

# Billboard

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BUILD LATIN  
TV'S NEXT WAVE**

**CAN LABELS  
MAKE ONLINE  
VIDEO PAY?**

**VERIZON  
WIRELESS  
EMBRACES  
ARTIST APPS**

**LIKE A PRAYER  
TEGAN &  
SARA SELL  
'SAINTHOOD'**



## CHART HEAT

**Britney Spears  
Michael Bublé  
Kiss, 'Glee'**

# CARRIE UNDERWOOD

**COUNTRY'S 'IDOL' GETS PERSONAL ON 'PLAY ON'**

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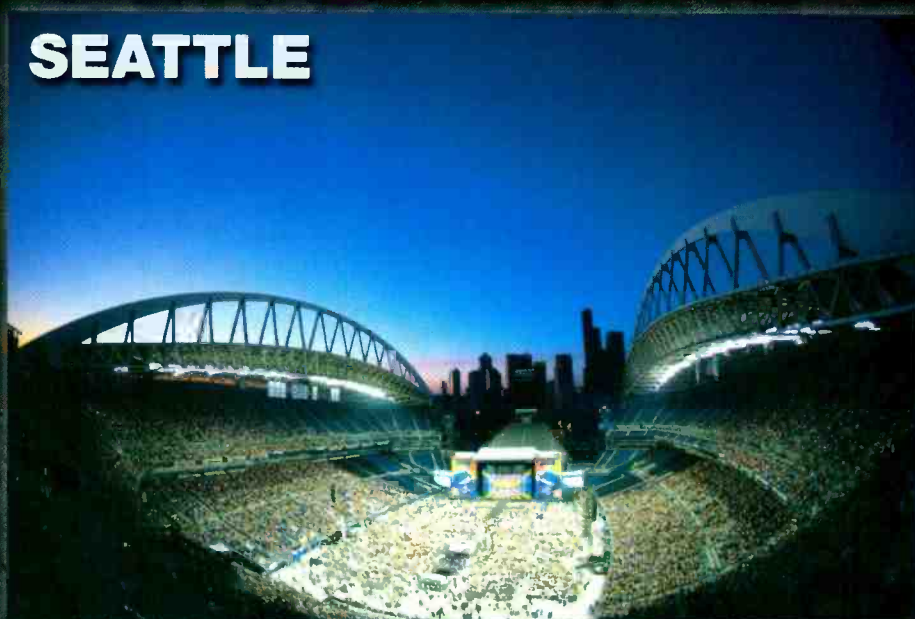
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## PHILADELPHIA

Added seats THREE times so 52,343 could attend

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## DALLAS

Torrential rain halts show 2/3 way through,  
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4 sold-out stadium shows in 5 years

## DETROIT



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Thank you for being part of our team... It was yet another summer



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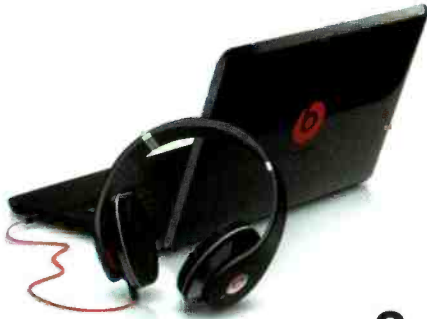
**LUCAS OIL  
STADIUM**

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ON THE COVER: Carrie Underwood photograph by Matthew Rolston

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360 DEGREES OF BILLBOARD

### Online

**NEW BILLBOARD.COM**  
Check out new, exclusive content on Billboard.com, including the chance to listen to a preview of two new songs from Carrie Underwood's new album, "Play On" (due Nov. 3)—one per week—before you can hear them anywhere else.

### Events

**FILM & TV**  
This conference, set for Oct. 29-30 at the Beverly Hilton in Los Angeles, will feature a keynote by Mary J. Blige. For more information, go to [filmandtvmusicconference.com](http://filmandtvmusicconference.com).

### TOURING

At the Billboard Touring Conference—Nov. 4-5 in New York—Ozzy Osbourne will receive the Legend of Live honor and Kevin Lyman the Humanitarian Award. For details, go to [billboardtouringconference.com](http://billboardtouringconference.com).

### MEDIA AND MONEY

This conference—Nov. 12-13 in New York—brings together leaders in media, entertainment and finance. Keynotes include Kara DioGuardi, Steve Tischer, Chase Carey and Jeffrey Berg. Register at [mediaandmoneyconference.com](http://mediaandmoneyconference.com).

Billboard

# No. 1

ON THE CHARTS

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TOP DVD SALES	#1 MONSTERS VS. ALIENS

# el TRI



30 de sus grandes éxitos grabados en nuevas versiones y 10 temas inéditos



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**OPINION**

EDITORIALS | COMMENTARY | LETTERS

**Rock Of Ages?**

How Small Ambitions And Short-Term Thinking Are Hurting Pop Music

BY ROBERT HILBURN

I was surprised by a friend's reaction when I told him about one of the key points in my new memoir, "Corn Flakes With John Lennon: And Other Tales From a Rock-'n'-Roll Life": The glory days of rock-'n'-roll are rapidly fading. He looked at me, paused and said, "It sounds like you've written the epitaph for rock-'n'-roll."

I hope not. The more I think about the current state of popular music, however, the more I think of the book as, if not an epitaph, then at least a final warning.

For all the focus on technology and new ways of reaching consumers, the overriding challenge facing the record industry is the need for more visionary artists—the kind who once won the allegiance of fans by giving them comfort and inspiration that they couldn't consistently find in other parts of pop culture.

At its most powerful, rock-'n'-roll was never just about a sound, but about an article of faith—the bold idea that we could change the world. That's why many of the genre's most enduring anthems addressed that theme, from "Blowin' in the Wind" to "Lose Yourself."

The influence of top-tier acts, from the Beatles to U2, went well beyond the millions of records they sold. They created and then nurtured the idea that rock-'n'-roll mattered in our lives and in turn fostered such a large appetite for rock around the world that hundreds of other musicians could march under that banner.

Rock bands continue to make music. Record companies still turn out albums. And music fans love their iPods. But some-



thing essential is missing. Music is no longer a vital part of most young people's lives—and everyone must share the blame.

Young musicians must take some blame for rock's decline as a social force because most of them no longer aim to make recordings that will reach a mass audience. Ever since the death of Kurt Cobain, artists have been increasingly contemptuous of major record labels, and even too much success. They've witnessed a pattern of compromise, greed and self-destruction on episodes of "Behind the Music."

We've seen many of the most promising new acts, from Arcade Fire to Radiohead, choose to operate outside the major-label structure rather than risk being chewed up by the system or enter the uncertain world of 360 deals.

Major labels have some blame for the industry's woes because they were so slow to respond to challenges posed by the Internet. More than ever, label executives are slaves to their short-term bottom lines in a way that makes it almost impossible to provide the kind of long-range career development that helped most landmark acts.

"If the new Bruce Springsteen walked into this office tomorrow, I wouldn't know how to break him in this Internet, 'American Idol' era," one top record label president told me last December when I was writing the book. There's only room for about four acts to break in a year, he said, and three of them are going to be from "American Idol."

Ultimately, though, the biggest reason for the industry's crisis is that so much of today's young pop audience no longer feels allegiance to the music. The rock-'n'-roll bond has been broken. To most pop music fans, records are no longer the cornerstones of their lives. They don't feel the need for rock-'n'-roll to provide their he-

ros or their social network. They can turn to Facebook, Twitter, even videogames.

"I'm not a negative person, but I'm very realistic and it doesn't look good right now," said Jack White when I interviewed him for the book late last year. "I would pick this as the absolute worst time to connect with people through music. Today's generation takes a lot for granted when it comes to music. It's like, 'I'm going to play videogames and when I come back to rock-'n'-roll it's going to be there waiting for me.' They don't buy the CD, but they'll download it and give it to friends."

So where do we go from here? If rock has any chance of reclaiming its position of power, great young bands need to regain the confidence and ambition to reach a wide audience with purposeful music—and hope it's not too late to recapture their mass audience.

If major labels are going to have any chance of being part of this renaissance, they have to devise new guidelines and practices that enable them to reclaim the trust of musicians. First, they have to hire A&R people who can find young, visionary artists. They need to nurture those artists throughout two or three albums rather than demand immediate sales results. Finally, the major companies have to be willing to design record contracts that make artists feel like partners rather than ones that place artists in virtual servitude.

That will require realizing that this shift will pay off. Legendary artists like Bob Dylan, Stevie Wonder and Neil Young didn't just make albums that affected society. They sold millions of records. It's easy to think of Dylan and Young as cult artists but they have sold millions of albums for the past few decades. More important, their music won the allegiance of generations of young people, who in turn felt so strongly about music that they bought millions of albums by other artists.

How many record company presidents today can point to even one artist on their label who has the bold imagination to bring together a generation of fans?

The answer, I'm afraid, shows how desperate things are.

*Robert Hilburn was the Los Angeles Times' pop music critic from 1970 to 2006. He is the author of "Corn Flakes With John Lennon: And Other Tales From a Rock-'n'-Roll Life," published by Rodale and in stores now. His Web site is RobertHilburnOnline.com.*

**FOR THE RECORD**

■ A story in the Oct. 3 issue misspelled the last name of Mo Ostin, former head of Warner Bros. Records.

■ Marilyn Bergman co-wrote the song "Trust Me," which appears in the Steven Soderbergh film "The Informant!" A story in the Oct. 10 issue misstated the movie's title.

■ Keith Urban's mobile marketing campaign for his Escape Together tour drew the participation of more than 300,000 fans but didn't include free track giveaways. A story in the Oct. 10 issue was incorrect on these points.

■ Flyleaf's album "Memento Mori" is scheduled to be released Nov. 10. A story in the Oct. 17 issue misstated the release date.

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"World Cafe" lends name  
to second live venue



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How to make a great  
concert T-shirt



**RAIN IN SPAIN**  
Spanish labels, telecoms  
target piracy



**MANN UP**  
A chat with EMI's  
international A&R chief

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**>>> SOUND-  
CLOUD TAPS  
FORMER  
MYSPACER  
KANTROWITZ**

SoundCloud, the Berlin-based online audio distribution platform, has appointed former MySpace senior VP of strategy and global marketing Jamie Kantrowitz as board director. Prior to her appointment, Kantrowitz worked for five years at MySpace and played an integral role in overseeing the company's international expansion across 30 territories.

**>>> ITALY'S  
SIAE  
DIRECTOR  
QUITS**

Italian collecting society SIAE director-general Domenico Caridi, whose two-year mandate ended Oct. 8, has left the organization. His role is temporarily filled by assistant director-general Manlio Mallia. The mandate of SIAE president Giorgio Assumma is due to expire in November, and his future should be decided at a general assembly set for Oct. 27.

**>>> YO GABBA  
GABBA! SELLS  
OUT**

Yo Gabba Gabba! Live: There's a Party in My City, the first U.S. touring shows for the popular children's program "Yo Gabba Gabba!," looks like a hit. Conceived by the animation/entertainment company Wildbrain and produced and promoted by Michael Cohl's Miami-based S2BN Entertainment, the tour production put six shows in three cities—New York, Chicago and Los Angeles—on sale Oct. 9 and immediately sold out New York's two shows.

MATTHEW SALACUSE

# UP FRONT



Viva la Nokia: **COBRA STARSHIP**; inset: Band drummer **NATE NOVARRO** appears in a videoclip using the Nokia Twist handset



charged with creating integrated marketing programs, branded content opportunities and metrics reporting for advertisers and brands partnering with the service. In September, Vevo hired Nokia mobile ad sales head David Kohl as executive VP of sales and customer operations.

Sources close to the Vevo venture say the team will consist primarily of veteran ad executives with existing client and agency relationships and include former employees of Yahoo, MSN, MTV, NBC Universal, MySpace, AOL and other major online portals. Kohl, for example, previously led MTV Networks' online and TV ad programs before joining Nokia.

This strategic shift comes at a time when online video is hitting its stride. Total online video streams and time spent per viewer both surged 25% in the United States during September from a year earlier, spurred by a 12%

increase in unique viewers in the same period, according to Nielsen Online.

Although Nielsen doesn't break out music video views in its report, data compiled by the tracking firm TubeMogul suggests that music videos remain among the most valuable online video assets. In a recent examination of all-time views for videos that have landed in YouTube's top 25 most-viewed clips, TubeMogul found that the four major labels and Disney's Hollywood Records accounted for 76.5% of all views.

This new approach by the majors has won praise from industry analysts like Gartner's Mike McGuire, who says the labels need to get more skin in the game if they're to benefit from new digital revenue streams. Now, he says, it's about execution.

"You can only whiteboard it and spreadsheet it so many times," McGuire says. "At some point, you have to get something out into the field to see what happens. And that's what you're seeing right now."

Additional reporting by Glenn Peoples.

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**DIGITAL** BY ANTONY BRUNO

## FULLY LOADED CLIP

Major Labels Exert Greater Control Over Monetizing Music Videos

In just five short years, music videos have gone from a marketing and promotional expense for record labels to the linchpin of their strategy to profit from online advertising.

So far, at least, such efforts have been hampered by low advertising rates (measured by the cost per thousand impressions, or CPM), which according to industry sources generated less than 1% of the labels' total digital revenue last year.

In a bid to reverse these fortunes, major labels like Universal Music Group, Sony Music Entertainment and Warner Music Group are taking control of the distribution and monetization of their content. Rather than simply license videos to aggregators like YouTube and AOL and let them pitch to advertisers, the labels are embracing a syndication strategy under which they supply the videos and sell advertising around that content.

Universal and Sony are doing so in their Vevo joint venture with YouTube,

through which they hope to establish a destination site for all music videos. Warner is establishing branded channels within YouTube and other video aggregators in an effort to drive more traffic to and monetize its artists' Web sites, and it recently partnered with Outrigger Media to sell these opportunities to brands and ad agencies. They hope to more than double the CPMs gained through the old model, with the aim of raising their current single-digit CPMs to the estimated \$30-\$40 CPM rate charged by the online video portal Hulu.

"This model flips the economics so we take a bigger share of the total revenue generated," says Michael Nash, Warner executive VP of digital strategy and business development. "It's win-win for us. More money is generated and we take a larger percentage of it."

To do so, the labels will have to do more than sell a few banner or pre-roll video ads. Instead, they'll need to offer advertisers deeper opportunities to integrate their brand with artists and

their content. An example of how this may play out is the way Atlantic Records filmed some behind-the-scenes footage of Cobra Starship at the MTV Music Video Awards using the new Nokia Twist phone as part of a multitiered digital marketing campaign by Nokia that's still unfolding. Future examples could include product placement in music videos and sponsor skins of artists' Web sites.

Warner's partner Outrigger Media has studied Warner's structure, label organization and artist roster so it can pitch clients on these kinds of opportunities, according to Outrigger CEO Mike Henry.

"Whether or not a marketer has a music strategy," Henry says, "we can really efficiently go after the group of artists that attract the highest concentration of their target audience, which in media is the name of the game."

Vevo, meanwhile, is building an ad sales and support team in-house with about 30-40 employees. They'll be

# UPFRONT

LATIN BY AYALA BEN YEHUDA

## Eyeing Opportunities

Regional Mexican Music Summit Addresses Cost Pressures, Promotion Vehicles



Talking points: A Toda Musica TV VP of programming/executive producer TOMAS RUBIO, TeleRitmo/Multimedios Television production/programming director MAURICIO ALATORRE GONZALEZ and Bandamax executive producer VICTOR MANUEL MORENO VALADEZ (from left)

### >>> SPANISH STUDY

The Spanish government is creating an inter-ministerial working commission to study the violation of intellectual property rights online. The country's cabinet, the Council of Ministers, issued a statement saying the study—to be presented before Dec. 31—will focus on analyzing existing legislation and suggest ways to “improve legal action in the civil and penal areas.” However, the move falls short of creative industries’ demands for specific concrete proposals by the end of October (see story, page 17).

### >>> IMAGEM MUSIC U.K. UPS MINCH TO CEO

John Minch has been promoted to CEO of Imagem Music U.K. Based in London, he will report to Imagem Music Group co-founder/CEO André de Raaff. Minch's new role will incorporate his position as CEO of the classical publisher Boosey & Hawkes, which Imagem acquired in April 2008. He also takes charge of Imagem's pop catalogs—Rondor Music U.K., Zomba Music U.K., 19 Music and the greater part of the BBC catalog—acquired from Universal Music Publishing Group two years ago following a European Commission antitrust ruling on UMPG.

### >>> BLOG NETWORK MOG TO ADD WEB SITE SERVICES

The music-focused blog network MOG expects to add a music streaming, download and Internet radio service to its site by Thanksgiving. Dubbed MOG All Access, the music service will be Web-based and cost \$5 per month for unlimited music streaming and five free downloads per month.

Compiled by Melissa Virzi. Reporting by Antony Bruno, Howell Llewellyn, Andre Paine, Richard Smirke, Ray Waddell and Mark Worden.

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How does one promote and develop talent at a time when no one wants to pay for anything? The struggle among artists, labels, radio stations and tour promoters over their share of a shrinking pool of money was a consistent theme at this year's Billboard Regional Mexican Music Summit.

The fourth annual conference—held Oct. 8-9 at the Hyatt Regency Century Plaza in Los Angeles—featured a lot of hand-wringing over a depressed economy and the failure of various sectors of Latin music's highest-selling genre to adjust.

Artist Lupillo Rivera, whose family has spawned a dynasty of recording stars, said during a panel that artists should no longer be expected to perform for free at radio festivals. After the conference, radio programming consultant Jose Santos countered that radio still drives music sales and

that free shows play an essential role in exposing new and midlevel artists. Established acts can “start cherry-picking festivals based on where [they] need the most exposure,” Santos told Billboard.

But radio stations are facing their own problems, such as covering the costs of producing festivals in the first place. During the conference's touring panel, Santos spoke up from the audience, saying, “I had to cancel three events in September because we saw the artists are charging a lot when they're just starting out. The labels don't have money either . . . there weren't sponsorships, the cities are asking more money to rent parks . . . We've sought trades with hotels and flights, but the money isn't there.”

Asked during the touring panel what his biggest mistake was during the prior year, promoter John Frias responded that

it was paying as much for talent this year as last. “If we bought cheaper, we could reduce our costs,” Frias said. “Groups have to understand that.”

Amid the doom and gloom, there were signs that the industry is adapting. Fonovisa/Disa president Gustavo Lopez pointed to the opportunities the labels are bringing to artists like Espinoza Paz, a breakout singer/songwriter who placed a song on Universal pop star David Bisbal's album.

Live Nation is looking to work with newer regional Mexican acts at the club level, VP of ethnic programming/touring Manuel Moran told those in attendance at the touring panel. And Spanish Broadcasting System is selling overnight infomercial spots to artists and

labels that consist of a full-length track coupled with an introduction identifying the song's sponsor. “We will sell infomercials to multinationals and indies,” said SBS director of new business development Manny Mora on the talent development panel. “This will give programmers a chance to see what's working and what gives them ratings.”

What was clear at the conference was that while radio airplay remains crucial, online promotion has filled an important void in terms of exposing new talent. “Before, [regional Mexican acts] would go on promotion [tours] from little town to little town and then they would go to the big cities—now, they do this through the Internet,” said Tomás Rubio, pro-

gramming VP/executive producer of the new satellite channel A Toda Musica TV, during the “It's All About Image” panel.

Other channels represented on the panel, Bandamax and TeleRitmo, have shows that reward new acts that win audience votes with such prizes as production of a new music video that they'll put into rotation.

That was music to the ears of the many people in attendance who were relatively new to the business. Jenni Rivera summed up their views by citing a recent radio festival she attended that had many well-known acts but didn't draw many people.

“People are tired of hearing the same thing over and over,” she said. “They want something original and different.”

BRANDING BY GAIL MITCHELL

## Branded ‘Beats’

Jimmy Iovine, Dr. Dre Partner With PC Maker HP

If Interscope Geffen A&M chairman Jimmy Iovine and Dr. Dre are to succeed in developing products with improved digital sound, they won't be able to do it alone.

That could make their new partnership with computer maker Hewlett-Packard an important step forward. Iovine, Dre and HP executives recently unveiled a new HP notebook PC called the Envy 15 Beats, which includes software and hardware tweaks that HP claims offers dramatically better sound quality from digital music.

The computer was developed in conjunction with Beats Electronics, a company Iovine and Dre co-founded in 2006 that has already developed a line of high-end Beats by Dr. Dre headphones in partnership with the audio/video accessory company Monster. In addition to Dre, other artists and producers like Will.i.am, Pharrell, Timbaland and Polow Da Don helped HP engineers fine-tune the project.

The Envy 15 Beats, which also includes music-mixing software and a pair of Beats by Dr. Dre headphones, won't

come cheaply, retailing for \$2,299. Despite the relatively steep price, Iovine said during an Oct. 9 press conference that the Envy will appeal to anyone who values great sound.

Digital audio quality “has been degraded to such an extent that it's at times not even representative of what actually went on in the recording studio,” he said. “With HP, we found a partner will-

ing to take the step to improve the overall sound in the PC. This is for anyone who plays music.”

Iovine and Dre's partnership with HP comes at a time when few consumers seem focused on sound quality. Even Apple and other consumer-technology companies rarely market their computers and digital media players as sounding better than the competition, choosing instead to tout features that offer improved versatility and convenience.

Carlos Montalvo, VP of product experience at HP, acknowledges that “the MP3 revolution was driven by

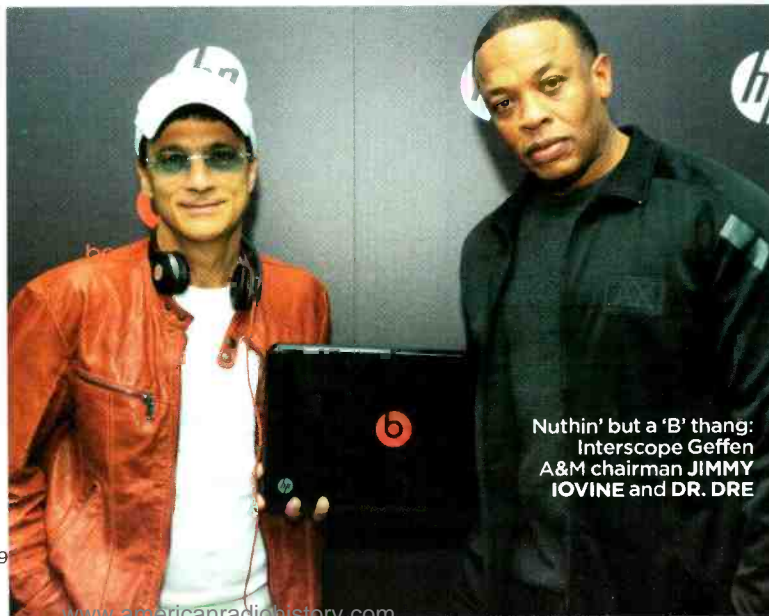
convenience and portability.” But he adds that there's a need in the market for products that can deliver better sound quality.

“As Jimmy and Dre say, it's about improving the entire sound chain,” Montalvo says. “The emergence of the PC notebook as the entertainment hub gives HP, artists and the music industry an opportunity to deliver to consumers richer, better-sounding music.”

HP accounted for the largest share of U.S. and worldwide PC shipments during the third quarter, according to the market research firm IDC, giving Beats Electronics a high-profile partner with significant marketing and distribution muscle.

The HP partnership also represents the latest chapter in Beats Electronics' ambitious efforts to extend artist branding to consumer electronics. Monster's Beats by Dr. Dre headphone line will launch a new product Oct. 18: Heartbeats by Lady Gaga, in-ear headphones that will retail for \$100.

A representative for Beats Electronics declined to discuss the financial terms of the Monster and HP deals. HP's Montalvo says the PC maker has a “global, multiyear innovation and marketing partnership” with Beats Electronics, but declined to comment on the structure of the deal.



Nuthin' but a 'B' thang: Interscope Geffen A&M chairman JIMMY IOVINE and DR. DRE



# SEE THE WORLD

World Cafe Live Plans Expansion Into Delaware

Five years after launching the World Cafe Live in Philadelphia, founder Hal Real is planning on opening another similarly branded facility about 35 miles away in Wilmington, Del.

Real, who licenses the moniker of the nationally broadcast noncommercial WXPB radio show "World Cafe," is planning to open in 2011 a venue tentatively named World Cafe Live at the Queen. The venue will be the second of what he hopes will be many World Cafe Live-branded venues to open in the coming years.

Like the Philadelphia space, the new multi-level venue/restaurant will use the brand identity of the 18-year-old daily program (which is carried on NPR in 200 markets and broadcasts locally in select parts of Pennsylvania, Maryland and New Jersey) to draw concertgoers in the region.

"Everybody knows that WXPB is first-class and that the 'World Cafe' brand is their baby and very sacred to them," Real says, noting that the station's name gives his venue credibility with listeners. "It's got to be one of the most listened-to contemporary radio shows on all of radio—certainly public radio."

Under a long-term licensing agreement with Philadelphia-based WXPB, Real's Real Entertainment Group holds the exclusive rights to use the World Cafe Live name for music venues in North America. The original conditions of the licensing deal "anticipated there would be some expansion, and it kind of required that there would be an expansion in order to keep those rights," WXPB GM Roger LaMay says.

Bolstered by the success of World Cafe Live in Philadelphia, Real accepted an offer from the Wilmington city government to be part of a \$250 million downtown revitalization plan that included the reopening of the Queen Theater, which has been dark since the '50s. To fund the project, the city teamed with local developer Buccini/Pollin Group to start the Light Up the Queen Foundation, which has helped raise the \$21 million needed to restore the facility. After it's renovated during the next 20 months, Real's company will lease the theater from the foundation.

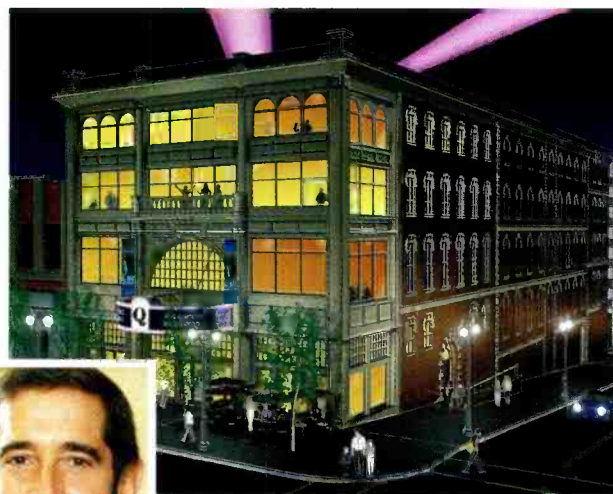
In addition to a 950-capacity ground level room and a 180-capacity second level with a restaurant, the World Cafe Live in Wilmington will contain a WXPB control room and small studio that can broadcast live concerts. "We won't have any permanent staff there, but the idea is that we can broadcast any shows or interview any artists from there," LaMay says. "So it will really broaden our reach in that respect."

Real says that launching a new music venue in a bad economy could be risky, but adds that

the opening date is far away enough to put him at ease. "In some ways it's great that it won't be open until early 2011 when hopefully the economy is starting to turn around," he says. "We're not about huge touring artists and taking huge risks on a nightly basis—the economics are certainly more challenging now than they were, but we think we can make a go of it."

Real is also confident that the Wilmington venue's proximity to Philadelphia shouldn't cause a problem with overlap. "I don't really think it's going to cannibalize Philly," he says. "Some of those folks who can't get to Philly on a weeknight will find that they would go to Wilmington."

Although WXPB and World Cafe Live regularly team for events, LaMay and Real stress that the station and venue are two separate

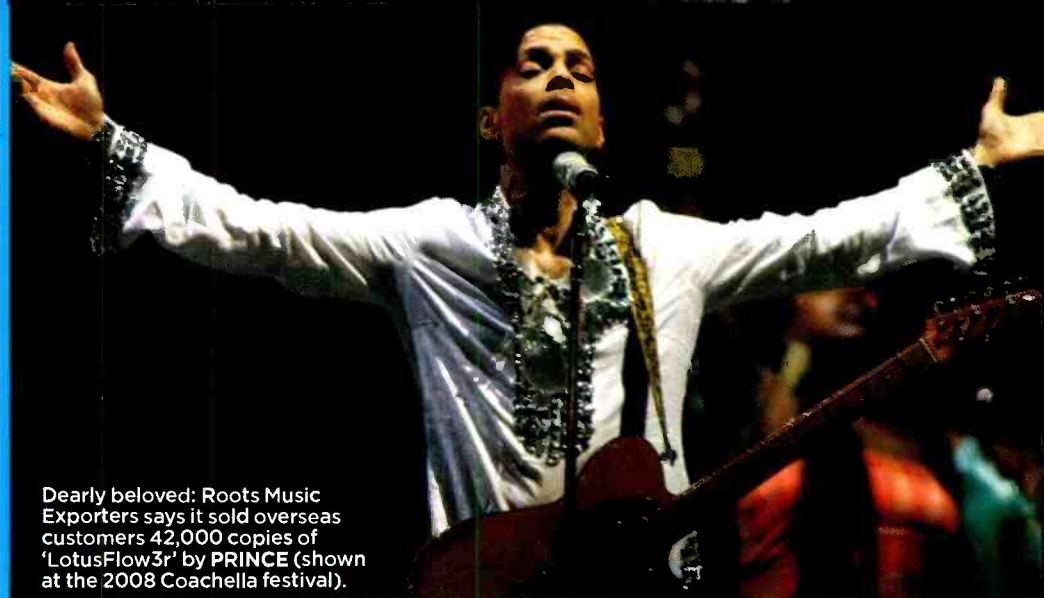


Cafe society: Exterior rendering of the new World Cafe Live venue in Wilmington, Del.; inset: Real Entertainment's HAL REAL

business entities and don't have any contractual obligations other than the licensing deal. Following the October 2004 opening of World Cafe Live, "there was enormous concern on the part of local promoters who thought we were going into competition with them," LaMay says. "For the most part, that's now gone because we've continued to work with everyone who promotes music that appeals to our listeners."

WXPB is also careful to make sure that World Cafe Live doesn't receive special treatment over other venues and promoters in the area. "We pay for spots just like Live Nation and everybody else does," Real says, adding that his venue also hosts concerts in conjunction with other radio stations in the market.

Meanwhile, there aren't any solid plans to open an additional World Cafe Live venue beyond Wilmington, but Real is already looking into potential new locations, which he declined to reveal. While he isn't opposed to establishing future venues outside of the Northeast, "we're very interested in expanding in this part of the country," he says. "We're not trying to be a Hard Rock Cafe, a Fillmore or a House of Blues—we're very much a part of the community that we're in." ...



Dearly beloved: Roots Music Exporters says it sold overseas customers 42,000 copies of 'LotusFlow3r' by PRINCE (shown at the 2008 Coachella festival).

# Across The Sea

Roots Music Exporters Cater To Foreign Demand For Hard-To-Find U.S. Titles

At a time when CD sales continue to plunge, it's unusual to find someone who's running to embrace the physical marketplace.

But that's exactly what former artist manager and music journalist **John Lomax III** is doing with his company Roots Music Exporters. The Nashville-based wholesaler sifts through U.S. music releases to track down hard-to-find titles, then sells them to wholesalers in Europe, Asia and Australia.

Roots Music Exporters is a modest two-person operation that also gets help from a couple of part-timers, Lomax's wife and a bookkeeper. But the growing business expects to top \$1 million in annual revenue this year for the first time. Through the first nine months of 2009, Lomax says he shipped about 60,000 album copies to about 25 international wholesalers.

Lomax boasts a strong music pedigree: He's the grandson and nephew, respectively, of famed musicologists **John Lomax** and **Alan Lomax**. He's also the son of **John Lomax Jr.**, who recorded for Folkways and managed **Lightnin' Hopkins**.

John III started Roots Music Exporters during his days as an artist manager for talents like **Townes Van Zandt**, **Steve Earle** and **Kasey Chambers**. At the time, he was trying to widen distribution beyond the United States for another artist he handled, **David Schnafer**, a renowned dulcimer player. Lomax recalls attending the MIDEM convention in 1996 to move Schnafer's album abroad and realizing that there was demand around the world for other rare U.S. releases. Lomax launched Roots Music Exporters upon his return while continuing to manage artists. In 2001, the exporting work became a full-time venture.

Business really took off in the middle of this decade when big-name acts like **Garth Brooks**, **the Rolling Stones** and **Prince** started cutting exclusive deals with retailers like Wal-Mart, Best Buy and Target. So far this year, Lomax says he has sold nearly 5,000 Brooks albums, which he still buys from Wal-Mart, even though the artist's albums can be found at other chains.

Lomax says he hit the jackpot selling Prince's Target-exclusive set "LotusFlow3r," selling 42,000 copies, or 11% of the 385,000 copies counted by Nielsen SoundScan. Lomax's claim couldn't be independently con-

firmed, as Target doesn't "release information on guest purchases," a company spokeswoman says.

"We started buying Prince from Target corporate," Lomax says. "They would ship it to a Target store nearby and we would go pay and pick up. At one point we bought 8,000 at one time... It was pretty interesting when I presented a check for \$95,000 to them."

Then word came down from Target corporate that bulk sales could no longer be made, Lomax says. So he started buying out Prince inventory at individual stores in the surrounding area and in other states by calling ahead so the stores wouldn't be caught short

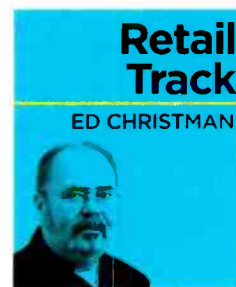
when he cleaned them out. After placing the call, he says, he just goes to the customer service desk, where the product is waiting for him.

"I drove down to Atlanta and in two days got about 3,500 [Prince copies] from 16 stores," he says of a weekend trip in June.

Lomax isn't the only music merchandiser mining exclusive albums at big-box chains. Most independent merchants, and even chain retailers, buy plenty of exclusive product from the big-box retailers. It's also well-known that U.S. wholesalers shop for exclusives at retail so they can ship those titles overseas. But most wholesalers like to keep a low profile to avoid complaints from major labels and artist managers about how the practice hurts their overseas sales and marketing plans.

When an act or its manager cuts a deal to give a retailer an exclusive, such agreements typically include terms of trade, like whether it can be sold in bulk to other merchants or wholesalers. But those agreements are hard to police. And the U.S. Copyright Act's first-sale doctrine allows a copyrighted work to change ownership as long as additional copies aren't made. That, coupled with the escalating trend of established artists breaking away from labels to cut their own distribution deals, leaves Lomax feeling optimistic that his business will keep growing—that is, as long as music is being sold physically.

Meanwhile, the exclusives keep coming. **Kiss'** new album "Sonic Boom" hit Wal-Mart stores Oct. 10, and Lomax says he expects to see strong demand for the title. ...



ED CHRISTMAN

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DIGITAL BY ANTONY BRUNO

## Can You Hear Me Now?

Verizon Turns To Artist Apps To Recharge Mobile Music Offerings

Record labels disappointed with the low adoption of music services on mobile phones often say wireless operators need to get more aggressive with their music services if the mobile music market is to escape its current rut.

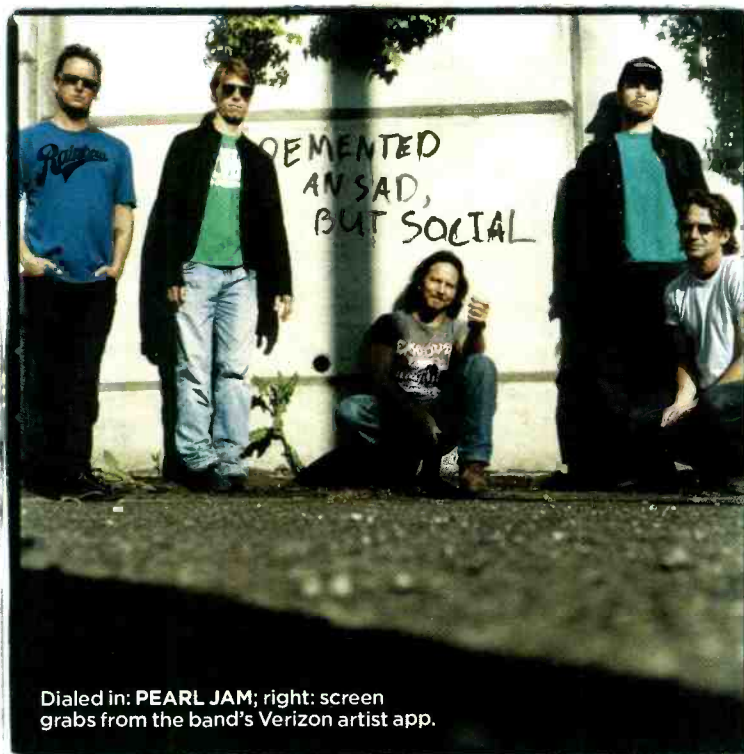
Careful what you ask for.

Verizon Wireless—already one of the more music-focused operators—is turning up the volume by developing and selling its own artist apps, the first of which is coming from Pearl Jam Oct. 19. Apps from Green Day and Keith Urban will be released in the weeks ahead, and all will precede the launch of the operator's new VCast Apps program—Verizon's answer to the iPhone App Store—which is expected to go live by year's end.

By itself, offering three artist apps is hardly the kind of strong music statement labels are seeking from wireless operators. But it is certainly a notable escalation of Verizon's music strategy, one that could generate as much tension as opportunity between the operator and its music industry partners.

On the positive side, the apps illustrate the potential of Verizon's new open development program. The operator wants to help jointly create new apps with developers and device manufacturers by providing access to network services like location data, messaging services and billing functions.

The Pearl Jam app, for example, lets users buy and download music directly from within the app rather than forcing them to find it in the VCast Music Store. Selecting "buy" in the app simply directs users to the section



Dialed in: PEARL JAM; right: screen grabs from the band's Verizon artist app.

of the VCast store for that song, album or artist. The same goes for ringtones or ringback tones.

Access to Verizon's location data lets artists send news alerts or ticket discounts to fans in a specific city. Soon the ability to buy tickets and even merch will be added to the app.

Artists can also set their own prices for content and give away items like ringtones to fans as gifts or prizes. And Verizon will advertise the launch by sending an alert to any customer who has purchased a ringtone or other content by the participating artists and inviting them to download the new app.

It's a pretty compelling take on the artist app model. But it's also potentially disruptive for record labels—by

design. Verizon and other wireless operators have so far moved slowly on music services because they don't like the economics. Labels, they say, want to keep the majority of revenue while leaving the operators to carry all the marketing cost.

"There's still a reluctance to step away from old business models," Verizon director of strategic business development and partner management Ed Ruth told attendees of Billboard's Mobile Entertainment Live conference recently. "Innovation has to come from both sides, and until that paradigm shifts, we'll probably be at a stalemate."

These artist apps are Verizon's way of breaking that standoff. It's pitching these apps to

artists who are either already out of their label relationships or who will soon be as a way of avoiding those difficult licensing negotiations. And their offer is tempting—distribution over a nationwide wireless network with nearly 90 million subscribers (not to mention potential synergies with its landline Internet service provider and FiOS TV services), tour sponsorship, possible features in TV ads and now collaboration on digital apps for a range of BlackBerry- and

Android-powered devices.

"This is a chance for [artists] to distribute their content directly to consumers," Ruth says. "Apps are the new format. They are the way for artists to have a one-to-one conversation with their fans."

Verizon will work with labels and signed artists who also want to create apps for the Verizon platform, but the best opportunities will go to artists free to work with the operator directly. While that means fewer artists, it gives Verizon access to the exclusive content it hopes will translate to not only better profit margins, but also attract new music-minded customers and keep existing ones.

Whether Verizon or any other mobile company can effectively compete with iTunes isn't important—it can't. Nor can it replace the role of a record label, and it's of no use for traditional necessities like radio promotion, physical distribution and so on.

Still, labels should take heed. Verizon is signaling it will offer the full power of its nationwide wireless network, retail presence and advertising dollars to artists free to strike content deals outside the confines of a label licensing agreement. How's that for aggressive?

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## BITS & BRIEFS

### ACTIVISION UNVEILS 'DJ HERO' SET LIST

Activision has finally released the set list for "DJ Hero," which comes out Oct. 27. The game, which represents the first expansion of the rhythm game genre into hip-hop and electronica, features 93 exclusive mixes. The mash-ups include 50 Cent's "Disco Inferno" vs. David Bowie's "Let's Dance," the Beastie Boys' "Intergalactic" vs. Blondie's "Rapture" and Bell Biv DeVoe's "Poison" vs. Cameo's "Word Up!" Other participating acts include Rihanna, Queen, Weezer, M.I.A., Public Enemy, Kool Moe Dee, Kid Cudi, the Black Eyed Peas and Herbie Hancock.

### SLACKER ADDS TWITTER FEATURE

The Internet radio service Slacker has added a feature so users can automat-

ically send alerts and links to Twitter every time they launch a new station, add a new song to their favorites list or perform other tasks to customize their listening experience. The integration works with the free and premium Slacker services. Their Twitter followers will receive an alert and a link to Slacker's service to hear the station or song themselves.

### GOOM STRIKES LICENSING DEALS

GOOM Radio, which is still in beta mode, says it has secured licensing deals with SoundExchange and the performing rights organizations ASCAP, BMI and SESAC ahead of its expected formal launch before the end of the year. The company hired the law firm Greenberg Traurig to assist with the rights aggregation process.

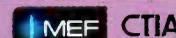
## HOT MASTER RINGTONES™ OCT 24 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	2	4	#1 1WK FOREVER	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM
2	5	4	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS
3	1	8	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST
4	7	8	PARTY IN THE U.S.A.	MILEY CYRUS
5	4	20	BIG GREEN TRACTOR	JASON ALDEAN
6	3	14	OBSESSED	MARIAH CAREY
7	6	11	DOWN	JAY SEAN FEATURING LIL WAYNE
8	14	5	SUCCESSFUL	DRAKE FEATURING TREY SONGZ & LIL WAYNE
9	10	6	WHATCHA SAY	JASON DERULO
10	9	13	BEST I EVER HAD	DRAKE
11	8	17	I GOTTA FEELING	THE BLACK EYED PEAS
12	11	11	TOES	ZAC BROWN BAND
13	12	5	PAPARAZZI	LADY GAGA
14	27	14	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER
15	13	11	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH
16	16	8	WASTED	GUCCI MANE FEATURING PLIES OR OJ DA JUICEMAN
17	20	3	NEED YOU NOW	LADY ANTEBELLUM
18	15	17	BREAK UP	MARIO FEATURING GUCCI MANE & SEAN GARRETT
19	30	4	DO I	LUKE BRYAN
20	19	7	NUMBER ONE	R. KELLY FEATURING KERI HILSON



John Carpenter's "Halloween (Movie Theme)" rockets 13 positions, to No. 14, after re-entering the chart last week at No. 27. The timely tune peaked at No. 13 in the same issue last year and reached as high as No. 16 during the 2007 season.

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



## ROCK THE HOUSE

Why bother connecting an iPhone to multiple speaker docks when you can use the device to control a sound system that reaches your entire house instead? Sonos, the multiroom streaming music system, gives iPhone owners that option with its new Sonos ZonePlayer S5.

The S5 lets users use their iPhone or iPod Touch to play music from their iTunes library or online music services like Rhapsody, Last.fm, Napster, Pandora, Sirius Internet Radio and Deezer. The S5 base unit has built-in speakers and requires additional units to stream music to other rooms.

The S5 will hit retail shelves in late October for \$400. —AB



And their offer is tempting—distribution over a nationwide wireless network with nearly 90 million subscribers (not to mention potential synergies with its landline Internet service provider and FiOS TV services), tour sponsorship, possible features in TV ads and now collaboration on digital apps for a range of BlackBerry- and

Mercedes,  
you were and will always be the voice of hope, justice, and freedom.



Mercedes Sosa  
(1935-2009)

We will miss you,  
Your family at Sony Music



# Billboard 6TH ANNUAL TOURING CONFERENCE & AWARDS SPECIAL ISSUE

FOCUSING ON THE CONCERT INDUSTRY'S PREMIER EVENT

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## Evolve Or Die

Indie Promoter Frank Productions Has  
Intelligent Designs On Concert Booking

This year's commemoration of **Charles Darwin's** 200th birthday has intensified the discussion of natural selection. But the concert business has always subscribed to an especially harsh form of Darwinism: Adapt or die.

Those who successfully evolve, however, can thrive. Consider Frank Productions, the Madison, Wis.-based independent concert promotion firm founded more than 30 years ago by **Herb Frank**. At a time when promoter consolidation has made it tougher for independents to compete with giants like Live Nation and AEG Live, Frank Productions has carved out enough of a niche to get its first listing as a finalist (alongside Chicago's Jam Productions and Austin's C3 Presents) for the top independent promoter award, U.S. at the Billboard Touring Awards. The awards, which will be handed out at a Nov. 5 reception in New York, are determined based on box-office grosses reported to Billboard Boxscore as opposed to a vote.

Frank Productions partners **Larry** and **Fred Frank** successfully grew a small promoter of country music and family entertainment into a healthy midsize company that focuses its efforts on hard rock bands playing markets too small to make much of an impression on corporate radar.

"When my brother and I got heavily involved in [the company] we started with mainstream country—**Alan Jackson, Brooks & Dunn**," Fred Frank says. "Our roots have always been country, but I have to tell you in the past six or more years we've morphed into about 80% rock, mostly active rock. That seems to be our niche."

That focus has paid off. "Larry and myself decided to do what nobody else was doing: taking hot, new, up-and-coming rock bands and selling them to the markets where the big guys aren't going anymore," Frank says. "We're taking these bands into markets that don't usually get shows, the Mankatos and Topekas of the world. We're exposing these bands to new audiences and our numbers have been through the roof."

The company's success in 2009 was driven largely by the whole tours it promoted for **Disturbed**, **Buckcherry** and **Avenged Sevenfold** and a package with **Mudvayne** and **Black Label Society**. The company also frequently works with **Metallica**. "We just did three last weekend, all sold out: Tampa [and] Fort Lauderdale [Fla.] and Atlanta, all million-dollar grosses," Frank says.

Since they run a family-owned company, the Frank brothers can chart their own course.

"That's one of the luxuries of being a promoter in charge of your own destiny," Frank says. "We're able to change quickly and roll with the times."

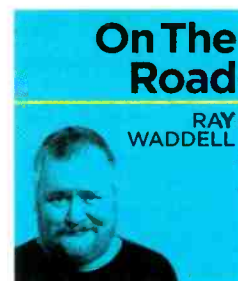
Of course, that same independence also means the Franks don't have the deepest pockets. "We say this to a lot of people: 'If it's just about the money, then we're probably not

your guys,'" Frank says. "We all know who's got the checkbook. But if it's about building a career and longevity, give us a call, because that's what we're all about."

**Adam Kornfeld**, Metallica's agent at Artist Group International, says of Frank Productions, "It's about time they were a finalist for top independent promoter. We have worked with them on both big and small shows across the country for many years. Larry, Fred and their staff are great to work with."

**Allen Kovac**, president of Buckcherry's management company 10th Street Entertainment, adds, "Working with Frank Productions is a partnership with a capital 'P.' They really understand how integrated marketing and smart tour packaging combined with a reasonable ticket price are what work in this economy. As managers, we are looking for innovative ways to market and present in changing times, and the Franks allow us that flexibility."

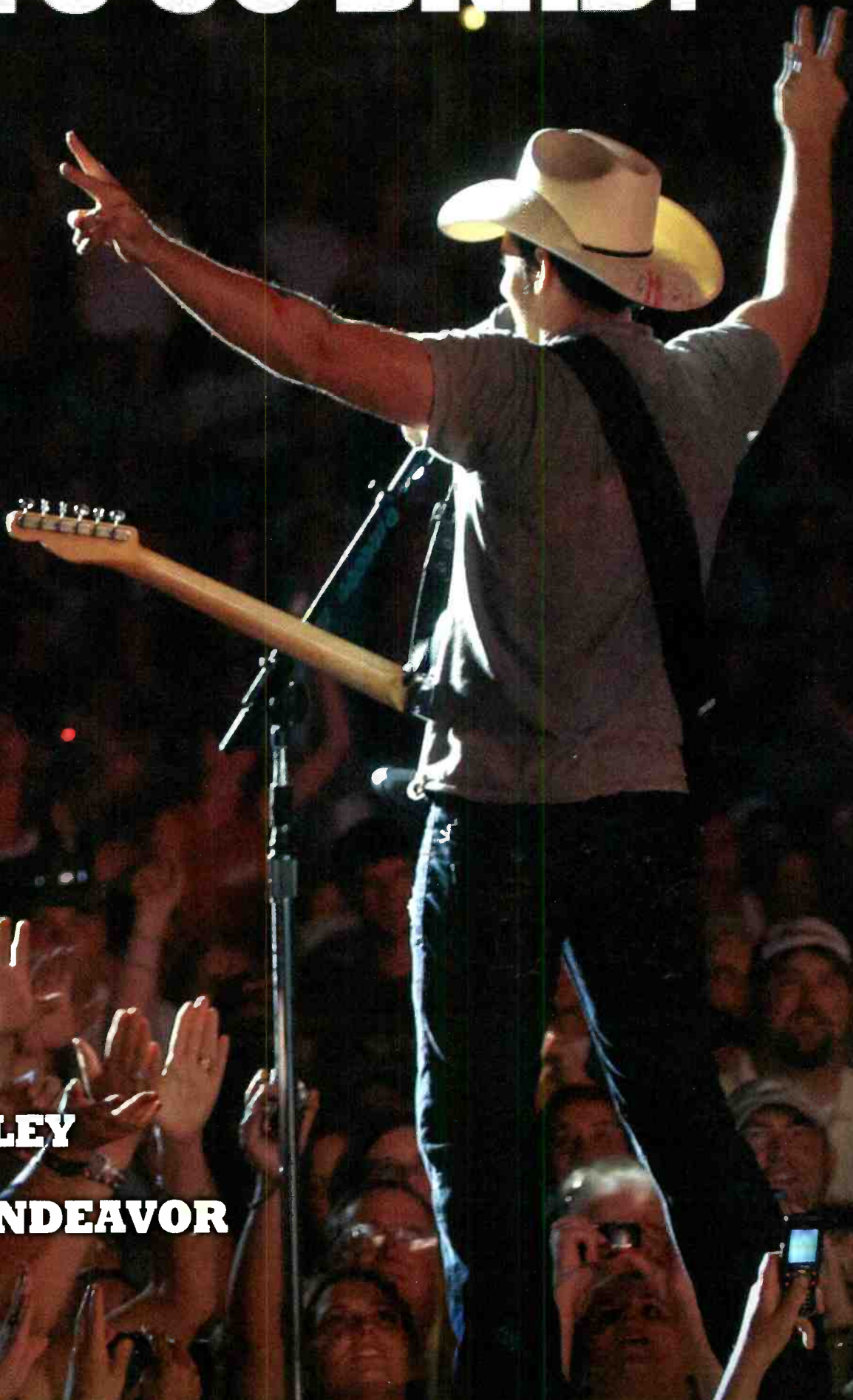
Frank knows that independents have become an endangered species in the last decade. "We look at ourselves as being very fortunate," he says. "There are not a whole lot of independent promoters left. They've either been bought out or squashed out. But we continue to fight for our niche, and we feel like we're in a pretty good spot right now."



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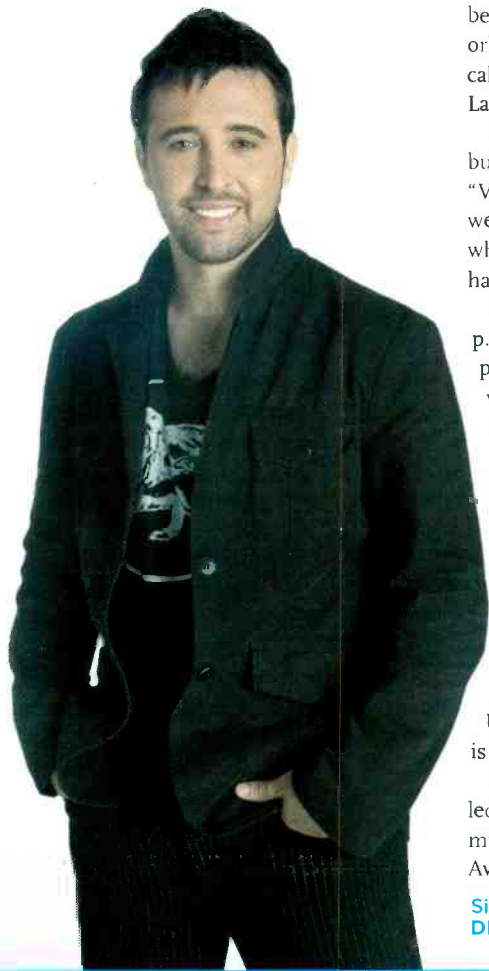
## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,718,315 \$250/\$30	<b>U2, MUSE</b> FedEx Field, Landover, Md., Sept. 29	84,754 sellout	Live Nation Global Touring
2	\$5,746,430 \$250/\$30	<b>U2, MUSE</b> Georgia Dome, Atlanta, Oct. 6	61,419 sellout	Live Nation Global Touring
3	\$4,962,240 \$250/\$30	<b>U2, MUSE</b> Carter-Finley Stadium, Raleigh, N.C., Oct. 3	55,027 sellout	Live Nation Global Touring
4	\$4,738,695 \$250/\$30	<b>U2, MUSE</b> Scott Stadium, Charlottesville, Va., Oct. 1	52,433 sellout	Live Nation Global Touring
5	\$2,326,062 \$250/\$175/\$140/ \$95	<b>CHER</b> The Colosseum at Caesars Palace, Las Vegas, Oct. 6-7, 10-11	15,992 16,967 four shows two sellouts	Concerts West/AEG Live
6	\$1,711,295 \$95/\$35	<b>RUBÉN BLADES</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Aug. 21-22	25,985 27,151 two shows	Rompeolas Productions
7	\$1,150,896 \$49.50/\$39.50/ \$20	<b>TAYLOR SWIFT, KELLIE PICKLER, GLORIANA</b> Allstate Arena, Rosemont, Ill., Oct. 9-10	26,265 two sellouts	The Messina Group/AEG Live
8	\$976,062 \$75/\$65/\$35/ \$20	<b>TAYLOR SWIFT, KELLIE PICKLER, GLORIANA</b> Madison Square Garden, New York, Aug. 27	13,597 sellout	The Messina Group/AEG Live
9	\$867,495 \$90/\$75/\$60/ \$50	<b>ARETHA FRANKLIN</b> Radio City Music Hall, New York, Sept. 17-18	11,672 11,920 two shows one sellout	MSG Entertainment, The Bowery Presents
10	\$835,071 \$79.50/\$25	<b>MILEY CYRUS, METRO STATION</b> HP Pavilion, San Jose, Calif., Sept. 20	13,100 13,918	AEG Live
11	\$831,990 \$96/\$30	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Bi-Lo Center, Greenville, S.C., Sept. 17	10,281 10,938	AEG Live
12	\$821,425 \$65/\$55	<b>DAVE MATTHEWS BAND, GREGG ALLMAN</b> Dickey-Stephens Park, North Little Rock, Ark., Sept. 29	12,725 sellout	Jam Productions
13	\$821,422 \$82.50/\$28.50	<b>NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL</b> First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 21	21,544 27,462	Live Nation
14	\$794,596 \$127/\$97/\$49.50/ \$39.50	<b>BRITNEY SPEARS, JORDIN SPARKS</b> BOK Center, Tulsa, Okla., Sept. 15	10,930 sellout	Concerts West/AEG Live
15	\$788,024 (\$848,067 Canadian) \$83.16/\$64.58	<b>THE TRAGICALLY HIP</b> Northern Alberta Jubilee Auditorium, Edmonton, Alberta, Sept. 13-14, 16-17	9,586 four sellouts	Live Nation
16	\$784,920 \$65/\$49.75	<b>RASCAL FLATTS, DARIUS RUCKER</b> Xcel Energy Center, St. Paul, Minn., Sept. 19	12,372 sellout	Live Nation
17	\$765,470 \$49.50/\$32	<b>KINGS OF LEON, GLASVEGAS</b> Comcast Center, Mansfield, Mass., Sept. 11	18,621 19,900	Live Nation
18	\$743,492 \$49.50/\$39.50/ \$20	<b>TAYLOR SWIFT, KELLIE PICKLER, GLORIANA</b> Quicken Loans Arena, Cleveland, Oct. 3	15,524 sellout	The Messina Group/AEG Live
19	\$738,656 \$125/\$95/\$49.50/ \$39.50	<b>BRITNEY SPEARS, JORDIN SPARKS</b> Toyota Center, Houston, Sept. 16	11,347 sellout	Concerts West/AEG Live
20	\$735,309 \$67.50/\$49.50	<b>JOURNEY, NIGHT RANGER</b> New Orleans Arena, New Orleans, Sept. 26	12,893 sellout	Beaver Productions
21	\$728,328 \$79.50/\$25	<b>MILEY CYRUS, METRO STATION</b> Rose Garden, Portland, Ore., Sept. 14	10,917 11,787	AEG Live
22	\$722,618 \$150/\$49.50/ \$39.50	<b>BRITNEY SPEARS</b> Allstate Arena, Rosemont, Ill., Sept. 9	15,695 sellout	Concerts West/AEG Live
23	\$718,706 \$79.50/\$25	<b>MILEY CYRUS, METRO STATION</b> Thomas & Mack Center, Las Vegas, Sept. 26	11,426 12,512	AEG Live
24	\$710,126 \$65.75/\$35.25	<b>DAVE MATTHEWS BAND, SWITCHFOOT</b> Crickle Wireless Amphitheatre, Chula Vista, Calif., Sept. 12	13,862 19,253	Live Nation
25	\$707,901 \$54.50	<b>JAY-Z</b> Madison Square Garden, New York, Sept. 11	14,683 sellout	Live Nation
26	\$699,885 \$59/\$25	<b>BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE</b> Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 28	19,866 20,300	Live Nation
27	\$697,411 \$75.50/\$45.50	<b>JAMIE FOXX</b> Chastain Park Amphitheatre, Atlanta, Sept. 5-6	10,255 13,400 two shows	Live Nation
28	\$695,633 \$57.75/\$25	<b>BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE</b> Darien Lake Performing Arts Center, Darien Center, N.Y., Aug. 14	18,965 19,500	Live Nation
29	\$693,533 \$75/\$35	<b>RASCAL FLATTS, DARIUS RUCKER</b> Verizon Wireless Amphitheater, Virginia Beach, Va., Sept. 10	15,998 20,055	Live Nation
30	\$693,347 \$88/\$21.25	<b>NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL</b> Riverbend Music Center, Cincinnati, Aug. 19	15,717 20,509	Live Nation
31	\$693,221 \$66.50/\$56.50/ \$46.50	<b>KATHY GRIFFIN</b> Chicago Theatre, Chicago, Oct. 8-11	12,489 14,111 four shows three sellouts	MSG Entertainment, Live Nation
32	\$688,569 \$59.50/\$39.50	<b>PINK, THE TING TINGS</b> Allstate Arena, Rosemont, Ill., Sept. 26	14,472 sellout	Concerts West/AEG Live
33	\$688,328 \$63/\$7.75	<b>BLINK-182, WEEZER, TAKING BACK SUNDAY, CHESTER FRENCH</b> Comcast Theatre, Hartford, Conn., Aug. 29	24,767 sellout	Live Nation
34	\$687,437 \$126/\$96/\$49.50/ \$39.50	<b>BRITNEY SPEARS, JORDIN SPARKS</b> Amway Arena, Orlando, Fla., Sept. 1	11,408 sellout	Concerts West/AEG Live
35	\$685,819 \$79/\$29	<b>NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL</b> Fiddler's Green Amphitheatre, Englewood, Colo., Aug. 25	17,178 sellout	Live Nation

# And The Winner Is . . .

Univision Makes The 'Idol' Model Work, With A Few Tweaks

Music-themed reality contests like "American Idol" have traditionally been a losing proposition for Spanish-language networks in the United States.



Although the format has flourished in countries like Spain and Mexico, in the States home-grown Latin music reality shows have failed to garner substantial interest and ratings. One reason behind the lack of success was the exorbitant costs of synch and mechanical licenses, which sometimes exceeded Latin TV production budgets.

But now the Univision network is bucking the trend with its reality show "Viva El Sueño" (Live the Dream), a weekly two-hour live competition on which the up-and-coming acts already have record deals.

The show, which airs Sundays at 8 p.m., was the eighth-most-watched prime-time program among Hispanic viewers for the week ending Oct. 4, according to Nielsen data. This week it was the eighth-most-watched show, with an average of 2.5 million people and 1.5 million households tuning in.

While part of the show's success can be attributed to Univision's clout and multimedia promotion—the show is heavily touted on Univision.com and its judges are all Univision radio personalities—that is just part of the equation.

"Viva el Sueño," produced by a team led by **Cisco Suárez** (producer for Premios Juventud and the Latin Grammy Awards) is detail-oriented and more fo-

Sing while you're winning: **DIEGO DIBOS**

cus on talent than on good looks.

Prior to the start of production, the network cleared the use of hundreds of songs, almost all of them hits. Contestants are accompanied by a live band that performs original arrangements they learn and rehearse every week. Prior to the show's taping, which is done before a live audience, contestants rehearse for two days with guest artists at the Gibson showroom in Miami.

In other words, subpar acts really don't have a space on this show—the onus to perform well under pressure is too great—and this was a powerful lure for labels to convince signed artists to participate.

"Viva el Sueño" kicked off Aug. 30 with 14 artists, and one is eliminated every week by audience vote. Although the bulk of contestants come from Mexico, overall competitors represent the vast array of styles and nationalities necessary to attract the broad U.S. Latin audience.

While those who last longest get the most exposure, even early losers gain, says **Paula Kaminsky**, marketing VP for Sony Latin, which had two artists on the show—**Barbara** and **Zuly**. Both were eliminated but stirred a strong reaction online, measured by new fans

and comments and visits to blogs.

"These kinds of shows are very important windows of opportunity," Kaminsky says. "Particularly the fact that Univision feels it's important to work with labels in finding new talent, and exposing this new talent is key for any artist development story."

Warner has four artists on the show—**Fedro**, **Paco de María**, **Diego Dibos** and **Donatella**, who was eliminated last week. All have

albums out, but, according to marketing VP **Gabriella Martínez**, the show allows for the development of a marketing strategy almost in real time.

"Their image and style get promoted and known far quicker than it would normally take us," Martínez says.

"Viva el Sueño" is slated to run for six more weeks, during which ratings are expected to rise as the show continues to gain momentum.

The winner will receive \$200,000 in cash. But one of the bigger prizes to be gained from this show is that given the proper promotion and exposure, new artists can garner big ratings—as they do in the mainstream—leading to sales and revenue for labels. . . .

## Latin Notas

LEILA COBO



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## EN BREVE

### DIGITAL DOWNLOAD THEMED CAFE OPENS

Stars Café Digital, a new chain of cafes in Argentina, opened its first location Oct. 2 in a Buenos Aires mall.

The cafes feature machines where patrons can legally download music to their phones, MP3 players, CDs or USB drives. The machines offer 1 million tracks from the four major labels at a price that reportedly is an average of 52 cents, though some songs sell for as much as \$1.17.

The chain is part of Vi-Da Global, which operates the download site [Bajamusica.com](http://Bajamusica.com). Dell, Heineken, wireless carrier Personal Y and Banco Macro are sponsors.

—Ayala Ben-Yehuda

### SGAE ISSUES COLLEGE SCHOLARSHIPS

The Spanish collecting society SGAE will issue seven scholarships to study at the Berklee College of Music in Boston, as it prepares to open the first Berklee center outside the United States in Valencia, on Spain's southeast Mediterranean coast, in 2011.

The scholarships are part of a deal signed between Berklee and SGAE in 2008 to build the 27-story Valencia center, whose latest estimated cost exceeds \$150 million. Berklee Valencia will offer advanced courses currently unavailable in Spain but taught in Boston.

The application deadline for the scholarships is Nov. 24; they will cover an academic period from September 2010 to July 2013. Three scholarships were awarded last year, and the Spanish students and SGAE members began their courses in September.

Berklee Valencia will be the star project of SGAE's Arteria program, which envisages the construction of several cultural centers in Europe and Latin America. Some already operate in cities like Buenos Aires and Mexico City. Arteria aims to promote international artistic exchange.

A few of SGAE's 95,000 members—mainly from the music publishing sector—have criticized Berklee Valencia and Arteria for advocating real estate development rather than cultural promotion.

—Howell Llewellyn

## THE BILLBOARD **¿Q&A?**

Jesus Lara has been busy recently, celebrating the third anniversary of MTV's U.S. Latin channel MTV Tr3s and planning the eighth installment of Los Premios MTV Latin America, the network's annual awards show for the region. Lara, who is the senior VP of music and talent/artist relations for both channels, helped preside over an ambitious new multi-city format for the show, which saw pretaped ceremonies in Bogota, Colombia; Buenos Aires; and Mexico City brought together in a live broadcast from Los Angeles' Gibson Amphitheatre Oct. 15.

**A multi-city show across Latin America sounds like a logistical challenge. Can it be done live?**

It certainly adds some more complexity to the whole process. Our first and foremost objective was to come up with

a new and innovative format that can really take the format to the people. It's the first time we [did] it, so we just needed to make sure that we can design something that was actually executable. We want to keep building a bigger and

better show every year, so we'll see how it goes this year and build on that.

**What have you learned about balancing English and Spanish content in the United States? For example, MTV Tr3s and other Latino youth channels have been incorporating telenovelas.**

The U.S. marketplace continues to be influenced by Latin America and vice versa. It's a continuous exchange of music culture. [The Venezuelan teen telenovela] "Isa T.K.M." became a massive success for us at Nickelodeon Latin America. We programmed it on MTV Tr3s because we strongly felt it would find an audience, and it did.

**Has increasing MTV Tr3s' regional Mexican programming led to ratings results? Sure. The U.S. marketplace**

is a very complex marketplace. When you talk about Latino music, there's segments of Latino music, and that's a very important segment. You can't ignore it.

**Is the music industry fully aware of how exposure on MTV Tr3s can help move the needle?**

The majority of them do get it. The Internet has democratized music to such an extent. I do still strongly believe that you have a need for programming—media companies that program music and have an intelligent push. If you just have a plethora of Internet sites out there where people can find music, I'm



LARA

sure they'll find great music. But if you don't have media companies giving the audiences intelligent pushes behind particular artists, I think it's very difficult to break through the clutter.

—Ayala Ben-Yehuda

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## HOW TO:

### MAKE A T-SHIRT THAT REALLY SELLS



by **DELL FURANO, CEO, LIVE NATION MERCHANDISE**

Retail sales of music are struggling, but no one can download a T-shirt. So merchandise is becoming increasingly important to the music business—especially for touring bands, and creating must-have swag can be central to the success of a marketing campaign.

“Your concert shirt is your badge and tells everyone a great deal about who you are,” says Dell Furano, CEO of Live Nation Merchandise. Band T-shirts not only promote an artist but also generate revenue. “One of the very positive trends in the past several years is that the quality, colors, styles and printing techniques have improved dramatically,” Furano says. “As a result, you can provide better quality to your fans and still maintain reasonable prices.”

Furano’s division runs the official Web sites and merch businesses for dozens of acts including U2, the Beatles, Bruce Springsteen, Kiss, Madonna and Coldplay. He has spent more than 30 years in the business, helping artists translate their music and personas into collectible, wearable statements for fans.

In this economic climate, however, even small bands can use some advice on how to create a cost-effective T-shirt that will fly off the merch tables.

#### 1. TIE THE T TO THE TOUR

It’s axiom No. 1 in the merchandise bible: The best-selling merch is the products with designs related to the imagery, photo, itinerary and logos that promote your tour and its twin brother, the new album cover. And many times they’re the same or related. Coldplay’s “Viva La Vida or Death and All His Friends” artwork is a classic example [of album art that was repurposed for tour art and high-selling merchandise]; Bruce Springsteen’s biggest-selling shirts right now are related to the “Working on a Dream” tour and album. And, yes, a staple that hasn’t changed in 35 years is that everyone likes the tour T-shirts with the itinerary on the back. Everyone likes to see the dates, turn the shirt around and point to their city. It connects everyone. Everyone still looks back on the Rolling Stones’ Steel Wheels tour, U2’s Joshua Tree tour, Madonna’s Blond Ambition. So time-stamp it in terms of year, in terms of city and venue.

#### 2. LIMIT THE OPTIONS—MORE IS NOT MORE

One of the most common myths in the merch business is that more is better. More isn’t better when it comes to product lines, so don’t offer too many different options with the thought they’ll attract more sales. The selling window at the concert is brief. Fans arrive later and later, need to go to the bathroom, buy a beer, find their seat and at the end they want to leave—the longer they have to stand in line while people look and choose, the more sales you lose. Ask Kiss’ manager Doc McGhee about this. He uses a stopwatch to clock the transaction times. If it’s too long, he has us reduce the choices.

#### 3. BE STYLE-INCLUSIVE

While you don’t want to give people too many choices, you do want to make sure all your fans can show off their loyalty. We sell a lot of women’s-fit shirts, as well as double extra-large, so it’s smart to make those styles available—sweatshirts for cool weather, children’s sizes, etc.

#### 4. WEIGH THE COST OF EACH PRINT

The more prints you put on a shirt—front print, back print, sleeve print—the higher the cost. If a sleeve print costs, say, 30 cents per shirt, you can charge an extra dollar for the shirt, 25% of which you might have to give to the venue—but you don’t want to sell a shirt for \$34 or \$36, you want to sell it for \$35 or \$40 because of the transaction time at a show. So adding a sleeve print so many times—do the bands like it? Yes. Do the fans think it’s cool? Yeah. But we don’t think it generates more sales or total revenue.

#### 5. STAND OUT FROM THE CROWD, LITERALLY

It goes without saying that your T-shirt needs a great design, but that’s not necessarily enough. Last year we worked closely with Tom Petty’s manager Tony Dimitriadis and came up with a burgundy shirt with this great bust print of Tom in an off-yellow that we sold at the Pemberton festival in Canada. And you could see those 10,000 fans who bought Tom Petty shirts of the 50,000 in attendance—from airplanes, from the stage, as you walked through the crowd, in a picture in the newspaper the next day—because the shirt was so distinctive. And I told Tony, “You deserve the credit.” When this shirt was up on the wall with the other 40 shirts of acts playing at the festival, it completely jumped off the wall. Same thing in an arena—merchandise has got to grab your attention and pull you over.

—Interview by Evie Nagy



Give me a T! Shirts for Mos Def (on model) and Sliimy

GLOBAL BY ROB SCHWARTZ

## Tokyo Hang Up

### Mobile Market Changes Lead To Decline In Japanese Digital Sales

TOKYO—A ripple of apprehension has spread across Japan’s recording business in the wake of its first digital sales dip.

Japan’s success in offsetting declining physical sales with digital has been the envy of other territories in recent times. Notably, demand for mobile music has been increasing despite a drop-off in other markets—including the United States, where the RIAA reported a 7.3% fall in 2008.

But insiders say the slowing rate at which Japanese consumers replace their mobile phones, combined with piracy and a weak release schedule, has taken its toll. The Recording Industry Assn. of Japan registered its first quarterly digital sales decline in the April-June period, when values fell 2% year on year to 22.1 billion yen (then the equivalent of \$228.2 million). In comparison, second-quarter 2008 digital sales had risen 28% year on year to 22.5 billion yen (which equaled \$212.8 million at that time).

The RIAJ insists there’s no need to panic. “The market is stable,” GM Shigeta Shoji says, adding that first-quarter digital sales stayed flat

408,000 in April 2008. According to the IFPI, Japan had 110.6 million mobile phone subscriptions in 2008.

The slowdown followed an October 2007 government recommendation that carriers reduce mobile phone fees. Carriers complied but began charging for handsets, which had previously been free with subscriptions.

Before the change, “users had replaced their handsets every four to six months,” says Hiroshi Yamazaki, GM of digital distribution at the market-leading mobile music store Reco Choku. Yamazaki estimates handset replacement now happens every 12-18 months.

That, he says, has a “twofold effect” on music sales. “First, more users have phones which aren’t compatible with certain [emerging] mobile music formats, and when a user gets a new phone, they’re more likely to make music purchases.”

The RIAJ figures show master ringtones were hardest hit in the first and second quarters. In the first quarter, their retail value fell 24% year on year to 4.4 billion yen (\$45.1 million), while an 18% drop to 4.1 billion yen (\$44.4 million) occurred in the second quarter.

Full-track mobile downloads and online sales fared better, however. In the second quarter, full-track mobile download sales stayed unchanged at 12 billion yen (\$130 million), while online sales rose 8% to 2.4 billion yen (\$26 million).

In an attempt to bolster revenue, Yamazaki says Reco Choku is engaging in “one-to-one marketing” to update consumers digitally about artists and releases “that appeal to their personal preferences” through a free membership scheme.

Fukao says Universal will step up digital marketing, including distribution of more videoclips and digital booklets with mobile tracks. On the A&R front, he adds, “we’ll create more [Japanese pop] lyrics and tracks that appeal to women in their 20s who are the main target for mobile distribution.”

Piracy remains problematic, however. The RIAJ claims mobile phone users illegally downloaded 407 million master ringtones and full-length tracks from October 2007 to September 2008, compared with 329 million legal sales.

And Fukao remains realistic about the industry’s challenges. “The more people get used to mobile [formats],” he says, “the easier it becomes to find ways to download tracks illegally.”



Hard cell: HIKARU UTADA; inset: Reco Choku’s HIROSHI YAMAZAKI



at 22.5 billion yen (\$227.8 million) and first-half sales only fell 1%. Shoji also notes that small quarterly changes can reflect “a stronger or weaker release schedule.”

Universal Music Japan GM of sales, marketing and digital Naohiro Fukao says the digital drop is significant, but partly attributable to a “weak release schedule.” He notes that the first half of 2008 featured major mobile sellers from Japanese stars like Thelma Aoyama, GReeeeN and Hikaru Utada, but such huge hits were lacking in 2009.

Sources agree that the cell phone market’s slowing growth has hit mobile music, which dominates Japan’s digital sales (88% of retail value in 2008, according to the RIAJ).

The trade organization Telecommunications Carriers Assn. of Japan says total mobile subscriptions increased by 355,000 in April (its most recent figures); that figure was



# Sanity Regained

Management Buyout Aims To Boost CD, DVD Sales

BRISBANE, Australia—Following a management buyout, the Australian retailer Sanity Entertainment is staking its future on consumer interest in physical formats.

A consortium led by the Sydney-based merchant's CEO Ray Itaoui recently acquired the company from its parent Brett Blundy Retail Capital (BBRC) for an undisclosed sum (Billboard.biz, Sept. 24).

The 238-store operation includes the Sanity, Virgin and HMV brands Down Under and, according to Itaoui, will continue to devote about 49% of its floor space to CDs, with most of the remaining space for stocking DVDs and a small space for other merchandise.

That underlines the fact that, for Itaoui, "the core of what we do at Sanity is physical product."

"The key focus for us is as music and movie specialists," he adds. "We really want to get back to what we do well."

Despite Sanity shuttering its LoadIt music subscription service Jan. 1, less than five months after launch, Itaoui says digital is "an important part of what we do" and that Sanity is gearing up to deliver digital rights management-free content from its Web site (Sanity.com.au).

Digital sales have taken off in Australia in recent months (Billboard, Oct. 17), with the sector worth \$37.1 million Australian (\$32.6 million) in the first half of

2009, according to the Australian Recording Industry Assn. But CDs still account for 90% of all album sales, with Itaoui claiming Sanity is "seeing growth in physical music product in our like-for-like stores."

Sanity has another year of the licensing rights to the HMV name Down Under, through an October 2005 deal; the Virgin name is licensed until 2015. Neither BBRC nor Itaoui would comment on the deal's structure, which, although never publicly announced, was completed in early September. Retail sources estimate the price was around \$30 million Australian (\$26.6 million). Itaoui won't identify his financial backers.

The first Sanity Entertainment store opened in 1992 in Melbourne. At its peak at the turn of the decade, it was Australia's music market leader with 300 stores. However, label/distributor estimates now give it second place with 23%-25% of the market behind JB Hi-Fi's 40% (Billboard, July 25).

Labels have welcomed the Sanity developments.

"We feel very positive about the management buyout," says Universal Music Australia managing director George Ash. "The core focus of the new group is music and movies, which is music to our ears."

"I respect the maverick spirit they are showing," says EMI Music Australia chairman Mark Poston. "Ray and his team have proven to be smart operators in looking to broaden their store coverage regionally."



Colin Daniels, managing director of the Sydney-based indie Inertia, welcomes the move but warns that Sanity needs to "improve its range and re-establish its connection with customers."

Some label sources suggest Sanity had lost focus in recent years, concentrating too much on top 40 albums, cheap boxed sets and DVDs.

JB Hi-Fi's rise to prominence has been fueled by a deeper range of music product than Sanity and cheaper prices. Paramore's chart-topping new album, "Brand New Eyes," is \$19.99 Australian (\$17.80) at JB Hi-Fi and \$21.99 Australian (\$19.50) at Sanity.

JB Hi-Fi didn't return calls requesting comment, but Gavin Ward, executive director of the 170-store Leading Edge Music chain, says JB Hi-Fi will continue as the market leader. "This isn't going to affect [JB Hi-Fi] one way or another," he adds.

However, Itaoui is confident he's made the right move and remains bullish that Sanity can avoid the issues that have caused other international retailers to shutter in recent times.

"I know the numbers and the business," he says. "Am I nervous? No." ■■■

# HOT OCTOBER NIGHTS

## Spanish Telecoms, Creative Industries Fight Over Illegal Downloads

MADRID—The Spanish government faces a "hot autumn of confrontation" with the creative industries if it doesn't get its act together on unauthorized downloading, says Joan Navarro, director of lobbying group the Coalition of Creators & Content Industries. The coalition's members include the IFPI affiliate Promusicae, authors' society SGAE and representatives of the cinema and software sectors.

Navarro's threat follows first-half Promusicae figures showing music sales fell 35% to €87.7 million (\$128 million) this year, compared with €126.2 million (\$185 million) in first-half 2008.

Promusicae blames online piracy for stunting digital growth and harming physical sales. From January to June, mobile sales—previously the dominant digital format in Spain—fell 37.4% to €6.4 million (\$9.4 million); online digi-

tal sales rose 68%, but only totaled €71 million (\$10.4 million).

Navarro suggests mobile's slump partly reflects that the novelty of downloading to phones has passed for many young people, but insists piracy is the real problem.

Promusicae claims more than 2 billion tracks were illegally downloaded in 2008. "The situation is desperate," Promusicae president Antonio Guisasola says, adding, "It is a joke to think that, in the current situation, there could exist a viable digital market [here] similar to that in neighboring countries."

The coalition wants the government to resolve an impasse with the trade group Redtel, which represents telecoms and Internet service providers including Telefónica, Vodafone and France Telecom/Orange.

Lengthy talks between Redtel and the coalition on tackling unauthorized downloading collapsed in April. "For one year we had been insisting the solution must involve the collaboration of all sides to generate an attractive and legal Internet content offer," Redtel



Pain in Spain: Promusicae president ANTONIO GUIASOLA (top) and EMI Spain director general SIMONE BOSÉ



director-general Maite Arcos says. However, she adds that the coalition was "entrenched in solutions that demand penalizing Internet users."

So far, the coalition says it has received conflicting responses from the government. In September, Secretary of State for Telecommunications Francisco Ros deferred action until after a May 2010

European telecommunications ministers' meeting in Madrid.

But shortly after, industry minister Miguel Sebastián wrote to both sides expressing his desire to close a deal before 2009 ends, saying it was "absolutely necessary" that talks resume.

Redtel, however, has refused to return until the government puts proposals on the table. Navarro says Sebastián promised that would happen by the end of October, hence his threat of unspecified "confrontation" if none materialize.

The music industry is hampered by a 2006 recommendation from Spain's attorney general that peer-to-peer exchanges of copyrighted files be viewed as legal, provided there isn't a profit motive. That makes it "virtually impossible to take offenders to court," Guisasola says. "There's little labels can do."

A May IFPI report said 81% of Spanish Internet users younger than 24 years old download copyrighted content illegally. However, Arcos suggests that's largely because fewer legal services operate in Spain than in other established European markets.

Although Apple's iTunes does operate in Spain, Arcos notes that other key players,

including Amazon, have yet to launch. "If Spaniards could gain [easier] access to tracks online," she says, "it would reduce piracy."

Nevertheless, the difficulty in competing with unauthorized free music was illustrated in June when subscription-based streaming operation Yes.fm withdrew its service after it attracted slightly fewer than 5,000 subscribers in eight months.

Individual labels say they're stepping up online efforts. EMI Spain director general Simone Bosé says he's working with existing services to bundle exclusive merchandising, movie or concert tickets with download sales. "We are also looking to establish direct consumer relationships through [various] online tools," he says.

Meanwhile, Universal Spain director Fabrice Benoit insists the industry must stand together and "make government understand that while it isn't checking the problem, Spain's cultural patrimony is being destroyed."

Guisasola adds, "If the government does not act as soon as possible, it will go down in history as the government that helped do away with the local record industry." ■■■

## >>>KENYAN, NIGERIAN STARS SHINE ON MTV

Nigerian and Kenyan artists were the big winners at the second MTV Africa Music Awards, held Oct. 10 in the Kenyan capital Nairobi. Kenyan hip-hop artist Nameless won two awards, and Nigerian hip-hop artist M.I. was also a double winner at the event in the Moi International Sports Complex. The popularity of African hip-hop was underlined when South Africa's HHP took home the award for best video for "Mpitse" (EMI). U.S. vocalist Akon led winners and performers in a version of Michael Jackson's "Wanna Be Starting Something" for the show's finale.

## >>>SKY SONGS LAUNCHING

The U.K. pay-TV broadcaster/Internet service provider BSkyB launches its long-awaited digital music service Sky Songs Oct. 19. BSkyB announced the service almost 15 months ago, when Universal was confirmed as the first major onboard. Sky Songs offers access to more than 4 million tracks for download and ad-free streaming. All four majors have licensed their repertoire, along with various indies. The service (songs.sky.com) is available to anyone with a broadband connection and has a two-tier subscription, priced at £6.49 (\$10.25) or £7.99 (\$12.62).

## >>>SIX-PACK FOR LADYHAWKE

The U.K.-based alt-pop singer/songwriter Ladyhawke collected six awards Oct. 8 at the New Zealand Music Awards in Auckland, including album of the year for "Ladyhawke." She also performed at the ceremony, organized by the Recording Industry Assn. of New Zealand at the Vector Arena. Universal Music hip-hop act Smashproof collected three awards, while Warner Music rock band Midnight Youth collected two.

Reporting by Diane Coetzer, John Ferguson and Andre Paine.



# PLAYING BY

**WITH NEW CO-WRITERS AND  
CONFIDENCE FROM TWO  
MULTIPLATINUM ALBUMS,  
CARRIE UNDERWOOD  
GETS PERSONAL  
WITH 'PLAY ON'**

**BY DEBORAH EVANS PRICE**

**PHOTOGRAPH BY  
MATTHEW ROLSTON**

Carrie Underwood just spent several hours sitting in Audio Productions—a Music Row radio and TV production facility—doing interviews with radio stations across the country, but she looks fresh and relaxed as she prepares for her final chat of the day. She talks with the engineer about how excited she is to hear Miranda Lambert's new CD, "Revolution." And when someone offers to give her a copy, Underwood sweetly protests, "Oh, no, I'm going to buy it."

It's that combination of girl-next-door charm and a killer set of pipes that has made Underwood the most successful artist to come out of "American Idol" in any genre. Since winning the fourth season of the Fox competition, Underwood has released two albums, the 2005 "Some Hearts," which has sold 6.8 million, according to Nielsen SoundScan, and the 2007 "Carnival Ride," which has sold 2.9 million. She's won four Grammy Awards and numerous other accolades including three Country Music Assn. (CMA) female vocalist titles and three Academy of Country Music female vocalist honors. Last spring, she took home the ACM's entertainer of the year award, becoming only the seventh woman in the show's 42-year history to earn that accolade.

With such impressive accomplishments just four years into her career, one might expect Underwood to feel a little pressure before the Nov. 3 release of her new Arista Nashville album, "Play On." Instead, she radiates a quiet confidence.

"I feel like the second album had the most pressure for me,"

she says, acknowledging that she felt the first one had a shot at succeeding because of her built-in "Idol" audience. Then it exceeded expectations. "It kept going and kept going and kept going and the next thing it was like triple-platinum and quadruple-platinum and five-times-platinum and it was like 'Oh, my gosh!'" Looking svelte in a black sweat shirt dress with a red belt, red bracelet and red Marc Jacobs flats, 26-year-old Underwood is the epitome of casual chic—but don't mistake laid-back for unambitious.

"I want to be somebody in the music business, not just somebody that [people say], 'Oh, yeah, five years ago she won that. Where did she go?'" So making ["Carnival Ride"] was pretty stressful, but on this one I feel like I'm home," she says. "I'm in the music business. When people mention names like Kenny Chesney and Keith Urban and Brad Paisley, sometimes my name is in there too."

Sony Music Nashville chairman Joe Galante feels Underwood's confidence has translated into a more personal body of work on "Play On."

"It already has scored a victory because it represents growth for her sonically, vocally and from a lyrical standpoint," he says, seated in a conference room at Sony Music Nashville's headquarters. "We had more fun on the last album with some of the things that she was writing. With this, there is a balance between the fun Carrie and also one that is revealing more about herself, her views about life."

>>>

## UP CLOSE AND PERSONAL

"Play On" features 13 tracks, seven of which were co-written by Underwood. "I'm not an easy person to get to know, and I feel like I keep a lot of myself closed off to the world," she says. "It's really nice to be able to scratch the surface and to be able to open myself up a little more."

In recording "Play On," Underwood once again worked with producer Mark Bright, who produced "Carnival Ride" and seven tracks on "Some Hearts." "Over the summer, we spent more time with arrangements, and Carrie experimented more than ever with vocal textures," Bright says. "What came out on the other side is extraordinary. I think we got it right."

Underwood says she trusts Bright and that makes recording a more comfortable process. "I've known him now for five years," she says. "I've worked with him on every album and I trust him and he trusts me. I'm comfortable with him now—whereas in the beginning it was like, 'Oh, my gosh. This guy is a big-time producer. What if I do bad?' I was really afraid to mess up. Now I'm not afraid to screw up. I can screw up royally when I'm in the studio and it's OK. I trust him."

In the past, Underwood co-wrote with a stable of Music Row tunesmiths including Hillary Lindsey and Luke Laird, who co-wrote "So Small" and "Last Name," and Brett James, who co-wrote "Jesus Take the Wheel" with Lindsey and Gordie Sampson. In writing for "Play On," she expanded her circle to collaborate with "American Idol" judge/BMI 2007 pop songwriter of the year Kara DioGuardi; Mike Elizondo, known for his work with Dr. Dre and Eminem; and Raine Maida, co-founder of the rock band Our Lady Peace, and his wife, Canadian singer Chantal Kreviazuk.

"I listen to all kinds of music, all genres," Underwood says. "Bringing somebody from a different world into my world to see what their influence can do in my writing style—it's a lot of fun."

These new collaborations don't mean that Underwood's about to switch genres—she's still a country girl at heart. "I'm promising right now it would never happen," she says.

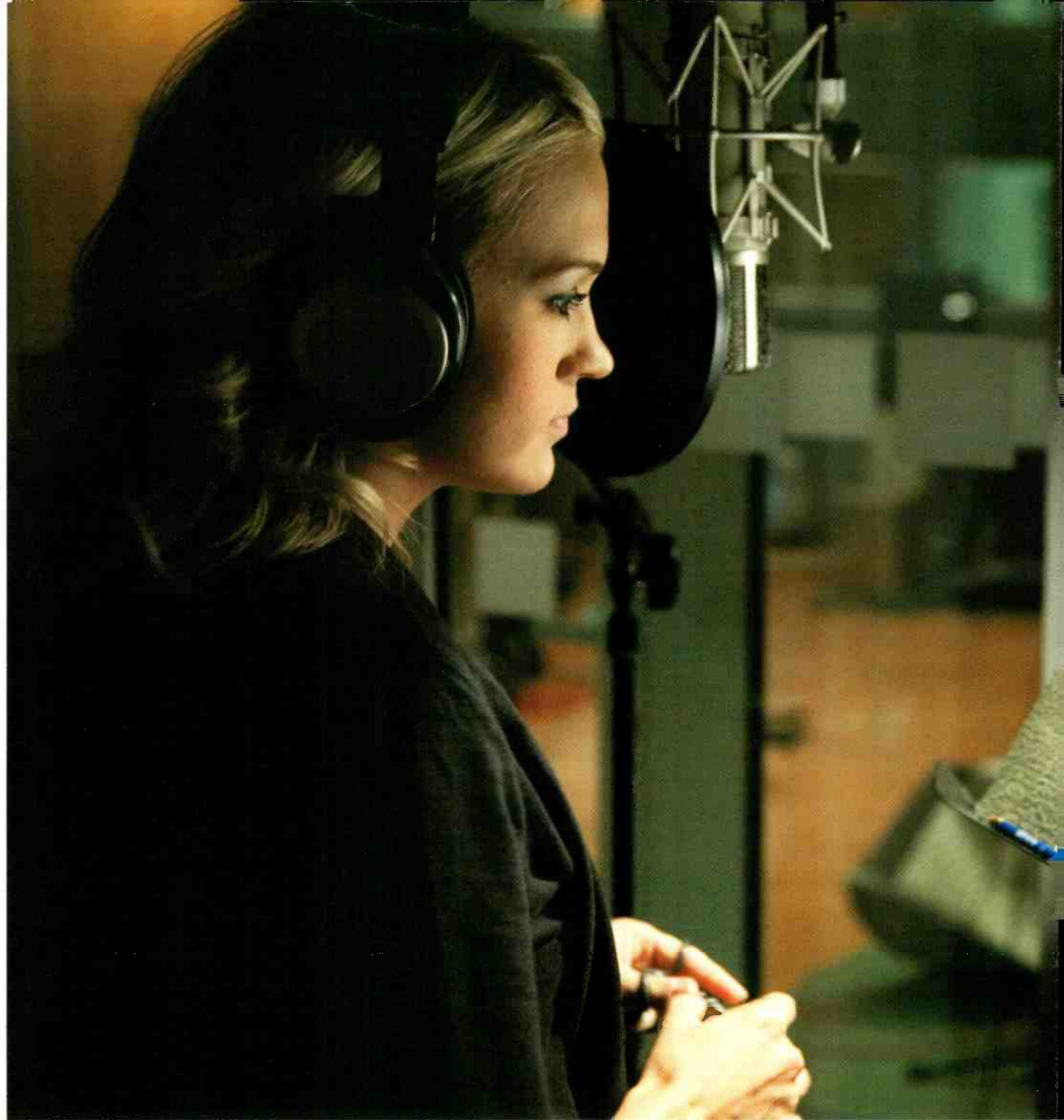
Several of the songs on "Play On" are standouts: "Temporary Home" is a poignant ballad in which Underwood, a Christian, speaks of her belief that "life on this Earth is just passing through" and heaven is the final destination; and "Mama's Song" is a loving tribute to her mother. "I really am in a good place in my life and I think that does show," Underwood says.

"What Can I Say" features special guests Sons of Sylvia, a trio consisting of brothers Ashley, Austin and Adam Clark. The group won Fox's "The Next Great American Band" contest and are working on its Universal South Records debut. "The lead singer was actually my first fiddle player. I've known him for five years now," Underwood says of Ashley Clark. "When thinking of duet partners, you think of the common names—but I wanted someone that people would say, 'Who's that?'"

## SINGLE-MINDED SUCCESS

Judging by the success of the first single, "Casanova," "Play On" looks sure to follow the platinum path of its predecessors. In its first week, "Casanova" sold 110,000 copies, according to Nielsen SoundScan. It's No. 6 on Billboard's Hot Country Songs chart. "An unfinished version leaked," Underwood says of the label rushing the finished version to radio. "It was really frustrating, but then it was exciting too. Radio stations were immediately putting it into heavy rotation and it was like, 'Oh, my gosh, this is good.'"

Galante says the track seemed like an obvious choice as the first single. "There's a number of great ballads on this album, but we had just come off of 'I Told You So' and 'Just a Dream' and really wanted to say, 'I'm back and this is different,'" he says. "It



just gives her a fresh attitude."

Galante attributes much of Underwood's success to her multigenerational appeal. "Carrie goes from cradle to grave," he says of her fans. "She has positioned herself as somebody that cares about this format deeply. She is a country artist. She's made it very plain."

In the past four years, Underwood has dominated country radio with such No. 1 hits as "Jesus Take the Wheel," "Before He Cheats," "Wasted," "All-American Girl," "So Small" and "Just a Dream." Galante speaks with obvious pride of how Underwood has handled success. "I think it all hit her like a ton of bricks in the first couple of years and now this year has been easier," he says. "Carrie has grown up a lot considering she got dropped into this format on her head, not on her feet, and people were standing on the sidelines going, 'You're not really country, you're a TV show star.' I think she's impressed the heck out of people by her reverence for country music."

Underwood's manager Simon Fuller, chief executive of 19 Entertainment and creator of the "Idol" franchise, has high expectations for "Play On." "I think we'll exceed the success of the last album with this album," he says. "It's stronger in depth and there's more variety. The first single is just a complete smash."

## 'ORGANIZED STALKING'

Part of the efforts to alert Underwood's fans that there's a new album coming involved revamping her Web site, CarrieUnderwoodOfficial.com. "What we're trying to do with the Web site is give fans a place to go where they could participate with what's going on with Car-

rie, and that's why the site is set up to be more community-based," says Sony Music Nashville VP of digital business Heather McBee. "They can upload photos. They can participate on the message boards and talk about the project."

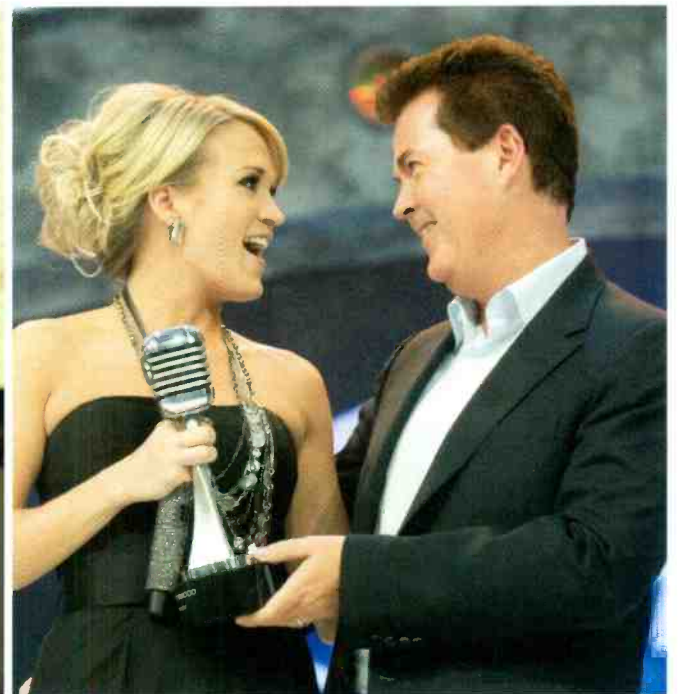
One thing Underwood doesn't plan to use is Twitter. "It just sounds like organized stalking to me," she says. "I'll be in a restaurant and I'll get home and somebody tweeted and talked about what I ordered and what I was wearing. In some cases that could be dangerous because you don't want everybody to know where you are in every second of every day." (There's someone posing as Underwood on Twitter, in the comments on her Web site and on MySpace, and she warns fans that it isn't her.)

McBee says the label has planned special promotions with iTunes to roll out new music from the album. Starting Oct. 3, a track will be released each week exclusively through the retailer, leading up to a "Complete My Album" promotion when the full album is released Nov. 3. "People have already paid for those first four tracks, so it's about getting them to buy into the album because obviously the album is the experience we want people to have," McBee says.

Paul Barnabee, senior VP of sales and operations at Sony Music Nashville, says retail is eagerly anticipating "Play On." "It's been amazing to see our retail partners embrace this long-awaited release so passionately," he says. Underwood will participate in Wal-Mart's Soundcheck program, and Barnabee anticipates more opportunities since Underwood and labelmate Brad Paisley will co-host the CMA Awards the week before her album is released.



From left: CARRIE UNDERWOOD in the studio; winning 'American Idol' in 2005; presented with an award earlier this year by 'American Idol' creator SIMON FULLER at the opening of Walt Disney World's American Idol Experience.



## THE 'IDOL' ADVANTAGE

Even After Two Albums, Underwood's Win Still Resonates

Carrie Underwood is the best-selling artist to emerge from "American Idol"—and the experience gives her a distinct advantage over other acts.

"I started out with a fan base," Underwood says. "Who starts their music career with a fan base already? Nobody. That's so wonderful. Every single day I hear, 'I voted for you.'"

Sony Music Nashville chairman Joe Galante says "Idol" provided Underwood

with valuable training. "I'm really impressed with what they go through," he says. "It conditions them to a very pressurized environment. They are constantly working with people on arrangements, learning new things about music, really testing their skills. I remember [TV/video producer] Robert Deaton saying the first time Carrie did the [Country Music Assn.] Music Fest and she was given copy [to read], he showed it to her once and she went out there and nailed

it. She was impeccable. We have people who have been in this format forever, and they can't read a teleprompter."

Though some alumni tire of talking about their "Idol" backgrounds and try to distance themselves from the show, Underwood says she'll always be appreciative. "I do credit the show for every single thing that I have," she says, "and as long as they want me to come back year to year and perform, I am so there." —DEP

Another opportunity that should help drive sales is Underwood's first TV special, slated to air Dec. 7 on Fox, with guests including Paisley, Dolly Parton and David Cook. "It's a variety special featuring Carrie and that's something we've not done before," Fuller says. "As Carrie develops more as an artist, we can do things like this. Carrie has potential to be an actress as well, so who knows what is coming in the next few years?"

Though plans are still in the works, Fuller wants to expose Underwood's music internationally. "We've got a shot at actually breaking out of America and having a run at a couple of other countries around the world," he says, adding that he plans to first focus on Australia, the United Kingdom and Germany. "The world needs to discover Carrie Underwood, so that's something exciting to come. Carrie always said that she'd love to take country music to the world and that would make her very proud."

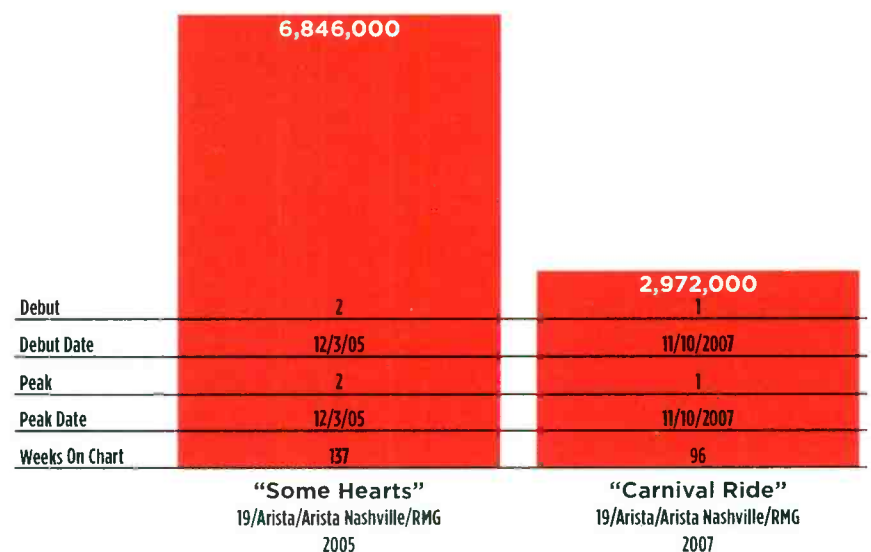
For the immediate future, Underwood is just looking forward to co-hosting the CMA Awards and embarking on her new tour in 2010. "We'll go into rehearsals early next year, but it's going to be bigger. It's going to be awesome. We're pulling out all the stops," says Underwood, who was the top-ranked female country touring artist of 2008, according to Billboard Boxscore, grossing \$27.1 million from 90 shows.

"I don't need to make any money, let's just do this," Underwood jokingly told her handlers about the tour. "Let's just step it up. I know everybody is going to say, 'Oh, my gosh. This cost what?' But, shoot, we can come back next year with an acoustic tour. This year let's just go for broke."

## NOT SO SMALL

Underwood's Post-'Idol' Splash Was Bolstered By A Strong Second Album

SOURCE: The Billboard 200 through the Oct. 24 chart. Sales through the week ending Oct. 4.



## COUNTRY CLUB

Carrie Underwood's ties to the Nashville songwriting community have served her well on the Hot Country Songs chart.

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Jesus, Take the Wheel"	39	11/5/2005	1 (six weeks)	1/21/2006	23	Arista/Arista Nashville
"Before He Cheats"	59	2/18/2006	1 (five weeks)	11/11/2006	46	Arista/Arista Nashville
"Don't Forget to Remember Me"	54	2/25/2006	2	8/5/2006	27	Arista/Arista Nashville
"Wasted"	57	12/9/2009	1 (three weeks)	4/21/2007	25	Arista/Arista Nashville
"So Small"	20	8/18/2007	1 (three weeks)	12/1/2007	20	19/Arista/Arista Nashville
"All-American Girl"	58	12/15/2007	1 (two weeks)	3/15/2008	20	19/Arista/Arista Nashville
"Last Name"	46	3/29/2008	1	6/21/2008	20	19/Arista/Arista Nashville
"Just a Dream"	45	7/26/2008	1 (two weeks)	11/8/2008	20	19/Arista/Arista Nashville
"I Told You So" (featuring Randy Travis)	37	1/31/2009	2	5/16/2009	19	19/Arista Nashville
"Cowboy Cassanova"	26	9/19/2009	6	10/24/2009	6	19/Arista Nashville

SOURCE: Hot Country Songs through the chart dated Oct. 24

# PRIME TIME FOR LATIN PROGRAMMING

## A NEW WAVE OF SPANISH-LANGUAGE TV NETWORKS WANTS TO STEAL THE REMOTE

**NOT FAR FROM** where Los Angeles' elite park their private planes, a battle of the bands was raging June 18—albeit in tightly timed TV intervals—underneath the giant dome at Santa Monica Airport's Barker Hangar. ★ Sponsored by Wrigley and taped to air in cities nationwide on the Latino youth-oriented LATV network, the event featured a live audience, a panel of celebrity artist judges and a performance by Mexican chart-topper Camila. In keeping with the motto of Wrigley's 5 gum—"Stimulate your senses"—there was also an oxygen bar to sample the gum's flavors and a gyroscope ride in which audience members could be strapped in and whirled around astronaut-style in case they got bored. And there was a VIP lounge and a light show that accompanied the entrance of each competing band. ★ The scene—witnessed by this reporter, who was also a judge of the contest—was a far cry from LATV's beginnings as a two-hour programming block on Southern California TV station KJLA. A 2002 Los Angeles Times story described it as having "the look of a television show taken over by a band of Latino college kids with an unruly enthusiasm for music and esoteric tastes," and "the edgy spontaneity of something that seems vaguely underground."



Sweet sounds: CAMILA performs at the Vive Tu Musica With 5 Gum event at Santa Monica (Calif.) Airport's Barker Hangar.

Today, far from being a bilingual "Wayne's World," LATV is available in more than 40 million homes on basic digital cable and broadcast, according to the channel, thanks to a national rollout on local stations' digital channels that began in 2007.

LATV isn't the only upstart network targeting a Latino audience to grow its distribution in the last few years. Family-owned and publicly traded broadcast companies alike are carving out their share of Latino viewers with new channels. Many of those prominently feature Latin music as an integral part of their programming. As a host of emerging home-grown networks like LATV, Estrella TV and Mega TV pick up distribution—and as Mexico-based entertainment channels pursue stateside carriage—they open the field of promotional platforms for Latin artists on a national scale.

The newest Spanish-language TV channels are still just finding national audiences, so their full promotional potential may not be realized for a while. But they're growing with the goal of building multiple platforms around their programming and

working with sponsors and distributors on innovative promotions.

The broadcast behemoths Univision and Telemundo still dominate the Spanish-language TV world. But a host of factors has made the national TV landscape for Latin artists decidedly more interesting, including the 2010 Census. The looming survey is projected to show Hispanics, already the nation's fastest-growing and largest minority group, making up more than 16% of the U.S. population (up from 12.5% in the 2000 Census).

In addition, the transition to digital TV signals opens up secondary channels and gives broadcast affiliates entry to cable systems. Competition by cable and satellite companies for the Hispanic viewer are also driving opportunities, according to industry observers.

"If you look at the population that is not Hispanic, the number of channels they have at their disposal in English is enormous," says Cynthia Hudson-Fernandez, chief creative officer/executive VP for Spanish Broadcasting System (SBS)

BY AYALA BEN-YEHUDA

and managing director of Mega TV. "There is a real window for providing a different type of programming opportunity to the Hispanic market."

The growth of opportunities for TV promotion can be a boon to developing acts, with airplay on most Spanish-language radio in the United States difficult for them to obtain. In addition to focusing programs around major stars when they're releasing new albums, the bilingual youth channels mun2 and MTV Tr3s regularly feature fresh faces (see story, page 26).

While those channels are built specifically around music, others with more general-interest programming also rely on music to drive ratings. Mega says its nightly variety show "Esta Noche Tu Night" came in first among adult Hispanics 25-54 in the Miami market Sept. 21 when it featured tropical star Olga Tañón.

## GROWTH STRATEGY

SBS, which owns and/or operates 21 radio stations in the United States and Puerto Rico, got into TV with a local Miami station in 2006 and has since gained satellite, broadcast and cable carriage for its Mega TV in about 4 million homes, according to SBS, mostly in Florida and Puerto Rico. But Mega TV is looking west, and it recently picked up carriage on Las Vegas' Cox Cable and on Palm Springs, Calif.'s HDTV station, KLPS 19.2.

Another Spanish-language radio powerhouse, Los Angeles-based Liberman Broadcasting, has been aggressively building its new Estrella TV network, with its own TV stations and broadcast affiliates. Liberman owns and operates 22 radio stations and seven TV stations in top Hispanic markets, including Los Angeles and New York, and has affiliated with local stations in 18 markets. As of Oct. 1, that included Tribune Broadcasting's CW channel in New York, WPIX, which carries Estrella TV on its second channel, 11.2. Estrella TV says it's in 70% of U.S. Hispanic homes.

Liberman has been pursuing Estrella TV distribution in markets where the company has a radio presence, with the goal of filling in as many of the top 50 Hispanic markets as it can. At press time, Estrella TV was in 19 of the top 25 Hispanic markets.

A down economy may not seem like the ideal time to create a new TV network; advertising on Spanish-language TV was down nearly 13% for the first half of 2009 compared with the same period last year, according to TNS Media Intelligence. But Hudson-Fernandez says she expects Mega TV to break even in its third year of operation. Liberman Broadcasting COO Winter Horton says Estrella TV's affiliates "were ready to embrace



TV time: OLGA TAÑÓN (above left) makes an appearance on Mega TV's 'LaMusica.com Live'; right: Estrella TV personalities join KBUE Los Angeles' PEPE GARZA (third from left) and JENNI RIVERA (fifth from right) on the 2008 telecast of Premios de la Radio.



Spanish-language broadcasting. It's not going to eat into their existing English-language audiences. It's a totally separate revenue stream."

## WHAT HAVE YOU DONE FOR ME LATELY?

In the case of Mega TV and Estrella TV, they can leverage existing radio assets to promote their TV shows and use their radio programming clout to book artists on them. Other channels can feature artists and brands as part of a sponsor promotion or help the cable operator market itself through an artist sweepstakes.

In July, SBS unveiled Debut Digital, a multimedia promotional push in which Tañón debuted her new single on SBS radio stations, SBS' online portal Lamusica.com and Mega TV's "Lamusica.com Live" the same day. Tañón also held a press conference for international media that streamed live on the site.

According to SBS, the webcast drew more than 2,300 same-day viewers and 13,000-plus in the month since it aired, as well as more than 300 concurrent chat-room users. That was enough for SBS to plan on doing a minimum of six Debut Digital programs per year, Hudson-Fernandez says, and shop the concept to sponsors. The first try with Tañón "showed what we are capable of doing as far as providing that type of experience," Hudson-Fernandez says. "Because we're not saddled with a big bureaucracy, we're able to work that way."

Mega TV also has the ability to create original programming around artists, as it did with pop star Chayanne when it cast

him as the lead in its "Gabriel" series last year. SBS premiered Chayanne's theme song for the show on its radio stations and offered it as a free download on Lamusica.com.

Estrella TV also has access to major artists through Liberman Broadcasting's influential radio programmers, who are heavily involved in booking artists on the channel. Pepe Garza, PD at Los Angeles' KBUE (La Que Buena), is known for breaking regional Mexican artists, including Jenni Rivera; his goal is to use Estrella TV as a way to create and monetize its own stable of stars, similar to the model Televisa has used to create pop acts like RBD.

Garza is a judge on "Tengo Talento, Mucho Talento," Estrella TV's new talent competition in which the winner gets \$100,000 and help in landing a recording or management deal. The idea, Garza says, is to feature the winner or other new acts as on-air personalities and at Liberman's events. Garza eventually wants the broadcaster to own master recordings of artists that come up through its star system and sell them online.

"I don't know how long it'll take but it'll happen," Garza says. "We want to create stars . . . we're an engine for the music industry because we're looking for new artists."

Last year, Liberman aired KBUE's annual star-studded regional Mexican awards show live on its stations for the first time; this year, the live broadcast will be expanded to the slew of new Estrella TV affiliates.

Horton says that as the network expands east, "we'll continue with the regional acts but you'll see more pop acts." In

# BORDER CROSSINGS

As Interest In Spanish-Language Programming Grows, Mexican Entertainment Channels Stake Their Claim In The U.S.

In addition to the fledgling U.S.-based networks, established Mexican channels with strong musical content have been steadily signing carriage deals north of the border. Grupo Multimedios, a media conglomerate with radio, TV, print and live venue properties in Mexico, launched its TeleRitmo regional Mexican music video channel and general-entertainment Multimedios TV on U.S. cable systems a year ago, beginning in Texas. The channels have spread to the San Francisco Bay area, the Pacific Northwest and Chicago and can now be seen in about 1 million homes, according to their U.S. distribution rep.

Mauricio Alatorre González, production and programming director for TeleRitmo and Multimedios TV, says U.S. audiences influence what artists get featured. "Artists like Selena, Intocable and Pesado are obviously big in our programming," says Alatorre, referring to the Texas-based musical icons. Alatorre also wants to break acts that come up through Multimedios' two Monterey, Mexico, performance venues, La Fe Hall and El Volcán. "It's a complete system of promotion," he says.



Fonovisa artist FIDEL RUEDA (left) chows down with winners of a sweepstakes from Video Rola and Time Warner Cable.

Multimedios TV and TeleRitmo were part of Comcast's launch of 13 new Spanish-language channels in the San Francisco Bay Area in August, as was TuTV, a joint venture between the Mexican broadcasting giant Televisa and U.S.-based Univision. TuTV's viewership is still small, with about 2 million total homes, according to TuTV, which Comcast picked up for national distribution.

TuTV includes Latin music-based Ritmo-

son Latino and the pop-culture-heavy Telehit, but its most popular offering in the United States is Bandamax, which focuses on regional Mexican music. "It cuts across a lot of demos," TuTV president Chris Fager says.

Being carried in a market provides TuTV the opportunity to promote itself locally around concerts, offering ticket sweepstakes through direct mail and print ads in local Spanish-language newspapers. A four-week promotion of an Alejandro Fernández concert at Los Angeles' Gibson Amphitheatre last year was accompanied by an on-site booth inviting concertgoers to sign up for Time Warner Cable's new Spanish-language package.

Live Nation VP of special markets Emily Simonitsch says it's hard to track whether a ticket sale came from a promotion by a niche channel. But "it does help," she says, adding that it's become more common for

those outlets "to take part in a show and offer their viewers some of the same opportunities we give to radio stations."

Family-run, Mexico-based regional Mexican video channel Video Rola, which entered the U.S. market in 2001, regularly broadcasts events and artist interviews from the States back to Mexico and Central America. The channel held a sweepstakes in April to promote Time Warner Cable's video-on-demand service in Southern California, in which the channel gave away a dinner date with Fonovisa star Fidel Rueda. The giveaway was advertised through direct mail, TV and radio spots, and automated calls to customers. Video Rola's next promotion with the cable company likely will involve artists signing autographs before a Chivas USA soccer match at Los Angeles' Home Depot Center.

"There is no talent fee associated with it," says Time Warner Cable of Southern California Hispanic marketing director Marlyn Garcia, "but it's a mutually beneficial marketing campaign for the cable operator, the network and the talent." —ABY



Top: Estrella TV's 'Tengo Talento, Mucho Talento' judges **HECTOR SUAREZ**, **LORENA HERRERA** and **PEPE GARZA** (from left); below: Reggaetoneros **ALEXIS Y FIDO** (left) chat with host **CARLOS SANTOS** on bilingual channel MTV Tr3s' 'Entertainment As a Second Language' show in New York.

addition, the company will unveil a new Web site in the fourth quarter on which full episodes of its shows can be streamed online.

LATV doesn't own radio stations, but its distribution has grown to the point where it can attract more commitments from sponsors like Wrigley. For the Vive Tu Musica With 5 campaign, "they didn't just buy 30-second spots," LATV president Daniel Crowe says, "they used us as a media partner and they worked with us to execute this national promotion wherein they promoted through Internet and TV to a national audience. That wouldn't have happened when we were a regional network only in Southern California."

In the end, Los Angeles-based Vinyl Soul won the battle of the bands, national exposure and 32 hours of recording studio time. But perhaps more to the point, Camila's performance that night was a paid gig, not merely promotional.

Crowe says only Warner Bros. made an upfront advertising commitment in LATV's first year of selling nationally, for 2007-08. "Our second year we had 14 upfront advertisers," he says. In another shift for the previously more bilingual channel, "We are clearly shifting more to Spanish-dominant programming because that's been performing better . . . we find it easier to compete in the Spanish-language world than in the English-language world."

In October, LATV will debut two new artist promotional campaigns, which are similar to MTV's "52/52" bumper program. LATV will produce a weekly 30-second promo that will air about 50 times per week, showing excerpts from an established act's video with some explanatory narration and an invitation to visit LATV's Web site, which will feature concert dates and possibly links to purchase songs from the artist. The network will do similar promos for unknown bands.

Even though music forms a strong programming foundation, "our long-term plan is to be more of a general entertainment channel with a variety of program types and to reach the same number of homes as Univision and Telemundo do," LATV's Crowe says. "We want to go beyond being a niche-type channel." ...

# READY FOR YOUR CLOSEUP?

Latin Acts Have More TV Opportunities Than Ever—But Sometimes It's About Who You Know As Much As What You Know **BY AYALA BEN-YEHUDA**

## ESTRELLA TV

Estrella TV goes to 8.7 million Hispanic homes in 24 markets, including 19 of the top 25 Hispanic markets, according to the network. Parent company Liberman Broadcasting's influential radio programmer Pepe Garza books higher-profile musical guests on the company's TV shows "Estudio 2" and "A Que No Puedes." Contact Vanessa Diaz in programming at [vdiaz@lbimedia.com](mailto:vdiaz@lbimedia.com).

## LATV

The entertainment channel is incorporating more film, series and talk shows in its lineup, though it frequently hosts in-studio musical performances. Music videos make up 15%-20% of programming, with a focus on pop and rock and some English-language and developing acts, says executive director of programming and production Eduardo Marrón. The Los Angeles-based talent coordinator is Enrique Piñerua ([epinerua@latv.com](mailto:epinerua@latv.com)). LATV also co-produces some of its shows with Mexico City-based Multivisión.

## MEGA TV

Given Mega TV's strong tie-in with parent company Spanish Broadcasting System's radio properties, key contacts for participation in the Debut Digital program are executive VP of programming Polito Vega and assistant VP of programming Marilyn Santiago. René Solorio, editorial director for SBS' Internet portal LaMusica.com, and SBS marketing and communications director Isabel Bucaram-Montana also are gatekeepers. Start with Bucaram-Montana at [imontana@sbscorporate.com](mailto:imontana@sbscorporate.com).

## BANDAMAX

The regional Mexican music and lifestyle channel's executive producer Victor Manuel Moreno Valadez says he follows what's hot on the radio charts. But new acts can get in through "Con Alma Gruperá," in which developing artists' videos face off weekly. (Televisa charges an entry fee—about \$1,100—to get into the competition, Moreno says.) Contact Gina Pedroza in the new business department at [gpedroza@televisa.com.mx](mailto:gpedroza@televisa.com.mx).

## TELERITMO/MULTIMEDIOS TV

TeleRitmo's regional Mexican videos reflect the channel's home in the northern Mexican hub of Monterrey, says Mauricio Alatorre González, director of production and programming. The channel programs a blend of Tex-Mex, banda, norteño, tierra caliente and other subgenres. Multimedios TV's programming includes music and variety shows as well as "Gruperismo," a regional Mexican performance-based show. The channels work closely with Multimedios' live venues on talent booking. Contact Alatorre at [mauricio.alatorre@multimedios.com](mailto:mauricio.alatorre@multimedios.com).

## KSAT

ABC's San Antonio affiliate, whose signal also reaches Texas' Corpus Christi and Laredo, began airing back-to-back Latin music shows on Saturday nights—"Tejano y Más" and "Zonido"—about a year-and-a-half ago. The latter covers a mix of local Latin and non-Latin artists as well as internationally known Latin acts. Both shows are in English. "For a market like San Antonio, which is 60% Latino and English-dominant, it's working really well," producer Christian Storandt says. "We compete in this market against the 'CSI' shows and 'Saturday Night Live.' We don't win every week but we take turns." Storandt can be reached at [christian@13thfloor.tv](mailto:christian@13thfloor.tv).

## A TODA MUSICA TV

The new Los Angeles-based channel devoted to regional Mexican music videos and concerts launched on DirecTV Mas in August. Its founders are Latin music industry veterans Martin Fabian and Guillermo Santiso. Contact Tomas Rubio, VP of programming and executive producer, at [trubio@sbcglobal.net](mailto:trubio@sbcglobal.net).

## VIDEO ROLA

The regional Mexican music video pioneer entered the U.S. market in 2001. Heavy on video blocks, the channel says it's in 2.7 million homes. The programming contact is Samuel Yañez at [sammy@videorola.com](mailto:sammy@videorola.com).



Good to know: Spanish Broadcasting System executive VP of programming **POLITO VEGA** (left) and mun2 programming VP **FLAVIO MORALES**

Bilingual entertainment channels mun2 and MTV Tr3s are further along in their distribution and marketing goals than some of their Spanish-language counterparts, having grown with the support of media conglomerates NBC Universal and MTV Networks. Si TV, another Latin entertainment channel, broadcasts mainly in English, but mun2 and MTV Tr3s are bilingual in their programming and advertising. With their focus on youth, they compete with everything from Univision's cable channel Telefuturo to Comedy Central or the CW. MTV Tr3s and mun2 have been key in creating awareness of acts like Calle 13 that appeal to young people yet don't fit neatly into a radio format; more conventional Latin artists have also taken advantage of the generous screen time to create a base of awareness around a new release.

Emerging networks "can provide a good filter to see if something can stick," says mun2 programming VP Flavio Morales. In the early days, labels "treated [us] as them doing us a favor. Now they see us as a strategic partner."

## MUN2

Telemundo's bilingual youth-targeted entertainment channel is distributed on cable and satellite in 32.4 million homes, according to Nielsen. Mun2 had the biggest percentage gain in households carrying the channel year over year between April 2008 and April 2009 among all cable networks, according to SNL Kagan. Morales says the channel's video mix is about 60%-40% Spanish/English, with 15% of the videos fitting into the regional Mexican genre. To compete with what's on English- and Spanish-language TV, prime time on mun2 tends to consist of English-language wrestling, Spanish-language telenovelas and videos, with fewer of the channel's bilingual productions on during that time. For talent booking, contact Sara Kantathavorn, director of talent and artist relations, at [sara.kantathavorn@nbcuni.com](mailto:sara.kantathavorn@nbcuni.com). To pitch videos, contact manager of music scheduling Roberto Isaac at [roberto.isaac@nbcuni.com](mailto:roberto.isaac@nbcuni.com).

## MTV TR3S

MTV's U.S. Latin channel is on broadcast, satellite and cable in nearly 38 million homes, according to Nielsen. Jesus Lara, senior VP of music and talent/artist relations at MTV Tr3s and MTV/VH1 Latin America, uses MTV's pan-regional reach to "see what's bubbling under in other countries in Latin America before other media outlets do. Sometimes we can take a risk on a certain thing that we think is working in Mexico or in Colombia." MTV Tr3s promotes developing acts on its "Descubre y Download" program, which offers free downloads, wallpapers and on-air promos. "It's not a requirement that they be signed, as long as they have a plan in place" for U.S. marketing and promotion, Lara says. Initial contact for bookings and video servicing is music and talent manager Henry Quintero, at [henry.quintero@mtvstaff.com](mailto:henry.quintero@mtvstaff.com). ...





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# MUSIC

LATIN BY LEILA COBO

## TRANSATLANTICISM

### David Bisbal Attempts World Domination

Spanish singer David Bisbal has the boisterous exuberance of a puppy and his trademark curls literally bounce with enthusiasm as he bounds into his label's offices to discuss his new album.

"Did you hear it? What did you think?" he asks, not anxiously, but excitedly, willing you to have loved every second of an album that mixes romantic ballads with uptempo, danceable pop and, always, the authentic Spanish rhythms and inflections that are his trademark.

Slated for release Oct. 20 on Universal Music Latino, Bisbal's fourth studio set, "Sin Mirar Atrás," will be released in Spain, Latin America and the United States simultaneously, in keeping with Universal's plan to continue developing Bisbal as an international star beyond Latin music. The album will then be released in Europe and other territories next spring.

Not content with merely having a trans-Atlantic debut, Bisbal will hold release events in three countries—his native Spain, the United States and Mexico—within 24 hours, holding an initial press conference in Madrid, then traveling to Cancún with media and fans onboard a private plane and finally traveling the following morning to Miami, where he'll host another press conference and give an acoustic performance.

The intensity of the promotion is typical for Bisbal, whose work ethic, dynamic stage presence and entrenched star appeal in his native Spain and, increasingly, overseas, have made him a priority for Universal. Beyond being his label, the company's artist development arm, Global Talent Services (GTS), has signed him as the first artist it's managing in full, including touring.

Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, who oversees all of Universal's Latin operations worldwide, says Bisbal's deal "is a new approach to the business and one with which we'll test the market."

Bisbal came to Universal from Vale Music, the indie that signed him when he was a finalist in the 2000 inaugural version of "Operación Triunfo," the Spanish music reality show that



Frequent flier:  
DAVID BISBAL

launched Bisbal as a superstar in Spain. Vale had a licensing deal with Universal, which distributed the product in Spain and released Bisbal overseas, including the United States and Latin America. When Universal purchased Vale in 2006, Bisbal became a full-fledged Universal signing.

The relationship is now expanding, with Uni-

versal overseeing and handling all aspects of Bisbal's career worldwide.

While Bisbal's stance on sharing management duties with his label may sound like anathema to some acts, it's a situation that, while still rare, is gaining ground in the Latin realm. Sony Latin, for example, handles several of its acts through Day 1/Westwood Entertainment, its

artist development arm.

In GTS' case, the company was created to provide management and development support for select acts, particularly those with pan-regional scope. Earlier this year, GTS extended its relationship with Bisbal, taking over all management and touring functions.

Bisbal's touring power and potential—he plays an average of 100 shows per year across three continents—was a factor in GTS' decision to sign him. Indeed, the launch of "Sin Mirar Atrás" has been set up with major live promotional performances in Spain (where he sang for an estimated half a million people during a performance lobbying for the Olympics), the United States and Mexico, which will help set up his tour in 2010.

In addition, Bisbal has already been promoted in non-Spanish-speaking markets, including Germany, Switzerland and Austria. Last year, he paired with Rihanna for a video and a bilingual version of her song "Hate That I Love You," which was released as a stand-alone single. This time, "Sin Mirar Atrás" includes a bilingual track, "Sufrirás," with British newcomer Pixie Lott.

"There is a lot of interest in Europe for Latin music," says Bisbal, who's acutely aware of the downturn in music sales. "There's a growing number of stations and channels, and that's a wonderful thing."

While "Sufrirás" may further open the door for Bisbal in non-Latin markets, in the United States and Latin America Universal is working the single "Esclavo de Tus Besos," which is No. 2 on Billboard's Hot Latin Songs chart.

The track launched with a massive four-week national promotion with the Univision Radio network that included a live show in Los Angeles for Univision listeners and ads that aired on radio and TV stations in 16 markets. In addition, says Universal Music Latino GM Luis Estrada, Bisbal will be the image of a Univision TV spot campaign promoting its radio stations in key markets—Los Angeles, Miami and Puerto Rico. The spots will kick off the week of the album's release and run three to four times per day for one to three months.

"It's the first time a David Bisbal album is treated with the same importance in the U.S. as in Spain," says Universal Music Latino president Walter Kolm. "He is definitely an international act with potential in multiple countries." ◆◆◆

# MUSIC

## LATEST BUZZ

### >>> WYCLEF'S HIP-HOP RETURN

Wyclef Jean is set to return to hip-hop with the release of "From the Hut to the Projects to the Mansion." The 13-track EP, featuring all-new material produced by DJ Drama, is due Nov. 10 on Carnival House through Megaforce/Sony Music. The set features guest spots from Eve, Timbaland, Maino and Cyndi Lauper, among others. The songs tell the story of Toussaint St. Jean, a character loosely based on the 18th-century Haitian revolutionary hero Toussaint L'Ouverture.

### >>> 'LOVE' CLIMBS TO NO. 1 IN U.K.

Barbra Streisand's "Love Is the Answer" (Columbia/Sony Music Entertainment) climbed 4-1 on the U.K. albums chart, becoming her sixth chart-topper on the tally but her first No. 1 studio album since 1980. Streisand last led the U.K. albums market in 2002, when "The Essential Barbra Streisand" was No. 1. The vocalist has only once before topped the list with a studio release, when "Guilty" was No. 1 for two weeks in 1980. The new set was propelled to the top with the help of her appearance on a special edition of BBC 1's "Friday Night With Jonathan Ross" Oct. 2. It sold 27,000 copies last week, according to Official Charts Co. data.

### >>> 'THIS IS IT' HITS THE AIRWAVES

Michael Jackson's new single "This Is It" began streaming online and airing on the radio Oct. 12, nearly four months after the King of Pop died of a prescription drug overdose at age 50. The track, which features backing vocals by Jackson's brothers, opens with a soft, soulful introduction and the lines, "This is it, here I stand/I'm the light of the world, I feel grand." It will be available for purchase as part of the two-disc album "This Is It," which is due Oct. 26 internationally and Oct. 27 in North America to coincide with the Oct. 28 global release of Jackson's movie of the same name.

Reporting by Silvio Pietroluongo, David J. Prince, Paul Sexton and Reuters.

CLASSICAL BY HAZEL DAVIS

# OUT OF THE VALLEY

Welsh Sensation Katherine Jenkins Eyes Global Success

In the United Kingdom, if a sentence contains the words "classical music" along with "first" or "biggest," chances are it'll have Katherine Jenkins' name in it, too.

The Welsh soprano was working as a teacher when she signed her first deal with Universal Classics in 2002, but she has since rewritten the rule book on classical crossover with a string of achievements, including becoming the first female artist to win two consecutive Classical BRIT Awards (for album of the year in 2005 and 2006).

Now, after career album sales of more than 2.3 million copies in the United Kingdom, according to the Official Charts Co., Jenkins has her eye on international success with the release of her seventh album, "Believe," Oct. 26. In an effort to grow on the world stage, she has secured new management and signed a new, multirights deal with Warner Music Entertainment.

The WME contract covers three albums plus a special, as-yet-unannounced multimedia project and encompasses recorded music, video, TV material (including Jenkins' TV hosting work), merchandise, brand sponsorship, advertising and special live performances. Regular touring isn't part of the deal. WME president Conrad Withey calls the agreement the label's "biggest-ever U.K. classical deal."

Jenkins says she signed with WME because "they can take me to the next level and really make me a global artist." In August, she also split with manager Brian Lane—managing director of London-based Bandana Management, who brokered the WME deal—in favor of a worldwide deal with Terry McBride's Vancouver-based Nettwerk Management. She declines to comment on the split, but Nettwerk's international profile is likely to assist her bid for global domination. So far, her main international success has come in Australasia, where her third album, "Living a Dream," went top 20 in Australia and New Zealand, but Warner plans a global push for "Believe," with releases scheduled for Australia in December, France in January and the United States in the spring.

"Katherine is an important prospect for us internationally, and that's why we have decided to give different territories freedom with release dates," says Matthieu Lauriot-Prevost, senior VP of international marketing at Warner Music International. "Katherine is the best person to sell Katherine."

Musically, her new album marks a move to a poppier sound. Produced by David Foster (Michael Bubl , Josh Groban), it features a cover of Sarah McLachlan's "Angel" and a dazzling, operatic version of Evanescence's "Bring Me to Life," as well as her traditional arias.



Believer: JENKINS

"David Foster calls it 'growth without alienation,'" she says with a smile. "I am broadening my range but staying true to my audience. I can guarantee you I won't ever be doing a pure pop record though. There are other people who can do that kind of thing better than me."

Jenkins kicks off an 11-date U.K. arena tour booked by the Agency Group March 3, 2010, at Birmingham National Indoor Arena and plans dates in Germany, Japan and the United States before the U.K. summer classical festival season.

Her regular promotional appearances have made Jenkins a prime-time and daytime TV favorite in the United Kingdom—she has already appeared on BBC 1's "Strictly Come Dancing" and "The Andrew Marr Show" during the current campaign—and her U.S. label, Reprise Records, hopes similar tactics will boost her popularity stateside.

"We're still in the introduction process," says Reprise president Diarmuid Quinn, also COO of Warner Bros. Records. "She's not done much here and

we hope to raise her profile by getting her known on TV first."

The introduction process will be gradual; Jenkins will start her U.S. campaign with an appearance on Andrea Bocelli's PBS Christmas special. She also duets with Bocelli on the album track "I Believe."

WME and Nettwerk plan to boost Jenkins' merch sales and expand her branding business; she's already a "brand ambassador" for the accessories firm Montblanc. Her new official Web site (kj.tv) has launched a Diamond Club section, where fans can pay £20 (\$32) for six months' access to exclusive content and special offers.

"At the moment her demographic is really 45 upwards," says London-based Nettwerk artist manager Tara Joseph. "We want to go 9-90."

Jenkins says she's ready to make the final step on the journey from Welsh teacher to worldwide superstar.

"I have made what I hope is a global album but one which I feel I own every part of," she says. "I am definitely ready for the next phase." ...

CLASSICAL BY KERRI MASON

# Pitch Perfect

Opera Star Cecilia Bartoli Explores The Music Of The Castrati

Cecilia Bartoli could have followed the path of least resistance. When the Italian mezzo-soprano burst onto the opera scene in the early '90s with a mostly standard repertoire of Rossini and Mozart, she looked like she could establish a career as a traditional classical artist. Her 1992 album, "If You Love Me," has sold 190,000 copies, according to Nielsen SoundScan; a later effort, the 1999 "Vivaldi Album," sold 75,000 copies.

It would have been easy for her to simply release more mainstream efforts and watch the money roll in. But as her fame grew, so did her appetite for more adventurous work. And while none of her more recent albums have sold as many copies as her earlier projects, Bartoli says she's grateful to have the opportunity to bring lesser-known music to light. Her 2005 album, "Opera Proibita," unearthed music that was outlawed in 18th-century Rome because of papal censorship, while the 2006 "Maria" explored the work of early-19th-century



singer Maria Malibran and featured eight world-premiere recordings. Bartoli's latest research project/release, out Oct. 27, is "Sacrificium" (Decca), a deep dive into the cruel world of the castrati—18th-century male singers castrated as boys to maintain the high tones of their voices.

"I have always sung a lot of music which Mozart wrote for the castrati," Bartoli says. "But when I devoted a project ["Opera Proibita"] to my home-

Exploring hidden history: BARTOLI

town, Rome, I for the first time read more about the strange and sad facts that lie beneath the castrati phenomenon. I noticed that many people know music that was written for castratos, but do not know about the tragedy behind it. I think it is most important to talk about this, because it deepens our understanding for this music and it helps me as an interpreter."

In addition to the music, the two-CD set includes deluxe packaging: a hardback book that comes standard (there won't be a jewel case release) and a thick 152-page booklet that includes a libretto and the "Castrato Compendium," an A-Z guide to the era assembled by Bartoli that also features an essay she wrote.

It's a heavy undertaking for an artist and a label, but Decca is steadfast in its support. "Cecilia Bartoli is not a typical classical artist, nor does she create typical classical releases," marketing manager Joseph Oerke says. "With her, more than any other artist, the customer gets not only the music but also a completely researched project and supplemental materials. Though we recognize that this is a trying time for the industry, such is the name Bartoli has built for herself, the quality of her work and Decca's unwavering confidence in her that we believe this packaging to be not only deluxe but essential to the project." ...

Dear Kenny,

When you walked out onstage eight years ago as a hard-ticket-selling headliner, who knew you'd end up being the only guy who's sold over a million tickets each of the past 8 years?

You've played 40 major stadiums over the past 5 years - 12 of them this year alone!

You've never been afraid of big dreams...

- ~ 8 Entertainer of the Year Awards
- ~ 19 #1 hits
- ~ 25 million plus records sold
- ~ Over 11 million live music fans rocked since 2002!

Thanks for letting me be part of your dream... When you love the fans and work hard, you've shown me anything's possible.

Here's to the next wave!

*Rhodes*



## 6 QUESTIONS

with JAY FARRAR

by EVIE NAGY

Best-known for leading the alt-country rock bands Uncle Tupelo and Son Volt, Jay Farrar teamed with Death Cab for Cutie's Ben Gibbard for his latest project, an album with lyrics based on the prose from Jack Kerouac's 1962 novel "Big Sur" that's due Oct. 20 from F-Stop/Atlantic Records. The partnership began when the two artists were asked to contribute a few songs to the soundtrack to the upcoming documentary "One Fast Move or I'm Gone: Kerouac's Big Sur," about the time the writer spent in the Northern California town.

**1 You had never met Ben Gibbard before working on the film. Why did the partnership click, and how did it turn into a full album?**

Ben and I met the night before we started recording, and throughout the process I think it became apparent that we had a shared sensibility. Under the circumstances things could have easily not gone well, because we were basically getting to know each other in the studio as we were working, and sometimes there were cameras rolling in the studio as well, but it all turned out in the end. I

think that both of us having gone through that experience resulted in a bond that you can't create any other way.

**2 How has Kerouac's work and the themes in his writing influenced you throughout your career?**

I've always been a follower of Kerouac's work. I got started when I was a teenager reading "On the Road," and I think that book gives voice and meaning to a wanderlust that exists in all of us. The quest for self-discovery is encapsulated in that book very well. "Big Sur" is almost

kind of the bookend to that, even though it was written during a period in Jack's life where he's kind of looking back and taking stock. Probably the biggest influence from Kerouac that I've picked up over the years is his method of writing, the idea of getting all your first thoughts out there, more of a stream-of-consciousness style of writing, not worrying about structure or form.

**3 What was the songwriting process like using Kerouac's words as your lyrics? Was it easier or in some ways**



On the road: FARRAR (right) and Death Cab for Cutie's BEN GIBBARD

**harder to adapt than if you were putting your own ideas to music?**

It was much easier for two reasons. The first being there was a familiarity with Kerouac's work just from having read so many of his books over the years. Also there was this kid being let loose in a candy store element to the project when I first started getting into the writing. Secondly, because

I was using Jack's lyrics, words and lines from the text of "Big Sur," I think it took away a degree of self-consciousness that's sometimes there when I'm writing my own stuff.

**4 How important is it that people read the book and/or watch the film in order to get the most out of the music?**

The fact that Atlantic is putting out an edition of the book along

with the DVD and the record itself is great. It is a very complementary experience.

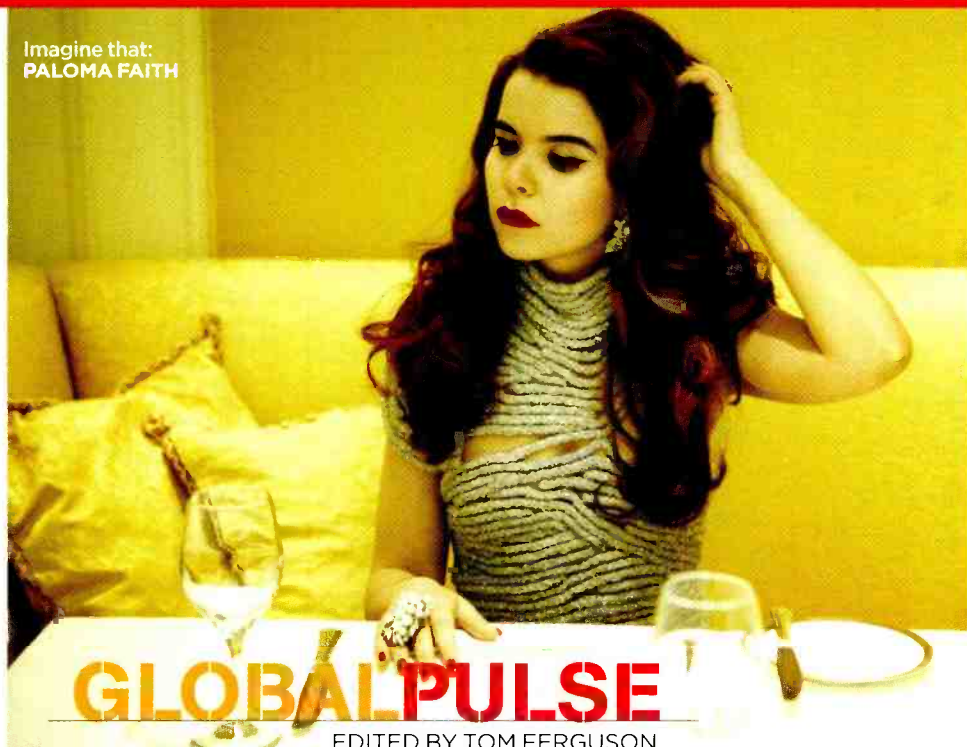
**5 What are your touring plans to support the album, and will shows include elements other than music, such as readings or film clips?**

Ben and I talked about that, but I think because we're first and foremost musicians I think we're kind of falling back on the idea of just making it a rock show. The plan is to do a handful of shows near the end of this month concurrent with the release of the package.

**6 What can you say about the reported Woody Guthrie project you're working on?**

It actually won't be a continuation of "Mermaid Avenue" [as has been reported]. It's something that I started working on with [Woody's daughter] Nora Guthrie that's still in the works, and if everything goes well, it could be ready for release sometime next year.

Imagine that:  
PALOMA FAITH



## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>TRUE FAITH

Currently appearing on cinema screens alongside Johnny Depp and the late Heath Ledger in Terry Gilliam's critically acclaimed "The Imaginarium of Doctor Parnassus"—which opens stateside Dec. 25—London-born actress/singer Paloma Faith is also proving a hit in the music business.

Faith's debut album, "Do You Want the Truth or Something Beautiful" (Epic/Sony), entered the United Kingdom's

Official Charts Co. Oct. 10 at No. 14. Marrying upbeat R&B arrangements with jazzy soulful vocals—often compared to Amy Winehouse—the 10-track album was preceded by the U.K. top 20 singles "Stone Cold Sober" and "New York."

"There's lots of great songs on this album and lots of great opportunities," says Epic Records U.K. managing director Nick Raphael, who identifies women aged 16-40 as Faith's target demographic. "She

spent two years writing this record and I think that shows. As we go forward, people will see the depth of the album."

Cosmetics firm Rimmel also used "Stone Cold Sober" in a global (except for North America) TV ad campaign this summer. The 24-year-old artist is published by Sally Isaac/Universal Music Publishing.

"Do You Want the Truth" will have a staggered European release throughout the fall backed by a U.K. and European

tour, booked by London-based Creative Artists Agency, beginning Nov. 17. A third U.K. single is planned for early next year, coinciding with a second European tour. There aren't any U.S. plans at present.

—Richard Smirke

### >>>FLAMING JUNE

Damien Leith took a novel approach when writing his third studio album, "Remember June"—the Australian chart-topping Australian Recording Industry Assn. (ARIA) Award winner penned a parallel book of the same name.

"There are themes around the book which I couldn't disconnect," Leith says. "I'd finish writing a chapter in the book, then write a song."

Three years ago, the Irish-born singer/songwriter became the oldest winner (at the age of 30) of "Australian Idol." Four ARIA platinum (70,000 shipments) albums followed, but he says "Remember June," with themes tracing the highs and lows of life, is the "only one that really feels like a 'me' record."

"Remember June" ar-

rived Oct. 9 at retail, supported by shows at Sydney's State Theatre (Oct. 16) and Melbourne's Thornbury Theatre (Oct. 17). The lead single, "To Get to You," issued Sept. 25, has already been used in a national promo campaign for home-grown TV series "Mercy."

Next on the agenda is breaking Leith overseas. "The intent with this record is certainly to get a release in the Irish market and bleed it into the English market," Leith's manager David Champion says. Leith is published by Universal Music Publishing Australia and booked by the Harbour Agency. Harper Collins is expected to publish "Remember June" early 2010.

—Lars Brandle

### >>>MILKING IT

Belgian dance duo Milk Inc's Oct. 9 completion of a sellout six-show run at Antwerp's 16,800-capacity Sportpaleis venue has confirmed its status as a major home-grown act.

Now the duo of Regi Penxten and Linda Mertens is eyeing other markets, with fall releases scheduled for Spain and

France for their current album "Blackout" (ARS/Universal Music) and its title track.

The act launched in 1996 as a studio-only project of producers Penxten, Filip Vandueren and Ivo Donckers and scored its first major domestic hit single with the 1998 song "In My Eyes." A string of hit singles and albums followed, with the act's popularity undiminished by several lineup changes.

Milk Inc switched labels from Antler Subway to ARS/Universal for its previous album, "Forever" (2008), which the act's manager says has sold 75,000 domestic copies. The act has a worldwide licensing deal with Universal Music; publishing is copy-right control.

Before the release of "Blackout," the duo emphasized its crossover appeal by headlining Belgium's Rock Werchter festival (July 5). "Milk Inc has a very strong live reputation with the pop audience," says the act's manager/booking agent Michel Lenaerts. "[But] their appearance at Rock Werchter was the cherry on the cake."

—Marc Maes

FARRAR: GIBBARD; AUTUMN; DWILDE; PALOMA FAITH: ALICE HAWKINS

# Soul Survivor

After Delving Into 'The Great American Songbook,' Rod Stewart Returns To His First Love

**Out of the many classics in this genre, how did you pick which songs to sing?**

It was like the "Great American Songbook" [albums]. We argued, shouted, pushed, fought and then came up with a good compromise. We tried to stay away from the ones that are really often on the radio, like ("Sittin' On) The Dock of the Bay" and "When a Man Loves a Woman" and "I Heard It Through the Grapevine." I think we've come up with a good collection.

**Did you choose any tracks based on what kind of vocal spin you could put on them?**

As a vocalist, you never know what you're going to sing until you put the headphones on and the microphone is in front of you. I even surprised myself sometimes. On "Rainy Night in Georgia," I changed the melody a little bit but I didn't lose sight of the original. It's never preplanned—I guess that's why it's called "soul singing."

**And you obviously have a personal connection to many of these songs.**

I think "Just My Imagination" has a connection with me because it was the same year as "Maggie May" was a hit—1971—so that one hits home.

**It's great that Al Schmitt was involved. It makes it all come full circle.**

I've met Al before—he did some of the "American Songbook." But when I sit next to him at a desk, I feel like putting my arms around him because that's as near as I'll get to Sam Cooke. I never, obviously, met Sam Cooke, and I never saw him live. I saw Otis [Redding] once, I've seen James Brown, and I've seen Jackie Wilson. It was fabulous seeing Otis perform—I had tears in my eyes. It's funny in those days, because it was called the Soul Revue and they would come over in the late '60s and Otis would come on and sing 15-20 minutes maximum, and then Carla Thomas for 20 minutes max, and then Wilson Pickett would only do 20 minutes.

**How important was it for you to change the arrangements of these songs?**

On some of them, I said we have to change it, or we wouldn't do it at all, but some of the songs won't be changed. On "(Your Love Keeps Lifting Me) Higher and Higher," that's set in stone. You can't do that another way. Or "What Becomes of the Broken Hearted." It won't work. For lack of a better word, they won't bend.

**These songs were recorded in an era when today's technology wasn't available. Did that have any impact on your interpretation of them?**

We were trying to get the same drum sounds, but we didn't want to go back and sound the same because then there wouldn't be much point to it. I think the record sounds very crisp.

What I will tell you, though, is that lots of the vocals were done in my house in England, in the bar, and my house here, in the library, and in a hotel room in Florida. That's the great

Rod Stewart brings a splash of color to the staid surroundings of the Beverly Hills Hotel. He's wearing a blue striped shirt, a white business suitcoat with thick red trim and blue Converse slip-ons—a look that combines nautical and vaudeville, which seems perfectly fitting for Stewart, the perpetual showman.

After completing a 20-city North American tour earlier this year, Stewart returned to recording and made the album he says he's been waiting his entire life to create. "Soulbook," a collection of classic soul songs from the '60s and '70s, will come out Oct. 27 on J Records. It's a natural next step after recording standards for his four-album "Great American Songbook" series. Those four albums have sold nearly 9 million copies combined, according to Nielsen SoundScan, since the first was released in 2002, and the 2006 "Still the Same . . . Great Rock Classics of Our Time" sold 724,000. A "Songbook" boxed set has also sold 89,000 copies.

"Soulbook" features duets with Mary J. Blige (on "You Make Me Feel Brand New") and Jennifer Hudson (on "Let It Be Me") as well as two tracks featuring the original performers: "Tracks of My Tears" with Smokey Robinson and "My Cherie Amour" with Stevie Wonder. Al Schmitt, Sam Cooke's original producer and engineer, engineered the album.

"I couldn't keep putting it off," Stewart says. "I was very frightened of doing it, because as I say in the liner notes, these are the guys I looked up to and admired all my life. It was a big step."



thing about now: You can record anywhere you want. It's just fabulous. It's so comfortable. If you feel like singing now, you go sing. It's the way to do it, because Alastair, my little son, will just wander in the studio, even though we've got [signs that say], "Keep out, Dad's recording"—he doesn't know, he just wanders in. The other kids wander in, my wife wanders in, and I'm singing away. It's just wonderful.

**You were a mentor on "American Idol" a few years back. Do you have plans to do more TV appearances to promote this album?**

I'll be doing "Dancing With the Stars" and its equivalent, "Strictly Come Dancing" [in the United Kingdom]. They reach a huge audience. The music business is dead when it comes to selling records; you've got to do everything you can possibly do to make people aware that you've got an album out.

**You're known so much as a live performer. Are you looking forward to performing these songs in concert?**

We actually have a band rehearsal at my house tomorrow. I'm really looking forward to it. It's up in the air right now, but we'll be touring next year for sure.

**Will you incorporate some of your other music into the show, or will it be all soul, all the time?**

Oh, I'll always have to do "Maggie May" and "Some Guys Have All the Luck" and "Tonight's the Night" and "Hot Legs." But I'll present this as its own little segment somewhere in the show. A soul revue, or something.

**Talk a bit about your most recent tour.**

We did a mini-tour of the U.S. of places I haven't been in three or four years: Dallas and Houston and Denver. I made a point of thanking everybody every night, because there's a recession on and the dollar is hard to come by. You look at the amount of dollars you got, and you think, "New ironing board? Or tickets to the Rod Stewart concert?"

**Have you ever had any issues with stage fright?**

I did one show with the Jeff Beck Group—the first show I ever did in America, in 1969 at the Fillmore East—when I hid behind the amps and sung because I was so scared. And Jeff said, "The singer's going to come out in a minute . . . and stand here." And I did, and all was forgiven.

I have a routine of warming up my voice. I wouldn't be able to sing the way I sing unless I warmed up. It's like running. A reoccurring dream for me is being placed in Madison Square Garden, and someone says, "Rod! Did you do your warm-up?" And no—and then not being able to sing.

**Which do you prefer: touring or recording?**

Give me touring any day. The spontaneity of it all, the element of risk every night, you never know what's going to happen. Keeps you lively, keeps you young. . . .

# ALBUMS

## RAP

### DEL THE FUNKY HOMOSAPIEN & TAME ONE

Parallel Uni-Verses

Producer: *Parallel Thought*  
*Gold Dust*

Release Date: Oct. 13

There aren't any chart-topping guests on the new release from Oakland, Calif., hip-hop pioneer Del the Funky Homosapien and New Jersey underground stalwart Tame One. "Parallel Uni-Verses" is a true East Coast/West Coast dual team-up; every track a shared effort of like minds and tight handoffs. The song "Gaining Ground" revisits Del's past with futuristic ambient grooves, while "Teddy" is a hot metallic mix of crackly funk horns and space-age effects. Some may hear tracks like "The Franchise" as sour grapes for other rappers' current commercial success, but the duo backs up its devotion to classic sounds with rich layers of funk, soul, jazz, blues and rock sampling that honor the genre-bending experimentation prevalent in '80s and early-'90s hip-hop. It's a blending that the pair calls out in the song "Flashback,"

with references to Herbie Hancock and Hall & Oates alike.—*EN*

## POP

### BACKSTREET BOYS

This Is Us

Jive Records

Producers: *various*

Release Date: Oct. 6

Years removed from their teen-pop prominence, Backstreet Boys continue to produce pleasurable hooks and hummable vocal harmonies on "This Is Us," the group's seventh studio album and second as a foursome. Working with longtime producer Max Martin as well as in-demand dance maestro Red One, Backstreet Boys offer standard bubble-gum fare while also taking a few intriguing forays into throbbing electronica. While "She's a Dream" and "Bigger" are expertly produced love songs, tracks like "Bye Bye Love" combine slick R&B and vibrant beats into commanding dance music. In any style, A.J., Nick, Brian and Howie can still slay high notes and whisper come-ons with equal aplomb. Although the lyrics never reach too far, the foursome simmers because



the album's production keeps up with the singers' harmonizing. "This Is Us" may be a steppingstone in ushering Backstreet Boys away from their days on pop radio and firmly through the club door.—*JL*

## THE SWELL SEASON

Strict Joy

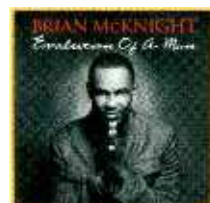
Producers: *Glen Hansard, Peter*

*Katis*

*Anti-*

Release Date: Oct. 27

The Swell Season's Glen Hansard and Marketa Irglova gained notoriety two years ago after starring in and releasing the soundtrack to the Academy Award-winning film "Once." With the arrival of its second album, "Strictly Joy," the duo proves itself as much a real-life band as believable characters onscreen. The lyrics continue to center on relationships, providing a raw and emotionally charged narrative to songs that are sonically more integrated and refined than on the group's debut. The Van Morrison-inspired "Low Rising" layers swaying bass, punchy horns and Hansard's soulful vocals, while "The Rain" should sound familiar to fans of "Once," drawing on more restrained versions of cinematic strings and Hansard's fast-paced guitar strumming. The duo works better together than apart on the album, best-exemplified by the '60s folk harmonies of Hansard and Irglova on "Love That Conquers" and the uplifting "Feeling the Pull." "Strict Joy" maintains the relatability and sincerity that made the soundtrack to "Once" so compelling.—*KS*



### BRIAN MCKNIGHT

Evolution of a Man

Producer: *Brian McKnight*

*E1 Music*

Release Date: Oct. 27

Since his last album, the 2006

"Ten," Brian McKnight has been busy moonlighting as a morning show personality (on smooth jazz KTWV Los Angeles) as well as host of a self-titled syndicated urban radio program and a new late-night TV talk show ("The Brian McKnight Show"). The singer/songwriter returns to his original bread-and-butter gig for his 11th album, "Evolution of a Man," and his E1 Music debut. Now an elder statesman in the R&B and pop arenas, McKnight offers another mood-setting mix of midtempo cuts and ballads. In addition to the lead single, "What I've Been Waiting For," McKnight more than holds his own on the midtempo numbers "When URlovinME" and "AlwaysbeMYbaby," whose catchy hooks and lush harmonies linger long after the last notes have sounded. But ballads remain his strong suit, especially the moving "Another You." It's signature McKnight: just him on the keyboards singing passionate, heartfelt lyrics. One quibble: two distracting interstitials at the beginning and midway through the set. While not groundbreaking, "Evolution of a Man" shows McKnight still has a way with the ladies.—*GM*

## GOSPEL

### BEBE & CECE WINANS

Still

Producers: *various*

*B&C Records/Malaco Music Group*

Release Date: Oct. 6

Reuniting after 15 years, BeBe & CeCe Winans offer definitive proof that things do indeed get better with time. On "Still" (the first release under their own label), the gospel duo settles right back into the inspirational groove that powered its earlier R&B crossover hits, including "Lost Without You" and "Addictive Love." The pair's smooth yet arresting blend of R&B, pop, soul and jazz carries a contemporary vibe that subtly underscores faith-based lyrics about strength, hope and love that are the Winans' stock in trade, as are their pristine vocals. The album's title track doubles as a rein-

roduction, cleverly weaving the titles of the duo's hits into the lyrics. They also get down to business on standouts like the God-is-love-themed "Close to You," the joyous "Reason to Dance" and the reflective "Never Thought." After all this time, BeBe & CeCe Winans haven't lost their touch.—*GM*

## ELECTRONIC

### TIËSTO

Kaleidoscope

Producers: *various*

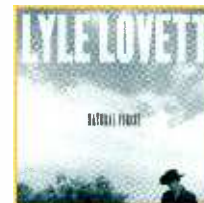
*Ultra Records*

Release Date: Oct. 6

Only Timbaland could corral a guest list more impressive (or more eclectic) than the one on Dutch producer/DJ Tiësto's new studio album, "Kaleidoscope." Atop Tiësto's whooshing keyboards and pulsating beats, the new set features vocals from Nelly Furtado, Tegan & Sara, Bloc Party frontman Kele Okereke, Calvin Harris and Sigur Rós' Jónsi Birgisson, among others. Unlike Timbo, Tiësto isn't much of a songsmith—a lot of this is longer on groove than on tune, and it all hews pretty closely to one sonic template. The listener can't always tell why one track called for the folk-soul stylings of Priscilla Ahn ("I Am Strong"),

for example, as opposed to Okereke's post-punk yelp ("It's Not the Things You Say"). Still, there's no denying the big-room throb of cuts like Furtado's "Who Wants to Be Alone" and

"Knock You Out," with Metric singer Emily Haines. And given the generally faceless nature of most trance albums, "Kaleidoscope" represents a virtual avalanche of personality.—*MW*



### LYLE LOVETT

Natural Forces

Producers: *Lyle Lovett, Billy*

*Williams*

*Curb/Lost Highway*

Release Date: Oct. 20

Lyle Lovett's 12th album, "Natural Forces," should be hailed as an antidote to the absurd commercialism that permeates much of American popular music. That's not to say his previous albums were lacking in this—each stands as a testament to Lovett's peerless ability to seek out and illuminate the often hidden irony of the human condition. Considering that Lovett penned four of the songs on the new album (with the balance authored by such poets as Townes Van Zandt, David Ball, Don Sanders and Eric Taylor), one might expect a somewhat disjointed listening experience. But that's hardly the case, as Lovett deftly accomplishes the opposite and triumphs in taking the listener on a cohesive journey. "Whooping Crane" is clever wordplay devoted to the sometimes futile search for life's meaning, while "Loretta" is a man's wry concoction of a not-so-perfect imaginary lover. And the title track is a multi-act drama that zig-zags between meandering individualism and social justice. From the blue double-entendre of the song "Farmer Brown/Chicken Reel" to the cautionary "It's Rock and Roll," "Natural Forces" satisfies from start to finish.—*WJ*

# THE BILLBOARD REVIEWS

## SINGLES

### LATIN

#### VICO C

##### Babilla

**Producer:** Vico C  
EMI Televisa

**Release Date:** Oct. 6

Four years after his last studio album, one of Latin urban music's truly original artists shines once again. Former drug addict and born-again Christian Vico C has little use for the monotonous sexual content most associated with the reggaeton of his native Puerto Rico. While some of the rhythms on "Babilla" approach the genre, the intricate production and evocative lyrics tell more finely nuanced street stories. "Agua" is an emotionally raw memory of arrest and jail time, the anthemic "Polvora" recounts violence wrought by the drug trade, the club track "Angelina" is about a single mother, and "Prueba de Farmacia" is a bluesy rock duet with Gustavo Laureano. Whether it's his confident, nimble delivery or clever layering of piano and organ over drum machines, Vico C shows that the devil—or the angel—is in the details.—*ABY*

### ROCK

#### THE RAVEONETTES

##### In and Out of Control

**Producers:** Thomas Troelsen, Sune Rose Wagner  
Vice Music

**Release Date:** Oct. 6

The girl-group sound has always been about just that—the sound and its evolution, rather than a strictly distaff conceit (think Blondie and Holly & the Italians in the '70s and '80s, Transvision Vamp and the Primitives in the '90s and Yeah Yeah Yeahs and the Raveonettes today). "In and Out of Control," the newest album from the Danish duo

the Raveonettes, may be the purest distillation in decades, thanks to a wall of sound production so draped in echo that it borders on the tactile. Raveonettes singer Sharin Foo provides sassy yet vulnerable come-ons, while guitarist Sune Rose Wagner lends unfurling twangy peals of psychedelic guitar. From the minor chords on the Yardbirds-styled "Heart of Stone" to the noisy, Jesus and Mary Chain-meets-Pink Floyd "Break Up Girls!," "In and Out of Control" is non-stop exhilaration.—*FM*

### VITAL REISSUES

#### CHRIS BELL

##### I Am the Cosmos (Deluxe Edition)

**Producer:** Chris Bell  
Rhino Handmade

**Release Date:** Sept. 28

"Children by the millions/Worship Alex Chilton," so goes the Replacements song, but only thousands know about Chris Bell, his bandmate in Big Star's first incarnation. Bell helped shape Big Star's take on British Invasion rock, then left after its first album to tackle personal demons and record as a solo artist. (He died in a car accident in 1978.) During the '80s and '90s, as Big Star gained critical respect as one of the greatest bands that never had a hit, Bell finally got props as its studio craftsman, the underappreciated artist in an underdog band. And his legend grows still. The album "I Am the Cosmos" wasn't released until 1992. Now, to mark the long-awaited release of its Big Star boxed set, Rhino is releasing a deluxe version with a second disc of early work and alternate versions. Almost all of it lives up to the legend.—*RL*

### ROCK

#### THE BRAVERY

##### Slow Poison (3:30)

**Producers:** John Hill, Sam Endicott

**Writer:** S. Endicott

**Publisher:** Chrysalis Island

The Bravery rode a wave of synthesizers and droning vocals to success in 2005, and the band's lead single from its upcoming third album, "Stir the Blood," is true to that blueprint. Harmonious guitar strums and a static drumbeat kick off "Slow Poison," as electronic loops crawl in and around the riffs. The song's quick tempo and happy-go-lucky melody work in opposition to frontman/songwriter Sam Endicott's bleak lyrics. "Burn burn the house on fire/I'm so sick and tired," Endicott wails. "I can still remember your sound/It's cut-cut-cutting me down." Only at the bridge does Endicott let his veil of apathy slip and inject some urgency into his vocal delivery. The Bravery's signature sound is in full force on "Slow Poison," and it pays off in dividends.—*ECJ*

### POP

#### JUSTIN BIEBER

##### One Less Lonely Girl (3:49)

**Producer:** Stargate

**Writers:** various

**Publishers:** Ezekiel Lewis Music/Universal (BMI),

Jahque Joints/Universal Music (SESAC), ADRAWN Publishing/LA Reid Publishing (EMI) Island

Justin Bieber continues to croon his way into the hearts of tween girls everywhere with his sugary second single, "One Less Lonely Girl." Much as he did on his debut single, "One Time," Bieber makes a strong case for why he's the next pop/R&B heartthrob. "I'm gonna put you first, I'll show you what you're worth/If you let me inside your world," he sings. The stump speech is hard to resist, especially when set to an arrangement that follows the lineage of hit midtempo ballads "With You" and "Irreplaceable." Although the lyrics are rather generic, Bieber's smooth delivery is right on point, and his tender vocals blend well with the song's easy-flowing beat. With this latest effort, Bieber keeps building momentum for his Nov. 17 debut album—and young girls around the world couldn't be happier.—*CB*

### RAP

#### JUVENILE

##### Gotta Get It (TK)

**Producer:** Precise

**Writers:** Juvenile,

L. Edwards

**Publishers:** Breka Music/

#### THE BLACK EYED PEAS

##### Meet Me Halfway (4:44)

**Producers:** Keith Harris, Will.i.am

**Writers:** various

**Publishers:** various Interscope

The third Black Eyed Peas single from "The E.N.D." is somewhat of a departure from previous hits "Boom Boom Pow" and "I Gotta Feeling," which collectively spent a record-breaking 26 weeks atop the Billboard Hot 100. While the Peas' circa-2008 production aesthetic is still at the forefront, "Meet Me Halfway" boasts a slightly breezier, more downtempo beat and a vintage Madonna-inspired chorus: "Can you meet me halfway/Right at the borderline/Is where I'm gonna wait for you." Fergie elongates each note for a sensual vocal and offers a nice complement to co-producer Will.i.am, who handles the majority of the rhymes over funk guitar, hand claps and distorted pulses. Already climbing the Hot 100 with their latest, the Peas are evidently on a quest to prove that their hit parade is far from over.—*MM*



EMI Blackwood Music (BMI) UTP/EI/Atlantic

Juvenile is a pioneer in his own right. The New Orleans rapper enjoyed a slew of Southern bounce hits years before Lil Wayne sold his first millions. Unfortunately, his first official track in three years shows he hasn't evolved as much as one might hope. While the production on "Gotta Get It" has potential (thanks to its organ synths, double-speed drums

and those famous "Nolia" claps), the track is missing the kind of infectious chorus Juvenile is known for on past favorites like "Slow Motion." Lyrically, the rapper is also a bit unoriginal, bragging about his "yellow Chevy thing with the door up" and "canaries in the grill," among other material things. Let's hope this is just a warm-up for Juvenile and, as he raps on "Ha," he'll "handle his biz" on the next one.—*MC*



#### MICHAEL JACKSON

##### This Is It (3:46)

**Producers:** Michael Jackson, John McClain, Mervyn Warren

**Writers:** M. J. Jackson, P. Anka

**Publishers:** Mijac Music admin. by

Warner-Tamerlane Publishing (BMI) Sony

The controversy over its origins aside, "This Is It"—released Oct. 12 on Michael Jackson's official Web site—is yet another testament to the fact that the King of Pop was very much full of life when he died. "I never heard a single word about you/Falling in love wasn't my plan/I never thought that I would be your lover/Come on please, dear, understand," Jackson belts in his high-pitched, vibrating tenor. His voice is boosted by a medley of gentle violins, jazzy guitar strokes, intermittent finger snaps and horns while a choir chants an escalating series of "oohs" in the background. "This Is It" will be included on the soundtrack to Jackson's movie of the same name. He will forever be missed, but releases like this will make his music live on.—*MC*

## LEGENDS & CREDITS

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

**CONTRIBUTORS:** Crystal Bell, Ayala Ben-Yehuda, Mariel Concepcion, Wade Jessen, Evan C. Jones, Robert Levine, Jason Lipshutz, Michael Menachem, Fred Mills, Gail Mitchell, Evie Nagy, Kelly Staskel, Mikael Wood

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

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

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ROCK BY LAURA LEEBOVE

# Public Exposure

Steel Panther 'Raws' On The Chart

Most of the lyrics by the hard rock/glam metal band Steel Panther are too vulgar for radio. And Michael Starr, the parody act's frontman, says MTV handed Steel Panther the longest edit sheet in the network's history in response to the group's first attempt at a music video.

But those roadblocks haven't kept the Los Angeles quartet from its ongoing mission: to bring heavy metal back to the masses. Through long-running West Coast residencies, grassroots marketing and—surprisingly—radio exposure, Steel Panther has secured an opening slot on ZZ Top's upcoming overseas tour and is filming a pilot for Comedy Central. In the meantime, thanks to the group's success overseas, the U.S. physical release of its debut album, "Feel the Steel" (Universal Republic), was moved up a month to Oct. 6.

Produced by Jay Ruston (the Donnas), "Feel the Steel" is No. 98 on the Billboard 200 this week, selling 6,000 copies, according to Nielsen SoundScan. Its earlier digital release netted debuts at No. 123 on the Billboard 200 and No. 3 on the Heatseekers Albums chart the week of Oct. 17.

"If you had told me that radio would have helped the launch of this album, I wouldn't have believed you," says Frank Arigo, senior director of marketing at Universal Republic. Although the first two singles, "Death to All but Metal" and "Community Property," had to be edited before airing, Steel Panther manager

Glen Parrish says that having the band perform and do interviews on morning radio shows has been one of the best forms of exposure. "This isn't a traditional release because of the content of the record," Parrish says. "But everywhere they do a morning show, they sell out in that market."

According to the band members' tongue-in-cheek back story, Steel Panther was huge in the '80s, disappeared before the release of its debut and finally returned to the scene decades later. The four tattooed musicians are usually clad in Spandex, go only by their stage names (Starr, Satchel, Lexxi Foxxx and Stix Zadinia) and won't discuss their outside lives. Created in 2000, the potty-mouthed quartet—whose songs almost exclusively talk about women, one-night stands and heavy metal—has been playing frequently sold-out residencies for about a decade. These include stints in Las Vegas at Green Valley Ranch and the Aliante, as well as the Key Club in Los Angeles during which the band has been joined onstage by the likes of Kelly Clarkson and Pink.

"We're an organic, word-of-mouth kind of band because we're not really getting the radio airplay," says Starr, who appears with his bandmates in a videoclip on Billboard.com. "But that's the way this band has always been. We're kind of like herpes: We spread slowly but we're steady."



Metal mission: STEEL PANTHER

The band was known as Danger Kitty, Metal Shop and Metal Skool before adopting its current moniker. A few tracks from the group's self-released first album, "Hole Patrol," were rerecorded for "Feel the Steel," including "Stripper Girl" and "Fat Girl (Thar She Blows)."

In the weeks leading up to the album's release, CD samplers were distributed at various locales across the country, including strip clubs, tattoo parlors, bike shows and this year's Crüe Fest. Or as Arigo describes the advance legwork: "Anywhere you think metal lives."

Following the album's international release in June, the band has become popular in the

United Kingdom and Japan. Comedy Central caught wind of the band after comedian Sarah Silverman made an appearance in the "Death to All but Metal" video. A pilot for a weekly scripted comedy show—about bringing heavy metal back, naturally—is in the works for early 2010.

"Most people have never heard of these guys," Arigo says with a laugh. "The initial reaction is, 'Aw, they're totally ripping off Metallica.' Well, yeah, that's what Steel Panther does. But even though they write lyrics that are really funny, they're amazing musicians who couldn't be more serious about bringing metal back."

## THREE TIMES THE CHARM

Britney Spears debuts at No. 1 on the Billboard Hot 100 with her new single, "3," marking only the 15th song to bow atop the chart in the tally's 51-year history. "3" is also the first title to debut at No. 1 since Taylor Hicks' "American Idol" victory song, "Do I Make You Proud," on the July 1, 2006, chart. ¶ The previous four songs to open at No. 1 were all "American Idol"-related. The last non-"Idol" song to open at No. 1 was Lauryn Hill's "Doo Wop (That Thing)" on the Nov. 14, 1998, chart. ¶ Of the 15 debuts at No. 1, 10 of them occurred between 1995 and 1998. Until the end of 1998, a song could only chart on the Hot 100 if it was available as a commercial single. The bevy of debuts was prompted by singles being withheld from the market in order to maximize chart position, which is based on combining airplay and sales data. At the end of 1998, the Hot 100 changed its formula, allowing airplay-only or noncommercially available songs to chart. ¶ "3" is Spears' third Hot 100 No. 1. Her debut single, "... Baby One More Time," spent two weeks at No. 1 in 1999. "Womanizer" claimed a sole week atop the Oct. 25, 2008, chart.

—Keith Caulfield

### THE 15 NO. 1 DEBUTS IN THE BILLBOARD HOT 100'S HISTORY

DEBUT DATE	TITLE	ARTIST	LABEL
1. 9/2/95	"You Are Not Alone"	Michael Jackson	Epic
2. 9/30/95	"Fantasy"	Mariah Carey	Columbia
3. 11/25/95	"Exhale (Shoop Shoop)" (From "Waiting to Exhale")	Whitney Houston	Arista
4. 12/2/95	"One Sweet Day"	Mariah Carey & Boyz II Men	Columbia
5. 6/14/97	"I'll Be Missing You"	Puff Daddy & Faith Evans Featuring 112	Arista
6. 9/13/97	"Honey"	Mariah Carey	Columbia
7. 10/11/97	"Candle in the Wind 1997/Something About the Way You Look Tonight"	Elton John	A&M
8. 2/28/98	"My Heart Will Go On"	Celine Dion	550 Music
9. 9/5/98	"I Don't Want to Miss a Thing"	Aerosmith	Columbia
10. 11/14/98	"Doo Wop (That Thing)"	Lauryn Hill	Columbia
11. 6/28/03	"This Is the Night"	Clay Aiken	RMG
12. 7/10/04	"I Believe"	Fantasia	RMG
13. 7/2/05	"Inside Your Heaven"	Carrie Underwood	RMG
14. 7/1/06	"Do I Make You Proud"	Taylor Hicks	RMG
15. 10/24/09	"3"	BRITNEY SPEARS	JLG



Making history: BRITNEY SPEARS

STEEL PANTHER: NEIL ZLOZOWER; SPEARS: JASON MERRITT/GETTY IMAGES; COSBY: JOHN VINCENNES



Sisters in song:  
TEGAN & SARA



ROCK BY JASON LIPSHUTZ

## To 'Hell' And Back

Tegan & Sara Hope To Entice Larger U.S. Fan Base With 'Sainthood'

Canadian indie-rock duo Tegan & Sara's snappy songwriting and intimate lyrics have found a steadily growing audience in the United States since the twin sisters started recording songs a decade ago. "The Con," the duo's 2007 album, debuted at No. 34 on the Billboard 200 and led to an opening slot on Death Cab for Cutie's 2008 U.S. tour.

"Sainthood," their sixth full-length due Oct. 27 on Vapor/Sire Records, is Tegan & Sara's most immediate album yet. The propulsive first single, "Hell," was released to iTunes Oct. 6, and with its bouncy bassline and anthemic chorus, the track may be the key to growing the pair's fan base.

"It's less of a goal to get on radio and more of a goal to not resist radio as much as we have in the past," Sara Quin says. "We've had a really comfortable arc in our career, but at this point we recognize there is a fan base

we have yet to entice. With this album, I know we have a shot at it."

After writing separately throughout their careers, Tegan & Sara penned lyrics together for the first time during a writing trip to New Orleans in fall 2008. They used the concept of sainthood, inspired by a Leonard Cohen song, as a thesis for piercing songs of devotion and emotional longing.

The duo began recording in May with Howard Redekopp and Death Cab for Cutie's Chris Walla, who advised the girls to shake up their well-

worn recording process by playing each song with a full band in the studio instead of relying on overdubbing. "The nature of what Tegan and I did had always been solitary," Quin says. "I felt terrified playing the songs live because, honestly, I didn't know if I could do it. But the songs just sounded more fleshed-out... and I think they'll be stronger, especially live."

In conjunction with the album release, Tegan & Sara are issuing "On," "In" and "At," a three-book set that chronicles the sisters' past year through writings and photographs. The self-published books were the vision of Tegan, whose goal was to "make something that fans could hold in their hands—not something to re-create on their computer screens," Quin says.

After a Nov. 2 performance on "The Tonight Show With Conan O'Brien," Tegan & Sara will play select dates in Europe throughout November and launch a two-month U.S. headlining tour in February. While the duo is currently spending six to seven hours per day rehearsing for the shows, the experience of recording "Sainthood" with a full band was great practice for its biggest tour yet.

"We've become a really good live band, and I say that in the most humble way possible," Quin says with a laugh. "We usually dread rehearsals, but this year they've been a breeze."



Cosby and effect: BROTHA HAHZ, JACE THE GREAT, BILL COSBY, SUPA NOVA SLOM and WILLIAM 'SPACE MAN' PATTERSON (from left)

## SOUNDING BOARD

Comedian/actor/educator/author Bill Cosby is ready to unveil his latest project, "Bill Cosby Presents the Cosnarati: State of Emergency." A socially conscious hip-hop CD that focuses on the critical issues affecting young people, the independent project will be launched Oct. 19 during a virtual town hall meeting in New York.

Presented in association with Ustream, the town hall (7 p.m. ET/4 p.m. PT) will air on urban radio station Web sites across the country, on Cosby's Facebook page (facebook.com/bill-cosby) and BillCosby.com, which will simultaneously relaunch that evening.

Hosted by Cosby and the Cosnarati Band, the event will include the band's first public performance of several songs from "Emergency." Those songs will be available at digital retailers Oct. 20; the album's physical and digital release is Nov. 24. A free track will also be available on Cosby's Web site, supported by the online marketing agency Blue State Digital.

"Emergency" is the aural companion to "Come On People," the 2007 book co-authored by Cosby and Dr. Alvin F. Poussaint. Produced by Cosby's longtime musical colleague William "Spaceman" Patterson (Alicia Keys, LL Cool J), "Emergency" enlists the skills of guest rappers/community activists Jace the Great, Brother Hahz and Supa Nova Slom. Frustration, incarceration and respect for females are among the tracks' themes.

Cosby, who conceived the songs' story concepts but doesn't rap or sing, says the artists' writings hit upon much of the anger and frustration many people feel. "I came up with ideas and asked them to think deeper, but I didn't have to push. It was like, 'Thank you, Dr. Cosby. We want to do this.'"

Supa Nova Slom adds, "Dr. Cosby offered his elder wisdom, then we brought our young swag and interpreted it into hip-hop. Our generation and society at large are at a real crossroads for survival; the times demand that we reopen this chapter of hip-hop."

Noting the backlash he's received for controversial comments about African-American life, Cosby stands by the album. "People who don't want it to succeed will say I'm a curmudgeon who doesn't like poor or young people," he says. "But these rappers are young males running down the truth about the urban side of life. It's time for a change." —Gail Mitchell

## HAMMOND UNSTOPPABLE

A hit single, an increasingly savvy Internet fan base and key release-week appearances have helped gospel veteran Fred Hammond score on the charts. His latest project, "Love Unstoppable," debuted at No. 1 on Billboard's Top Gospel Albums chart, making it his sixth chart-topper and third No. 1 debut. Released Sept. 29 on Verity Records, the set bowed at No. 26 on the Billboard 200. The album also spun off a top five gospel hit with the lead single, "They That Wait," featuring John P. Kee.

Hammond says the music's "simplicity" resonates with listeners. "People want it more simple and less complicated right now," he says. "They want to be able to sing it with you."

The album's theme also came easily to him. "Even before we started writing, I said, 'It's going to be something about love.' I just love love. I love what love does."

On the album's release date, Hammond was the featured artist at the Music Experience with Chicago retailer Dedry Jones. The live event consists of a 45-minute interview and 15-minute performance. "It's 'Inside the Actors Studio' for musicians," says Verity Gospel Music Group senior director of marketing Cheryl Marks. "He attracted a huge turnout, with people also buying the album at the event." Additional release-week appear-

ances included an in-store performance at Stonecrest Mall in Atlanta.

Adding more fuel to Hammond's gospel fire were appearances as himself in J.D. Lawrence's play "The Clean Up Woman." Hammond has performed during stopovers in New York, Houston and Dallas. "It's hilarious," he says. "I'll probably do a couple more."

Rounding out Verity's marketing strategy was an iTunes campaign supplemented by messages from Hammond on Facebook, Twitter and other social networks.

"I started Twitter three weeks ago," the

singer says, "and have almost 4,000 followers so far. People who support what I do in the gospel audience have become more computer- and Internet-savvy."

However, as Marks notes, there's no denying that church remains a strong vehicle for new music exposure. "We're facing the same challenges everyone else is," she says. "We don't have as many outlets when it comes to consumer publications so we rely more on the Web. But what we do have are built-in marketing and touring opportunities through the church. That's a fan base we definitely tap into." —Deborah Evans Price



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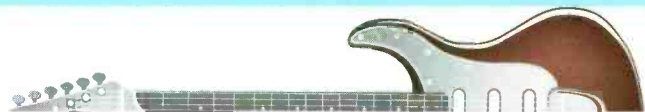
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To ensure full consideration, applications should be received by November 30, 2009. Applicants should submit a cover letter and curriculum vitae online. To apply, please visit the College of Arts and Sciences website, <http://www.northeastern.edu/cas/>, and click on Faculty Positions. In addition, applicants must have at least three confidential letters of reference sent directly to: Hilary Poriss, Chair, Music Industry Faculty Search, 351 Ryder Hall, Boston, MA 02115. No other materials should be sent directly to Professor Poriss.

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# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



### PERFECT SEVEN

>> Backstreet's back, alright. Backstreet Boys' new "This Is Us" debuts at No. 9 on the Billboard 200, making the act the first to have its first seven charting albums all reach the top 10 since Sade did so between 1985 and 2002. (Sade is a group, fronted by singer Sade Adu.)

### BIG CASH

>> Rosanne Cash nets her highest-charting album on the Billboard 200 as "The List"—inspired by a list of essential country songs her father Johnny Cash gave her—bows at No. 22. Her previous high came in 1981, when her third set, "Seven Year Ache," hit No. 26.



### THE LONG RUN

>> Chris Young achieves his first Hot Country Songs No. 1, as "Gettin' You Home (The Black Dress Song)" dominates indies 35th chart week. It's the longest No. 1 climb since Tracy Lawrence's "Find Out Who Your Friends Are" needed 41 weeks to peak in June 2007.

## CHART BEAT

>> Launching at the summit of the Billboard Hot 100, Britney Spears' "3" is the song with the shortest title to top the chart. The song bests seven three-letter No. 1 tracks: Frankie Avalon's "Why," the Jackson 5's "ABC," Edwin Starr's "War," Michael Jackson's "Ben" and "Bad," Rihanna's "SOS" and Flo Rida's "Low."

>> With two more debuts upping its total to nine this year, the "Glee" cast passes Rascal Flatts for the most charted titles on the Hot 100 in 2009 among groups. Among all acts, the only ones with more entries in 2009 are Lil Wayne (17), Kanye West (13), Miley Cyrus (11) and T-Pain (10). The ensemble's cover of Bon Jovi's "It's My Life" at No. 30 bests the original version's No. 33 peak in 2000.

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

## Bublé Bests Kiss To Earn Second No. 1

This week's biggest debuts on the Billboard 200 are brought to you by **Oprah Winfrey** and **Wal-Mart**.

The power of Winfrey's influence can be seen at the top of the chart, where **Michael Bublé's** "Crazy Love" enters at No. 1 with 132,000 copies sold, according to Nielsen SoundScan, after only three days of availability.

Meanwhile, **Kiss** claims its highest-

ends at the close of business on Sunday evening, Bublé's opening week is all the more impressive, since it comprises three days of sales.

Bublé's last set, the 2007 "Call Me Irresponsible," debuted with 212,000 sold at No. 2 before moving to No. 1 the following week. "Crazy" is the artist's third top 10 album, as his second studio set, "It's Time," debuted and peaked at No. 7 in 2005.

Had Bublé appeared on "Oprah" without having already released "Crazy," the impact would've been lessened. There's something about seeing Winfrey say to the camera, while holding a CD, about how so-and-so's new album was released "today." There's an urgency and immediacy there that connects with viewers.

Bublé follows **Barbra Streisand's** "Love Is the Answer" in the Billboard 200 penthouse, giving the chart back-to-back No. 1s aided by Winfrey. Streisand, however, appeared on "Oprah" the Friday before her album hit retail on Tuesday, Sept. 29.

Bublé becomes just the second artist this year—after **Christette Michele**—to reach No. 1 on the Billboard 200 without ever having had a top 40 sin-

gle on the Billboard Hot 100. His best rank on the tally so far is the 2007 song "Everything," which hit No. 46.

Bublé's Hot 100 fortunes have been hampered by his lack of radio airplay outside of the adult contemporary format, where he's a cornerstone. The new album's lead single, "Haven't Met You Yet," bullets at No. 8 on the tally this week, becoming his sixth top 10.

The tune has yet to reach any other Billboard airplay chart.

Yet, his "Crazy" debut at No. 1 on the Billboard 200 proves that one doesn't always need multiformat radio airplay to prompt strong sales. Especially when Winfrey's in your corner.

"Crazy" may continue to reign at No. 1 next week, although one of the most anticipated soundtracks of the year could bump Bublé from the top slot. The "New Moon" soundtrack—moved up to a Friday, Oct. 16 release from Oct. 20—may rule the roost with just three days of sales. Sound familiar?

**YOU WANTED THE BEST:** Kiss' arrival at No. 2 on the Billboard 200 with "Sonic Boom" gives the band its highest-charting album, but its 108,000-copy opener is also the

group's second-best sales week since Nielsen SoundScan began tracking data in 1991. The act's previous chart high came with the 1998 album "Psycho-Circus," which debuted and peaked at No. 3 with 110,000 sold. That album's opening week is the group's best SoundScan sales week.

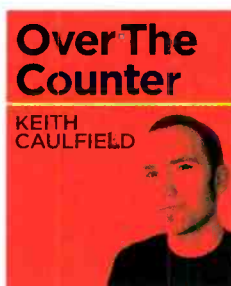
Some industry prognosticators had projected the new album's first-week sales figure to be much higher—as much as 180,000 copies. However, those early forecasts were based on how well the set sold on its first day of release. But as the week progressed, the album's sales tapered off sharper than expected, thus making the initial projections much too high.

"Sonic Boom" is Kiss' first studio album since "Psycho-Circus" and is a mult disc set. The first CD features the "Sonic Boom" album, while the second disc features live versions of some of the band's biggest hits. The third disc is a DVD with six live performances. The set carries a list price of \$14.98 at Wal-Mart but was sale-priced for \$12.

All told, "Sonic Boom" is Kiss' eighth top 10 album. Its first, "Alive!," reached No. 9 in 1975. The band had three more top 10s in the '70s and another three in the '90s.



BUBLÉ



Over The Counter  
KEITH CAULFIELD

charting album with the Wal-Mart-exclusive "Sonic Boom" at No. 2 with 108,000 sold.

"Crazy" was pushed up from its original Oct. 13 release date to an off-cycle release on Friday, Oct. 9—likely to capitalize on Bublé's chat and performance on that day's "Oprah" episode. Because SoundScan's tracking week

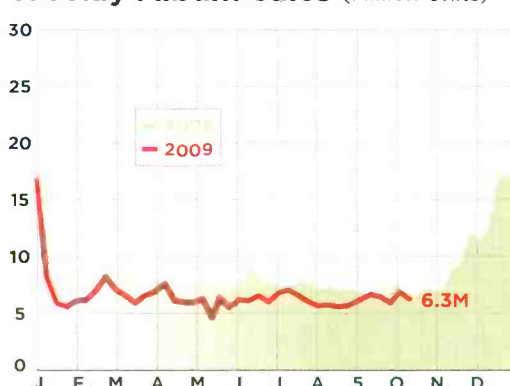
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,278,000	1,422,000	19,336,000
Last Week	6,876,000	1,567,000	19,410,000
Change	-8.7%	-9.3%	-0.4%
This Week Last Year	6,419,000	1,161,000	18,237,000
Change	-2.2%	22.5%	6.0%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	311,791,000	269,710,000	-13.5%
Digital Tracks	832,764,000	922,918,000	10.8%
Store Singles	1,332,000	1,411,000	5.9%
<b>Total</b>	<b>1,145,887,000</b>	<b>1,194,039,000</b>	<b>4.2%</b>
Albums w/TEA*	395,067,400	362,001,800	-8.4%

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

### DIGITAL TRACKS SALES



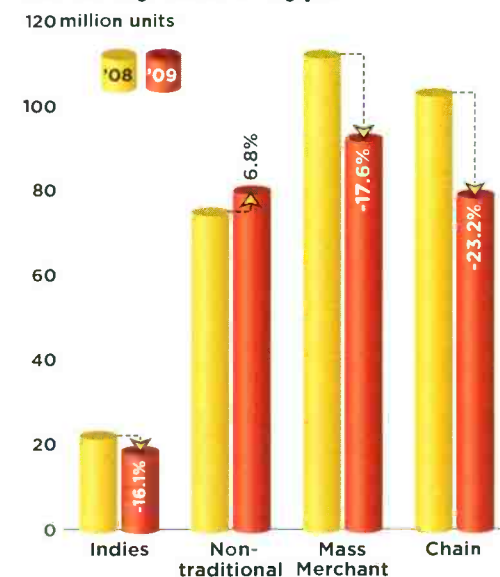
### SALES BY ALBUM FORMAT

CD	260,607,000	209,312,000	-19.7%
Digital	49,722,000	58,441,000	17.5%
Vinyl	1,354,000	1,911,000	41.1%
Other	107,000	46,000	-57.0%

For week ending Oct. 11, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

### Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Michael Buble, KISS, Toby Keith, Barbra Streisand, Jay-Z, Luke Bryan, Mariah Carey, Miley Cyrus, Backstreet Boys, Breaking Benjamin, Paramore, Alice in Chains, Whitney Houston, Bebe & Cece Winans, Relient K, Pearl Jam, Taylor Swift, Harry Connick, Jr., Miranda Lambert, Madonna, Kings of Leon, Rosanne Cash, The Black Eyed Peas, Zac Brown Band, Selena Gomez & The Scene, Brandi Carlile, Lady Gaga, Drake, Three Days Grace, Lynyrd Skynyrd, Mayday Parade, Owl City, Muse, The Beatles, Tokio Hotel, Dethklok, Soundtrack, Jason Aldean, Lady Antebellum, Trey Songz, Maxwell, The Avett Brothers, Various Artists, Various Artists, Colbie Caillat, Kid Cudi, Pink, Brooks & Dunn, Five Finger Death Punch, Built to Spill.



In a Teutonic twist on retailer-specific exclusive packages, a Best Buy deluxe version includes a bonus disc with German versions of the set's songs. (Naturally, since the quartet hails from Germany.)



After the band appeared on "The Oprah Winfrey Show" Oct. 5—and performed "Don't Stop Believin'" and "Faithfully"—this set re-enters with 10,000 sold (up 681%) and its best sales week since October 2008.

The album, first released in October 2008, was reissued last week with four bonus live tracks. In turn, the set re-enters with a 285% gain and jumps 39-19 on Top Country Albums.



After the physical version of the album came out Oct. 6, following a week of digital exclusivity, the set jumps with a 31% gain. It also earns Heatseeker Graduate honors, prompting its removal from the Heatseekers Albums chart.



The fourth charting set for the French duo starts with 6,000 copies and enters at No. 5 on Top Dance/Electronic Albums, giving the act its fourth top 10 on the latter chart.

Continuation of the Billboard 200 chart table, including entries for Daughtry, Foreigner, Nickelback, Fred Hammond, George Strait, Blessthefall, Skillet, Various Artists, Tiesto, AFI, Eminem, Karen O and The Kids, Journey, Beyonce, Reba, Monsters of Folk, David Crowder Band, Darius Rucker, Shinedown, Various Artists, Taylor Swift, Chris Young, Fat Joe, Sugarland, Lil' Boosie, Keith Urban, Soundtrack, David Gray, Chris Tomlin, Pete Yorn & Scarlett Johansson, Rascal Flatts, Ghostface Killah, Brand New, Phoenix, Raekwon, Pitbull, Mark Knopfler, Rascal Flatts, Chevelle, Boys Like Girls, Soundtrack, Various Artists, Dave Matthews Band, Kelly Clarkson, Kenny Chesney, Green Day, Fabolous, Heatseeker Graduate Steel Panther, Rodrigo y Gabriela, Air.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions. Includes names like Backstreet Boys, The Beatles, Joshua Bell, Beyonce, Jason Aldean, Lady Antebellum, Trey Songz, Maxwell, The Avett Brothers, Various Artists, Colbie Caillat, Kid Cudi, Pink, Brooks & Dunn, Five Finger Death Punch, Built to Spill, Chickenfoot, Kelly Clarkson, Coldplay, Harry Connick, Jr., David Crowder Band, Billy Currington, Miley Cyrus, Mike Doughty, Drake, Eminem, Bill Engvall, Fabolous, The Fall of Troy, Fat Joe, Fee, Ella Fitzgerald, Five Finger Death, Punch, John Fogerty/The Blue Ridge Rangers, Selenia Gomez & The Scene, Imogen Heap, Kelly Clarkson, David Gray, Green Day, Rodrigo y Gabriela, Ghostface Killah, Hatedreed, Gloria, Selena Gomez & The Scene, Imogen Heap, Kelly Clarkson, David Gray, Green Day, Halesstorm, Fred Hammond, Hatedreed, Hawk Nelson, Imogen Heap, Kelly Clarkson, David Gray, Green Day, Immortal, Insane Clown Posse, Lady Antebellum, Lady Gaga, Miranda Lambert, LediS, Letoya, Blake Lewis, Lights, Lil Wayne, L'MFAO, Demi Lovato, Toby Keith, Kid Cudi, Kidz Bop Kids, Kings of Leon, Sean Kingston, Kiss, K'Jon, Jonas Brothers, Mark Knopfler.



TOP POP CATALOG™			ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)		
1	1	131	<b>#1 GREATEST GAINER</b> MICHAEL JACKSON MJJ/EPIC 88996/SONY MUSIC (14.98)	Number Ones	■
2	4	277	MICHAEL JACKSON EPIC/LEGACY 17985*/SONY MUSIC (17.98)	Thriller	◆
3	2	341	THE BEATLES APPLE 82468*/CAPITOL (18.98)	Abbey Road	◆
4	3	258	THE BEATLES APPLE 82414/CAPITOL (24.98)	The Beatles	◆
5	5	398	THE BEATLES APPLE 82419*/CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band	◆
6	6		MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	◆
7	RE-ENTRY		MICHAEL JACKSON MJJ/EPIC 92600/SONY MUSIC (56.98 CD/DVD)	The Ultimate Collection	◆
8	41	202	CREED WIND-UP 13103 (9.98 CD/DVD)	Greatest Hits	◆
9	HOT SHOT DEBUT		MICHAEL JACKSON MJJ/EPIC/LEGACY 08404 EX/SONY MUSIC (49.98)	7 CD Album Mega Bundle	◆
10	18	831	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98)	Journey's Greatest Hits	◆
11	7	98	THE BEATLES APPLE 82418*/CAPITOL (18.98)	Rubber Soul	◆
12	8	115	THE BEATLES APPLE 46441*/CAPITOL (18.98)	Revolver	◆
13	9	5	THE BEATLES APPLE 43807/CAPITOL (24.98)	Past Masters	◆
14	10	116	THE BEATLES APPLE 82465*/CAPITOL (18.98)	Magical Mystery Tour (Soundtrack)	◆
15	11	58	THE BEATLES APPLE 82413*/CAPITOL (18.98)	A Hard Day's Night (Soundtrack)	◆
16	13	57	THE BEATLES APPLE 46439*/CAPITOL (18.98)	Help! (Soundtrack)	◆
17	12	67	THE BEATLES APPLE 82472*/CAPITOL (18.98)	Let It Be (Soundtrack)	◆
18	16	127	MICHAEL JACKSON EPIC/LEGACY 66072*/SONY MUSIC (11.98)	Bad	◆
19	21	1015	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904*/UMG (13.98/8.98)	Legend: The Best Of Bob Marley And The Wailers	◆
20	15	7	THE BEATLES APPLE 82416*/CAPITOL (18.98)	Please Please Me	◆
21	20	134	MICHAEL JACKSON EPIC/LEGACY 66071*/SONY MUSIC (11.98)	Dangerous	◆
22	37	238	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98)	It's Time	◆
23	22	132	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	◆
24	19	5	THE BEATLES APPLE 82414*/CAPITOL (18.98)	Beatles For Sale	◆
25	25	290	GUNS N' ROSES GEFFEN 001714/IGA (16.98)	Greatest Hits	◆
26	27	656	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/LONDON/ORD 117.98/12.98	Chronicle The 20 Greatest Hits	◆
27	28	35	KINGS OF LEON RCA 03776*/RMG (9.98)	Because Of The Times	◆
28	17	5	THE BEATLES APPLE 82420*/CAPITOL (18.98)	With The Beatles	◆
29	26	17	JACKSON 5 MCA/1418 007718/UMG (9.98)	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	◆
30	RE-ENTRY		MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	◆
31	23		ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19	◆
32	RE-ENTRY		KISS MERCURY/UTV 563122/UMG (18.98)	The Very Best Of Kiss	◆
33	30	207	MICHAEL JACKSON EPIC/LEGACY 66070*/SONY MUSIC (11.98)	Off The Wall	◆
34	33	232	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	◆
35	32	307	ABBA POLAR POLYDOR 517007/UMG (18.98/12.98)	Gold - Greatest Hits	◆
36	24	442	THE BEATLES APPLE 29325/CAPITOL (18.98/12.98)	1	◆
37	36	1676	PINK FLOYD CAPITOL 46001* (18.98/10.98)	Dark Side Of The Moon	◆
38	35	771	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits	◆
39	39		MUSE WARNER BROS. 34284* (15.98)	Black Holes And Revelations	◆
40	43	99	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98)	Motherhip	◆
41	29	21	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	◆
42	RE-ENTRY		MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	Michael Buble	◆
43	38	126	LINKIN PARK MACHINE SHOP 44777*/WARNER BROS. (18.98)	Minutes To Midnight	◆
44	40	210	NICKELBACK ROADRUNNER 618300 (18.98)	All The Right Reasons	◆
45	48	84	MGMT COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	◆
46	RE-ENTRY		NORAH JONES BLUE NOTE 74516/BLG (18.98)	Not Too Late	◆
47	34	48	MICHAEL JACKSON EPIC 85250/SONY MUSIC (11.98)	Greatest Hits: HiStory - Volume 1	◆
48	42	151	DAUGHTRY RCA 88860/RMG (9.98)	Daughtry	◆
49	47	84	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (11.98)	Good Time	◆
50	31	30	THE BEATLES APPLE 82467*/CAPITOL (18.98)	Yellow Submarine (Soundtrack)	◆

"Anywhere but Here," the second studio album from Mayday Parade (pictured), opens at No. 12 on Top Digital Albums and at No. 31 on the Billboard 200. The band's last set, "A Lesson in Romanticism," peaked at No. 8 on Heatseekers Albums in 2007. . . . On Top Pop Catalog, a QVC boxed set of seven Michael Jackson albums enters at No. 9 with 9,000 copies sold while the network also boosts sales of "Number Ones" at No. 1 (43,000, up 33%) and "Thriller" at No. 2 (21,000, up 33%).



TOP DIGITAL™			ARTIST	Title	BB 200 RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	IMPRINT / DISTRIBUTING LABEL			
1	NEW		<b>#1</b> MICHAEL BUBLE 143/REPRISE/WARNER BROS. *	Crazy Love	1	◆
2	NEW		RELIENT K MDNO VS STEREO/JIVE/JLG	Forget And Not Slow Down	15	◆
3	5	6	JAY-Z ROC NATION/AG +	The Blueprint 3	5	◆
4	NEW		BRANDI CARLILE COLUMBIA/SONY MUSIC	Give Up The Ghost	26	◆
5	2	2	PARAMORE FUELED BY RAMEN/AG	Brand New Eyes	11	◆
6	2	2	BREAKING BENJAMIN HOLLYWOOD +	Dear Agony	10	◆
7	12	13	OWL CITY UNIVERSAL REPUBLIC/UMRG	Ocean Eyes	32	◆
8	NEW		ROSANNE CASH MANHATTAN/BLG	The List	22	◆
9	NEW		BACKSTREET BOYS JIVE/JLG +	This Is Us	9	◆
10	NEW		TOBY KEITH SHOW DOG NASHVILLE	American Ride	3	◆
11	NEW		LUKE BRYAN CAPITOL NASHVILLE	Do I'm My Thing	6	◆
12	NEW		MAYDAY PARADE FEARLESS/ATLANTIC/AG	Anywhere But Here	31	◆
13	3	2	ALICE IN CHAINS VIRGIN/CAPITOL	Black Gives Way To Blue	12	◆
14	NEW		TIESTO MUSICAL FREEDOM/ULTRA	Kaleidoscope	59	◆
15	RE-ENTRY		CREED WIND-UP +	Greatest Hits	2	◆
16	18	46	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	27	◆
17	9	3	PEARL JAM MONKEYWRENCH	Backspacer	16	◆
18	17	52	KINGS OF LEON RCA/RMG	Only By The Night	21	◆
19	16	4	MUSE HELIUM-3/WARNER BROS. *	The Resistance	33	◆
20	13	3	THREE DAYS GRACE JIVE/JLG	Life Starts Now	29	◆
21	7	2	MIRANDA LAMBERT COLUMBIA (NASHVILLE)/SMN	Revolution	19	◆
22	20	18	THE BLACK EYED PEAS INTERSCOPE/IGA	The E.N.D.	23	◆
23	8	1	THE AVETT BROTHERS AMERICAN COLUMBIA/SONY MUSIC	I and Love and You	42	◆
24	19	4	KID CUDI DREAM ON G.O.D./UNIVERSAL MOTOWN/UMRG *	Man On The Moon: The End Of Day	46	◆
25	4		MARIAH CAREY ISLAND/IDJMG	Memoirs Of An Imperfect Angel	7	◆

TOP INTERNET™			ARTIST	Title	BB 200 RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	IMPRINT / DISTRIBUTING LABEL			
1	12	3	<b>#1</b> THE BEATLES APPLE 99449/CAPITOL *	The Beatles In Stereo	34	◆
2	1	2	BARBRA STREISAND COLUMBIA 43954/SONY MUSIC	Love Is The Answer	4	◆
3	RE-ENTRY		LUKE BRYAN CAPITOL NASHVILLE 65833	Do I'm My Thing	6	◆
4	RE-ENTRY		TOBY KEITH SHOW DOG NASHVILLE 027	American Ride	3	◆
5	RE-ENTRY		KISS KISS 200901 EX +	Sonic Boom	2	◆
6	RE-ENTRY		BRANDI CARLILE COLUMBIA 24740/SONY MUSIC	Give Up The Ghost	26	◆
7	RE-ENTRY		ROSANNE CASH MANHATTAN 96576/BLG	The List	22	◆
8	10	3	HARRY CONNICK, JR. COLUMBIA 47228*/SONY MUSIC	Your Songs	18	◆
9	4	4	MARK KNOPFLER REPRISE 520206/WARNER BROS.	Get Lucky	87	◆
10	NEW		TOKIO HOTEL CHERRYTREE/INTERSCOPE 013478/IGA +	Humanoid	35	◆
11	NEW		MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. *	Crazy Love	1	◆
12	3	2	ALICE IN CHAINS VIRGIN 67159*/CAPITOL	Black Gives Way To Blue	12	◆
13	5	2	MARIAH CAREY ISLAND 013226/IDJMG	Memoirs Of An Imperfect Angel	7	◆
14	NEW		LUCERO UNIVERSAL REPUBLIC 013413*/UMRG	1372 Overton Park	114	◆
15	RE-ENTRY		PHISH JEMP 1049*	Joy	116	◆
16	9	2	MADONNA WARNER BROS. 299404	Celebration	20	◆
17	8		BREAKING BENJAMIN HOLLYWOOD 502388* +	Dear Agony	10	◆
18	7	2	DETHKLOK WILLIAMS STREET 60008/(ADULT SWIM)	Metacocalypse: Dethalbum II (Soundtrack)	36	◆
19	13	6	WHITNEY HOUSTON ARISTA 10033/RMG	I Look To You	13	◆
20	2	2	PARAMORE FUELED BY RAMEN 518250/AG	Brand New Eyes	11	◆
21	19	4	MUSE HELIUM-3 521130/WARNER BROS. *	The Resistance	33	◆
22	21	5	JAY-Z ROC NATION 520856/AG +	The Blueprint 3	5	◆
23	18	5	THEY MIGHT BE GIANTS IDLEWILD/OLIVEMOUNT 004566/WALT DISNEY +	Here Comes Science	163	◆
24	NEW		MAYDAY PARADE FEARLESS/ATLANTIC 521114/AG	Anywhere But Here	31	◆
25	17	5	THE BEATLES APPLE 82468*/CAPITOL	Abbey Road	—	◆

I LIKE PROFILES: MOST ADDED™			TITLE	ARTIST (IMPRINT/LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	2	13	<b>#1</b> PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
2	1	18	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
3	-	1	LETTERS FROM THE SKY CIVIL TWILIGHT (iTUNES)	
4	25	3	FIREFLIES DWL CITY (UNIVERSAL REPUBLIC)	
5	6	6	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	
6	7	17	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
7	3	3	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC RRP)	
8	5	5	UPRISING MUSE (HELIUM-3/WARNER BROS.)	
9	16	39	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
10	-	3	BRITNEY SPEARS (JIVE/JLG)	
11	22	9	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	
12	19	14	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	
13	20	28	BOOM BOOM POW THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
14	23	7	DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
15	-	2	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	

LALA SONGS™			TITLE	ARTIST (IMPRINT/LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	10	<b>#1</b> DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
2	4	14	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
3	2	14	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	
4	3	8	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
5	9	13	BREAK UP MARIO FEATURING GUCCI MANE & SEAN GARRETT (J/RMG)	
6	8	13	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
7	6	9	SHE WOLF SHAKIRA (SONY MUSIC LATIN/EPIC)	
8	7	11	GOOD GIRLS GO BAD COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)	
9	-	5	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
10	10	14	KNOCK YOU DOWN KERI HILSON FEATURING KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
11	11	14	BOOM BOOM POW THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
12	16	2	HEARTLESS KANYE WEST (RCA-A-FELLA/DEF JAM/IDJMG)	
13	-	3	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
14	17	8	HOTEL ROOM SERVICE PITBULL (MR. 305/PULO GROUP/J/RMG)	
15	13	4	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	

TOP HARD ROCK ALBUMS™			TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	-	1	<b>#1</b> SONIC BOOM KISS (KISS)	
2	1	2	DEAR AGONY BREAKING BENJAMIN (HOLLYWOOD)	
3	2	2	BLACK GIVES WAY TO BLUE ALICE IN CHAINS (VIRGIN/CAPITOL)	
4	3	3	BACKSPACER PEARL JAM (MONKEYWRENCH)	
5	6	3	LIFE STARTS NOW THREE DAYS GRACE (JIVE/JLG)	
6	5	2	METACALYPSE: DETHALBUM II (SOUNDTRACK) DETHKLOK (WILLIAMS STREET/ADULT SWIM)	
7	7	3	WAR IS THE ANSWER FIVE FINGER DEATH PUNCH (PROSPECT PARK)	
8	9	47	DARK HORSE NICKELBACK (ROADRUNNER)	
9	-	1	WITNESS BLESSTHEFALL (FEARLESS)	
10	4	2	CRASH LOVE AFI (GCG/INTERSCOPE/IGA)	
11	24	28	GREATEST HITS CREED (WIND-UP)	
12	10	68	THE SOUND OF MADNESS SHINEDOWN (ATLANTIC/AG)	
13	12	6	SCI-FI CRIMES CHEVELLE (EPIC/SONY MUSIC)	
14	16	2	FEEL THE STEEL STEEL PANTHER (UNIVERSAL REPUBLIC/UMRG)	
15	11	4	ENDGAME MEGADETH (ROADRUNNER)	

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan. All rights reserved.

**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> DOWN 2 WKS	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	3	12	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
3	2	24	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	4	18	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
5	5	21	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
6	7	8	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
7	10	6	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	11	6	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
9	6	15	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
10	9	8	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
11	8	16	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
12	12	15	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
13	13	27	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
14	24	5	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
15	31	3	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
16	15	14	SUCCESSFUL	DRAKE FEAT. TREY SONZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
17	14	23	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
18	20	10	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
19	16	12	BE ON YOU	FLO RIDA FEAT. NE-YO (PDE BOY/ATLANTIC)
20	25	8	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
21	37	5	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
22	21	11	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)
23	18	16	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
24	27	9	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
25	19	12	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	40	4	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
27	22	19	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
28	28	11	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)
29	36	5	COWBOY CASANOVA	CARRIE UNDERWOOD (19 ARISTA NASHVILLE)
30	29	25	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
31	32	9	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/50 ICEY/WARNER BROS.)
32	38	8	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
33	26	13	NEVER SAY NEVER	THE FRAY (EPIC)
34	39	9	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
35	23	18	BATTLEFIELD	JORDIN SPARKS (19 JIVE/JLG)
36	35	16	GOD IN ME	MARY MARIO FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
37	41	32	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
38	49	4	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
39	42	14	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER (MCA/ATLANTIC/RRP)
40	45	3	DOESN'T MEAN ANYTHING	ALICIA KEYS (M&K J/RMG)
41	47	8	UNDER	PLEASURE P (ATLANTIC)
42	34	16	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
43	30	18	SMALL TOWN USA	JUSTIN MOORE (VALORY)
44	43	7	LOL :-)	TREY SONZ FEAT. GUCCI MANE & SOULJA BOY (SONG BOOK/ATLANTIC)
45	55	4	DO I	LUKE BRYAN (CAPITOL NASHVILLE)
46	48	7	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
47	51	7	NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
48	-	1	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
49	-	1	SMILE	BRITNEY SPEARS (JIVE/JLG)
50	57	6	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	56	4	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)
52	59	3	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
53	58	8	RUNAWAY	LOVE AND THEFT (CAROLWOOD)
54	50	32	BOOM BOOM POW	THE BLACK EYED PEAS (WILLI AM/INTERSCOPE)
55	46	13	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
56	65	2	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
57	60	4	BAD HABITS	MAXWELL (COLUMBIA)
58	52	5	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
59	63	3	BONFIRE	CRAIG MORGAN (BNA)
60	53	11	SOUNDS LIKE LIFE TO ME	DARRYL WORLEY (STROUD/AVARIOUS)
61	-	1	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
62	62	13	21 GUNS	GREEN DAY (REPRISE)
63	68	2	RED LIGHT	DAVID NAIL (MCA NASHVILLE)
64	70	2	I WANNA MAKE YOU CLOSE YOUR EYES	DIERKS BENTLEY (CAPITOL NASHVILLE)
65	-	1	CONSIDER ME GONE	REBA (STARBUCK/VALORY)
66	75	2	I INVENTED SEX	TREY SONZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
67	67	3	REGRET	LETOYA FEAT. LUDACRIS (CAPITOL)
68	-	1	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
69	54	11	LOVE YOUR LOVE THE MOST	ERIC CHURCH (CAPITOL NASHVILLE)
70	73	2	HONKY TONK STOMP	BROOKS & DUNN FEAT. BILLY GIBBONS (ARISTA NASHVILLE)
71	72	3	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY (ISLAND/IDJMG)
72	-	1	PAPERS	USHER (LAFACE/JLG)
73	71	7	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
74	74	3	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
75	69	21	BOOTS ON	RANDY Houser (UNIVERSAL SOUTH)

1,300 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	<b>#1</b> UP 1 WK	BRITNEY SPEARS (JIVE/JLG)	
2	1	9	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
3	2	9	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
4	5	8	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	
5	6	7	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
6	3	14	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
7	-	1	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/IDJMG)	
8	7	9	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
9	4	18	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
10	12	8	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
11	8	5	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
12	-	1	IT'S MY LIFE/CONFESSIONS PART II	GLEE CAST (FOX/COLUMBIA)	
13	11	4	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
14	9	14	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
15	-	1	HALO/WALKING ON SUNSHINE	GLEE CAST (FOX/COLUMBIA)	
16	18	11	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)	
17	26	3	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
18	21	11	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
19	19	11	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)	
20	17	10	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	
21	14	24	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
22	13	3	COWBOY CASANOVA	CARRIE UNDERWOOD (19 ARISTA NASHVILLE)	
23	23	8	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
24	15	35	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
25	-	1	HELL OF A LIFE	T.I. (GRAND HUSTLE/ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	25	11	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	
27	16	13	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	
28	22	15	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
29	27	15	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
30	24	19	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER (MCA/ATLANTIC/RRP)	
31	-	1	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
32	30	9	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	
33	32	11	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
34	10	3	SOMEBODY TO LOVE	GLEE CAST (FOX/COLUMBIA)	
35	33	4	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
36	29	28	BOOM BOOM POW	THE BLACK EYED PEAS (WILLI AM/INTERSCOPE)	
37	28	16	21 GUNS	GREEN DAY (REPRISE)	
38	35	15	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
39	-	41	FOREVER	CHRIS BROWN (JIVE/JLG)	
40	43	9	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
41	36	17	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
42	42	4	FACE DROP	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
43	31	31	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	
44	34	8	BE ON YOU	FLO RIDA FEAT. NE-YO (PDE BOY/ATLANTIC)	
45	58	2	FUNHOUSE	PINK (LAFACE/JLG)	
46	71	8	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)	
47	-	1	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)	
48	-	1	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
49	45	10	SMILE	UNCLE KRACKER (TOP DOG ATLANTIC)	
50	54	11	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	39	23	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
52	37	6	DON'T STOP BELIEVIN'	GLEE CAST (FOX/COLUMBIA)	
53	44	5	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)	
54	53	42	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
55	-	2	BODY LANGUAGE	JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)	
56	47	33	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
57	48	4	SUCCESSFUL	DRAKE FEAT. TREY SONZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
58	51	4	I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
59	56	8	STARSTRUCK	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
60	59	12	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)	
61	52	13	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)	
62	-	1	HEY, SOUL SISTER	TRAIN (COLUMBIA)	
63	57	17	YOU'RE A JERK	NEW BOYZ (SHOTTY/ASYLUM/WARNER BROS.)	
64	40	4	LA LA LA	LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)	
65	61	5	UPRISING	MUSE (HELMHOLD J/WARNER BROS.)	
66	55	18	NEVER SAY NEVER	THE FRAY (EPIC)	
67	-	1	RAIN	CREED (WIND-UP)	
68	50	21	BATTLEFIELD	JORDIN SPARKS (19 JIVE/JLG)	
69	68	3	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)	
70	-	3	DO I	LUKE BRYAN (CAPITOL NASHVILLE)	
71	-	73	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA LEGACY)	
72	66	2	BETCHA GON KNOW (THE PROLOGUE)	MARIAH CAREY (ISLAND/IDJMG)	
73	46	18	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
74	62	21	NEW LINE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
75	70	4	WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/50 ICEY/WARNER BROS.)	

**ALBUM CHARTS**

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

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

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

**SONG CHARTS**

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

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

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

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

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

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

**HOT DANCE CLUB SONGS**  
Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

**POWER PICK** 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). Ⓜ Certification of 400,000 units (Multi-Platino).

**SINGLES CHARTS**  
● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).</

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1 DOWN</b> 2 WKS. JAY SEAN FEAT. LI WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	3	10	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
3	16		USE SOMEBODY KINGS OF LEON (RCA/RMG)
4	4	18	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	19		I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
6	6	9	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
7	7	7	<b>GREATEST GAINER</b> JAY-Z (STREAMLINE/ONLINE/CHERRYTREE/INTERSCOPE)
8	10	12	SWEET DREAMS BEYONCÉ (MUSIC WORLD/COLUMBIA)
9	14		LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)
10	9	11	OBSESSED MARIAH CAREY (ISLAND/IDJMG)
11	13		RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
12	11	20	BATTLEFIELD JORDIN SPARKS (19 JIVE/JLG)
13	19	8	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
14	12	17	GOOD GIRLS GO BAD COBPA STARSHIP FEAT. LEXIHOON MEESTER (DCA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
15	14	20	NEVER SAY NEVER THE FRAY (EPIC)
16	23	4	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
17	15	21	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
18	21	11	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)
19	17	10	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)
20	25	5	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
21	18		BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
22	24	7	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	22	13	HOTEL ROOM SERVICE PITBULL (MR. 305 POLO GROUNDS/J/RMG)
24	26	16	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
25	38	2	BRITNEY SPEARS (JIVE/JLG)
26	27	7	STARSTRUKK 3OH3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
27	28	7	EVACUATE THE DANCEFLOOR CASCADA (ROBBINS)
28	33	4	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
29	29	5	FACE DROP SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
30	31	4	FUNHOUSE PINK (LAFACE/JLG)
31	35	3	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
32	30	20	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
33	5		DROP IT LOW ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
34	34	5	THROW IT IN THE BAG FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/IDJMG)
35	NEW		BODY LANGUAGE JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)
36	40	2	DOLLHOUSE PRISCILLA RENEA (CAPITOL)
37	NEW		IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
38	32	9	I WANNA THE ALL-AMERICAN REJECTS (OOHOUSE/DGC/INTERSCOPE)
39	RE-ENTRY		MIDNIGHT ROMEO PUSH PLAY (WIND-UP)
40	NEW		HAPPY LEONA LEWIS (SYCO/J/RMG)

Kelly Clarkson notches her seventh top 10 on the Adult Top 40 chart, as "Already Gone" rises 13-10. The advance pushes Clarkson past Avril Lavigne for most top 10s among women this decade.

Trailing Clarkson's and Lavigne's top 10 totals are Michelle Branch, Sheryl Crow and Pink with five each. Goo Goo Dolls lead all acts with 10 top 10s on the chart in that span.

"Already Gone" concurrently debuts on Adult Contemporary at No. 24, marking Clarkson's highest career entrance on the chart; "My Grown Up Christmas List" opened at No. 26 in 2003.

On Mainstream Top 40, Clarkson's RCA labelmate Leona Lewis returns at No. 40 with "Happy," the lead single from the latter's second album, "Echo," due Nov. 17. Lewis spent nine weeks atop the tally last year with her debut smash, "Bleeding Love."



CLARKSON

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	31	<b>#1</b> 16 WKS. MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	2	13	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	4	22	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
4	5	35	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
5	3	38	YOU FOUND ME THE FRAY (EPIC)
6	6	10	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	7	16	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
8	8	6	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
9	9	5	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	10	52	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)
11	13	18	NO SURPRISE DAUGHTRY (19/RCA/RMG)
12	12	25	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
13	15	4	<b>GREATEST GAINER</b> I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)
14	14	8	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
15	18	6	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
16	17	13	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
17	19	6	USE SOMEBODY KINGS OF LEON (RCA/RMG)
18	21	10	BEAUTIFUL WORLD (WE'RE ALL HERE) JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)
19	20	19	SECOND CHANCE SHINEDOWN (ATLANTIC)
20	22	13	SHE IS LOVE PARACHUTE (MERCURY/DJMG)
21	25		BATTLEFIELD JORDIN SPARKS (19 JIVE/JLG)
22	23	10	I LOOK TO YOU WHITNEY HOUSTON (ARISTA/RMG)
23	24	9	I DON'T WANT TO HEAR ANYMORE EAGLES (ERC)
24	NEW		ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
25	27	10	THEN BRAD PAISLEY (ARISTA NASHVILLE/RMG)

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

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

30 Seconds to Mars, fronted by actor Jared Leto, rockets onto Alternative at No. 20 and Rock Songs at No. 24. The band releases its third album, "This Is War," Dec. 8. The act's five Alternative chart entries include the 2007 No. 1 "From Yesterday."



ALTERNATIVE			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	<b>#1</b> 4 WKS. UPRISING MUSE (HELIUM-3/WARNER BROS.)
2	3	8	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
3	5	3	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
4	2	9	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
5	4	17	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
6	6	16	JARS CHEVELLE (EPIC)
7	7	7	MEDICATE AFI (DGC/INTERSCOPE)
8	10	9	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
9	13	6	BREAK THREE DAYS GRACE (JIVE/JLG)
10	11	12	THE FIXER PEARL JAM (MONKEYWRENCH)
11	9	14	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
12	12	31	PANIC SWITCH SILVERSN PICKUPS (DANGEROUS)
13	8	20	NOTION KINGS OF LEON (RCA/RMG)
14	14	39	USE SOMEBODY KINGS OF LEON (RCA/RMG)
15	18	4	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
16	19	10	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
17	17	30	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
18	16	21	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
19	15	21	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
20	NEW		KINGS AND QUEENS 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
21	23	14	1901 PHOENIX (LOYALTY/GLASSNOTE)
22	26	4	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
23	24	13	BREAKING ANBERLIN (UNIVERSAL REPUBLIC)
24	25	8	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
25	7		AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)

TRIPLE A			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> 7 WKS. FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)
2	2	14	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
3	3	13	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
4	7	8	HEY, SOUL SISTER TRAIN (COLUMBIA)
5	5	17	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	4	16	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
7	6	12	THE FIXER PEARL JAM (MONKEYWRENCH)
8	17	2	<b>GREATEST GAINER</b> WHO SAYS JOHN MAYER (COLUMBIA)
9	8	36	USE SOMEBODY KINGS OF LEON (RCA/RMG)
10	11	7	DREAMS BRANDI CARLILE (COLUMBIA)
11	9		BACKWARDS DOWN THE NUMBER LINE PHISH (JEMP)
12	10	21	21 GUNS GREEN DAY (REPRISE)
13	13	8	SOMETHING BEAUTIFUL NEEDTOBREATHE (ATLANTIC)
14	18	2	JUST SAY YES SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
15	16	10	STARING DOWN COLLECTIVE SOUL (EL/LOU & PROUD/ROADRUNNER/RRP)
16	22	5	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
17	NEW		WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
18	14	18	LITTLE BRIBES DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
19	24	2	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
20	21	17	NEVER SAY NEVER THE FRAY (EPIC)
21	27	8	SAY PLEASE MONSTERS OF FOLK (SHANGRI-LA)
22	28	4	40 DOGS BOB SCHNEIDER (SHOCKORAMA/KIRTLAND)
23	26	5	I AND LOVE AND YOU THE AVETT BROTHERS (AMERICAN/COLUMBIA)
24	23	16	PRECIOUS LOVE JAMES MORRISON (POLYDOR/INTERSCOPE)
25	20	19	BE THERE HOWIE DAY (EPIC)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, and 84 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, 200 all-format rock stations, including 61 ALTERNATIVE and 30 TRIPLE A panels, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. All rights reserved.



HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	3	35	<b>#1</b> GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA	1	1
2	1	1	13	AMERICAN RIDE T. KEITH (J. WEST, D. PAHANISH)	Toby Keith SHOW DOG NASHVILLE	1	1
3	3	4	15	ONLY YOU CAN LOVE ME THIS WAY D. HUFF (K. URBAN, S. MCEWAN, J. REID)	Keith Urban CAPITOL NASHVILLE	3	3
4	4	7	16	<b>GREATEST GAINER</b> TOES K. STEGALL, Z. BROWN, Z. BROWN, W. ZUPPETTE, J. HOPKINS, S. MULLINS	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE	4	4
5	6	6	15	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley ARISTA NASHVILLE	5	5
6	8	11	6	COWBOY CASANOVA M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)	Carrie Underwood ARISTA NASHVILLE	6	6
7	10	15	8	NEED YOU NOW P. WORLEY, L. ADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE	7	7
8	9	13	17	I'M ALIVE B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)	Kenny Chesney With Dave Matthews BNA	8	8
9	14	17	23	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE	9	9
10	12	14	23	RUNAWAY J. COPLAN, R. E. DRRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD	10	10
11	13	16	7	FIFTEEN N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	11	11
12	15	18	21	BONFIRE P. O'DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA	12	12
13	16	19	33	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE	13	13
14	18	21	12	I WANNA MAKE YOU CLOSE YOUR EYES B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	14	14
15	19	23	10	CONSIDER ME GONE R. MCINTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARBUCK/VALDREY	15	15
16	17	20	11	HONKY TONK STOMP R. DUNN, T. MCBRIDE (R. DUNN, T. MCBRIDE, B. PINSON)	Brooks & Dunn Featuring Billy Gibbons ARISTA NASHVILLE	16	16
17	20	22	23	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE	17	17
18	23	28	5	<b>AIR POWER</b> SOUTHERN VOICE B. GALLIMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)	Tim McGraw CURB	18	18
19	21	24	24	<b>AIR POWER</b> I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA	19	19
20	22	26	6	<b>AIR POWER</b> HISTORY IN THE MAKING F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	20	20
21	26	31	8	WHITE LIAR F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA	21	21
22	28	44	3	WHY D. HUFF, RASCAL FLATTS (A. SHAMBLIN, R. MATHES)	Rascal Flatts LYRIC STREET	22	22
23	24	25	11	LONG LINE OF LOSERS B. CHANCEY (K. FOWLER, K. THOMBLE)	Montgomery Gentry COLUMBIA	23	23
24	25	27	19	EIGHT SECOND RIDE J. RITCHIEY (J. OWEN, E. DURRANCE)	Jake Owen RCA	24	24
25	27	29	13	HURRY HOME D. GEMAN (Z. WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE	25	25

The third consecutive top five single from "The Foundation" gets the Greatest Gainer (up 4.3 million impressions). The album is No. 6 on Top Country Albums (25,000 copies) while the exclusive customized version sold by Cracker Barrel Old Country Stores is the Pacesetter at No. 28 (3,500 copies, up 76%).

The rookie trio's debut single becomes its first top 10 and the first for the upstart imprint Carolwood. The label is a sister imprint of Disney's Nashville-based Lyric Street. The group is touring with Jason Aldean through mid-November.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	33	42	4	THE TRUTH M. KNIX (B. JAMES, A. MONROE)	Jason Aldean BROKEN BOW	26	26
27	32	33	5	THAT'S HOW COUNTRY BOYS ROLL C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington MERCURY	27	27
28	29	34	8	WHY DON'T WE JUST DANCE F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA NASHVILLE	28	28
29	31	32	10	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)	Gary Allan MCA NASHVILLE	29	29
30	30	30	9	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET	30	30
31	36	38	6	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE)	Easton Corbin MERCURY	31	31
32	34	37	11	BEER ON THE TABLE M. KNIX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson COLUMBIA	32	32
33	37	40	7	DIDN'T YOU KNOW HOW MUCH I LOVED YOU C. LINDSEY (C. LINDSEY, A. MAYO, T. VERGES)	Kellie Pickler BNA	33	33
34	45	-	1	TWANG G. STRAIT, T. BROWN (J. LAUDERDALE, K. MARVEL, J. RITCHIEY)	George Strait MCA NASHVILLE	34	34
35	35	35	1	RADIO WAVES M. WRUCKE (B. SANDERS, M. ELI)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH	35	35
36	42	46	4	SARA SMILE D. HUFF (D. HALL, J. CATES)	Jimmy Wayne Featuring Daryl Hall & John Oates VALORY	36	36
37	38	39	10	COUNTRY FOLKS (LIVIN' LOUD) S. NELSON, R. LEE (S. NELSON, R. LEE)	The Lost Trailers BNA	37	37
38	41	47	7	KEEP ON LOVIN' YOU D. HUFF (C. STAPLETON, T. WILLMON)	Steel Magnolia BIG MACHINE	38	38
39	40	43	5	LONG AFTER I'M GONE B. KENNY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)	Big Kenny LDVE EVERYBODY/GLOTTOWN/BIGGER PICTURE	39	39
40	46	49	6	EVERYWHERE I GO P. VASSAR (P. VASSAR, J. STEELE)	Phil Vassar UNIVERSAL SOUTH	40	40
41	43	45	10	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, J. JAMES)	Lee Brice CURB	41	41
42	39	41	10	MOO LA MOO S. AZAR, J. NIEBANK (S. AZAR, A. J. MASTERS, J. FEMINO)	Steve Azar RIDE	39	39
43	47	52	5	19 AND CRAZY M. IRWIN, J. KEAR, K. OSMUNSON (M. IRWIN, J. KEAR, K. OSMUNSON, K. SHEPARD)	Bomshel CURB	43	43
44	44	48	10	LOVE LIVES ON D. BASHIN (M. HOPE, S. STEVENS, M. WEST)	Mallory Hope MCA NASHVILLE	44	44
45	48	50	10	STUCK B. CANNON (F. J. MYERS, B. MONTANA)	Ash Bowers STONEY CREEK	45	45
46	52	56	3	HOW FAR DO YOU WANNA GO? M. SEPLETIC (M. SEPLETIC, J. STEELE, D. MYRICK)	Gloriana EMBLEM/WARNER BROS. WRN	46	46
47	49	51	10	SOONER OR LATER J. SHANKS (M. BRANCH, H. LINDSEY, J. M. SHANKS)	Michelle Branch REPRISE/WARNER BROS. WRN	47	47
48	50	55	12	SKINNY DIPPIN' M. BRIGHT (B. DUNCAN, C. TOMPKINS)	Whitney Duncan WARNER BROS. WRN	48	48
49	55	-	1	THE CALL J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)	Matt Kennon BAMA/JAM/STROUD/AVARIOUS	49	49
50	54	53	11	IT DID J. RITCHIEY (M. GREEN, J. COLLINS)	Blaine Larsen TREEHOUSE	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	<b>#1</b> TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	American Ride	1	1
2	NEW	-	-	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	2	2
3	2	1	44	TAYLOR SWIFT BIG MACHINE 0200 (18.98) +	Fearless	4	1
4	1	-	-	MIRANDA LAMBERT COLUMBIA 46854 SMN (12.98)	Revolution	1	1
5	NEW	-	-	ROSANNE CASH MANHATTAN 96576 B/LG (18.98)	The List	5	5
6	3	2	47	ZAC BROWN BAND HOMER/BIGGER PICTURE/HOME GROWN/ATLANTIC 51881 AG (13.98)	The Foundation	2	2
7	4	3	23	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
8	5	5	27	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	2	2
9	7	7	78	LADY ANTEBELLUM CAPITOL NASHVILLE 033706 (12.98)	Lady Antebellum	1	1
10	6	4	1	BROOKS & DUNN ARISTA NASHVILLE 490228 (13.98)	#1s ... And Then Some	1	1
11	8	6	1	GEORGE STRAIT MCA NASHVILLE 013173* UMG (13.98)	Twang	1	1
12	9	8	1	REBA STARBUCK/VALORY (18.98) ⊕	Keep On Loving You	1	1
13	11	10	34	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
14	10	9	1	VARIOUS ARTISTS EMI/UNIVERSAL 66259/SORY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	4	4
15	14	12	150	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	4	1
16	13	11	1	CHRIS YOUNG RCA 22818 SMN (10.98)	The Man I Want To Be	6	6
17	12	14	14	SUGARLAND MERCURY 011273* UMG (13.98)	Love On The Inside	1	1
18	15	13	21	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1	1
19	39	28	50	<b>GREATEST GAINER</b> RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	2	2
20	23	15	17	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	1
21	18	18	21	KENNY CHESNEY BNA 49530 SMN (11.98)	Greatest Hits II	1	1
22	16	17	1	BRAD PAISLEY ARISTA NASHVILLE 47352 SMN (13.98)	American Saturday Night	1	1
23	20	16	9	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	3	3
24	21	20	19	SUGARLAND MERCURY 013191 EX/UMGN (14.98 CD/DVD) ⊕	LIVE On The Inside	1	1
25	22	21	42	BILLY CURRINGTON MERCURY 009550 UMG (13.98)	Little Bit Of Everything	2	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	22	16	JAMEY JOHNSON MERCURY 011237* UMG (13.98)	That Lonesome Song	6	6
27	19	-	-	PATTY LOVELESS SAGUARO ROAD 24976 (17.98)	Mountain Soul II	19	19
28	38	36	5	<b>PACE SETTER</b> ZAC BROWN BAND HOMER/BIGGER PICTURE/HOME GROWN/ATLANTIC 51881 AG (13.98)	The Foundation	28	28
29	NEW	-	-	BILL ENGVALL JACK/WARNER BROS. 519708 WRN (13.98)	Aged And Confused	29	29
30	25	23	10	GLORIANA EMBLEM REPRISE/WARNER BROS. 519708 WRN (13.98)	Gloriana	2	2
31	36	33	14	COLT FORD AVERAGE JONES 1801 (11.98)	Ride Through The Country	24	24
32	31	30	34	KELLIE PICKLER 19 BINA 22811 SMN (11.98) ⊕	Kellie Pickler	1	1
33	27	-	-	BIG & RICH WARNER BROS. 519706 WRN (18.98)	Greatest Hits	27	27
34	32	35	15	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1
35	28	26	1	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	4	4
36	17	-	-	ROBERT EARL KEEN LOST HIGHWAY 013332* UMG (13.98)	The Rose Hotel	17	17
37	33	24	1	GEORGE JONES CHASE/BARCLAY/SPECIAL MARKETS 013328/UMG (19.98)	A Collection Of My Best Recollection	22	22
38	35	32	47	RANDY HOUSER UNIVERSAL SOUTH 011099 (10.98)	Anything Goes	21	21
39	26	19	3	LARRY THE CABLE GUY JACK/WARNER BROS. 519711 WRN (18.98)	Tailgate Party	19	19
40	30	25	7	WILLIE NELSON SHANGHAI 4 BLUE NOTE 67197 B/LG (17.98)	American Classic	14	14
41	NEW	-	-	COLT FORD AVERAGE JONES 212 EX (13.98 CD/DVD) ⊕	Country Is As Country Does	41	41
42	37	31	35	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
43	29	-	-	KRIS KRISTOFFERSON NEW WEST 6171* (17.98)	Closer To The Bone	29	29
44	34	29	7	LOVE AND THEFT CAROLWOOD 00213/LYRIC STREET (11.98)	World Wide Open	10	10
45	41	40	22	KENNY CHESNEY BLUE CHAIR/BNA 34553 SMN (18.98)	Lucky Old Sun	1	1
46	42	43	16	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1
47	51	48	11	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	7	7
48	40	37	14	TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)	30	30
49	45	45	19	MARTINA MCBRIDE RCA 34190 SMN (17.98)	Shine	1	1
50	46	39	30	JAKE OWEN RCA 31287 SMN (12.98)	Easy Does It	2	2

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST	Title	CERT.
1	1	2	<b>#1</b> PATTY LOVELESS SAGUARO ROAD 24976	Mountain Soul II	1
2	2	34	STEVE MARTIN 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	2
3	3	5	THE ISAACS GATHER MUSIC GROUP J6014	The Isaacs ... Naturally: An Almost A Cappella Collection	3
4	4	4	RICKY SKAGGS SKAGGS FAMILY 901109	Solo: Songs My Dad Loved	4
5	5	55	OLD CROW MEDICINE SHOW NETWORK 10011*	Tennessee Pusher	5
6	NEW	-	STEEP CANYON RANGERS REBEL 1834	Deep In The Shade	6
7	6	16	SARAH JAROSZ SUGAR HILL 40447/WALK	Song Up In Her Head	7
8	7	6	YONDER MOUNTAIN STRING BAND FROG PAD 0909*	The Show	8
9	10	50	STEVE IVEY EMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	9
10	11	9	THE WAILIN' JENNYS RED HOUSE 220	Live At The Mauch Chunk Opera House	10

BETWEEN THE BULLETS  
KEITH'S EIGHTH NO. 1



Toby Keith snares his eighth No. 1 on Top Country Albums with "American Ride," his 17th consecutive top 10 on that list. With more than 90,000 copies sold, "Ride" is also the Oklahoman's 10th top 10 on the Billboard 200, where it starts at No. 3. Each of Keith's eight No. 1s debuted at the summit on Top Country Albums, including seven studio sets and one hits package. Elsewhere on the country chart, Luke Bryan lands his second top five start and biggest sales week (58,000 sold) with his second album, "Doin' My Thing" (No. 2). His debut album, "I'll Stay Me," opened at No. 2 in September 2007.

—Wade Jessen

HOT COUNTRY SONGS: 126 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower is based on the number of stations that play a song and the number of listeners. For more information on the methodology used in compiling this chart, visit www.billboard.com. TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	2	5	<b>JAY-Z</b>	<b>#1</b> <b>THE BLUEPRINT 3</b> (ROC NATION 520856/AG) <b>G</b>
2	60	2	<b>GREATEST BEBE &amp; CECE WINANS</b>	<b>GAINER</b> <b>STILL B.C.</b> (B&C/MALACO)
3	1	3	<b>MARIAH CAREY</b>	<b>MEMOIRS OF AN IMPERFECT ANGEL</b> (ISLAND 013226/IDJMG)
4	3	6	<b>WHITNEY HOUSTON</b>	<b>I LOOK TO YOU</b> (ARISTA 10033/RMG)
5	4	1	<b>DRAKE</b>	<b>SO FAR SO GOOD</b> (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013455/UMG)
6	7	6	<b>TREY SONGZ</b>	<b>READY SONG</b> (BOOK/ATLANTIC 516794/AG)
7	5	14	<b>MAXWELL</b>	<b>BLACKSUMMERS'NIGHT</b> (COLUMBIA 89142/SONY MUSIC) <b>G</b>
8	4	4	<b>LIL' BOOSIE</b>	<b>SUPERBAD: THE RETURN OF BOOSIE BAD AZZ</b> (TRILL/ASYLUM 51978/WARNER BROS.)
9	<b>HOT SHOT DEBUT</b>		<b>FAT JOE</b>	<b>JEALOUS ONE'S STILL ENVY (J.O.S.E. 2)</b> (TERROR SQUAD 97371)
10	6	2	<b>GHOSTFACE KILLAH</b>	<b>GHOSTMUSIC: WIZARD OF POETRY IN EMERALD CITY</b> (DEF JAM 013396/IDJMG)
11	10	1	<b>RAEKWON</b>	<b>ONLY BUILT 4 CUBAN LINK... PT. II</b> (ICE H2O 68794)
12	13	18	<b>THE BLACK EYED PEAS</b>	<b>THE E.N.D.</b> (INTERSCOPE 012887*/IGA)
13	9	4	<b>KID CUDI</b>	<b>MAN ON THE MOON: THE END OF DAY DREAM</b> (MUSIC WORLD/COLUMBIA 19492/SONY MUSIC) <b>G</b>
14	17	1	<b>MACK 10</b>	<b>SOFT WHITE HOOD-BANGIN'</b> (082509)
15	15	1	<b>K'JON</b>	<b>I GET AROUND UP&amp;UP</b> (UNIVERSAL REPUBLIC 013162/UMRG)
16	19	23	<b>CHRISTETTE MICHELE</b>	<b>EPIPHANY</b> (DEF JAM 012797/IDJMG) <b>G</b>
17	14	5	<b>VARIOUS ARTISTS</b>	<b>SULT SOUL MUSIC: AN ALL STAR TRIBUTE TO MAZE</b> (FLORIAN FRANKS BEVERLY BRANTNER 018)
18	16	11	<b>FABOLOUS</b>	<b>LOSOS WAY (SOUNDTRACK)</b> (DESERT STORM/DEF JAM 013098*/IDJMG) <b>G</b>
19	7	21	<b>EMINEM</b>	<b>RELAPSE</b> (SHADY/AFTERMATH/INTERSCOPE 012863*/IGA)
20	20	7	<b>LETOYA</b>	<b>LADY LOVE</b> (CAPITOL 97259)
21	18	1	<b>SOUNDTRACK</b>	<b>MORE THAN A GAME</b> (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE 013337/IGA)
22	24	1	<b>JEREMIH</b>	<b>MICK SCHULTZ/DEF JAM</b> (013095*/IDJMG)
23	22	48	<b>BEYONCE</b>	<b>I AM...SASHA FIERCE</b> (MUSIC WORLD/COLUMBIA 19492/SONY MUSIC) <b>G</b>
24	16	8	<b>LEDISI</b>	<b>TURN ME LOOSE</b> (VERVE FORECAST 012677*/VG) <b>G</b>
25	23	6	<b>PITBULL</b>	<b>REBELLION</b> (MR. 305/POLO GROUNDS/J 51991/RMG)
26	11	2	<b>PLAYAZ CIRCLE</b>	<b>FLIGHT 360: THE TAKEOFF</b> (DTP/DEF JAM 012679/IDJMG)
27	30	1	<b>KERI HILSON</b>	<b>IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000/IGA)</b>
28	27	34	<b>CHARLIE WILSON</b>	<b>UNCLE CHARLIE P</b> (MUSIC/JIVE 23389/JLG)
29	12	2	<b>MARQUES HOUSTON</b>	<b>MR. HOUSTON</b> (MUSICWORKS/DOT/T.U.G.)
30	29	4	<b>NEW BOYZ</b>	<b>SKINNY JEANZ AND A MIC</b> (SHOTTY/ASYLUM 520425/WARNER BROS.)
31	30	51	<b>MARY MARY</b>	<b>THE SOUND MY BLOCK</b> (COLUMBIA 28087*/SONY MUSIC) <b>G</b>
32	25	4	<b>TRICK DADDY</b>	<b>FINALLY FAMOUS: BORN A THUG, STILL A THUG</b> (DUNK RYDERS 001)
33	31	43	<b>JIM JONES PRESENTS WEBSTAR</b>	<b>THE ROFTOP</b> (SCRILLA HILL 2042/E1)
34	31	43	<b>ANTHONY HAMILTON</b>	<b>THE POINT OF IT ALL</b> (MISTERS MUSIC/50 SO DEF 23387/JLG)
35	31	43	<b>SAIGON</b>	<b>WARNING SHOTS 2</b> (AMALGAM DIGITAL/AMALGAM 5130/E1)
36	32	71	<b>LIL WAYNE</b>	<b>THA CARTER II</b> (CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG) <b>G</b>
37	13	13	<b>TWISTA</b>	<b>CATEGORY F5</b> (GMMG 96412)
38	34	15	<b>VARIOUS ARTISTS</b>	<b>NOW 31</b> (EM/UNIVERSAL/SONY 28617/SONY MUSIC)
39	NEW		<b>THE-DREAM</b>	<b>LOVE VS MONEY</b> (RADIO KILLA/DEF JAM 012579*/IDJMG)
40	36	18	<b>PLEASURE P</b>	<b>THE INTRODUCTION OF MARCUS COOPER</b> (ATLANTIC 516393/AG) <b>G</b>
41	43	43	<b>KEYSHIA COLE</b>	<b>A DIFFERENT ME</b> (IMANI/GEFFEN 012395/IGA)
42	NEW		<b>Laura IZBOR</b>	<b>LET THE TRUTH BE TOLD</b> (ATLANTIC 512240/AG)
43	40	40	<b>SEAN PAUL</b>	<b>IMPERIAL BLAZE</b> (VP/ATLANTIC 520047/AG) <b>G</b>
44	43	43	<b>JAMIE FOXX</b>	<b>INTUITION</b> (J 41294/RMG)
45	37	13	<b>JOE</b>	<b>SIGNATURE</b> (563 00005/KEDAR)
46	45	26	<b>RICK ROSS</b>	<b>DEEPER THAN RAY</b> (MAYBACK/SLIP-N-SLIDE/DEF JAM 012727*/IDJMG) <b>G</b>
47	NEW		<b>JOE BUDDEN</b>	<b>ESCAPE</b> (RIBUTE AMALGAM DIGITAL/AMALGAM 5133/E1)
48	56	59	<b>YOUNG JEEZY</b>	<b>THE RECEPTION</b> (CTE/DEF JAM 011536*/IDJMG)
49	69	55	<b>PACI PETER</b>	<b>T.I.</b> (PAPER TRAIL GRAND MISTLE/ATLANTIC 51287*/AG) <b>G</b>
50	35	16	<b>GINUWINE</b>	<b>A MAN'S THOUGHTS</b> (NOTIFI/ASYLUM 519147/WARNER BROS.)

At No. 9 on Top R&B/Hip-Hop Albums, Fat Joe steers "Jealous One's Still Envy (J.O.S.E. 2)" to his fourth consecutive top 10 and sixth career bow in the upper tier. Meanwhile, BeBe & CeCe Winans (60-2) earn their highest chart mark—either as a group or solo—since the duo's "Different Lifestyles" spent two weeks at No. 1 in 1991.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	14	<b>UNDER</b>	<b>PLEASURE P</b> (ATLANTIC)
2	4	11	<b>RUN THIS TOWN</b>	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
3	5	1	<b>WASTED</b>	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZZY/50 ICEY/WARNER BROS.)
4	1	15	<b>SUCCESSFUL</b>	DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	2	2	<b>BREAK UP</b>	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
6	6	20	<b>PRETTY WINGS</b>	MAXWELL (COLUMBIA)
7	10	6	<b>FOREVER</b>	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
8	7	1	<b>NUMBER ONE</b>	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
9	NEW		<b>LOL :-)</b>	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLEM (SONG BOOK/ATLANTIC)
10	9	3	<b>REGRET</b>	LETOYA FEAT. LUDACRIS (CAPITOL)
11	11	16	<b>5 STAR CHICK</b>	YO GOTTI (POLO GROUNDS/J/RMG)
12	3	3	<b>DOESN'T MEAN ANYTHING</b>	ALICIA KEYS (MBK/J/RMG)
13	NEW		<b>THROW IT IN THE BAG</b>	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
14	24	1	<b>GOD IN ME</b>	MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
15	20	1	<b>I INVENTED SEX</b>	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
16	26	2	<b>EMPIRE STATE OF MIND</b>	JAY-Z + ALICIA KEYS (ROC NATION)
17	NEW		<b>I'M GOOD</b>	CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
18	18	1	<b>I CAN TRANSFORM YA</b>	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
19	13	16	<b>OBSESSED</b>	MARIAH CAREY (ISLAND/IDJMG)
20	16	24	<b>TRUST</b>	KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
21	19	19	<b>ICE CREAM PAINT JOB</b>	DORROUGH (NGENIUS/E1)
22	21	8	<b>SWEAT IT OUT</b>	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
23	27	7	<b>DROP IT LOW</b>	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
24	<b>NEW</b>		<b>GREATEST PAPERS</b>	<b>GAINER</b> USHER (LAFACE/JLG)
25	32	3	<b>MONEY TO BLOW</b>	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
26	NEW		<b>BABY BY ME</b>	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
27	NEW		<b>BAD HABITS</b>	MAXWELL (COLUMBIA)
28	16	16	<b>IMMA STAR (EVERYWHERE WE ARE)</b>	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
29	10	10	<b>BETTER BELIEVE IT</b>	LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE (TRILL/ASYLUM/WARNER BROS.)
30	NEW		<b>BECKY</b>	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
31	11	11	<b>EVERYTHING, EVERYDAY, EVERYWHERE</b>	FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
32	11	11	<b>THE ONE</b>	MARY J. BLIGE FEAT. DRAKE (MTRIARCH/GEFFEN/INTERSCOPE)
33	30	2	<b>VIDEO PHONE</b>	VERSE SIMMONDS (DARKCHILD/INTERSCOPE)
34	<b>NEW</b>		<b>THINKIN' ABOUT YOU</b>	MARIO (J/RMG)
35	37	4	<b>FRESH</b>	6 TIRE G (MOONSTONE/JIVE/BATTERY)
36	39	3	<b>BODY</b>	MARQUES HOUSTON (MUSICWORKS/T.U.G.)
37	30	7	<b>BUY YOU A ROUND (UP AND DOWN)</b>	VERSE SIMMONDS (DARKCHILD/INTERSCOPE)
38	<b>NEW</b>		<b>I LOOK GOOD</b>	CHARLIE BOY (DIRTY 3RD/JIVE/BATTERY)
39	<b>NEW</b>		<b>I WANT TO KNOW WHAT LOVE IS</b>	MARIAH CAREY (ISLAND/IDJMG)
40	35	6	<b>TROUBLE</b>	GINUWINE FEAT. BUN B (NOTIFI/ASYLUM/WARNER BROS.)

### BETWEEN THE BULLETS

## PLEASURE P IS ALL HIS AT NO. 1



PLEASURE P

Pleasure P scores his first No. 1 on Mainstream R&B/Hip-Hop either as a solo artist or with his former group Pretty Ricky as "Under" rises 3-1. His previous solo attempts, "Did You Wrong" and "Boyfriend #2," peaked at No. 15 (in November 2008) and No. 2 (in May), respectively. As a member of Pretty Ricky he charted six times, including two No. 2 singles.

Elsewhere, Brian McKnight logs his 16th top 10 on Adult R&B with the 13-10 rise of "What I've Been Waiting For." He remains in third place for the most top 10s but inches closer to the second-place holder, Luther Vandross, who has 18. Gerald Levert leads the top 10 tally with 21 since the chart's launch in 1993.

Also on Adult R&B, Usher logs his 20th and highest debut as "Papers" enters at No. 30. His prior best, "Here I Stand," bowed at No. 31 in September 2008 and later became his first No. 1 on the chart.

—Raphael George

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	<b>RUN THIS TOWN</b>	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	15	1	<b>DOWN</b>	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	9	1	<b>WHATCHA SAY</b>	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
4	3	1	<b>BE ON YOU</b>	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
5	NEW		<b>THROW IT IN THE BAG</b>	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
6	7	3	<b>BREAK UP</b>	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
7	4	16	<b>OBSESSED</b>	MARIAH CAREY (ISLAND/IDJMG)
8	13	5	<b>FOREVER</b>	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
9	23	1	<b>BEST I EVER HAD</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	13	13	<b>SUCCESSFUL</b>	DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	16	1	<b>I GOTTA FEELING</b>	THE BLACK EYED PEAS (INTERSCOPE)
12	19	1	<b>HOTEL ROOM SERVICE</b>	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
13	17	4	<b>SWEET DREAMS</b>	FABOLOUS (MUSIC WORLD/COLUMBIA)
14	16	15	<b>IMMA STAR (EVERYWHERE WE ARE)</b>	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
15	6	1	<b>LOL :-)</b>	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLEM (SONG BOOK/ATLANTIC)
16	27	1	<b>KNOCK YOU DOWN</b>	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
17	16	7	<b>DROP IT LOW</b>	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
18	18	1	<b>DOESN'T MEAN ANYTHING</b>	ALICIA KEYS (MBK/J/RMG)
19	21	1	<b>PAPARAZZI</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	25	1	<b>EMPIRE STATE OF MIND</b>	JAY-Z + ALICIA KEYS (ROC NATION)
21	23	1	<b>SEXY CHICK</b>	DAVID GUETTA FEAT. AKON (GUM/ASTRALWORKS/CAPITOL)
22	18	8	<b>SHAKE MY</b>	THREE 5 MAFIA FEAT. KALENNA (HYPNOTIZE MINDS/COLUMBIA)
23	3	1	<b>MEET ME HALFWAY</b>	THE BLACK EYED PEAS (INTERSCOPE)
24	NEW		<b>GREATEST I CAN TRANSFORM YA</b>	<b>GAINER</b> CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
25	NEW		<b>BABY BY ME</b>	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
26	28	6	<b>ONE TIME</b>	JUSTIN BIEBER (ISLAND/IDJMG)
27	33	1	<b>WRITTEN ON HER</b>	BIRDMAN FEAT. JAY SEAN (CASH MONEY/UNIVERSAL MOTOWN)
28	22	14	<b>OUTTA CONTROL</b>	BABY BASH FEAT. PITBULL (ARISTA/RMG)
29	20	1	<b>FACE DROP</b>	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
30	22	14	<b>I WANT TO KNOW WHAT LOVE IS</b>	MARIAH CAREY (ISLAND/IDJMG)
31	27	1	<b>LA LA LA</b>	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
32	31	1	<b>PARTY IN THE U.S.A.</b>	MILEY CYRUS (HOLLYWOOD)
33	29	10	<b>YOU BELONG WITH ME</b>	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
34	35	1	<b>NUMBER ONE</b>	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
35	NEW		<b>BECKY</b>	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
36	NEW		<b>REPLAY</b>	IVAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
37	NEW		<b>EVERYTHING, EVERYDAY, EVERYWHERE</b>	FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
38	NEW		<b>GIVE IT ALL U GOT</b>	LIL JON FEAT. KEE (BME/UNIVERSAL REPUBLIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>BAD HABITS</b>	MAXWELL (COLUMBIA)
2	3	24	<b>CAN'T LIVE WITHOUT YOU</b>	CHARLIE WILSON (P MUSIC/JIVE/JLG)
3	24	1	<b>PRETTY WINGS</b>	MAXWELL (COLUMBIA)
4	4	12	<b>I LOOK TO YOU</b>	WHITNEY HOUSTON (ARISTA/RMG)
5	34	1	<b>ON THE OCEAN</b>	K'JON (UP&UP/DEF TYME/UNIVERSAL REPUBLIC)
6	6	29	<b>THE POINT OF IT ALL</b>	ANTHONY HAMILTON (MISTERS MUSIC/JIVE/JLG)
7	NEW		<b>BLAME IT ON ME</b>	CHRISTETTE MICHELE (DEF JAM/IDJMG)
8	5	1	<b>GOD IN ME</b>	MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
9	33	1	<b>LAST CHANCE</b>	GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
10	13	7	<b>WHAT I'VE BEEN WAITING FOR</b>	BRIAN MCKNIGHT (HARD WORK/E1)
11	9	21	<b>IN LOVE WITH ANOTHER MAN</b>	JAZMINE SULLIVAN (J/RMG)
12	11	22	<b>CLOSE TO YOU</b>	BEBE & CECE WINANS (B&C/MALACO)
13	4	1	<b>DOESN'T MEAN ANYTHING</b>	ALICIA KEYS (MBK/J/RMG)
14	9	1	<b>OH</b>	KEVIN EDMONDS (MAKE)
15	40	1	<b>SOBEAUTIFUL</b>	MUSIQ SOULCHILD (ATLANTIC)
16	4	1	<b>MILLION DOLLAR BILL</b>	WHITNEY HOUSTON (ARISTA/RMG)
17	18	1	<b>GIVE IT TO ME RIGHT</b>	MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
18	21	4	<b>I WANT TO KNOW WHAT LOVE IS</b>	MARIAH CAREY (ISLAND/IDJMG)
19	14	1	<b>GOIN' THRU CHANGES</b>	LEDISI (VERVE FORECAST/VERVE)
20	24	11	<b>THIS TIME</b>	K'JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ (P&P/UNIVERSAL REPUBLIC)
21	21	12	<b>DON'T STAY</b>	LAURA IZBOR (ATLANTIC)
22	23	13	<b>TRUST</b>	KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
23	19	1	<b>MY CHILD</b>	ALL-4-ONE (PEAK/CMG)
24	25	3	<b>YESTERDAY</b>	TONI BRAXTON (ATLANTIC)
25	NEW		<b>BETTER WITH TIME</b>	PRINCE (NPG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>RUN THIS TOWN</b>	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	3	18	<b>THROW IT IN</b>	

**HOT DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	8	<b>#1</b> SEXY BITCH	DAVID GUETTA FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
2	5	8	RELEASE ME	AGNES KING ISLAND ROCKY STAR/NFM	
3	9	4	MILLION DOLLAR BILL	WHITNEY HOUSTON	ARISTA/RMG
4	12	8	FINE PRINT	NADIA ALI SMILE IN BED	
5	1	6	DID YOU SEE ME COMING?	PET SHOP BOYS	ASTRALWERKS/CAPITOL
6	15	4	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	3	11	WOULD'VE BEEN THE ONE	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE
8	1	10	EVERYBODY SHAKE IT	RALPHI ROSARIO FEATURING SHAWN CHRISTOPHER	BLUETPLATE
9	13	7	THIS TIME BABY	EDDIE X PRESENTS NIKI HARIS	3MP
10	4	12	KEEP IT GOIN' LOUDER	MAJOR LAZER FEATURING NINA SKY & RICKY BLAZE	MAD DECENT/DOWNTOWN
11	7	10	SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC/SONY MUSIC
12	11	9	OBSESSED	MARIAH CAREY ISLAND/IDJMG	
13	21	6	S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS	19/JIVE/JLG
14	6	9	THE REAL THING	VANESSA WILLIAMS	CONCORD/CMG
15	19	7	LOVE SONGS	ANJULIE	HEAR/CMG
16	10	1	RIGHT HERE	CARMEN REECE	REAL MF
17	22	6	DO WHAT U LIKE	BAD BOY BILL	NETTWERK
18	21	7	LOSING MY MIND	ALI KING	JELLYBEAN
19	16	13	DONT UPSET THE RHYTHM (GO BABY GO)	NOISETTES	MERCURY/IDJMG
20	25	5	SAD SONG	BLAKE LEWIS	TOMMY BOY
21	32	3	<b>POWER PICK</b> F*CK YOU	LILY ALLEN	CAPITOL
22	18	7	I DIDN'T KNOW MY OWN STRENGTH	WHITNEY HOUSTON	ARISTA/RMG
23	27	5	STRAIGHT THROUGH MY HEART	BACKSTREET BOYS	JIVE/JLG
24	8	10	CELEBRATION	MADONNA	WARNER BROS.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	29	6	SUPERSTAR	DAVID MAY FEATURING MOISES MODESTO	ABKCO
2	27	5	BRAND NEW DAY	GEORGIE FORDGE	MUSIC PLANT
3	28	12	WHY YOU WANNA HURT ME SO BAD?	NICKI RICHARDS	NICKIRICHARDS.COM
4	29	35	TURN IT OUT	ALTAR FEATURING JEANIE THACY	MAMAHOUSE
5	30	4	BODY LANGUAGE	JESSE MCCARTNEY FEATURING T-PAIN	HOLLYWOOD
6	31	36	WE ARE GOLDEN	MIKA CASABLANCA	UNIVERSAL MOTOWN
7	32	24	SHE AIN'T GOT	LETOYA	CAPITOL
8	33	42	SEXY PEOPLE	LOLENE	CAPITOL
9	34	38	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
10	35	37	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARIS	MODA
11	36	41	WAKE UP	SLIMY PEREZ	CLOUSE/WARNER BROS.
12	37	45	HANG ON	PLUMB	CURB
13	38	30	WE ALL WANNA BE PRINCE	FELIX DA HOUSECAT	NETTWERK
14	39	46	MISS YOU	RON PERKOV	ARPEE
15	40	HOT SHOT DEBUT	PERFECT	DEPECHE MODE	MUTE/VIRGIN/CAPITOL
16	41	40	INSECURITIES	JUNIOR VASQUEZ FEATURING MAX J	SILVER LABEL/TOMMY BOY
17	42	48	BAD HABITS	MAXWELL	COLUMBIA
18	43	NEW	OUTTA HERE	ESMEE DENTERS	TENMAN/INTERSCOPE
19	44	26	BULLETPROOF	LA ROUX	POLYDOR/CHERRYTREE/INTERSCOPE
20	45	39	FREEWAY OF LOVE	PEPPER MASHAY	CAPP
21	46	NEW	WISH U LOVE	CHAD JACK & TIM LETTEER VS. FAWN HADES	
22	47	50	GRINGA QUIERO BAILA	BODEGA CHAIRIE FEATURING D.O.S.E. (FULANITO)	CARRILLO
23	48	33	GIVE ME TONIGHT	TR FEATURING FRENCHIE DAVIS	DAUMAN
24	49	NEW	TONIGHT	CAZWELL PEACE	BISQUIT
25	50	43	SWEET DREAMS	BEYONCE	MUSIC WORLD/COLUMBIA

**TOP TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CENT.
1	NEW	1	<b>#1</b> MICHAEL BUBLE	CRAZY LOVE	143/REPRISE 520733/WARNER BROS.	64
2	1	4	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC	
3	NEW	1	ELLA FITZGERALD	GOLDEN VOICES X5	DIGITAL EX	
4	2	29	DIANA KRALL	QUIET NIGHTS	VERVE 012433*/VG	60
5	17	1	MICHAEL BUBLE	MEETS MADISON SQUARE GARDEN	143/REPRISE 51753/WARNER BROS.	64
6	4	24	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/AVG	
7	NEW	1	KEITH JARRETT	PARIS	LONDON TESTAMENT ECM 013427/UNIVERSAL CLASSICS GROUP	
8	6	22	FRANK SINATRA	LIVE AT THE MEADOWLANDS	THE FRANK SINATRA COLLECTION 31331/CONCORD	
9	NEW	1	VINCE GUARALDI	THE DEFINITIVE VINCE GUARALDI FANTASY	31462/CONCORD	
10	8	38	FRANK SINATRA	SELECTION: SINATRA SINGS OF LOVE	THE FRANK SINATRA COLLECTION 51630/REPRISE	
11	NEW	1	FRANK SINATRA	COLLECTORS EDITION: FRANK SINATRA	WARNER CUSTOM PRODUCTS 54159/MADACY	
12	5	2	THE MANHATTAN TRANSFER	THE CHICK COREA SONGBOOK	FOUR QUARTERS 1819	
13	RE-ENTRY	1	ELDAR	VIRTUE MASTERWORKS	JAZZ 46236/SONY MASTERWORKS	
14	NEW	1	ANOVAR BRAHEM	THE ASTOUNDING EYES OF RITA	ECM 013358/UNIVERSAL CLASSICS GROUP	
15	10	19	FRANK SINATRA	CLASSIC SINATRA II	THE FRANK SINATRA COLLECTION 96444/CAPITOL	

**TOP TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CENT.
1	1	7	<b>#1</b> BELA FLECK ZAKIR HUSSAIN EDGAR MEYER	THE MELODY OF RHYTHM	TRIPLE CONCERTO & MUSIC FOR TWO	100
2	24	7	SAN FRANCISCO SYMPH. MICHAEL TILSON THOMAS	WILHELM FURCHBERGER: HORN CONCERTO FOR SYMPHONY NO. 1	BYRON BISHOP/DECCA	100
3	3	4	RENEE FLEMING	VERISMO	TECCA 013279/UNIVERSAL CLASSICS GROUP	
4	2	47	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC	
5	4	3	JOSHUA BELL	THE BEST OF JOSHUA BELL	THE DECCA YEARS DECCA 013372/UNIVERSAL CLASSICS GROUP	
6	12	31	PLACIDO DOMINGO	AMORE INFINITO	SONGS INSPIRED... DG 012532/UNIVERSAL CLASSICS GROUP	
7	NEW	1	ANTONIO PAPPANO	VERDI: MESSA DA REQUIEM	EMI CLASSICS 99363/BLG	
8	NEW	1	GUSTAVO DUDAMEL	DISCOVERIES	DG 013453/UNIVERSAL CLASSICS GROUP	
9	5	2	JANINE JANSEN	BEEHOVEN: BRIGHTEN VIOLIN CONCERTOS	DECCA 013281/UNIVERSAL CLASSICS GROUP	
10	NEW	1	QUATUOR EBENE	RAVEL: DEBussy, FAURE, STRAVINSKY	VIRGIN CLASSICS 19045/BLG	
11	NEW	1	JOYCE DIDONATO	ROSSINI: COLBRAN, THE MUSE	VIRGIN CLASSICS 94579/BLG	
12	6	6	ZUILL BAILEY/SIMONE DINNENSTEIN	BEEHOVEN: COMPLETE WORKS FOR PIANO AND CELLO	TELARC 80740	
13	14	58	JOSHUA BELL	WVALD: THE FOUR SEASONS	SONY CLASSICAL 11013/SONY MASTERWORKS	
14	8	70	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT MUSIC FOR THE SOUL	TECCA 01118/UNIVERSAL CLASSICS GROUP	
15	NEW	1	YOLANDA KONONASSIS	NEVER FAR AWAY	TELARC 80719	

**TOP CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CENT.
1	2	7	<b>#1</b> GEORGE BENSON	SONGS AND STORIES	MONSTER 30384/CONCORD	64
2	1	29	CHRIS BOTTI	CHRIS BOTTI	IN BOSTON COLUMBIA 38735/SONY MUSIC	64
3	3	1	PETER WHITE	GOOD DAY	PEAK 31006/CONCORD	
4	4	7	NAJEE	MIND OVER MATTER	HEADS UP 3156	
5	36	1	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815	64
6	5	3	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252	
7	9	2	THE SAX PACK	THE PACK IS BACK	SHANACHIE 5177	
8	7	26	BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/ROCK RIDGE	
9	13	19	VANESSA WILLIAMS	THE REAL THING	CONCORD 30816	
10	10	2	AL JARREAU	THE VERY BEST OF AN EXCELLENT ADVENTURE	REPRISE/WARNER BROS. 521468/WARNER	
11	11	16	TOWER OF POWER	GREAT AMERICAN SOULBOOK	TOWER OF POWER 300205	
12	RE-ENTRY	1	IMPROMPTU	IT IS WHAT IT IS	JCS 91209/ORPHEUS	
13	21	31	THE RIPPINGTONS	FEATURING RUSS FREEMAN	MODERN ART PEAK 30635/CONCORD	
14	18	39	KENNY G	PLAYLIST: THE VERY BEST OF KENNY G	ARISTA/LEGACY 27460/SONY MUSIC	
15	17	12	PAUL TAYLOR	BURNIN'	PEAK 31257/CONCORD	

**TOP CLASSICAL CROSSOVER ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CENT.
1	1	2	<b>#1</b> JOSHUA BELL	AT HOME WITH FRIENDS	SONY CLASSICAL 52716/SONY MASTERWORKS	100
2	2	48	IL DIVO	THE PROMISE	SYCO/COLUMBIA 39968/SONY MUSIC	64
3	3	19	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP	
4	4	49	ANDREA BOCELLI	INCANTO	SUGAR 012161/DECCA	64
5	6	1	MORMON TABERNACLE CHOIR	RING CHRISTMAS BELLS	MORMON TABERNACLE CHOIR 5023308	
6	7	31	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MANHATTAN 21681/BLG	64
7	5	24	PAUL POTTS	PASSIONE	SYCO/COLUMBIA 47439/SONY MUSIC	
8	NEW	1	CHARLIE BAGGETT	I ONLY DREAM OF YOU	BRG 1288	
8	29	1	MORMON TABERNACLE CHOIR	COME, THOU FOUNT OF EVERY BLESSING	MORMON TABERNACLE CHOIR 5014332	
10	15	29	SHARON ISBIN	JOURNEY TO THE NEW WORLD	SONY CLASSICAL 45456/SONY MASTERWORKS	
11	20	1	ESCALA	ESCALA	SYCO/COLUMBIA 47423/SONY MUSIC	
12	12	75	JOSH GROBAN	AWAKE	LIVE 143/REPRISE 412668/WARNER BROS.	64
13	13	42	MORMON TABERNACLE CHOIR	PHRASE TO THE HOLE	SONGS HONORING MORMON TABERNACLE CHOIR 5012263	
14	NEW	1	A JOYFUL NOISE	HANDEL'S MESSIAN	ROCKS INTEGRITY/COLUMBIA 50243/SONY MASTERWORKS	
15	10	16	NEAL E. BOYD	MY AMERICAN DREAM	DECCA 012897	

**TOP DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CENT.
1	1	50	<b>#1</b> LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013027/IGA	100
2	2	13	OW CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG	
3	NEW	1	TIESTO	KALEIDOSCOPE	MUSICAL FREEDOM 2082/ULTRA	
4	3	3	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS	EMI/UNIVERSAL 56256/SONY MUSIC	
5	NEW	1	AIR	LOVE 2	AIR/CHERNOLOGY 66396/ASTRALWERKS	
6	4	14	LMFAO	PARTY ROCK	PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE 012302/IGA	
7	NEW	1	BLAKE LEWIS	HEARTBREAK	ON VINYL TOMMY BOY 1741	
8	5	66	3OH!3	WANT PHOTO	FINISH 511181	
9	6	7	IMOGEN HEAP	ELLIPSE	MEGAPHONE/C/CA 50605/RMG	
10	11	7	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS	
11	9	17	BEYONCE	IRIS	AND BEYONCE: MUSE COLLECTION II DANCE MOVES FOR MUSIC WORLD/COLUMBIA 5386/SONY MUSIC	64
12	8	3	LA ROUX	LA ROUX	DIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA	
13	10	3	LUIS MIGUEL	NO CULPES A LA NOCHE	CLUB REMIXES WARNER LATINA 521318	
14	NEW	1	FAMILY FORCE 5	FAMILY FORCE 55	CHRISTMAS PAGEANT TIM 97937/TOOTH & NAIL	
15	NEW	1	MASSIVE ATTACK	SPLITTING THE ATOM	VIRGIN DIGITAL EX/CAPITOL	
16	7	2	ZERO 7	YEAH GHOST	ATLANTIC 520260/AG	
17	14	3	DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA	
18	17	12	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVE/DANCE/THRIVEMX 90814/THRIVE	
19	16	3	BASEMENT JAXX	SCARS XL	2175/ULTRA	
20	NEW	1	ABOVE & BEYOND	ANJUNA BEATS VOLUME 7	ANJUNA BEATS 2196/ULTRA	64
21	23	8	CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084	
22	20	46	SOUNDTRACK	SLIMMDOG MILLIONAIRE	INTERSCOPE 012502/IGA	
23	NEW	1	BOYS NOIZE	POWER	LAST GANG 201047	
24	22	8	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127	
25	12	3	JEFFREE STAR	BEAUTY KILLER	POPSICLE 5004/ILG	

**HOT DANCE AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	15	<b>#1</b> I REMEMBER	DEADMAU5 + KASKADE	MAUSTRAP/AND PRESS/ULTRA
2	2	13	EVACUATE THE DANCEFLOOR	CASCADA	ROBBINS
3	3	1	SEXY CHICK	DAVID GUETTA FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
4	4	6	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	5	5	I WILL BE HERE	TIESTO & SNEAKY SOUND	SYSTEM ULTRA
6	6	7	THE SOUND OF MISSING YOU	AMEERAH	ROBBINS
7	7	16	RELEASE ME	AGNES KING ISLAND ROCKY STAR/NFM	
8	8	4	RIGHT HERE	CARMEN REECE	REAL MF
9	9	23	LET THE FEELINGS GO	ANNAGRACE	ROBBINS
10	10	9	SWEET DREAMS	BEYONCE	MUSIC WORLD/COLUMBIA
11	11	8	OBSESSED	MARIAH CAREY ISLAND/IDJMG	
12	12	16	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
13	13	10	SHAME ON ME	ALEX SAIZ FEATURING LAWRENCE ALEXANDER	PAKER/NEXT PLATEAU
14	14	26	INFINITY 2008	GURU JOSH	PROJECT ULTRA
15	15	10	CELEBRATION	MADONNA	WARNER BROS.
16	16	7	I BELIEVE	CYBERSUTRA FEATURING JULIE THOMPSON	RED STICK/STRICTLY RHYTHM
17					

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
2	8	5	GREATEST GAINER #2 ESCLAVO DE SUS BESOS	DAVID BISBAL (V/A/E/UNIVERSAL MUSIC LATIN)
3	13		TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
4	2	13	MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATIN)
5	4	11	SU VENENO	AVENTURA (PREMIUM LATIN)
6	5	25	LO INTENTAMOS	ESPIÑOZA PAZ (DISA/ASL)
7	9		LOOKING FOR PARADISE	ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
8	6	10	MI CAMA HUELE A TI	TITO 'EL BAMBINO' FEATURING ZION & LENNOX (SIENTE)
9	11	14	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
10	21	14	TE VES FATAL	EL TRONO DE MEXICO (FONOVISA)
11	13	32	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
12	10	19	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
13	7	35	EL AMOR	TITO 'EL BAMBINO' (SIENTE)
14	15	11	ADIOS	JESSE & JOY (WARNER LATINA)
15	18	5	FELIZ	KARY GARCIA (SONY MUSIC LATIN)
16	16	24	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
17	14	13	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
18	17	7	GRACIAS A TI	WISIN & YANDEL (MACHETE)
19	20	24	COMPRENDEME	GERMAN MONTERO (FONOVISA/MUSIVISA)
20	23	5	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
21	25		CELOS	FANNY LU (UNIVERSAL MUSIC LATIN)
22	12	11	LA GRANJA	LOS TIGRES DEL NORTE (FONOVISA)
23	HOT SHOT DEBUT		HAY OJITOS	INTOCABLE (SIM/SONY MUSIC LATIN)
24	24	9	EL BORRACHO	GRUPO MONTEZ DE DURANGO (DISA)
25	22	10	DEJAME ENTRAR	MAKANO (PANAMA/MACHETE)
26	28	5	AL DIABLO CON TU AMISTAD	EL CHAPO DE SINALOA (DISA)
27	33	4	COMO VOLVER A SER FELIZ	LUIS ENRIQUE (TOP STOP)
28	26	9	MI COMPLEMENTO	LOS HURACANES DEL NORTE (DISA)
29	27	9	TU DEFECTO	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/FONOVISA)
30	32	13	Y AHORA QUE?	LOS RIELEROS DEL NORTE (FONOVISA)
31	5		ERES TODO TODO	JULIAN ALVAREZ Y SU NORTEÑO BANDA (ASL)
32	44	3	DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON (FONOVISA)
33	38		LLUEVE POR DENTRO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
34	30	17	ME GUSTA ME GUSTA	LOS BUTIFES DE CULIACAN SINALOA (LAJUS/SONY MUSIC LATIN)
35	34	11	MARIPOSA MIA	VIVANATIVA (VIV PIMPING MUSIC)
36	29	6	SENTIMIENTOS DE CARTON	DUETO (FONOVISA)
37	31	14	TOCANDO FONDO	RICARDO ARJONA (WARNER LATINA)
38	40	3	CELEBRATION	MADONNA (WARNER BROS.)
39	39	4	ALMA EN PENA	LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
40	43	4	ENCONTRE	CONJUNTO ATARDECER (DISA/ASL)
41	NEW		YO ME CONFIE	ANDRES MARQUEZ 'EL MACIZO' (DISA)
42	NEW		LA CALABAZA	LA ARROLLADORA BANDA EL LIMON (DISA)
43	36	3	SENTIMIENTO	VICO C FEATURING ARCANGEL (EMI TELEVISION)
44	42	43	LOS PRIMOS	LOS MORROS DEL NORTE (DISA/ASL)
45	45		BARTENDER	ALEXIS & FIDO (SONY MUSIC LATIN)
46	50	9	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
47	41	2	SOLO TU	YALLIN FEATURING RAQUEL (WARNER LATINA)
48	RE-ENTRY		HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/JRMG)
49	NEW		CIAO BELLA	DON OMAR (V/MACHETE)
50	37	3	EL PILOTO CANAVIS	LARRY HERNANDEZ (FONOVISA/MUSIVISA)

David Bisbal's "Esclavo de Sus Besos" debuts at No. 2 on Tropical Airplay, the chart's best debut in nearly two years, with 2 million audience impressions (up 743%). The track also opens at No. 10 on Latin Rhythm Airplay and jumps 8-2 on Hot Latin Songs (12.5 million impressions, up 62%), where Bisbal is searching for his second No. 1.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	2	18	#1 GG AVENTURA	THE LAST PREMIUM LATIN 2000/SONY MUSIC LATIN	2
2	1	5	LOS TIGRES DEL NORTE	LA GRANJA FONOVISA 354192/UMLE	
3	4	20	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE	
4	3	4	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATIN 013318/UMLE	
5	HOT SHOT DEBUT		VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE	
6	6	28	LARRY HERNANDEZ	16 NARCO CORRIDOS M/MINETA/FONOVISA 570037/UMLE	
7	8	31	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE	
8	7	3	GRUPO MONTEZ DE DURANGO	EL BORRACHO DISA 721389/UMLE	
9	9	3	LUIS MIGUEL	NO CULPES A LA NOCHE: CLUB REMIXES WARNER LATINA 521318	
10	11	21	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
11	10	48	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE	
12	15	17	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE	
13	NEW		VICO C	BABILLA CARIBBEAN 84806/EMI TELEVISION	
14	NEW		JUAN GABRIEL	MIS CANCIONES: MIS AMIGOS DISCOS 605 56785/SONY MUSIC LATIN	
15	12	14	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
16	17	10	TERCER CIELO	GENTE COMUN, SUENOS... VENEZUELA/UNIVERSAL MUSIC LATIN 653702/UMLE	
17	16	59	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE	
18	9	4	KARY GARCIA	BOLETO DE ENTRADA SONY MUSIC LATIN 47340	
19	13	5	VARIOUS ARTISTS	LOS SUPER UNDO'S DISA 724181/UMLE	
20	19	29	MARISELA	20 EXITOS INMORTALES IM 6614	
21	11	8	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE	
22	44	2	MERCEDES SOSA	CANTORA DISCOS 605 56785/SONY MUSIC LATIN	
23	22	14	TIERRA CALI	SI TU TE VAS VENEZUELA/UNIVERSAL MUSIC LATIN 653700/UMLE	
24	18	2	CONJUNTO PRIMAVERA	30 ANIVERSARIO: EN VIVO FONOVISA 353765/UMLE	
25	24	30	LA QUINTA ESTACION	SIN FRENOS SONY MUSIC LATIN 44947	
26	43	3	DON CHETO	EL KTIME DE USTEDES PLATINO 8832	
27	21	16	LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627	
28	23	7	JOAN SEBASTIAN	PEGAITO AL CORAZON MUSART 4208/BALBOA	
29	28	47	MAKANO	TE AMO PANAMA/MACHETE 460031/UMLE	
30	30	61	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CAPITEL/MACHETE 280020/UMLE	
31	26	13	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE	
32	35	20	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO (SOUNDTRACK) UNIVERSAL MUSIC LATIN 653881/UMLE	
33	29	11	VARIOUS ARTISTS	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE	
34	20	6	VARIOUS ARTISTS	DURANGUENSE #1'S 2009 DISA 721301/UMLE	
35	72	7	PAGE SETTER #3 ROCIO DURCAL	DUETO DISCOS 605 56808/SONY MUSIC LATIN	
36	25	6	VARIOUS ARTISTS	BANDA #1'S 2009 DISA 721302/UMLE	
37	36	76	MANA	ARDE EL CIELO WARNER LATINA 481788	
38	32	42	LOS INQUIETOS DEL NORTE	LA BORRACHERA EAGLE MUSIC/UNIVERSAL MUSIC LATIN 653880/UMLE	
39	27	21	LUIS ENRIQUE	CICLOS TOP STOP 8910	
40	33	5	LA ARROLLADORA BANDA EL LIMON	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729498/UMLE	
41	31	4	LOS TEMERARIOS/BRONCO/LOS BUKIS	LO MEJOR DE B.T.: SUS 20 MAS GRANDES EXITOS FONOVISA 354133/UMLE	
42	NEW		POLO URIAS Y SU MAQUINA NORTENA	SIGO SIENDO EL MAESTRO PLATINO 8838	
43	41	69	LOS INQUIETOS DEL NORTE	LA CLONA EAGLE MUSIC/UNIVERSAL MUSIC LATIN 653880/UMLE	
44	38	8	PATRULLA 81	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE	
45	39	54	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. 11 MUSART 735/BALBOA	
46	34	47	RICARDO ARJONA	5TO PISO WARNER LATINA 516669	
47	NEW		EL COYOTE Y SU BANDA TIERRA SANTA	LEVANTA TU VUELO FONOVISA 354197/UMLE	
48	40	16	PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATIN 013075/UMLE	
49	15	37	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917	
50	64	35	MARIACHI HERMANOS BARGIAS	CANTOS Y ALABANZAS DISCOS BARRAJAS 559/VINA	

Alejandro Sanz's "Looking for Paradise" leaps 38-9 on Latin Rhythm Airplay (1.6 million impressions, up 147%) to become his second top 10 title on the chart. The increased rhythmic rotation also propels the Alicia Keys-assisted track 9-7 on Hot Latin Songs (9.3 million, up 23%).



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	5	#1 LOS TIGRES DEL NORTE	LA GRANJA FONOVISA 354192/UMLE	
2	NEW		VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE	
3	2	25	LARRY HERNANDEZ	16 NARCO CORRIDOS M/MINETA/FONOVISA 570037/UMLE	
4	3	3	GRUPO MONTEZ DE DURANGO	EL BORRACHO DISA 721389/UMLE	
5	5	21	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
6	4	48	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE	
7	9	17	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE	
8	6	14	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
9	7	5	VARIOUS ARTISTS	LOS SUPER UNDO'S DISA 724181/UMLE	
10	8	8	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE	
11	12	14	TIERRA CALI	SI TU TE VAS VENEZUELA/UNIVERSAL MUSIC LATIN 653700/UMLE	
12	10	2	CONJUNTO PRIMAVERA	30 ANIVERSARIO: EN VIVO FONOVISA 353765/UMLE	
13	NEW		DON CHETO	EL KTIME DE USTEDES PLATINO 8832	
14	13	7	JOAN SEBASTIAN	PEGAITO AL CORAZON MUSART 4208/BALBOA	
15	15	13	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE	
16	16	11	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE	
17	11	6	VARIOUS ARTISTS	DURANGUENSE #1'S 2009 DISA 721301/UMLE	
18	14	6	VARIOUS ARTISTS	BANDA #1'S 2009 DISA 721302/UMLE	
19	18	33	LOS INQUIETOS DEL NORTE	LA BORRACHERA EAGLE MUSIC/UNIVERSAL MUSIC LATIN 653880/UMLE	
20	19	5	LA ARROLLADORA BANDA EL LIMON	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729498/UMLE	

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	18	#1 AVENTURA	THE LAST PREMIUM LATIN 2000/SONY MUSIC LATIN	2
2	3	20	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO (SOUNDTRACK) UNIVERSAL MUSIC LATIN 653881/UMLE	
3	2	22	LUIS ENRIQUE	CICLOS TOP STOP 8910	
4	5	6	VARIOUS ARTISTS	URBANIZACION PERFECTA: LO MEJOR DE LO MEJOR ZMG 30020/SONY MUSIC LATIN	
5	4	13	VARIOUS ARTISTS	SUPER 1'S MEGA HITS MACHETE 013149/UMLE	
6	6	27	VARIOUS ARTISTS	30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610	
7	7	11	OMEGA	EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN	
8	8	18	VARIOUS ARTISTS	30 BACHATAS PEGADITAS MOCK & ROLL 80300/SONY MUSIC LATIN	
9	9	35	GILBERTO SANTA ROSA	EL CABALLERO DE LA SALSA DISCOS 605 56808/SONY MUSIC LATIN	
10	10	47	VARIOUS ARTISTS	40 BACHATAS PODEROSAS MOCK & ROLL 80348/SONY MUSIC LATIN	
11	12	26	VARIOUS ARTISTS	FIESTA LATINA DISCOS 605 37203/SONY MUSIC LATIN	
12	11	35	VARIOUS ARTISTS	BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN	
13	14	61	VARIOUS ARTISTS	BACHATA #1'S VOL. 2 MACHETE 011705/UMLE	
14	15	44	VARIOUS ARTISTS	BACHAHITS 2009: THE #1 HITS SERIES J & N 50309/SONY MUSIC LATIN	
15	13	4	MARIO ORTIZ ALL STAR BAND	TRIBUTO 45 ANIVERSARIO ZMG 30020/SONY MUSIC LATIN	
16	NEW		ZACARIAS FERREIRA	TE DEJO LIBRE J & N SONY MUSIC LATIN	
17	19	8	VARIOUS ARTISTS	LOS MEJORES DE LA SALSA 2009 MOCK & ROLL 80370/SONY MUSIC LATIN	
18	RE-ENTRY		VARIOUS ARTISTS	SALSAHITS 2009: THE #1 HITS SERIES J & N 50311/SONY MUSIC LATIN	
19	20	35	VARIOUS ARTISTS	BACHATA ROMANTICA: 1'S MACHETE 012586/UMLE	
20	16	14	VARIOUS ARTISTS	LOS MEJORES DE LA BACHATA 2009 MOCK & ROLL 80269/SONY MUSIC LATIN	

BETWEEN THE BULLETS THE PHILOSOPHER HAS RETURNED



After a four-year hiatus, Vico C returns to the charts with his latest set, "Babilla," debuting at No. 13 on Top Latin Albums. It's his eighth title on the chart, and fifth top 20, since "Aquel Que Habia Muerto" peaked at No. 8 in the Dec. 26, 1998, issue. The pioneering Latin rapper was the first solo rhythmic artist to chart in the top 20 on Top Latin Albums, years before the genre's emergence and transition into the mainstream.

—Raully Ramirez

HOT LATIN SONGS: 20 stations (62 regional Mexican, 32 Latin pop, 7 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All Charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All Rights Reserved.

### JAPAN

#### BILLBOARD JAPAN HOT 100

(HANKYU/SOUNDSCAN JAPAN/PLANTECH) OCTOBER 13, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	34	IT'S ALL TOO MUCH	YUI SONY MUSIC
2	4	STORY	YU SAKAI A&J
3	15	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY ISLAND
4	12	SAYONARA BABY	CHICAGO POOLIE GIZA STUDIO
5	2	SHUNKASHUTOU	HILCRHME UNIVERSAL
6	16	HOUSE ON A HILL	MAMAS GUN TEARBRIDGE
7	NEW	HANSEIKI SHONEN	UNICORN KI/DOO
8	38	FUYURABU	JULIET UNIVERSAL
9	32	NIJU	YUZU SENHA & CO
10	NEW	BEFORE I DECAY	THE GAZETTE KING

### UNITED KINGDOM

#### SINGLES

(THE OFFICIAL UK CHARTS CO.) OCTOBER 11, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	OOPSY DAISY	CHIPMUNK JIVE
2	NEW	FOREVER IS OVER	THE SATURDAYS FASCINATION/POLYDOR
3	2	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
4	1	BREAK YOUR HEART	TAID CRUZ UNIVERSAL REPUBLIC
5	3	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
6	7	SWEET DISPOSITION	THE TEMPER TRAP INFECTIOUS
7	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
8	5	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
9	9	HOTEL ROOM SERVICE	PITBULL MR. 305/POLYGRAM/SONY
10	6	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST ROC NATION

### GERMANY

#### SINGLES

(MEDIA CONTROL) OCTOBER 13, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	2	PAPARAZZI	LADY GAGA STREAMLINE/NO/LOVE/CHERRYTREE/INTERSCOPE
2	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
4	5	PUSSY	RAMMSTEIN MOTOR/UNIVERSAL
5	12	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/A&T/W
6	6	HEAVY CROSS	THE GOSSIP COLUMBIA
7	7	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
8	8	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
9	9	CELEBRATION	MADONNA WARNER BROS.
10	NEW	WE WEREN'T BORN TO FOLLOW	BON JOVI MERCURY

### EUROPEAN HOT 100

OCTOBER 14, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	5	PAPARAZZI	LADY GAGA STREAMLINE/NO/LOVE/CHERRYTREE/INTERSCOPE
4	3	CELEBRATION	MADONNA WARNER BROS.
5	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
6	NEW	OOPSY DAISY	CHIPMUNK JIVE
7	NEW	JAIMERAIS TELLEMENT	JENA LEE MERCURY
8	9	PUSSY	RAMMSTEIN MOTOR/UNIVERSAL
9	NEW	FOREVER IS OVER	THE SATURDAYS FASCINATION/POLYDOR
10	10	EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/A&T/W
11	7	LADY MELODY	TOM FRAGER/GWAYAV AZ
12	12	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
13	12	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
14	19	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/A&T/W
15	6	BREAK YOUR HEART	TAID CRUZ UNIVERSAL REPUBLIC
16	14	HEAVY CROSS	THE GOSSIP COLUMBIA
17	11	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
18	16	HOTEL ROOM SERVICE	PITBULL MR. 305/POLYGRAM/SONY
19	15	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
20	18	HUSH HUSH	THE PUSSYCAT DOLLS INTERSCOPE

### EURO DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 24, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	11	OOPSY DAISY	CHIPMUNK JIVE
2	7	SEXY BITCH	DAVID GUETTA FEATURING AKON GUM/VIRGIN
3	NEW	BODIES	ROBBIE WILLIAMS CHRYSALIS
4	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
5	NEW	BAD BOYS	ALEXANDRA BURKE FEATURING FLO RIDA SYCO
6	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
7	3	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
8	5	BREAK YOUR HEART	TAID CRUZ UNIVERSAL REPUBLIC
9	NEW	FOREVER IS OVER	THE SATURDAYS FASCINATION/POLYDOR
10	6	HOTEL ROOM SERVICE	PITBULL MR. 305/POLYGRAM/SONY
11	9	PAPARAZZI	LADY GAGA STREAMLINE/NO/LOVE/CHERRYTREE/INTERSCOPE
12	10	SWEET DISPOSITION	THE TEMPER TRAP INFECTIOUS
13	7	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST ROC NATION
14	NEW	MILLION DOLLAR BILL	WHITNEY HOUSTON ARISTA
15	8	CELEBRATION	MADONNA WARNER BROS.

### FRANCE

#### SINGLES

(SNEP/IFOP/TITE-LIVE) OCTOBER 13, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	JAIMERAIS TELLEMENT	JENA LEE MERCURY
2	1	LADY MELODY	TOM FRAGER/GWAYAV AZ
3	3	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
4	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
5	4	COMME DES ENFANTS	COEUR DE PIRATE BARCLAY
6	7	EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/A&T/W
7	6	HUSH HUSH	THE PUSSYCAT DOLLS INTERSCOPE
8	5	CELEBRATION	MADONNA WARNER BROS.
9	9	OBSESSED	MARIAH CAREY ISLAND
10	10	LASSE-TOI ALLER BEBE	COLLECTIF METISSE UNIVERSAL

### CANADA

#### BILLBOARD CANADIAN HOT 100

(NIELSEN BDS/SOUNDSCAN) OCTOBER 24, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	86	3	BRITNEY SPEARS JIVE/SONY MUSIC
2	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN/EMI
3	4	DOWN	JAY SEAN FT. U2 WANE CASH MONEY/UNIVERSAL REPUBLIC/UNIVERSAL
4	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
5	5	PARTY IN THE U.S.A.	MILEY CYRUS HOLLYWOOD/UNIVERSAL
6	8	CHA CHING	HIEDLY UNIVERSAL
7	3	WHATCHA SAY	JASON DERULO BELUGA HEIGHTS/WARNER
8	6	YOU BELONG WITH ME	TAYLOR SWIFT BIG MACHINE/OPEN ROAD/UNIVERSAL
9	7	EVACUATE THE DANCEFLOOR	CASCADA ROBBINS/AWESOME
10	NEW	ONE LESS LONELY GIRL	JUSTIN BIEBER ISLAND/UNIVERSAL

### AUSTRALIA

#### SINGLES

(ARIA) OCTOBER 11, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	5	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE
3	2	LIKE IT LIKE THAT	GUY SEBASTIAN SONY MUSIC
4	4	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
5	3	EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/A&T/W
6	6	THE LAST DAY ON EARTH	KATE MILLER-HEIDKE SONY MUSIC
7	7	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
8	9	GOOD GIRLS GO BAD	COBAY STARSHIP FT. LEDIGTON MEESTER DECAJONCE/RIEDEL BY RAMEN
9	10	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST ROC NATION
10	17	BEFORE THE WORST	THE SCRIPT PHONOGENIC/RCA

### EURO DIGITAL SONGS SPOTLIGHT

#### NORWAY

(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 24, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	TONTARNA	KENT RCA
2	NEW	TALK TO THE HAND	CHRIS LEE BONNIER/BONNIER AMIGO
3	4	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	3	SEXY BITCH	DAVID GUETTA FEATURING AKON GUM/VIRGIN
5	2	AMBITIONS	DONKEYBOY WARNER
6	1	SOMETIMES	DONKEYBOY WARNER
7	6	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST ROC NATION
8	5	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
9	NEW	AWAKE	DONKEYBOY WARNER
10	8	EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/A&T/W

### EUROPEAN ALBUMS

OCTOBER 14, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	MADONNA	CELEBRATION WARNER BROS.
2	NEW	TOKIO HOTEL	HUMANOID ISLAND
3	2	MUSE	THE RESISTANCE A&E/HELIUM 3 WARNER
4	7	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA
5	NEW	KISS	SONIC BOOM KISS/ROADRUNNER
6	4	MIKA	THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
7	3	PARAMORE	BRAND NEW EYES FUELED BY RAMEN
8	5	MARK KNOPFLER	GET LUCKY VERTIGO
9	8	DAVID GUETTA	ONE LOVE GUM/VIRGIN
10	1	PEARL JAM	BACKSPACER MONKEYBENCH/ISLAND
11	NEW	BACKSTREET BOYS	THIS IS US JIVE/JLG
12	NEW	SCOOTER	UNDER THE RADAR OVER THE TOP SHEFFIELD
13	9	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
14	NEW	NENA	MADE IN GERMANY LAUGH & PEAS ENTERTAINMENT
15	12	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE

### ITALY

#### DIGITAL SONGS

(FIMI/NIELSEN) OCTOBER 12, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	AD OGNI COSTO	VASCO ROSSI CAPITOL
2	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	3	L'AMORE SI ODI	NOEMI SONY MUSIC
4	4	PAPARAZZI	LADY GAGA STREAMLINE/NO/LOVE/CHERRYTREE/INTERSCOPE
5	5	LOBA/SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
6	6	WANT	NATALIE IMBRUGLIA MALABAR/WHITE LILIES/ISLAND
7	7	ESTRANEI A PARTIRE DA IERI	ALESSANDRA AMOROSO EPIC
8	8	CELEBRATION	MADONNA WARNER BROS.
9	9	HEAVY CROSS	THE GOSSIP COLUMBIA
10	10	CON LA MUSICA ALLA RADIO	LAURA PAUSINI ATLANTIC

### SPAIN

#### SINGLES

(PRDMUSICAE/MEDIA) OCTOBER 14, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	ESCLAVO DE SUS BESOS	DAVID BISBAL VALE
2	3	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
3	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	4	LOBA	SHAKIRA SONY MUSIC LATIN/EPIC
5	9	HALO	BEYONCE MUSIC WORLD/COLUMBIA
6	5	RECUERDAME	LA QUINTA ESTACION SONY MUSIC
7	8	LOOKING FOR PARADISE	ALEJANDRO SANZ FT. ALICIA KEYS WARNER BROS.
8	6	QUE NADIE	MANUEL CARRASCO DUO COM MALU VALE
9	7	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
10	10	MANOS AL AIRE	NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATIN/D

### PORTUGAL

#### ALBUMS

(RIM) OCTOBER 13, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	HOJE	AMALIA HOJE LA FOLIE RECORDS
2	NEW	TOKIO HOTEL	HUMANOID ISLAND
3	NEW	AMALIA	AMALIA IPLAY
4	2	MADONNA	CELEBRATION WARNER BROS.
5	5	SOUNDTRACK	HANNAH MONTANA 3 WALT DISNEY
6	3	THE LEGENDARY TIGERMAN	FEMINA METRONOME
7	8	DIANA KRALL	QUIET NIGHTS VERVE
8	4	PEARL JAM	BACKSPACER MONKEYBENCH/ISLAND
9	11	PAULO GONZO	PERFIL COLUMBIA
10	NEW	CECILIA BARTOLI	SACRIFICIUM DECCA

Singer/songwriter Jena Lee storms in at No. 1 on the France Singles chart with her debut track, "Jaimerais Tellement."



### EUROPEAN AIRPLAY

(NIELSEN MUSIC CONTROL) OCTOBER 14, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	5	BODIES	ROBBIE WILLIAMS CHRYSALIS
4	3	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
5	9	PAPARAZZI	LADY GAGA STREAMLINE/NO/LOVE/CHERRYTREE/INTERSCOPE
6	NEW	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/A&T/W
7	10	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND
8	6	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
9	4	CELEBRATION	MADONNA WARNER BROS.
10	8	F**K YOU	LILLY ALLEN REGAL/PARLOPHONE
11	17	HOTEL ROOM SERVICE	PITBULL MR. 305/POLYGRAM/SONY
12	16	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
13	12	AYO TECHNOLOGY	MILOW HOMERUN/MUNICH
14	11	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
15	45	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY ISLAND

### NETHERLANDS

#### SINGLES

(GA CHARTS BV) OCTOBER 9, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	VIK MAAR EVEN BIJ JE ZIJN	IAS BERGE STUDIO 100
2	2	HOWSU (TUNTJE IN MIJN HART)	DEBU TOP NOTCH
3	1	HEL SCHWEIGEN	Y UNLIMITED NRGY
4	3	N WOORDEN	S BAUER ROCKET
5	NEW	RIESE!	UDID 100

#### ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	UK	BITTER OR WORSE DINO
2	NEW	THE GOSSIP	SCOPE MUSICAL FREEDOM
3	6	JANE JANSSEN	OVEN/BRITTEN... DECCA
4	3	TURNER	CAPITOL
5	NEW	BACKSTREET BOYS	US JIVE/JLG

### AUSTRIA

#### SINGLES

(AUSTRIAN IFPI/AUSTRIA TOP 40) OCTOBER 12, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	2	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
3	3	PAPARAZZI	LADY GAGA STREAMLINE/NO/LOVE/CHERRYTREE/INTERSCOPE
4	NEW	WE WEREN'T BORN TO FOLLOW	BON JOVI MERCURY
5	5	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE

#### ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	UDO JURGENS	THE BEST OF UDO JURGENS & CO/SONY MUSIC
2	NEW	KASTELRUTHER SPATZEN	EIN KREUZ UND EINE ROSE KOCH
3	3	MICHAEL JACKSON	KING OF POP EPIC/LEGACY
4	2	SEMINO ROSSI	DIE LIEBE BLEIBT UNIVERSAL
5	5	DAVID GUETTA	ONE LOVE GUM/VIRGIN

### NORWAY

#### SINGLES

(VERDENS GANG NORWAY) OCTOBER 13, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	TONTARNA	KENT RCA
2	NEW	TALK TO THE HAND	CHRIS LEE BONNIER/BONNIER AMIGO
3	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	4	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
5	2	AMBITIONS	DONKEYBOY WARNER

#### ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	SIVERT HOYEM	MOON LANDING HECTOR
2	NEW	KISS	SONIC BOOM KISS/ROADRUNNER
3	3	MARK KNOPFLER	GET LUCKY VERTIGO
4	4	MADONNA	CELEBRATION WARNER BROS.
5	2	MELODY GARDOT	MY ONE AND ONLY THRILL UCI

### DENMARK

#### SINGLES

(IFPI/NIELSEN MARKETING RESEARCH) OCTOBER 13, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	RABE UNDR VAND	SELYMORO COPENHAGEN
2	2	THE SPELL	ALPHABET COPENHAGEN
3</			

19 AND CRAZY (Getting Grown Music, BM/Osmunson Publishing, BM/Kupfka Music, BM/Year Of The Dog Music, ASCAP/Barb Budde Music, ASCAP) CS 43
21 GUNS (WB Music Corp., ASCAP/Green Daze Music, ASCAP/Universal Music Corporation, ASCAP), HL/WB/M 3100
3 (Maratone AB, STIM/Kobalt Music Publishing America, Inc., ASCAP/Songs Of Kobalt Music Publishing America, Inc., BM/Universal Music Publishing Scandinavia AB/Universal-Polygram International Publishing, ASCAP), HL/WB/M, H100 1
5 STAR CHICK (Give Me Me ASCAP/Copyright Control) RBH 23

A

ADIOS (WB Music Corp., ASCAP/Westwood Publishing S.A. De C.V.) LT 14
AL DIABLO CON TU AMISTAD (Maximo Aguirre Music Publishing, BMI) LT 26
ALL I ASK FOR ANYMORE (Sony/ATV Acuff Rose Music, BM/Warner-Tamela Music Publishing, BM/Travis Music, BMI), CS 3
ALL THE RIGHT MOVES (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP) H100 58
ALL THIS LOVE (Sony/ATV Cross Keys Music Publishing, ASCAP/Gray Nicholson Music, ASCAP/Scarlett Music Group, Inc., BM/Reynolds Publishing Corp., BM/Wrenshaw Music, BMI), HL, CS 55
ALMA EN PENIA (Not Listed) LT 39
ALREADY GONE (Songs For My Shrink, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Write 2 Live, ASCAP) H100 19
AMERICAN RIDE (Sony/ATV Tree Publishing Company, BM/Songs For My Good Girl Music, BM/Totally Wrighteous Music, BM/Big Loud Studio, BM/ASCAP, CS 2, H100 35
EL AMOR (Tito El Patron Publishing, ASCAP) LT 13

B

BABY BY ME (50 Cent Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, BM/Songs Of Universal, Inc., BM/Universal Music - Z Tunes LLC, ASCAP/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 36
BACKDROPS (Super Stick 36, BM/Bunker Creek Publishing, BM/EMI April Music Inc., ASCAP/Songs Of Universal, Inc., ASCAP), HL, CS 54
BAO HABITS (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/BerAmi Music, ASCAP/EMI April Music Inc., ASCAP), HL, H100 88
BARTENDER (Alexis Y Fido Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI Blackwood Music, Inc., BM/Blue Kratt Music Publishing, BMI), HL, H100 45
BATTLEFIELD (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music Inc., ASCAP/S.M.Y. ASCAP), HL, H100 44
BECKY (First N' Gold Publishing, BM/Warner-Tamela Publishing Corp., BM/Jonathon Rotem Music, BM/Sony/ATV Tunes LLC, BM/ASCAP), HL/WB/M, RBH 56
BEER ON THE TABLE (Ash Street Music, BM/Big Loud Studio, BM/Shee Bud Pacific, SESAC/Songs Of Big Loud, SESAC/Pacific Wind Music, SESAC/25 North Publishing, BMI), CS 37
BE'OU (Cass Publishing, ASCAP/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music - Z Songs, BM/Pen In The Ground Publishing, ASCAP/EMI April Music Inc., ASCAP), HL, H100 33
BEST I EVER HAD (Live Write LLC, BM/EMI Blackwood Music, Inc., BM/Inviting Music, Inc., BM/Spiral Music, BM/Songs Of Universal, Inc., BM/RephusMusicPublishing, BM/The Music Source, BM/Warner-Tamela Publishing Corp., BM/Young Money Publishing, Inc., BM/Sony/ATV Tunes LLC, ASCAP), HL/WB/M 1100 37, RBH 29
BETTER BELIEVE IT (Trit Productions, ASCAP/WB Music Corp., ASCAP/Young Jeezy Music Inc., BM/EMI Blackwood Music, Inc., BM/King K Publishing, BMI), HL/WB/M, RBH 52
BIG BOI STUNTIN' (Rich Mind Publishing, ASCAP) RBH 88
BIG GREEN TRACTOR (Sexy Tractor Music, BM/Big Loud Studio, BM/Hope-N-Cal Music, BM/Cal IV Entertainment, LLC, BM/Old Desperados, ASCAP/N2D Publishing Company, Inc., ASCAP/Vicent And Associates, LLC, ASCAP), WBM, H100 43
BLAME IT (Gly As A Fox Music, Inc., BM/Big Music, Incorporated, BM/Gitred Source Music, ASCAP/EMI April Music Inc., ASCAP/Ultra Tunes, ASCAP/It's N8 Publishing, ASCAP/Katman, Nappi Walker, ASCAP/James T. Brown, BM/Brandon R. Melancon, ASCAP/John Conte Jr., ASCAP/Nappy Pub Music, BM/Universal Music - Z Songs, BM/Chameleon Publishing, BM/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Royal Court Music, ASCAP/Tenory Music, BMI), HL/WB/M, RBH 48
BLAME IT ON ME (Fogay Music, Inc., SESAC/Four Kings Productions, Inc., SESAC/Christelle Michele Music, SESAC/EMI April Music Inc., ASCAP/Strauss Co., LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Studio Beast Music, BM/Warner-Tamela Publishing Corp., BMI), HL/WB/M, RBH 28
BODY (Notting Hill Songs, SESAC/Pat It Down Music, SESAC/Joseph's Trail Publishing, ASCAP/EMI April Music Inc., ASCAP/Universal Music - Z Songs, BM/Chris B. Stokes Music, SESAC), HL/WB/M, RBH 68
BOOY LANGUAGE (Move!J! Songs, BM/Remarkable Music, ASCAP/Songs Of Universal, Inc., BM/Holy Corron Music, ASCAP/Universal Music - MGB Songs, ASCAP/Jambition Music, ASCAP/Seven Peaks Music, ASCAP/Nappy Pub Music, BM/Universal Music - Z Songs, BMI), HL/WB/M, H100 71
BONFIRE (Key Brothers Music, BM/Bolton Music, BM/Nashvilleville Songs, BM/KRD Music, BM/Morgan Mustang Music, BM/Ingle Spores Music, BM/Morgan Mustang Music, ASCAP) CS 12, H100 87
BOOM BOOM POW (Will iam Music, Inc., BM/Nawasha Networks, BM/Jeepney Music, Inc., BM/Headphone Juice Publishing, ASCAP/Cherry River Music Co., BM/EMI April Music Inc., ASCAP), CLM/HL, H100 45
EL BARRACHO (Atlas Publishing, ASCAP) LT 24
BREAK (EMI Blackwood Music, BMI) LT 12
BREAK BLAN (The Secret Publishing, BM/CAN/Meat Music Publishing, SOCAN/EMI Blackwood Music, Inc., BMI), HL, H100 89
BREAK UP (Iam S Dot Publishing, BM/LeVeas Publishing Company, Inc., ASCAP/EMI April Music Inc., ASCAP/Street Certified Publishing, BMI), HL, H100 23, RBH 33
BUY YOU A ROUND (UP AND ODWN) (Verse & Starn Publishing, BMI) RBH 63

C

THE CALL (Songs Of Loud, BM/Farm Pond, BM/New Music, BM/Universal Music, BMI) CS 43
CAN'T GET OVER YOU (Amazement Music, BMI) RBH 79
CAN'T HARDLY WAIT (Yvesa Publishing, SESAC/Nolan Blar Music, ASCAP/By Law Music, ASCAP/Drop Key Music, ASCAP/Notting Hill Music Group, ASCAP) RBH 99
CAN'T LIVE WITHOUT YOU (T And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Holm Songs, ASCAP/EMI April Music Inc., ASCAP/Fantailory Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/Strange Motel Music, ASCAP), HL/WB/M, RBH 22
CELEBRATION (Webb Gr Publishing, Inc., ASCAP/Perle Music, BM/Big Loud Studio, Inc., PHS/Carrin Gibbin, PHS) LT 30
CELOS (EMI April Music Inc., ASCAP/Educciones Musicales Hispo-ox SGAJE) LT 21
CHECK MY BEARIN' (Buttnugget Publishing, SESAC) CS 10
CIAO BELLA (Crown P Music Publishing, BM/Fogay Music, Inc., SESAC/Beatslappers Music, SESAC/Paul Izazuya, SESAC/Universal Music Unica Publishing, BM/Eddie Montilla Music, BMI) LT 49
CLOSE TO YOU (Evergreen Copyrights, BMI) RBH 38
COMO VOLVER A SER FELIZ (Not Listed) LT 27
COMPROMENO (Universal Music, Inc., ASCAP) LT 19

CONSIDER ME GONE (Ten And Steve's Music, ASCAP/Evergreen Copyrights, BM/Warner-Tamela Publishing Corp., BM/WBM, CS 15, H100 86
COUNTRY FOLKS (LIVIN' LOUD) (EMI Blackwood Music, Inc., BM/Geoffrey Stokes Nielson Publishing, BM/One Eye Publishing LLC, BMI), HL, CS 37
COUNTRY LIVIN' (Whitney Girl, BM/Big Spices Music, BM/Lux Et Veritas Music, ASCAP/Petal Down Music, ASCAP/Conops Music, ASCAP/Bughouse, ASCAP) CS 51
COWBOY CASANOVA (Carré-Oke Music, BM/EMI April Music Inc., ASCAP/Rincon Ave. Music Publishing, ASCAP/Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP), HL/WB/M, CS 6, H100 20
CRYIN' FOR ME (WAYMAN'S SONG) (Tokoco Tunes, BMI) CS 59

D

DEJAME ENTRAR (Universal Music - MGB Songs, BMI) CS 10
DERECHO ANTIQUEOADO (Universal-Musica Unica Publishing, BMI) LT 32
DIDN'T YOU KNOW HOW MUCH I LOVED YOU (Universal Music - MGB Songs, ASCAP/Magic Farming Music, ASCAP/Universal Music - Careers, BM/Silverkiss Music Publishing, BM/Songs Of Universal, Inc., BM/Songs From The Engine Room, BM/ASCAP), HL/WB/M, CS 33
DIGITAL GIRL (March 9th Publishing, ASCAP/Songs Of Peer Ltd, ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Please Gimme My Publishing Inc., BM/EMI Blackwood Music, Inc., BM/Universal Music - Z Songs, BM/Nappy Pub Music, ASCAP/EMI April Music Inc., ASCAP), HL, H100 93
DOESN'T MEAN ANYTHING (Leflow Productions, ASCAP/EMI April Music Inc., ASCAP/Book Of Daniel Music, ASCAP), HL, H100 65, RBH 15
DO I (Planet Pbaunt, BM/Munah Music Corporation, BM/Blug Music, incorporated, BM/Warner-Tamela Publishing Corp., BM/RADIODUJETT Publishing, BM/WDW/Whisper Music, BMI), CS 9, H100 53
DON'T STAY (Imagene Music Limited, IMRO) RBH 86
DON'T STOP BELIEVIN' (Weed High Nighttime, BM/Lacey Boulevard Music, BMI), WBM, H100 95
DOWN (Bucks Music Group Ltd, ASCAP/David Platz Music, BM/Orange Factory Music, ASCAP/Center Pin Publishing, ASCAP/Young Money Publishing, Inc., BM/Warner-Tamela Publishing Corp., BMI), WBM, H100 2
DROPP IT LOW (My Diet Starts Tomorrow, BM/Songs Of Universal, Inc., BM/Dal Dann Denn, BM/Culture Beyond U Experience Publishing, BMI), HL/WB/M, H100 49, RBH 33

E

EGO (Elvis Lee Music, BM/EMI Blackwood Music, Inc., BM/Elvis Bobby Music, BM/EMI April Music Inc., ASCAP), HL, H100 44
EIGHT SECOND RIDE (Universal Music - MGB Songs, BM/Shitake Maki Publishing, BM/Drove Home Music Publishing, Inc., IMRO/FSM/IL, MRO/State One Music America, BMI), HL/WB/M, CS 24
EMPIRE STATE OF MIND (EMI April Music Inc., ASCAP/Carter Boys Publishing, ASCAP/J Shuckburgh, PHS Global Talent Publishing, PHS/Froya Music, Inc., SESAC/Masani Elshabazz Music, SESAC/Sewell Publishing, ASCAP/Leflow Productions, ASCAP/Write Nine Black Music, BM/Gamb Music, BMI), HL, H100 13, RBH 11
ENCOUNTER (Nuevo Ideal Music, BMI) LT 40
EPIPHANY (I'M LEAVING) (Universal Music - Z Songs, BM/Pen In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Strauss Co., LLC, ASCAP/EMI April Music Inc., ASCAP), HL/WB/M, RBH 46
ERES TODO TODO (Maximo Aguirre Music Publishing, BMI) CS 10
ESCLAVO A SUS BESOS (Universal Musica, Inc., ASCAP/Laber Music, S1, LT 2
EVACUATE THE DANCEFLOOR (Rocks, ASCAP/Sonkitchen Music Publishing, BUMA/Slema, BUMA) H100 59
EVERY DOG HAS ITS DAY (Tokoco Tunes, BM/Music Of Stage Three, BM/Bubbling Song And Salvage, BM/Stage Three Music, BMI) CS 10
EVERY GIRL (Young Money Publishing, Inc., BM/Warner-Tamela Publishing Corp., BM/Write LLC, BM/EMI Blackwood Music, Inc., BM/West Coast Lwin Publishing, ASCAP/Handwerks Music Publishing, BM/Songs Of Universal, Inc., BM/Universal Music Corporation, ASCAP), HL, H100 37
EVERYTHING, EVERYDAY, EVERYWHERE (EMI April Music Inc., ASCAP) Brasco Music, ASCAP/NextSelection Publishing, ASCAP/Keynote Music, ASCAP), HL, H100 37
EVERYWHERE I GO (Flytweeter Music, Inc., ASCAP/Jeffrey Steele Music, BM/BJP Administration, BMI) CS 40

F

FACE DROP (Lucas Secor, BM/Sony/ATV Tunes LLC, ASCAP/Drivin' Publishing, ASCAP), HL, H100 61
FALL FOR YOU (Cortez Music, BM/EMI April Music Inc., ASCAP/R-Related Music, ASCAP), HL, H100 28
FELTZ (WB Music Corp., ASCAP) LT 15
FELTZE (Sony/ATV Tree Publishing Company, BM/Taylor Swift Music, BMI), HL, CS 11, H100 77
FIRE BURNING (Sony/ATV Tunes LLC, BM/PerOne Productions, BM/Strom Shady Music, BM/Songs Of Universal, Inc., BM/Sean Kingston Publishing, Designee, BMI), HL, LT 46
FIREFLIES (Ocean City Park, ASCAP/Universal Music Corporation, ASCAP), HL/WB/M, H100 9
THE FIXER (Innocent Bysander, ASCAP/Theory Of Color, ASCAP/Wire Treatage Music, ASCAP/Jumpin' Cat Music, ASCAP) H10 83
FLEX (Not Listed) RBH 98
FOREVER (I De Boi Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Write LLC, BM/EMI Blackwood Music, Inc., BM/Please Gimme My Publishing Inc., BM/Young Money Publishing, Inc., BM/Warner-Tamela Publishing Corp., BM/Strom Shady Music, BM/Songs Of Universal, Inc., BM/HL/WB/M, H100 15, RBH 8
FRESH (Innate 17747 Muzik Publishing, ASCAP/Ken PP Publishing, BM/Entertaining Music, BM/Sick Rick Music Corp., BMI) RBH 62
FUNHOUSE (EMI Blackwood Music, Inc., BM/Pen Inside Tunes, BM/Prate Ship Music, ASCA/Whorngum Music, ASCAP/EMI April Music Inc., ASCAP), HL, H100 66

G

GANGSTA LUV (2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZ Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Own Chit Music, BM/EMI Blackwood Music, Inc., BMI), HL/WB/M, RBH 80
GETTIN' YOU HOME (THE BLACK ORESS SONG) (Rumint Behind Publishing, ASCAP/EMI April Music Inc., ASCAP/Want To Hold Your Songs, BMI), HL, CS 1, H100 38
GIMMIE THAT GIRL (EMI Blackwood Music, Inc., BM/Riffneck Music, BM/String Stretcher Music, BM/WB Music Corp., ASCAP/Meissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP), HL, H100 60
GO (Copyright Control/Karben Music Publishing, BM/First N' Gold Publishing, BM/Sony/ATV Songs LLC, BM/Young Money Music, BM/GO Publishing, ASCAP), RBH 89
GOO IN ME (EMI April Music Inc., ASCAP/Wet Ink Red Music, ASCAP/That's Purrn Song, ASCAP/R's Tea Tyme, ASCAP) H100 84
GOIN' THRU CHANGES (Blue Toes Music Publishing, Designee, ASCAP/Uncle Budde's Music, ASCAP) RBH 65
GOOD GIRLS GO BAO (Blast Beast Music, ASCAP/EMI April Music Inc., ASCAP/Lion Air Publishing, BM/Warner-Tamela Publishing Corp., BM/Sunshine Terrace Music, BM/WB Music, incorporated, BM/J Kasher Publishing, ASCAP), HL/WB/M, H100 32
GOTTA GET IT (Brika Music, BM/EMI Blackwood Music, Inc., BMI), HL, RBH 73
GRACIAS A TI (Universal Music, Inc., ASCAP/WY Publishing, BMI) LT 18

HALL/WALKING ON SUNSHINE (8-Day Publishing, ASCAP/EMI April Music Inc., ASCAP/Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Here's Lookin' At You Kidz Music, BM/Belega Heights Music, BM/Sony/ATV Songs LLC, BM/Kytsolido Ltd, PHS), HL, H100 40
HAVEN'T MET YET (I'm The Last Man Standing, SOCAN/Than Zahn Music, BM/Ms Doe Music, BM/Warner-Tamela Publishing Corp., BMI), WBM, H100 90
HAY RIDER (Not Listed) LT 23
HEADBOB (Christopher Dooly Publishing, BM/Ani An Music, BM/Building 2 Music, BM/So Incredibles LLC, SESAC/Iconicity Music, BM/Mollings Music, ASCAP/MVP Music Publishing, BM/Warner-Tamela Publishing Corp., BM/First N' Gold Publishing, BMI), WBM, RBH 1
HELL OF A LIFE (Crown Club Publishing, BM/Warner-Tamela Publishing Corp., BM/Danjahardz Muzik, SESAC), WBM, H100 54
HELL ON THE HEART (Sony/ATV Tree Publishing Company, BM/Sony/ATV Cross Keys Music Publishing, ASCAP/MVP Music Publishing, BM/Warner-Tamela Publishing Corp., BM/Spillitilly Music Publishing, BM/Songs Of Universal, Inc., BM/Songs From The Engine Room, BM/ASCAP), HL/WB/M, CS 33
HEY SOUL SISTER (Blue Lamp, ASCAP/EMI April Music Inc., ASCAP/Stella Songs Ltd, BMI), HL, H100 80
HISTORY IN THE MAKING (Caden Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music Inc., ASCAP/MVC Music, ASCAP/Still Working For The Stars, ASCAP/100 Alliance Music, ASCAP) CS 20
HONEY TONK STOUT (Sony/ATV Tree Publishing Company, BM/Showbilly Music, BM/Turn Me On Music, BM/Obson Music, LLC, BM/Evergreen Copyrights, BM/Music Of Stage Three, BM/Bobby's Song And Salvage, BMI), CS 16, H100 97
HOTEL ROOM SERVICE (Pitbull's Legacy Publishing, BM/Universal Music - MGB Songs, ASCAP/Jumpin' Cat Music, BM/EMI Blackwood Music, Inc., BM/Sony/ATV Songs LLC, BM/Warner-Tamela Publishing Corp., BM/Berard's Other Music, BM/Music Of Ever Hip-Hop, BM/EMI Virgin Music Ltd., ASCAP/Chris Music Ltd., PHS), HL/WB/M, H100 22, LT 48
HOW FAR DO YOU WANNA GO? (Melusic, Inc., BM/Warner-Tamela Publishing Corp., ASCAP/Jeffrey Steele Music, BM/SoufRide Music, BM/WBJP Administration, BMI) CS 46
HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP), WBM, CS 25

I

I CAN TRANSFORM YA (Songs Of Universal, Inc., BM/Culture Beyond U Experience Publishing, BM/P100 B2 Publishing, Inc., ASCAP/Hico South, ASCAP/Notting Dale Songs Inc., ASCAP/Young Hitz, ASCAP/Mack Music, ASCAP/Onalistic Hitz, ASCAP/Mack Music, ASCAP/Young Money Publishing, Inc., BM/Warner-Tamela Publishing Corp., BMI), HL/WB/M, H100 52, RBH 18
ICE CREAM PAINT JOB (Dorough Music Publishing Company, ASCAP/ATV Tunes, ASCAP/Minder Music USA), ASCAP) H100 60, RBH 32
I GET CRAZY (Mara Music, SESAC/Young Money Publishing, Inc., BM/Warner-Tamela Publishing Corp., BMI), WBM, RBH 67
I GET IT (Not Listed) RBH 40
I GOTTA FEELING (I Am Music, Inc., BM/Jeepney Music, Inc., BM/Tab Magnetic Publishing, BM/Cherry River Music Co., BM/Headphone Junkie Publishing, ASCAP/EMI April Music Inc., ASCAP/Square Rivoli Publishing, ASCAP/Square Rivoli Music, ASCAP/Shapiro, Bernstein & Co., Inc., ASCAP/Riser Editions, SACEM), CLM/HL, H100 6, LT 17
INVENTED SEX (DaMystro Music, BM/Sony/ATV Songs LLC, BM/Chet Hudabe Publishing, Inc., BM/April's Boy Muzik, BM/Warner-Tamela Publishing Corp., BM/Write LLC, BMI), HL/WB/M, RBH 13
I'M CALLIN' YOU (WIM) (Wim Music, Inc., ASCAP/11 Makes Music, ASCAP/Huber Corp., ASCAP/EMI April Music Inc., ASCAP/My A River Music, ASCAP/Karles Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, CS 19
I KNOW YOU WANT ME (CALLE OCHO) (Don Williams Music Group, BM/Big Elk Music, BM/Balloonhead Publishing, BM/Universal Music Corporation, You're Yourself Music Group, S.r.l., SAE/Universal Music Careers, BM/Pitbull's Legacy Publishing, BM/Marimber Music Publishing, ASCAP/Universal Music A MGB Songs, ASCAP), HL/WB/M, H100 48
I LOOK GOOD (Ishtarbill Music, BMI) RBH 50
I LOOK TO YOU (R Kelly Publishing, Inc., BM/Universal Music - Z Songs, BM/HL, WBM, H100 26
I'M ALIVE (Sony/ATV Milene Music, ASCAP/Standout Music LLC, ASCAP/Sony/ATV Acuff Rose Music, BM/Unbound Music, BM/Face Brute Music, ASCAP/Big Loud Studio, HL, CS 8, H100 57
I'M GOING IN (Live Write LLC, BM/Young Money Publishing, Inc., BM/Warner-Tamela Publishing Corp., BM/Young Jeezy Music, Inc., BM/EMI Blackwood Music, Inc., BM/Universal Music Corporation, ASCAP/Dry Run Publishing, ASCAP), HL/WB/M, H100 74, RBH 54
I'M GOOD (More Water from Nazareth Publishing, ASCAP/EMI April Music Inc., ASCAP/EMI Blackwood Music, Inc., BM/Thornton Trust Publishing, BM/Neighborhood Praha Publishing, BMI), HL, RBH 27
I'M IN MIAMI TRUCK (Nu 80's Publishing, ASCAP) H100 93
IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing, Designee, ASCAP/Keith James Publishing, Designee, BM/Songs Of Universal, Inc., BM/Mixx Scribble Publishing, BM/Universal Music Corporation, ASCAP/DJaz Publishing, ASCAP/Truth Faction, ASCAP), HL/WB/M, H100 55, RBH 51
I'M LOVE WITH ANOTHER MAN (Nappy Puddy Music, ASCAP/Universal Music - Z Tunes LLC, ASCAP/ablaack-music publishing, BMI), HL/WB/M, RBH 49
I'M SIZENOR (Warner-Tamela Publishing Corp., BM/Sycamore Canyon Music, BM/Hope-N-Cal Music, BM/Soy Tractor Music, BMI), WBM, CS 50
IT KILLS ME (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Use/L Publishing, SESAC/Music Sales Corporation, ASCAP), HL, RBH 57
IT'S MY LIFE / CONFESSIONS PART II (Sony/ATV Publishing, Inc., BM/Universal Music Corporation, ASCAP/Universal PolyGram International Publishing, ASCAP/Bon Jovi Publishing, ASCAP/Universal Music - Z Tunes LLC, ASCAP/Shanah Cymone Music, ASCAP/EMI April Music Inc., ASCAP/W B Music Corp., SESAC/Baby-boy's Little Publishing Company, SESAC/Nonrime Sound, SESAC/UR-IV Music, ASCAP), HL/WB/M, H100 93

J

I WANNA MAKE YOU CLOSE YOUR EYES (Home With The Armadio Music, BM/Sony/ATV Cross Keys Music Publishing, ASCAP/Creative Sounds Publishing, ASCAP), HL, CS 14, H100 83
I WANT TO KNOW WHAT LOVE IS (Somerset Songs Publishing, ASCAP) H100 67, RBH 41
I WILL NOT BOW (ASCAP) H100 73
JUST A KISS (Viva Panama, ASCAP/JoJo Music Publishing, Inc., BM/Sony/ATV Tunes LLC, ASCAP/Two Works, ASCAP/EMI April Music Inc., ASCAP/Roc Cor Publishing & Music Famenanem LLC, ASCAP/Mars Force Music, ASCAP/Northside Independent Music Publishing, ASCAP/Bughouse, ASCAP), HL/WB/M, RBH 87

K

KEEP ON LOVIN' YOU (House Of Sea Gayle Music, ASCAP/New Son Of A Miner Songs, ASCAP/Happy Cat Music, ASCAP/Calhoun Enterprises, SESAC) CS 38
KNOCK YOU DOWN (Danjahardz Muzik, SESAC/W B Music Corp., SESAC/Kerley Music, ASCAP/Universal Music Corporation, ASCAP/7RP Music Publishing, BM/Warner-Tamela Publishing Corp., BM/Universal Music - Z Tunes LLC, ASCAP/Pen In The Ground Publishing, ASCAP/Yasina Music Publishing, Inc., ASCAP/David M. Ehrlich, Esq., PC., ASCAP/Please Gimme My Publishing Inc., BM/EMI Blackwood Music, Inc., BMI), HL/WB/M, H100 36, RBH 45

Gimme My Publishing Inc., BM/EMI Blackwood Music, Inc., BMI), HL/WB/M, H100 36, RBH 45
LAST CHANCE (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Nonrime Sound, SESAC/EMI Combine Music, SESAC/Foay Music, Inc., SESAC/Jaylen Adonis Music Publishing, SESAC/Christian Combs Publishing, SESAC/Aztec Tracks, ASCAP), HL, H100 20
LIL' FREAK (UGH UGH UGH) (Lehniche Publishing, BM/Big Music, Incorporated, BM/Savage Life Productions LLC, ASCAP/WB Music Corp., ASCAP), WBM, RBH 96
A LITTLE MORE COUNTRY THAN THAT (Universal Music - MGB Songs, ASCAP/Don A Polymix Songs, ASCAP/STG, IL/FDA/Sing And A Flyer Music, ASCAP/State One Music America, BM/Warner-Tamela Publishing Corp., BM/Precious Flour Music, BMI), HL/WB/M, CS 31
LLEVE POR DENTRO (Not Listed) LT 33
LDBA (The Carmel House Music, BM/Ensign Music Corporation, BM/He Quencyed Music, ASCAP/EMI April Music Inc., BM/Souja Boy, S.L. Warner Chappell Music Spain S.A., SGAJE/Amali Coast Music, BM/Chrislays Songs, BMI), HL/WB/M, LT 6
LO INTENTAMOS (Arpa Music, LLC, BMI) LT 6
LOL (April's Boy Muzik, BM/Warner-Tamela Publishing Corp., BM/He Quencyed Music Publishing, BM/Chet Hudabe Publishing, Inc., BM/Souja Boy, I-Em Music, BM/Element 9 Hip Hop, BM/John Care Of Business, BM/Radic Davis Music Group, ASCAP/EMI Blackwood Music, Inc., BMI), HL/WB/M, H100 59, RBH 17

LONG AFTER I'M GONE (Big Love Music, BM/Do Write Music, LLC, ASCAP/Wounded Sky Music, BM/SMGI, ASCAP/Crossroads Music, ASCAP/Zampampop Music, ASCAP) CS 39
LONG LINE OF LOSERS (Kevin Fowler Music, BM/Music Of RPM, ASCAP/Category 5 Music, ASCAP) CS 27
LOOKING FOR PARADISE (Gazul, ASCAP/Warner Chappell Music Spain S.A., SGAJE/Leflow Productions, ASCAP/EMI April Music Inc., ASCAP/Sweat Beatz Publishing, SESAC/Universal Tunes, SESAC/Mostly Sad Songs, ASCAP/WB Music Corp., ASCAP), HL/WB/M, LT 30
LOVE COME DOWN (Not Listed) RBH 85
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., BM/Reptilian Music, BMI), HL, WBM, H100 110
LOVE LIKE CRAZY (Mike Curb Music, BM/Sweet Radical Music, BM/Warner-Tamela Publishing Corp., BM/1-Bird's Music, BMI), WBM, CS 41
LOVE LIVES ON (Sony/ATV Cross Keys Music Publishing, ASCAP/My Good Girl Music, ASCAP/Oona Songs LLC, ASCAP/Hannan Bag Songs, BM/Matthew West Music, BM/HL, WBM, H100 44
LOVE YOUR LOVE THE MOST (Sony/ATV Tree Publishing Company, BM/Sony/ATV Acuff Rose Music, BMI), HL, H100 85

L

LADIES ALL AIRE (Not Listed) LT 4
MARIPOSA MAN (Vivianata La Musica, BM/WB Music Corp., ASCAP/Submarino Music Publishing, BMI) LT 35
MEET ME HALFWAY (I Will I Am Music, Inc., BM/Jeepney Music, Inc., BM/Tab Magnetic Publishing, BM/Cherry River Music Co., BM/Headphone Junkie Publishing, ASCAP/EMI April Music Inc., ASCAP/Broke Spoke And Gone Publishing, ASCAP/Frank Pink Music, ASCAP/DJ Songs, ASCAP/Our 315 Music, ASCAP), CLM/HL, H100 17
MI GUSTA MI GUSTA (Not Listed) LT 34
MI GUSTE LA TI (Not Listed) LT 3
MI COMPLEMENTO (Universal Music - MGB Songs, ASCAP/Garner, BMI) LT 28
MILLION DOLLAR BILL (Leflow Productions, ASCAP/EMI April Music Inc., ASCAP/Sweat Beatz Publishing Corp., BM/Chet Hudabe Publishing, Inc., BM/SMGI, IMRO/Trucky Three Music Publishing, BMI), HL/WB/M, RBH 31
MISTER OFFICER (Five Hits Music, BM/Do Write Music, LLC, ASCAP/Year Of The Dog Music, ASCAP/Big Yellow Dog, LLC, BM/Darh Buddha Music, ASCAP) CS 10
MONEY TO BLOW (Money Mack Music, BM/Young Money Publishing, Inc., BM/Warner-Tamela Publishing Corp., BM/Young Drumma, ASCAP/WB Music Corp., ASCAP/Write LLC, BM/EMI Blackwood Music, Inc., BM/HL, WBM, H100 100, RBH 35
MOO LA MOO (Notion City Music Publishing, BM/Riverz Music, BM/Write Writri Music Publishing, BM/Luna Tunes, BM/Jim Femmo Songs, SESAC) CS 13
MR. HIT DAT HOE (Rickey Temovne Harris, BM/MonteLaketh Inc., BM/D, BMI) RBH 81
MY CHILD (Triphibian Music, BM/4 1 Music, BM/IRP Music, BM/EMI Blackwood Music, Inc., BM/Dove Music, ASCAP/EMI April Music Inc., ASCAP) Used To Dance Publishing, ASCAP/Reiko India Publishing, BMI), HL, RBH 61

M

NEED YOU NOW (Warner-Tamela Publishing Corp., BM/Whitney Dawn Songs, SESAC/Foay Music, Inc., SESAC/Year Of The Dog Music, ASCAP/Big Yellow Dog, LLC, BM/Darh Buddha Music, ASCAP), WBM, CS 7, H100 24
NEVER SAY NEVER (Little Bika Music, ASCAP/Lincoln & Dille Music, ASCAP/EMI April Music Inc., ASCAP/Mokos Music, BM/Aaron Edwards Publishing, ASCAP), HL, WBM, RBH 60
NI ROSAS NI JUGUETES (Not Listed) LT 20
NO ME DEJES DE AMAR (Jam Entertainment, Inc., BMI) LT 16
NO SURPRISE (iSurface Pretty Deep Ugly Music, BM/Universal Music - Careers, BM/Aesthetic Publishing, SOCAN/Warner-Tamela Publishing Corp., BM/Warner Chappell, SOCAN/Sony/ATV Songs LLC, BM/Bud And Jo's Music, HL/WB/M, H100 46
NOVEMBER 18TH (Not Listed) RBH 72
NUMBER ONE (R Kelly Publishing, Inc., BM/Universal Music - Z Songs, BM/Nazdam Music, BM/HI Distric LT, BM/Songs Of Universal, Inc., BM/Universal Music Corporation, ASCAP/Kerkey Music, ASCAP), HL/WB/M, H100 68, RBH 9

N

OBSESSED (Rye Songs, BM/Songs Of Universal, Inc., BM/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZE Music Publishing, ASCAP/Universal Music Corporation, ASCAP), HL/WB/M, H100 11, RBH 30
OH (Cadragee Music Publishing, SESAC/Songs Of Universal, Inc., SESAC/Novak Music, BM/Music/Demi DMusic, BMI), HL, WBM, RBH 60
OH NO (Joseph's Dream, SESAC/563 Music Publishing, ASCAP/Stil Dignit Music, ASCAP/Universal Music - MGB Songs, ASCAP), HL/WB/M, RBH 83
O LET'S GO IT (So icy Publishing, ASCAP) RBH 84
THE O'LEYS (Mary J Blige Music, ASCAP/Universal-MCA, ASCAP/Universal Music Corporation, ASCAP/EMI Blackwood Music, Inc., BM/Rodney Jerkins Productions, BM/Dal Dann Dean, BM/Write LLC, BMI), HL/WB/M, RBH 44
ONE LESS LOVELY GIRL (Ezeke International Music, BM/Songs Of Universal, Inc., BM/Jarqee Joints, SESAC/Universal Music, SESAC/AD/AMN Publishing, ASCAP/RAI Publishing, ASCAP/EMI April Music Inc., ASCAP), HL/WB/M, H100 16
ONE TIME (Songs Of Bear Ltd, ASCAP/March 9th Publishing, ASCAP/MoveJB Songs, BM/OSS Creations, ASCAP/Hoy Corron Music, ASCAP/Universal Music Corporation, ASCAP/Fabulous Music, ASCAP/Hico South, ASCAP), H100 21
ONLY YOU CAN LOVE THIS WAY (Sony/ATV Music LLC, BM/Sony/ATV Music UK, PHS/EMI Blackwood Music, Inc., BM/Birds With Ears Music, BMI), HL, CS 3,

H100 42
ON THE OCEAN (John Bluff Music, BMI) RBH 24
OUTSIDE MY WINDOW (Kobalt Music Publishing, BM/Full-Songs, Inc., SESAC/Arpa Music, Inc., SESAC/EMI April Music Inc., ASCAP/Alamo Songs, ASCAP/Im, Coco Music, ASCAP), HL, CS 30

P

PAPARAZZI (Stefani Germanotta p/Ka Lady Gaga, BM/Sony/ATV Songs LLC, BM/House of God Publishing, Inc., BM/Gloaje Music Inc., BM/Unedubally, ASCAP), HL, H100 7
PAPERS (UR-Music, ASCAP/EMI April Music Inc., ASCAP/Iam S Dot Publishing, BM/Zayloven Publishing, BM/Ultra Empire Music, BM/GonzaZoe Music, BMI), HL, RBH 11
PARTY IN THE U.S.A. (Kasz Money Publishing, ASCAP/Studio Beast Music, BM/Warner-Tamela Publishing Corp., BM/Jessica Cornish Publishing, Designee, BMI), HL, H100 3
EL PILOTO CANAVIS (TN Ediciones Musicales, BM/MVP/BMI) LT 56
PLEASE DON'T LEAVE ME (Pink Inside Publishing, BM/EMI Blackwood Music, Inc., BM/Maratone AB, STIM/Kobalt Music Publishing America, Inc., ASCAP), HL/WB/M, RBH 53
THIS IS IT (Universal Music, BM/Warner-Tamela Publishing Corp., BM/Paulane Music, Inc., BMI), WBM, RBH 43
THIS TIME (Jon Hill Music, BMI), WBM, RBH 74
THROW IT IN THE BAG (EMI April Music Inc., ASCAP/J Brasco Music, ASCAP/Songs Of Peer Ltd, ASCAP/Marc 9th Publishing, ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP), HL/WB/M, H100 26, RBH 19
TIE ME DOWN (New Boy Publishing LLC, BM/Genuine Original, BMI) RBH 78
TIK TOK (Dyramie Cop Music, BM/Where Da Kasz At, BM/Songs Of Kobalt Music Publishing America, Inc., BM/Kasz Money Publishing, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Matza Ball Music, BMI), H100 79
TIPSY IN DIS CLUB (Diamond Blue Smith Publishing, BM/Music Royale Publishing, BM/The Nickel Publishing, BM/Blue Carol Diamond Publishing, BM/BlueStar Publishing, BMI) RBH 77
TOCANDO FONDO (Sony/ATV Discos Music Publishing LLC, ASCAP) LT 37
TOOAY (Fogay Music, Inc., SESAC/Send Me The Checks Stephens Music, ASCAP/Donne Law Music Inc., BM/Sony/ATV Songs LLC, BM/Universal Music Publishing, ASCAP/Songs/Annie, ASCAP/Doverland 301 Music, ASCAP/Lidarsis Worldwide Publishing, Inc., ASCAP), HL, WBM, RBH 12
RELIGIOUS (R Kelly Publishing, Inc., BM/Universal Music - Z Songs, BM/Ed D. Daz-Il Music, BM/Antonio Brown Music, ASCAP/Tring Music, Inc., BMI), HL, H100 88, RBH 95
REPLAY (Jonathan Roth Music, BM/Sony/ATV Songs LLC, BM/Yagga Publishing, BM/Art In The Fodder Music, BM/Eyes Above Water Music, ASCAP/Brighthouse Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Jason Desrosiers, ASCAP/EMI April Music Inc., BM/TNT Music Publishing, ASCAP/Universal Music Corporation, ASCAP), HL/WB/M, H100 14
RIDE THROUGH THE COUNTRY (ZLS Music Publishing, BM/DJKO Music Company Publishing, BM/Phive Sound Alternative Music Publishing, BM/Chris In The Creek, SESAC) CS 10
RUNAWAY (Hale And Purchase Music, ASCAP/Rockpoo Music, ASCAP/House Of Stylonic Music, ASCAP/Kid In The Corner, ASCAP), WBM, CS 10, H100 75
RUN THIS TOWN (EMI April Music Inc., ASCAP/Carter Boys Publishing, ASCAP/EMI April Music Inc., BM/EMI Blackwood Music, Inc., BM/Ed D. Music, BM/Chrislays Music Publishing, ASCAP/Anarhi Music LLC, BM/Mkonozos & Athanasios Alatas, BMI), HL, H100 5, RBH 3

R

RAIOI WAVES (Hikawhri Music, BM/Carnival Music Corp., BM/INTAC Music, BMI) CS 35
RAIN (Hemans Music, BM/Chappell Music, BM/SMGI, MRO/State One Music America, BMI) H100 91
RAMPPING SHOP (Not Listed) RBH 90
RECURRENCE (Emi Musical S.A. De C.V.) LT 9
RED LIGHT (Crosslow Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Crosslow Downtown Songs, BM/Songs Of Kobalt Music Publishing America, Inc., BM/Karles Music, ASCAP) CS 13, H100 82
REGRET (TANK 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April Music Inc., ASCAP/K Music, ASCAP/Donne Law Music Inc., BM/Sony/ATV Songs LLC, BM/Universal Music Publishing, ASCAP/Songs/Annie, ASCAP/Doverland 301 Music, ASCAP/Lidarsis Worldwide Publishing, Inc., ASCAP), HL, WBM, RBH 12
RELIGIOUS (R Kelly Publishing, Inc., BM/Universal Music - Z Songs, BM/Ed D. Daz-Il Music, BM/Antonio Brown Music, ASCAP/Tring Music, Inc., BMI), HL, H100 88, RBH 95
REPLAY (Jonathan Roth Music, BM/Sony/ATV Songs LLC, BM/Yagga Publishing, BM/Art In The Fodder Music, BM/Eyes Above Water Music, ASCAP/Brighthouse Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Jason Desrosiers, ASCAP/EMI April Music Inc., BM/TNT Music Publishing, ASCAP/Universal Music Corporation, ASCAP), HL/WB/M, H100 14
RIDE THROUGH THE COUNTRY (ZLS Music Publishing, BM/DJKO Music Company Publishing, BM/Phive Sound Alternative Music Publishing, BM/Chris In The Creek, SESAC) CS 10
RUNAWAY (Hale And Purchase Music, ASCAP/Rockpoo Music, ASCAP/House Of Stylonic Music, ASCAP/Kid In The Corner, ASCAP), WBM, CS 10, H100 75
RUN THIS TOWN (EMI April Music Inc., ASCAP/Carter Boys Publishing, ASCAP/EMI April Music Inc., BM/EMI Blackwood Music, Inc., BM/Ed D. Music, BM/Chrislays Music Publishing, ASCAP/Anarhi Music LLC, BM/Mkonozos & Athanasios Alatas, BMI), HL, H100 5, RBH 3

S

SARA SMILE (Unchappell Music, Inc., BMI), WBM, CS 36
SAY AHH (Ronald M. Ferebee, Jr. Publishing, Designee, BM/April's Boy Muzik, BM/Warner-Tamela Publishing Corp., BM/Write LLC, BM/EMI Blackwood Music, Inc., BM/Universal Music Publishing, ASCAP/Versatile Music, ASCAP/Don Correll Publishing, Designee, ASCAP), WBM, RBH 82
SAY HEY (I LOVE YOU) (FrancisJoullions, ASCAP/Universal Music Corporation, ASCAP/Cy Later Sounds, BM/HL, WBM, H100 18
SENTIMENTO (El Fillosio Music Publishing, ASCAP) LT 33
SENTIMIENTOS DE CARTON (Ser-ca Music Publishing, BMI) LT 36
SEXY CHICK (Shapiro, Bernstein & Co., Inc., ASCAP/Edmonds Square Rivoli Publishing, ASCAP/Sony/ATV Harmony, ASCAP/Bryant Productions, ASCAP/Sony/ATV Songs LLC, BM/Hano Songs, BM/Talpa, BU/Uttra Empire Music, BM/Dipar, s r1), HL, H100 25
SHE WOLF (The Carmel House Music, BM/Ensign Music Corporation, BM/Hoodeman Music, ASCAP/EMI April Music Inc., ASCAP/Ediciones Musicales Clippers, S.L. Warner Chappell Music Spain S.A., SGAJE/Amali Coast Music, BM/Chrislays Songs, BMI), HL/WB/M, H100 31
SHOTS (Party Rock, ASCAP/Lil Jon 00017 Music, BM/Ed D. Music, ASCAP) H100 98
SKINNY DIPPIN' (Springhills Music, ASCAP/Dzahit Music, ASCAP/Big Music,

# EXECUTIVE TURNTABLE

See submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** **Larry Jackson** is promoted to president of A&R at Aris Records and executive VP of A&R at RCA Music Group. He was senior VP of A&R at RCA Music Group.

**PUBLISHING:** Warner/Chappell Music appoints **Steve Markland** VP of A&R for Nashville. He was VP at Windswept Publishing.

**BMI promotes Elizabeth Stadelberger** to senior designer. She previously freelanced for various companies in education, book publishing, art exhibitions, entertainment and public relations.



**DIGITAL:** The media content delivery company MediaNet names **Dan Dougherty** VP of business development. He was VP of sales and business development at SpiralFrog.

**MANAGEMENT:** The collective names **Lucas Keller** artist manager. He was a manager at Uppercut Management in Chicago.

**RADIO:** Citadel Media names **John Rosso** president. He was senior VP of Citadel Interactive.

**RELATED FIELDS:** The music services organization Rocket Science appoints **Ken Gullic** GM, promotes **Alicia Yaffe** to VP of new media and strategic marketing and names **Paul Reitz** director of sales and marketing. Gullic was director of operations and acquisitions at MTV Program Enterprises, Yaffe was director of digital sales, and Reitz was senior director of label sales and marketing at Sony/Red.

The licensing consulting company Rightsflow promotes **Jason Walker** to director of royalties. He was manager of systems.

—Edited by Mitchell Peters

## GOODWORKS

**DAVE KOZ DONATES WINE SALES TO STARLIGHT**  
Jazz saxophonist Dave Koz never imagined that a conversation with a fan about his love for wine would lead to his own brand being carried in Whole Foods Market—or that proceeds from the venture would benefit his favorite charity, the Starlight Children's Foundation.

But after overhearing Koz discuss his desire to develop a wine brand during his annual Smooth Jazz cruise in 2008, the fan approached him, saying, "I really love this wine idea and want to be able to help you in any way I can," Koz recalls.

The fan turned out to be Patrick Bradley, Whole Foods president for the Southern Pacific region. After deciding that a charitable angle could be worked out with selling the wine in select Whole Foods stores, Koz and Bradley headed to California's Napa Valley and chose Vinum Cellars to make KOZ Wine. Three varietals are available at Whole Foods stores in Southern California, Arizona and Nevada, with prices ranging from \$16.99 to \$29.99.

But Koz says the best part about the project is that 100% of his earnings from the wine sales will be donated to the Starlight Children's Foundation, an organization that helps ill children and their families cope with pain through entertainment, education and family activities. Koz has been a global ambassador to the charity for 17 years.

"This isn't a vanity project for me," Koz says. "It's something where you can do good and drink good at the same time."

Koz hopes the wine will soon be available for purchase online and at other retail outlets. "It's something I'm committed to and love doing," he says. "So hopefully in the years to come you'll start to see it in places besides Whole Foods."

—Mitchell Peters

# BACKBEAT

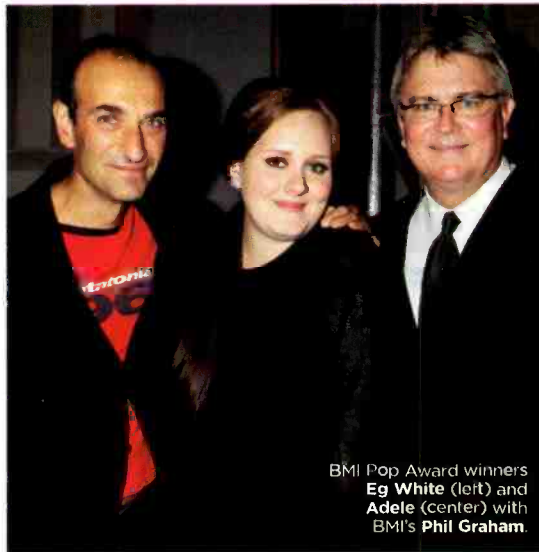


Pictured receiving the Robert S. Muses Award and the College Song of the Year Award for "Pocket Full of Sunshine" is songwriter **Danielle Brisebois**. From left: BMI's **Del Bryant**, Brisebois and EMI Music Publishing managing director of the United Kingdom **Guy Moot**.



The BMI Dance Award went to the songwriters of "Cry for You," published by EMI Music Publishing Scandinavia (STIM). From left: Songwriter **Niclas von der Burg**, EMI Music Publishing managing director of the United Kingdom **Guy Moot** and songwriter **Anoo Bhagavan**.

## 2009 BMI LONDON AWARDS

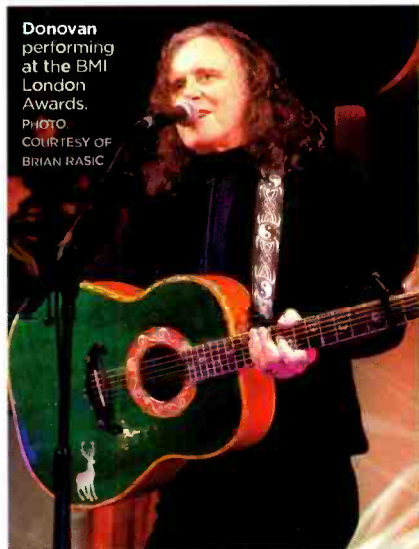


BMI Pop Award winners **Eg White** (left) and **Adele** (center) with BMI's **Phil Graham**.

BMI honored the United Kingdom's and Europe's premier songwriters, composers and music publishers Oct. 6 during its annual BMI London Awards. The ceremony—hosted by BMI president/CEO Del Bryant, BMI senior VP of writer/publisher relations Phil Graham and executive director of writer/publisher relations for Europe and Asia Brandon Bakshi—took place at London's Dorchester Hotel, Park Lane and honored the past year's most-performed songs on U.S. radio and TV. British citizens honored at the event are members of the U.K. performing right society PRS for Music and are represented in the United States by BMI. PHOTOS: COURTESY OF MARK ALLAN (except where noted)



**Tanvi Shah**, co-writer of "Jai Ho" from the "Slumdog Millionaire" film soundtrack, with her BMI Award.



**Donovan** performing at the BMI London Awards. PHOTO: COURTESY OF BRIAN RASIC



From left: BMI's **Brandon Bakshi** and **Del Bryant**, Icon Award recipient **Donovan**, perMusic chairman/CEO **Ralph Peer II** and managing director for London **Nigel Elderton**, and BMI's **Phil Graham**. PHOTO: COURTESY OF BRIAN RASIC

### INSIDE TRACK

## NOT SO INVISIBLE

Los Amigos Invisibles, the Venezuelan funk band from Caracas that relocated to Brooklyn more than eight years ago, will celebrate its 20th anniversary in 2011. But the party has already started, with the group enjoying an ever-growing following throughout Mexico, South America and its adopted home country.

In the last three months the band's sixth studio album, "Commercial," was released simultaneously in six Latin American countries and the United States; the act also headlined a 13-city tour throughout Venezuela, the first in its native land; closed out a packed tent at the Austin City Limits Music Festival; and was nominated for a Latin Grammy Award, its fifth chance at the trophy.

And there's more to come. The Amigos recorded a Sept. 10 concert at Mexico City's Teatro Metropolitan for a future DVD release. "American Troglodyte," a track the band recorded with Norman Cook and David Byrne, will appear on that duo's forthcoming album. And the group is starting to prepare for a summer 2010 concert collaboration with the Los Angeles Philharmonic Orchestra, as part of an upcoming festival curated by friend and fellow Venezuelan cultural ambassador, the L.A. Phil's newly inaugurated musical director Gustavo Dudamel.

"A lot of people are turning their eyes on Venezuelan musicians because of



LOS AMIGOS INVISIBLES

him," says Amigos guitarist/bandleader Jose Luis Pardo. "It's like the way people started thinking about Brazilian music when Gilberto Gil, Tom Jobim and all the Tropicalia first emerged on the international stage... There's a lot of awareness right now and I think all Venezuelan musicians will be able to thank Gustavo for that for quite a while."



Silva Entertainment director of new media **Ashley Jax** brought a much-needed female perspective to the "Strategy Roundtable: Marketing, Music & Mobile" panel.



Fall Out Boy's **Pete Wentz** shared a laugh with Billboard editorial director **Bill Werde** during the artist's keynote interview. Wentz described how Fall Out Boy comes up with its innovative mobile marketing and fan engagement campaigns.



RockPit, in-association sponsor of Mobile Entertainment Live, brought **Myles Kennedy** of Alter Bridge to perform for attendees at the afterparty.

## MOBILE ENTERTAINMENT LIVE 2009



"Will mobile operators use music to better differentiate themselves from each other in the near future? AT&T director of premium content **Rob Hyatt** (left) and Verizon director of strategic business development and partner management **Ed Ruth** gave the carrier keynote.

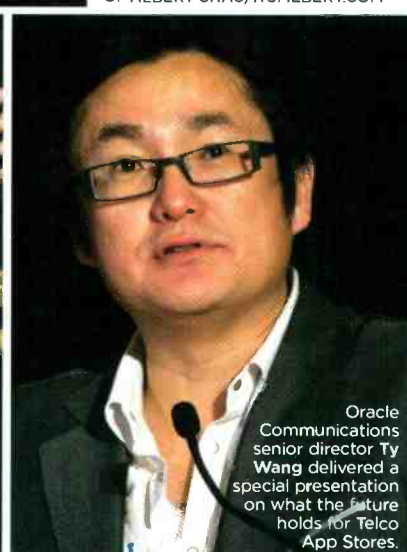
Innovations in smart-phone design and application distribution is breathing new life into a struggling mobile music market. Billboard's Mobile Entertainment Live event—presented by Logic Wireless, and in association with RockPit and B. Taylor—was held Oct. 6 in San Diego as part of the CTIA Wireless I.T. & Entertainment conference. Leaders from the music, technology and development community joined together to discuss the changing landscape and set new goals for the year ahead. PHOTOS: COURTESY OF ALBERT CHAU/ITSMEBERT.COM



A group of iPhone and other app developers provided insight into what makes a great artist app on the "Ask the Experts: Artist Apps" panel. From left: Meljdeo VP of business development **Dave Dederer**, Tapulous head of business development **Tim O'Brien**, iLike CEO **All Partovi**, Moderati CEO **Jon Vlassopoulos**, EpicTilt CEO **Jonathan Zweig** and Billboard executive director of content and programming for digital/mobile **Antony Bruno**, who moderated.



**B. Taylor**, in-association sponsor of Mobile Entertainment Live, performs at the afterparty at the 207 Lounge at the Hard Rock.



Oracle Communications senior director **Ty Wang** delivered a special presentation on what the future holds for Telco App Stores.



Research in Motion senior VP of BlackBerry platforms **Alan Brenner** (left) described how developers and artists can work with the device manufacturer to use the BlackBerry device as a new promotion and distribution channel during his keynote interview with Billboard executive director of content and programming for digital/mobile **Antony Bruno**.



EMI senior VP of digital marketing **Syd Schwartz** described the role mobile and iPhone apps are playing in the future of music distribution and promotion and hinted at new iPhone apps expected soon.



Music industry visionaries set the stage for the day's discussion in the "Outlook: View From the Top" panel. From left: Independent Online Distribution Alliance CEO **Kevin Arnold**, Interscope executive VP of digital **Ted Mico**, iNGrooves CEO **Robb McDaniels**, Ticketmaster VP of marketing and music services **Adam Flick** and Billboard editorial director **Bill Werde**.



**Aasim Saied**, chairman/CEO of presenting sponsor Logic Wireless, delivers welcoming remarks at the convention's kickoff.

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### KEYNOTE WITH MARY J. BLIGE

R&B legend Mary J. Blige discusses her career and contributions to film and TV music, including a preview of the song she wrote for Lionsgate's new movie "PRECIOUS: Based on the Novel 'PUSH' by SAPPHIRE."

"PRECIOUS" will be in theaters beginning on November 6, 2009, and Blige's next album will be released this fall.

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CineMedia  
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Film & TV  
RCA/Jive Label  
Group



**DAVID POLEMENI**  
Vice President, Head  
of Film & Television  
S1 Songs America



**DAVID G. POWELL**  
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The Music Bridge LLC



**ANDREW D. ROBBINS**  
Director, Film/  
TV Music  
MusicBox, LLC



**DOREEN RINGER ROSS**  
VP, Film/TV Relations  
BMI



**JOE SOLO**  
Composer, Producer,  
Songwriter  
Joe Solo Productions Inc.



**JONATHAN WEISS**  
Music Supervisor



**ANGELA ROSE WHITE**  
Founder/President  
DaBet Music Services



**JOSH ZIEMAN**  
President  
US Operations  
Dramatico

**Plus:**

- DIDIER C. DEUTSCH**, Record Producer, Sony/Legacy
- ARLENE FISHBACH**, Music Supervisor
- CHRIS LANGRILL**, Manager of A&R and Music Supervision, Man Made Music
- DAVIS POWERS**, VP of Music Programming, Current TV
- JEN PYKEN**, Music Supervisor, Lucky Duck Music
- CHRISTIAN SALYER**, CEO, Blazed Out Music
- JEREMY SWEET**, Music Supervisor, Smashtrax Music
- MICHAEL WELSH**, Music Supervisor and Rights Clearance Specialist

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