bros. Records

Release Date: Sept. 15 British rock act Muse's fifth album. "The Resistance." shows growth from the band's previous releases and proves that it's primed for a global musical takeover. The album opener, "Uprising," carries a pulsating bass and drum groove, while the band's singer/quitarist Matthew Bellamy provides callto-arms lyrics ("Rise up and take the power back/It's time that/The fat cats had a heart attack"), which hypnotize the listener into a revolutionary-like state. The song "United States of Eurasia" opens with a docile verse but quickly progresses with a falsetto vocal line and accompanying guitar riff that break open a larger-than-life chorus and a Middle Easternsounding bridge reminiscent of Queen. The three-part rock symphony "Exogenesis" closes the album, combining elements of piano and the band's dramatic flair. The evolution of Muse is likely far from over, and "The Resistance" teases what the band still has up its sleeve.-ECJ

# ANDREW W.K.

55 Cadillac

Producer: Andrew W.K. Skyscraper Music Maker Release Date: Sept. 8

Hard rock fans itching for Andrew W.K. to release a new single like his 2001 hit "Party Hard" will be sorely disappointed by the musician's fifth album, "55 Cadillac," which consists entirely of piano improvisations. The wordless set will likely be perceived as too abstract by some fans, but comparisons to Andrew W.K.'s previous work fail to recognize the virtuoso performance he delivers on these eight tracks. The song "Seeing the Car" is an uplifting composition, while "City Time" is much more manic, with a quiet beginning slowly giving way to a racing arrangement. For Andrew W.K.-who has also released two albums of Japanese pop covers—the departure from the muscular rock anthems isn't exactly jarring: more surprising is the daring attitude with which he approaches these winding, free-form songs. "55 Cadillac" offers a fun, technically exciting journey that paints Andrew W.K. as an artist unafraid of risks.-JL

## 50 CENT **FEATURING** NE-YO

Baby by Me (3:37) Producer: Polow Da Don Writers: C. Jackson, J. Jones, S. Smith Publishers: 50 Cent Music (ASCAP). Mv Diet Starts

Tomorrow/Songs

of Universal (BMI),

Super Sayin Publishing (BMI) Shady/Aftermath/Interscope On the heels of Ghostface Killah and Raheem De-Vaughn's "Baby," 50 Cent's "Baby by Me" is another shout-out to lucrative childbearing, as the pragmatic Queens rapper offers a woman the chance to "have a baby by me, baby, be a millionaire." This is 50's fourth try at a lead single for "Before I Self Destruct." now set for release Nov 17 With its club synthesizers and Ne-Yo-aided chorus, the track is far more radio-friendly than his past attempts. But it's also the least distinctive. A song like "Baby by Me" that overtly reaches for a pop audience may put 50 Cent back on the airwaves, but it won't necessarily energize the rapper's core fans. At this point, they might be more receptive to hearing something out-

### HONOR SOCIETY

Over You (3:04)

Producers: John Fields. Jonas Brothers

Writers: various Publishers: various Jonas/Hollywood

Honor Society wraps postbreakup angst into a cathartic, three-minute package on "Over You." the opening track from the group's just-released debut album, "Fashionably Late," The song is delivered with fierce precision by band members (and Jonas Brothers protégés) Michael Bruno, Jason Rosen, Andrew Lee and Alexander Noyes. Its production is taut and unabashedly pop but also offers some added spice with a driving backbeat, pulsing synths and quitar licks worthy of arena rock. The lyrics are about stewing over an ex-girlfriend and the vocal riffs are short and smart, leaving space for the music to breathe. In those gaps of silence, inhale shifts to exhale and romantic frustration becomes fun. If this is what a breakup sounds like, it just might be worth the pain.-SG

# QUEENSRŸCHE

Home Again (4:41) Producers: Jason Slater,

Kelly Grav Writers: various

Publisher: Queensrÿche Publishing (BMI)

"Home Again," the new single from Queensryche's

### KRIS ALLEN

Live Like We're Dving (3:32) Producers: Steve Kipner, Andrew

Frampton

Writers: various Publishers: various

19/Jive

"American Idol" winner Kris Allen has wisely chosen to scrap his Kara DioGuardi-penned coronation song, "No Boundaries," in favor of this impressive new single about seizing the day. "We only got 864 hundred seconds in a day/To turn it all around or to throw it all away/Gotta tell 'em that we love 'em while we got the chance to say," he sings, "Live Like We're Dying" was originally intended for Irish band the Script, but Allen improves on the unreleased version with a nuanced vocal and a nimble, rhythmic delivery. The tongue-twister verses work in spite of themselves, and even when Allen does his best Bob Dylan impression on the bridge, he emerges safely on the other side. It seems Allen is still emboldened by the risks he took on "Idol," and those who voted for the singer/songwriter in May should be feeling the same after hearing the first track from his Nov. 17 debut.—MH

powerful "American Soldier" album, could recapture the mainstream glory that the band achieved with its 1991 dream ballad, "Silent Lucidity." The lyrics—an exchange between a military man and his daughter who miss each other-are sung by frontman Geoff Tate and his own 10vear-old daughter Emily, who gives a rich vocal performance for her age. In less capable hands, the interpre-

tation would have felt overdramatic: instead, a profound sense of sadness and hope intermingle among wavering guitar lines, gritty drum beats and gliding strings. The universal theme of separation from a loved one pairs well with the melody, which flows like soothing water over a wound. "Home Again" —and Queensrÿche—rightfully command a strong radio salute.—*CLT* 

ALLENLIVE LIKE

WE'RE DYING



side the box.-JS

# **ALICIA KEYS**

Doesn't Mean Anything (4:28)

Producers: Alicia Keys, Kerry "Krucial" Brothers

Writers: A. Keys, K. Brothers Jr. Publishers: Lellow Productions/

EMI, Book of Daniel Music/EMI (ASCAP) J Records

A truly confident woman lets herself be vulnerable at the right time. This is the message that Alicia Keys' latest single exudes, as she lets her guard down and admits that she's incomplete without the man she loves. "From afar, it seems I had it all," Keys belts on the midtempo track's chorus, "but it doesn't mean anything since you're gone." It's not the first time she's wrought inspiration from love-stricken lyrics. In fact, "Doesn't Mean a Thing" is just the latest addition to a lengthy list of her empowering tracks, and it can easily be compared to previous hits like "Wonder Woman" and "No One." But the comparisons are more than welcome, because—as Keys understands so well—everyone needs love, no matter how independent they may be.-MC



# LEGEND & CREDITS

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

CONTRIBUTORS: Mariel Concepcion, Sandra Gordon, Cortney Harding, Monica Herrera, Evan C. Jones, Jason Lipshutz, Evan Lucy, Kerri Mason, Jon Regen, Jesse Serwer, Christa L Titus, Ken Tucker, Mikael Wood. Lavinia Jones Wright

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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DANCE BY GAIL MITCHELL

# **A** Musical Milestone

Gloria Gaynor Celebrates 30th **Anniversary Of** 'I Will Survive'

To Gloria Gaynor, it seems like only yesterday that she recorded the iconic disco/pop hit "I Will Survive." Now she's celebrating the anthem's 30th anniversary.

"How is that possible?" she asks with a laugh during a concert stop earlier this week in Bologna, Italy. "I'm only 29."

Still averaging 100 to 150 concert dates per year, Gaynor is currently overseas performing shows in Moscow, Amsterdam and Spain. After that, she will return stateside to promote the Oct. 27 digital release of an updated recording of "Survive" in English and Spanish plus a self-penned gospel ballad, "He Gave Me Life (I Will Survive)." The songs will be released through the singer's own Glolo label (her childhood nickname) in association with digital distributor INgrooves. In turn, all three songs will be available on CD through Gaynor's Web site, Gloria Gaynor.com.

"I Will Survive" survived its own challenges in the beginning. Written by Freddie Perren and Dino Fekaris, the track was initially pegged as the B-side to a song called "Substitute" that Polydor brass wanted Gaynor to record. Perren agreed to produce "Substitute" in exchange for choosing the B-side.

"Freddie and Dino said they'd been looking for someone to record 'Survive' for a long time," recalls Gaynor. "I'm reading the lyrics and saying, 'Are you kidding me? This is a hit song.

But when we took it back to the label execs, they wouldn't listen to it."

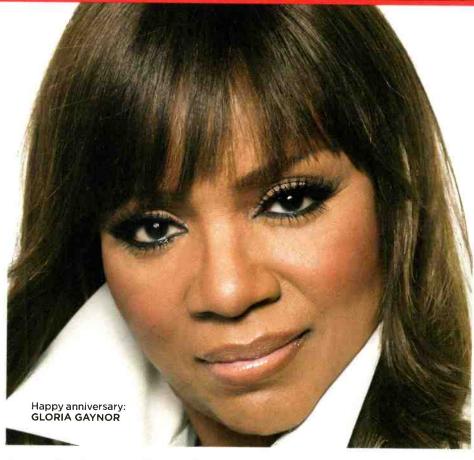
Gaynor was confronting personal challenges as well. Her mother had recently passed away and the singer had to record "Survive" in a back brace owing to surgery on her spine a month earlier. "That's why I was able to sing the song with so much conviction," says Gaynor.

After a Studio 54 DJ got wind of the song, other club DJs began flipping the single over to play "Survive." Then radio chimed in and the label's hand was forced. While "Substitute" languished at No. 107 on pop, "Survive" danced all the way to No. 1 on the chart in 1979.

Since Gaynor earned a Grammy Award for best disco song in 1980, "Survive" has taken on a life of its own. Morphing from disco hit to empowerment anthem, "Survive" has been covered more than 200 times by everyone from Dame Shirley Bassey and Diana Ross to Cake and assorted "American Idol" wannabes. Gaynor's favorite covers? Those by Gladys Knight and Chantay Savage.

Not too long ago, Gaynor performed the song on Capitol Hill in support of the Performance Rights Act. "This should have been done a long time ago," she declares. "Writers get paid and rightfully so; publishers get paid and rightfully so. But what about the singers? It's the fair thing to do."

Five days prior to the "Survive" rerelease,



Gaynor will participate in a Q&A and a live performance at the Grammy Museum Oct. 22 in Los Angeles. That will be followed by a guest stint on "The View" and a performance in this year's Macy's Thanksgiving Day Parade. On tap for 2010: The release of Gaynor's yet-untitled gospel album and a symphony tour in Australia. The former will feature traditional selections as well as "He Gave Me Life" and other original Gaynor compositions. "After 30 years of telling people I will survive, it's time to tell them how," she says.

Although Gaynor has rung up a string of hits

including "Never Can Say Goodbye," "I Am What I Am" and "I Never Knew," she will forever be tied to her signature ode. And that doesn't bother her in the least.

"From the beginning I recognized it was a timeless lyric that everyone could relate to," says Gaynor, "so I don't get tired of singing it. I'm always freshening it up; changing the beat, the lyrics, modernizing the arrangement—I've even stuck a hip-hop section in the middle of it. I become 295% grade A ham when I do this song because people still love it."

# **CROSS COUNTRY**

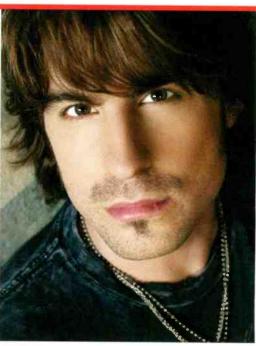
With a little help from his friends, Valory artist Jimmy Wayne enters Hot Country Songs at No. 51, snaring the chart's Hot Shot Debut with "Sara Smile." His friends are none other than the song's featured guests, Hall & Oates: The singers and songwriters who originally took "Sara Smile" to No. 4 on the Billboard Hot 100 in 1976. (The entire 60-position Hot Country Songs chart is viewable at billboard.biz/charts.) ¶ Wayne's performance of the ballad during an audition helped secure his first record deal. The singer/songwriter has since become friends with John Oates, collaborating with the music vet on various projects. When Wayne claimed his first No. 1, "Do You Believe Me Now," on Hot Country Songs last year, Oates traveled to Nashville and performed with Wayne onstage at a celebratory industry bash. ¶ With its debut on Hot Country Songs, "Sara Smile" becomes the ninth former Hot 100 hit to land on the country tally in an updated version that also includes the original artist. The accompanying chart lists those aforementioned covers that have appeared since Hot Country Songs converted to Nielsen BDS-monitored data in 1990.



# STILL SMILING

These covers have appeared since Hot Country Songs converted to Nielsen BDS-monitored data in 1990.

ORIGINAL ARTIST	YEAR	HOT 100 SONGS PEAK	TITLE	HOT COUNTRY SONGS PEAK	YEAR	WITH NEW ARTIST
Sting	1996	94	"I'm So Happy I Can't Stop Crying"	2	1997	Toby Keith
Kelly Clarkson	2005	7	"Because of You"	2	2007	Reba McEntire
'N Sync	1999	8	"God Must Have Spent a Little More Time on You"	3	1999	Alabama
Dolly Parton	1982	53	"I Will Always Love You"	15	1995	Vince Gill
Huey Lewis	1982	41	"Workin' for a Livin' "	19	2008	Garth Brooks
John Waite	1984	1	"Missing You"	34	2007	Alison Krauss
DARYL HALL & JOHN OATES	1976	4	"Sara Smile"	S1 (to date)	2009	JIMMY WAYNE
The Bellamy Brothers	1979	39	"If I Said You Had a Beautiful Body (Would You Hold It Against Me)"	60	2005	Dolly Parton
Jimmy Buffett	1977	8	"Margaritaville"	63	1999	Alan Jackson



# Step By Step

Jesse & Joy Spark Top 20 Stateside Hit With 'Adios'

Mexican brother-and-sister duo Jesse & Joy's sophomore set, "Electricidad," debuted at No. 14 on the Billboard Top Latin Albums chart this week. And while that represents less than 1,300 copies these days, the singer/songwriters are busy spreading their music around in a lot more places than just retail.

Jesse & Joy won a Latin Grammy Award for best new artist in 2007 on the strength of their 2006 debut Warner album, "Esta Es Mi Vida." It went platinum in Mexico with sales of more than 100,000 copies. Jesse & Joy's music has since been used in campaigns for Verizon's VCast music store. IC Penney and Old Navy; the pair even composed the theme song for the hit telenovela "Las Tontas No Van Al Cielo," a Televisa-produced soap



that aired in the United States on Univision. Jesse & Joy also appeared in "High School Musical: El Desafío," Disney's Spanish-language film production of the franchise in Mexico.

Though promotion of Jesse & Joy in the United States was slow to take off at first, the siblings have now scored their biggest stateside radio hit so far with "Adios," which holds at No. 17 this week on Billboard's Hot Latin Songs chart. The 26-yearold Jesse and the 23-year-old Joy will perform this month in New York and Houston as part of the Latin extension of the Grammy Celebration Concert Tour series presented by T-Mobile Sidekick.

"If you sit down and listen to the first album, you feel like there's a band playing live for you," says Joy Huerta, who wrote much of the new album with her brother while they were on tour. "Electricidad" possesses a bigger, more textured poprock sound with touches of British and glam rock, but "it's still that same feeling," adds Joy.

Featured in Wal-Mart's "Soundcheck" series, Jesse & Joy are also integrating a green message into their promotion of "Electricidad." The duo linked up with the Natural Resources Defense Council's "La Onda Verde" campaign to create a viral video with Earth-friendly tips. Visitors to Adios-GlobalWarming.com can submit their ideas on how to fight global warming to win an acoustic concert by Jesse & Joy at a school, university or park; tree-planting activities are also in the works.

The Latin Grammy win "made us push ourselves," says Joy. "It helped people get to know us from different parts of the world that hadn't heard us yet." The bilingual Huertas, who have an American mother, would eventually like to record in English. "But," Joy notes, "we're trying to go step by step. We're trying not to eat the world in one bite.



# **MUSIC FOR EVERYBODY**

It's a long way from Possum Kingdom, S.C., to Disney's Hollywood studios and Boston's Paradise Rock Club. But NeedToBreathe is accustomed to covering a lot of territory geographically-and musically. Buoved by extensive touring and key film and TV placements, the Atlantic mainstream rock band's third album, "The Outsiders" (released Aug. 21), has spun off two chartclimbing songs: "Something Beautiful" and "Lay 'Em Down.'

The former, which moves 21-20 this week on Triple A, is the act's second top 20 single on that chart. Meanwhile, "Down" rises 11-8 on Hot Christian Songs, the band's third top 10 on that tally, "The Outsiders"the follow-up to 2007's "The Heat" and 2006's "Daylight"—debuted at No. 20 on the Billboard 200 and has sold 37,000 units, according to Nielsen SoundScan. It debuted at No. 2 on Billboard's Top Christian Albums chart and holds the No. 3 slot this week

Though signed to Atlantic, Need-ToBreathe is also being marketed and distributed to Christian consumers through Word Records. But the band is quick to note it shouldn't be classified as just a Christian rock act. "We appreciate that there are many ways to get our music out to the public," says lead vocalist Bear Rhinehart, speaking for drummer Joe Stillwell, bassist Seth Bolt and guitarist/brother Bo Rinehart. "And our faith is really important to us. But one thing we don't appreciate is people calling us a Christian rock band. The implication is that you have to share our faith to like our music and that's not true. We make music for everybody.'

The group's musical diversity has opened the door to various TV and film placements. "Something Beautiful" will appear in the new film "When in Rome," due in January 2010 Another "Outsiders" track. "These Hard Times," was featured on NBC-TV's new drama series "Mercy."

The band's live appeal is another success-building factor. "One of the greatest assets we have with this band is their power live," notes Anthony Delia, Atlantic Records senior director of A&R and marketing. "They are great, both electrically and acoustically. We'll win if people just see them play."

-Deborah Evans Price

# **TREE CLIMBING**

On paper, Porcupine Tree is a band whose success is a little puzzling. The progressive rock act's songs are lengthy, complex works that almost defy commercial arplay. Band leader Steven Wilson refuses to give away his music and ensures his CDs are experienced as complete albums by wrapping them in elaborate packaging instead of offering them as digital bundles.

Despite these uncommmercial proclivities, Porcupine Tree has been amassing a loyal following since 1987. The latest evidence: Fans snatched up all 10,000 limited-edition copies of its new album, "The Incident" (Sept. 22, Roadrunner). They contained two CDs, a DVD and two books (one of photos, one of illustrations) that complemented the record for \$109, according to manager Andy Leff. (Double-CD and three-disc vinvl sets are also available.)

Why has Porcupine Tree developed such a rabid following? Wilson believes that despite the "dumbing down" of culture by entertainment like reality TV, "there is definitely an equal and kind of opposite reaction against that by people who still want something with a little bit of emotional resonance, emotional depth . . . something they can immerse themselves in and kind of appreciate over many listens."

"The Incident" is a loose, semiautobiographical collection of songs "under this umbrella of being incidents of significant points in life, life-chang-



ing events," Wilson says. The most poignant example is the lead single, "Time Flies." In it, Wilson reflects on his mortality and celebrates his birth year. 1967-a milestone year for rock music.

Leff says that to market "The Incident," Porcupine Tree is repeating the strategy used for 2007's "Fear of a Blank Planet" (53,000 sold, according to Nielsen SoundScan), which "privatized" the album's marketing by hiring the independent publicity firm Shore Fire Media to contact critics like Rolling Stone senior editor David Fricke, who's become a fan. "We'll always support the people who supported us," Leff says, "but we want Jon Pareles of the New York Times. We're looking for artistic validation, not just genre-specific press."

To that end, Porcupine Tree hosted two listening sessions in 5.1 surround sound this summer for journalists. "We take everyone's BlackBerries and cell phones away, give them a pad of paper and a pen, and make them sit for an hour and listen," Leff says. "And they love it."

Besides debuting the "Time Flies" video on AOL Spinner, Porcupine Tree hosted a listening party Sept. 24 at its Terminal 5 performance in New York. The band started a two-week U.S. tour Sept. 15 in Seattle and will launch a European leg Oct. 5 that will run through December. The band's Web site, PorcupineTree.com, acts as the focal point of the group's universe, where people can stream music and purchase it from the site's download store.

"This whole album cycle is almost like a cycle of disengaging from the mainstream and becoming a self-contained enterprise," -Christa Titus Leff says.

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### **FOND FAREWELL**

vers Sept. 16, the act's 2005 set "The Very Best Of" debuts on Top Pop Catalog Albums at 896%). It's the first time the act has been on a Billboard albums chart since 1987.

### **BRICK'S HOUSE**

>>Jim Brickman garners his 44th No. 1 on Top New Age Albums (viewable at billboard .com/charts) as "Beautiful World" bows atop the list. He ties Mannheim Steamroller for the most No. 1s in the chart's 21-year history.



# **MORE MOORE**

Newcomer Justin Moore is he first solo male artist to take a track from a debut album to No. 1 on Hot Country Songs in more than three years, as "Small Town USA" rises 3-1. That hasn't happened for a new male artist since Jason Aldean 'Why" in May 2006

# Jay-Z Holds At No. 1 While VMAs Shine On Charts

Jay-Z remains at No. 1 on the Billboard 200 with "The Blueprint 3," which sells 298,000 copies (down just 37%) in its second week. The Roc Nation set bowed atop the chart last week with 476,000. Traditionally, No. 1 debuts that start with huge sales weeks have a steeper secondweek decline.

Over The

Counter

However, Jay-Z's drop was fairly soft for a couple of reasons. Last week was the album's first proper week of availability, as the set had its offcycle Friday, Sept. 11, release pushed up to Tuesday, Sept. 8, at the last minute, and many re-

tailers didn't have the set until later that week. So, its 476,000 start could have been much bigger.

Also, the set probably got some sales traction from its placement in Target's circular last weekend, where it was advertised for \$9.98. Jay-Z also performed on the premiere of NBC's "Jay Leno Show" on Monday, Sept. 14, and the residual buzz from his MTV Video Music Awards performance on Sunday, Sept. 13, likely bled into the current sales week.

Speaking of the VMAs, the song that closed the show, Jay-Z and Alicia Keys' "Empire State of Mind," rockets 50-5 with Greatest Gainer/Digital honors on the Billboard Hot 100. It sells 205,000 downloads (up 374%) and vaults 23-1 on Hot Digital Songs.

Back on the Billboard 200, Whitney Houston's "I Look to You" climbs one spot to No. 2 with 156,000 copies—up 77%. The album's sales gain is due to Houston's much-publicized two-day

stand (Sept. 14-15) on "The Oprah Winfrey Show." In three weeks, the album has sold 548,000 copies.

Looking ahead to next week, Pearl Jam is on course to nab its first No. 1 album on the Billboard 200 in 13 years. Industry prognosticators sug-

gest the band's new "Backspacer," released on Sunday, Sept. 20, could sell between 175,000 and 200,000 copies by week's end.

VMAs PACK PUNCH: MTV's annual Video Music Awards show smiles on the Billboard 200 as a number of eyepopping gains come likely as a direct result of the program. It's no wonder, as the show earned nearly 9 million viewers, according to Nielsen, the most for the VMAs since 2004.

Pink, who performed an acrobatic version of "Sober," sees her "Funhouse" album fly 63-28 with Pacesetter stripes, signifying the chart's greatest percentage increase—it's up



95%. Lady GaGa's "The Fame" benefits from the performer's best new artist win and her dramatic rendition of "Paparazzi" as the album climbs 23-12 with a 76% increase.

Green Day, another winner/performer, skips 59-54 with "21st Century Breakdown" earning a 17% jump.

Taylor Swift, who took home the best female video award for "You Belong With Me" (and performed the song on the show), moves 10-8 with "Fearless" (up 37%). Meanwhile, her self-titled debut-which is still on the chart-rises 48-45 (up 21%). Her unexpected VMA acceptance speech visitor, Kanye West, isn't on the

Billboard 200 this week. His last set, "808s & Heartbreak," has been absent from the chart for the past month and declines 7% in sales this week, selling less than 2,000.

Billboard

Collectively, the album catalogs of all of the major VMA performers gained 40% in sales this week. That includes the aforementioned acts along with Beyoncé, Muse, Janet Jackson and Alicia Keys. (However, it's an unfair comparison to lump in the sales of Jay-Z's brand-new "The Blueprint 3" and "Blueprint Collector's Edition" and Muse's "Resistance," so they aren't counted in our tally.)

REMEMBERED: The Sept. 14 passing of actor Patrick Swavze causes some unsurprising surges in sales this week.

The soundtrack to his smash 1987 film "Dirty Dancing" re-enters the Top Soundtrack chart (see page 64) at No. 13 with 3,000 copies (up 390%) while a 20th-anniversary version of the album re-enters at No. 20 with fewer than 2,000 copies sold (up 446%).

The album's signature tune, "(I've Had) The Time of My Life," by Bill Medley and Jennifer Warnes, sold 6,000 downloads (up 444%). Swayze's own soundtrack contribution, the No. 3 Billboard Hot 100 hit "She's Like the Wind," went from selling fewer than 1,000 downloads to nearly 8,000 (up 1,351%).

es at No. 40. Checker first beared on the May 23, 1959, It's the latest lofty ho for the beloved entertainer; Last year, Billboard named his classic "The Twist" the No. 1 song of the Hot 100's first 50 years.

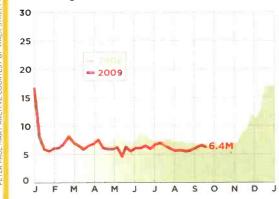
Between 1988 and 1993, Living Colour sent four albums to the ard 200. Its first entry, "Vivid," rose the highest, reaching No. 6 in May 1989 the same week that the set's "Cult of Personality" peaked at No. 13 on the Billboard Hot 100. This week, the rock band returns, as "The Chair in the Doorway" furnishes

# Warket Watch A Weekly National Music Sales Report

# Weekly Unit Sales

Paragizitation	ALBUMS	DIGITAL Albums"	DIGITAL TRACKS
This Week	6,431,000	1,447,000	19,875,000
Last Week	6,714,000	1,422,000	20,099,000
Change	-4.2%	1.8%	-1.1%
This Week Last Year	6,924,000	1,263,000	19,289,000
Change	-7.1%	14.6%	3.0%
*Digital album sales are	also counted within all	oum sales.	

# Weekly Album Sales (Million Units)



# Year-To-Date

N S W I	2008	2009	CHANGE
OVERALL	UNIT SALES		
Albums	291,406,000	250 625,000	-14.0%
Digital Tracks	776,963,000	864 905,000	11.3%
Store Singles	1,226,000	1 318,000	7.5%
Total	1,069,595,000	1,116,848,000	4.4%
Albums w/TEA*	369,102,300	337,115,500	-8.7%
Includes track equ	uivalent album sales (TEA)	with 10 track download	s equivalent

**ALBUM SALES** 291.4 million

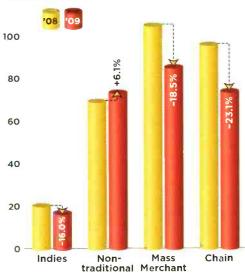
# SALES BY ALBUM FORMAT

(D	244,034,000	194,812,000	-20.2%
Digital	46,028,000	54,001,000	17.3%
Vinyl	1,241,000	-,768,000	42.5%
Other	103.000	44.000	-57.3%

nielsen

# Year-To-Date Album Sales By Store Type

120 million units



WEEK	LAST	2 WEEK	WEEKS	ARTIST Title  MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK		Sin
1	1	-	2	#1 JAY-Z 2 wks 48C NATION 520856/AG (18.98)  The Blueprint 3	٥	1		30
2	3	1	3	GREATEST WHITNEY HOUSTON ARISTA 10033/RMG (13.9B)  I Look To You		1		(
3	HOY A	Tom TU	1	MUSE HELIUM-3 521130 WARNER BROS. (18.98) ⊕ The Resistance		3	The album earns	
4	NE	W		KID CUDI  DREAM ON G 0 0 D UNIVERSAL MOTOWN 013195*/UMRG (13.98) ** Man On The Moon: The End Of Day		4	the greatest gain in units this week (up	
5	2	2	4	MILEY CYRUS HOLLYWIGD 004719 (10,98)  The Time Of Our Lives (EP)	×		68,000 copies, a	B
6	NE	N	1	DRAKE YOUNG MONEY CASH MONEY,UNIVERSAL MOTOWN 013456/JUMRG (9.98)  So Far Gone (EP)			77% increase), thanks to Houston's	ľ
7	NE	N	1	LIL' BOOSIE TRILLIASYLUM \$19781.WARNER BROS. (18.98) SuperBad: The Return Of Boosie Bad Azz	-	7	much-publicized	P
8	10	9	45	TAYLOR SWIFT	П	(P2 T)	two-day stand on "The Oprah	
9	NE	u I	1	MEGADETH Enderson			Winfrey Show"	
10	7	11	15	THE BLACK EYED PEAS	-17		Sept. 14 and 15.	
11		7	52	KINGS OF LEON			3	(
2	23			LADY GAGA	6	L	The rock trio enters	
	12		44	STREAMLINE KONLIVE CHERRYTREE/INTERSCOPE 011805*/IGA (12 98)  ZAC BROWN BAND	5	) 	with 128,000 copies, a career-	
13				ROAR BIGGER PICTURE HOME GROWN ATLANTIC 516931/AG (13.98)  TREY SONGZ			high for the act.	
14		3	3	SONG BOOK ATLANTIC 518794/AG (18.98)  BROOKS & DUNN		3	That figure more than doubles the	9000
15	5	-	2	ARISTA NASHVILLE 49922 ISMN (13 98) #15 And Then Some			band's previous	
16	11	5	1	UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕  Breaktnrough		1	best week, when 2006's "Black Holes	
D	NEV	"	1	MARK KNOPFLER REPRISE 52020S WARNER BROS (18.98)  Get Lucky		17	and Revelations"	
8	NEV	<b>"</b>	1	HONOR SOCIETY HOLEYWOOD DELETTO (13.98) ⊕ Fashionably Late		18	debuted and peaked at No. 9	
19	16	18	12	VARIOUS ARTISTS EMI-UNIVERSAL ZOMBA 28617 SONY MUSIC (18.98)  NOW 31	•		with 48,000.	3
20	14	14	26	SOUNDTRACK WALT DISNEY 003101 (18.98)  Hannah Montana: The Movie		U		
21	17	15	11	MAXWELL  COLUMBIA 89142 SONY MUSIC (11.98) ⊕  BLACKsummers'night	•	N		88
22	4	-	2	RAEKWON ICE HZ0 68784 (18 98) Only Built 4 Cuban Linx Pt. II				E
23	22	23	24	JASON ALDEAN BROKEN BOW 7637 (18 98) Wide Open	•			86
24	20	20		DAUGHTRY Leave This Town			The CD version of	i
5	NEV		1	PORCUPINE TREE  The Incident		25	the album streeted last week, following	'n
26	18	16	6	GEORGE STRAIT			its Aug. 25 premiere	Z
7	NEV		4	ACE FREHLEY		27	on vinyl. Now with all configurations	
A	_		47	PACE PINK		P. Barre	available, including	
	21	-	5	SETTER LAFACE 56759/JLG (13.98) Funhouse REBA	-	2	digital, it properly debuts with 13,000.	ı
10	8	-		STARSTRUCK MO100 VALORY (18 98) ± Keep On Loving You  BOYS LIKE GIRLS				
4		-	-	COLUMBIA 49192 SONY MUSIC (11.98)  EMINEM		8	6	(
D	32		18	WEBISHADY AFTERMATH/INTERSCOPE 012863*/IGA (13.98)  WARIOLIS ARTISTS  WARIOLIS ARTISTS			A CART	ı
2	27		4	EMI UNIVERSAL 56259 SONY MUSIC (18.98)  NOW That's What I Call Country Vol. 2		10		
13	29	28	44	TRICK DADDY  Trick DADDY  Trick DADDY	2		A stunning re-entry	3
4)	NEV	'	1	DUNK RYDERS (001 (17 98) Finally Famous: Born A Thug, Still A Thug		34	greets the set (12,000, up	1
5	NEV	_	1	SHADOWS FALL EVERBLACK INDUSTRIES/FERRET 520708*/ILG (14 98) ⊕  Retribution		35	1,975%), which first	1
6	24	8	3	PITBULL MR 30 FOLO GROUNDS/J 51991/RMG (13.98)  Rebelution			debuted a month ago at No. 48 from	
7	25	22	4	SKILLET ARDENT IND/ATLANTIC 519927/AG (13.98)  Awake			ago at No. 48 from a digital-only bow	1
8	NEV	,	ī	UNCLE KRACKER TOP DOG/ATLANTIC 519817/AG (18.98)  Happy Hour		38	Aug. 11. On Sept. 15, the physical CD hit	1
9	NEW	,	1	NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE (11.98) Mi Plan		39	retail.	1
0	55 4	19	44	BEYONCE MUSIC WORLD COLUMBIA 19492:SONY MUSIC (11.98)  I AmSasha Fierce	2			
0	NEW		1	PETE YORN & SCARLETT JOHANSSON BOYLETOWN ATCO 511166 RHINO 113 98) Break Up		41	0000	•
2	38 3	34	75	LADY ANTEBELLUM CARTIOL MASHVILLE 03206 (12.96)  Lady Antebellum	•	T S		9
3	NEW		1	THE BLACK DAHLIA MURDER  Deflecte		43		5
4	31 2		53	DARIUS RUCKER		5	This is likely the	6
5	48 4		52	TAYLOR SWIFT Taylor Swift			band's Sept. 15 per-	9
6	NEW		1	EVERY TIME LDIE	-	40	formance on "The Tonight Show With	
		-	1	EPITAPH 87023 (16 98) € New Junk Aesthetic		46	Conan O'Brien" and	(
7	RE-ENT		2	VAGRANT 555 (13 98) Beggars		47	a new Cadillac TV spot featuring the	9
8	26	-		EPIC 41325/SONY MUSIC (11 98)			album's	9
9	36 1	9	3	CHRIS YOUNG RCA NASHVILLE 22819/SMM (10 98)  The Man I Want To Be		19	"Lisztomania" that help spur the set's	9
0	37 4	2	16	DAVE MATTHEWS BAND  BAMA RAGS/RCA 48712⁻/RMG (18 98) ⊕  Big Whiskey And The GrooGrux King		1	40% increase.	1

LEH!	Title	ARTIST ARTIST MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	WEEK	LAST	WEEK
	The Sound Of Madness	14 37 65 SHINEDOWN ATLANTIC 511244/AG (18.98)	1	44	51
	Ocean Eyes	61 69 10 OWL CITY UNIVERSAL REPUBLIC 013141*/UMRG (10.98)		61	2
	Love On The Inside	SUCADI AND	)	42	3
	21st Century Breakdown	CREEN DAY	Ì	59	4)
	Loso's Way (Soundtrack)	EAROLOUS		33	5
	Skinny Jeanz And A Mic	NEW BOYZ	IE	N	6
	Unstoppable	SHOTTY ASYLUM 520425/WARNER BROS. (13.98)  1 54 24 RASCAL FLATTS	ı	51	7
		SOUNDTRACK		39	8
	Hannah Montana 3	WALT DISNEY 002970 (18.98)			
	Defying Gravity	CAPITOL NASHVILLE 35751* (18.98)		49	9
	Joy	JEMP 1049 (13 98)		13	0
2	Twilight	SUMMIT CHIP SHIP ATLANTIC 515923*/AG (18.98) €		62	D
	Survival Skills	NEW 1 KRS-ONE & BUCKSHOT DUCK DDWN 2120 (16.98)	EΙ	Ľ	2
	Greatest Hits II	2 46 18 KENNY CHESNEY BNA 49530 SMN (11.98)		52	3
	Here We Go Again	7 38 9 DEMI LOVATO HOLLTWOOD 003493 (18.98)		47	4
	Justin Moore	7 45 6 JUSTIN MOORE VALORY 0100 (10.98)		57	5
	American Saturday Night	RRAD BAISLEY		50	6
	Hot August Night/NYC	NEU DIAMOND		54	7
	Scars & Souvenirs	2 50 THEORY OF A DEADMAN		72	В
	Bang! Pow! Boom!	604 618009/ROADRUNNER (13.98) 3 4 3 INSANE CLOWN POSSE		43	9
		PSYCHOPATHIC 4102 (12.98)		70	0
	The Definitive Collection	SUGARLAND			1
	LIVE On The Inside	MERCURY NASHVILLE 013191 EX/UMGN (14.98 CD/DVD) +		66	
	Kidz Bop 16	BAZOR & TIE BD200 (18.98)		60	2
	Ve Sing. We Dance. We Steal Things.	ATLANTIC 448508* AG (18.98) €		68	3
	The Fray	5 75 THE FRAY EPIC 102021 SONY MUSIC (13.98) ⊕		75	4
	Jeremih	1 55 12 JEREMIH MICK SCHULTZ DEF JAM 013095*/IDJMG (12.98)	ļ	71	5
	Most Essential Baroque Masterpieces	NEW 1 VARIOUS ARTISTS x5 DIGITAL EX (7 98) The 99	EV		
	Kamaal The Abstract	NEW 1 Q-TIP BATTERY 55519*/JIVE (16.98)	EV	H	
	11:11	RODRIGO V GARRIELA		34	3
	Wizards Of Waverly Place	SOUNDIBACK	į,	65	9
	Tha Carter III	Q QQ TO LIL WAYNE	,	89	0
	Artwork	CASH MONEY UNIVERSAL MOTOWN 011977 -/ UMRG (13.98)  1 10 3 THE USED		41	
	Lady Love	REPRISE 519901 WARNER BROS. (18.98 CD/DVD) (+)		56	2
		CAPITOL 97259 (18.98)		88	3
	No Line On The Horizon	ISLAND/INTERSCOPE 012530*/IGA (13 98)   K' ION			4
	I Get Around	3 62 UPAUP/UNIVERSAL REPUBLIC 013162/UMRG (13.98)		H	1
	Want	PHOTO FINISH 511181 (13.98)		81	5
	Ellipse	MEGAPHONIC/RCA 50605/RMG (11.98)	3	64	3
	All I Ever Wanted	S/19/RCA 32715 S(INY MUSIC (13 98) (±)		83	7
	Swan Songs	A&M OCTUME (11 151 162 (1, 98)	7	87	3
	Before The FrostUntil The Freeze	3 12 3 THE BLACK CROWES SILVER ARROW 02* (15.98)		53	•
	GERS Rides Again	JOHN FOCERTY/THE BUILDINGS BAN	2	46	)
	Lines, Vines And Trying Times	IONAS PROTUERS	7	79	
	Epiphany	CHRISETTE MICHELE	•	74	2
	La Granja	DEF JAM 012797 HDJMG (13 98) ±  LOS TIGRES DEL NORTE		45	,
	Party Pook	114 LMFAO	1		)
		PARTY ROCK WILL LAM CHERRYTREE/INTERSCOPE 012932/IGA (			4
	Little Bit Of Everything	MERCURY NASHVILLE 009550/UMGN (13.98)			,
	Wolfgang Amadeus Phoenix	LCTAUTE 0105* GLASSNOTE (11.98)			)
	Humbug	DOMINO 237* (13 98)	5	69	7
	Welcome To The Masquerade	100TH & NAIL 64783 (13.98)		35	3
	In Search Of Solid Ground	SAOSIN VIRGIN 35009/CAPITOL (18.98)		19	,
	Turn Me Loose	LEDICI	5	86	0

AOL D

(		T	OP INDEPENDE	NT"
HIS	AST	WEEKS	ARTIST  MPRINT & NUMBER / DISTRIBUTING LABEL (P.	Title
1	2	24	JASON ALDEAN 9 WKS BROKEN BOW 7637 (18.98)	Wide Open
2	HOT	SHOT	ACE FREHLEY	Anomaly
0		EW	TRICK DADDY Finally Famou	s: Born A Thug, Still A Thug
ŏ		-	DUNK RYDERS 001 (17 98) SHADOWS FALL	Retribution
		EW	EVERBLACK INDUSTRIES FERRET 520708 //LG	(14.98) ⊕ Deflorate
0		EW	METAL BLADE 14753 (15 98 CD DVD) ±  EVERY TIME I DIE	
0	H	EW.	EPITAPH 87023 (16 98) +	New Junk Aesthetic
7	RE-	ENTRY	THRICE VAGRANT 555 (13.98)	Beggars
8	1	4	PHISH JEMP 1049 (13.98)	Joy
9	н	EW	KRS-ONE & BUCKSHOT DUCK DOWN 2120 (16.98)	Survival Skills
10	4	3	INSANE CLOWN POSSE PSYCHOPATHIC 4102 (12.98)	Bang! Pow! Boom!
0	H	EW	VARIOUS ARTISTS The 99 Most Ess	ential Baroque Masterpieces
12	N	EW	Q-TIP	Kamaal The Abstract
13	3	2	BATTERY 55519: JIVE (16 98)  RODRIGO Y GABRIELA	11:11
		н	RUBYWORKS 0080* ATU (15 98 CD 0V0)   THE BLACK CROWES Before	The Fract   Until The Freeze
14	5	3	SILVER ARROW 02* (15 98)	
15	13	19	GAINER LOYAUTE 0105*/GLASSNOTE (11	
16	7	4	ARCTIC MONKEYS DOMINO 237* (13 98)	Humbug
17	10	23	DSP/JIVE 49658 JLG (13.98)	Cage The Elephant
18	6		YO LA TENGO MAIADOR 856* (14 98)	Popular Songs
19	11	16	CHICKENFOOT REDLINE 20091: (13 98)	Chickenfoot
20	15	4	SOUNDTRACK	Fame
21	8		LAKESHORE 340952 (18.98) VICKIE WINANS	How   Got Over
		100	DESTINY JOY 8120 (11.98) THIRD EYE BLIND	Ursa Major
22	9	5	MEGA COLLIDER 01" (14.98)  KITTIE	In The Black
23	N	EW	E1 2050* (17 98)	
24	17	23	DANGERBIRD 035: (15 98)	Swoon
25	N	EW	MONSTERS OF FOLK SHANGRI-LA 101044 (18 98)	Monsters Of Folk
26	14	11	ALL TIME LOW HOPELESS 710 (15.98)	Nothing Personal
27	N	EW	LIVING COLOUR MEGAFORCE 01 (14.98)	The Chair In The Doorway
28	N	EW	DYING FETUS RELAPSE 7054* (14 98)	Descend Into Depravity
29	N	EW	ASKING ALEXANDRIA SUMERIAN 022 (13 98)	Stand Up And Scream
30	16	17	GRIZZLY BEAR	Veckatimest
31	18	18	DANE COOK	Solated  Ncident
32	24	20	COMEDY CENTRAL 0085 (15.98 CD/DVD)	Ride Through The Country
			AVERAGE JOE \$ 1001 (16 98)  JOE	Signature
33	20	10	563 00005/KEDAR (17.98)  DORROUGH	
34	23	7	NGENIUS 5114/E1 (17 98)	Dorrough Music
35	22	4	SMOKEY ROBINSON Time FI R0BSO 400200 (16.98)	
36	21	4	THE XX XL 450 BEGGARS GROUP (14.98)	XX
37	45	13	MATT & KIM FADER LABEL 0908: (11.98)	Grand
38	N	EW	M.O.P. E1 2045 (17 98)	Foundation
39	30		EARNEST PUGH EPM BLACKSMOKE 3070 WORLDWIDE (13 98)	LIVE: Rain On Us
40	33	18	PASSION PIT	Manners
41	26		SOUNDTRACK American Ide	ol Season 8: The 5 Song EP
42	-	w	19 70453 EX (6 98) TECH N9NE PRESENTS BIG SC	COOB Monsterifik
			STRANGE 60 RBC (18 98) YOUTHFUL PRAISE FEAT. J.J. HAIRSTO	
43	31		EVIDENCE GOSPEL 7213/LIGHT (16.98)  IT DIES TODAY	Lividity
44	NE	W	TRUSTKILL 121 (13.98) 🛨	
45	28	5	VICTORY 529 (13 98) ±	Smash The Control Machine
46	HE	W	RICKY SKAGGS SKAGGS FAMILY 901009 (14 98)	Solo: Songs My Dad Loved
47	NE	W	PROTEST THE HERO VAGRANT 545 (15 98 CD DVD) +	Gallop Meets The Earth
48	25	6	SLAUGHTERHOUSE E1 2052 (17 98)	Slaughterhouse
49	12		BEANIE SIGEL	The Broad Street Bully
50	40	70	SICCNESS.NET 67 (17 98)  THE TING TINGS	We Started Nothing
		1	COLUMBIA 28925* (12 98)	

Ace Frehley debuts at No. 2 on **Top Independent Albums** and at No. 27 on the Billboard 200 with "Anamoly" (17,000 copies). It's his highest debut on the latter chart and his best-charting album since his selftitled solo debut rose to No. 26 in 1979. Meanwhile, on Top Digital Albums, the compilation "99 Most Essential Baroque Masterpieces" bows at No. 11 with almost 7,000 sold. This digital-only set was sold as an Amazon MP3 store daily deal Sept. 18 for \$1.99.



25 19 2

(		TC	OP DIGITAL	TM		
THIS	LAST	WEEKS ON CHT	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CFRT
1	1	2	#1 JAY•Z 2WKS ROC NATION /AG ⊕	The Blueprint 3	1	
2	NE	W	MÜSE HELIUM-3 /WARNER BROS +	The Resistance	3	100
3	NE	W	KID CUDI DREAM DN/G 0 0.D /UNIVERSAL	Man On The Moon: The End Of Day	4	Ī
4	8	3	WHITNEY HOUSTON ARISTA RMG		2	r
6	NE	W	DRAKE YOUNG MONEY CASH MONEY/UN	So Far Gone (EP)	6	
6	16		LADY GAGA	The Fame	12	
0	NE	W		LETT JOHANSSON Break Up	41	E
8	4	49	KINGS OF LEON	Only By The Night	11	
9	17	45	TAYLOR SWIFT	Fearless	8	F
10	NE		MEGADETH +	Endgame	9	
0	SME		VARIOUS ARTISTS The 99	Most Essential Baroque Masterpieces	76	
12	7	15	THE BLACK EYED PE	EAS The E.N.D.	10	
12	NE		NELLY FURTADO	Mi Plan		H
			NELSTAR UNIVERSAL MUSIC LAT		39	
10	15	10	MARK KNOPFLER	Get Lucky	52	L
15	NE		REPRISE /WARNER BROS.	Funhouse	17	
16	RE-E	NTRY	DAVE MATTHEWS BAND		28	
17	9	16	BAMA RAGS RCA /RMG (+		50	
18	NE	W	UNCLE KRACKER TOP DOG ATLANTIC   AG	Happy Hour	38	
19	13	A	COLBIE CAILLAT UNIVERSAL REPUBLIC /UMRG ⊕		16	
20	2	2	RAEKWON ICE H20	Only Built 4 Cuban Linx Pt. II	22	
21	NE	W	HONOR SOCIETY	Fashionably Late	18	L
22	NE	W	LIL' BOOSIE Supe TRILL ASYLUM WARNER BROS	rBad: The Return Of Boosie Bad Azz	7	
23	20	16	ZAC BROWN BAND ROAM HIGGER PICTURE HOME GR	The Foundation ROWN ATLANTIC /AG	13	
24	3	2	BOYS LIKE GIRLS COLUMBIA SONY MUSIC	Love Drunk	30	
25	10	3	TREY SONGZ SONG BOOK ATLANTIC /AG	Ready	14	1

	H			H	
(.	1		OP INTERNET"		
	4				
THIS	LAST	WEEKS	ARTIST Title	BB 200 RANKING	CERT.
0	N	EW	#1 MUSE The Resistance		
2	Ni	EW	PORCUPINE TREE The Incident	25	
3	2	3	THE BEATLES APPLE 82468* CAPITOL	_	•
4	4	2	JAY-Z ROC NATION 520856/AG   The Blueprint 3	1	
5	NI	EW	MARK KNOPFLER Get Lucky REPRISE 520206 WARNER BROS	17	
6	N	EW	HONOR SOCIETY Fashionably Late HOLLYWOOD 0047710 ↔	18	
0	HE	EW	MEGADETH Endgame	9	
8	5	2	THE BEATLES APPLE 82414, CAPITOL	_	•
9	12	3	WHITNEY HOUSTON I LOOK TO YOU ARISTA 10033/RMG	2	
10	9	6	THE BEATLES APPLE 82419 */CAPITOL  Sgt. Pepper's Lonely Hearts Club Band		•
11	7	3	THE BEATLES APPLE 82417* CAPITOL	_	
12	10	×	THE BEATLES APPLE 82418*, CAPITOL		6
13	16	2	THE BEATLES  APPLE 43807/CAPITOL  Past Masters		
1		•	KID CUDI Man On The Moon: The End Of Day DREAM ON GOOD UNIVERSAL MOTOWN 013195" UMRG +	4	
15			ACE FREHLEY Anomaly BRONX BORN 30176	27	
16	14	2	THE BEATLES Let It Be (Soundtrack) APPLE 82472*/CAPITOL		12
17	15	2	THE BEATLES Magical Mystery Tour (Soundtrack)  APILE 17 165 CAPITOL		6
18	3	2	THE BEATLES The Beatles In Mono APPLE 3-151 APPLE	199	
19	17	2	THE BEATLES  APPLE 82413* CAPITOL  A Hard Day's Night (Soundtrack)	-	
20	NE	w	KRS-ONE & BUCKSHOT Survival Skills DUCK DOWN 2120	62	
21	8		THEY MIGHT BE GIANTS Here Comes Science !DLEWILO/DISNEYSOUND 004566 EX/WALT DISNEY €	-	
22	18	2	THE BEATLES Help! (Soundtrack) APPLE 82415*/CAPI10L	-	3
23	NE	W	THE BLACK DAHLIA MURDER Deflorate METAL BLADE 14753 +	43	
24	NE	w	EVERY TIME I DIE New Junk Aesthetic	46	

H	Н	WEER	LAST	WEEK ON CF	TITLE  ARTIST (IMPRINT/LABEL)
	П	1	2	15	WHITE HORSE  9 WKS TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
	П	2	1	15	TELL ME SOMETHING I DON'T KNOW
	н	3	4	15	SELENA GOMEZ (RAZOR & TIE)  LOVE STORY
	н	4	3	10	TAYLOR SWIFT (BIG MACHINE) NEW CLASSIC
	н				DREW SEELEY & SELENA GOMEZ (RAZOR & TIE)  P!CTURE TO BURN
	Н	5	6	15	TAYLDR SWIFT (BIG MACHINE) OUR SONG
	Н	6	5	15	TAYLDR SWIFT (BIG MACHINE UNIVERSAL REPUBLIC)
	Н	7	7	9	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)
	Н	8	9	10	SINGLE LADIES (PUT A RING ON IT) BEYONCE IMUSIC WORLD COLUMBIA)
	П	9	13	6	ABOUT YOU NOW MIRANDA COSGROVE (NICKELODEON/COLUMBIA)
П	П	10	-	3	LEAVE IT ALL TO ME
	H	11	-	3	MIRANDA COSGROVE FEATURING DRAKE BELL (NICKELODEON) I'M ONLY ME WHEN I'M WITH YOU
1	Н	12		1	TAYLOR SWIFT (BIG MACHINE)  CHANGE
	Н				TAYLOR SWIFT (BIG MACHINE) FLY ON THE WALL
	н	13		3	MILEY CYRUS (HOLLYWOOD)
	н	14	-	4	YEAR 3000 JONAS BROTHERS (HÖLLYWOOD)
	П	15	11	4	LOVEBUG JONAS BROTHERS (HOLLYWOOD)
	1		1	15	Kas Kreaminio With the ball of
	1	6	T	T	AHOOL
	П			P	MUSIC COM
۱	Н				
ı	П	THIS	WEEK	WEEKS ON CHT	TITLE The week's most-streamed videos on Yahoo! Musi
١	ı	1	4	9	YOU BELONG WITH ME
١	Н	2	-	12	THRILLER
i	H		1	-	MICHAEL JACKSON (EPIC/LEGACY)  OBSESSED
ı	п	3	2	10	MARIAH CAREY (ISLAND IOJMG)
1	п	4		1	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA RMG)
ı	Ш	5	-	1	TINY DANCER ELTON JOHN (UNI UME)
	Ш	6	1	1	I LOOK TO YOU WHITNEY HOUSTON (ARISTA RMG)
ı		7	7	11	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)
ı	ı	8	15	13	SINGLE LADIES (PUT A RING ON IT) BEYONGE (MUSIC WORLD COLIMBIA)
	H	9	5	8	KNOCK YOU DOWN
	н	10		1	KERI HILSON FEATURING KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)  BREAK
ı	н		0		THREE DAYS GRACE (JIVE/JLG) IN YOUR EYES
۱	н	11	3	11	RYLIE MINOGUE (CAPITOL)  POKER FACE
		12	9	15	HALO
	П	13	8	11	BEYONCE (MUSIC WORLD/COLUMBIA)
ı	п	14	12	4	SHE WOLF SHAKIRA (EPIC)
ı		15	10	8	UMBRELLA RIHANNA FEATURING JAY-Z (SRP/DEF JAM IDJMG)
ı			110		
ı			-		
ı	. 1		A		P SOUNDTRACKS" .biz
١		-	Ä	Į,	P SOUND I RACKS
ı			-*	CHI	TITLE
ı	Н	WEEK	WEEK	WEEKS ON CHT	ARTIST (IMPRINT / DISTRIBUTING LABEL)
		1	5	26	HANNAH MONTANA: THE MOVIE 18 WKS SOUNDTRACK (WALT DISNEY)
		2	1	3	HELP! (THE BEATLES) SOUNDTRACK (APPLE CAPITOL)
		3	2	2	LET IT BE (THE BEATLES) SOUNOTRACK (APPLE CAPITOL)
		4	3	3	MAGICAL MYSTERY TOUR (THE BEATLES) SOUNDTRACK (APPLE CAPITOL)
		5	4	2	A HARD DAY'S NIGHT (THE BEATLES)
					SDUNDTRACK (APPLE, CAPITOL)

	4		OP SOUNDTRACKS" .bi
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	5	26	#1 HANNAH MONTANA: THE MOVIE 18 WKS SOUNDTRACK (WALT DISNEY)
2	1	3	HELP! (THE BEATLES) SOUNDTRACK (APPLE CAPITOL)
3	2	2	LET IT BE (THE BEATLES) SOUNOTRACK (APPLE CAPITOL)
4	3	3	MAGICAL MYSTERY TOUR (THE BEATLES) SOUNDTRACK (APPLE CAPITOL)
5	4	2	A HARD DAY'S NIGHT (THE BEATLES). SDUNDTRACK (APPLE CAPITOL
6	7	8	LOSO'S WAY (FABOLOUS) SOUNDTRACK (DESERT STORM DEF JAM/IDJMG)
7	8	11	HANNAH MONTANA 3 SDUNDTRACK (WALT DISNEY)
0	9	46	TWILIGHT SOUNDTRACK (SUMMIT/CHOP SHOP ATLANTIC AG)
9	6	2	YELLOW SUBMARINE (THE BEATLES) SDUNDTRACK (APPLE CAPITOL)
10	10	7	WIZARDS OF WAVERLY PLACE SOUNDTRACK (WALT DISNEY)
11	11	10	(500) DAYS OF SUMMER SOUNDTRACK (FOX SIRE/WARNER BROS.)
P	14	4	FAME SOUNDTRACK (LAKESHORE)
13	-	11	DIRTY DANCING SOUNDTRACK (RCA SONY MUSIC)
14	13	63	MAMMA MIA! SOUNDTRACK (DECCA)
15	12	13	TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM SOUNDTRACK (REPRISE/WARNER BROS.)

Please Please Me

USE SOMEBODY RUN THIS TOWN

JAY-Z, RIHANNA & KANYE WEST (ROC NATION)

OBSESSED KNOCK YOU DOWN
KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)

BEST I EVER HAD

MONEY/CASH MONEY/UNIVERSAL MOTOWN)

BREAK UP
MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG) 10 HOTEL ROOM SERVICE
PITBULL (MR. 305/POLO GROUNDS/J/RMG)

PRETTY WINGS 12 20 SUCCESSFUL

19 5

WHATCHA SAY HEIGHTS/WARNER BROS.) BE ON YOU 16 FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)

PARTY IN THE U.S.A.

BATTLEFIELD 15 14 NO SURPRISE 18

WAKING UP IN VEGAS AMERICAN RIDE 20 G NASHVILLE)

SMALL TOWN USA 24 BIG GREEN TRACTOR

GOOD GIRLS GO BAD CEVELELED BY RAMENATUANTIC/RRP) NEVER SAY NEVER

PLEASE DON'T LEAVE ME

d of top 40, adult contemporary. R&B/hip-hop, country, roctored 24 hours a day, 7 days a week. This data is used to co

WEEK	LAST	WEEKS ON CH	TITLE ARTIST (IMPRINT / PROMOTION LABEL
26	28	55	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
			I KNOW YOU WANT ME (CA

I KNOW YOU WANT ME (CALLE OCHO)
PITBULL (ULTRA) LIVING FOR THE NIGHT

PAPARAZZI 29 | | amline/konlive/cherrytree/interscope SWEET DREAMS 30 54 3 COLUMBIA)

SHE WOLF
SHAKIRA (SONY MUSIC LATIN/EPIC 21 10 ONLY YOU CAN LOVE ME THIS WAY

GETTIN YOU HOME (THE BLACK DRESS SONG) 33 HER DIAMONDS 30

TOES

ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE) WASTED GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.) 37 WELCOME TO THE FUTURE 38 39

BOOM BOOM POW
THE BLACK EYED PEAS (WILL.I AM/INTERSCOPE) 31 THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE)

I'LL JUST HOLD ON
BLAKE SHELTDN (WARNER BROS (NASHVILLE)/WRN)

SAY HEY (I LOVE YOU) 41 FALLIN' FOR YOU 45 COLBIE CAILLAT (UNIVERSAL REPUBLIC)

UNDER P (ATLANTIC) 43 **5**0 5 LOVE DRUNK 44

ICE CREAM PAINT JOB 46

LOL:-)
TREY SONGZ FEAT GUCCI MANE & SOULJA BOY (SONG BOOK/ATLANTIC) FOREVER 47 65 MASON/ZONE 4/STREAMLINE/INTERSCOPE)

PRINT / PROMOTION LABEL)

LOVE YOUR LOVE THE MOST COWBOY CASANOVA
CARRIE UNDERWOOD (19/ARISTA NASHVILLE)

TITLE ARTIST (IMPRINT / PROMOTION LABEL) 51 55 12 TRUST
KEYSHIA COLE DUET WITH MONICA (IMANU/GEFFEN/INTERSCOPE) ALREADY GONE
KELLY CLARKSON (19/RCA/RMG) 52 2 **EVERY GIRL** ING MONEY/CASH MONEY/UNIVERSAL MOTOWN) I'M ALIVE
KENNY CHESNEY WITH DAVE MATTHEWS (BNA)

SOUNDS LIKE LIFE TO ME 61

EGO ALRIGHT RUCKER (CAPITOL NASHVILLE)

POKER FACE 58 33 LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) 21 GUNS

NUMBER ONE 61 70 LAST CHANCE 52 ASYLUM/WARNER BROS.)

RUNAWAY 67 5 EFT (CAROLWOO **BAD HABITS** 65

EVACUATE THE DANCEFLOOR 68 3 NEED YOU NOW FIFTEEN TAYLOR SWIFT

68 T (BIG MACHINE) I LOOK TO YOU 69

IMMA STAR (EVERYWHERE WE ARE) 70 69 4 NEW DIVIDE MEET ME HALFWAY

72 ON THE OCEAN UNIVERSAL REPUBLIC)

56 17 SUMMER NIGHTS
RASCAL FLATTS (LYRIC STRE

# **HOT DIGITAL SONGS**

	HIS	LAST	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	0	23	2	#1 EMPIRE STATE OF MIND 1 WK JAY-Z + ALICIA KEYS (ROC NATION)
	2	00	1	FOREVER  DRAWE FEAT MANYS WEST, ULL WANTE & ENRIGEM CHARVEY MASON/ZOIX: A STREAMLINE INTERSCOPE)
	3	12	4	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
	4	2	6	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
	(5)	4	6	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2 3 4 6 7 0		1	15	I GOTTA FEELING THE BLACK EYEO PEAS (INTERSCOPE)
	7	3	11	DOWN JAY SEAN FEAT, LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
	0	5	ô	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
	0	11	21	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)
	10	6	32	USE SOMEBODY

32 KINGS OF LEDN (RCA/RMG) 8 10 SHE WOLF
SHAKIRA (SONY MUSIC LATIN/EPIC) 10 11 OBSESSED 16 GOOD GIRLS GO BAD YOUNG FOREVER 39 2

17 13 21 GUNS 0 EPRISE) ONE TIME
JUSTIN BIEBER (ISLAND/IDJMG 16 HOTEL ROOM SERVICE SWEET DREAMS UPRISING

ELIUM-3/WARNER BROS SAY HEY (I LOVE YOU)
MICHAEL FRANTI & SPEARHEAD (BOO BOO WAXANTI-UNIVERSAL REPUBLIC) IM GOING IN HAPPY
LEONA LEWIS (SYCO/J/RMG) 22

32 5 FIREFLIES
OWL CITY (UNIVERSAL REPUBLIC) SUCCESSFUL TING MONEYCASH MONEY UNIVERSAL MOTOWN) 15 25 BOOM BOOM POW
THE BLACK EYED PEAS (WILL LAM/INTERSCOPE)

<b>F3</b>	33	30	ARTIST (IMPHINT / PROMOTION LABEL)	c				
26	13	12	LOVE DRUNK BOYS LIKE GIRLS (COLLUMBIA)  8 ALREADY GONE KELLY CLARKSDN (19/RCA/RMG)  7 SMILE UNCLE KRACKER (TOP OOG/ATLANTIC)  1 PURSUIT OF HAPPINESS (NIGHTMARE KODUDI FAL MGMTS & RITARIAT DREAM ONG DOD JUMBERS LIMOTOW DRAKE (FOLOM MODE/CASH MONEY JUNIVERS AL MOTOW DRAKE (FOLOM MODE/CASH MONEY JUNIVERS AL MOTOW JUST DANCE LAMY GAGA FAL COLEY OFONIS (STREAMLINE MOLLUMENTIERSOOP) BIG GREEN TRACTOR JASON ALDEAN (BROKEN BOW)  7 DES 220 ERROWN BAND (HOME GROWN VAILANTIC BIGGER PICTUR DAVID GUETTA FEAT ARON (GUMMASTRALIWERKS/CAPITO)  6 EXPY BITCH DAVID GUETTA FEAT ARON (GUMMASTRALIWERKS/CAPITO)  6 EVACUATE THE DANCE FLOOR JUNIVERS AL REPUBLIC)  1 IKNOW YOU WANT ME (CALLE OCHC PITBULL (ULTRA)  1 IKNOW YOU WANT ME (FALLE OCHC PITBULL (ULTRA)  20 FALLING FOR YOU COLBIE CAILLAT (UNIVERS AL REPUBLIC)  5 FALLING FOR YOU LADY ANTEBELLUM (CAPITOL NASHVILLE)  6 REPLAY THAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE) BATTLEFIELD JORDIN SPARKS (19JJIVE/JLG)  8 BE ON YOU REPI HASON FEAT ARMYE WEST A NEYO (MOSE PLATE ANTERSOOP)  5 REPLAY THAS (19JJIVE/JLG)  5 BE ON YOU REPI HASON FEAT ARMYE WEST A NEYO (MOSE PLATE ANTERSOO)  10 DORROUGH (MGENIUS E1)  NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS)					
27	25	8						
28	24	7						
29	-	1	PURSUIT OF HAPPINESS (NIGHTMARE) KID CUDI FEAT, MGMT & RATATAT (DREAM ONG.O.D./UNIVERSAL MOTOVAN)					
30	20	15	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)					
31	-	59	JUST DANCE LADY GAGA FEAT, COLBY O'DONIS (STREAMLINE-KONLIVE/INTERSCOPE)	E				
32	21	14		-				
33	27	8	TOES ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	IDRUNK  (E GIRLS (COLUMBIA)  ADY GONE  ARKSON (19/RCA/RMG)  E  RACKER (TOP OOG/ATLANTIC)  UIT OF HAPPINESS (NIGHTMARE)  AT MIGHT & RATATAT DREAMONG DOD JUNNERSAL MOTOWN)  I EVER HAD  UND MONEYCASH MONEYUNIVERSAL MOTOWN)  DANCE  PARLOBUS OTOMIS (STREAMLNEKONLAWNTERSODY)  PARLOBUS OTOMIS (STREAMLNEKONLAWNTERSODY)  FREED TRACTOR  LUCAN (BROKEN BOW)  IND BAND (HOME GROWNVAILANTIC/BIGGER PICTURE)  ER FACE  DA (STREAMLNEKONLAW-CHERRY/TREENTERSCOPE)  BITCH  ULATE THE DANCE FLOOR  A (ROBBINS)  W YOU WANT ME (CALLE OCHO)  (ULTRA)  BURNING  NOSTON (BELUGA HEIGHTS/REPIC)  ING FOR YOU  CALLAT (UNIVERSAL REPUBLIC)  D YOU NOW  ITEBELLUM (CAPITOL NASHVILLE)  AY  ME IS MONEY/BELUGA HEIGHTS/REPRISE)  LEFIELD  SPARKS (19/JIVE/JLG)  LE LADIES (PUT A RING ON IT)  E (MUSIC WORLD/COLUMBIA)  N YOU  A FEAT. NEYO (POE BOY/ATLANTIC)  CK YOU DOWN  IN FEAT KANYE WEST A NEYO (MOSLEY/ZOWE 40NTERSCOPE)  CREAM PAINT JOB  IGH (NGENIUS E1)  DIVIDE  ARK (MACHINE SHOP/WARNER BROS.)  RE A JERK				
34	49	<b>3</b> 9	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	1000				
35	41	8	SEXY BITCH DAVIO GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)					
36	31	6						
37	34	30	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)					
38	22	20		100				
39	19	12		NO.				
40	46	5						
41	38	5	LOVE DRUNK  80YS LIKE GIRLS (COLUMBIA)  ALREADY GONE  KELLY CLARKSON (19/RCA/RMG)  SMILE  UNCLE KRACKER (TOP OOG/ATLANTIC)  PURSUIT OF HAPPINESS (NIGHTMARE)  KOUDIFAL MANT & RAINAID DERMONG GOOJANAGRSAL MOTOWN)  BEST I EVER HAD  BEST I EVER HAD  DRAKE (FOUNE MONEY/CASH MONEY/UNIVERSAL MOTOWN)  JUST DANCE  LADY GAGA FRAIL COBY GOONS (STREAMLINE/NOXIL/ENTIFESCOPE)  BIG GREEN TRACTOR  JASON ALDEAN (BROKEN BOW)  TOES  ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)  POKER FACE  LADY GAGA (STREAMLINE/KONLINE-CHERRY/TREENTERSCOPE)  SEXY BITCH  DAVIO GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL.)  EVACUATE THE DANCE FLOOR  CASCADA (ROBBINS)  I KNOW YOU WANT ME (CALLE OCHO)  PITBULL (ULTRA)  FIRE BURNING  SEAN KINGSTON (BELUGA HEIGHTS/EPIC.)  FALLING FOR YOU  COLBEE CAILLAT (UNIVERSAL REPUBLIC.)  NEED YOU NOW  LADY ANTEBELLUM (CAPITOL NASHVILLE)  REPLAY  IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE.)  BATTLEFIELD  JORDIN SPARKS (19/JIVE/JL.G.)  SINGLE LADIES (PUT A RING ON IT)  BEYONCE (MUSIC WORLD/COLUMBIA)  BE ON YOU  PLORIDA FEAT. NE-YO (POE BOY/ATLANTIC.)  KNOCK YOU DOWN  KERI-RISON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/WITERSCOPE)  ICE CREAM PAINT JOB  DORBOUGH (MOSENUS ET)  NEW DIVIDE  LINKIN PARK (MACHINE SHOP/WARNER BROS.)					
42	28	18		0 300				
43	-	28		E				
44	30	5						
45	26	26						
46	33	10						
47	37	18						
48	36	14						

IMMA STAR (EVERYWHERE WE ARE)

LA LA LA
LMFAD (PARTY ROCK/MILLI AM/CHERRYTREE/INTERSCOPE)

TITLE ARTIST (IMPRINT / PROMOTION LABEL)  51 35 3 I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)								
51	35	3						
52	45	15	NEVER SAY NEVER	•				
53	44	9	BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)	×				
51   35   3								
51   35   3   I WILL NOT BOW								
1								
1								
STARSTRUKK STARSTRUK								
1								
1								
MARIO FEAT GUICLI MANE & SEAN GARRETT (CRD STREETLIJFRIMG)								
STARSTRUKK 30H3 (PHOTO FINISH/ATLANTIC/RRP)   SOUNDTRACK 2 MY LIFE								
152								
64	-	48	TAYLOR SWIFT (BIG MACHINE)					
1								
1								
1								
1								
1								
1								
1								
72	-	1	KID CUDI (DREAM ON/G D O D./UNIVERSAL MOTOWN)					
1			Cho.					
74	-	1	RTIST (IMPRINT / PROMOTION LABEL) WILL NOT BOW LEARING BENJAMIN (HOLLYWOOD)  EVER SAY NEVER LE FRAY (EPIC) REAK UP PRIO FEAT GUICH MANE & SEAN GARRETT (SRD STREET/JAPAMO) WANT TO KNOW WHAT LOVE IS ARIAH CAREY (ISLANDIDJUNG) HOW IT IN THE BAG BOLOUS FEAT THE OREAM (DESERT STORM DEF JAMIDJANG) LEASE DON'T LEAVE ME NAY (LAFACE/STE) M IN MIAMI TRICK AFAO (PARTY ROCK/INTERSCOPE) ALLING DOWN LIEHA GOMEZ & THE SCENE (HOLLYWOOD) OVEGAME DY GAGA (STREAMLE-KONLIVE-CHERRY/TREE/MYTERSCOPE) HE ONE ARY J. BLIGE FEAT ORAKE (MATRIARCH/GEFFENINTERSCOPE) HE CLIMB LO SURPRISE AUGHTRY (19 R.CA/HMG) TARSTRUKK DHIS (PHOTO FINISH/ATLANTIC/RRP) OVE STORY VIVOR SWIFT (BIG MACHINE) VAKING UP IN VEGAS ANY PERRY (CAPITOL) OBER NAY LAFACE/JLG) DON'T TRUST ME DHIS (PHOTO FINISH/ATLANTIC/RRP) HE FIXER EARL JAM (MONKEYWRENCH) DINLY YOU CAN LOVE ME THIS WAY ETH URBAR (CAPITOL) FOOD TO THIS HALLANTIC/RRP) HE FIXER EARL JAM (MONKEYWRENCH) DINLY YOU CAN LOVE ME THIS WAY ETH URBAR (CAPITOL) FOOD TO THOSE ON THIS HALLANTIC/RRP) HE FIXER EARL JAM (MONKEYWRENCH) DINLY YOU CAN LOVE ME THIS WAY ETH URBAR (CAPITOL NASHVILLE) DO COUNDTRACK 2 MY LIFE DO COUNDTRACK 3 MY NINDOWS LEE CAST (FOX COUNDRIA) AKE A BOW					
75	18	2						
	51 52 53 55 55 56 60 61 62 63 64 65 69 70 71 72 73	51 35 52 45 53 44 54 75 55 40 56 75 57 47 58 55 69 59 60 54 61 51 62 50 63 57 64 - 65 56 66 - 67 63 68 - 69 61 70 69 71 - 73 64 74 -	51         35         3           52         45         15           53         44         9           54         -         1           55         40         8           66         75         22           57         47         12           58         55         4           69         59         23           60         54         5           61         51         29           62         50         20           63         7         5           64         -         48           65         56         21           66         -         27           67         63         47           68         -         2           69         61         6           70         69         34           71         -         1           73         64         6           74         -         1	19				

# **ALBUM CHARTS**

Sales data compiled from a comprehesive 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 GG Where included, this award indicates the title with the chart's largest unit increase.

Where included, this award indicates the title with the chart's biggest percentage growth.

ITEMSESSES Indicates album entered top 100 of The Biliboard 200 GRADUALS and has been removed from Heatseekers chart.

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

### PADIO AIDDI AV CHARTS

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. 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



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

RECURRENT RULES

Songs are removed from the Billiboard Hot 100 and Hot 100

Airplay charts simultaneously after 20 weeks on the Billiboard
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 below No. 15, atter 26 weeks if ranking below No. 10, or atter 3 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

## CONFIGURATIONS

© CD single available. <sup>®</sup> Digital Download available. <sup>®</sup> DVD single available. <sup>®</sup> Vinyl Maxi-Single available. <sup>®</sup> Vinyl Maxi-Single available. <sup>®</sup> Vinyl single available. <sup>®</sup> CD Maxi-Single available. Configurations are not included on all singles charts.

OT DANCE CLUB SONGS ompiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous week

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

## AWARD CERT, LEVELS

ALBUM CHARTS

Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ② Certification of 400,000 units (Multi-Platino).

RIAA certification for 500,000 paid downloads (Gold)

RIAA certification for 1 million paid downloads (Platinum).

Numeral 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 50,000 units for shortform or longform videos. #RIAA platinum certification for net shipment of 50,000 units for video singles.

RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

■ RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released proms; or of at least 25,000 units and \$1 million at suggested retail grams; 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.

49 43 6

# OCT POP/ADULT/ROCK Billboard.

6	9	M	AINSTREAM
		T	OP 40
THIS	AST	WEEKS ON CHT	TITLE
1	1	16	#1 I GOTTA FEELING
2	2	15	7 WKS THE BLACK EYED PEAS (INTERSCOPE) YOU BELONG WITH ME
3	-	13	TAYLOR SWIFT IBIG MACHINE/UNIVERSAL REPUBLIC)  USE SOMEBODY
ŏ	4		NINGS OF LEON (RCA/RMG)  DOWN
ŏ		9	JAY SEAN FEAT, LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC) PARTY IN THE U.S.A.
6	8	17	MILEY CYRUS (HOLLYWOOD)  BATTLEFIELD
3	5	18	JORDIN SPARKS (19/JIVE/JLG) KNOCK YOU DOWN
8	6	14	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)  GOOD GIRLS GO BAD
9.	9	18	COBRA STARSHIP FEAT, LEIGHTON MEESTER (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)  NO SURPRISE
			DAUGHTRY (19/RCA/RMG)  LOVE DRUNK
10	12	11	BOYS LIKE GIRLS (COLUMBIA)  WHATCHA SAY
		6	JASON DERULO (BELUGA HEIGHTS/WARNER BRDS.)  OBSESSED
	15	8	MARIAH CAREY (ISLAND/IDJMG) HOTEL ROOM SERVICE
0	14	17	PITBULL (MR. 305/POLO GROUNDS/J/RMG)  NEVER SAY NEVER
15	14	17	THE FRAY (EPIC) WAKING UP IN VEGAS
15	10	22	KATY PERRY (CAPITOL)  GREATEST PAPARAZZI
	10		GAINER LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) SWEET DREAMS
18	21	9	BEST I EVER HAD
	16	13	ORAKE (YOUNG MDNEY/CASH MONEY/UNIVERSAL MOTOWN) SAY HEY (I LOVE YOU)
20	13	7	MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-/UNIVERSAL REPUBLIC)  SHE WOLF
21	23	5	SHAKIRA (EPIC)  BE ON YOU
22	27	4	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)  RUN THIS TOWN
23	20	17	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)  NOT MEANT TO BE
			THEORY OF A DEADMAN (604/ROAORUNNER/RRP)  ONE TIME
24	25	8	JUSTIN BIEBER (ISLAND/IOJMG)  ALREADY GONE
25	20		KELLY CLARKSON (19/RCA/RMG) FALLIN' FOR YOU
26	29	4	COLBIE CAILLAT (UNIVERSAL REPUBLIC) STARSTRUKK
	30	6	30H3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
28	28	0	THE ALL-AMERICAN REJECTS (DOGHOUSE/OGC/INTERSCOPE)  NEW DIVIDE
30	33	7	LINKIN PARK (MACHINE SHOP/WARNER BROS )  21 GUNS
31	34	4	GREEN DAY (REPRISE)  EVACUATE THE DANCEFLOOR
32	31	17	CASCADA (ROBBINS) HER DIAMONDS
33	20	2	ROB THOMAS (EMBLEM/ATLANTIC) FIREFLIES
34	36	2	OWL CITY (UNIVERSAL REPUBLIC)  FACE DROP
35	35	2	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)  DROP IT LOW
36	NE		ESTER DEAN FEAT, CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)  MEET ME HALFWAY
37	NE		THE BLACK EYED PEAS (INTERSCOPE) FUNHOUSE
38	38	2	PINK (LAFACE/ZOMBA) THROW IT IN THE BAG
39	NE		FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/10JMG) MIDNIGHT ROMEO
40	NE	-	PUSH PLAY (WIND-UP) REPLAY
		-	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)

Format veterans and rookles alike enjoy success on Mainstream

The Black Eyed Peas extend their lead for the most hits among groups this decade, as "Meet Me Halfway" becomes their 13th chart entry at No. 36. Backstreet Boys and Nickelback rank second with 11 charted titles each in that span. At No. 37, Pink charts a fourth track—the title cut—from her

album "Funhouse." Among her albums, only "Missundaztood," from 2001 to 2003, previously yielded four charting songs. Among the newcomers, Long

Island, N.Y., quartet Push Play bows at No. 39 with "Midnight Romeo," the lead single from its debut album, "Bound." At No. 40, Iyaz opens with "Replay." The 22-year-old Virgin Islands native was discovered on MySpace by Sean Kingston. whose own "Face Drop" lifts 36-34, and the pair is touring Canada and the United States through November.



1			DULT	
			2	ONTEMPORARY"
, A.C.)	THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	0	1	28	#1 THE CLIMB 12 WKS MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
	2	2	35	YOU FOUND ME
	3	5	19	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
UBLIC)	4	4	59	
	5	3	32	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITDL)
	6	7	10	GREATEST YOU BELONG WITH ME
SCOPE)	7	6	18	
	8	8	49	BETTER IN TIME
	9	11	38	HOT N COLD
	10	13	22	1, 2, 3, 4
	11)	12	13	PLEASE DON'T LEAVE ME
	1	15	7	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
_	13	16	15	NO SURPRISE
	14	17	3	HAVEN'T MET YOU YET
	18	14	20	IF TODAY WAS YOUR LAST DAY
conpo	16	18	18	COME BACK TO ME
SOUT C) }	17	19	10	SHE IS LOVE
OWN)	18	20	10	CLOSER TO LOVE
	19	21	16	SECOND CHANCE
000.07	20	22	5	
	21	NE	w	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)
_	22	23	7	I LOOK TO YOU
_	23	26		WHITNEY HOUSTON (ARISTA/RMG)  BEAUTIFUL WORLD (WE'RE ALL HERE
	24	28	3	JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT CHANCES
	25	25	3	USE SOMEBODY
- 1				KINGS OF LEON (RCA/RMG)

Ė		Al	DULT TOP 40
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	21	JUSE SOMEBODY SWKS OF LEON (RCA/RMG)
2	2	20	NO SURPRISE DAUGHTRY (19/RCA/RMG)
3	3	14	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
0	7	12	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
	4	23	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
6	8	15	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
	5	19	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
	6	22	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
9	9	20	NEVER SAY NEVER THE FRAY (EPIC)
10	10	24	COME BACK TO ME DAVID CODK (19/RCA/RMG)
111	12	11	SAY HEY (I LOVE YOU)
12	11	26	MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-/UNIVERSAL REPUBLIC SECOND CHANCE
13	14	16	SHINEDOWN (ATLANTIC)  21 GUNS
14	13	26	GREEN DAY (REPRISE)  CLOSER TO LOVE
15	15	9	SMILE
16	16	7	UNCLE KRACKER (TOP DOG/ATLANTIC)  ALREADY GONE
17	17	12	BATTLEFIELD
18	18	5	JORDIN SPARKS (19/JIVE/JLG)  WE WEREN'T BORN TO FOLLOW
19	20	N	BON JOVI (MERCURY/IDJMG)  CHANCES
20	19	13	STARING DOWN
21		5	COLLECTIVE SOUL (EL/LOUG & PROUG/ROAGRUNNER/RRP) HEY, SOUL SISTER
22	21	14	TRAIN (COLUMBIA) NEW DIVIDE

I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT

BE THERE

25 28 4 PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)

24 13

	() 	R	OCK SONGS"
THIS	LAST	WEEKS ON CHI	#1 CHECK MY BRAIN
2	14.	13	JARS
4		10	CHEVELLE (EPIC) THE FIXER
	2	40	PEARL JAM (MONKEYWRENCH) NEW DIVIDE
4	3	16	LINKIN PARK (MACHINE SHOP/WARNER BROS.)  I WILL NOT BOW
5	9	6	BREAKING BENJAMIN (HOLLYWOOD)  USE SOMEBODY
6	6	16	KINGS OF LEON (RCA/RMG)  UPRISING
V	7	7	MUSE (WARNER BROS.)
8	8	16	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
9	5	16	SOUND OF MADNESS SHINEOOWN (ATLANTIC)
10	16	3	BREAK THREE DAYS GRACE (JIVE/JLG)
111	17	5	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC INTERSCOPE)
12	12	16	PANIC SWITCH SILVERSUN PICKUPS (DANGERBIRD)
13	13	5	OVERCOME CREED (WIND-UP)
14	10	15	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
1/5	10	16	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
16	18	-	NOTION KINGS OF LEON (RCA/RMG)
17	14	16	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (OSP/JIVE/JLG)
18	19	14	SAVIOR
19	15	16	RISE AGAINST (DGC/INTERSCOPE)  CHAMPAGNE
20	20	16	CAVO (REPRISE) 21 GUNS
21	25	11	GREEN DAY (REPRISE) IGNORANCE
22	22	16	PARAMORE (FUELEO BY RAMEN/ATLANTIC/RRP) FEEL GOOD DRAG
23	100	4	ANBERLIN (UNIVERSAL REPUBLIC). MEDICATE
	01		AFI (DGC/INTERSCOPE) SHE'S A GENIUS
4	24	12	JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)  CRAWL BACK IN
25	27	5	DEAD BY SUNRISE (WARNER BROS )
26	23	16	HALESTORM (ATLANTIC) NO YOU GIRLS
27	21	16	FRANZ FERDINAND (DOMINO/EPIC) I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT
28	28	10 SHOT	UZ (ISLAND/INTERSCOPE)  GREATEST MEET ME ON THE EQUINOX
29		BUT	GAINER DEATH CAB FOR CUTIE (ATLANTIC)  IF YOU ONLY KNEW
30	33	2	SHINEDOWN (ATLANTIC) HARD TO SEE
31	30	7	FIVE FINGER DEATH PUNCH (PROSPECT PARK) SEASONS
32	29	16	THE VEER UNION (UNIVERSAL MOTOWN)
33	31		1901 PHOENIX (LOYAUTE/GLASSNOTE)
34	41	4	PACK A CAINST THE WALL
35		5	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
36	32	16	METRIC (METRIC/LAST GANG)
37	36	4	AGAIN FLYLEAF (A&M/DCTONE/INTERSCOPE)
38	37	5	BREAKING ANBERLIN (UNIVERSAL REPUBLIC)
39	40	7	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
40	34	7	BY THE WAY THEORY OF A DEAOMAN (604/ROADRUNNER/RRP)
41	38	8	ONE DAY MATISYAHU (JDUB/OR/EPIC)
42	43	5	INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
43		-6	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
4	45	3	TALK TO ME BUCKCHERRY (ELEVEN SEVEN)
45	NE	w	MONSTER SKILLET (AROENT/!NO/ATLANTIC)
46	42	7	FAR FROM OVER REV THEORY (VAN HOWES/MALOOF/OGC/INTERSCOPE)
47	46	4	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
48	NE	W	BLOOD ON MY HANDS THE USED (REPRISE)
49	48	8	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 BOD WAXVANTI-/UNIVERSAL REPUBLIC)
50	44	11	YOU NEVER KNOW WILCO (NONESUCH/WARNER BROS.)

Death Cab for Cutie blasts onto Rock Songs at No. 29 with "Meet Me on th Equinox" (3.7 million in audience). song previews the Oct. 20'soundtrac
"The Twilight Saga: New Moon," wh will also feature music from Thom Y the Killers, OK Go and Muse.

/JLG)
WICKED
APITOL)
DRUNNER/RRP)
,
ER/RRP)
All also gr

		A	CTIVE ROCK
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	16	#1 YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
2	4	6	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
	Ü	15	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
4	5	13	JARS CHEVELLE (EPIC)
5	L	6	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
6	3	23	CHAMPAGNE CAVO (REPRISE)
0	8	5	OVERCOME GREED (WIND-UP)
8	13	3	GREATEST BREAK THREE DAYS GRACE (JIVE/JLG)
9	7	19	BURN IT TO THE GROUND NICKELBACK (RDADRUNNER/RRP)
10	11	10	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
11	9	26	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
12	12	18	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
13	15	14	INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
14	10	25	I GET OFF HALESTORM (ATLANTIC)
15	14	9	THE FIXER PEARL JAM (MONKEYWRENCH)
16	21	9	MONSTER SKILLET (AFIDENT/INO/ATLANTIC)
т	16	13	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
18	17	14	BY THE WAY THEORY OF A DEADMAN (604/ROAORUNNER/RRP)
0	EV	11	TALK TO ME BUCKCHERRY (ELEVEN SEVEN)
20	22	4	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
21	25	-	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
22	26	3	IF YOU ONLY KNEW SHINEODWN (ATLANTIC)
23	20	13	MIND CONTROL TANTRIC (SILENT MAJORITY/ILG)
24	24	12	SHE'S A GENIUS JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
25	29	10	SHAME DROWNING POOL (ELEVEN SEVEN)
			Manager St. Co. Tester Water Bullet

HERITAGE ROCK

3 20 BURN IT TO THE GROUND

5 5 OVERCOME CREED (WIND-UP)

18 NEW DIVIDE 5 4 15 WHISKEY HANGOVER

# HOT COUNTRY SONGS

A		KS	en III			
WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT		Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT.
0	3	3	<b>3</b> 3	# SMALL TOWN USA  1WK J STOVER (B.O.MAHER, J.S. STOVER, J. MODRE)	Justin Moore  O VALORY	
2	4	4	(27)	AMERICAN RIDE T.KEITH (J WEST, O. PAHANISH)	Toby Keith	
3	1	1		BIG GREEN TRACTOR M.KNOX (J.COLLINS,D.L.MURPHY)	Jason Aldean  • BROKEN BOW	
4	2.	2		LIVING FOR THE NIGHT T.BROWN, G STRAIT, G STRAIT, B STRAIT, D DILLON)	George Strait  ● MCA NASHVILLE	
5	5	7		ONLY YOU CAN LOVE ME THIS WAY D.HUFFK URBAN (S.MCEWAN.) REID)	Keith Urban • CAPITOL NASHVILLE	
6	7	9		GETTIN' YOU HOME (THE BLACK DRESS SON J STROUD (C YOUNG C BATTEN K BLAZY)		
7	10	11		WELCOME TO THE FUTURE EROGERS (B PAISLEY,C DUBOIS)	Brad Paisley  • ARISTA NASHVILLE	
8	8	8		PLL JUST HOLD ON SHENDRICKS (B HAYSLIP,T OLSEN, B.SIMPSON)	Blake Shelton  • WARNER BROS / WRN	
9	11	13		TOES	Zac Brown Band	N
10	12	12		LOVE YOUR LOVE THE MOST	Eric Church	1
n	18	26	3	J.JDYCE (E.CHURCH.M.PHEENEY)  GREATEST COWBOY CASANOVA		1
P	14	16	CONTRACTOR OF		● 19,ARISTA NASHVILLE Chesney With Dave Matthews	Ta
13	13	15		B.CANNON K CHESNEY (K CHESNEY.D.DILLON.M.TAMBURINO) SOUNDS LIKE LIFE TO ME	Darryl Worley	1
7	15	17		J BROWN,K GRANTT (D.WORLEY,W.VARBLE.P.O'DONNELL)  RUNAWAY	STRDUDAVARIOUS  Love And Theft	
5	22	25	6	J.COPLAN R E ORRALL (S.B. LILES C.SMITH, R.BLACKLEDGE)  AIR NEED YOU NOW		
6				POWER PWORLEY, LADY ANTEBELLUM (D.HAYWOOD, C. KELLEY, H. SCO	Taylor Swift	
	25	31	4	POWER N CHAPMAN, T.SWIFT (T.SWIFT)	Big Machine  Luke Bryan	
7	2.	22	22	POWER J.STEVENS (L.BRYAN.C.KELLEY.D.HAYWOOD) BONFIRE	Capitol Nashville     Craig Morgan	1
В	20	21		PO'DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)  RED LIGHT	BNA  David Nail	
D	19	19	m	FLIDDELL, M WRUCKE (J.SINGLETON, M. PEIRCE, D. MATKOSKY)		1
20	24	24	8	POWER R.DUNN, T.MCBRIDE (R.DUNN, T.MCBRIDE, B.PINSON)	Dunn Featuring Billy Gibbons  O ARISTA NASHVILLE	2
1	26	23		ALL I ASK FOR ANYMORE FROGERS (C BEATHARD TJAMES)	Trace Adkins  O CAPITOL NASHVILLE	2
22	27	29		I WANNA MAKE YOU CLOSE YOUR EYES B.BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley  O CAPITOL NASHVILLE	2
23	30	32		CONSIDER ME GONE R MCENTIRE,M.BRIGHT (S DIAMOND.M GREEN)	Reba	2
2	29	28		I JUST CALL YOU MINE D.HUFF,M.MCBRIDE (J.CATES.T.LACY.D.MATKOSKY)	Martina McBride ● RCA	2
25	17	18		JOEY B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. ANDERSON)	Sugarland  • MERCURY	1



32nd chart week. Church claims his first top 10. Before this, the singer's closest brush with the top tier was a No. 14 peak for his introductory single "How 'Bout You." in July 2006.



impressions (a 61% increase), the feisty track crosses the Airpower threshold with Greatest Gainer honors in its third chart week. Her third album. "Play On," arrives

	46	L	EKS	SE		Author		
	WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT	PEAK
ı	26	28	27		BELIEVERS B ROWAN (A.GORLEY, W.KIRBY, B.LUTHER)	Joe Nichols  • UNIVERSAL SOUTH		26
	27	31	30		LONG LINE OF LOSERS B CHANCEY (K.FOWLER.K.TRIBBLE)	Montgomery Gentry ⊕ COLUMBIA		27
	28	32	35		EIGHT SECOND RIDE J RITCHEY (J OWEN,E DURRANCE)	Jake Owen  • RCA		28
	29	34	37		HURRY HOME D GEHMÄN (Z WILLIAMS)	Jason Michael Carroll  • ARISTA NASHVILLE		29
	30	41	51		HISTORY IN THE MAKING FROGERS (DRUCKER FROGERS C. MILLS)	Darius Rucker  O CAPITOL NASHVILLE		36
	31	33	33		ROCKIN' THE BEER GUT	Trailer Choir  ● SHOW DOG NASHVILLE		30
	32	35	36		I STILL LIKE BOLOGNA K STEGALL (A JACKSON)	Alan Jackson  ● ARISTA NASHVILLE		32
	33	36	39		TODAY M WRIGHT G ALLAN (B.LONG.T.L.JAMES)	Gary Allan  ⊕ MCA NASHVILLE		33
	34	39	40		OUTSIDE MY WINDOW S BUXTON (S BUXTON V SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton		34
	35	49	_		SOUTHERN VOICE E GALLIMORE, I MCGRAW, D. SMITH (T.DOUGLAS, B.DIPIERO)	Tim McGraw  O CURB		35
	36	37	38		RADIO WAVES M WRUCKE (B SANDERS.M.ELI)	Eli Young Band  REPUBLIC/UNIVERSAL SOUTH		36
	37	40	44		WHITE LIAR FLIDDELL M WRUCKE (M LAMBERT, N. HEMBY)	Miranda Lambert		37
9	38	42	45		BEER ON THE TABLE M KNOX (LITHOMPSON.K JOHNSON.A ZACK)	Josh Thompson  © COLUMBIA		38
	39	46	46		WHY DON'T WE JUST DANCE FROGERS (J BEAVERS. J SINGLETON D BROWN)	Josh Turner		39
	40	45	47		A LITTLE MORE COUNTRY THAN THAT  3. CHAMBERLAIN (D POYTHRESS, R L FEEK, W VARBLE)	Easton Corbin  • MERCURY		40
-	43	43	42		MOO LA MOO S. AZAR.J. NIEBANK (S. AZAR.A. J. MASTERS. J. FEMINO)	Steve Azar		41
-	42	44	43		COUNTRY FOLKS (LIVIN' LOUD) S NIELSON R LEE (S.NIELSON R LEE)	The Lost Trailers		42
,	43	54	_		THAT'S HOW COUNTRY BOYS ROLL C.CHAMBERLAIN, B.CURRINGTON (B.CURRINGTON, D. DAVIDSON, B. JAME!	Billy Currington		43
	44	50	53		DIDN'T YOU KNOW HOW MUCH I LOVED YOU C.LINDSEY, (C.LINDSEY, A MAYO, T. VERGES)			44
	45	48	49		LONG AFTER I'M GONE	Big Kenny EVERYBODY/GLOWTOWN/BIGGER PICTURE		45
	46	47	48		LOVE LIKE CRAZY D.JOHNSON (D.JOHNSON.T.JAMES)	Lee Brice		46
	47	38	41		THAT THANG J.STEVENS.J. STEVENS.J. HARRISON (J.HARRISON J.STEVENS)	Fast Ryde  • REPUBLIC NASHVILLE		38
	48	51	50		LOVE LIVES ON  D BASON (M HOPE S STEVENS.M WEST)	Mallary Hope ⊕ MCA NASHVILLE		48
	49	RE-E	NTRY		KEEP ON LOVIN' YOU D.HUFF (C.STAPLETON.T.WILLMON)	Steel Magnolia  BIG MACHINE		49
	50	56	Н		EVERYWHERE I GO PVASSAR (PVASSAR J. STEELE)	Phil Vassar  • UNIVERSAL SOUTH		50

# TOP COUNTRY ALBUMS

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title  IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	POSITION	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT		CERT.	PEAK
0	2	1	45	#1 GREATEST TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕ Fearless	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	1	26	28	27		ALAN JACKSON ARISTA NASHVILLE 19943 SMN (11.98) Good Time	•	1
2	3	2		ZAC BROWN BAND ROAR BIGGER PICTURE:HOME GROWNWATLANTIC 516931/AG (13.98) The Foundation		2	27	26	25		LOVE AND THEFT CAROLWOOD 002135 LYRIC STREET (11.98) World Wide Open		
a	1	-		BROOKS & DUNN ARISTA NASHMILLE 49922/SMN (13.98) #1s And Then Some		1	28	29	29		RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)  Anything Goes		
4	4	3		SOUNDTRACK WALT DISNEY 003101 (18.98) Hannah Montana: The Movie		1	29	30	-		ZAC BROWN BAND  ORAGEP BAR EL FREIGNAM GROWN BÖSEF OCTURE AT WHITE SE1278 DUAG (11.98)  The Foundation		
5	7	8		JASON ALDEAN BROKEN 80W 7637 (18 98) Wide Open	A.	2	30	31	26		KELLIE PICKLER 19/BNA 22811/SMN (11 98) ★ Kellie Pickler		
6	5	4		GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)  Twang		1	31	34	33		TOBY KEITH SHOW DOG NASHVILLE D10334/UME (19.98) 35 Biggest Hits	=	f
10	6	5		REBA STARSTRUCK M0100/VALORY (18.98) ⊕ Keep On Loving You		1	32	32	31		ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)  Carolina		
8	8	7		VARIOUS ARTISTS EMAUNIVERSAL 56259 SONY MUSIC (18.98)  NOW That's What I Call Country Vol. 2		4	33	33	30		GEORGE STRAIT MCA NASHVILLE 010826 UMGN (13.98)  Troubadour	-	f
9	11	11		LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)  Lady Antebellum	•	1	34	24	10		CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 013231* (13.98) Happiness And All The Other Thirgs		
10	9	9		DARIUS RUCKER CAPITOL MASHVILLE 85506 (18.98)  Learn To Live		1	35	36	37		COLT FORD  AVERAGE JOE'S 1001 (16.98) Ride Through The Country		
D	13	18		TAYLOR SWIFT BIG MACHINE 0T9012 (18.98)    Taylor Swift	4	1	36	35	36		TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)  Off The Hillbilly Hook (EP)		
12	10	6		CHRIS YOUNG RCA 22818/SMN (10 98)  The Man I Want To Be		6	37	38	35		DIERKS BENTLEY CAPITOL NASHVILLE 02:58 (18.98)  Feel That Fire		
13	12	12		SUGARLAND MERCURY 011273*/UMGN (13.98) Love On The Inside		1	38	39	41		KENNY CHESNEY BLUE CHAIR BNA 34553 SMN (18 98)  Lucky Old Sun		
14	16	19		RASCAL FLATTS LYRIC STREET 002604 (18 98) Unstoppable		1	39	HOT	SHOT BUT	1.	RICKY SKAGGS SKAGGS FAMILY 901009 (14,98) Solo: Songs My Dad Loved		
15	14	15		KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)  Defying Gravity		1	40	45	42	10	JAKE OWEN RGA 31287/SMN (12 98)  Easy Does It		
16	17	17		KENNY CHESNEY BNA 49530 SMN (11.98) Greatest Hits II		1	41	42	40		MARTINA MCBRIDE RCA 34190/SMN (17 98) Shine		
17	18	16		JUSTIN MOORE VALORY 0100 (10 98)  Justin Moore		3	42	40	38		VARIOUS ARTISTS CAPITOL WARRILLE NOT MUSIC UNITES ALC UNITED AND ARTISTS What I Call Country CAPITOL WARRILLE NOT MUSIC UNITES ALC UNITED AND ARTISTS WHAT I Call Country		
18	15	13		BRAD PAISLEY ARISTA NASHMILLE 47352/SMN (13.98) American Saturday Night		10	43	43	44		TIM MCGRAW CURE 79086 (14 98) Greatest Hits: Limited Edition		
19	19	14		SUGARLAND MERCURY 013191 EXUMGN (14 98 CD/DVD)   LIVE On The Inside	×.	1	44	41	39		DAVID NAIL MCA NASHVILLE 011003(UMGN (10.98)  I'm About To Come Alive		
20	22	22		BILLY CURRINGTON MERCUHY 009550/UMGN (13 98) Little Bit Of Everything		2	45	44	45		BLAKE SHELTON WARNER BROS 512911, WRN (18.98) Startin' Fires		
21	21	20		GLORIANA EMBLEM REPRISE WARNER BROS 519780/WRN (13.98) Gloriana		2	46	37	32		JACK INGRAM BIG MACHINE J10300 (11.98) Big Dreams & High Hopes		
22	25	24		GEORGE JONES  TRADE SHORT MATERIAL STORMAN A Collection Of My Best Recollection  A Collection Of My Best Recollection		22	47	N	EW		AARON WATSON BOUND STANDSHIPMORES 149 (2000) (*) Deep In The Heart Of Texas: Aaron Watson Live		
23	23	23		JAMEY JOHNSON MERCURY 011237: IUMGN (13 98) That Lonesome Song	•	6	48	48	50	6	RODNEY ATKINS CURB 79132 (18 98) It's America		
24	20	21		WILLIE NELSON SHANGRI LABELLE NOTE 67:197.BLG (17.98)  American Classic		14	49	47	49		DIERKS BENTLEY CAPITOL NASHMILE 09070 (18.98) Greatest Hits /* Every Mile A Memory 2003-2008		
25	27	34	87	RASCAL FLATTS LYRIC STREET 002764 (13.98)  Greatest Hits Volume 1		2	50	50	46		TRACE ADKINS CAPITOL NASHVILLE 20281 (18 98)  X: Ten		

# TOP BLUEGRASS ALBUMS

WEE	LAS.	2 W AGO	IMPRINT & NUMBER / DISTRIBUTING LABEL	83
0		EW	RICKY SKAGGS Solo: Songs My Dad Loved SKAGGS FAMILY 901009	
2	1	2	THE ISAACS The Isaacs Naturally. An Almost A Cappella Collection GAITHER MUSIC GROUP 46014	. 93
1	2	31	STEVE MARTIN 40 SHARE 610647/ROUNDER The Crow: New Songs For The Five-String Banjo	
4	3	3	YONDER MOUNTAIN STRING BAND The Show FROG PAD 0909	
5	4	52	OLD CROW MEDICINE SHOW  NETTWERK 30812*  Tennessee Pusher	
6	5	47	STEVE IVEY  IMI/MADACY SPECIAL PRODUCTS 53859/MADACY  Ultimate Bluegrass	
7	6	5	LOUDON WAINWRIGHT III High Wide & Handsome: The Charlie Poole Project 2ND STORY SOUND 801	
8	7	56	BILL& GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS Bil Gather Presents: Country Bluegrass Homecoming No. 1 GAITHER MUSIC GROUP 42736	
9	9	6	THE WAILIN' JENNYS Live At The Mauch Chunk Opera House RED MOUSE 220	
10	13	46	STEVE IVEY Best Of Bluegrass IMI MADACY SPECIAL PRODUCTS 53985/MADACY	Ì

# BETWEEN THE BULLETS

# **FAMILY AFFAIR**



Country/bluegrass master Ricky Skaggs takes his fifth No. 1 bow on Top Bluegrass Albums, as "Solo Songs My Dad Loved" opens with 2,000 copies (No. 39 on Top Country Albums). It

widens his lead as the artist with the most No. 1 debuts since the 15-position Bluegrass list launched seven years ago. With three top starts during that time, the Boulder, Colo.-based Yonder Mountain String Band is right behind Skaggs among the acts with the most No. 1 debuts. His first solo album since "Ancient Tones" in 1999, "Solo Songs" was the subject of a Sept. 18 "All Things Considered" segment on NPR.

# R&B/HIP-HOP Billboard

(		K	OP R&B/HIP-HOP
	A	A	LBUMS
SEX EEX	AST	FEKS	
1	1	2	JAY-Z
			PAGE WHITNEY HOUSTON
0	3	3	SETTER 1 LOOK TO YOU ARISTA 10033/RMG
3	95 Hor	2 SHOT	SIN FIRE GOVE (BY YOUNG MOVEYCASH MOVEYCANAFES AL MOTOWN 013456 LWPG
4	DE	801	SUPERBAD: THE RETURN OF BOOSIE BAD AZZ TRILL/ASYLUM 519781/WARNER BROS
5	N	EW	KID CUD!  MAN ON THE MODE: THE END OF DAY OREAN CHASCOLD JANNETSAL INCTOWN 013195" JUNES (
	E		TREY SONGZ READY SONG BOOK/ATLANTIC 518794/AG
2		7	PAEKWON ONLY BUILT 4 CUBAN LINX PT. II ICE H2O 68794
8		11	MAXWELL BLACKSUMMERS'NIGHT COLUMBIA 89142/SONY MUSIC
9	N	EW	TRICK DADDY FINALLY FAMOUS: BORN A THUG, STILL A THUG DUNK RYDERS 001
10			THE BLACK EYED PEAS THE E.N.D. INTERSCOPE 012887*/IGA
100			FABOLOUS
12	N	: EW	LOSO'S WAY (SOUNDTRACK) DESERT STORM/DEF JAM 013098*/IDJMG @ NEW BOYZ
1			SKINNY JEANZ AND A MIC SHOTTY/ASYLUM 520425/WARNER BROS
-			PITBULL
16.			REBELUTION MR. 305/POLO GROUNDS/J 51991/RMG
15	-		I GET AROUNO UP&UP/UNIVERSAL REPUBLIC 013162/UMRG
16	13	5	TURN ME LOOSE VERVE FORECAST 012677/VG ⊕  EMINEM
17	14		RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA
idenami m			EPIPHANY DEF JAM 012797/IDJMG ⊕
19	n	TW.	KRS-ONE & BUCKSHOT SURVIVAL SKILLS DUCK DOWN 2120
20	2.	45	BEYONCE  I AMSASHA FIERCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
21		7	JEREMIH JEREMIH MICK SCHULTZ/DEF JAM 013095*/IDJMG
22	6	2	JAY-Z THE BLUEPRINT: COLLECTOR'S EDITION ROC-A-FELLA/DEF JAM 013335/0JIMG
23	17	12	VARIOUS ARTISTS NOW 31 EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC
50	21	27	KERI HILSON IN A PERFECT WORLD MOSLEY/ZONE 4/INTERSCOPE 01/2000/IGA
25	20	31	CHARLIE WILSON UNCLE CHARLIE P MUSIC/JIVE 23389/JLG
26	23	40	ANTHONY HAMILTON THE POINT OF IT ALL MISTER'S MUSIC/SO SO DEF 23387/JLG
27	32	68	LIL WAYNE THA CARTER III CASH MONEYJUNVERSAL MOTOWN 011977*/JUMRG
28	19	5	SEAN PAUL
29	18	10	IMPERIAL BLAZE VP/ATLANTIC 520047/AG ⊕ TWISTA
30	28	48	MARY MARY
4.7	24	13	THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC €  GINUWINE
20	-		A MAN'S THOUGHTS NOTIFVASYLUM 519147/WARNER BROS.  Q-TIP
32		W	KAMAAL THE ABSTRACT BATTERY 55519*/JIVE
33	311	28	LOVE V/S MONEY RADIO KILLA/DEF JAM 012579*/IDJMG LAURA IZIBOR
34	25	14	LET THE TRUTH BE TOLO ATLANTIC 512240/AG  PLEASURE P
35	30	15	THE INTRODUCTION OF MARCUS COOPER ATLANTIC 516393/AG ⊕
36	56	10	JOE SIGNATURE 563 00005/KEDAR
37	34		MICHAEL JACKSON THE DEFINITIVE COLLECTION MOTOWN 013297/UME
38	39		KEYSHIA COLE A DIFFERENT ME IMANI/GEFFEN 012395/IGA
39			GEORGE BENSON SONGS AND STORIES MONSTER 30364/CONCORO €
40	-	A	J MOSS JUST JAMES PAJAM/GOSPO CENTRIC/VERITY 47910/JLG
41	27	23	RICK ROSS DEEPER THAN RAP MAYBACH/SLIP-N-SLIDE/DEF JAM D12772*/DJ.WIG €
42	29	40	JAMIE FOXX INTUITION J 41294/RMG
43	16		BEANIE SIGEL THE BROAD STREET BULLY SICCHESS NET 67
44	NE	w	M.O.P.
45	40		FOUNDATION E1 2045  SMOKEY ROBINSON
46	42	28	JADAKISS
47	37		THE LAST KISS RUFF RYDERS/D-BLOOK/ROC-A-FELLA/DEF JAM 012391*/DJIMG DORROUGH
48	90		DORROUGH MUSIC NGENIUS 5114/E1  METHOD MAN & REDMAN
	20	2	BLACKOUTT 2 WU-TANG/DEF SQUAD/DEF JAM 012400*/DJMG KILLER MIKE
49	36	3	UNDERGROUND ATLANTA GRIND TIME OFFICIAL 347*/SMC SLAUGHTERHOUSE
50	41	6	SLAUGHTERHOUSE E1 2052

OLAGOITE INTO OCE ET EUGE	
While no artist has ever monopolized the top	80
two positions of Adult R&B simultaneously,	1
three singers have <b>pla</b> ced two songs in the	S
top three. Maxwell is the latest to do so, with	h
"Pretty Wings" (No. 1) and "Bad Habits"	-
(No. 3). Fantasia and Alicia Keys accomplished	ı
the feat in 2005 and 2008, respectively.	b

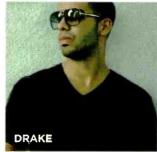


A A		M. R.	AINSTREAM &B/HIP-HOP
WEEK	AST	EEKS N CHT	TITLE
	2	12	SUCCESSFUL
2	1	16	BREAK UP
4			MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RIMG)  PRETTY WINGS
4			UNDER
5			PLEASURE P (ATLANTIC)  RUN THIS TOWN
6	7	g	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)  WASTED  GUCCI MANE FEAT PLIES OR OJ DA JUICEMAN (MIZAV/SO ICEY/WARNER BROS.)
	i	16	THROW IT IN THE BAG  FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/DJMG)
	â	13	OBSESSED MARIAH CAREY (ISLAND/IDJMG)
9	3	8	LOL:-) TREY SONGZ FERT GUCCI MANE & SOULJA BDY TELL'EM (SONG BOOK/ARLANTIC)
10		16	ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1)
11	11	18	EGO BEYONCE (MUSIC WORLD/COLUMBIA)
12	15	5	NUMBER ONE R. KELLY FEAT. KERI HILSON (JIVE/JLG)
13	12	21	TRUST KEYSHIA COLE OUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
14	14	13	5 STAR CHICK YO GOTTI (POLO GROUNDS/J/RMG)
15	10	20	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	21	5	REGRET LETOYA FEAT. LUDACRIS (CAPITOL)
	10	13	IMMA STAR (EVERYWHERE WE ARE) JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
18	16	21	GOD IN ME MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
19	20		JUST A KISS MISHON (DYNASTY/ZONE 4/STREAMLINE/INTERSCOPE)
29	17	240	EVERY GIRL YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
21	2.5		BECKY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
22	31	3	FOREVER DRAKE FEAT KANYE WEST, UL WAYNE & EMINEM (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
23	83	8	THE ONE MARY J. BLIGE FEAT. DRAKE (MATRIARCH/GEFFEN/INTERSCOPE)
24	27	6	CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
25	2		SWEAT IT OUT THE-DREAM (RADIO KILLA/OEF JAM/IDJMG) TRICKIN
26	26		TRICK'N MULLAGE (FROM THE GROUND UP/JIVE/JLG) BETTER BELIEVE IT
27	30	1	LIL BOOSIE FEAT, YOUNG JEEZY & WEBBIE (TRILL/ASYLUM, WARNER BROS.)  DIGITAL GIRL
28	28	1	JAMIE FOXX FEAT. DRAKE, KANYE WEST + THE-DREAM (J/RMG) YOU'RE A JERK
29	(23)		NEW BOYZ (SHOTTY/ASYLUM/WARNER BROS.) TIPSY IN DIS CLUB
30	02		PRETTY RICKY (BLUESTAR/BIG CAT/TOMMY BOY)  I INVENTED SEX
31	30	P	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC) WHAT YOU DO
22		0	CHRISETTE MICHELE FEAT. NE-YO (DEF JAM/IDJMG)  BUY YOU A ROUND (UP AND DOWN)
33	37	7	VERSE SIMMONOS (DARKCHILD/INTERSCOPE) SLOW DANCE
35	-3	45	DROP IT LOW
36	39	3	ESTER DEAN FEAT CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMUNE/NITERSCOPE)  TROUBLE
37	HE		GINUWINE FEAT. BUN & (NOTIFI/ASYLUM/WARNER BROS.) BODY
38	40	6	YOU'RE NOT MY GIRL
39	HE		RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN) HEARD EM ALL
40		w	FRESH

		RI	HYTHMIC"
THIS	LAST	WEEKS ON CHT	TITLE  INTIST (IMPRINT/ PROMOTION LABEL)
0	1	12	DOWN
2	2	13	UAY SEAN FEAT, LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC OBSESSED
3	5		MARIAH CAREY (ISLAND/IDJMG) RUN THIS TOWN
		20	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)  BEST I EVER HAD
	3	20	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) BE ON YOU
5		14	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)  THROW IT IN THE BAG
6	7	10	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
	4	16	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
	8	15	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
9	10	10	BREAK UP MARIO FEAT, GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
	9	24	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
111	13	6	GG WHATCHA SAY
12	11	10	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) SUCCESSFUL
13	12	21	DRAKE FEAT. THEY SONGZ & LIL WAYNE (YOUNG MONEYCASH MONEYUNIVERSAL MOTOWN  EVERY GIRL
	12		YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) OUTTA CONTROL
14		11	BABY BASH FEAT. PITBULL (ARISTA/RMG)  ICE CREAM PAINT JOB
111		24	DORROUGH (NGENIUS/E1) WRITTEN ON HER
16	19	5	BIRDMAN FEAT. JAY SEAN (CASH MONEY/UNIVERSAL MOTOWN)
17	18	12	IMMA STAR (EVERYWHERE WE ARE) JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
18		5	SHAKE MY THREE 6 MAFIA FEAT. KALENNA (HYPNOTIZE MINDS/COLUMBIA)
19	23	ï	DROP IT LOW ESTER DEAN FEAT CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE
=	15	24	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
21		,	LOL:-) TREY SONGZ FEAT GUCCH MANE & SOULJA BOY TELL'EM (SONG BOOK/ATLANTIC)
22	30		FOREVER
23			WETTER (CALLING YOU DADDY)
	22	10	TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)  LOVEGAME
24	22	19	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) FIRE BURNING
25	21	20	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)  BECKY
26	27	7	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
27	29		LMFAO (PARTY ROCK/WILL.LAM/CHERRYTREE/INTERSCOPE)
28	31	4	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
29	36	L	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
166		14	MAKE HER SAY KID CUDI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)
31		3	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)
32	NE	w	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
33		F	LET'S GET CRAZY
34	NE	w	PAPARAZZI
35	39	2	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) WASTED
33	33		GUCCI MANE FEAT. PLIES OR OJ DA JUICEMAN (MIZAY/SO ICEY/WARNER BROS.)  NUMBER ONE
		5	R. KELLY FEAT. KERI HILSON (JIVE/JLG) SEXY CHICK
37	NE		DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL) YOU BELONG WITH ME
38	40	2	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
39	28	1	SHE WOLF SHAKIRA (EPIC)
40	32	8	NOW I'M THAT BITCH LIVVI FRANC FEAT, PITBULL (JIVE/JLG)

# BETWEEN THE BULLETS

# DRAKE, KID CUDI HIT TOP FIVE



With an early debut due to street-date violations, Drake's "So Far Gone" soars 95-3 with Greatest Gainer honors. The sevensong EP contains selections from the rapper's previously released mixtape, including "Best I Ever Had" and "Successful," which will most likely also appear on his full-length album due next year. "Gone" debuts at No. 6 on the Billboard 200 with 73,000 sold (No. 6).

On the radio charts, "Successful" gives Drake consecutive trips to No. 1 on Mainstream R&B/Hip-Hop after "Best" spent seven weeks at the summit this summer.

Kid Cudi makes his R&B/Hip-Hop Albums debut at No. 5 and also at No. 4 on the Billboard 200 with 104,000 sold. His set is powered by "Day 'N' Nite," which peaked at No. 3 on the Billboard Hot 100 in May. -Raphael George

20.00	A			OULT R&B™
	THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	0	2	21	#1 PRETTY WINGS 11 WKS MAXWELL (COLUMBIA)
I	2	5	9	I LOOK TO YOU WHITNEY HOUSTON (ARISTA/RMG)
	3	4	14	BAD HABITS MAXWELL (COLUMBIA)
	1	1	31	ON THE OCEAN K'JON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
ı	5	6	21	CAN'T LIVE WITHOUT YOU CHARLIE WILSON (P MUSIC/JIVE/JLG)
			30	LAST CHANCE GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
1			26	THE POINT OF IT ALL ANTHONY HAMILTON (MISTER'S MUSIC/JIVE/JLG)
	8	9	18	IN LOVE WITH ANOTHER MAN JAZMINE SULLIVAN (J/RMG)
		8	37	SOBEAUTIFUL MUSIQ SDULCHILD (ATLANTIC)
	10	13		GOD IN ME MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
	11	12		BLAME IT ON ME CHRISETTE MICHELE (DEF JAM/IDJMG)
	12	11	32	EPIPHANY (I'M LEAVING) CHRISETTE MICHELE (DEF JAM/IDJMG)
1	13	13	10	CLOSE TO YOU BEBE & CECE WINANS (B&C/MALACO)
Contract of the Contract of th		33		FROM MY HEART TO YOURS LAURA IZIBOR (ATLANTIC)
1	15	PO	49	THERE GOES MY BABY CHARLIE WILSON (P MUSIC/JIVE/JLG)
	16	17	18	GIVE IT TO ME RIGHT MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
	17	18	6	OH KEYON EDMONDS (MAKE)
	18	21	1	WHAT I'VE BEEN WAITING FOR BRIAN MCKNIGHT (HARD WORK/E1)
	19			TRUST KEYSHIA COLE DUET WITH MONICA (IMANVGEFFEN/INTERSCOPE)
	20	20	12.	GOIN' THRU CHANGES LEDISI (VERVE FORECAST/VERVE)
-	21	19	9	DON'T STAY LAURA IZIBOR (ATLANTIC)
-	22	NE	w	GREATEST MILLION DOLLAR BILL WHITNEY HOUSTON (ARISTA/RMG)
1	23	24	8	THIS TIME IKJON FEAT LEE ENGLAND JR. & AUGUSTINE ALVAREZ (UP&UP/UNIVERSAL REPUBLIC)
	24	23	7	CAN'T GET OVER YOU JOE (BRANTERA)
	25	261	89	GIVING MYSELF JENNIFER HUDSON (ARISTA/RMG)

Q A		H	OT RAP SONGS"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 RUN THIS TOWN 2 WKS JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	2	13	SUCCESSFUL DRAKE FEAT TREY SONGZ & UIL WAYNE (YOUNG MONEY,CASH MONEY,UNIVERSAL MOTOWN
3	ï	15	THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IOJMG)
4	4	22	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	6	4 1	WASTED GUCCI MANE FEAT, PLIES OR QJ OA JUICEMAN (MIZAY/SO ICEY/WARNER BROS.
6	8	11	BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
7	5		ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1)
8	7		HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNOS/J/RMG)
9	-11	4	FOREVER  TRAKE FEEL SAMPE WEST, LIL WATHE & BRINDH (HAVNEY MASSIN/ZONE 4STREAM, CHE/INTERSCOPE
10	9	23	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
11			5 STAR CHICK YO GOTTI (POLO GROUNOS/J/RMG)
12	10	20	WETTER (CALLING YOU DADDY) TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)
13	14		BECKY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
14	16	6	OUTTA CONTROL BABY BASH FEAT. PITBULL (ARISTA/RMG)
15			TRICK'N MULLAGE (FRDM THE GROUND UP/JIVE/JLG)
100	13	20	YOU'RE A JERK NEW BOYZ (SHOTTY/ASYLUM/WARNER BROS.)
17			WRITTEN ON HER BIRDMAN FEAT. JAY SEAN (CASH MONEY/UNIVERSAL MOTOWN)
18	25	3	I'M GOING IN DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
19			EMPIRE STATE OF MIND  JAY-Z + ALICIA KEYS (ROC NATION)
20	22	ıt	I'M GOOD CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
21	17	29	BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE)
22		29	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
23	15	12	MAKE HER SAY KID CUDI FEAT, KANYE WEST & COMMON (G.Q.O.O.A.RWVERSAL MOTOWN)
24	NE	W	BABY BY ME 50 CENT FEAT. NE-YO (SHAOY/AFTERMATH/INTERSCOPE)
25	24	3	SHAKE MY Three 6 mafia feat. Kalenna (hypnotize minos/columbia)

# HOT DANCE CLUB SONGS

100		- 10	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	2	6	# OBSESSED  1WK MARIAH CAREY ISLAND/IDJMG
0	3	7	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC/SONY MUSIC
	5	7	EVERYBODY SHAKE IT RALPHI ROSARIO FEATURING SHAWN CHRISTOPHER BLUEPLATE
4	1	7	CELEBRATION MADONNA WARNER BROS.
5	4	10	DON'T UPSET THE RHYTHM (GO BABY GO). NOISETTES MERCURY/IDJMG
6	6	8	WOULD'VE BEEN THE ONE SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
7	7	9	KEEP IT GOIN' LOUDER MAJOR LAZER FEATURING NINA SKY & RICKY BLAZE MAD DECENT/DOWNTOWN
8	8	5	SEXY BITCH DAVID GUETTA FEATURING AKDN GUM/AS I RALWERKS/CAPITOL
9	11	5	RELEASE ME AGNES KING ISLAND ROCKY STAR/NFM
10	10	11	SWEET DREAMS BEYDNCE MUSIC WORLD/COLUMBIA
11	9	10	BULLETPROOF LA ROUX POLYDOR/CHERRYTREE/INTERSCOPE
12	15	6	THE REAL THING VANESSA WILLIAMS CONCORD/CMG
13	13	9	WHY YOU WANNA HURT ME SO BAD?
14	16	8	RIGHT HERE CARMEN REECE REAL, MF
15	14	14	GOODBYE KRISTINIA DEBARGE SODAPOP/ISLAND/IDJMG
16	22	5	FINE PRINT NADIA ALI SMILE IN BEO
17	23	4	THIS TIME BABY EDDIE X PRESENTS NIKI HARIS 3MP
18	19	12	ROSE OF JERICHO
19	17	11	PARANOID JONAS BROTHERS HOLLYWOOD
20	24	5	SHE AIN'T GOT LETOYA CAPITOL
21	2(	12	SHOES TIGA LAST GANG/TURBO
22	25	4	I DIDN'T KNOW MY OWN STRENGTH WHITNEY HOUSTON ARISTA/RMG
23	29	3	POWER DID YOU SEE ME COMING? PICK PET SHOP BOYS ASTRALWERKS/CAPITOL
	27	4	FAME 2009 NATURI NAUGHTON LAKESHORE
25	18	•	WANTED JESSIE JAMES MERCURY/IDJMG
of the last of the			22-374 W.C

HIS	AST	FEKS N CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
26	26	5	WE ALL WANNA BE PRINCE FELIX DA HOUSECAT NETTWERK
27	30	4	LOVE SONGS ANJULIE HEAR/CMG
28			MILLION DOLLAR BILL WHITNEY HOUSTON ARISTA/RMG
29	21	8	GIVE ME TONIGHT TR FEATURING FRENCHIE DAVIS DAUMAN
30	35	3	DO WHAT U LIKE BAD BOY BILL NETTWERK
31	34	4	LOSING MY MIND ALI KING JELLYBEAN
32	3	3	S.O.S. (LET THE MUSIC PLAY) JORDIN SPARKS 19/JIVE/JLG
33	12	13	BE ALRIGHT KRISTINE W FLY AGAIN
34	38	4	INSECURITIES JUNIOR VASQUEZ FEATURING MAXI J SILVER LABEL TOMMY BOY
35	41	3	SUPERSTAR DAVID MAY FEATURING MOSES MODESTRO ABKCO
*	28	12	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
37	42	2	STRAIGHT THROUGH MY HEART BACKSTREET BOYS JIVE/JLG
38	44	2	BRAND NEW DAY GEORGIE PORGIE MUSIC PLANT
39	32	8	I'M A FUCKING CELEBRITY DJ TIMBO LUNA TRIP
40	36	4	DEJA VU AMERICA OLIVO DAUMAN
4.1	47	2	SAD SONG BLAKE LEWIS TOMMY BOY
42	49	2	FREEWAY OF LOVE PEPPER MASHAY CAPP
43	N	EW	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
44	N	W	BODY LANGUAGE JESSE MCCARTNEY FEAT. T-PAIN HDLLYWOOD
45	31	13	JILL JONES PEACE BISQUIT
46	NEW		TURN IT OUT ALTAR FEATURING JEANIE TRACY MAMAHOUSE
(47)	NEW		WAKE UP SLIIMY PEREZCIOUS/WARNER BROS.
48	NEW		SMOKE JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
49	48	8	FOUNTAINS OF YOUTH LOVERUSH UK FEATURING MOLLY BANCROFT SEA TO SUN
50	33	16	FIRE BURNING SEAN KINGSTON BELUGA HEIGHTS/EPIC
	27 28 29 30 31 32 33 34 35 37 38 39 40 41 42 43 44 45 46 47 48 49	26 26 26 27 30 28 21 30 35 31 34 38 35 41 39 32 40 36 41 47 42 49 43 NI 44 NI 45 31 46 NI 48 III III	26 26 5 27 30 4 28 ***CF*** 29 21 8 30 35 3 31 34 4 32 7 3 33 12 13 34 38 4 35 41 3 37 42 2 38 44 2 39 32 8 40 36 4 41 47 2 42 49 2 43 ***CF*** 44 ***CF*** 45 31 13 46 **** 47 ***CF*** 48 ***CF*** 48 ***CF*** 49 48 8

# TOP DANCE/ ELECTRONIC ALBUMS

1000			CONTRACTOR OF THE PROPERTY OF THE PARTY OF T	4
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL  LADY GAGA	CERT.
S 1973	1	<b>4</b> 7	42 WKS THE FAME STREAMENDANDERRYTREINTERSCOPE IN 1816 MGA	
(2)	2	10	OWL CITY DCEAN EYES UNIVERSAL REPUBLIC 013141 / JUMRG	
3	4	63	30H!3 WANT PHOTO FINISH 511181	
4	3	4	IMOGEN HEAP ELLIPSE MEGAPHONIC/RCA 50605/RMG	
5	5	11	LMFAO Party Rock Party Rock, will Lamicherry Tree interscope 012932/16A	7 ×
6	6	4	DAVID GUETTA ONE LOVE GUM 86847*/ASTRALWERKS	
7	7	14	BEYONCE Mades and beyonce yord collection & cames mores (by Music World Collabola some discoln music)	
8	8	9	DJ SKRIBBLE TOTAL CLUB HITS 3 THRIVEDANCE/THRIVEMIX 90814/THRIVE	
	10	2	CRAZY FROG Everybody dance now next plateauronnersal republic d13338 Exumrg	200
10	9	5	BREATHE CAROLINA HELLO FASCINATION FEARLESS 30127	
41	11	43	SOUNDTRACK SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA	
12	12	5	CASCADA EVACUATE THE DANCEFLOOR ROBBINS 75084	
13	16	12	MOBY WAIT FOR ME LITTLE IDIOT 9416*/MUTE	
14	H	EW	FAMILY FORCE 5 KEEP THE PARTY ALIVE (EP) TMG 88575 EX/TOOTH & NAIL	
15	15	2	INFECTED MUSHROOM LEGEND OF THE BLACK SHAWARMA PERFECTO 101140	g
16	13	23	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE/MRGIN 96769*/CAPITOL€	
17	17	73	SANTOGOLD SANTOGOLD LIZARD KING 70034*/DOWNTOWN	
18	18	10	OWL CITY OF JUNE (EP) SKY HARBOR/UNIVERSAL REPUBLIC 012882/UMRG	
19	14	29	TONY OKUNGBOWA TOTAL DANCE 2009 THRIVEDANCE 90807/THRIVE	
20	RE-E	NTR	MIIKE SNOW MIIKE SNOW DOWNTOWN 70085*	100
21	HE-E	Miny	VARIOUS ARTISTS JUSTDANCE ULTRA/ISLAND 013025/IDJMG	100
22	21	37	DJ SKRIBBLE Total Club Hits 2 Thrivedance 90799/Thrive	
23	22	11	DISCOVERY LP XL 446 */BEGGARS GROUP	
24	19	15	PET SHOP BOYS YES ASTRALWERKS 96470	

SIMIAN MOBILE DISCO TEMPORARY PLEASURE WICHITA 216

See Charts Legend for HOT DANCE CLUB SONGS and TOP DANCE/ELECTRONIC ALBUMS rules and explanations. HOT DANCE AIRPLAY: 6 dance stations are electronically monitored 24 hours and substances and explanations. The PRADITION of TAIL STATEMENT AIRPLAY AIRPLAY STATEMENT AIRPLAY AIRPLA

# HOT DANCE AIRPLAY

SE TITLE

至	WE	38	ARTIST IMPRINT / PROMOTION LABEL
0	1	10	#1 EVACUATE THE DANCEFLOOR CASCADA ROBBINS
2,	3	8	OBSESSED MARIAH CAREY ISLAND/IDJMG
3	2	20	LET THE FEELINGS GO ANNAGRACE ROBBINS
0	21	12	I REMEMBER DEADMAU5 + KASKADE MAU5TRAP/AND PRESS/ULTRA
5	8	4	SEXY CHICK DAVID GUETTA FEATURING AKON GUMVASTRALWERKS/CAPITOL
6	6	11	THE SOUND OF MISSING YOU AMEERAH ROBBINS
7	11	2	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	7	7	CELEBRATION MADONNA WARNER BROS.
9	16	2	I WILL BE HERE TIESTO & SNEAKY SOUND SYSTEM ULTRA
10	5	23	WHEN LOVE TAKES OVER DAVID GUETTA FEATURING KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
11	9	23	INFINITY 2008 GURU JOSH PROJECT ULTRA
12	NI	EW	RIGHT HERE CARMEN REECE REAL MF
13	10	8.	HOTEL ROOM SERVICE PITBULL MR. 305/POLO GROUNDS/J/RMG
14	14	7	SHAME ON ME ALEX SAYZ FEATURING LAWRENCE ALEXANDER PAKERINEXT PLATEAU
15	13	13	NOW I'M THAT BITCH LIVVI FRANC FEATURING PITBULL JIVE/JLG
16	15	9	SHE WOLF SHAKIRA EPIC
17	4	13	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
18	RE-E	NTRY	DOWN Jay sean featuring Lil Wayne Cash Money/Universal Republic
19	19	7	BULLETPROOF LA ROUX POLYDOR/CHERRYTREE/INTERSCOPE
20	20	18	ANOTHER DAY SOPHIA MAY NERVOUS
21	18	4	I BELIEVE Cybersutra Featuring Julie Thompson Reo Stick/Strictly Rhythm
92	N	EW	RELEASE ME _agnes king island rocky star/nfm.
23	12	13	ARMAGEDDON JESSICA JARRELL MERCURY/IDJMG
24	MI	EW	BREAK UP MARIO FEATURING GUCCI MANE & SEAN GARRETT 3RD STREET/JRMG
25	22	2	THROW IT IN THE BAG FABOLOUS FEATURING THE-DREAM DESERT STORM/DEF JAM/10JM/G

C	A	JA	ZZ ALBUMS	W.
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABE	CERT
1	1	<b>2</b> 6	DIANA KRALL 15 WKS QUIET NIGHTS VERVE 012433/VG	
2	2	14	MICHAEL BUBLE MICHAEL BUBLE MEETS MADISON SQUARE GARDEN 143/REPRISE 517750/WARNER BROS. ①	
	3	19	FRANK SINATRA LIVE AT THE MEADOWLANDS THE FRANK SINATRA COLLECTION 31331/CONCORD	
4	4	21	MELODY GARDOT MY ONE AND ONLY THRILL VERVE 012563*/VG	
	5	35	FRANK SINATRA SEDUCTION: SINATRA SINGS OF LOVE THE FRANK SINATRA COLLECTION STORAGE PEPRISE	
6	6	16	FRANK SINATRA CLASSIC SINATRA II THE FRANK SINATRA COLLECTION 96444/CAPITOL	
	8	4	ROY HARGROVE BIG BAND EMERGENCE GROOVIN' HIGH, EMARCY 013289/DECCA	
8	9	4	ROBERT GLASPER DOUBLE BOOKED BLUE NOTE 94244/BLG	
	11	22	ALLEN TOUSSAINT THE BRIGHT MISSISSIPPI NONESUCH 48038QWARNER BROS.	
10	10	1.8	MADELEINE PEYROUX BARE BONES ROUNDER 613272	
11	16	323	VARIOUS ARTISTS BEST OF BIG BAND MADACY SPECIAL PRODUCTS 54101/MADACY	
12	14	4	ROBERTA GAMBARINI SO IN LOVE GROOVIN' HIGH/EMARCY 013160/DECCA	
13	20	4	MIKE STERN BIG NEIGHBORHOOD HEADS UP 3157	
14	12	34	RENEE OLSTEAD SKYLARK 143/REPRISE 44247/WARNER BROS.	

CHRISTIAN MCBRIDE & INSIDE STRAIGHT
KIND OF BROWN MACK AVENUE 1047/ARTISTRY

(6		ΓO JA	P CONTEMPORAR' ZZ ALBUMS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	#1 GEORGE BENSON 4 WKS SONGS AND STORIES MONSTER 30364/CONCORD   ***ONE OF THE PROPERTY OF THE	
2	3	26	CHRIS BOTTI CHRIS BOTTI: IN BOSTON CDLUMBIA 38735/SONY MUSIC €	
	2	3	PETER WHITE GODD DAY PEAK 31006/CONCORD	
4	4	4	NAJEE MIND OVER MATTER HEADS UP 3156	
6	20	4	HIROSHIMA LEGACY HEADS UP 3153	
6	RE-E	NTRY	MARCUS JOHNSON POETICALLY JUSTIFIED THREE KEYS 2079	
	7	2	SPENCER DAY VAGABOND YONAS MEDIA/CONCORD JAZZ 31317/CONCORD	
8	6	33	BONEY JAMES SEND ONE YOUR LOVE CONCORD 30815 €	
9	5	23	BERNIE WILLIAMS MOVING FORWARD REFORM 61217/ROCK RIDGE	
10	11	2	VARIOUS ARTISTS SMOOTH JAZZ HITS CONCORD 31465	
11	9	16	VANESSA WILLIAMS THE REAL THING CONCORD 30816	
1	16	8	RICK BRAUN ALL IT TAKES MACK AVENUE 7020/ARTISTRY	
13	10	9	PAUL TAYLOR BURNIN' PEAK 31257/CONCORD	
1	RE-E	NTRY	MEDESKI MARTIN & WOOD RADIOLARIANS III INDIRECTO 07	
15	19	71	ESPERANZA SPALDING ESPERANZA HEADS UP 3140	

14	RE-EI	NTRY	MEDESKI MARTIN & WOOD RADIOLARIANS III INDIRECTO 07
16	19	71	ESPERANZA SPALDING ESPERANZA HEADS UP 3140
	HUE/G		ESPENANZA REAUS OF 3140
	100	College.	
		-	The state of the s
(0)		3	100TH JAZZ
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A	68		
	-		Name and Address of the Owner, where the Party of the Par
		EKS	
25	いる語	# 5	TITLE
ES	53	36	ARTIST IMPRINT / PROMOTION LABEL
0	1	20	#1 TALK OF THE TOWN
U	_ '	20	2 WKS DARREN RAHN NUGROOVE
	SAN	777	TROPICAL RAIN
2	2	11	JESSY J PEAK/CMG
		Sept.	BRIGHT
3	100	9	PETER WHITE PEAK/CMG
			GO FOR IT
	3	23	BERNIE WILLIAMS REFORM/ROCK RIDGE
	-		LIVING IN HIGH DEFINITION
5	6	11	GEORGE BENSON CONCORD/CMG
Taraba Caraba	1000		
6	11	11	BURNIN PAUL TAYLOR PEAK/CMG
		L.	
7	5	36	STEADY AS SHE GOES
			WALTER BEASLEY HEADS UP
8	9	21	WHO WILL COMFORT ME
	-		MELODY GARDOT VERVE
	7	30	MOVE ON UP
	95,00	30	RICHARD ELLIOT ARTISTRY
0	10	16	TIJUANA DANCE
10	10	10	RICK BRAUN MACK AVENUE/ARTISTRY
-		40	THE CIRCLE
	13	16	PAUL HARDCASTLE TRIPPIN 'N' RHYTHM
-			I'M WAITING FOR YOU
12	8	31	JACKIEM JOYNER ARTISTRY
The grant			SONGBIRD
13	14	12	CONTROLLING CHANACHE

17 15 JUST FRIENDS VANESSA WILLIAMS CON

15 15 12 BECAUSE OF YOU ERIC DARIUS BLUE NOTE/CAPI

	U		CL	ASSICAL ALBUM	5
THIS	WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
	D	N	W	RENEE FLEMING  VERISMO DECCA 013279/UNIVERSAL CLASSICS GROUP	
	2	4	4	B. FLECK Z. HUSSAIN'E, MEYER & THE DETROIT SYMPHONY ORCHESTRA (SLATKIN) THE MELODY OF RHYTHM E1 2024	
3	3	2	44	THE PRIESTS THE PRIESTS RCA VICTOR 33969/SONY MUSIC	
	4	3	4	DANIELLE DE NIESEIORCH. OF THE AGE OF ENUGHTENMENT IMACKERRASI THE MOZART ALBUM DECCA 013277 UMIVERSAL CLASSICS GROUP	
	5		28	PLACIDO DOMINGO AMORE INFINITO DG 012532/JINVERSAL CLASSICS GROUP	
13	6	7	3	MURRAY PERAHIA BACH: PARTITAS 1, 5 & 6 SONY CLASSICAL 44361/SONY MASTERWORKS	
	7	ď	45	LUCIANO PAVAROTTI THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	
	В	5	55	JOSHUA BELL/ACADEMY OF ST. MARTIN IN THE FIELDS VIVALDE THE FOUR SEASONS STAN (LASSICAL 11013/STAN MASTERIA/TRKS	
(	9	14	34	JULIA FISCHER/ACADEMY OF ST MARTIN IN THE FIELDS BACH: CONCERTOS DECUA J1249D UNIVERSAL CLASSICS GROUP	
6	0	11	67	THE CISTERCIAN MONKS OF STIFT HEIUGENKREUZ	H
	1		3	K. KASHKASHIAN B. OLIVERO T, MANSURIAN E. STEINBERG NEHAROT EOM NEW SERIES ECM 013257/UNIVERSAL CLASSICS GROUP	
•	2	8	22	SOUNDTRACK THE SOLOIST DG 012298/UNIVERSAL CLASSICS GROUP	
	3	N	EW	ANGELA HEWITT ANGELA HEWITT PLAYS HANDEL & HAYDEN HYPERION 67736	
-	4	12	8	JOHN ADAMS SAINT LOUIS SYMPHONY ORCH. (ROBERTSON) DOCTOR ATOMIC SYMPHONY NONESUCH 468220 WARNER BROS.	
(	6	RE-E	HTRY	ANNA NETREBKO SOUVENIRS DG 012217/UNIVERSAL CLASSICS GROUP	

		ΓO CR	P CLASSICAL POSSOVER ALBUMS
WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	2	16	9 WKS DAVID GARRETT  DAVID GARRETT DECICA 012872/UNIVERSAL CLASSICS GROUP
2	3	45	IL DIVO The promise syco/columbia 39968/SDNY MUSIC ⊕
3	1	21	PAUL POTTS PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC
4	4	46	ANDREA BOCELLI INCANTO SUGAR 012161 DECCA ⊕
5.	F	28	SARAH BRIGHTMAN SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG
6	5	17	ESCALA ESCALA SYCO/COLUMBIA 47423/SONY MUSIC
7	7	13	NEAL E. BOYD MY AMERICAN DREAM DECCA 012897
8	8	72	JOSH GROBAN AWAKE LIVE 143/REPRISE 412668/WARNER BRDS. €
9	9	26	MORMON TABERNACLE CHOIRI ORCH, AT TEMPLE SQUARE (WILBERG) DOME THOU FOUNT OF EVERY BLESSING NORMON TABERNACLE CHOIR 5014332
10	12	5	MORMON TABERNACLE CHOIR ORCH, AT TEMPLE SQUARE (WILBERG) RUNG CHRISTMAS BELLS MORMON TABERNACLE CHOIR 5023338
0	11	36	GREGORIAN MASTERS OF CHANT CURB 79015 EX
12	10	8	LAURENT KORCIA CINEMA APM 65642
13	15	19	SOUNDTRACK ANGELS & DEMONS SONY CLASSICAL 52096/SONY MASTERWORKS
14	13	26	SHARON ISBIN JOURNEY TO THE NEW WORLD SONY CLASSICAL 45456/SONY MASTERMORKS
15	14	39	MORMON TABERNACLE CHOIR ORCH, AT TEMPLE SQUARE (WILBERG) PRAISE TO THE MAN MORMON TABERNACLE CHOIR 5012323
No. of Lot			



ARTIST
TITLE (IMPRINT / PROMOTION LABEL)
NELLY FURTADO

LOS TIGRES DEL NORTE
LA GRANJA FONOVISA 354192/UMLE

PACE WISIN & YANDEL
SETTER LA REVOLUCION WY MACHETO 1:
TITO "EL BAMBINO"
EL PATRON SIENTE 653883/UMLE

EL TRONO DE MEXICO CONJUNTO ATARDECER
CONTIGO PARA SIEMPRE DISA 721307 UT

EL TRONO DE MEXICO
DESDE LA PATRIA: EN VIVO FONOVISA 3: JESSE & JOY ELECTRICIDAD WARNER LATINA 521320

VARIOUS ARTISTS BANDA #1'S 2009 DISA 72130 JOAN SEBASTIAN TERCER CIELO

MARISELA TIERRA CALI

DADDY YANKEE RICARDO ARJONA

VARIOUS ARTISTS
VARIOUS ARTISTS
#1'S 2009 DISA 721301/UMLE

LOS TEMERARIOS/BRONCO/LOS BUKIS LO MEJOR DE B.B.T.; SUS 20 MAS GRANDES EXITOS FONOVISA 35-1133/UMLE LOS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ

PATRULLA 81
COLECCION PRIVADA: LAS 20 EXCLUSIVAS OISA 729495/UMLE MAKANO
TE AMO PANAMA/MACHETE 460031/UMLE

AVENTURA
THE LAST PREMIUM

ESPINOZA PAZ LARRY HERNANDEZ VICENTE FERNANDEZ VARIOUS ARTISTS

LUIS FONSI

NEW

21 11

18

20

6						
A		i	OT LATIN SONGS			
		KS	TITLE			
THIS	LAST	WEE!	ARTIST (IMPRINT / PROMOTION LABEL)			
1	1	10	MANOS AL AIRE  OVICE NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)			
2	2	12	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)			
(2)	07	-	TE IRA MEJOR SIN MI JOAN SEBASTIAN (MUSART BALBOA)			
4	4	22	LO INTENTAMOS			
6	11	8	ESPINOZA PAZ (DISA ASL)  GREATEST LA GRANJA			
6	6	32	EL AMOR			
0	8	7	TITO "EL BAMBINO" (SIENTE)  MI CAMA HUELE A TI			
			TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)			
8	9	8	AVENTURA (PREMIUM LATIN) RECUERDAME			
	5	11	LA QUINTA ESTACION (SONY MUSIC L'ATIN) YA ES MUY TARDE			
10	È	29	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)			
11	10		SUFRE LOS DAREYES DE LA SIERRA (DISA)			
12	12	21	NO ME DEJES DE AMAR LA APUESTA (SERGA)			
13	16	10	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)			
10		20	ABUSADORA WISIN & YANDEL (WY/MACHETE)			
10	17	21	COMPRENDEME GERMAN MONTERO (FDNOVISA/MUSIVISA)			
16	15	24	CAUSA Y EFECTO			
17	19	8	PAULINA RUBIO (UNIVERSAL MUSIC LATIND)  ADIOS			
18	14	22	JESSE & JOY (WARNER LATINA)  COMO UN TATUAJE			
19	25	4	K-PAZ DE LA SIERRA (DISA/EDIMONSA)  GRACIAS A TI			
			WISIN & YANDEL (MACHETE) ESCLAVO DE SUS BESOS			
20	31	2	DAVID BISBAL (VALE UNIVERSAL MUSIC LATINO)  DEJAME ENTRAR			
8	23		MAKANO (PANAMA/MACHETE) TOCANDO FONDO			
22	20	11	RICARDO ARJONA (WARNER LATINA)			
23	22	11	TE VES FATAL EL TRONO DE MEXICO (FONOVISA)			
24	110	6	TU DEFECTO LOS CREADOREZ DEL PASITO DURANGUENSE (DISA/EDIMONSA)			
25	122	0,	EL BORRACHO MONTEZ DE DURANGO GRUPO MONTEZ DE OURANGO (DISA)			
26	24	5	CELOS FANNY LU (UNIVERSAL MUSIC LATINO)			
27	46	2	NI ROSAS NI JUGUETES PAULINA RUBIO (UNIVERSAL MUSIC LATINO)			
28	29	19	CAMINARE INTOCABLE (EMI TELEVISA)			
29	30	8	CUMBAYA PEEWEE (EMI TELEVISA)			
30	27	10	Y AHORA QUE?			
31)	39	2	AL DIABLO CON TU AMISTAD			
32	35	8	EL CHAPO DE SINALDA (DISA) MARIPOSA MIA			
33	34		VIVANATIVA (VIV.PIMPKING MUSIK) MI COMPLEMENTO			
		40	LOS HURACANES DEL NORTE (DISA) SE NOS MURIO EL AMOR			
34	33	19	EL GUERO Y SU BANDA CENTENARIO (A R C.)  QUIEN ES USTED?			
35	28	20	SERGIO VEGA (DISA)			
36	36	14	ME GUSTA ME GUSTA LOS BUTTRES DE CULIACAN SINALOA (LADISCOMUSIC/UNIVERSAL MUSIC LATINO)			
37	47	2	ERES TODO TODO JULION ALVAREZ (ASL)			
3B	RE-EI	-	FELIZ KANY GARCIA (SONY MUSIC LATIN)			
39	HOT S DEB	HOT	COMO VOLVER A SER FELIZ LUIS ENRIQUE (TOP STOP)			
40	NE	W	ENCONTRE CONJUNTO ALMA NORTENA (DISA/ASL)			
41	43	7	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)			
42	37	8	OVARIOS			
43	40	3	JENNI RIVERA (FONOVISA) SENTIMIENTOS DE CARTON			
44		12	MAR ADENTRO			
45	JU		TOMMY TORRES (WARNER LATINA)  LLUEVE POR DENTRO			
	- Die		LUIS FONSI (UNIVERSAL MUSIC LATINO). HAGAMOSLO AUNQUE DUELA			
46	RE-EA		MARLON (MACHETE)  YA TE OLVIDE			
47	44	2	ARTHUR HANLON FEAT. RICARDO MONTANER (FDNOVISA)			
48	NE	N .	ALMA EN PENA LOS INQUIETOS DEL NORTE (EAGLE MUSIC)			
49	45	6	GURU JOSH PROJECT (ULTRA)			
50	46	4	DAME TU CORAZON LOS RUFIANES (NEW)			
_						

Wisin & Yandel notch their 18th top five smash
with "Gracias A Ti" on Latin Rhythm Airplay
(moving 20-5 with 2.2 million in audience, up
108%). It extends their lead for most top fives
on the chart to five. (Daddy Yankee is behind
with 13.) "Gracias" also jumps 25-19 on Hot
Latin Songs (6 million, up 25%).



			TE AMO PANAMA/MACHETE 460031/UMLE
27	38	73	MANA ARDE EL CIELO WARNER LATINA 481788 ⊕
28	26	18	LUIS ENRIQUE CICLOS TOP STOP 8910 ⊕
29	27	10	CONJUNTO PRIMAVERA 20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE
30	39	4	GRUPO EXTERMINADOR PA' CORRIDOS FONOVISA 354132/UMLE
	22	3	VARIOUS ARTISTS CORRIDO #1 \$ 2009 DISA 721303/UMLE
32	28	2	LA ARROLLADORA BANDA EL LIMON COLECCION PRIVADA. LAS 20 EXCLUSIVAS OISA 729498/UMLE
33	25	3	VARIOUS ARTISTS NORTENO #1'S 2009 DISA 721304/UMLE
34	33	5:	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA VOL 11 MUSART 735/BALBOA
35	36	21	DON OMAR IDON MACHETE 012867/UMLE
36	53	34	FLEX LA EVOLUCION ROMANTIC STYLE EMI TELEVISA 67917
37	30	39	LOS INQUIETOS DEL NORTE LA BORRACHERA EAGLE MUSIC/SIENTEURIVERSAL MUSIC LATINO 653856 FUMLE   TO STANDARD TO STANDARD TO STANDARD
38	35	8	JENNI RIVERA JENNI EDICION COLOVO SUPER DELLIXE AYANA/FONOVISA 354092/UMLE
39	03	3	PAULINA RUBIO GRAN CITY POP UNIVERSAL MUSIC LATINO 013075/UMLE
40	41	23	EL COMPA CHUY EL NINO DE ORO GYPSY 37208/SONY MUSIC LATIN
41	42	66	LOS INQUIETOS DEL NORTE LA CLIKA EAGLE MUSICI SIENTE/UNIVERSAL MUSICI LATINO 65380D/UNALE +
42	57	21	EL GUERO Y SU BANDA CENTENARIO SE NOS MURIO EL AMOR A R C. 3397
43	40	5	ALACRANES MUSICAL 20 SUPER TEMAS AGUILA/FONOVISA 354155/UMLE
44	31	5	LOS PIKADIENTES DE CABORCA LA TENIA MAS GRANDE SONY MUSIC LATIN 48300 •
45	46	78	ENRIQUE IGLESIAS 95/08 UNIVERSAL MUSIC LATINO 010974/UMLE
46	44	26	LA ARROLLADORA BANDA EL LIMON MAS ADELANTE DISA 724160/UMLE
47	46	10	VARIOUS ARTISTS SUPER 1'S MEGA HITS MACHETE 013149/UMLE
48	50	44	BANDA EL RECODO TE PRESUMD FONOVISA 353799/UMLE
49	49	17	HECTOR ACOSTA SIMPLEMENTE, EL TORITO D A MAYENE MUSIC/UNIVERSAL WUSIC LATINO 653681/UMILE
50	37	27	LA QUINTA ESTACION SIN FRENOS SONY MUSIC LATIN 44947
		-	e most No. 1s on Regional 21), Los Tigres Del Norte
are in se	cond	place	e for most No. 1s on
			Airplay, With "La Granja" million in audience, up
13%), it	beco	mes	the act's 14th No. 1, just
			to Primavera's 16.
harț	dat	a	
			www.amer



	_	-	
w X	E X	WEEKS ON CHT	TITLE
WEE	WE	S.K	ARTIST (IMPRINT / PROMOTION LABEL)
0	5	8	#1 GREATEST LA GRANJA LOS TIGRES DEL NORTE FONOVISA
2	1	23	LO INTENTAMOS ESPINOZA PAZ DISA/ASL
*	2	10	TE IRA MEJOR SIN MI JOAN SEBASTIAN MUSART/BALBOA
4	3	31	YA ES MUY TARDE LA ARROLLAGORA BANGA EL LIMON DESA/EDIMONSA
5	4	19	SUFRE LOS DAREYES DE LA SIERRA DISA
6	6	26	NO ME DEJES DE AMAR LA APUESTA SERCA
0	8	24	COMPRENDEME GERMAN MONTERO FONOVISA/MUSIVISA
8	7	25	COMO UN TATUAJE K-PAZ DE LA SIERRA DISA/EDIMONSA
0	10	15	TE VES FATAL EL TRONO DE MEXICO FONOVISA
10	9	48	TE PRESUMO BANDA EL RECOOD FONOVISA
0	15	9	TU DEFECTO LOS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ DISA/EDIMONSA
12	11	28	FUE SU AMOR ALACRANES MUSICAL AGUILA/FONOVISA
13	17	6	EL BORRACHO MONTEZ DE DURANGO GRUPO MONTEZ DE DURANGO DISA
14	16	22	CAMINARE INTOCABLE EMI TELEVISA
15	12	10	Y AHORA QUE? LOS RIELEROS DEL NORTE FONOVISA
16	21	5	AL DIABLO CON TU AMISTAD EL CHAPO DE SINALOA DISA
17	19	10	MI COMPLEMENTO LOS HURACANES DEL NORTE DISA
18	18	23	SE NOS MURIO EL AMOR EL GUERO Y SU BANDA CENTENARIO A.R.C.
19	13	23	QUIEN ES USTED? SERGIO VEGA DISA
20	14	40	QUIEREME MAS PATRULLA 81 DISA

HIS	CAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	# LOBA 7 WKS SHAKIRA EPIC/SONY MUSIC LATIN
2	2	10	MANOS AL AIRE NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO
3	3	13	RECUERDAME LA QUINTA ESTACION SONY MUSIC LATIN
4	4	9	ADIOS JESSE & JOY WARNER LATINA
5	5	24	CAUSA Y EFECTO PAULINA RUBIO UNIVERSAL MUSIC LATINO
6	1 12 2 10 3 13 4 9		GREATEST ESCLAVO DE SUS BESOS DAVID BISBAL VALE/UNIVERSAL MUSIC LATINO
0	6	11	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
8	8	30	EL AMOR TITO "EL BAMBINO" SIENTE
9	7	13	TOCANDO FONDO RICARDO ARJONA WARNER LATINA
10	9	8	SU VENENO AVENTURA PREMIUM LATIN
11	10	36	AQUI ESTOY YO LUIS FONSI UNIVERSAL MUSIC LATINO
1	19	5	NI ROSAS NI JUGUETES PAULINA RUBIO UNIVERSAL MUSIC LATIND
13	11	10	MARIPOSA MIA VIVANATIVA VIV/PIMPKING MUSIK
14	14	4	GRACIAS A TI WISIN & YANDEL MACHETE
15	13	8	CELOS FANNY LU UNIVERSAL MUSIC LATINO
16	29	7	FELIZ KANY GARCIA SONY MUSIC LATIN
17	16	21	I KNOW YOU WANT ME (CALLE OCHO)
18	15	17	MAR ADENTRO TOMMY TORRES WARNER LATINA
19	17	43	POR UN SEGUNDO AVENTURA PREMIUM LATIN
20	20	10	INFINITY 2008 GURU JOSH PROJECT ULTRA

# #1 GAINER HAGAMOSLO AUNQUE DUELA MANOS AL AIRE NELLY FURTAGO NELSTAR/UNIVERS LOBA SHAKIRA EPIC/SONY MUSIC LATIN ABUSADORA WISIN & YANDEL WYMAODE LA THE TITO "EL BAMBINO" FEATURING ZION & LENNOX SIENTE ADICTO A TU PIEL/HOLDING ON TO LOVE SU VENENO MIL KILOMETROS DEJAME ENTRAR EL ULTIMO BESO SALSA CON TIMBA QUE TENGO QUE HACER DADDY YANKEE EL CARTFI TU PRIMERA VEZ HECTOR ACOSTA D.A.M., VENEMUSIC SI TE VAS/QUE TENGO QUE HACER DMEGA PLANFT 8 ASI ES LA VIDA YO NO SE MANANA 17 23 NO ME DEJES AGUA PASADA ANOY ANDY PLANET/SONY MUSIC LATIN CHINITA UARIO ORTIZ ALL STAR BAND FEAT, GILBERTO SANTA ROSA ZMG 20 21 9 ASI ES LA VIDA EL KLAN DE PORFI KORTA/VENEML

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		1	TIN RHYTHM
A	L p	AV	RPLAY
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 MANOS AL AIRE  ***********************************
2	2	10	MI CAMA HUELE A TI TITO "EL BAMBINO" FEATURING ZION & LENNOX SIENTE
3	5	11	DEJAME ENTRAR MAKANO PANAMA/MACHETE
4	4	21	ABUSADORA WISIN & YANDEL WY/MACHETE
6	20	2	GREATEST GRACIAS A TI GAINER WISIN & YANDEL MACHETE
6	3	11	LOBA Shakira epic/sony music latin
7	6	36	QUE TENGO QUE HACER DADOY YANKEE EL CARTEL
8	8	32	EL AMOR TITO "EL BAMBINO" SIENTE
9	7	11	EL RITMO NO PERDONA (PRENDE
10	15	2	BARTENDER ALEXIS & FIDD SONY MUSIC LATIN
11	10	6	SENTIMIENTO VICO C EMI TELEVISA
12	9	6	SU VENENO AVENTURA PREMIUM LATIN
13	16	5	CIAO BELLA DON OMAR MACHETE
0	40	2	FLAQUEASTE JOAN & O'NEIL HIT MACHINE/SOLD OUT
15	12	6	RASTRILLEA 2 J-KING & MAXIMAN LANA
16	35	3	RELAJATE EL JOEY FAB
17	14	7	DOWN JAY SEAN FEAT LIL WAYNE CASH MONEY/UNIVERSAL REPUB
18	11	9	SOLOS PLAN B FEATURING TONY DIZE PINA
19	18	9	SE LE VE LA SISTA CALIDOSO
20	29	11	I GOTTA FEELING THE BLACK EYEO PEAS INTERSCOPE

# BETWEEN THE BULLETS

# 'PLAN' TO BE AMAZED



With her first Spanish-language release, "Mi Plan," selling nearly 13,000 copies, Nelly Furtado is enjoying the biggest sales week for a Latin set by a female this year. The last woman to post a bigger week was Jenni Rivera, with "Jenni" selling nearly 16,000 copies (Billboard, Sept. 27, 2008). Furtado lands atop Top Latin Albums and Top Latin Pop Albums, a feat that a crossover artist hasn't achieved since Jennifer Lopez's "Como Ama Una Mujer" did so in the April 14, 2007, issue.

	JAPAN							
ı			ALBUMS					
	THIS	LAST	(HANSHIN SOUNDSCAN JAPAN PLANTECH) SEPTEMBER 22, 200					
	1	NEW	TSURU NO OTO (CD/DVD) TSUYOSHI TSURUNO PONY CANYON					
-	2	NEW	BEST A.I. (LTD ED) AI UNIVERSAL					
	3	2	ALL THE BEST! 1999-2009 ARASHI J-STORM					
	4	NEW	BEST A.I. (CD/DVD LTD ED) AI UNIVERSAL					
	5	4	BOX EMOTIONS SUPERFLY WARNER					
	6	NEW	TSURU NO OTO TSUYOSHI TSURUNO PONY CANYON					
	7	1	ALL MY BEST (CD/DVD LTD ED.) MAI KURAKI NORTHEREN					
	8	7	THE COLLECTION NE-YO UNIVERSAL					
	9	6	ALL MY BEST					

7 NEW THE BEATLES

NEW

DAVID GUETTA ONE LOVE GUM VIRGI

MICHAEL JACKSON THRILLER EPIC/LEGACY

NETHERLANDS

THREE DAYS IN A ROW ENGEL SCHWEIGEN HORNY UNLIMITED NRGY

DAT WEET JE JEROEN VAN DER BOOM RED BULLET

I GOTTA FEELING THE BLACK EYEO PEAS INTERSCOPE

NEW MUSE
THE RESISTANCE A&E/HELIUM 3/WARNER

MOKE THE LONG & DANGEROUS SEA PIAS

MARK KNOPFLER GET LUCKY VERTIGO

ILSE DE LANGE LIVE IN AHOY UNIVERSA

PORCUPINE TREE
THE INCIDENT ROADRUNN

NEW

THE BEATLES
SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLEEMI

(MEGA CHARTS BV) SEPTEMBER 18, 2009 MI ROWSU (TUINTJE IN MIJN HART)

SEPTEMBER 21, 2009

TRIBUTE - MAISON DE M-FLO ARTISTS AVEX TRAX

壳	#UNITED KINGDOM					
	ALBUMS					
THIS	LAST	(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 20, 2009				
1	NEW	THE RESISTANCE MUSE A&E/HELIUM 3/WARNER				
2	1	WE'LL MEET AGAIN - THE VERY BEST OF VERA LYNN DECCA				
3	NEW	REVELATION PETER ANDRE CONEHEAD				
4	NEW	THE BLUEPRINT 3 JAY-2 ROC NATION				
5	NEW	DRAW THE LINE DAVID GRAY POLYDOR				
6	NEW	TURN IT UP PIXIE LOTT MERCURY				
7	7	ONLY BY THE NIGHT Kings of Leon Hand me OOWN/RCA				
8	3	ONE LOVE DAVID GUETTA GUM/VIRGIN				
9	NEW	GET LUCKY MARK KNOPFLER VERTIGO				
10	12	LUNGS Florence + The Machine Island				

CANADA

WEEK

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ALBUMS

(NIELSEN BOS/SOUNDSCAN) OCTOBER 3, 2009

MUSE
THE RESISTANCE HELIUM-3/WARNER BROS, WARNER

JEAN-PIERRE FERLAND BLIOUX DE FAMILLE (DUOS FERLAND) TANOEM/SELECT

JAY-Z THE BLUEPRINT 3 ROC NATION/WARI

WHITNEY HOUSTON

MEGADETH ENDGAME ROADRUNNER/WARNER

THE BLACK EYED PEAS
THE E.N.O. INTERSCOPE/UNIVERS

KINGS OF LEON ONLY BY THE NIGHT RCA/SONY MU

NEW CHAMPION
RESISTANCE MAPI EMUSIC

MO	-
R 20, 2009	THIS
BEST OF	
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	-

		G	ERM.
			AL
009	THIS	LAST	(MEDIA CO
	1	NEW	THE RES
OF	2	NEW	GET LUC MARK KNOP
	3	NEW	CARLO C BUSHIDO PRO
	4	1.	WUENSC PUR CAPITO
	5	NEW	MI PLAN NELLY FURTA
	6	4	KING OF MICHAEL JA
	7	5	I LOOK T
	8	6	WIR KIN
	9	2	DIE LIEB SEMINO ROS
	10	3	THE BEATLE

		ALBUMS
WEEK	LAST	(MEDIA CONTROL) SEPTEMBER 22, 2009
1	NEW	THE RESISTANCE MUSE A&E/HELIUM 3/WARNER
2	NEW	GET LUCKY MARK KNOPFLER VERTIGO
3	NEW	CARLO COKXXX NUTTEN II 2009 BUSHIDO PROD. S. BLACK & F. WHITE ERSGUTERJUNGE
4	1	WUENSCHE PUR CAPITOL
5	NEW	MI PLAN NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO
6	4	KING OF POP Michael Jackson Epic/Legacy
7	5	I LOOK TO YOU WHITNEY HOUSTON ARISTA
8	6	WIR KINDER VOM BANHOF SOUL JAN DELAY UNIVERSAL
9	2	DIE LIEBE BLEIBT SEMINO ROSSI KOCH
10	3	THE BEATLES IN STEREO BOX THE BEATLES APPLE EMI

TAUSTRALIA

SE SE (ARIA)

1

4

ALBUMS

NEW MUSE THE RESISTANCE A&E/HELIUM 3/WARNER

JIMMY BARNES
THE RHYTHM AND THE BLUES LIBERATION

BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA

3 THE BLACK EYED PEAS THE E.N.D INTERSCOPE

KATE MILLER-HEIDKE

DAVID GUETTA ONE LOVE GUM/VIRG

NEW GRINSPOON SIX TO MIDNIGHT UNIVERSAL

PINK Funhouse Laface/Jlg

NEW JAY-Z
THE BLUEPRINT 3 ROC NATION TAYLOR SWIFT

ALBUMS

1 HOJE AMALIA HOJE LA FOLIE RECOROS

DAVID GUETTA

THE BEATLES
ABBEY ROAD APPLE EMI

NEW MARK KNOPFLER GET LUCKY VERTIGO

PAULO GONZO

2 MUSE
THE RESISTANCE A&E/HELIUM 3/WARNER

KIZOMBA SERTANEJO KIZOMBA SERTANEJO EMI

4 THE BEATLES
SGT, PEPPERS LONELY HEARTS CLUB BAND APPLEMENT

MICHAEL JACKSON
THE ULTIMATE COLLECTION MJJ/EPIC

SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY

**PORTUGAL** 

WEEK WEEK

3

9

13

6

SEPTEMBER 20, 2009

SEPTEMBER 22, 2009

19

20 25

THIS	LAST	SEPTEMBER 23,
1	1	SEXY CHICK David Guetta Ft. Akon Gum/Virgin
2	12	CELEBRATION MADONNA WARNER BROS.
3	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
4	8	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
5	30	PAPARAZZI LADY GAGA STREAMLINE KONLVE/CHERRYTREE/INTER
6	NEW	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC
7	9	IF A SONG COULD GET ME YO MARIT LARSEN VIRGIN
8	11	LADY MELODY TOM FRAGER/GWAYAV GWAYAV/AZ
9	6	RUN THIS TOWN JAY-Z, RIHANNA & KAYNE WEST ROC NATI
10	3	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VI
11	7	EVACUATE THE DANCEFLOOR CASCADA ZOOLAND ZEBRALATION/AATW
12	5,	I KNOW YOU WANT ME (CALLE OF
13	4	WE ARE GOLDEN MIKA CASABLANCA! ISLAND
14	13	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA
15	15	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW

**EUROPEAN HOT 100** 

12	CELEBRATION Madonna Warner Bros.	2	NEW	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC
2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	3	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
8	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC	4	6	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
30	PAPARAZZI LADY GAGA STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE	5	14	CELEBRATION MADONNA WARNER BROS
NEW	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC	6	3	RUN THIS TOWN  JAY-Z, RIHANNA & KANYE WEST ROC NATION
9	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN	7	4	BOYS AND GIRLS PIXIE LOTT MERCURY
11	LADY MELODY TOM FRAGER/GWAYAV GWAYAV/AZ	8	NEW	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
6	RUN THIS TOWN JAY-Z, RIHANNA & KAYNE WEST ROC NATION	9	5	WE ARE GOLDEN MIKA CASABLANCA/ISLAND
3	WHEN LOVE TAKES OVER OAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	10	13	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	EVACUATE THE DANCEFLOOR CASCADA ZOOLAND/ZEBRALATION/AATW	11	7	HOLIDAY DIZZEE RASCAL FT. CHROME DIRTEE STANK
5,	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	12	10	UPRISING MUSE A&E/HELIUM-3 WARNER
4	WE ARE GOLDEN MIKA CASABLANCA ISLAND	13	11	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROWLAND GUM/VIRGIN
13	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA	14	8	LEFT MY HEART IN TOKYO MINIVIVA POLYDOR
15	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW	15	12	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
en	HUSH HUSH: HUSH HUSH			

**DIGITAL SONGS** 

1 1 SEXY BITCH
DAVID GUETTA FT. AKON GUM/VIRGIN

OCTOBER 3, 2009

(NIELSEN SOUNDSCAN INTERNATIONAL)

# THE PUSSYCAT DOLLS INTERSCOPE UPRISING MUSE A&E/HELIUM 3/WARNER 17 20 18 16 SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA 18 BOOM BOOM POW THE BLACK EYED PEAS WILL I.AM/INTERSCOP

# **EURO DIGITAL** SONGS SPOTLIGHT

BULLETPROOF

		GREECE		
WEEK	LAST	(NIELSEN SOURDSCAN INTERNATIONAL) OCTOBER 3, 2009		
1	2	THAT'S MY NAME AKCENT ROTON ROMANIA		
2	1	OTAN SE EICHA PROTODEI PROFESSIONAL SINNERZ UNIVERSAL		
3	7	STEREO LOVE EDWARD MAYA & VIKA JIGULINA UNIVERSAL		
4	4	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA		
5	10	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE		
6	9	THE WHOLE OF THE MOON THE WATERBOYS CHRYSALIS/EMI		
7	5	IPARHI ZOI (E-SINGLE VERSION) DESPINA VANDI HEAVEN		
8	3	CELEBRATION MACONNA WARNER BROS.		
9	NEW	SHE'S LIKE THE WIND PATRICK SWAYZE RCA/LEGACY		
10	RE	I KNOW YOU WANT ME (CALLE OCHO)		

As Muse notches its second top 10 album on the Billboard 200 with "The Resistance," it also gets its econd No. 1 debut on the Australia Albums chart.



E	UR LE	ROPEAN BUMS
THIS	WEEK	SEPTEMBER 23, 2009
1	NEW	MUSE The resistance A&E/HELIUM 3 WARNER
2	NEW	MARK' KNOPFLER GET LUCKY VERTIGO
3	2	WHITNEY HOUSTON
4	1	DAVID GUETTA ONE LOVE GUM/VIRGIN
5	NEW	JAY-Z THE BLUEPRINT 3 ROC NATION
6	NEW	NELLY FURTADO MI PLAN NELSTAR/UNIVERSAL MUSIC LATIND
7	6	THE BLACK EYED PEAS THE E.N.D INTERSCOPE
8	12	THE BEATLES ABBEY ROAD APPLE/EMI
9	5	MICHAEL JACKSON KING OF POP EPIC
10	13	THE BEATLES SGI PEPPERS LONELY HEARTS CLUB BAND APPLE/EM
11	8	VERA LYNN WE'LL MEET AGAIN - THE VERY BEST OF DECCA
12	NEW	BUSHIDO PROD. S. BLACK & F. WHITE CARLO COKXXX NUTTEN II 2009 ERSGUTERJUNG
13	NEW	PETER ANDRE REVELATION CONEHEAD
14	3	ARCTIC MONKEYS HUMBUG DOMINO
15	11	LADY GAGA THE FAME STREAMUNE KONUVE CHERRYTREE INTERSCOPE

# **EUROPEAN AIRPLAY**

SEPTEMBER 23, 2009

1	4	SEXY CHICK David Guetta Ft. Akon Gum/Virgin
2	1	CELEBRATION MADONNA WARNER BROS
3	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
4	3	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
5	10	BODIES ROBBIE WILLIAMS CHRYSALIS
	6	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW
7	7	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
. 8	5	WE ARE GOLDEN MIKA CASABLANCA/ISLAND
9	9	AYO TECHNOLOGY MILOW HOMERUN, MUNICH
10	8	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA

		MIKA CASABLANCA/ISLAND
9	9	AYO TECHNOLOGY MILOW HOMERUN MUNICH
10	8	I KNOW YOU WANT ME (CALLE OC PITBULL ULTRA
11	12	PLEASE DON'T LEAVE ME PINK LAFACE ULG
12	11	F**K YOU LILLY ALLEN REGAL/PARLOPHONE

13 18 PAPARAZZI LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE MANOS AL AIRE NELLY FURTADO NELSTAR

15 14 21 GUNS GREEN DAY REPRISE

		130103HI 130HONO PONT CANTON
7	1	ALL MY BEST (CD/DVD LTD ED MA) KURAKI NORTHEREN
8	7	THE COLLECTION NE-YO UNIVERSAL
9	6	ALL MY BEST MAI KURAKI NORTHERN
10	NEW	M-FLO TRIBUTE - MAISON DE M-I VARIOUS ARTISTS AVEX TRAX
	E	RANCE
		ALBUMS
		ALBOMS
THIS	LAST	(SNEP/IFOP/TITE-LIVE) SEPTEMBER 22.
1	NEW	THE RESISTANCE MUSE A&E/HELIUM 3/WARNER
2	NEW	THE BOY WHO KNEW TOO MU
3	1	MISTER MYSTERE M BARCLAY
4	2	ONE LOVE DAVID GUETTA GUM/VIRGIN
5	NEW	BAIONARENA Manu Chao Begause
6	3	VOLUME 10 MARC LAVOINE MERCURY
7	NEW	MIOSSEC PIAS
8	5	MUSIC FOR MEN THE GOSSIP KILL ROCK STARS/COLUMBIA
9	4	NOUGARO OU L'ESPERANCE EN L'HOMMAURANE POLYDOR
10	NEW	MARK KNOPFLER VERTIGO
	IT	ALY
		ALBUMS
S	E X	
WEE	LAS	(FIMI/NIELSEN) SEPTEMBER 21, 2
1	NEW	THE RESISTANCE A&E/HELIUM 3/WARNER
2	NEW	MARK KNOPFLER GET LUCKY VERTIGO
3	1	WHITNEY HOUSTON I LOOK TO YOU ARISTA
4	4	EROS RAMAZZOTTI ALI E RADICI RCA
5	3	TIZIANO FERRO ALLA MIA ETA: CAPITOL
6	2	MICHAEL JACKSON KING OF POP EPIC/LEGACY THE REATLES

SONGS, EUROPEAN ALBUMS.

EURO DIGITAL

100,

ENTRY, EUROPEAN HOT

ICE	4
ALBUMS	
OP/TITE-LIVE) SEPTEMBER 22, 2009	THIS
ESISTANCE RE/HELIUM 3/WARNER	-1
OY WHO KNEW TOO MUCH SABLANGAISLAND	2
R MYSTERE	3
OVE JETTA GUM/VIRGIN	4
IARENA HAO BECAUSE	5
ME 10 VOINE MERCURY	6
ERIENS PIAS	7
FOR MEN SIP KILL ROCK STARS/COLUMBIA	8
RO OU L'ESPERANCE EN L'HOMME & POLYDOR	9
UCKY	10

		HEOROTARGE WIMP ELIVIOUR
9	20	JOHNNY REID Dance with me open road/universal
10	8	DAVID GUETTA ONE LOVE GUM!VIRGIN/EMI
- Br	SI	PAIN
_		ALBUMS
_		
THIS	LAST	(PRDMUSICAE/MEDIA) SEPTEMBER 23. 2009
1	NEW	FITO & FITIPALDIS ANTES DE QUE CUENTE OIEZ D R.O.
2	NEW	MUSE The resistance A&E/HELIUM 3/WARNER
3	NEW	WHITNEY HOUSTON I LOOK TO YOU ARISTA
4	NEW	MARK KNOPFLER GET LUCKY VERTIGO
5	2	PEREZA AVIONES SONY MUSIC
6	1	DAVID DE MARIA RELOJES DE ARENA DRO
		DEDOL TYADDAY

1	NEW	ANTES DE QUE CUENTE DIEZ D R.O.
2	NEW	MUSE The resistance A&E/Helium 3/Warner
3	NEW	WHITNEY HOUSTON I LOOK TO YOU ARISTA
4	NEW	MARK KNOPFLER GET LUCKY VERTIGO
5	2	PEREZA AVIONES SONY MUSIC
6	1	DAVID DE MARIA RELOJES DE ARENA DRO
7	NEW	BERRI TXARRAK PAYOLA ROADRUNNER
8	NEW	NELLY FURTADO MI PLAN NELSTAR UNIVERSAL MUSIC LATIND
9	5	POCOYO FIESTA SONY MUSIC
10	3	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD

	A	USTRIA
		SINGLES
THIS	LAST	(AUSTRIAN IFPV AUSTRIA TOP 40) SEPTEMBER 21, 2009
1	1	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN
2	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
3	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
4	22	BULLETPROOF LA ROUX POLYDOR
5	7	PAPARAZZI LADY GAGA STREAMLINE/KONL/VE/CHERRYTREE/INTERSCOPE
	and the same	ALBUMS
1	NEW	MUSE The resistance A&E/Helium 3/Warner
2	2	MICHAEL JACKSON KING OF POP EPIC/LEGACY
#1	1	SEMINO ROSSI DIE LIEBE BLEIBT UNIVERSAL
4	3	DAVID GUETTA ONE LOVE GUM/VIRGIN

NEW BUSHIDO PROD. S. BLACK & F. WHITE CARLO COKXXX NUTTEN II 2009 ERSGUTERJUNGE

SINGLES				
THIS	LAST	(VERDENS GANG NORWAY) SEPTEMBER 22, 2009		
1	7	SOMETIMES Donkeyboy warner		
2		AMBITIONS DONKEYBOY WARNER		
3	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE		
4	3	EVACUATE THE DANCEFLOOR CASCADA 200LAND/ZEBRALATION/AATW		
5	4	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN		
		ALBUMS		
1	33	MUSE The resistance A&E/Helium 3/Warner		
	NEW	MARK KNOPFLER GET LUCKY VERTIGO		
2				
2	NEW	JOHN OLAV NILSEN & GJENGEN FOR SANT TIL A VAERE GODT VOICES OF WONDER		

Data for week of OCTOBER 3, 2009 | For chart reprints call 646.654.4633

5 4 WHITNEY HOUSTON

# SIGLES & TRACKS SONG INDEX

19 ANO CRAZY (Getting Grown Music, BM/Osmunson Publishing, BM/KupKake Music, BM/Year Of The Dog Music, ASCAP/Darth Buddha Music. ASCAP) CS 55 21 GUNS (WB Music Corp., ASCAP/Green Daze Music, ASCAP/Universal Music Corporation, ASCAP), HL/WBM.

5 STAR CHICK (Give Me Me. ASCAP/Copyright Control)

ABUSADORA (WY Publishing, BM/Universal-Musica Unica Publishing, BM/EMI Biackwood Music, Inc. BM/IBlue Kraft Music Publishing, BM/Warcos Masis AKA Tanny, BM) UT 14 ADIOS (WB Music Cop., ASCAP/Westwood Publishing S.A.De C/Y

AL DIABLO CON TU AMISTAD (Not Listed) LT 31
ALL I ASK FOR ANYMORE (Sony/ATV Acuft Rose
Music, BMI/Wamer-Tamerlane Publishing Corp., BMI/T-

Music, BMI, Warner-Tametiane Publishing Corp., BMVT-Bird's McInc, BMI), HLWBM, CS, 21 ALMA EN PENA (Not Usited) Life ALREADY GONG (Songs For My Shrink, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Write 2 Live, ASCAP)-Hind Control (Songs For My Shrink), ASCAP/Write 2 Live,

Music Publishing America, III., August ASCAP/H100 31
ASCAP/H100 31
ALRIGHT (Cadala Publishing, ASCAP/New Sea Gayle
Asca ASCAP/EMI April Music Inc., ASCAP), HL/WBM.

H100 71

ALWAYS STRAPPED (Money Mack Music, BMI/Young Money Publishing Inc., BMI/Wamer-Tarmerlane Publishing Corp., BMI/Dark Keys Publishing, BMI), WBM. RBH

4b
AMERICAN RIDE (Sony/ATV Tree Publishing Company,
BMVSongs For My Good Girl Music, BMVTlotally Wrighteous Music, BMVBig Loud Bucks, BMI), HL/WBM, CS 2-

EL AMOR (Tito El Patron Publishing, ASCAP) LT 6 В

BABY BY ME (50 Cent Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow BM/Songs Of Universal, inc., BM/Universal Music – 2 Tunes LLC. ASCAP/Pen In The Ground Publishing, ASCAP), HLWBM, RBH 73
BAD HABITS GONYAIVT Tunes LLC. ASCAP/Muszewell, ASCAP/Ben Arm Music ASCAP/EMI Agnil Music Inc... ASCAP/EMI Agnil Music Inc...

ASCAP/Benami music. Pool ASCAP/Mall. HL, BRH 2 Live, ASCAP/Mobali Music Pub-lishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music Inc., ASCAP/S M.Y.

DAT LECTICLU (WITE Z LIVE, ASCAP/ROBIT MUSIC PUb-rishing America, Inc., ASCAP/Beadkrough Creations, ASCAP/Sony/AT/ Introst LIC., ASCAP/Blow The Speak-ers, ASCAP/, HL, H100 21 BECKY (First N Gold Publishing, BM/Warner-Tamertane Publishing Corp., BM/Woonathan Rotem Music, BM/Sony/ATV Songs LIC. BM/), HL/WBM, RBH 35 BEER ON THE TABLE (ARS TYRE MUSIC), BM/Big Loud Bucks, BM/Sho Bud Pacific, SESAC/Songs Of Bug, SESAC/Pacite Will Music. SESAC/25 North Publish-ing, BM/) SS 38

SESAC/Pacific Wind Music. SESAC/25 North Publishing BM) C5 38

BELIEVERS (Songs Of Combustion Music. ASCAP/Music Of Windoweth, ASCAP/Steet Wheels Music. BMM/Srbone Music. BMMS Joud Bucks. BMMS Jour Bucks. ASCAP/Mill HU/BMC C5 28

BE ON YOU (E-Class Publishing, ASCAP/Mail On Sunday Music. ASCAP/BM, Huff Music. BMMS Jour Bucks. BMMS Jour BMMS JOUR

RBH 15
BETTER BELIEVE IT (frill Productions, ASCAP/WB Music Corp., ASCAP/Young Jezzy Music Inc., BM/EMI Blackwood Music. Inc., BM/EMIG K Publishing, BMI).

Blackwoold Music. Inc., BMW/King Kr Publishing, BMV).
H. WBM. RBH 53
BETTER WITH TIME (Not Listed) RBH 100
BIG GREEN TRACTOR, Gewy Tractor Music, BMW/Big
Loud Bucks, BMM/Hope-N-Cla Music, BMW/Cai N Entetainment, LLC, BMW/Old Desperados, ASCAP/NZD Publishing Company, Inc., ASCAP/Scal Vincent 14nd Assocrates, LLC. ASCAP), WBM. CS. 3. H 100, 25
BLAME IT (Sky AS A Fow Music, Inc., BMW/Bug Music,
Incorporated, BMW/Gilfert Source Music, ASCAP/EMI
April Music Inc., ASCAP/Is AB Publishing,
ASCAP/Sames T, Brown: BMW/Brandon R,
Melanchon ASCAP/Is AB Publishing,
ASCAP/Sames T, Brown: BMW/Brandon R,
Melanchon ASCAP/Is Music Publishing, ASCAP/MBM
Music, CMP, ASCAP/MSP Music Publishing, ASCAP/MBM
Music Comp. ASCAP/Roper Music Charles
Publishing, BM/Z082 Music Publishing, ASCAP/MBM
Music Comp. ASCAP/Roper Music, Charles
BLAME IT ON ME (Foray Music, Inc., SESAC/For Kings
Production Inc., SESAC/Christele Michele Music,
SESAC/EMI Appl Music, Inc., SESAC/For Beat
Music, BMM/Warrer-Famerlane Publishing, ASCAP/Chuck
Harmony S House Publishing, ASCAP/Chuck
Harmony S House Publishing, ASCAP/Chuck
Harmony S House Publishing Corp., BMM).
HLWBM, RBH 34
BODY (Not Listed) RBH 75
BOIL (Mylos Iskle) Lones AMERIC BMARC DESCAP (Missle) Lones AMERIC BMARC DAMERIC BMARC DMARC DM

Music, BM/Warner-Tamerlane Hublishing Corp., Dwiny-HLAVBM, RBH 34

BODY (Not Listed) RBH 75

BOI! (Who is Nilke Jones? Music, BMI/2 Playas Publish-ing, BM/Warner-Tamerlane Publishing Corp., BM/MI's Only Aboul Music, ASACP/Radric Davis Music Group, ASCAP). With, BBH 94

BONFRE (Key Brothers Music, BM/Roskin Music, BM/Nashvistanille Songs, BM/KRID Music, BM/Magic Musica Music, BM/Tropple Shoes Music, BM/Magic Musica Music, BM/Tropple Shoes Music, BM/Magic Musica Music, BM/Tropple Shoes Music, BM/Mayasha Networks BMI, Jeepney Music, Inc., BM/Hadadhone Networks BMI, Jeepney Music, Inc., BM/Hadadhone

EL BORRACHO MONTEZ DE OURANGO (Not Listed) ET

25

BREAK (EMI Blackwood (Canada) Music LTD.
SOCAN/Blast The Scene. SOCAN/Mean Music Publishing, SOCAN/EMI Blackwood Music, Inc., BMI), Ht., H100

88

BREAK UP (Team S Dot Publishing, BMI/LeVegas Publishing Company, Inc., ASCAP/EMI April Music Inc., ASCAP/Street Certified Publishing, BMI), HL, H100 20:

BUY YOU A ROUND (UP AND OOWN) (Verse & Sharn

CAMINARE SERCA BMI) LT 28 CAN'T GET OVER YOU (Amazement Music, BMI) RBH

CAN'T LIVE WITHOUT YOU (T And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music Inc., ASCAP/Demis Hot Songs, ASCAP/LMd April Music Inc., ASCAP/AIrmo Music Corp. ASCAP/Strange Motel Music ASCAP, HL/MORM, ABH 23 CAN'T REM EMBER (Dolla Boy Publishing, ASCAP/Iy Epps Music, ASCAP/Phila Krist Music, BM/Music Czar Publishing, Inc. BM/Tlightwerk Music, BM/Music Czar Publishing, Inc. BM/Tlightwerk Music, BM/Music Car Music, Inc., BM/Hol-Cra Music Co., BMI), WBM, IBH 90

90
CAUSA Y EFECTO (Sony/ATV Tunes LLC, ASCAP/West-wood Publishing S.A. De C.V.) LT 16
CELOS iEMI April Music Inc., ASCAP/Ediciones Musicales Hispows, SGAP. LT 26
CHECK MY BRAIN (Buttnuggel Publishing, SESAC)
Handiaa

H100199
CLDSET TO LOVE (EMI Blackwood Music. Inc., BMI/Facade Aside Music. BMV.II.CB Music Publishing. BMI/F95 Cadillac Music. BMI/Meazw Mercy, BMI/EMI CA/G-Publishing, BMI), HL, H100 100
CLOSE TO YOU (Evertiseen Copyrights. BMI) RBH 43
COME BACK TO ME (Zac Maloy Music. ASCAP/Son/ATV Tunes LLC, ASCAP/Sellar Songs Lid. BMI/EMI Blackwood Music, Inc., BMI), HL, H100 97

COMO UN TATUAJE (Alpa Musical, LLC, BMI) LT 18 COMO VOLVER A SER FELIZ (Not Listed) LT 39 COMPRENDEME (Universal Musica, Inc., ASCAP) LT 15 CONSIDER ME GONE (Ten An Steve S Music, ASCAP) EverGreen Copyrights, BMI/Warner-Tamerlane

ASCAP EVENTATION OF THE PROPERTY OF THE PROPER Music Inc., BMVGeothey Stokes Mielson Publishing, BMI One Eye Publishing LC. BMI, IL. CS 42 COVBOY CASANOVA GENIE-OKIE MUsic, BMVEMI April Music Inc., ASCAPITATION AND Music Publishing, ASCAP/Serg James Connellis Music, ASCAP/CS 11, H100 95 COMBAYA (CMI Blackwood Music, Inc., BMVB/We Kralt Music Publishing, BMI/Nonega Music Publishing, BMI/Warefametiane Publishing Corp. BMI/The Kids Publishing, BMI) LT 29

OAME TU CORAZON (Not Listed) LT 50 OEJAME ENTRAR (Universal Music - MGB Songs,

ASCAP) LT 21

DIDN'T YOU KNOW HOW MUCH! LOVED YOU (Unit versal Music - MGB Songs. ASCAP/Magic Farming Music, ASCAP/Universal Music - Careers, BM/Sliverkiss Music Publishing. BM/Songs Of Universal, Inc. BM/Songs From The Engine Room, BMI), HL/WBM. CS

January Company Compan

DUESN 1 MEAN AWYTHING (Lettow Productions, ASCAP/EMI April Music Inc., ASCAP, Both Of Daniel Music, ASCAP, Htt, BBH 32 Oo 1 (Planet Peanut, BM/MAurrah Music Corporation, BM/Bug Music, Incorporated, BM/Marner-Tamertane Publishing Copp, BM/PAD/DBILLETS-Publishing, BM/MAYEMPAPOOR Music, BM/M, WBM CS.17: H10/70 DONT STAY (Trangern Music Limited, IMRO) HBH 84 DOWN (Bucks Music Group Ltd. ASCAP/Coyd Pratz Music, BM/Charge Factory Music, ASCAP/Cotter Fin-Publishing, ASCAP/Young Money Hublishing Los. BM/Warner-Tameriane Publishing Corp., BM/M. WBM. H100 3

H100 3

DROP IT LOW (My Duel Starts Tomorrow, BM/Songs Of Universal, Inc., BM/VDat Damn Dean, BM/Collure Beyond Ur Experience Publishing, BMI), HL/WBM, H100 63, RBH 55

EGO (Elvis Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Uncle Booby Music, BMI/EMI April Music Inc., ASCAP/B-Day Publishing, ASACP), HL, H100 77, RBH

ASCAP/B-UB2 Youlishing, ASALP), H.L. H100 77. RBH 10. EIGHT SECOND RIIDE (Universal Music - Careers, SM/Smitzke Make Publishing, BM/Drive It Home Music Publishing, Inc., IMRO/FSM/GI, IMRO/Saite One Music America BM/9. IH.WBM, CS. 28 EMPIRE STATE OF MIND (FMI) April Music Inc. ASCAP Carlier Boye Publishing, ASCAP/AI Shuckburgh, PRS/Global Ident Publishing, PRS/Foray Music, Inc. SESAC/Mesam Eisrabazz Music, SESAC/Sewell Publishing, ASCAP/Ballow Productions, ASCAP/Wenty Nine Black Music, BM/Gambi Music, BM), HL, H100 5. RBH 51.

51
ENCONTRE (Not Listed) LT 40
EPIPHANY (I'M LEAVING) (Universal Music – Z Songs, BIM/Pen in The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Stauss Co, LL C. ASCAP/EMI April Music Inc., ASCAP), HLWBM, RBH on

ASCAP/Stauss Co. 12 (1997)

BERGER TODO TODO (Not Listed) LT 37

BESCHAVO DE SUS BESOS (Not Listed) LT 37

ESCLAVO DE SUS BESOS (Not Listed) LT 37

ESCLAVO DE SUS BESOS (Not Listed) LT 37

EVADUATE THE OANCET LOOR (Rocks, ASCAP/Songkinchen Music Publishing, BUM/Sierra. BUMA) H100

FURTH GIRL (Young Money Publishing inc., BM/Wanet Tamerlare Publishing, Cop., BM/Live Write LL C.

BM/FMI Blackwood Music, Inc., BM/West Coast Livin

Publishing, ASCAPPt-inderwords Music Publishing BM/Songs Of Universal Inc.

BMI/Songs Of Universal Inc. Biful Universal Department of SCAP). HL/WBM. H100 79 RBH 30 EVERYTHING, EVERYOAY, EVERYWHERE (EMI April Department of SCAP). HextSelect ASCAP/HextSelect ASCAP/HextSelect ASCAP/HextSelect ASCAP

EVERYWHERE I GO (Phylvester Music, Inc., ASCAP/Jet frey Steele Music BMI/BPJ Administration, BMI) CS 50

F

FALLIN' FOR YOU (Cocomarie Music, BMI/EMI April Music Inc., ASCAP/B-Rated Music, ASCAP), HL, H100

FALLIN FOR YOU (Cocomarie Music, ASCAP), High April Music Inc., ASCAP, Hadea Music, ASCAP), H, H100 35
FALLING OOWN (Silly Fish Music, ASCAP) Almo Music Corp., ASCAP/Edirenley Corrosive Music, BMI/Schock II To Me. ASCAP/Persive Music, ASCAP) H100 92
FELIZ (WB Music Corp., ASCAP) L1 38
FIFTEEN COMPANY Tive Publishing Company, BMI/Taylor Swift Music, BMB), HL, CS 16, H100 94
FIRE BURNING Cory/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/Sean Kingston Publishing Designee, BMJ, HL, H100 42, L174
FIREFLES (Ocean City Park, ASCAP/Hnoversal Music, Composition, ASCAP), H100 74
FIREFLES (Ocean City Park, ASCAP/Hnoversal Music, ASCAP/Hnoversal Music, ASCAP/Hnoversal Music, ASCAP/Hnoversal Music, ASCAP/Hnoversal Music, ASCAP/Hnoversal Music, ASCAP/Hnoversal LLC, ASCAP/Live Write LLC, BMI/EMI Backwood Music, Composition, BMI/Pedese Girmen My Publishing Inc., BMI/Moring Money Publishing Inc., BMI/Marine-fameratiane Publishing Corp., BMI/Phonon Staylor Music, BMI/Scap/Fon Publishing, BMI/Schoor Staylor, BMI/Sick Rick Music Corp, BMI) RBH 74

GETTIN' YOU HOME (THE BLACK ORESS SONG) Bening Publishing, ASCAP/EMI April Music CAP/I Want To Hold Your Songs, BMI), HL, CS 6;

GIVING MYSELF (I Like Em Thicke Music. ASCAP) RBH

95
GO (Copyright Control/Karbeen Music Publishing, BMVFirst N' Gold Publishing, BMVSony/ATV Songs LLC, BMI/Money Mack Music, BMI/GBO Publishing, ASCAP)

RBH 97
GOO IN ME (EMI April Music Inc., ASCAP/Wet Ink Red
Music, ASCAP/Trut's Plum Song, ASCAP/It's Tea Tyme, ASCAP) H100 74; RBH 7 GOIN' THRU CHANGES (Blue Toes Music Publishing Designee, ASCAP/Uncle Buddie's Music, ASCAP) RBH

57
GOOD GIRLS GO BAD (Blast Beast Music, ASCAP/EMI April Music Inc., ASCAP/Lion Aire Publishing BMM/Warner-Famerlane Publishing Corp. BMM/Sunshine Ierace Music, BM/Pup Music, Incorporated, BMWJ, Kasher Publishing, ASCAP, IL-WBM, H100 G GOTTA GET IT (BIPAR Music, BM/EMI Blackwood Music, Inc. BMI) H1 68H 91

GRACIAS A TI (Not Listed) LT 19

HAGAMOSLO AUNQUE DUELA (Hookdaddy Music, BMVHollywood Easet Entertainment, BMVSavannah

America. Inc., ASCAP/Here's Lookin' At You Kidd BM/t8eluga Heights Music. BM/tSony/ATV Songs BM/Lewis Music Publishing, BMI), HL. H100 50 HEARD EM ALL (Not Listed) RBH 83

HEN CHAMMONDS UNDER MUSIC. MARKET ENTERPHI MISSING.

(IG. ASCAP). HL. H100 57

HISTORY IN THE MISSIC. ASCAP/EMI MARKING (Cadaja Publishin).

ASCAP/INEW Sea Gayle Music. ASCAP/EMI Morting For The Woman. ASCAP/MC Missic. ASCAP/SG Working For The Woman. ASCAP/ICG Allenace Music. ASCAP). C3 30

HONKY TONK STOMP (SOM) ATV fiee Publishing Company. BMVShowbilly Music. BMV/Tunk Me On Music.

BMV/MMsc Of Siage Three. BMV/Bobby s Song And Sal-Mara. BMMI CS 30

vage, BMI) CS 20\*
HOTEL ROOM SERVICE (Pitbull's Legacy Publishing, BMI) Universal Music - MGB Songs, ASCAP/Jimipub, BMI/EM' Bjackwood Music, Inc., BMI/Sony/ATV Songs

PRS), HL/WBM, H100 12 HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP), WBM, CS 29 

ICE CREAM PAINT JOB (Dorrough Music Publishing Company, ASCAP/Ultra Tunes, ASCAP/Minder Music

(USA). ASCAP) H100 44 RBH 19 I DIDN'T KNOW MY OWN STRENGTH (Realsongs. ASCAP) RBH 66

I GET CRAZY (Maraj Music. SESAC/Young Money Publishing Inc. BMt/Warner-Tamerlane Publishing Corp..

Ishing inc. BWAWamer-lamertaine Publishing Corp.
BMI) WBM, BBH 69
IGOTTA FELING (will.iam Music, Inc., BMI/Jeepney
Music, Inc., BMI/Jab Magnetic Publishing, BMI/Cherry
Music, Inc., BMI/Jab Magnetic Publishing, BMI/Cherry
Music, Inc., BMI/Jab Magnetic Publishing, ASCAP/EM April Music, Inc., ASCAP/Suare Rivol PubIshing, ASCAP/Suare Rivol Music, CRASCAP/Shaprio,
Bernstein & Co. Inc., ASCAP/Rister Editions. SACEM),
CLM-H., HOO I-LI T3
INVENTED SEX (DaM/Visiro Music, BMI/Sony/ATV
Songs LIC, BMI/Chef Hucable Publishing one.
BMI/Anril s Boy Muzik, BMI/Wanger-Emeratine Publishing
Corp. BMI/Live Winle LI C, BMI, HL/MBM, RBH-27
JUST CALL YOU MINE (Right Bank Music, Inc.,
ASCAP/Hale And I Music Inc., ASCAP/FARe Corp.,
ASCAP/FARIes Music, ASCAP/Robant Music PubIshing America, Inc., ASCAP/P, HL, CS 24

I KNOW YOU WANT ME (CALLE OCHO) (Don Williams nvusic uroup. MM/Big Elik Music, BMI/Balloonhead Music Publishing. ASCAP/Ultra times. ASCAP/Doi: 1 Yoursell Music Group Sr.1. SIAE/Universal Music Careers. BMI/Pitbull's Legacy Publishing, BMI/Marim-bero Music Publishing. ASCAP/Universal Music n MGB Sopes. ASCAP, Halloop.

81
IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton
Distribution Operance ASCAP/Keith James Publishing

Publishing Designee, ASCAP/Keilfi James Publishing Designee, BMM/Mick Schulte Publishing, BMM/Songs Ol Universal, Inc. 18MJ, HLWBM, 14100 58, RBH 28 M YOURS (Goo Eyed, ASCAP) H100 49, RBH 28 M YOURS (Goo Eyed, ASCAP) (Clothes, ASCAP/Chrysalis Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd, BMI/EMI April Music life. ASCAP/1 HL. RBH 25.

Music Inc. ASCAPI, Hr. RBH 75 INFINITY 2008 EM Virgin PS), Hr. IT 49 IN LOVE WITH ANOTHER MAN IN-pay Putdy Musi ASCAP/Livensat Missor. 2 Tures: LLC. ASCAP/abla ants major publishing. BMM, HLWBM, RBH 38 LSTIL LIKE BOLOGNA (EM April Music Inc. ASCAP/In Angles Music, ASCAP), HL. CS. 32

WANNA (Not Listed) H100 95
WANNA MAKE YOU CLOSE YOUR EYES (Home With

ASCAP), HL CS 22

WANT TO KNDW WHAT LOVE IS (Somerset Songs Publishing Inc., ASCAP) H100 66; RBH 47

WILL NOT BOW (Seven Peaks Music. ASCAP/Breaking Benjamin Music. ASCAP) H100 67

Janeary

JOEY (Jennifer Nettles Publishing, ASCAP/EMI Black-wood Music, Inc., BM/VDirkpit Music, BM/Sony/ATV Tree Publishing Company, BM/Mr. Bubba Music, BMI

neer runnsnifty company, bt/f/w/h. Bubba Music, BMI) CS 25
JUST A KISS (Viva Parama, ASCAP/JuseGo Music, ASCAP/Sony/ATV funes LLC, ASCAP/Two Works, ASCAP/Bug Music, ASCAP/Music Oi Windswept, ASCAP/Bug Music, ASCAP/Bud, SCAP/Bud Cor Prohishing & Music Famamanem LLC ASCAP/Mars Force Music, ASCAP/Bud Music Famamanem LLC ASCAP/Mars Force Music, ASCAP/Northistic Independent Music Publishing, ASCAP/MBughouse, ASCAP/, HL/WBM, RBH 36

IN IA (TUE "

LA GRANJA (TN Ediciones Musicales BMI) IT 5
LA LA LA (viol Listed) H100 61
LAST CHANCE (WB Missic Corp., ASCAP/Songs In The
Rey Of B Flat. Inc. SESAC/Moorthme South, SESAC/EMI
Combine Missic, SESAC/Foray Music, inc.
SESAC/Jayler Addins Music Athlishing, SESAC/Christian Combs Publishing, SESAC/Aztac Iracks. ASCAP),
HL/WBM, H100 39, RBH 11.

A LITTLE MORE COUNTRY THAN THAT (Universal Music - MGB Songs, ASCAP/Don Polythress Songs, ASCAP/FSMGI, IMRO/A Sling And A Prayer Music, ASCAP/State One Music America, BMI/Warner-Tamer-lane Publishing Corp., BMI/Precious Flour Music, BMI), Harban, C. S. Carl, ABMI lane Publishing Corp., BMI/Precious Flour Music, bwi, HL/WBM, CS 40 LUNING FOR THE NIGHT (George Straight Publishing Designee/Bubba Strail Publishing Designee/Sony/ATV Acutif Rose Music, BMI/Umwound Music, BMI), HL, CS 4:

4: H100 60

LLUEVE POR OENTRO (Not Listed) LT 45

LOBA (The Caramel House Music, BMI/Ensign Music
Corporation, BMI/Floderman Music, ASCAP/EMI April
Music Inc., ASCAP/Ediciones Musicales Clippers.

S.L./Warner Chappell-Music Spain S.A., SGAE/Amallicass Music, BM/I/Chrysalis Songs, BMI). HL,WBM, IJ 2 LO INTENTAMOS (ML Listed) IJ 4 LOL-1 (Aum's Boy Muzik, BM/Warner-famertane Publishing Corp., BM/Mo Cunncydence Music Publishing, BM/Chell Husbase Publishing inc. BM/Soulis Boy fielem Music, BM/Element 9 Hin Hop BM/Galific Care Of Business, BM/Fadinc Davis Music, Group, ASCAPEMI Blackwood Music, Inc., BM/b), HL/WBM, H100 62 RBH 13.

LONG AFTER I'M GONE (Big Love Music, 8MI/Do Write Music, LLC, ASCAP/Wounded Sky Music,

LONG LINE OF LOSERS (Kevin Fowler Music. BMI/Music Of RPM ASCAP/Calegory 5 Music, ASCAP)

CS 27
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/Reptillian Music, BMI).
HI MARM HID 0.20

Indicated the state of the control o

MAKE HER SAY (Elsie S Baby Boy Publishing.

ASCAPViery Good Beats, BML/Frip Hop Since 1978,
BMI/Senseless Music Inc. BMI Songs O'l Universal. Inc.
BMI/SonyATV Songs LC. BMI/FedDre Productions
LLC. BMI/Fouse O'l Gaga Publishing, Inc., BMI/Mappypub Music, BMWL/binversal Wusic o'L Songs, BMI/EMI
April Music Inc., ASCAP/Giffed Source Music,
ASCAP/SIA 94 Fox Music, Inc., BMI/Fox King Entertainment, BMI/M8 Publishing, ASCAP/Z Tha Moon Publishing, BMI/M8 Music Corp., ASCAP/ZDB Kusic Publishing, ASCAP/EM Bear S Brown, BMI/Parandon R,
Meanchon, SSCAP/EM Bear S, BMI/M9 Music Corp.

MSCAP/SIA BEAR S, BMI/M9 Music Corp.

MAR A DOENTID: (And S) Sad Songs, ASCAP/WB Music
Corp. ASCAP/EM Brownardwa La Musica. BMI/WB Music
Corp. ASCAP/EM Brownardwa La Musica. BMI/WB Music
Corp. ASCAP/EM April Will I am Musica. Inc., BMI/Webppay Music, Inc., BMI/BM Browner Publishing, BMI/Cremy, River Music Co. BMI/Heapphone Junkie
Publishing, ASCAP/EM April Music Inc., ASCAP/Bioke,
Spote And Gone Publishing, ASCAP/Fiba Pink Music,
ASCAP/EM ASCAP/EM April Missic Inc., ASCAP/Bioke,
Spote And Gone Publishing, ASCAP/Fiba Pink Music.

ME GUSTA ME GUSTA (Not Listed) LT 36 MI CAMA HUELE A TI (Not Listed) LT 7 MI COMPLEMENTO | Universal Music - MG

MIE GUSTA MIE GUSTA (NOT LISED) IJ 36
MI CAMA HUELE AT I (NOT LISED) IJ 36
MI CAMA HUELE AT I (NOT LISED) IJ 77
MI COMPLEMENTO Ulmversal Music - MGB Songs.
ASCAP/Garmers, MSI) IJ 33
MILLION BUCKS (Five 2 Fillben Publishing, BM/Pacach
Global Songs, BM/Swize Zeatz, SESAC/Universal Tunes
SESAC/Songs Of Universal, Inc. SESAC), HL/WBM.
MBH A9

RBH189
MILLION DOLLAR BILL (Lellow Productions, ASCAP-EMI April Music Inc. ASCAP-Swizz Beatz, SESAC/Universal Turnes, SESAC/Songs DI Universal, Inc. SESAC/Stall one Music America BMI/FSMGI. IMB/O/Lucky Three Music Publishing, BMI), HLWBM.

RBH 45 MISTER OFFICER (Five Hills Music, BMI/Do Write Music, Li C ASCAP/Year Of The Dog Music, ASCAP/Big Yellow Dog, LLC, BMI/Darth Buddha Music, ASCAP) CS

MONEY TO BLOW (Money Mack Music, BMI/Young Money Publishing inc. BMW/Warner-lamertaine Publishing Corp. BMW/Young Drumma, ASCAP/B Music Corp. ASCAP/Lew Write LLC, BMI/EM Blackwood Music. Inc. BMI), HLVMBM, RBH 61 MOO LA MOD (Cotton City Music Publishing, BMW/Weeble Writin Music Publishing, BMW/Weeble Writin Music Publishing, BMW/Web Both Music Publishing, BMW/Web Both Music Publishing, BMW/Web Both Music Publishing, BMW/Web Both Music Publishing, BMW/Web Cotton City Music Publishing, BMW/Web Cotton Co

MR. HIT DAT HOE (Rickey Tremayne Harris, BMI/Montre al Lakfeith Lee, BMI/D. Ree, BMI) RBH 80
MY CHILD (Inbajohn Music, BMI/D 41 Music, BMI/JAP Music, BMI/EMI Blackwood Music, Inc., BMI/Dove Music, BSCAP/EMI April Music Inc., ASCAP/Used To Dance Publishing, ASCAP/Keiko India Publishing, BMI), HI RBH 48

MY PARTINA DEM (Not Listed) RBH 92 MY WAY TO YOU (EMI Blackwood Music, Inc., BM//Big Gassed Hittes, BM//Bay Parkway Music, BM/), Ht., CS 60

NEEO YOU NOW (Warner-Tameriane Publishing Corp. BMI/DWHaywood Music, BM/RADIOBULLET SPublish-ing, BM/Hillary bann Songs, SESAC/Foray Music, Inc. SESAC/Fear Of The Dog Music, ASCAP/Big Yellow Dog LLC, BMI/Darth Bundha Music, ASCAP/Big WBM. CS 15, #1100.51

NEVER SAY NEVER (Little Bike Music, ASCAP/Lincoln & Office Music, ASCAP/EMI April Music Inc., okos Music. BMI/Aaron Edwards Publishing.

ASCAP) H100 34

WEW OIVIOE (Universal Music - Z Songs, BM/Chesterchaz Publishing, BM/Big Bad Mr. Hahn Music,
BM/Nondisclosure Agreement Music, BM/Xenji
Kobayashi Music, BM/Pancakey Cakes Music, BMI),
HJ WBM, H100 56

NI ROSAS NI JUGUETES (Not Listed) LT 27
NO ME DEJES DE AMAR (Jam Entertainment, Inc., BMN)

NO WE DEJES DE AMMAR (Jahr Emeirannrein, inc. BW LT 12
NO SURPRISE (Surface Pretty Deep Ugly Music. BWU/Universal Music - Careers, BMU/Anaesthelic Publishing, SOCAN/Wanner-Tamerlane Publishing Corp., BMU-Wanner Chappell, SOCAN/Sony/AIV Songs LLC. BMU-Bud And Jo's Music. BMI), HL/WBM, H100 30 NOVEMBER 1811 (Not Lisseld) RBH 63 NUMBER ONE (RI-Relly Publishing, Inc., BMU/Universal Music. - Z Song, BMI/Wardaq Music. BMU/HI District II BMU/Songs Of Universal, Inc., BMI/Universal Music Corporation, ASCAP/Renokey Music. ASCAP), HL/WBM, H100 86. RBH 14

OBSESSEO (Rye Songs, BM//Songs Of Universal Inc., BM//2062 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZE Music Publishing, ASCAP/Junvesai Music Corporation, ASCAP), HL/WBM, H100 11, BBH 12 OH (Cardrayge Music Publishing, SESAC/Songs Of Universal Inc. SESAC/Novek Music, BM/M/Music Dermi Alma, BMI), HL/WBM, RBH 65 OH Music Publishing, SESAC/Songs of Universal Inc. SESAC/Novek Music, BMI/Music Dermi Alma, BMI), HL/WBM, RBH 65 OH Music Publishing, SESAC/Songs of Universal Inc. SESAC/Novek Music Publishing, SESAC/Songs of Universal Inc., SESAC/Novek Music Publishing, SESAC/Songs of Universal Inc., SESAC/SeSAC, SESAC/SONGS of Universal Inc., SESAC/SeSAC, SESAC/S

OH (Cardraygee Music Fundaming Part Versial Inc. SSSAC/Nove Music, BMI/Viusica Derm Alma, BMI), HL/WBM, RBH 65

OH NO Jossen's Diesem's CESAC/S63 Music Publishing, ASCAP/SIII (Diggri Music, ASCAP/Universal Music — MGB Sonus, ASCAP), HL/WBM, RBH 86

HE ONE (Mary J- Bige Music, ASCAP/Universal-MCA, ASCAP/Universal-Music Corporation, ASCAP/Emil Blackwood Music, inc., BMI/MOVE, Jeferis Productions, BMI/Ubel Damn Dean, BMI/Live Write LLC, BMI), HL/WBM, HLOO 73, BBH 33

ONE TIME (Songs Oi Peet LLC, ASCAP/March 9th Publishing, ASCAP/Movel Songs, BMI/OSS Creations, ASCAP/Holy Corron Music, ASCAP/Holy Corron ASCAP/Emil Suday, ASCAP/Holo Corporation, ASCAP/Emil Suday, ASCAP/Holo Corporation, ASCAP/Holo Corporation, ASCAP/Holo Suday, ASCAP/Holo Corporation, ASCAP/Holo Suday, ASCAP/Holo Songs, BMI/OSS (Peetlons, ASCAP), HIOO 27.

South, ASCAP) H100 27

ONLY YOU CAN LOVE ME THIS WAY (Sony/ATV Songs
LLC, BMI Sony/ATV Music UK, PRS/EMI Blackwood

Music, Inc. BMI/Birds With Ears Music, BMI), HL, CS 5;

ON THE OCEAN (John Riff Music, BMI) RBH 18
OUTSIDE MY WINDOW (We're Going To Marii Music

www.americanradiohistory.com

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THE POINT OF IT ALL (EMI April Music Inc.

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THE POINT OF IT ALL (EMI April Music Inc.

The Point Of II at Levil April Note II inc. ASS.AP/Songs Of Universal, Inc., BMM/Tappy Whyre's Music, IBM), HL/WBM, RBH 26 POKER FACE (Stelani Germanotta pr/va Lady Gaga, BMJ/Sony/ATV Songs, LLC, BM/House Of Gaga Publishing Inc., BM/BiGlobe Music Inc., BM/PiedOne Productions LLC, BMI, HL, H100 43 PRETTY WINGS (BerlAmir Music, ASCAP/EMI April Music Inc., ASCAP/Sony/ATV Tunes LLC.

ASCAP/Muszewell, ASCAP), HL H100 38; RBH 1
PURSUIT OF HAPPINESS (NIGHTMARE) (Elsie's Baby
Roy Publishing, ASCAP/Fyan Mast, RMI/Mike Stroud

QUIEN ES USTED? (Pacific Lain Copyright Inc., ASCAP/Universal-Musica Unica Publishing, BMI) LT 35

RADIO WAYES (Filtawhiri Music, BMI/Carmel Music Group BMINTAC Music, BMI) CS 36. REAL AS IT GETS (EMI April Music Inc., ASCAP/Carter Boys Publishing, ASCAP/EMI Backwood Music, Inc., BMI/Young Jeezy Music Inc., BMI/So Inkedibles LLS-ESSA/Tionosaly Music, BMI/Sob Inkedibles LLS-gamenta, Inc., ASCAP/Mollings Music, ASCAP), HL., 1981 81.

America, Inc., ASCAP/Mollings Music, ASCAP), HL.
BBH 81

RECUERDAME (Emi Musical S.A. de CV), I. 9

RED LIGHT (Crosslow Diplom Music, ASCAP/Motal)

Music Publishing America, Inc., ASCAP/Crosslow In

Downfown Songs, BMIScapp OI Kobalt Music Publishing America, Inc., BMIScapp OI Kobalt Music Publishing America, Inc., BMIScapp OI Kobalt Music Publishing, MacCaP/PMI Agni Music, ASCAP) Cort Indian Pub
lishing, ASCAP/PMI Agni Music, Inc., ASCAP/Music Publishing, ASCAP/Songs-Gromie, ASCAP/Doveland, 301

Music, ASCAP/Ludearis Worldwide Publishing, Inc.,
ASCAP, HL. RBH 17

REPLAY (Londaris Morthwide Publishing, Inc.,
ASCAP/Shelpathing, ASCAP/Art For, Art's Sale

Music, ASCAP/Seps Above Water Music,
ASCAP/BHeightsmusic, ASCAP/Mory/AIT Vinues, Landaris

ASCAP/BHeightsmusic, ASCAP/Mory/AIT Vinues, Linc.,
BMI/TMT Music Publishing, ASCAP/Miny Music, Inc.,
BMI/TMT Music Publishing, ASCAP/Miny Music, Inc.,
BMI/TMT Music Publishing, ASCAP/Inversal Music,
Corporation, ASCAP)—III, MBH 110

BM/TN/T Music Publishing, ASCAP/fiving Music, Inc.
BM/TN/T Music Publishing, ASCAP/Invinestal Music
Corporation, ASCAP) HLWBM, H100 68
ROCKIN' THE BEER GUT (Burerboy Music, BMI) CS 31
RUNAWAY (Hale And Purchase Music, ASCAP/Rocleapo
Music, ASCAP/House OI Sylesonic Music, ASCAP/Rid
In The Korner, ASCAP), WBM, CS 14 H100 87
RUN THIS TOWN (EMI April Music Inc. ASCAP/Carter
Boys Publishing, ASCAP/Please Gimme My Publishing
inc, BM/EMI Blackwood Music, Inc, BM/MO 10
Music, ICM, BM/EMI Music Publishing, ASCAP/Anarthi
Music LLC, BM/EMI Shusic Publishing, ASCAP/Anarthi

SARA SMILE (Unichappell Music, Inc., BMI), WBM. CS

51
SAY BOW (Empowered to Prosper, ASCAP/PMHI Music, ASCAP/PeeWee And Dem Publishing, BMI/Croomstacuter Music, BMI/SEQ Boy Publishing, BMI/I st Name Last Varne Music, BWI BH 37
SAY HEY (I LOVE YOU) (Frantisoutulitions, ASCAP/Universal Music, Copporation, ASCAP/C-Ya Later Sounds.

PERSAI MUSIC COMPONENTIAL PROPERTY OF THE CALLON SOCIETY OF THE CA SE NOS MURIU EL AMUR (Seg-Son Music, inc., BMI) [134]

SENTIMIENTOS DE CARTON (Not Lisied) IT. SEXY CHICK (Shapiro, Bernetiein & Co., Inc., ASCAP/Editions Square Rivoli Publishing, ASCAP/Sony/ATV Harmony, ASCAP/Seplal Productions inc. ASCAP/Sony/ATV Songs, L.C., BMI/Paino Songs, BMI/Taja, BW/Ultra Empire Music, BM/Dipui, S.I., HL, HL010 S.

SHE WOLF (The Garantel House Music, BMVEnsign Music Corporation, BMI/Rodeoman Music, ASCAP/Editiones Musicales Glippers, S.L./Marmer Chappell Music Spons S.A., SGAF/EMI Coast Music, BMI/Chrysalis Songs, BMI), HL/WBM, H100 13

Cass Music, BM/Chrysalis Songs, BM), HLAWBM, H100 13
SKINNY OIPPIN (Springlish Music, ASCAP/Dazahit Music, ASCAP) CSS2
SLOW OANCE (kenoley Music, ASCAP) CSS2
SLOW OANCE (kenoley Music, ASCAP) CSS2
SLOW OANCE (kenoley Music, ASCAP) Chiversal Music Capper (ASCAP) Chiversal Music Capper (ASCAP) Chiversal Music Capper (ASCAP) Children (ASCAP) Child

SOBEAUTIFUL (Soulchild, ASCAP/Universal Music Cor-poration, ASCAP/La Kasa Sole, ASCAP/EMI April Music Inc. ASCAP) BBH 24

SOONER OR LATER (I'm Slill With The Band Music.
BM/Marner-Tametiane Publishing Corp., BM/Sony/ATV
Tunes LLC, ASCAP/Tone Ranger Music, ASCAP/Raylene
Music, ASCAP/BPJ Administration, ASCAP), HL/M/BM,
CS 64

Music, ASCAP/BPJ Administration, ASCAP), HL/MISM, CS 54
SOUNOS LIKE LIFE TO ME (EMI April Music Inc. ASCAP/Risburg Landing Songs, ASCAP/Warner-lamer-lane Publishing Czng., BM/mmorkalze Music, BM/Daphil Music, BM), HL/MBM, CS 13, H100 91
SOUTHERN VOICE (SonyANY Songs LLC, BM/Drindou-glasmusic, BM/Love Monkey Music, BM)), HL, CS 35
STARSTRUKK (Master Falcon Music, BM)), HI, CS 36
STARSTRUKK (Master Falcon Music, BM)), H100 BS
STARNOGER (My Diet Sarris Tormorrow, BM/Songs OI Dimersal Inc. BM/JCA12 Songs LLC, BM/JCA12 Songs LLC, BM/JCA12 BM/

BMI/Mike Curb Music, BMI/House Of Moraine Music, BMI/, WBM, CS 57

SUCCESSFUL (Warner-Jamerlane Publishing Corp., BMI/Live Wite LLC, BMI/EMI Blackwood Music, Inc., BMI/Aparl S Boy Muzik, BMI/Young Money Publishing Inc., BMI), HL/WBM, H100 17; RBH 3

SUFRE (Universal Music - Careers, BMI/Warner-Tamer-Jame Publishing Corp., BMI) L11

SUMMER NIGHTS (Song/ATV Cross Keys Music Publishing, ASCAP/Stage Three Songs, ASCAP/Bett James Correllus Music, ASCAP/Stage Three Music Inc., BMI/Drosslown Upitown Music, ASCAP/Bage Three Music Inc., BMI/Drosslown Upitown Music, ASCAP/Bage Three Music Inc., BMI/Drosslown Upitown Music, ASCAP/Bage Three Music Inc., BMI/Drosslown Upitown Music, ASCAP/BDB 22

SU VENENO (Premium Latin Publishing, ASCAP) LT 8

SWEAT IT OUT (2082 Music Publishing, ASCAP) WB

Music Corp. ASCAP/Songs 01 Per. BMI/March 9th Publishini. ASCAP) WBM. RBH 41 SWEET DREAMS (B-Day Publishing. ASACP/EMI April Music linc. ASCAP/Jimpub. BM/EMI Blackwood Music linc. BMI/Blow The Speakers, ASCAP/Sony/ATV Music UK. PRS/Rico Love Is Sulf. Agaper. SESAC/Forey Music, Inc.. SESAC). HL. H100 18; RBH 72

Music, Inc., SESAC), HL, H100 18; H8H /2

TE IRA MEJOR SIN MI Ulliantla Musical, ASCAP) LT 3

TE VES FATAL (Not Listed) LT 2.9

THAT'S H0W COUNTRY BOYS ROLL (Universal Music Corporation, ASCAP/DIff My Rocker Music, ASCAP/EM Blackwood Music, Inc., BM/Sring Stetcher Music, BM/Sren Jones Music, ASCAP/Mords & Music, BM/Sren Jones Music, ASCAP/Mords & Music, ASCAP/HM/SM, CS 43

THAT THANB (OMG Songs Nashville, BM/Jody, Stevens Music BM/Sings Of One Music Group, SESAC/Mailbox Dance Futilishing SESAC), WBM CS 47

\*\*LEEC COSC MY ARRY (GNOS, KIT MISSON, KIT MIS

SESAC/Fory Music, Inc., SESAC/ENT Contine mass, SESAC/frae-N-Fleid Enternament LLC ASCAP/Norting Date Songs Inc., ASCAP/Universal Music Corporation, ASCAP/The Fratemy Music Group, BM/Numbers Don't be BMh, ILV/BM, RBH 68 THIS TIME Job Bill Music, BMI) RBH 78 THROW IT IN THE BAG (EMI) April Music Inc., ASCAP/II Brasco Music, ASCAP/Songs Of Per Lide: Music Pub-lishing, ASCAP/Mis Music Corp., ASCAP, ELV/BM.

IISBING, ASCARTING MUSIC CORP.
H100 19 RBH 9
TIE ME DOWN (New Bayz Publishing LLC, BMI/Genuine

Onginell BMI) RBH 85 'TIPSY IN O'IS CLUB (Diamond Blue Smith Publishing, BMI/AUsic Royale Publishing, BMI/The Nickel Publishing, BMI/Blue Carrol Diamond Publishing, BMI/BlueSar Publishing, BMI/BlueSar Publishing, BMI/BlueSar TOCANDO FONDO (Somy/ATV Discos Music Publishing LIFL & ASPAL) (2009)

TLE, ASCAP) IT 22

TODAY (Foray Music, Inc., SESAC/Send Me The Checks
Music, SESAC/Songs For Moi, BMI/Orbison Music, LLC

BM/EverGreen Copyrights, BMI) CS 33

TOES (Weimerhound Music, BM/LIT Dub Music,

BMI/Angelika Music, BMI/Broghter Shade, BMI/Bug

Music, Incorporated, BMI/Roadie Odie, BMI) CS 9; H100

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WHAT I'VE BEEN WAITING FOR (Brian McKnight Music

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ASCAP/EM April Music Inc., ASCAP/WB Music Corp.,
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YOU'RE A JERK (New Boyz Publishing LLC, BMI/Primary Wave Emblem, ASCAP/Tenyor Music. BMI) H100 69.

RBH 50 YOU'RE NOT MY GIRL (NextSelection Publishing,

Data for week of OCTOBER 3, 2009 CHARTS LEGEND on Page 67

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**RECORD COMPANIES: El Entertainment promotes Laura** Lombardi to director of retail marketing for E1 Music and Charles Book to director of international sales and licensing. Lombardi was manager at El Entertainment, and Book was manager of export sales.

PUBLISHING: BMI's board of directors re-elects Jack Sander chairman, Cecil Walker presiding director and Virginia Hubbard Morris, G. Neil Smith, N. John Douglas, Kenneth Elkins and Mark Pedowitz members of the board. Sander is the former vice chairman of Belo Corp., Walker is the former chairman/CEO of Gannett Broadcasting, Hubbard Morris is president of Hubbard Radio and VP of Hubbard Broadcasting, Smith is president of GNS Media, Douglas is president/CEO of AIM Broadcasting, Elkins is president/CEO of Pulitzer Broadcasting, and Pedowitz is senior adviser to the office of the co-chairman at Disney-ABC Television Group.

ASCAP appoints Sue Drew VP of membership for pop/rock. She previously worked as an independent A&R consultant for various labels and artists.









DIGITAL: The music video and entertainment service Vevo names David Kohl executive VP of sales and customer operations. He was head of sales and publishing at Nokia Interactive Advertising.

RETAIL: The entertainment media wholesaler Super D names Brian Wofford VP of e-commerce and Mary Flynn sales manager of DVDs. Wofford was VP of e-commerce at AEC, and Flynn was director of sales for the Western region at Allumination FilmWorks

RELATED FIELDS: Syndication One appoints Yolanda Starks White executive director of multimedia marketing. She was executive producer of "The Ride With Doug and DeDe" and "The Michael Baisden Show" for ABC Radio.

-Edited by Mitchell Peters

# **GOODWORKS**

# AIMP MEMBERS TO EDUCATE LOS ANGELES **CLASSROOMS**

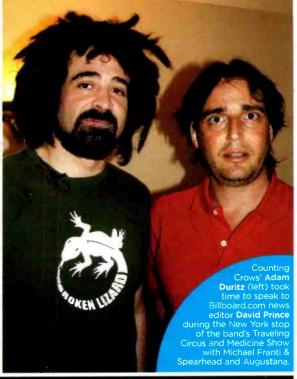
The Assn. of Independent Music Publishers has recruited some of its members to speak with eighth grade classrooms at Bret Harte Preparatory Middle School Sept. 29 in Los Angeles about the importance of copyright preservation and career opportunities in the music business.

The event will launch the Operation Hope's Five Million Kids program, which is designed to encourage students to stay in school. AIMP's team of volunteer instructors will include Quincy Jones, Black Eyed Peas manager Ben Gross and Troy Carter, Coalition Media Group founder/CEO and Lady GaGa's manager. Additional speakers will include representatives from Universal Music Group, Disney, the Recording Academy and 20th Century Fox.

The volunteers from those companies will visit approximately 20 classrooms, reaching about 600 students, according to AIMP executive director Kasaan Steigen. "It's about role models," she says. "That's what we're doing on this day; giving students real people in their classrooms who can show them ways that school can be relevant." Operation Hope volunteers will also speak to approximately 700 other students about financial literary -Mitchell Peters









# INSIDE TRACK

# JUST GETTING FIRED UP

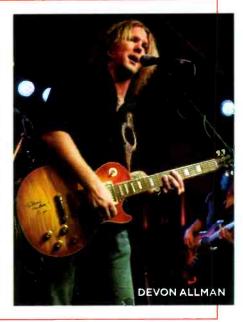
"Our fans are definitely ready for new music," says Honeytribe frontman Devon Allman, whose first album, "Torch," is now more than 3 years old. And he intends to give them some fresh material in 2010.

Allman plans to start recording his next effort, "Space Age Blues," Jan. 2 at Ardent Studios in Memphis, where he also made "Torch." "I'm really excited about it," says the St. Charles, Mo.-based Allman, whose father is Gregg Allman. "The band has done over 1,000 shows since 'Torch' came out. The band was definitely in its infancy when we recorded 'Torch.' I know we're capable of so much more in the studio.

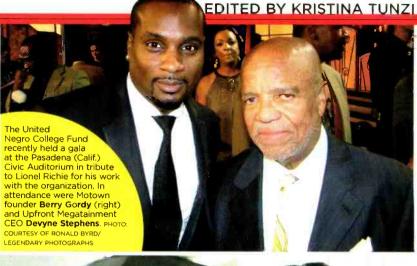
"And this time we have about twice as much time; I think we did 'Torch' in 12 days and mixed it in five. This one we're gonna have 30 days.'

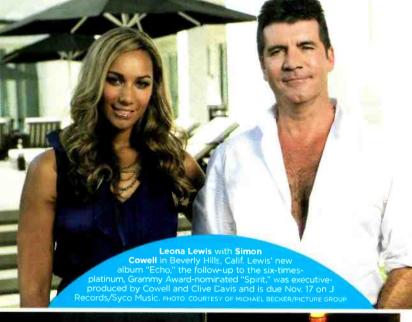
Allman and Honeytribe have been road-testing songs for the album, including such tracks as "Salvation," "Take Me to the Bridge," "I'm Ready" and "Endless Diamond." "They come from the same place as ["Torch"], but they're definitely a lot more artistic and feel-based," Aliman says.

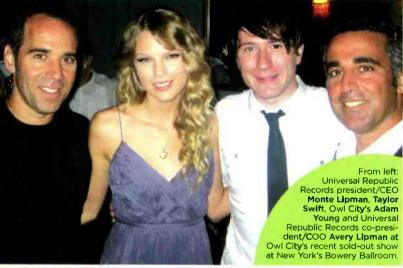
"I think the second record of anybody's career is what establishes them," he adds. "Anyone gets a debut. The second one, I think, determines whether you're gonna stay or go away. This is the one you go for broke on."



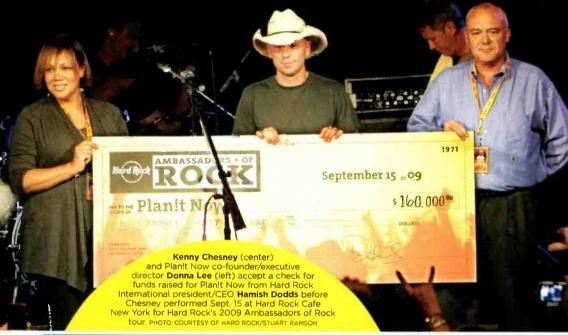


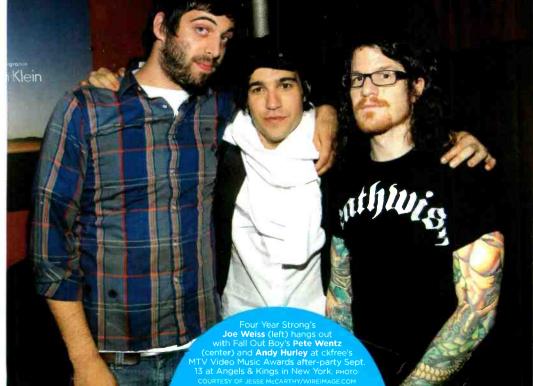






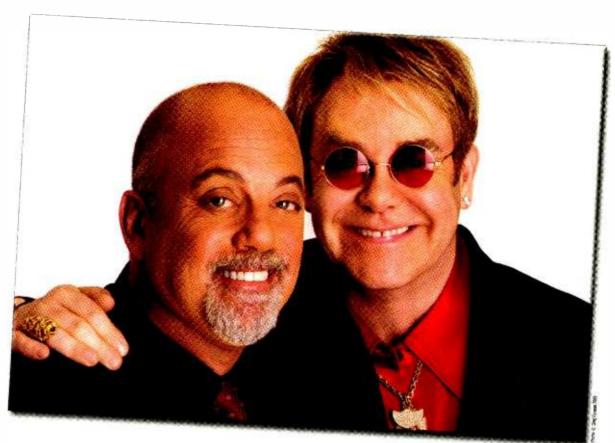






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