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Adult Contemporary (Mainstream)

Top Value: Backstreet Boys - "I Want It That Way"

Top Heatseekers: Coldplay - "The Scientist"

Top Tastemakers: Incubus - "Animals"

Top Internet: Coldplay - "The Scientist"

Top Latin: Marc Anthony - "I Love You"

Top R&B/Hip-Hop: Usher - "Yeah"

Singles

Top Hot 100: "Hey Kid, Wanna Be In Pictures?"

Hot 100 Airplay: "Hey Kid, Wanna Be In Pictures?"

Hot Digital Songs: "Hey Kid, Wanna Be In Pictures?"

Adult Contemporary: "Hey Kid, Wanna Be In Pictures?"

Adult Top 40: "Hey Kid, Wanna Be In Pictures?"

Hot Christian AC Songs: "Hey Kid, Wanna Be In Pictures?"

Hot Country Songs: "Hey Kid, Wanna Be In Pictures?"

Hot Dance Club Play: "Hey Kid, Wanna Be In Pictures?"

Hot Dance Airplay: "Hey Kid, Wanna Be In Pictures?"

Hot Gospel Songs: "Hey Kid, Wanna Be In Pictures?"

Hot Latin Songs: "Hey Kid, Wanna Be In Pictures?"

Mainstream Top 40: "Hey Kid, Wanna Be In Pictures?"

Modern Rock: "Hey Kid, Wanna Be In Pictures?"

Hot R&B/Hip-Hop Songs: "Hey Kid, Wanna Be In Pictures?"

Mainstream R&B/Hip-Hop: "Hey Kid, Wanna Be In Pictures?"

Hot Rap Songs: "Hey Kid, Wanna Be In Pictures?"

Rhythm: "Hey Kid, Wanna Be In Pictures?"

Hot Ringmasters: "Hey Kid, Wanna Be In Pictures?"

Videos

Top Music Video Sales: "Hey Kid, Wanna Be In Pictures?"

Hot Video Clips: "Hey Kid, Wanna Be In Pictures?"

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The Hot 100 at 50 Celebrate the 50th anniversary of the Billboard Hot 100, with coverage of the Billboard Hot 100 and additional exclusive charts highlighting Hot 100 milestones.
From left, Billboard associate director of charts and research SILVIO PIETROLUONGO, CHUBBY CHECKER, Billboard.com editor JESSICA LETKEMANN and Billboard editorial director BILL WERDE.
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- JOHN RICCIOTELLO, Chairman & CEO, Electronic Arts
- IVAN SEIDENBERG, Co-Chairman, The Weinstein Company
- HARVEY WEINSTEIN, Co-Chairman, The Weinstein Company
- JOHN WREN, President & CEO, Omnicom Group Inc.

**PANELISTS INCLUDE:**

- TUNA AMOBI, Senior Equity Analyst, Media and Entertainment Group, Standard & Poor's Equity Research
- MICHAEL CASSIDY, President & CEO, Undertone Networks
- BRAD DUEA, President, Napster
- DAVID EUN, Vice President of Content Partnerships, Google and YouTube
- JAY FAIRES, President, Lionsgate Music
- KEN FLORIN, Partner and Chair, Emerging Media Practice Group, Loeb & Loeb LLP
- PAUL HANSON, Chief Operations Officer, NBC Universal
- GEORGE KLVAKOFF, Chief Digital Officer, NBC Universal
- ANDREW LIPSHER, Partner, Greyrocket
- LARRY MESTEL, Partner, Spark Capital
- DENNIS MILLER, General Partner, Primary Wave Music Publishing
- JEAN-BRIAC PERRETTE, President, Digital Distribution, NBC Universal
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### BILLBOARD HOT 100 PRODUCERS OF THE YEAR

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<thead>
<tr>
<th>YEAR</th>
<th>PRODUCER</th>
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<tbody>
<tr>
<td>1970</td>
<td>Norman Whitfield</td>
</tr>
<tr>
<td>1971</td>
<td>Rick Hall</td>
</tr>
<tr>
<td>1972</td>
<td>Mike Curb &amp; Don Costa</td>
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<td>1973</td>
<td>Thom Bell</td>
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<td>1974</td>
<td>Thom Bell</td>
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<tr>
<td>1975</td>
<td>Gus Dudgeon</td>
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<td>1976</td>
<td>Freddie Perren</td>
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<td>1977</td>
<td>Richard Perry</td>
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<td>1978</td>
<td>Albhy Galuten, Barry Gibb, Karl Richardson</td>
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<td>1979</td>
<td>Mike Chapman</td>
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<td>1980</td>
<td>Quincy Jones</td>
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<td>1981</td>
<td>Lionel Richie</td>
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<td>1982</td>
<td>John Farrar</td>
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<td>1983</td>
<td>Quincy Jones</td>
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<td>1984</td>
<td>Richard Perry</td>
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<tr>
<td>1985</td>
<td>Nile Rodgers</td>
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<td>1986</td>
<td>Narada Michael Walden</td>
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<td>1987</td>
<td>Narada Michael Walden</td>
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<td>1988</td>
<td>Chris Thomas</td>
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<tr>
<td>1989</td>
<td>LA Reid &amp; Babyface Edmonds</td>
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<tr>
<td>1990</td>
<td>Richie Zito</td>
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<tr>
<td>1991</td>
<td>Dallas Austin</td>
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<tr>
<td>1992</td>
<td>Dallas Austin</td>
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<td>1993</td>
<td>David Foster</td>
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<td>1994</td>
<td>R. Kelly</td>
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<td>1995</td>
<td>Babyface Edmonds</td>
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<tr>
<td>1996</td>
<td>Babyface Edmonds</td>
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<tr>
<td>1997</td>
<td>David Foster</td>
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<td>1998</td>
<td>Jermaine Dupri</td>
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<td>1999</td>
<td>Rodney Jerkins</td>
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<td>2000</td>
<td>Matt Serletic</td>
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<td>2001</td>
<td>The Neptunes</td>
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<tr>
<td>2002</td>
<td>The Neptunes</td>
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<td>2003</td>
<td>Robert Kelly</td>
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<td>2004</td>
<td>Jonathon Smith</td>
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<td>2005</td>
<td>Scott Storch</td>
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<td>2006</td>
<td>Stargate</td>
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<td>2007</td>
<td>Timbaland</td>
</tr>
</tbody>
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### Curb thanks all the artists, producers, writers, publishers, musicians, radio and employees for involving Curb in over 400 Hot 100 chart hits.

### AND CONGRATULATIONS TO OUR MENTOR EDDIE RAY AND IMPERIAL RECORDS FOR ACHIEVING THE FIRST #1 ON THE HOT 100 8/4/1958.
<table>
<thead>
<tr>
<th>DEBUT</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>4/4/1966</td>
<td>A Change of Heart</td>
</tr>
<tr>
<td>2</td>
<td>12/12/1965</td>
<td>Sea Cruise/Buy So Little/Honor Your Mother</td>
</tr>
<tr>
<td>3</td>
<td>12/19/1965</td>
<td>Theme from The Wild Angels</td>
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<tr>
<td>4</td>
<td>3/5/1967</td>
<td>Lost In The Sunset Strip</td>
</tr>
<tr>
<td>5</td>
<td>4/20/1967</td>
<td>Blue's Theme</td>
</tr>
<tr>
<td>7</td>
<td>7/11/1968</td>
<td>Anything for Money (Theme from Carsey Seven)</td>
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<tr>
<td>8</td>
<td>9/17/1968</td>
<td>Shape of Things to Come</td>
</tr>
<tr>
<td>9</td>
<td>9/19/1968</td>
<td>In My Room</td>
</tr>
<tr>
<td>10</td>
<td>10/3/1968</td>
<td>Question 65 and 66</td>
</tr>
<tr>
<td>11</td>
<td>9/12/1970</td>
<td>Evil Woman</td>
</tr>
<tr>
<td>12</td>
<td>12/13/1969</td>
<td>Big in Vegas</td>
</tr>
<tr>
<td>13</td>
<td>12/13/1969</td>
<td>Venus</td>
</tr>
<tr>
<td>14</td>
<td>9/20/1969</td>
<td>You Young</td>
</tr>
<tr>
<td>15</td>
<td>9/23/1969</td>
<td>Spell the Wine</td>
</tr>
<tr>
<td>16</td>
<td>10/19/1969</td>
<td>Montez's Way</td>
</tr>
<tr>
<td>17</td>
<td>3/11/1970</td>
<td>Burning Bridges</td>
</tr>
<tr>
<td>19</td>
<td>3/20/1970</td>
<td>Here Comes the Sun</td>
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<tr>
<td>20</td>
<td>3/20/1970</td>
<td>Signs</td>
</tr>
<tr>
<td>21</td>
<td>9/28/1970</td>
<td>A Natural Man</td>
</tr>
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<td>22</td>
<td>10/1/1970</td>
<td>Puppy Love</td>
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<td>23</td>
<td>10/13/1970</td>
<td>The Candy Man</td>
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<tr>
<td>24</td>
<td>7/24/1970</td>
<td>Long Haired Lover from Liverpool</td>
</tr>
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<td>25</td>
<td>9/17/1970</td>
<td>Can We Make It Together</td>
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<tr>
<td>26</td>
<td>11/19/1970</td>
<td>Wedding Song (There's a Love)</td>
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<tr>
<td>27</td>
<td>11/29/1970</td>
<td>If You Got the Time</td>
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<td>28</td>
<td>12/17/1970</td>
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<td>29</td>
<td>12/20/1970</td>
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<td>30</td>
<td>1/12/1971</td>
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<td>31</td>
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<td>Gypsy</td>
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<td>32</td>
<td>3/12/1971</td>
<td>Eyes of Love</td>
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<td>33</td>
<td>3/23/1971</td>
<td>Sandalwood frequencies, I Feel Me</td>
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<td>34</td>
<td>5/5/1971</td>
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<td>36</td>
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<td>Bongos</td>
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<td>38</td>
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<td>Paper Roses</td>
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<td>39</td>
<td>10/13/1971</td>
<td>Having a Party</td>
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<td>40</td>
<td>11/19/1971</td>
<td>Spiders &amp; Snakes</td>
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<td>41</td>
<td>11/19/1971</td>
<td>I Only Have Eyes for You</td>
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<td>42</td>
<td>12/17/1971</td>
<td>Hang On in There</td>
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<td>43</td>
<td>12/19/1971</td>
<td>I'm Leaving It All Up to You</td>
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<td>44</td>
<td>12/27/1971</td>
<td>Love Me for a Reason</td>
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<td>45</td>
<td>12/28/1971</td>
<td>Never Can Say Goodbye</td>
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<td>46</td>
<td>1/19/1972</td>
<td>You and Your Baby Blues</td>
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<td>1/19/1972</td>
<td>Screamin' to God</td>
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<td>48</td>
<td>1/19/1972</td>
<td>Put Another Log on the Fire</td>
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<td>49</td>
<td>1/19/1972</td>
<td>Vixie</td>
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<td>50</td>
<td>12/27/1971</td>
<td>December 1963 (Oh What a Night)</td>
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<td>1/16/1972</td>
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<td>52</td>
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<td>53</td>
<td>3/6/1972</td>
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<td>54</td>
<td>4/19/1972</td>
<td>I Caught Your Act</td>
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<tr>
<td>55</td>
<td>5/1/1972</td>
<td>Da Do Ron Ron</td>
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**DEBBY BOONE**
"You Light Up My Life"
1st single to reach 10 weeks at #1 on the Billboard Hot 100 Chart.

**LEANN RIMES**
"How Do I Live"
Longest running record in the history of the Billboard Hot 100 - 69 weeks.

**FOUR SEASONS**
"December 1963 (Oh What a Night)"
1st record to exceed one year on the Billboard Hot 100 Chart
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MARCO ANTONIO SOLIS

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The Billboard Hot 100 is the report card that certified the Beatles' conquest of the United States, even as Elvis proved he was king. It's where trends like Motown, the British Invasion, disco, grunge rock and teen pop unfolded. It tracked divas from Diana Ross and Barbra Streisand through Madonna, Whitney Houston and Mariah Carey. It crowned teen royalty from Ricky Nelson and Frankie Avalon to 'N Sync and Miley Cyrus.

The chart, launched in the summer of 1958, stands as the oldest of Billboard's charts and serves as a quick read on a half century of pop culture. It's become a signature of the magazine's brand and the largest traffic driver each week for billboard.com.

In a 300-word editorial in the Aug. 4, 1958, issue, it was promised that the new chart's combination of radio play, sales and jukebox activity would provide "the fastest, most complete and most sensitive index to the popularity of recorded music in America."

"It took the industry by storm," says chart historian Joel Whitburn, author of 114 editions of Billboard chart books, who was working for Milwaukee-based RCA Records distributor Taylor Electric Co. when the chart bowed. "You started seeing the Billboard Hot 100 charts creeping up in all the record shops. Everybody would gather around and look at the chart. It was so different, any other chart that existed wouldn't even compare."

"It still is the most important chart to be in," says Elton John, who with 1,021 weeks logged by 67 entries has spent more time on the Hot 100 than any other artist. "It's the only chart you can pay any attention to and it always has been."

"There's no question there was always focused, laser-beam attention to where we stood on the Billboard Hot 100," Sony BMG chief creative officer Clive Davis says.

"You know that it was a matter of objective criteria and you knew that it deserved its reputation as the most respected chart," Davis says. "It had credibility, authority and objective criteria to meet."

The Hot 100 has experienced redesigns and changes in methodology during the last half-century as the industry definition of a single evolved. But the Hot 100's goal has remained constant: to determine the most popular singles of the day by weighing multiple pools of information. Here, Billboard looks at key dates in the history of the Hot 100.

**Nov. 12, 1955:** Top 100, a precursor to the Hot 100, bows. Led first by the Four Aces' "Love Is a Many Splendored Thing," the list was the brainchild of Tom Noonan, then-head of the charts department, who pressed Billboard publisher/president Bill Littleford for a chart that ran deeper than 30 titles.

"By '55, he no longer felt that a top 30 was adequate, because he saw this thing called rock 'n' roll. Bill Haley, Elvis (Presley) in the South, other people," says veteran promotion man Steve Resnik, a longtime friend of Noonan's who is now a sales rep for Radio & Records. "Noonan argued with Littleford for six months, starting in the summer of '55, and by November, they allowed him to do the Top 100."

The Top 100 interwoven "a combined tabulation of Dealer, Disk Jock and Juke Box Operator" reports. Launched as a full-page list, it later became a two-column sales chart. Billboard competitors soon imitated the Top 100 name, one of the factors that led Noonan to approach Littleford and music editor Paul Ackerman about another update.

"We not only changed it to the Hot 100, we copyrighted the name," Noonan said in an article from the 1994 100th-anniversary edition of Billboard.

"The anniversary of the Hot 100 should be a tribute to Tom Noonan," says Sire label founder Seymour Stein, who had a ground-level view of the Hot 100's launch. In 1956, at age 14, the Brooklyn boy began making regular trips to Billboard's Manhattan office, working as an unofficial intern so he could digest older charts and Billboard stories and begin networking for his future career in the music business.

"Tommy said, 'You know, we've got to come up with a faster way of reporting what's going on, because these charts are not good for the jukebox operators. They've got to buy their records early enough to get them in the jukeboxes before they become outdated,'" Stein recalls. "He saw these top 40 stations sprouting up all across the country. These stations compiled their own top-40 charts—some of them were quite accurate and some of them were not. Radio was the main ingredient we used to make up the Hot 100. It was quite a leap forward. Whatever it lost in accuracy was more than compensated by the speed, but I think, by and large, that it was pretty accurate."

**Aug. 4, 1958:** The first Hot 100 debuts, led by Ricky Nelson's "Poor Little Fool" and followed by Cuban bandleader Perez Prado at No. 2 with "Patricia." Splashed over the two-page spread, the new Hot 100 provided a more comprehensive view of song popularity.

"I think the genius of the Hot 100 was pulling together all of the factors that comprise popularity: radio play and sales, and in the '50s, jukebox plays."
Most No. 1s By Artist

The all-time list of the artists with the most overall Hot 100 No. 1 hits.

The Beatles
20

Mariah Carey
12

Michael Jackson
12

Madonna
12

The Supremes
12

Whitney Houston
12

Janet Jackson
12

Stevie Wonder
12

Bee Gees
12

Elton John
12

Paul McCartney/Wings
12

The Rolling Stones
12

Shania

Paul Green, Yahoo music columnist, who introduced Billboard’s Chart Beat in 1981.

Aug. 15, 1959: Elvis Presley gets his first No. 1 of the Hot 100 era with "A Big Hunk O’ Love." Although 10 of his 17 No. 1 singles pre-date the chart, The King still holds the record for the most with most Hot 100 entries—108—the most recent being a posthumous chart run for "Rubberneckin’" in 2003.

The chart soon became critical to the industry. As one example, Michael Ellis, who began managing the Hot 100 in 1985, recalls a particularly heated battle for No. 1 in 1989 that got the attention of two label captains.

"There was one case where it was so close, just a couple points between Bette Midler's "Wind Beneath My Wings," competing with a New Kids on the Block song ("I'll Be Loving You (Forever)"). That was probably the hottest battle that I ever remember.

"I remember that New Kids got to No. 1 the next week, so they both went No. 1. Ultimately, Bette Midler had a window of one week and it would have been the first No. 1 of her career. It would have also been the first No. 1 for New Kids, but I knew that record had more legs. I was kind of happy that Bette did it, but it was strictly on the points. We didn't do any record favors any more."

April 4, 1964: The Beatles, who already have scored two No. 1s and five top 10s on the Hot 100, race to No. 1, setting two records. "Can't Buy Me Love" jumps 27-1—then the longest jump to No. 1. The Fab Four this that ended up owning each of the top five slots, with "Can't" followed by "Twist and Shout," "She Loves You," "I Want to Hold Your Hand," and "Please Please Please." The band goes on to earn 20 No. 1s, more than any act in Hot 100 history.

"Imagine being Elvis-sound-alike Terry Stafford that week," Neslon says. "He was stuck that week at No. 6 with 'Suspicion.' He could say, 'Not only would I have a top five record that week if there weren't a band called the Beatles. I would have been No. 1!" "Suspicion" broke the Beatles' monopoly the following week when it peaked at No. 3.

Aug. 22, 1964: The Supremes place their first No. 1, "Where Did Our Love Go," which becomes the first of five consecutive No. 1s for the group. The act goes on to score 12 No. 1s, more than any other American band or group.

"We were aware of Billboard and the Hot 100," says Mary Wilson, one of the original Supremes. "At one point in time, we were nicknamed the 'Motown Supremes' by the other Motown acts because we hadn't gotten a hit."

Wilson and fellow members Diana Ross and Florence Ballard didn't think that "Where Did Our Love Go" would do the trick, either. "We thought the record was kind of square," Wilson says. "We had been asking [songwriting] production teams like Holland/Dozier/Holland if they would please give us a hit record. They said, 'That us, 'Where' is going to be a hit.' We wanted something like the other Motown girl groups had, like Martha & the Vandellas with 'Heat Wave.' And, of course, we ended up having to eat our words."

Dec. 12, 1970: On its way to No. 8 peak, Elton John's "Your Song" reaches No. 20, beginning a streak that will last through 1999, representing 30 consecutive years of top 40 hits. It is the longest such run in Hot 100 history, a feat that includes 27 top 10s, nine of them No. 1.

"It wasn't something we consciously aimed to do," says John, who still avidly follows Billboard's charts. "I'm very proud of it and I'm sure it's a record that will take some beating, but there are a few people out there that can probably do it. Like Justin Timberlake can probably do it, but he doesn't make records that often.

Dec. 22, 1984: Madonna reaches No. 1 on the Hot 100 with "Like a Virgin," the first of 12 chart-toppers for the future Queen of Pop. She also owns a record 37 top 10 singles, including her most recent, this year's "4 Minutes." But back in 1983, when Sire Records signed the New York-based club fixture, "the Hot 100 was the fastest thing from her mind.

"I had not heard of the Hot 100 when I first started out," Madonna says. "I just getting my song played at the Roxy and other clubs in New York was a huge deal for me. However, she points out, "I did know what having the biggest song in the country was and that's where I wanted to be."

"She wanted it, and she got it." "Virgin" spent six weeks atop the list and is her second-longest-running chart-topper, behind "Take a Bow," which reigned for seven weeks in 1995.

April 23, 1988: Whitney Houston rises to No. 1 with "Where Do Broken Hearts Go," setting a Hot 100 record with her seventh straight chart-topper. "It was an all-time record that neither the Beatles or Presley or anyone else had," Davis says.

Following the chart can be addictive behavior. Two licensing deals, which both launched in 1970, fed Hot 100 hunger. One was Whitney Houston's first chart book, an unauthorized manuscript of Hot 100 stats and artist bios under the title "Record Research." The other was a 100-page, unauthorized Billboard pub-lished by Hal Cook, publisher who called to warn Whitney that Billboard couldn't sell Billboard chart histories. Rather than take legal action, Cook invited Whitney to Los Angeles to discuss a licensing deal that continues today.

That book became an important research tool for a syndicated radio show that launched that same year: Casey Kasem's "American Top 40." "People all over the country and all over the world were writing the hits down every week, because in those days, Billboard didn't want people who were not in the industry to subscribe to the magazine," Kasem says. "So, if you weren't in the business, it wasn't easy to get a copy of the chart."
The All-Time, Top-Charting Songs Of The Last Five Decades
Chubby Checker

Label: Parkway • Peak Date: 9/19/60 and 1/13/62 • Peak Position: #1 (1 week) and #12 (2 weeks) "I resurrected a corpse" is how Chubby Checker feels about recording "The Twist" in the early summer of 1960. And Frankenstein's monster had nothing on his achievement.

"The Twist" is the only song in the history of the Billboard Hot 100 to enjoy two separate chart runs to No. 1: Sept. 19, 1960 (one week), and, following an October 1961 appearance on "The Ed Sullivan Show," Jan. 13, 1962 (two weeks). It also set a record for the most weeks (39) on the Hot 100 by a No. 1 song that held until UB40's "Red Red Wine" lasted 40 weeks in 1988. Others have since surpassed the mark.

"The Twist" brought the world dancing apart from the beat," says Checker, now 66, who was born Ernest Evans in South Carolina before moving to Philadelphia. "Then came all our dances—the Pony, the Mashed Potato, the Fly, the Hucklebuck—all dancing apart to the beat. Chubby gave us that. How did he do it? With "The Twist."

Forty-eight years later, however, Checker fesses up to being a reluctant savior for the song. "The Twist" first came out as the B-side of Hank Ballard & the Midnighters' 1959 single "Teardrops on Your Letter." DJs largely ignored "The Twist," but inner-city youth who had flipped the disc began doing a hip-wiggling dance to the track, which did not go unnoticed by "American Bandstand" host Dick Clark. When he couldn't get Danny & the Juniors to record a version of the song, Clark went to Philadelphia's Cameo-Parkway label and suggested Checker take it on. Checker had recorded "The Class" for him in 1958 as a holiday single to send to friends.

"The guys at the record company said, 'Hey, we want Chubby Checker to do this song,'" Checker remembers. "I said I didn't want to sing that song. It had been out already. Nobody was playing it. But I wanted to make records, and so when they said, 'Come up here and sing 'The Twist,'" I said, 'OK.'"

"The Twist" was the gift that kept on giving, as five more of Checker's 32 Hot 100 entries mined the dance. He even joined the Fat Boys for "The Twist (Yo, Twist)," which hit No. 16 in 1988.
SMOOTH
Santana Featuring Rob Thomas
Label: Arista • Peak Date: 10/30/95 • Peak Position: 1 (1)
This flamenco-flavored party song and accompanying silly dance by two middle-age men named Antonio Romero and Rey Ruiz was a hit in Spain in 1993, and "Macarena" was a favorite on cruise ships before docking in Miami's South Beach clubs by mid-decade, first appearing on the charts in 1995. But the bilingual Bayside Boys Mix of the song exploded at radio, spending 14 weeks at No. 1 on the Hot 100 in 1996 and reaching the top several weeks before it was used to introduce—a punch line for—Al Gore's speech at that year's Democratic National Convention. Los Del Rio's early version eventually returned to the chart, peaking at No. 23 and spending 21 weeks on the tally.

PHYSICAL
Olivia Newton-John
MCA • 12/11/81 • 1 (1)
Olivia Newton-John was weary of the sweet love songs that had defined her career for more than a decade. With longtime producer John Farrar, she decided to up the tempo for the title track 1981's "Physical." The song also stirred up controversy for its lyrical nod to sexual intimacy, ultimately fueling a 10-week stay atop the Hot 100 to become Newton-John's biggest career hit. It had immense crossover appeal, scoring on the pop, AC, club play—and even black charts. After all was said and done, "Physical" was the No. 1 song of 1982.

YOU LIGHT UP MY LIFE
Debby Boone
Warner Bros./Curb • 10/15/77 • 1 (10)
Pat Boone's four daughters tried for years to forge a music career as the Boone daughters with no luck. Label honcho Mike Curb was determined to launch lead Debby as a solo artist and found the ideal song at a screening of the movie "You Light Up My Life." Curb borrowed the instrumental track and had Boone's vocal recorded over it. His instincts were right on: "Light" remained at No. 1 on the Hot 100 for 10 weeks beginning in October 1977, a record at the time for a female artist, and won an Academy Award for best original song and a Grammy Award for Boone as best new artist.

HEY JUDE
The Beatles
Apple • 9/28/68 • 1 (9)
The first single the Beatles released on their Apple Records label, "Hey Jude," was written in 1968 by Paul McCartney to comfort John Lennon's son Julian on the divorce of his parents. "I started with the idea, 'Hey Jude,' which was, 'Julian, don't make it bad, take a sad song and make it better,'" McCartney told biographer Barry Miles. "'Hey Jude' entered the Hot 100 for the week ending Sept. 14, 1968, at No. 10 and rose to No. 1 two weeks later. It held the top spot for nine weeks, making it the most successful hit of the band's career. It remains a staple of McCartney's live shows to this day.

WE BELONG TOGETHER
Mariah Carey
Island/IDOL • 6/6/05 • 1 (14)
Early in the decade, Mariah Carey experienced a prolonged dry spell of hits that coincided with some bizarre public appearances, a film flop and a disastrous $80 million deal with Virgin. But she regrouped spectacularly on Island Def Jam with "The Emancipation of Mimi." "We Belong Together," the album's monster second single, was produced by Jermaine Dupri. It spent 14 weeks at No. 1 and helped the album shift 5.9 million copies, according to Nielsen SoundScan. "I prayed to get through everything I got through, and I prayed for this record to be really good and really strong and for me to be proud of it," she told Billboard in 2005. "God always answers my prayers." Carey now has 18 No. 1 Hot 100 hits, second only to the Beatles' all-time record of 20.

UN-BREAK MY HEART
Toni Braxton
LaFace/Arista • 12/19/96 • 1 (11)
Three years after winning the 1993 best new artist Grammy Award, Toni Braxton released her second consecutive multiplatinum album, "Secrets." The follow-up to her self-titled LaFace Records debut spun off the preacher's daughter's first Hot 100 No. 1 ("You're Makin' Me High") and this, the biggest hit of her career. The song—written by Diane Warren, produced by David Foster and rendered in Braxton's distinctive husky alto—spent 11 weeks at No. 1 on the Hot 100. A "Divas Mix" of the track, inspired by her show-opening performance at the 1996 Billboard Music Awards, spread "Heart" to overseas success as well.
YEAH! Usher Featuring Lil Jon & Ludacris
Label: LaFace/Zomba
Peak Date: 7/28/04
Peak Position: 1
(12 weeks)
- The crank-and-R&B-tinged first single from Usher's "Confessions" spent 12 weeks at No. 1 on the Hot 100 and also topped Hot R&B/Hip-Hop Songs. Its success propelled "Confessions" to record-breaking first-week sales of 1.1 million units - the largest sum ever for a male R&B artist.

TODAY'S THE NIGHT (GONNA BE ALRIGHT)
Rod Stewart
Warner Bros. - 11/15/96
(1) - The eight-week reign at the top for "Today's The Night" was the fourth-longest in Hot 100 history up to that point. The not-so-subtle seduction song, which made its Hot 100 debut Oct. 2, 1976, was the first single released from Stewart's "A Night on the Town."

I'LL MAKE LOVE TO YOU
Boyz II Men
Motown - 8/22/94
(1) - During its 31-week run on the Hot 100 in 1994, Billboard mused that this Babyface-penned song had "all the right ingredients: tight harmonies, white-knuckle lead vocals, a slow and grinding urban groove, and words of undying love. Listeners agreed: The song spent 14 weeks atop the chart.

HOW DEEP IS YOUR LOVE
Bee Gees
RSO - 12/14/77
(1) - The captivating ballad was the first of the singles from the "Saturday Night Fever" soundtrack to hit No. 1 on the Hot 100. It remained there for three-still-Growing-its-then-record-breaking 17 weeks in the top 10. The song also won the 1977 Grammy Award for best pop performance for a duo or group with vocal.

BETTE DAVIS EYES
Kim Carnes
Capitol - 5/16/81
(1) - When Carnes first heard this song, she was unimpressed - until the memorable synthesizer hook was remodeled by studio musician Bill Cuomo. Ultimately "Eyes" spent nine weeks atop the Hot 100 and won Grammy Awards for record and song of the year. It even earned kudos from Davis herself, who was thrilled to become part of the modern pop culture lexicon.

FOOLISH GAMES/ YOU WERE MEANT FOR ME
Jewel
Atlantic - 4/19/97
(2) - Jewel's debut single, "Who Will Save Your Soul," became a surprise No. 11 breakout, fueling the release of "You Were Meant For Me," which carried her to No. 2 on the Hot 100. (A CD-single release of follow-up "Foolish Games" included "Meant" as the B-side.) The song remained on the chart for a then-record-setting 65 weeks.

THE THEME FROM "A SUMMER PLACE"
Percy Faith & His Orchestra
Columbia - 2/27/60
(1) - If you found only one easy-listening song in a college student's music library during the early '60s, it would have been this. The instrumental held the pole position for nine straight weeks, the chart's longest consecutive-week reign at the time and a record that would remain untouchable until 1981.

ENDLESS LOVE
Diana Ross & Lionel Richie
Motown - 8/5/81
(1) - "When I put out 'Endless Love'... during the days of disco, the reaction was, 'Are you nuts?'" Lionel Richie told Billboard with amusement in 2002. But it was Richie who had the last laugh as his theme song for the 1981 film, a duet with Diana Ross, peaked at No. 1 during its 27 weeks on the Hot 100.

(EVERYTHING I DO) I DO IT FOR YOU
Bryan Adams
A&M - 7/29/90
(1) - This song from "Robin Hood: Prince of Thieves" almost never appeared in the movie after producers asked for the melody to be rewritten. Adams and co-writer Michael Kamen held firm, and "Everything" ran during the end credits. It went on to top the Hot 100 for seven weeks and scored a record-crumbling 16 weeks on the U.K. singles chart.

LE FREAK
Chic
Atlantic - 12/9/78
(6) - Set off by the infectious refrain, "Ah ah, freak out!, "Le Freak" topped the Hot 100 and Hot R&B/Hip-Hop Songs in 1978. Chic's unique sound possessed far-reaching impact, inspiring pioneering rap acts Grandmaster Flash and the Sugarhill Gang as well as rock/pop icons Queen and Blondie.

Everybody, you've heard it before, and for good reason. It's a classic that's stood the test of time. Happy 25th anniversary to the Hot 100!
31 SILELY LOVE SONGS
Wings
Capitol / 5/22/76
- (5) - McCartney's response to criticism that his songs were...
The definitive list of the Hot 100’s top 100 artists, based on all charting titles from August 1958 through July 2008.

1. *The Beatles*  
2. *Madonna*  
3. *Elton John*  
4. *Elvis Presley*  
5. *Pat Benatar*  
6. *Paul McCartney & Wings*  
7. *Bee Gees*  
8. *Chicago*  
9. *The Supremes*  
10. *Daryl Hall & John Oates*  
11. *Prince*  
12. *Rod Stewart*  
13. *Olivia Newton-John*  
14. *Aretha Franklin*  
15. *Marvin Gaye*  
16. *Usher*  
17. *Phil Collins*  
18. *Billy Joel*  
19. *Donna Summer*  
20. *Diana Ross*  
21. *Frankie Valli & The Four Seasons*  
22. *The Temptations*  
23. *The Beach Boys*  
24. *Lionel Richie*  
25. *Neil Diamond*  
26. *The Carpenters*  
27. *Boyz II Men*  
28. *Jackson 5/The Jacksons*  
29. *Connee Francis*  
30. *Brenda Lee*  
31. *Barbra Streisand*  
32. *Kenny Rogers*  
33. *Bryan Adams*  
34. *Cher*  
35. *George Michael*  
36. *Bob Dylan*  
37. *Jill Scott*  
38. *Forrest Gump*  
39. *Kool & the Gang*  
40. *Aretha Franklin*  
41. *Elvis Presley*  
42. *Paul McCartney & Wings*  
43. *Bee Gees*  
44. *Chicago*  
45. *The Supremes*  
46. *Daryl Hall & John Oates*  
47. *Prince*  
48. *Rod Stewart*  
49. *Olivia Newton-John*  
50. *Marvin Gaye*  
51. *Usher*  
52. *Phil Collins*  
53. *Billy Joel*  
54. *Kenny Rogers*  
55. *Stevie Wonder*  
56. *The Beatles*  
57. *Madonna*  
58. *Elton John*  
59. *Elvis Presley*  
60. *Paul McCartney & Wings*  
61. *Bee Gees*  
62. *Chicago*  
63. *The Supremes*  
64. *Daryl Hall & John Oates*  
65. *Prince*  
66. *Rod Stewart*  
67. *Olivia Newton-John*  
68. *Aretha Franklin*  
69. *Marvin Gaye*  
70. *Usher*  
71. *Phil Collins*  
72. *Billy Joel*  
73. *Donna Summer*  
74. *Diana Ross*  
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84. *Brenda Lee*  
85. *Barbra Streisand*  
86. *Kenny Rogers*  
87. *Bryan Adams*  
88. *Cher*  
89. *George Michael*  
90. *Bob Dylan*  
91. *Jill Scott*  
92. *Forrest Gump*  
93. *Kool & the Gang*  
94. *Aretha Franklin*  
95. *Elvis Presley*  
96. *Paul McCartney & Wings*  
97. *Bee Gees*  
98. *Chicago*  
99. *The Supremes*  
100. *Daryl Hall & John Oates*  

**50th Anniversary of the Billboard Hot 100**

**APOLOGIZE**

Timbaland Featuring OneRepublic

Mosley/Blackground/Interscope | 11/10/07 - 2

Written by OneRepublic frontman Ryan Tedder for the band’s 2007 debut, “Dreaming Out Loud,” “Apologize” later got the Timbaland remix treatment, which helped propel it to No. 2 last November. Its 25 weeks in the top 10 were the most since Santana’s “Smooth” featuring Rob Thomas spent 30 there in 1999. “Apologize” has also sold more than 3.6 million downloads.
1. A Different World was a TV series that premiered in 1987 and ran until 1993.
2. dining out is a common way to spend money on food.
3. the theme song of the show "Happy Days" was "That's Amore".
4. later, the song "Don't Stop Believin'" by Journey became popular.
5. the song "Weirdos From Wimpstown" is a song by Journey.
6. the song "Don't Stop Believin'" by Journey was covered by the band Journey.
7. the song "Don't Stop Believin'" by Journey was a hit in 1983.
8. the song "Don't Stop Believin'" by Journey was also covered by the band Journey.
9. the song "Don't Stop Believin'" by Journey was written by the band Journey.
10. the song "Don't Stop Believin'" by Journey was released on the album "Escape" in 1981.
**Are You Lonesome Tonight?**

Elvis Presley

* RCA Victor · 12/6/60 · 1(6) · The last of three Presley Hot 100 chart-toppers in 1960. "Lonesome" was penned in 1926 by vaudeville performer-turned-composer Lou Handman with Songwriters Hall of Fame lyricist Roy Turk. Presley apparently first heard it while serving overseas in the Army and was urged to record it upon his stateside return by manager Col. Tom Parker.

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**Songs that bowed at No. 1**

**73**
**PLAY THAT FUNKY MUSIC**
Wild Cherry
Epic · 9/8/76 · 1(3) · In the mid-'70s, with the rhythm of disco still dominating the airwaves, this Ohio rock band was often asked to play some "funky music" during live gigs. In 1976, the group took the advice to heart, switched up its sound and recorded a dancefloor smash that gave the hecklers exactly what they asked for.

**76**
**ALL NIGHT LONG (ALL NIGHT)**
Lionel Richie
Motown · 1/12/83 · 1(1) · This future wedding reception staple was at the time Richie's third No. 1 in two years. But fans were puzzled over the Javanese chant in the middle, about which Richie told Record Mirror, "They don't really mean anything, but you know what they mean—you know what I'm saying?"

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**74**
**SAY YOU, SAY ME**
Lionel Richie
Motown · 12/21/85 · 1(4) · Going solo after penning a hit for Kenny Rogers ("Lady") and the title song for the film "Endless Love" (a crossover No. 1 duet with Diana Ross), Richie wrote and performed three more No. 1 crossovers, including 1985's "Say You, Say Me." The song spent four weeks at No. 1 on the Hot 100.

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**79**
**FAMILY AFFAIR**
Mary J. Blige
MCA · 1/30/95 · 1(6) · This Dr. Dre-produced track was Blige's first Hot 100 No. 1, spending six weeks on top. Just as significant are Blige's use of words like "crunk," "dancery" and "hateration," which were new to most listeners' ears at the time. "Family" later soundtracked a Propel Fitness Water commercial.

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**77**
**NOTHING COMPARES 2 U**
Sinead O'Connor
Ensign/EMI · 4/29/90 · 1(1) · Penned by Prince and supported with a star-making video, "Nothing Compares 2 U" spent four weeks atop the Hot 100. O'Connor used the popularity she gained from the track to express her political views during an incendiary performance on "Saturday Night Live" in 1992, during which she tore up a photo of Pope John Paul II.

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**78**
**I SWEAR**
All-4-One
Bizz/Atlantic · 5/21/94 · 1(1) · Initially a No. 42 pop hit and No. 1 country smash for John Michael Montgomery, "I Swear" was later recorded by this R&B quartet with producer David Foster. The song, written by Gary Baker and Frank Myers, promptly hit No. 1 on the Hot 100 and remained there for 11 consecutive weeks.

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**83**
**HURTS SO GOOD**
John Cougar
Riviera · 8/23/82 · 2 · Although "Jack and Diane" was the one that topped the Hot 100, the No. 2-peaking "Hurts So Good" was just as endearing a hit for this Indiana rocker, spending 16 weeks in the top 10, the longest stretch for any song in the '80s. "Hurts" also won a Grammy Award for best male rock vocal performance in 1983.

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**84**
**I'LL BE MISSING YOU**
Puff Daddy & Faith Evans Featuring 112
Bad Boy/Arista · 6/19/97 · 1(1) · Recorded in memory of the Notorious B.I.G., this "Every Breath You Take"-sampling track held the top position for 11 consecutive weeks on the Hot 100. Sting; Puff Daddy, B.I.G.'s widow, Faith Evans; and 112 performed it together during the 1997 MTV Video Music Awards.

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**85**
**RAINDROPS KEEP FALLIN' ON MY HEAD**
B.J. Thomas
Scepter · 1/30/70 · 1(4) · Recommended by labelmame Dionne Warwick to sing this Burt Bacharach-penned tune, Thomas took the de facto theme to "Butch Cassidy and the Sundance Kid" to No. 1 for four weeks. "Raindrops" also reached No. 1 on the Adult Contemporary chart and earned the Academy Award for best song.

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**86**
**ANOTHER DAY IN PARADISE**
Phil Collins
Atlantic · 1/23/86 · 1(5) · Collins made it three chart leaders in a row with this weighty ballad, following "Groovy Kind of Love" and "Two Hearts." "Paradise," Collins last No. 1, date and the last song to ascend to the summit in the '80s, was one of 13 consecutive songs he took into the top 10 between 1984 and 1990.

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**91**
**BEST OF MY LOVE**
The Emotions
Columbia · 8/20/77 · 1(5) · The Emotions realized their biggest success after collaborating with Earth, Wind & Fire frontman Maurice White. The pairing resulted in this, the trio's first and only No. 1 single. Powered by the ladies' rich harmonies and White's sparkling production, the song ruled the Hot 100 for five weeks.

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**87**
**YOU MAKE ME WANNA...**
Usher
LaFace/Arista · 10/25/97 · 1(7) · Hoping to mimic the success of TLC and Kris Kross, LaFace head Antonio "L.A." Reid paired a teenage Usher with Jermaine Dupri for this track, which produced Usher's first of 14 top 10s on the Hot 100. It was also Usher's first million-selling single.
DO THAT TO ME
ONE MORE TIME
The Captain & Tennille
Casablanca • 2/16/80 • No. 1
(6) - While married couple Daryl Dragon and Toni Tennille's TV variety show corroborated their squeaky clean image, hits like "The Way That I Want to Touch You" and "You Never Done It Like That" supported a more sensual lyrical template. Continuing in that vein, "Do That to Me One More Time" was the group's second and final No. 1.

ANOTHER NIGHT
Real McCoy
Arista • 11/12/94 • No. 3
(6) - This German dance act arrived in the summer of 1994 with this dance-pop gem, which also led the Hot Dance Club Play chart in October. Thanks to its lengthy chart life (45 weeks), the No. 3-peaking "Another Night" makes the list as the only song that did not peak at No. 1 or No. 2.

IT'S NOW OR NEVER
Elvis Presley
RCA Victor • 8/15/60 • No. 1
(5) - After hearing "O Sole Mio" while serving overseas in the Army, Presley charged the songwriting team of Wally Gold and Aaron Schroeder with delivering him a hit song borrowing from the well-worn melody. The plan worked: "It's Now or Never" spent five weeks atop the Hot 100 in 1960.

MARIA MARIA
Santana Featuring the Product G&B
Arista • 4/8/00 • No. 1
(10) - "Maria Maria" proved to be almost as successful as previous hit "Smooth" for Santana, topping the Hot 100 for 10 weeks in early 2000. The song, which featured the Product G&B, took home the Grammy Award for Best Rock Performance by a Duo or Group with Vocals.

I CAN'T STOP LOVING YOU
Ray Charles
ABC-Paramount • 6/2/62 • No. 1
(5) - This version of artist-songwriter Don Gibson's 1958 top 10 country hit was from the album "Modern Sounds in Country and Western Music." Charles' take won the best R&B recording Grammy Award in 1962 and spent 10 weeks at No. 1 on the R&B chart as well as five weeks atop the Adult Contemporary tally.

I WILL SURVIVE
Gloria Gaynor
Polydor • 5/10/79 • No. 1
(13) - "Survive" was originally pressed as a B-side to the diva's more "commercially viable" cover of a Righteous Brothers tune. But in the fall of 1978, DJs flipped the record over and introduced disco to a heartfelt tale of unfailing empowerment, setting dancefloors ablaze.

HOW WE CHARTED THE CHARTS

The 50th-anniversary Hot 100 Song and All-Time Top Artist charts are based on actual performance on the weekly Billboard Hot 100 since the chart's inception in August 1958 through July of this year. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least.

Prior to the implementation of enhanced radio and sales information from Nielsen BDS and Nielsen SoundScan on the Hot 100 in 1991, songs had shorter reigns at the top and shorter chart lives. Before that conversion, UB40's cover of "Red, Red Wine," which was on the chart for 40 weeks, and Chubby Checker's "The Twist," with 39 weeks, represented the longest chart stays by a No. 1 title. Since December 1991, No. 1 titles have surpassed UB40's record, the longest being 60 weeks by Los Del Rio's "Macarena (Burn Boys Mix)."

To ensure equitable representation of the biggest hits from all 50 years, earlier time frames were each weighted to compensate for the differences in the faster turnover rates from those earlier decades, compared with the slower churn the Hot 100 has experienced since the advent of Nielsen Music data.

This methodology differs from the formula used in recaps from Billboard's 100th-anniversary issue of 1994 and the Hot 100's 40th anniversary in 1998, which were solely based on weeks titles spent in the top 10.

That difference, and the weighting of earlier titles' chart weeks, explains why some titles that appeared higher in those earlier recaps stand lower on the new Songs list. In particular, titles that debuted at No. 1 during the '90s are particularly affected, because the delayed release schedules labels employed to garner high debuts artificially shortened the chart life of such singles.

The Artist chart utilizes the same point system and adjusted weighting as the Song list, but aggregates for each act all titles that charted during the course of one's career.

All-time Hot 100 recaps for country, R&B/hip-hop, rock and Latin utilize the same methodology as described above, with designation of titles for each of those genre charts determined by Billboard chart managers, based on characteristics of those genres.

The Latin chart includes Brazilian repertoire. For artists with multiformat appeal—like Jennifer Lopez or Enrique Iglesias—tracks released since the October 1986 launch of Hot Latin Songs were only included if either Spanish or English versions received enough radio play to appear on that chart or one of Billboard's other Latin Albums charts. The Global Artists list uses the same methodology for artists who were born, or bands that were formed, outside the United States.

The TV theme and songs from movie soundtracks were ranked according to weeks at No. 1, with tiebreakers for number of weeks in the top 10, number of weeks in the top 20 and number of weeks on the chart.
USHER & FRIENDS RULE AN ERA OF COLLABS

If the '90s were all about the superstar diva hogging the No. 1 Hot 100 spotlight, then the '00s will go down as the era when superstars helped each other out to get to the top.

Usher leads the not-yet-finished decade as the artist with the most No. 1s—seven so far (through the end of July). Beyoncé, Mariah Carey, Ludacris, Nelly and Justin Timberlake are all tied in second place with four chart-toppers each.

Of Usher's seven No. 1s, he shared three with other artists, including the 12-week topper "Yeah!" (with Lil Jon and Ludacris). Speaking of Ludacris, all four of his No. 1s were aided by guest appeal. In addition to "Yeah!", he notched No. 1s with "Stand Up" (featuring Shawanna) and "Money Maker" (featuring Pharrell). Ludu was also the guest star on Fergie's No. 1 "Glamorous."

All told, from January 2000 through the end of July 2008, there were 112 No. 1 singles. A whopping 43 of those—38%—were collaborations. Turn back the clock to the '90s and you find a startling difference. In that 10-year span, there were 49 No. 1s, but only 18 of them—37%—were collabs. Scroll back even farther and you find only 14 of the 232 No. 1s (just 6%) of the 1980s were shared-credit chart-toppers. In the 1970s, it was arguably an event when stars joined together for a single. See Paul McCartney and Michael Jackson ("Say Say Say") or Diana Ross and Lionel Richie ("Endless Love"). In this decade, with the proliferation of all-star collaborations, is the "event duet" all but over? —Keith Caulfield

MARIAH & THE LADIES TRUMP GRUNGE

While the 1990s are often associated with grunge's intense male aesthetic, it was actually women who overwhelmingly commanded the Hot 100's top spot during the decade. Of the 12 acts with the most No. 1 hits of the 1990s, nine were female solo artists or groups. Mariah Carey ruled the list with 14 No. 1s, followed by Janet Jackson with six; Celine Dion, Whitney Houston, Madonna and TLC with four each; and Paula Abdul, Monica and Wilons Phillips with three each. Only Boyz II Men, Brandy Adams and Diddy joined their ranks on the boys' side.

This female domination was unprecedented—the list of artists with the most No. 1s in each of the previous three-plus decades never included more than three women.

During the '90s, these queens of pop boosted their one-name superstardom with strings of hits, which for Madonna enabled her pioneering move tofound Maverick Records and gain more control of her business. The huge male rock bands of the day, such as Pearl Jam and Nirvana, topped the album charts multiple times but scored almost no top 10 singles. This was in part because the mid-'90s saw a shift away from the release of rock retail singles, while at the same time, radio formats splintered to target different audiences—rock radio hits that didn't cross over to pop couldn't generate the audience to climb the Hot 100.

If the 1990s were a golden era for women on the Hot 100, at least the 2000s are proving egalitarian—to date, male and female artists claim an even share of the decade's most No. 1s.

—Évie Nagy

MICHAEL JACKSON TAKES POP SKYWARD

The 1980s personified a sonic land of opportunity, opening doors to synth pop, the "Urban Cowboy" phenomenon, a new British pop invasion (hello, Duran Duran and Human League) and an endless supply of one-off hits du jour (love you Soft Cell, Toni Basil, Taco and Thomas Dolby). This was in no small part thanks to the blockbuster of MTV in 1981, which made the visual as important (if not more so) as melody.

Despite the decade's musical versatility, eight of the top 10 artists of the 1980s are American, save for Phil Collins and George Michael. And with the exception of Bon Jovi and Prince, the top 100 represented an era where adult listeners favored the hot of the Hot 100 with top 40 hits. Whitney Houston, Hall & Oates, Lionel Richie and Collins were as pervasive on AC as they were at pop. Stevie Wonder was able to transition from "Sir Duke" in the 1970s—with a total of five No. 1s that decade—to become the only artist to also make the 1980s top 10 list as a "Part-Time Lover"—with a total of four chart-toppers. The decade also gave birth to the first LP to ever spawn seven Hot 100 No. 1s—and that album, Michael Jackson's "Thriller," was the only one to become the best-seller for two years, in 1983 and 1984. In addition, the 80s spawned two of the century's biggest hitmakers, in Madonna and Houston. But for all its pomp via big hair, eyeliner and dime-store fashion, the "80s fostered an indelible hit parade of sing-along choruses—with the majority of its leading acts maintaining the spotlight two decades later. —CT

THE BEES LEAD A ROCK REVOLUTION

The 1950s and 1960s were the only time in the history of the Hot 100 when the most creative and experimental music was consistently also the most popular.

Sure, creative and cutting-edge music was popular in other decades as well, but mainly on the album charts or in underground scenes. If you don't believe it, look back at the critically acclaimed creative artists of the last 40 years and see how many of them have songs that appeared in the top 10 of the Hot 100, let alone at No. 1. The '70s and '80s were when artists began to take control of their own creative destiny, the Beatles (with 18 No. 1 hits), the Rolling Stones, the Four Seasons, the Beach Boys, Ray Charles and the Rascals. Each were largely responsible for their own music and each in their own ways stretched the boundaries of rock 'n' roll and songwriting. But the list also includes artists shaped by the industry's old-school approach, where producers chose songs and musicians to play for the singers, something that happened for the Supremes, Elvis Presley, Bobby Vinton, Chubby Checker, Connie Francis, and the Monkees. Elvis and the Supremes became innovators as performers, and Chubby Checker, a songwriter but not of his big hits, changed the way people danced to music.

The jangle of electric guitars and vocal harmonies laden songs now only occasionally catch the favor of the Hot 100 audience. But in the '70s and '80s, they became the dominant pop music of the time, ushering in the glory days of early rock 'n' roll.

—Ed Crenshaw

THE BEES LEAD A ROCK REVOLUTION

While retrospectives personify the 1970s as the decade of punk and new wave, singer/songwriters, disco and AOR, the top 10 artists narrow things down a bit. Ultimately, the Bee Gees commanded the era, thanks to their transition from folkies to falsetto-led dance, beginning with No. 1 "Jive Talkin'" in 1975 and culminating with three consecutive chart-toppers from "Saturday Night Fever"—"How Deep Is Your Love," "Stayin' Alive" and "Night Fever." Those were immediately followed by No. 1 "Too Much Heaven" and "Tragedy," making the trio of Barry, Maurice and Robin Gibb the top act of the decade.

Singer/songwriter Elton John was as much a jukebox hero, scoring six consecutive No. 1 albums between 1972 and 1974—and as many chart-topping singles during the '70s. Guitar acts also ruled the Hot 100, including Paul McCartney's post-Beatles band Wings, the Eagles and John Denver, along with the funk of the Jacksons and Stevie Wonder. Disco ran rampant with multiple hits from K.C. & the Sunshine Band and Donna Summer, while Diana Ross crossed all boundaries during the decade as she exited the Supremes, from No. 1 ballad "Touch Me in the Morning" to dance "Love Hangover."

Long-lived Barbra Streisand followed a similar path, transitioning from 1970s No. 1 "Evergreen," "The Way We Were" to clubby "No More Tears (Enough Is Enough)" with Summer, whose other Hot 100 toppers "MacArthur Park," "Hot Stuff" and "Bad Girls" remain among the defining musical temperature gauges of the 1970s.

—Chuck Taylor

For the list of artists with the most No. 1 hits by decade, visit billboard.com/hot100
‘Live’ Long And Prosper


In 1997, 14-year-old LeAnn Rimes was already a success. A year earlier she had scored her first top 10 with the traditional country throwback “Blue,” which reached that region on Hot Country Songs. She quickly followed up with a No. 1, “One Way Ticket (Because I Can),” and two top five singles. Her debut album, “Blue,” shifted 2.5 million copies during 1996, on its way to selling just shy of 6 million, according to Nielsen SoundScan. She earned two Grammy Awards, one of them for best new artist.

While dining at a Santa Monica, Calif., restaurant, Rimes was approached by songwriter Diane Warren. Despite the fact that the two had never met, Warren suggested Rimes stop by her home to hear a song. “I wrote this song for ‘Con Air,’” Warren recalls telling Rimes. “I wasn’t lying, I did write it for ‘Con Air.’ I just didn’t tell her that there were 99 other songs being pitched for ‘Con Air.’”

Rimes visited Warren, loved the song and agreed to sing the demo on the spot. (In an interesting turn, Rimes had already been contacted to sing on the soundtrack but wasn’t impressed with the song choices presented to her.)

Hedging her bet, Rimes asked Warren if she could record the song regardless of whether or not it made it into the movie and Warren agreed that she could. “I love when someone is that excited about a song and they just go for it,” Warren says. Rimes headed into the studio with Warren and producers Mike Curb and Ron Perryman. The sense of joy was short-lived. According to Rimes, musicians in the studio recording the song with her were contacted to cut the same song the following day—but with Trisha Yearwood.

Yearwood's version of the song reached No. 43 on Hot Country Songs in August 1997, while Yearwood's version reached No. 2 that same month. But history has proved that Rimes had the Far and away, bigger hit. Her cut of “How Do I Live” reached No. 10 on Billboard's Adult Top 40 airplay chart and No. 4 on Top 40, and spent 11 weeks at No. 1 on the AC chart. Rimes sold 3.5 million physical singles of the song while Yearwood sold slightly more than 300,000. (The “Con Air” soundtrack, recorded by Diane Warren, has sold 93,000 copies, according to Nielsen SoundScan.)

While Yearwood reached No. 23 on the Hot 100, Rimes reached No. 2 and spent an impressive 69 weeks on the chart, the most of any song before or since. “It was amazing and it was meant to be,” Rimes says. “Everybody relates to that song—it’s been played at funerals. It’s just one of those songs that lives on in everyone’s life and has affected them in some way.”

“A hit cures all ills,” Curb recalls. “If you want to make an artist happy, break their record.”

Everybody did good, including me,” Warren says, now with a laugh.

There’s a lesson to be learned, according to Curb: “If you want to be in the music business, you better get up every morning and be prepared to turn negatives into positives,” he says. “Because there’s always going to be something that hits you that you don’t expect.”

producer Jerry Bruckheimer was looking for a slightly different version of the song for the movie and Rimes’ father wouldn’t recut it, while Curb wonders if a perception existed that Rimes was too young to sing a love song.

Either way, Rimes found herself on the outside looking in. “Ultimately it was a power play that didn’t get played in my favor,” she says now. To add insult to injury, the musicians worked on the demo recorded at Warren's studio. Rimes was understandably disappointed. “My time, the song, everything’s been wasted,” she recalls thinking. “It’s never going to see the light of day.”

And while Rimes’ version was mixed and mastered, RCA beat Curb to the punch at country radio. As a proven hitmaker in the format, radio quickly gravitated to Yearwood’s interpretation.

The story could have ended there, but it didn’t.

During a chance meeting at LaGuardia Airport in New York, Curb asked a still-dejected Rimes if she minded if he shipped the song to pop radio. She agreed. “What did I know about what that really means at 14?” Rimes says. “They’re all whoever will play it. That will be cool.” Curb credits his then-teen daughters with convincing him to take the song to other formats. “Dad, why don't you release it to pop? All of our friends love it,” Curb recalls them saying.

Rimes’ version of the song peaked at No. 43 on Hot Country Songs in August 1997, while Yearwood’s version reached No. 2 that same month. But history has proved that Rimes had the far and away, bigger hit. Her cut of “How Do I Live” reached No. 10 on Billboard's Adult Top 40 airplay chart and No. 4 on Top 40, and spent 11 weeks at No. 1 on the AC chart. Rimes sold 3.5 million physical singles of the song while Yearwood sold slightly more than 300,000. (The “Con Air” soundtrack, recorded by Diane Warren, has sold 93,000 copies, according to Nielsen SoundScan.)

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...
Old School, New School

Behind Hip-Hop's Ascent on The Hot 100
By Mariel Concepcion

While R&B has been a fixture on the Hot 100 since the late '50s, hip-hop as a genre is barely 30 years old, so its presence on the chart hasn't been as manifest. Sugar Hill Gang's "Rapper's Delight" debuted at No. 84 on the Hot 100 in 1979 and was the first hip-hop song to appear there. It took seven years for another rap track to crack the top 10, in the form of Run-D.M.C.'s "Walk This Way" in 1986. Four years later, in 1990, Vanilla Ice's "Ice Ice Baby" became the first rap single to claim the penthouse position. The fact that both sampled rock songs by white acts seemed key to their airplay, according to rhythmic WQHT (Hot 97) New York PD Ebro Davlen. "Program directors added those tracks because they could relate to them already, but not because they gave a fuck about hip-hop," he says. Def Jam VP of promotion Shawn Pecas says then-label head Russell Simmons knew that for Run-D.M.C., this was the path of least resistance at pop radio. "He knew they had to team up and do a record that was already popular in pop culture," he says. "By doing that, they didn't compromise their manhood, their credibility, their artistry or sell them out."

And even if major labels thought hip-hop was a fad, it was clear from the response of American youth that it had to be taken seriously. "Run-D.M.C., the Fat Boys, the Beastie Boys... those early projects showed the mainstream music industry that rap music could be sold in large volumes," Capitol Music Group VP of urban promotions Craig Davis says. "Plus, the masses had a new form of music that was directed at the youth, and they wanted hip-hop. When kids in Kansas, Texas and Arizona started buying rap albums, that's when it became a viable tool for majors to come on board."

Today, while R&B continues to dominate the upper echelons of the Hot 100, hip-hop songs still reach the chart's peak. Kanye West, 50 Cent, Soulja Boy and Lil Wayne have done so in just the last year. Flo Rida was No. 1 for 10 weeks with debut single "Low." According to Universal Motown VP of promotions Troy Dudley, this wouldn't be the case today if it weren't for radio stations like urban KDAY Los Angeles and music TV programs like "Yo! MTV Raps," which helped bring hip-hop to the forefront in its heyday. "There was also an AM station in Philly with Lady Dee—all they played was hip-hop," he recalls. "It was the only station playing that kind of music on that block. When their numbers got larger and people started to notice, that was the proof in the pudding."

Now, hip-hop is so entrenched that it seems hard to imagine the obstacles it once faced. "It's such a big part of our culture, our neighborhoods, the way we dress," Davis says. "Everyone's on it now."

RHYTHM KINGS

Once Marginalized, R&B Extends Its Chart Dominance By Gail Mitchell

These days, it's not unusual to find Alicia Keys, Chris Brown, Ne-Yo and other contemporary R&B artists residing on the Hot 100—especially in its upper echelons. But that wasn't always the case.
The Year Latin Went Pop

Ricky Martin, Jennifer Lopez And The Latin Boom Of ’99 By Leila Cobo

It all started, quite literally, with Ricky Martin shaking his bon-bon. It was February 1999, and at the annual Grammy Awards it was business as usual until Martin took the stage with dancers and loud horns and brought the audience to its feet.

Three months later, Martin made it to the top 10 of the Billboard Hot 100 with “Livin’ La Vida Loca,” the lead single from his self-titled English-language debut. The song eventually logged five consecutive weeks at No. 1.

That was just the beginning. Throughout the course of the year, an astonishing 10 tracks by Latin artists would make the top 10, a feat not accomplished before or since.

By September, artists of Hispanic or Spanish descent (specifically Martin, Christina Aguilera, Enrique Iglesias and Jennifer Lopez) had held the chart’s top spot for 17 of 19 weeks, an unprecedented streak in Hot 100 history.

So what exactly happened?

“It was a moment in time and a sentiment, and it’s something we very consciously and deliberately by design tried to create, and it worked,” says Thomas D. Motolla, chairman/CEO of Casablanca Records and Championship Entertainment.

Back then, Motolla, who was Sony Music Entertainment chairman/CEO at the time, provided an integral push to Martin, Lopez, Marc Anthony, Gloria Estefan and later, Shakira. Those artists didn’t simply jump on the bandwagon — when Martin performed at the Grammys, albums by Anthony and Lopez were already in production.

Of course, Martin’s extraordinary success provided a formidable incentive: His self-titled album would go on to sell 7 million-plus copies in the United States alone.

“The timing was perfect and a lot of underlying work had been going on for a long time,” Martin told Billboard in an interview some years ago.

But the term “Latin explosion,” Motolla says, was simply coined by the media and used by labels to market their acts.

“It was a mirage,” Motolla says. “And two of the biggest stars [Anthony and Lopez] were from the Bronx, N.Y. But we used it to take gigantic advantage of it, and lots of our stars benefited from that.”

On the one hand, there was a wave of crossover acts who had a fan base in Spanish but were now singing in English. Then, there were homegrown artists like Lopez and Aguilara, who sang in Spanish. Finally, there was Estefan duetting with “N Sync, Mexican-born Carlos Santana and Lou Bega, born in Germany to parents from Sicily and Uganda, who got lucky with his hit version of Pérez Prado’s “Mambo No. 5.”

Once 1999 ended, it was never the same. Although Anthony, Iglesias and Santana placed songs in the top 10 in 2000, it was a far cry from the 10 tracks of ’99.

“More than anything, we seized the moment, we focused, and we took advantage,” says Jerry Blair, who was then VP of Columbia/Sony Music Entertainment.

“Which makes me believe that if there is proper focus, it could happen again.”

TOP OF THE POPS

The 10 Latin songs that reached the Billboard Hot 100’s top 10 in 1999.

SMOOTH, Santana Featuring Rob Thomas (12 weeks at No. 1)
LIVIN’ LA VIDA LOCA, Ricky Martin (five weeks at No. 1)
IP YOU HAD MY LOVE, Jennifer Lopez (five weeks at No. 1)
GENIE IN A BOTTLE, Christina Aguilera (five weeks at No. 1)
BAILAMO, Enrique Iglesias (two weeks at No. 1)
MUSIC OF MY HEART, ’N Sync & Gloria Estefan (peaked at No. 2)
SHE’S ALL I’VE EVER HAD, Ricky Martin (peaked at No. 2)
MAMBO NO. 5, Lou Bega (peaked at No. 3)
I NEED TO KNOW, Marc Anthony (peaked at No. 3)
WAITING FOR TONIGHT, Jennifer Lopez (peaked at No. 9)

LIVIN’ LA VIDA BAMBA

The Long, Strange Life Of A Mexican Folk Song

By Ayala Ben-Yehuda

“La Bamba” was the first Spanish-language song to ever hit No. 1 on the Billboard Hot 100, and its universal catchiness led to big business for the hundreds-of-years-old Mexican folk tune.

Though singer-songwriter Ritchie Valens’ “La Bamba” made it to No. 22 on the chart in 1959 — the year of his untimely death in a plane crash — it wasn’t until 1987 that Los Lobos’ cover of the song from the Valens biopic of the same name reached No. 1.

The soundtrack from the movie shipped more than 2 million copies, according to RIAA. That success ushered in “La Bamba” covers by everybody from regional Mexican stars Selena and Valentín Elizondo with Wyclef Jean, Jose Feliciano and Dora the Explorer (featuring Los Lonely Boys). Don Ho and Dusty Springfield have also recorded the song; Valens’ copyrighted arrangement has had it,872 licenses for mechanical and digital use registered with the Harry Fox Agency since it was added to the agency’s system in 1973.

“There’s so few songs that have over a thousand licenses,” HFA’s Latin licensing agent Eduardo Morales says. “It’s basically things like Christmas songs, “La Bamba” and “Happy Birthday.” And the song’s popularity has remained strong, with publisher EMI Long term issuing sync licenses for everything from karaoke machines to fitness videos, children’s musical toys and “American Idol, World’s worst Auditions.”

An overall figure for how much the song has been used worldwide couldn’t be obtained at press time, but the publisher — which only controls the song in the United States and collects half of the fees on world-wide deals — says “La Bamba” has grossed more than $2 million domestically on syncs in the last five years alone.

A recent license for “La Bamba” went to Sega for its rhythm videogame “Samba de Amigo,” which is coming out for the Wii after previous incarnations in arcades and on Dreamcast. “La Bamba” is returning once again to the game’s latest soundtrack, presumably because it fits the criteria that Sega product marketing manager Logan Parr describes for “what is hot out there, what has long legs, not necessarily a new song but [one that has] a cult following over a long period of time.”

RITCHIE VALENS brought “La Bamba” onto the charts and into the mainstream in 1959.
**It's Only Rock 'N' Roll**

Top Billboard Hot 100 Rock Songs

1. SMOOTH Santana Featuring Rob Thomas
2. HEY JUDE The Beatles
3. TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Rod Stewart
4. (EVERYTHING I DO) I DO IT FOR YOU Bryan Adams
5. EYE OF THE TIGER Survivor
6. EVERY BREATH YOU TAKE The Police
7. SILLY LOVE SONGS Wings
8. ANOTHER ONE BITES THE DUST Queen
9. HOW YOU REMIND ME Nickleback
10. I WANT TO HOLD YOUR HAND The Beatles
11. CALL ME Blondie
12. CENTERFOLD The Outlaws
13. (JUST LIKE) STARTING OVER John Lennon
15. ABRACADABRA The Steve Miller Band
16. MY SHARONA The Knack
17. NOTHING COMES 2 U Simple Minds
18. WAITING FOR A GIRL LIKE YOU Foreigner
19. HURTS SO GOOD John Cougar
20. ANOTHER DAY IN PARADISE Phil Collins
21. JOY TO THE WORLD Three Dog Night
22. My LOVE Paul McCartney & Wings
23. ANOTHER BRICK IN THE WALL (PART II) Pink Floyd
24. CRAZY LITTLE THING CALLED LOVE Queen
25. HANGING BY A MOMENT Lifehouse
26. DON'T YOU WANT ME The Human League
27. DA'YANK I'M SEXY Rod Stewart
28. MAGGIE MAY/ REASON TO BELIEVE Rod Stewart
29. JESSIE'S GIRL Rick Springfield
30. PHILADELPHIA FREEDOM The Elton John Band
31. HONKY TONK WOMEN The Rolling Stones
32. CROCODILE ROCK Elton John
33. AMERICAN PIE (PARTS I & II) Don McLean
34. DOWN UNDER Men At Work
35. JACK & DIANE John Cougar

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**Smooth’ Operators**

How Santana Scored The Biggest Rock Hit Of The Hot 100 Era By Gary Graff

In the late 1990s, Carlos Santana was still drawing big crowds to his live shows, but he hadn’t had a top 20 pop hit since 1982. It had also been decades since he’d worked closely with Clive Davis, who signed him to Columbia in the late ’60s. Their reunion after a 1997 show at New York’s Radio City Music Hall led to “Supernatural,” on which Davis paired Santana with young stars of the era (Dave Matthews, Wyclef Jean, Rob Thomas). The album was a smash, having now sold 11.7 million copies in the United States, according to Nielsen SoundScan, and spawning the No. 1 hits “Smooth” featuring Thomas and “Maria Maria” featuring Jean and The Product G&B.

Billboard asked Santana, Davis, Thomas and then-Arista senior director of A&R Pete Ganbarg to reflect on the “Smooth” phenomenon.

**Clive Davis:** After the concert, we set up a meeting. His young children were growing up without ever having heard him on the radio. He really felt he wanted to be on the radio again. I said, “What I would suggest is for half the album to be true to what you, Carlos, do, whether it be the merger of African music with rock [or] fusion or jazz. It reflects where you are musically today. And for the other half of the album, I will go out and find, in a special way, people that are affected by you [and] ask them to write those radio-friendly cuts.”

**Carlos Santana:** “Supernatural” was designed to reach junior high schools, high schools and universities. It was designed to assault the radio airwaves with the Santana vibration, in unity with all these incredible artists.

**Pete Ganbarg:** It was like a toy story. I wanted to run into Clive’s office: “Hey, I’m gonna go get [Eric] Clapton!” “Go get Clapton! Great!” It was like this big A&R sandbox. Then all of a sudden I get this cold call of reality: “You’ve got to finish this record. It’s got to come out by the end of June.” All of a sudden the clock was ticking. I thought we were creating something amazing, but there was something gnawing at me. I wasn’t sure if we had our first single yet. I didn’t think we did, and I didn’t want to tell that to anybody.

Ganbarg introduced to songwriter Israel Shur through fellow A&R veteran Gary Griffin. At their first meeting, Shur plays Ganbarg the song “Room 17,” but the lyrics don’t seem right.

**Ganbarg:** The line was, “Room 17, on the 17th floor, meet me at the elevator and I’ll take you to the door.” It sounded like a groupie meeting a musician after a concert—not something Carlos Santana would be associated with.

Ganbarg convinces Shur to let him use the musical track and begins searching for somebody to turn it into a different song. EMI Music Publishing’s Evan Lamberg suggests matching twenty-two’s Thomas, who coincidentally lives two doors down from Shur in Soho.

**Rob Thomas:** I was kind of thinking about my wife. We had just moved into New York at the time and were feeling young and hot. I think it’s got to be a moment of inspiration to write a line like, “You’ve got the kind of loving that can be anything.”

**Ganbarg:** Thomas was-ups and finds the chorus.

**Ganbarg:** We recorded it as a demo, and it was a hit.

**Ganbarg:** After numerous revisions. Santana finally plays the demo for Davis, who loves it. But Santana asked his manager to do not.

**Ganbarg:** So [the manager] goes back to Carlos, then comes back to me and says, “With all due respect, he’s known you for around two or three years now. He’s known Clive Davis for 30. If Clive Davis tells him this song is a hit, he will cut it.”

I go to Clive, sheepishly, with my tail between my legs. I tell him, “Carlos doesn’t like the song. If you tell him the song is a hit, he will cut the song.”

“Alright, I’m gonna dictate a fax. ‘Dear Carlos, I really believe in this song. We’re gonna hire Matt Serletic to produce it. I think with Matt’s vision, with Rob Thomas on vocal and with your guitar, I think it would be very special.’

An hour later Carlos’ manager calls me back and says, “Carlos says thank you for doing what he asked, and he’ll cut the song.”

“Smooth” is recorded at Fantasy Studios in Berkeley, Calif. Thomas reluctantly agrees to sing the track, insisting he’d prefer somebody like George Michael instead.

**Thomas:** When I got there, I really felt they hadn’t even played anything. And Carlos got there like five minutes after I found this out so I was still f**king‘ing out.

**Santana:** I knew this was a Santana-identifiable song as soon as we hit the last note, because I could see it in everybody’s eyes: “Oh, we found the mother load! This is it!”

**Ganbarg:** The song goes to radio in July 1999, eventually hitting No. 1 on the Billboard Hot 100 Oct. 23 and staying there for 12 weeks.

**Davis:** I wrote a letter to every key programmer. We pulled out all the punches. Gradually phonies lit up wherever it was played. It became everybody’s favorite song.

**Santana:** I was in L.A. getting a Jamba juice and I was blown away at just how good it sounded on the radio.

In February 2000, “Smooth” wins Grammy Awards for record of the year and best pop collaboration with vocals.

**Ganbarg:** Carlos calls me later. He says, “Pete, it’s Carlos. I’m calling to apologize.”

I said, “Apologize?!” “Yeah, I just want to say, you were right. I was wrong. And thank you for giving me a song I’ll be playing for the rest of my life.”

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Hey Kid, Wanna Be In Pictures?

Billboard examines the precise placement of each of the top six Hot 100 film songs in the course of their respective movies and the final box office tally. By Ann Donahue

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<th>SONG PLACEMENT</th>
<th>BOX OFFICE RETURNS</th>
<th>SALES</th>
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<tbody>
<tr>
<td><strong>1. THE BODYGUARD</strong></td>
<td><strong>$122M</strong></td>
<td><strong>11.8M</strong></td>
</tr>
<tr>
<td>1992</td>
<td>I WILL ALWAYS LOVE YOU</td>
<td>Whitney Houston</td>
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<tr>
<td>The Dolly Parton-penned &quot;I Will Always Love You&quot; is played twice in the film. First, a country version sung by John Doe plays when Houston’s and Kevin Costner’s characters dance in a bar, and then again at the very end when Houston, onstage, sings the song to Costner after he saves her life.</td>
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<td><strong>2. BOOMERANG</strong></td>
<td><strong>$70M</strong></td>
<td><strong>2.4M</strong></td>
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<td>1992</td>
<td>END OF THE ROAD</td>
<td>Boyz II Men</td>
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<td>Written specifically for the movie by Babyface, L.A. Reid and Daryl Simmons, &quot;End of the Road&quot; spent 13 weeks at No. 1, a then-record. It appears twice in the film, first when Eddie Murphy makes his initial move on a ladyfriend; it also plays over the credits.</td>
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<td><strong>3. 8 MILE</strong></td>
<td><strong>$116M</strong></td>
<td><strong>4.7M</strong></td>
</tr>
<tr>
<td>2002</td>
<td>LOSE YOURSELF</td>
<td>Eminem</td>
</tr>
<tr>
<td>Following the formula Whitney Houston perfected in &quot;The Bodyguard,&quot; Eminem’s song was integral to the development of his character and the plot of the movie. First played as an excerpt in the middle of the film when Eminem’s character Rabbit starts working on his demo, the full version of &quot;Lose Yourself&quot; serves as his victory anthem at the end of the film. &quot;8 Mile&quot; was the top R-rated movie at the box office in 2002, and &quot;Lose Yourself&quot; won the Oscar for best song for Eminem and fellow songwriters Jeff Bass and Luis Resto.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>4. CHARLIE’S ANGELS</strong></td>
<td><strong>$125M</strong></td>
<td><strong>1.8M</strong></td>
</tr>
<tr>
<td>2000</td>
<td>INDEPENDENT WOMEN PART I</td>
<td>Destiny’s Child</td>
</tr>
<tr>
<td>&quot;Independent Women Part I&quot; incorporated shout-outs to lead actresses Cameron Diaz, Lucy Liu and Drew Barrymore, as well as to the movie’s title (&quot;Charlie, how do your Angels get down like that?&quot;) in the lyrics. Sony Soundtrack retrofitted the lyrics to the original song by Beyoncé, Samuel J. Barnes, Jean Claude Olivier and Cory Rooney to suit the film. &quot;Charlie’s Angels&quot; is the seventh-most-popular TV adaptation at the movie box office—No. 1 is &quot;Mission: Impossible II.&quot; (Sequel &quot;Charlie’s Angels: Full Throttle&quot; lands at No. 13.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>5. ENDLESS LOVE</strong></td>
<td><strong>$31M</strong></td>
<td><strong>1x</strong></td>
</tr>
<tr>
<td>1981</td>
<td>Endless Love</td>
<td>Diana Ross &amp; Lionel Richie</td>
</tr>
<tr>
<td>Variations of &quot;Endless Love&quot; are a near-constant presence in the Brooke Shields-Martin Sheen teen love saga, with interludes played during every love scene. Director Franco Zeffirelli first requested Lionel Richie to write the song as an instrumental, then as a solo performance, before settling on a duet. The Oscar-nominated version by Diana Ross and Richie plays over the end credits. &quot;Love&quot; was critically hammered upon its release, but the music prevailed, earning Richie his first Academy Award nomination for best song.</td>
<td></td>
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<tr>
<td><strong>6. SATURDAY NIGHT FEVER</strong></td>
<td><strong>$94M</strong></td>
<td><strong>15x</strong></td>
</tr>
<tr>
<td>1977</td>
<td>Night Fever</td>
<td>Bee Gees</td>
</tr>
<tr>
<td>One of four songs from the &quot;Saturday Night Fever&quot; soundtrack to hit No. 1, the tune actually gives the film its title. At the time, the Bee Gees’ Robin Gibb said, &quot;[Director Robert] Stigwood wanted to call the film &quot;Saturday Night.&quot; And we had already written the song 'Night Fever.' So [Stigwood]... said, &quot;OK, let’s compromise,&quot;...&quot; The film remains one of the top-grossing musicals ever, with an another $142 million earned overseas in addition to its domestic $94 million total.</td>
<td></td>
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</table>

"Lose Yourself" performed by EMINEM (right), was blended into the plot of director Curtis Hanson’s 2002 film "8 Mile."
We Are The World
Top Billboard Hot 100 Songs by Global Artists

The hottest songs to appear on the Billboard Hot 100 by artists born, or bands formed, outside the United States during the chart’s first 50 years.

1. MACARONI (BAYSIDE BOYS MIX) by Los Dei Rio
2. PHYSICAL by Olivia Newton-John
3. HEY JUDE by The Beatles
4. TONIGHT’S THE NIGHT (GONNA BE ALRIGHT) by Rod Stewart
5. EVERYTHING I DO I DO IT FOR YOU by Bryan Adams
6. THE THEME FROM “A SUMMER PLACE” by Percy Faith & His Orchestra
7. HOW DEEP IS YOUR LOVE by Bee Gees
8. I JUST WANT TO BE YOUR EVERYTHING by Andy Gibb
9. EVERY BREATH YOU TAKE by The Police
10. TRULY MADLY DEEPLY by Savage Garden
11. SILLY LOVE SONGS by Wings
12. NIGHT FEVER by Bee Gees
13. ANOTHER ONE BITES THE DUST by Queen
14. SAY SAY by Paul McCartney and Michael Jackson
15. HOW YOU REMIND ME by Nickleback
16. I WANT TO HOLD YOUR HAND by The Beatles
17. SHADOW DANCING by Andy Gibb
18. CANDY IN THE WIND 1957/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT by Elton John
19. STAYIN’ ALIVE by Bee Gees
20. THE NIGHT by Bee Gees
21. LET’S GET IT ON by Marvin Gaye
22. EBBONY AND IVORY by Paul McCartney and Stevie Wonder
23. YOU’RE STILL THE ONE by Shania Twain
24. NOTHING COMPARES 2 U by Sinead O’Connor
25. WAITING FOR A GIRL LIKE YOU by Foreigner
26. ANOTHER DAY IN PARADISE by Phil Collins
27. ANOTHER NIGHT by Michael Buble
28. MY LOVE by Paul McCartney & Wings
29. ALONE AGAIN (NATURALLY) by Gilbert O’Sullivan
30. ANOTHER BRICK IN THE WALL (PART 2) by Pink Floyd
31. BECAUSE YOU LOVED ME (FROM “UP CLOSE & PERSONAL”) by Celine Dion
32. FAITH by George Michael
33. CRAZY LITTLE THING CALLED LOVE by Queen
34. TOTAL ECLIPSE OF THE HEART by Bonnie Tyler
35. CARELESS WHISPER by Wham!

British Invasion...
From The Beatles To ‘Bleeding Love,’ The U.K. Has Rocked The Hot 100 By Paul Sexton

The legendary moment in April 1964 when the Beatles took over the entire U.S. top five—with “Can’t Buy Me Love,” “Twist and Shout,” “She Loves You,” “I Want To Hold Your Hand” and “Please Please Me”—was not the first Atlantic victory for a U.K. act. But it was the one by which all future chart contenders—of any nationality—would be judged.

The four-and-a-half decades since contain countless tales of British chart conquests—not to mention frequent failures (see story, below)—in the up-and-down acceptance of U.K. music and culture by American listeners. But one thing remains unchanged: the sheer thrill for a Brit act of conquering the world’s most celebrated singles survey.

“It felt like a dream,” says Rod Argent of the Zombies, whose “She’s Not There” vaulted to No. 2 at the end of 1964. “I remember being hugely excited when I first became aware it had entered the Hot 100.”

Two decades later, the Hot 100 was still the promised land of international success, Level 42 frontman Mark King says. The U.K. pop band made the grade in 1986, when “Something about You” climbed to No. 7.

“It did feel like finding the Holy Grail,” King says. “For British bands, making the Billboard top 10 was affirmation that you were serious contenders, particularly to the record companies and publishers.”

Spin forward another two decades and the cachet remains undiminished.

“The Hot 100 is still massively influential,” says Sony BMG international VP Dave Shack, who was Leona Lewis when she conquered the chart with “Bleeding Love” earlier this year. “The impact [that] had on confirming Leona as a worldwide phenomenon is inestimable.”

Beatlemania and the British invasion supercharged the Hot 100 through the mid-1960s, but two full years earlier, in May 1962, clarinetist Acker Bilk became the first U.K. artist to lead the Hot 100 rankings.

Bilk’s romantic instrumental “Stranger on the Shore” succeeded where many early British rock ’n’ rollers and domestic chart champs had failed. But, as a preview of the pitfalls of the American market, for chart visitors from across the Atlantic, Bilk never again reached the top half of the Billboard chart.

The Beatles had no such problem, of course. With 20 No. 1 singles in just six years, and No. 1 billing for the likes of Peter & Gordon, the Animals, Manfred Mann and Petula Clark soon followed.

In spring 1965, three acts in a row from Manchester, England, topped the chart: Freddie & the Dreamers, Wayne Fontana & the Mindbenders and Her- man’s Hermits. Before that year was out, the Rolling Stones and the Dave Clark 5 made it seem like Britain had a permanent home on the top of the Hot 100. But although the “second British invasion” during the first half of the 1980s took Culture Club, Eurythmics and the Human League deep into the U.S. consciousness, a fallow period ensued.

“The styles of British music that followed in the ’80s were so derivative of the guitar bands of the ’60s,” King says, “that [U.S. audiences] weren’t buying into it at all.”

Indeed, Britain’s most recent song to top the all-time Hot 100—Elton John’s “Can- dice in the Wind 1997” (“Something About the Way You Look Tonight”) (Rocket/A&M)—dates back more than a decade, and while U.K. acts account for more than two-fifths of the top 50 on the Top Billboard Hot 100 Rock Songs list, early-’90s sensation EMF is the modern modern act on that chart.

In the 21st century, the once unthinkable—a Hot 100 being published without featuring a single British artist—has become a reality on more than one occasion, reflecting American radio’s shift toward R&B and hip-hop.

One of Britain’s few successes during these wilderness years was R&B star Craig David. In 2001, he went to No. 15 on the chart with “Fill Me In” and to No. 10 with follow-up “7 Days.” “Fill Me In” was a classic example of a song that could travel,” says David’s manager, Colin Lester. “Although the beats were 2-step, which was typically British, the words are global and appealed to teenagers wherever they lived.”

Appreciating David’s U.S. breakthrough proved key to the singer’s career.

“Consumers and commercial investors still rely on the Billboard Hot 100 to inform them of the nation’s most popular artists,” he says. “The quality of our offers received when ‘7 Days’ and ‘Fill Me In’ were top 20 hits on the Billboard chart far exceeded anything by comparison to the rest of the world. I believe they were driven by the prestige of the chart.”

And in 2008, the achievements of Lewis, Coldplay, Natasha Bedingfield, M.I.A. and others have given the Hot 100 a fresh, British accent, allowing a new generation to experience the romance and excitement of watching their record climb a chart they’ve been hearing about all their lives.

“We eagerly scanned the U.S. charts every week—as if ‘7 Days’ and ‘Fill Me In’ had never happened. It was all part of the magical journey,” Zombies lead singer Colin Blunstone says. “To have top 10 hits in the States, the home of rock’n’roll, was truly beyond our wildest dreams.”

...But Sometimes Anarchy In The U.K. Doesn’t Spread

British successes on the Hot 100 have always been well-documented back home—but as almost as celebrated are the great U.K. bands that never made it on Billboard’s charts.

In a golden three-year period from late 1971, Midlands-based glam-pop quartet Slade would amass six U.K. Nos. 1s and six more U.K. top 10 hits. In America, none of those singles went higher than No. 76. But lead singer Noddy Holder says Slade was still an influence on later U.S. metal bands, who voiced their appreciation when the Eng- lish group belatedly made Billboard’s top 20 with “Run Runaway” in 1984.

“We got bands like Kiss and Twisted Sister telling us we were a big influence on them in those [’70s] days,” he recalls, “and they just took the [image] to a more ridiculous level.” Indeed, Quiet Riot would turn Slade’s 1973 U.K. No. 1 (“U.S. No. 98”) “Cum on Feel the Noize” into a No. 5 hit on the Hot 100 a decade later.

Several other British movements were also largely lost in translation. The punk acts of 1976-77 represented the U.K.’s most significant musical revolution for a generation, but history records not a trace of the Sex Pistols on the Hot 100. Eighties press darlings the Smiths, the Jam and the Stone Roses suffered similar fates.

More recently, Oasis became U.K. rock’s biggest noise back home since the Beatles. But eight U.K. No. 1s and a further 13 U.K. Top 10s to his meant little stateside, where the act’s sole top 10 entry on the Hot 100 was “Wonderwall,” in 1995. “‘I Think I’m Better Off’” peaked at No. 30, the same year, and the band has never been spotted on the Hot 100 since.

...PS
SPEAKING IN TONGUES

Hot 100 Tough To Crack For Local-Language European Acts By Paul Sexton

In February, French-Israeli pop singer Yael Naim logged the highest Hot 100 chart position for a French artist in 40 years—but to get there, she had to sing in English. While Latin acts often take Spanish-language material onto the Hot 100, most European artists find that their native tongues keep them off the chart. Indeed, the highest-charting French act on the Hot 100 remains Paul Mauriat’s No. 1 “Love Is Blue” (1968)—an instrumental.

Even Los Del Rio’s all-conquering “Macarena” had English-language verses—and Europe’s foreign-language Hot 100 entries generally remain one-hit wonders.

Naim’s “Neu Soul” (Atlantic) hit No. 7, but Warner Music France managing director Alain Veille admits, “Cracking the Hot 100 with a French-language single has been absolutely impossible over the last 30 years; successful French productions have been in English.”

Veille says the international departments of record labels seeking U.S. releases for original-language local repertoire face a tough sell. “U.S. companies,” Veille says, “don’t see an interest in aggressively working a French-language song to radio—and who could blame them, if we look at the track record of French radio hits there?”

However, he admits French labels have also “gradually limited [their] ambitions in the U.S. and only work acts which recorded songs in English.”

Paris-based Naim says she hopes “to be able to find my words in French [on] the next album.” She notes that, growing up in Israel, she listened to a staple diet of English-language music and insists that her choice of English—or even Hebrew, in which she also sings and writes—is “always for artistic reasons,” not to boost her chances at U.S. radio.

“I don’t think of airplay when I write a song [or] when I’m in the process of recording music,” Naim says.

Occasionally, Los Del Rio’s mix’n’match approach works for such Euro- peans as Austrian Falco’s 1986 No. 1 “Rock Me Amadeus” (German/English) or Spanish Enrique Iglesias’ 1999 chart-topper “Bailamos” (Spanish/English).

For Iglesias—like father Julio and European acts ranging from Sweden’s ABBA to Germany’s Scorpions—the language of the Hot 100 has generally been English. But a select band of Euro- peans has enjoyed moments of incon- gruous glory, rarely more so than in De- cember 1983 when Belgium’s Singing Nun (Sister Luc-Gabrielle), held the Kingsmen’s epochal “Louie Louie” off the top slot with “Dominique.” Some- what predictably, she never reached the Hot 100 again.

Italy had its own fleeting moment of U.S. validation in the late ’70s. Although “Volare” is usually associated with Dean Martin, his version started at No. 12 while Domenico Modugno’s original, “Nel Blu Dipinto di blu,” topped the Hot 100 for five weeks in 1959.

Modugno’s hit is the only foreign-language track among Billboard’s top 50 Hot 100 songs by non-U.S. artists, but the singer/actor logged just one subsequent week on the chart.

Nina’s 1984 anti-nuclear protest “99 Luftballons” became the biggest Ger- man-language Hot 100 hit when it peaked at No. 2. U.S. acceptance of the track, fueled in part by an MTV video, seemed more remarkable when it hurriedly recur- rent version hit No. 1 in the United Kingdom as “99 Red Balloons.”

German’s latest U.S. chart break- through came in May when pop/act Tokio Hotel’s album “Scream” peaked at No. 39 on the Billboard 200. But that was an English-language release and the band has yet to crack the Hot 100. Universal Music Germany director of international exploitation Cornelius Balin says early U.S. fan interest came through Internet postings of its German-language material, and suggests that the Web may be- come a useful staging-post for the Hot 100 for foreign-language tracks.

“With Tokio Hotel,” he says, “we’ve seen how the Internet can be the place to spread the buzz, unhindered by gatekeepers [at U.S. radio and labels].”

Looking forward, Warner’s Veille sees Hot 100 potential by teaming acts from France’s booming domestic R&B/hop-hop scene with U.S. rappers. “We do it in France for some U.S. acts,” he says, “but these collaborations are only released domestically. It’d be happy to develop a mutual strategy.”

And Balin is optimistic that the Hot 100 can still speak in more tongues, with the right song, the right artist and the right time to make the exception to the rule.

“It might be very difficult,” he concedes, “but it’s not impossible.”

Additional reporting by Ayméric Pichevin in Paris.

MENA

Over And Out

Popularity Of Synchs Leads To Demise Of Traditional TV Themes By Kamau High

Billboard’s Top 10 Original Television Theme Songs make it clear that popular TV theme songs have slowly disappeared from the landscape, leaving a world of cold opens and licensed music as the signature sound to many people’s favorite shows.

“Producers are asking us, ‘What the f**k is an opening theme?’” says Nemi Ross, BMI, which represents songwriters and composers whose music is used for themes. “The answer is money.”

That points us to mid-90’s teen soap “Dawson’s Creek” as having kick-started the trend of forging an opening theme song instead of licensing a track. “Dawson’s Creek” used Paula Cole’s “I Don’t Want to Wait” as its opening theme. Today shows such as CSI, Scrubs employ Lizlo Bane’s “Superman” and The O-C’s “Planet Planet’s California” during its run.

Not that the original theme song is completely dead, but now it more frequently takes the form of a composed score. Thomas Newman did the haunting music that opened HBO’s “Six Feet Under” while Danny Elfman composed the quirky music to ABC’s “Desper- ate Housewives.” It’s just that those songs haven’t escaped beyond their intended audience to become part of the pop culture landscape like their predecessors. (Part of that reason, of course, is due to orchestral scores rarely selling well unless they are included on a soundtrack with traditional songs.)

The Top 10 list bears this out. The most recent entry is the theme to 1992’s “The Heirs,” a short-lived drama about a band of the same name.

Mike Posner’s music appears on the Top 10 list three times: Theme from “Hill Street Blues,” “The Rockford Files” and Theme from “Greatest American Hero,” which he co-wrote.

Post, whose most current work includes scoring all three “Law & Order,” is sanguine about the decline of the original TV theme. “With the reduction of main titles, in some cases to nothing, some genuine songs have less time to get traction,” he says.

One song surprisingly not on the list is the Rambrandts’ “I’ll Be There For You,” better known as the theme to NBC’s Friends. Co-written by Allee Willis, the song was initially shorter, as it was written specifically as a TV theme. After a DJ in Tennessee recorded the show’s opening and began airing the track, the group recorded a full-length version and released it on its 1995 album “LP,” as well as the B-side to the group’s single “This House Is Not a Home.” It peaked at No. 17 on the Billboard Hot 100 after spending eight weeks at No. 1 on the Hot 100 Airplay chart.

“Once someone cut the length of a theme song to where it merely served to intro the show as opposed to setting up the show and providing a mood, the market went out the window,” Willis says.

“Most of these shows just use writers that write scores and have a library. It’s not about engaging the audience.”
The year 1958 was a period of pivotal transition for both the music industry and Billboard. In addition to witnessing the birth of the Hot 100 chart, it was also the year that the 64-year-old magazine, which had begun life covering traveling road shows that advertised via handbills, switched its main focus to covering the music industry. Up through Feb. 10, 1958, the front of the book covered TV programming. But that business was sold to Television Age magazine and music took over as the main subject with the Feb. 17 issue. Even more dramatic developments occurred in the music industry in 1958. Warner Bros. Records opened for business. The National Academy of Recording Arts & Sciences created the Grammy Awards. Rackjobbers gathered at a Chicago hotel to launch the National Assn. of Record Merchandisers, now known as NARM. Stereophonic records proved they were no longer a fad, even if consumers were confused about their compatibility with existing equipment. And rock ‘n’ roll was still fighting to be recognized as a legitimate art form that would last. Scanning the yellowing, bound volumes of The Billboard, as the magazine was known then, provides an evocative glimpse of how things were back in 1958.

GOOD TIMES
Turnover over business practices was rolling the industry that year. Independent merchants were raging to labels about the rackjobbers and discount stores that were creaming hit sales (see page 32). When discounters didn’t get their blood boiling, single-store retailers were worrying about newly emerging record clubs and warned the labels not to sell to the clubs directly or to give them any other preferential deals. For all the infighting among the various types of accounts, times were good for the music industry and would get even better in the coming years. Two decades earlier, the July 23, 1938, Billboard issue had featured as its main headline, "Music Men Sing The Blues," with a subheading that read, "Tin Pan Alley Savants See No Possible Return To Era Of Million Copy Sales." But that story was referring to sheet music. Now in 1958, the 45 rpm single was leading the charge, with million-selling singles becoming increasingly commonplace. Elvis Presley had already hit the million mark more than a dozen times. Domenico Modugno’s 1958 hit " Nel Blu Dipinto Di Blu" — better known as "Volare" — managed to move 2 million copies, while records like Sheb Wooley’s "Purple People Eater" and the Everly Brothers’ "Wake Up Little Susie," brushed up against that total.

Rock'n'Roll Under Fire

As rock'n'roll records continued to enjoy brisk sales, the genre was increasingly portrayed by detractors as "rock music made by talentless musicians and performers." At the Pop Doo Wop Jamboree convention in Kansas City, Mo., attendees wrestled with the issue of whether rock'n'roll was a menace to teenagers.

A debate about rock'n'roll was emerging within the music industry as well. Should the genre be allowed to dominate the marketplace? Columbia A&R head Mitch Miller asked DJs at the convention why they had addicted programmers to kids and teenagers, saying: "I wanted them to give radio back to all age groups.

At one point, the Mutual Broadcasting System—a network that serviced six 25-minute music broadcasts daily to 46 affiliates—announced it wouldn't ban rock'n'roll altogether but agreed to stop playing tunes that were "obscene, monotonous, or suggestive."

The strategy would allow the network to retain the teenage audience, which would get "a better type" of rock'n'roll. Billboard noted. Consequently, Mutual Broadcasting mixed such songs as the Counters' "Yakety Yak," Elvis' "Hard Headed Woman," Roy Hamilton's "Don't Let Go" and Bobby Darin's "Splish Splash," while deeming "Purple People Eater" and Frankie Avalon's "Gingerbread" acceptable.

Rock'n'Roll was also under attack from religious and other civic-minded organizations. Horror TV show host John Zacherle's "Dinner With Drac" was taken off the air at WERE Cleveland because of lyrics such as: "For descent there was bat-wings flapping and the voice of a mummy named Betty." So what may have been a fresh version of the song was prepared for radio.

In New York, the Catholic Youth Organization listed concerns about Presley's "Weary My Ring Around Your Neck" because it promoted going steady and other songs, so...
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lice raided four Queens record dealers for dealing in obscene records, although a jury found them not guilty.

Meanwhile, Washington was worried that Communists would use rock’n’roll to make the United States look bad abroad. Billboard reported that the State Department agreed to drop its support for a planned USO-sponsored trip that was to take 10 American DJs to various European countries to stage record hops.

Sen. Norris Cotton, R-N.H., protested the trip, saying that the DJs “might injure international relations by inciting European teen-agers to riot,” Billboard reported. Cotton became involved at the behest of WPEA Manchester, N.H., DJ Norm Bailey, who claimed the trip “would be ‘the easiest thing in the world’ for a few communist plants’ to touch off a riot at one of the overseas hops, thereby giving the Russians ‘a real story for their effective propaganda machine,’” the magazine reported.

Even as rock’n’roll’s staying power remained the subject of debate, some pop veterans tried to jump on the bandwagon. Tommy Edwards scored a No. 1 record by recutting his 7-year-old hit “It’s All in the Game” with a rock’n’roll beat. That spurred other singers to follow suit, such as Guy Mitchell, who put out a new version of “My Heart Cries for You,” and Billy Eckstine, who recut “Prisoner of Love.” “A Billboard story in November opined that the chart-topping success of “It’s All in the Game” and the Kingston’s Trio’s “Tom Dooley” was a sign that “it finally appears as tho [sic] the great rock and roll wave, which has engulfed the entire record business for the past five years, is slowly receding.”

Still, a subsequent front-page story in December’s Billboard found that the Hot 100 reflected a broad diversity of musical styles encompassing rockabilly, ballads, folk, R&B, and cha-cha numbers, “indicating that the road to Hitville is still a wide open path.”

But finding those hits was proving harder and harder, sparking increased buying and selling of master recordings and resulting in—you guessed it—higher costs to score hits. A Billboard report observed that masters used to trade hands for $1,000 to $2,500, but noted that they had escalated so sharply that the Royal Teens’ “Short Shorts” b/w “Planet Rock” single went for about $14,000.

Amid these and other developments, some label executives fretted that artist development was falling by the wayside as one-hit artists dominated the charts. The lead story in the March 24, 1958, issue of Billboard asked: “Where are the Crobys and the Sinatras of tomorrow, the artists who can make it year after year on anybody’s best-seller chart?”

As those questions spurred spirited debate, consumer electronics continued to make important advances, albeit not without hiccups. The industry’s rollout of new high-fidelity stereo records was creating confusion in the marketplace. By August, more than 30 labels were already releasing stereo LPs. But even though the industry had agreed on a single technical standard for the new format, you’d have never known it from the album jackets, which often described stereo technology in different terms and sometimes failed to explain that stereo records could be played on monophonic equipment, Billboard reported.

“It has become apparent to many that there is a big difference between the enthusiasm for stereo evinced by the trade and the general public’s understanding of it,” the magazine observed.

Stereo also came to radio in 1958 and by the end of the year, 113 stations regularly scheduled stereo broadcasts. Fueling this trend was the continued growth of FM radio. There were 565 FM radio broadcasters and demand for FM programming was on the rise as more cars were outfitted with FM receivers.

Of course, the music industry had an underbelly in 1958, too. There were a lot of investigations during the year into whether the rackets had control of the jukebox industry through unions that serviced jukes. In March, Billboard reported that a new form of payola was appearing on the horizon. Labels and distributors were offering free goods in exchange for retailers selling tip sheets, radio, and presumably the Billboard charts that certain titles were selling, regardless of their true performance. Why? Because labels felt the only way to get records on the air was to make them look like hot sellers. Traditional radio payola was also a widespread industry issue. One New York radio station offered a $600 package for six plays per day for six weeks.

On the live music front, the big touring concert shows of 1958 were Alan Freed’s Big Beat show, which featured Jerry Lee Lewis, Buddy Holly, Chuck Berry and Screamin’ Jay Hawkins; and the Big Rock and Roll Show, presented by Irving Feld, which featured Sam Cooke, the Everly Brothers, Paul Anka, Clyde McPhatter and LaVerne Baker. But the competition was driving up the cost of talent by as much as 20%. Still, the Brooklyn Fox theater ran an ad in Billboard thanking Freed for bringing in more than $200,000 in revenue from his show. It also said his show “proved that rock’n’roll can go in theaters without unpleasant incidents.”
Royal(ty) Pains
Publishing, Copyright And The Great Debates Of '58 By Ed Christman

Many music publishing issues were in the air in 1958, but with little resolution. The industry was getting ready for copyright reform, as the Copyright Office was studying all aspects of the current law, which was set in 1909. Also, a full-blown effort to end jukebox operators' exemption to making royalty payments proved unsuccessful during the year, but helped keep copyright revision in the news.

Sen. George Smathers, D-Fla., proposed legislation that would prohibit broadcasters from holding any interest in music publishing or recording. According to a segment of ASCAP songwriters, broadcasters affiliated with BMI were allegedly keeping ASCAP music off the air. There were also allegations from a segment of ASCAP writers that the organization's voting structure and payout schedules were heavily weighted toward publishers and songwriters with longevity.

After a number of hearings on the jukebox topic, a bill was proposed so that each jukebox will pay a 4-cent mechanical royalty per record side, double the standard 2-cent rate, plus a licensing fee of $15-$25 per jukebox. But the Congress term ended without the legislation being passed.

The Smathers bill was never voted on during that year's session, as hearings showed there was little merit to the argument that ASCAP music was being discriminated against.

On the other side of Congress, the House Small Business Subcommittee held hearings on complaints that ASCAP's voting formula and payment distribution favored veteran songwriters and old line publishers over newer ones, according to dissident ASCAP members.

The hearing turned a powerful spotlight on ASCAP logging, distribution and voting practices, which seemed to result in the Department of Justice negotiating with ASCAP to correct the criticized practices.

As part of those negotiations, ASCAP hired Arthur Dean, a well-known attorney in the antitrust field. The year ended without a resolution on this subject as well.

During the year, a new performance right society was formed, the Society of Music, Authors and Composers, or SOMAC. One reason for its existence was that there was no way for BMI and ASCAP writers to collaborate on a work.

For instance, "Splish Splash" was credited to Bobby Darin and Jean Murray, but a rumor was stated that Murray was a nom de plume of an ASCAP cleffer, as Billboard also called songwriters in those days. So BMI investigated and discovered that the cleffer was Jean Kaufman, the mother of DJ Murray Kaufman. Since she was an ASCAP songwriter, BMI informed her they wouldn't pay her any royalties.

At the time, there was no national law against record piracy, necessitating challenges to bootlegging to come under unfair competition laws rather than copyright infringement. But another story in Billboard that year noted that a ruling against Sam Goody for selling Glen Miller bootlegs made retailers selling such records liable for royalties, even if they didn't know they were selling bootlegs. Consequently, the Harry Fox Agency said it would resort to civil action to collect money in such circumstances if needed.

During the year, Copyright Office economist W. M. Blaisdale performed a study for the Copyright office, making a case to eliminate compulsory license. It is one of a series of studies issued during 1958.

In 1958, a sound recording didn't constitute publication, even if millions of listeners heard a performance over the radio. In anticipation of copyright overhaul, an argument was put forth that records should be considered publications, otherwise they'd enjoy perpetual copyright, while songs published on sheet music would only have statutory copyright.

Fair use was debated as well; one Billboard story mulled whether a fair use provision should be introduced into copyright law, but noted there was a well-developed fair use doctrine in jurisprudence already, so why have a new statutory provision?

Overseas, Europe recognized arranging as a separate skill and as such, royalties are divided among composer, author, arranger and publisher. Industry executives were quoted as saying U.S. copyright law should mirror that arrangement.

Finally, Sen. Hubert Humphrey, D-Minn., proposed legislation to protect electronic and experimental music composers that work in sounds without using instruments. The Copyright Act of 1909 required that written notation be submitted in order to copyright a piece of music. Humphrey wanted to expand protection to such composers because this handicap limited the production of such music in the United States, despite it being widely recognized in Europe and even behind the Iron Curtain as the music of the future. ...
The Song Remains The Same

50 Years Ago, Retail Faced The Same Challenges It Does Today By Ed Christian

Independent record stores in 1958—referred to as “dealers” by this magazine back then—faced many of the same issues that currently confront indie stores.

Like indie stores today, dealers suspected the labels of giving sweetheart deals to rack-jobbers and discounters, while plotting to sell directly to consumers through the invention of record clubs.

To combat what indie store owners felt constituted an uneven playing field, record dealers formed their own trade groups and regional coalitions. While this turned into a trend throughout the year, it actually began back in the 1940s, when Mike Spector (later known as Martin), a Florida dealer who built the Spec’s chain, and Merle Rose, a Chicago merchant who built the Rose Records chain, formed the Association of Record Dealers.

In 1958, at the National Assn. of Music Merchants meeting, a group of record dealers formed what will become known as the Society of Record Dealers, or SORD, which had 61 members.

In early 1958, Billboard reported a study that Dun & Bradstreet conducted among 233 record dealers that found that in 1956, the average indie store annual volume was $75,260, which if adjusted for inflation, translates into $591,000 today. That store sold 50 units of music per day, grossing $90.

The margins are very similar to now. Back then, a retailers’ gross margin was 35.8% of revenue, while expenses averaged 33.3% of revenue, leaving store owners with a 2.5% profit before taxes. Looking at some of the expenses, wages were 9.6% of total revenue, rent was 5.2%, advertising was 2.1%, depreciation 1% and had debt 0.3%.

Like dealers, rackjobbers worried about label policies—in particular that they might start selling to mass merchants directly—and responded by forming their own trade associations. In May 1958, the rackjobbers met at the second annual America Rack Merchandisers Institute at the Ambassador Hotel in Hollywood. Earlier that month, other racks met in Miami at the Toiletries Merchandising Assn. to examine problems encountered in selling records to super-markets. Later that summer, they formed the National Assn. of Record Merchandisers, which evolved into NARM.

At the time, NARM consisted of 15 racks, representing 6,000 stores and $15 million in volume. Leaders included Ed Snyder of Edge in Washington, who would later enter the sports business and own the Philadelphia Flyers hockey team.

Combined, the racks accounted for $75 million in sales at the time, roughly 20% of the U.S. marketplace. While distributors existed on an 18%-20% profit margin, one-stops and racks operated on profit margin in the 12% range, one billboard story noted.

Like dealers and racks, jukebox operators formed more groups than you can shake a stick at, and like other categories, were wary of competitors, in this case, one-stops. Overall, juke operators claimed to account for buying 35 million-40 million singles per year to stock their jukeboxes, or in dollars, claimed a 14% market share.

On the account side, the U.S. Armed Services was named the largest buyer of 1958, although a dollar amount was not recorded.

Naturally, labels faced a challenge in trying to fund all these different types of accounts. Consequently, they experimented with free goods to induce larger orders but continually modified return policies in order to mitigate costly returns of unsold product.

Indie labels started the free-good trend by giving one-stops ordering 1,000 copies of a single 300 extra copies. Soon, the majors caved in and followed suit. Carlton Records national sales manager Juggy Gayles introduced singles by the Chantones and Vic Donna by giving an extra 100 copies free for every 100 copies initially ordered, with the follow-up order coming with an extra 35% free and the third order an extra 10% free. He also offered a 100% guarantee on the initial order of the records.

Throughout the year, there was a lot of back and forth on returns, which could range from 100% to 5% depending on the label—Columbia allowed 10%—and whether the guarantee is in the form of exchanges or credit on the next order. The downside to all the free-goods maneuvering and 100% guarantees: Returns at the racks climbed into the 25%-35% range.

Finally, in a story that would reappear throughout the year, someone was breaking into record stores in Chicago at night and stealing thousands of records each time. During the year, 18 stores were robbed, and in June a one-stop got hit for 20,000 LPs. No arrests were made.
Top Pop Singles 1955-2006
From vinyl 45s to CD singles to album tracks, here are the more than 26,000 titles and 6,000 artists that appeared on Billboard’s “Hot 100” charts. Complete with detailed chart data. Our #1 best-seller! Just $79.95 | 1,184 pages

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From R&B’s early pioneers...to today’s hottest Hip-Hop stars! Over 4,400 artists and nearly 20,000 song titles from Billboard’s Rhythm & Blues/Soul/Black/Hip-Hop Singles charts — all arranged by artist! With complete R&B chart data...R&B record and artist info...and more. Just $59.95 | 816 pages

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The newest yearbook in a new combined edition covering both 2005 and 2006! Ten artist-by-artist sections listing every single, track and album that made these 2005-2006 major Billboard music charts. Just $39.95 | 350 pages

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Every #1 Pop hit...year by year, hit by hit, picture by picture. Shows a full-color picture sleeve, sheet music cover, Billboard ad or other representation of the #1 Pop hit in chronological sequence. Just $14.95 | 112 pages

#1 Album Pix 1945-2004
Full-color photos of every #1 album and CD that appeared on Billboard’s Pop, Country and R&B charts. Shown in chronological order in three separate sections. Just $14.95 | 176 pages

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What is it about lists that draw our attention so effortlessly? Perhaps it's the way a top 10 (or top 40, or top 100) ranking seems to make order from chaos. Or how they help make us aware of the best, worst or most important things among us. § The business of list-making is a deeply human impulse, one that's hardly unique to the modern world. In fact, let's put a rather arbitrary date on its beginnings: 225 B.C., when Philo of Byzantium codified the Seven Wonders of the Ancient World. (For the record, these were the Great Pyramid of Giza, the Hanging Gardens of Babylon, the Temple of Artemis at Ephesus, the Statue of Zeus at Olympia, the Mausoleum of Mausollos, the Colossus of Rhodes and the Lighthouse of Alexandria.) Philo's list wasn't even new at the time—it was a variation on a list that had been floating around for a couple of hundred years by then. § But what is a list if not changeable? The real power of list-making is that what you include, and where you put it, is always shifting, whether it's your own personal favorites, the work of a consortium of experts, or—as we'll focus on here—the public fancy of a given time.

Still, the Seven Wonders is a little early for our purposes. So, by a few millennia, are the Ten Commandments. But while the two stone tablets that God handed down to Moses weren't compiled by popular vote, they remain the model for modern list-making: a shape that implies a narrative, attached to a number divisible by five.

THE MODERN LIST

Fast-forward to more contemporary times and we find that the real beginning of the popularity list's march to prominence, at least in the United States, came in 1891, when the U.S. Congress passed the International Copyright Act.

Until then, American publishers typically kept mum about how many books they were selling because many of them tended to pirate the works of successful British and European writers. But once the Copyright Act outlawed literary piracy of foreign works, publishers began to trumpet their sales figures, Michael Korda notes in his 2001 book Making the List: A Cultural History of the American Bestseller 1900-1999.

The first best-seller lists, from various regions, were compiled by Harry Thurston Peck and published in the February 1895 issue of the Bookman, with George Du Maurier's "Trilby" the most popular title in a dozen cities. By 1902, the Bookman was running a top six "best seller list" put together by calling big city bookstores and asking what had sold.

"The bestseller list presents us with a kind of corrective reality," Korda writes. "It tells us what we're actually reading (or, at least, what we're actually buying) as opposed to what we think we ought to be reading, or would like other people to believe we're buying."

Perhaps this is why it didn't catch on immediately; it wasn't until 1912 that Publishers Weekly began running its own best-seller lists, while the New York Times Book Review waited until 1942 to do the same. The Times of London, meanwhile, didn't add a best-seller list until April 21, 1974. "U.S. society is organized around winners and losers," author John Sutherland observed in that newspaper in April 2008. "The U.K. loathed bestseller lists. Why? Because they were un-English. Books, we believed, did not compete against each other. Paying attention to a book not for its quality but for the quantity it sold was Yankee philistinism."

Lists Are As Old As Moses And As Current As Today's Hits By Michaelangelo Matos

MUSIC CHARTING BEGINS

Those philistine Americans weren't content to stop with ranking books. The charting of popular music sales began just one year after book lists, with the Phonoscope, a monthly journal of the emerging recorded-music industry, which began printing lists of the most popular phonograph
records, unranked and unnumbered, in 1896. By 1913, Billboard was ranking sheet-music sales and the top songs performed on vaudeville stages. While in 1914, another trade monthly, Talking Machine World, was printing popular lists taken from record-company data.

Billboard's music charts competed for decades with various rivals. Cash Box began publishing charts for both sales and jukebox hits in the late 1940s. In 1954, a Cash Box reporter, usually with a top 40 to a top 100 by 1958. It folded in 1996, though it's recently been revived online. Record World, which dates from 1946 (as Music Vendor), ran until 1982. Radio & Records began in 1973 and established a sizable niche. (It was bought by Billboard's parent company VNU, now known as the Nielsen Co., in 2006.)

Technology played a critical role in the emergence of popular charting as a fixture in American pop culture. By the late 1920s, when the radio box had found its way into most American living rooms, radio ratings were mostly localized. But in 1930, a group called the Cooperative Analysis of Broadcasting started collecting data by calling homes and asking what people had been listening to the previous evening. (For 1930-31, the most popular program was "Anson 'n Andy.")

By 1935, another firm, C.E. Hooper, Inc., updated this technique with what radio historians Lawrence W. Lichty and Malachi C. Topping referred to in their 1975 book "American Broadcasting as the 'incidental telephone method'—what station are you listening to now?" Hooper listed the top evening radio shows until 1945, when the A.C. Nielsen Co. stepped forward, with "a mechanical recorder attached to sets in a sample of radio homes to indicate the hours and stations to which the set was tuned."

"YOUR HIT PARADE" Taking chart watching a step further was the radio program "Your Hit Parade," which began airing on NBC in 1935. The show played the 15 biggest songs of the week, as determined by an in-house tabulation system based on radio requests, sheet music sales, and jukebox and dance-band popularity. Soon, though, the program was so popular it began airing twice weekly, and before long it would focus on a countdown of the top 10 songs of the week (and later, the top seven). Rather than play the original recordings, hit songs were performed by the show's own staff band and singers (including, during two stints in the '40s, Frank Sinatra).

"Your Hit Parade" continued until 1953, and also made the jump to the new medium of TV in 1950, where it ran until 1959. But a new generation of music fans coming of age in the '50s wasn't satisfied with their favorites being played by someone else—they wanted to hear the originals. The advent of rock 'n' roll drew a line in the sand, by shifting the idea of a "hit" from a song that everyone played to a record played by everyone. It was a concept embraced by Dick Clark's American Bandstand, which began airing nationally in 1957. Clark himself was presented as a televised record hop, featuring musical guests lip-syncing to their hottest hits.

Culturally, the rock 'n' roll era centralized the idea of the hit in the public consciousness. It was a concept that was further popularized by veteran D) and voice actor Casey Kasem who launched a three-hour syndicated radio program in 1970 called "American Top 40." The weekly show counted off the 40 highest-charting hits on the Billboard Hot 100. Kasem's charismatic delivery and the show's built-in drama of counting down to the top 40 made it a huge hit radio and a cultural touchstone for kids who grew up in the '70s and '80s.

But even during hit radio's dominance of the pop music landscape, the folk renaissance of the '60s and '70s and the emergence of punk in the mid-'70s provided challenges to the basic consensus that the value of a song was inextricably linked to its success on the charts. The underground economy of independent labels, venues, and shops that punk, in particular, left in its wake marked the first rock-oriented "Entertainment Tonight" and Entertainment Weekly helped introduce showbiz argon to Middle America. "Sometimes you think that the show was more interesting than the aesthetic context," says Tim Appelo, a former senior writer and video critic at *Entertainment Weekly.* "In the early '90s, movies were getting more formulaic, so the drama was in the horse race. Lists provide insights and in some ways [can be] more interesting than the entertainment products themselves."

In 1997, Appelo became Amazon.com's best-sellers editor and kept watch on the site's ever-changing all-product rankings. "You were taking the pulse of the public in real time, arguing that the success of EW and Amazon related in part to their "making lists into an addictive form of entertainment."

LISTS MOVE TO THE WEB That's been especially true online, where critics' and fans' lists are, if you surf the Web for entertainment information, a sizable part of the furniture. The current trend is what one could call "microcharting": rankings of the most popular tracks and albums on social networking sites, streaming audio or video hubs, and such online vendors as iTunes, Rhapsody and eMusic. Even if a dedicated music fan doesn't pay attention to what's on the Hot 100, chances are she'll be inundated with numerous other types of listings and rankings, and pay attention to those. And perhaps she'll pay attention once again to the pop charts after all. One thing the Internet has done is to collapse the borders between mainstream pop and other genres by putting all of it at your fingertips. Interest in chart-pop has been on the rise. "I began to notice, earlier this decade, that other rock critics and fans wouldn't instinctively scoff at (discussing the Hot 100)—they'd rather chiminey," says Chris Molony, who writes the chart-watching column "100 and Single" for the Web site Idolator. (Disclosure: The writer of this piece also writes for Idolator.) "In an age of narrowing tastes, staking out an ever-smaller patch of land and ignoring the bigger hits is getting a hell of a lot less cool all the time."

Tom Ewing, an English critic, agrees. He's the author of the 5-year-old blog Popular (freakygrigger.co.uk/popular), on which he reviews everything British No. 1 hit from 1952 forward. (He's up to 1979.) "The idea of the pop charts as a place interesting things might happen was always current," he says. "When the Max Martin stuff, especially Britney [Spears], and the pop R&B and Destiny's Child stuff came along, it was a final piece of the iceberg: terrific, innovative, interesting pop with lots of angles for the critic. [With Popularity.] I wanted to dig a bit deeper into the base questions mass popularity throws up. Why do people like this stuff, and how does it change over time?"

The best way to find out is to keep watching the charts.

'Tim Appelo
Amazon.com best-sellers editor

"Lists provide insights and in some ways [can be] more interesting than the entertainment products themselves."

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One-Hit Wonders

<table>
<thead>
<tr>
<th>Peak Date</th>
<th>Song Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>AUG 25, 1958</td>
<td>&quot;The Elegants Little Star&quot;</td>
<td>Bobbie McFerrin</td>
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<tr>
<td>SEPT 24, 1988</td>
<td>&quot;Don't You Know&quot;</td>
<td>Ben E. King</td>
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<tr>
<td>DEC 7, 1963</td>
<td>&quot;The Singing Nun&quot;</td>
<td>Little Iona</td>
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<tr>
<td>JULY 18, 1969</td>
<td>&quot;Zager &amp; Evans&quot;</td>
<td>The Year 2525 (Eivord &amp; Winters)</td>
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<tr>
<td>NOV 3, 1979</td>
<td>&quot;A Pop&quot;</td>
<td>M. B. Pop Music</td>
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<tr>
<td>APRIL 13, 1985</td>
<td>&quot;What a Fool Believes&quot;</td>
<td>The Doobie Brothers</td>
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<tr>
<td>JULY 24, 2001</td>
<td>&quot;Crazy Town&quot;</td>
<td>The Pussycats</td>
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<tr>
<td>AUG 7, 2004</td>
<td>&quot;Bad Bad&quot;</td>
<td>Butterfly</td>
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Most Weeks At No. 2 Without Reaching No. 1 By Title

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<th>Artist</th>
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<tr>
<td>10</td>
<td>&quot;Love Is All Around&quot;</td>
<td>Shania Twain</td>
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<tr>
<td>9</td>
<td>&quot;I Will Survive&quot;</td>
<td>Gloria Gaynor</td>
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<td>8</td>
<td>&quot;I'll Be Missing You&quot;</td>
<td>Puff Daddy featuring 112</td>
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<td>7</td>
<td>&quot;September&quot;</td>
<td>Earth, Wind &amp; Fire</td>
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<td>6</td>
<td>&quot;Billie Jean&quot;</td>
<td>Michael Jackson</td>
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Most No. 2 Hits Without Reaching No. 1 By Artist

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<th>Artist</th>
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<td>5</td>
<td>&quot;Credence Clearwater Revival&quot;</td>
<td>B. B. King</td>
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<td>4</td>
<td>&quot;Bread&quot;</td>
<td>Fleetwood Mac</td>
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<td>3</td>
<td>&quot;Sweat &amp; Tears&quot;</td>
<td>Vault of Love</td>
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<tr>
<td>2</td>
<td>&quot;Eurythmics&quot;</td>
<td>En Vogue</td>
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SEPTEMBER 20, 2008 | www.billboard.com/hot100 | 35
The touring industry clearly survived—for many, even thrived—in the first part of 2008, despite the well-chronicled challenges of a dicey economy, exploding gas prices, increased competition and other social and economic challenges. As the business navigates the land mines of the crucial second half of the year, we asked several top arena executives as they try to close out 2008 on a high note, What are the most critical issues that they face? Interestingly, venues in markets large and small find much common ground. When it comes to important issues facing arenas, here are the Big Seven.

The Economy
The top issue on everyone's agenda seems to be the economy and how to deal with it. "We have to be sensitive to what our event-goers are going through with high gas prices, unemployment, mortgages," says Marilyn Hauser, senior VP of booking/marketing for the Palace of Auburn Hills (Mich.) and the DTE Energy Music Theatre. "Detroit has been hit harder than most places," Hauser says. "We have to be more conscientious than ever to keep prices reasonable, he it for concerts, sporting events or family shows."

Fuel prices impact the touring business well beyond what fans are experiencing. "If I have a concern about the touring industry, it is that the price of fuel for the buses and trucks will hurt the profitability of touring artists to the point where the midlevel acts will pull back and not work as much," Spokane (Wash.) Arena GM Kevin Twohig says. "As a secondary market that sees midlevel acts on a regular basis, this is of particular concern, because in the Pacific Northwest there are longer distances between venues and thus higher fuel costs."

The economy can gauge how importantly live entertainment ranks in the hierarchy of needs. "I believe we are starting to find out just how much discretionary income people have and where and when they want to spend it," says Lee Zeidman, senior VP/GM for the Staples Center and Nokia Theatre in Los Angeles. "Some artists and professional sports teams may be bullet proof in that people will always go to see their show or game. Others may suffer as people cut back on just how much they spend for tickets and fuel."

Ticket Prices
Ten years ago, this list would have contained many of the same issues, including ticket prices. But in a tough economy, the impact of ticket costs becomes more important than ever. "There is a fine line between maximizing ticket prices and alienating ticket buyers," says Trey Feazell, senior VP of booking for the Philips Arena in Atlanta. "The last few years we have all pushed prices, therefore when the economy dips it affects all of us."

Some shows are worth $100-plus, and some simply are not, but Feazell believes the impact rolls downhill. "The major shows that are still charging aggressive prices are hurting the middle-of-the-road artist," he says. "Concert fans are having to choose to go to one or two major shows and passing on the midlevel artists."

Most would agree that fans are pretty much over add-ons to ticket prices. "I think many of our customers are cynical and suspicious about attending our events because they feel nickel-and-dimed or outright cheated and deceived about costs of tickets, ticket fees, food and beverage, parking, facility fees, merchandise," says Xen Riggs, director of the Value City Arena at...
Some are used to it and expect it, but I have to believe many just choose to stay away."

Just because a major market can support a certain price point doesn’t mean a smaller market can. “Artists are able to command high prices in the top 30–40 markets, but need to better understand a different business model in secondary markets,” says Michael Marion, GM of the Alltel Arena in North Little Rock, Ark. “Granted, this is difficult due to the increased costs of touring, but those same costs are reducing the amount of discretionary income available to our patrons for purchasing tickets.”

The secondary market and ticket brokering has exacerbated this situation, pricing some shows out of the average fans’ range. To deal with the secondary market, Marion believes managers, agents, promoters and building managers need to take a hard look at pricing. “Scalping puts patrons in the position of possibly picking only one show to attend and hurting the overall health of the market,” he says. “It has taught us that we need to look at our scaling and make sure we are pricing our tickets to reflect demand.”

**TICKETING AND TECHNOLOGY**

Technological advances offer customers service and marketing options they could only dream of in the past. But with these advances come, as usual, tough choices.

Brenda Tinnen, senior VP/GM of the Sprint Center in Kansas City, Mo., firmly believes the venue business should fully embrace technology. “Using technology and innovation to enhance the live entertainment experience is the next frontier,” she says. “Achieving a delicate balance that provides value to fans will create lasting relationships that can be nurtured for many years to come.”

Technology as it relates to ticketing, however, can be a slippery slope, with many different options and agendas coming into play. “When the artists all have and insist on using their own ticketing technology, it may be a cool thing but it could also get very confusing, complicated and costly,” Tinnen says.

That includes costs for the venues. “Technology is changing so fast, and demand from artists, agencies, fans, promoters, etc., continues to rise,” Riggs says. “What do you invest in and how do you pay for it?”

**THE FAN EXPERIENCE**

Simply put, if fans don’t have a good time and feel like they’re not getting their money’s worth, they will do something else. And they demand more than ever.

“It does not matter whether it’s someone’s first or 15th concert this year. We want to make them feel like their investment of time and money with us is well worth it,” Hauser says.

“We’ve invested more than $100 million in a variety of improvements in the 20 years since the Palace opened, more than the building originally cost,” she points out. “At DTE Energy Music Theatre, we’ve rolled out $34 million in enhancements in our 18 years of ownership. These enhancements... all go back to keeping our guests happy and making their experience with our venues a welcome departure from their day-to-day lives.”

Ultimately, the fan experience is about value. “If they don’t find value, we are screwed,” Riggs says.

“Finding out what this means and how to act on that information is very tricky and difficult, as well as somewhat ever-changing.”

**ARTIST DEVELOPMENT**

As the years pass, it is inevitable that the core group of artists who have largely sustained the live business for some 30 years will eventually leave the road, and most feel few artists are stepping up and sustaining arena-level drawing power.

More and more are finding the sweet spot to be smaller venues. “There seems to be a shrinking world of artists who can fill a 20,000-seat arena consistently, but when wearing my theatrical hat, I’m excited by the number of artists and packages that can fill a 7,100-seat theater such as the Nokia Theatre on a consistent basis,” Zedman says.

Labels, for the most part, are not filling the artist development role they once did. “At the record companies fade, the live music community is going to have to step in to fill the void of breaking new artists,” Marion says. “This means promoters, agents and even buildings are going to have to rethink their roles. Buildings, in particular, are going to have to re-educate their marketing departments to fill roles previously handled by record company PR and advertising departments.”

Venues should be proactive. Marion believes. “We don’t need to sit around and whine about what others are not doing,” he says. “Venue operators should be part of the solution.”

**COMPETITION**

Competition—with other events, buildings, markets, forms of entertainment—is increasing dramatically. Markets from primaries to tertaries boast shiny new venues. “There are so many choices of venues in major markets that arenas are getting squeezed and are forced to make the very difficult choice of saying no and then possibly losing the show,” Peazell says.

“We’re just overbuilt in many markets now,” Riggs says. “While this can be good from the perspective of promoting the live event business, there is a downside for highly competitive situations for the building and the fan.”

Relationships become complicated when a partner on one show becomes a competitor on the next. “Buildings have become promoters to get events, which oftentimes puts us in competition with the very people we work so hard to have partnerships with,” Riggs observes.

The challenge is “balancing the budget as costs continue to grow while market competition prevents much revenue increase.” Riggs says. “This is especially true in highly competitive markets. How can one building raise their rent when there is a more competitive alternate venue in their back yard?”

**THE BIG PICTURE**

The buildings are at the mercy of the overall health of the touring business and the music industry at large, including market conditions they cannot control.

Today’s marketplace is one of blurred lines and tough-to-defend roles for all the players. “Who is really making touring decisions: management, agent, promoter (or artists)?” Riggs asks rhetorically. “They all claim to be in control. While this does vary from artist to artist, it makes it very difficult to create and maintain the right relationships in the appropriate ways. Who do you provide incentives to? Anyone?”

The proverbial revenue pie is being sliced and resliced. “As everyone looks for new and enhanced revenue streams, we are ultimately coming at the fan in more creative and varied ways to increase their costs on multiple fronts,” Riggs says. “And we do it somewhat in a collective vacuum in the name of looking out for our own interests. It’s not even so much about the final cost, but the feeling of being dinged at every turn and trying to figure out what the event is really going to cost.”

To fully realize what is impacting the market, venue managers need to look at the big picture. “Regardless of the genre, history, record label or promoter, it is critical for the industry to recognize that universal success can only be achieved if each of us is flexible as we move toward a common goal of providing world-class entertainment experiences for our artists and guests,” Tinnen says. “Walking in someone else’s shoes today may cause heartburn and discomfort. However, positive... experiences build trust, and ultimately the foundation of successful, long-lasting relationships that will be beneficial and fruitful long after tonight’s encore.”
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Kansas City

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Kansas City... Here I Come.
[ Go ahead, sing it. ]

www.americanradiohistory.com
Despite Economic Downturn, Amphitheaters Score In '08's First Half

BY RAY WADDELL

Given economic conditions and a general downward trending in the amphitheater business, the shed numbers from the first half of summer 2008 seem to defy logic. But, naysayers be damned, the result is undeniable: business is up. Per-show attendance through July at North American amphitheaters this year, the overwhelming bulk of which are owned and/or operated by Live Nation, averaged 9,109—up 1,360 people per show from last year, according to Billboard Boxscore. More impressively, the average gross per show is coming in at $430,767, up a whopping $134,240 for the same period last year. A cynic might say these numbers only precede a third-quarter slump, but the bottom line is that the outdoor business is more than holding up in tough times. It's surging. "We're certainly seeing a very healthy concert environment right now," says Jason Garner, CEO of North American music for Live Nation. He says his company's internal numbers parallel Billboard Boxscore figures.

continued on >>p42
WE'RE DRESSED FOR ANYTHING.
Garner points to tours by such acts as Jimmy Buffett, Dave Matthews Band, Kenny Chesney, Toby Keith, Tom Petty & the Heartbreakers, Radiohead, Eric Clapton, Pearl Jam, Jack Johnson, Jack Johnson, the Police, Rush and Jonas brothers as big success drivers at the sheds in 2008.

"It all starts with great artists," Garner says. "As we talked about at the beginning of the year, this really is the 'summer of dreams' in the amphitheaters. We're really pleased to host that array of artists."

In addition to the perennials like Buffett, Chesney and Dave Matthews Band, and the rare but potent shed tours by the likes of Petty, Clapton, the Police and Pearl Jam, Garner has been impressed by breakout successes.

"John Mayer is having what I think will be his biggest tour ever on his third go-round on this album. Journey's having their biggest tour ever," he points out.

Other winners include new multi-act tours Rockstar Energy Drink Mayhem Festival and Crue Fest. "Mayhem is selling really well, closing strong, and we now have a new, established metal amphitheater festival run by guys we think the world of," says Garner, adding that Crue Fest was another big summer play.

If they were enjoying the fruits of their labors in August, Garner and Live Nation were bullish on the season back in the first quarter when the shed lineups were coming together. "Our guys got started early booking shows, they booked us a great season, and we have an ongoing theme of trying our best to run the business better," Garner says. "On top of having a bunch of great artists, we're running the business more efficiently than we ever have. So not only do we have a lot of people coming to the venues, our operating costs per head are down, [and] our marketing costs are down as we've really moved into Internet-based marketing."

Internet marketing expenses have gone from 2% of the Live Nation budget to nearly 10%, Garner says. "And the results of that are beneficial to the artist, as we're able to continued on >>p44


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AERAS & ARENAS THEATER TOURING

Top: JOHN MAYER (right) at the Shoreline Amphitheater in Mountain View, Calif., in July. Bottom: TOBY KEITH at Cruzan Amphitheatre in West Palm Beach, Fla., in June.
<table>
<thead>
<tr>
<th>No.</th>
<th>Venue Name</th>
<th>City, State</th>
<th>Capacity</th>
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<td>Crystal Centre</td>
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<td>Halifax Metro Centre</td>
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<td>CN Centre</td>
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<td>Stephen O'Connell Center</td>
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<td>Orleans Arena</td>
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<td>Rupp Arena</td>
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<td>41.</td>
<td>Rushmore Plaza</td>
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<td>42.</td>
<td>Salem Civic Center</td>
<td>Salem, VA</td>
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<tr>
<td>43.</td>
<td>Cow Palace</td>
<td>San Francisco, CA</td>
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<td>Tyson Events Center</td>
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<td>Mabee Center</td>
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<td>46.</td>
<td>BancorpSouth Arena</td>
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<tr>
<td>47.</td>
<td>Yakima Valley Sundome</td>
<td>Yakima, WA</td>
<td>8,300</td>
</tr>
</tbody>
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from >>>p.44 thirds of the house as general-admission lawn means ticket pricing can be more favorable. "In this economy the lawn provides a great value," Garner says. "One of the programs we started last year that has been very successful is our four-pack, which basically allows fans to get four tickets for the price of three."

Even with the increase in attendance and value pricing, grosses are more than holding up. "We've spent a lot of time over the past couple of years to get people in the door, and I think that effort is working," Garner says. "Our grosses are being preserved while still offering great value on the lawn for fans who are rewarding us by bringing new fans to the experience."

Garner admits reversing a downward trend can be a daunting task, but the network of veteran Live Nation promoters works as a "safety net," he says. "It's very easy for me to go to bed and sleep soundly when you know you have [regional presidents] Larry Magid in Philadelphia, Don Law in Boston, Rick Franks in Detroit. Bob Roux in Houston. Wilson Howard in the Carolinas, Danny Zelisko in Phoenix, Nick Masters in Los Angeles and Rick Muller in San Francisco—that great team we've got out in the field," Garner says.

‘IN THIS ECONOMY, THE LAWN PROVIDES A GREAT VALUE.’

—JASON GARNER, CEO OF NORTH AMERICAN MUSIC FOR LIVE NATION

"Then you have that umbrella of centralized strategy and promotions, this coordinated effort coming out of the head office in Los Angeles," he continues. "We're really seeing that work to turn around some of the negative trends we were seeing in the past."

While the prospects of a downturn in third-quarter 2008 and beyond has the entire industry anxious, Garner remains optimistic. "Everything we've got on sale today, we feel very confident in the way it's performing," he says. "New Kids is way out in Q4, and I think we're 85% sold out now. I give all the credit to [Front Line manager] Jared Paul and [Creative Artists Agency senior agents] Mitch Rose and Daryll Eaton, who signed the band. God bless 'em; we're happy to be along for the ride on that one."

Not only is the success so far this year good for Live Nation, it speaks well of live music in general. "Despite the bad economy, look what the concert industry's doing," Garner says. "We're involved in a really special part of the consumer's life called 'music,' better defined as 'live music.' That experience is so valuable to the fan that while they are forgoing other luxuries in life, they're still choosing to come out, sit under the stars on the lawn and enjoy a great night of music from Tom Petty."
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As the live entertainment industry cautiously enters the economically turbulent second half of 2008, ArenaNetwork executive director Brad Parsons will focus his efforts on two touring projects he believes will bring steady business to the consortium's 50-odd participating facilities across North America.

Between meetings with arena managers, booking agents and concert promoters at the 83rd annual International Assn. of Assembly Managers, held July 25-29 in Anaheim, Calif., Parsons spoke confidently to Billboard about new bookings this year for Walking With Dinosaurs: The Live Experience and the 2008 Tour of Gymnastics Superstars, which launched two weeks after the 2008 Olympic Games on Sept. 7, and wraps in mid-November.

"For now, these are the two projects that will keep us plenty busy in addition to our daily work," Parsons says. "But there are other things I'm working on that I'm not at liberty to talk about right now."

Since launching nearly 10 years ago, the primary goal of Westlake Village, Calif.-based ArenaNetwork has been to create live opportunities for paying member venues. To accomplish this, Parsons and his staff work diligently to keep ArenaNetwork members on the radar of
"That Tina Turner show got me in the mood!"

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A triceratops in the hugely successful Walking With Dinosaurs tour.

from p48 

agents and promoters. "We just
lobby to try and play as many dates as possible in our
buildings," he notes. "If a band is doing arenas, then
we want them to play as many of ours as possible.
"

ArenaNetwork boasts a membership that includes
major-market venues like Philips Arena in Atlanta; MCI
Center in Washington, D.C.; and the American Airlines
Center in Dallas. The group also contains such smaller-
market venues as the Resch Center in Green Bay, Wis.;
Bryce Jordan Center in State College, Pa.; and Qwest
Center in Omaha, Neb.

Although the group has gained and lost members over
the years, Parsons says ArenaNetwork has "solidified our
position in the industry. We've stabilized a lot of things
that maybe didn't use to happen. There is a
tremendous amount of information that venues
get that they weren't privy to before.
"

Members are quick to talk about the suc-
cess they've experienced as a result of being
aligned with the consortium. "We've had
some tremendous events that we got entirely
because we're ArenaNetwork members," says
Kevin Twohig, executive director of the
Spokane (Wash.) Arena. "When you're in a
secondary or tertiary market, like we are,
being aligned with ArenaNetwork is ex-
tremely helpful.
"

ArenaNetwork doesn't limit itself to music
tours. One of the group's most widely recog-
nized accomplishments is Walking With Dinosaurs in North
America, which has grossed $27 million from 113 shows
between 2007 and 2008, according to Billboard Boxscore.
The trek is based on the award-winning BBC production
"Walking With Dinosaurs," and originally began in Aus-
tralia. Parsons worked with tour producer Bruce McTag-
gart's Immersion Entertainment to bring Walking With
Dinosaurs stateside after seeing large crowds Down Under.

"[Parsons] knew about it before anyone," says Ron Van
DeVeen, VP/GM of the Izod Center in East Rutherford, N.J.
"We did eight shows and sold out five of them, which is in-
credible." The arena plans to host Walking With Dinosaurs
again this October.

The Izod Center is one of many ArenaNetwork members
to reap the benefits of Walking With Dinosaurs. "We did over
$3.5 million in ticket sales—it was a big home run for us,"
says Steve Kirsner, director of booking and events at HP
Pavilion in San Jose, Calif. "We're going to do it again be-
tween Christmas and New Year's Eve.
"

Since debuting in North America last year, approximately
86% of Walking With Dinosaurs dates have played ArenaNet-
work buildings, according to Parsons. "I expect that ratio to
be similar in the future, based on the routing I've looked
at," he observes. "I think it will just keep playing, then in
two years it will go back around to older cities again.
"

Another heavy focus for ArenaNetwork this
year is the 2008 Tour of Gymnastics Superstars,
which features performances by gymnasts who
participated in the recent Olympic Games in
Beijing. In addition to athletes, the 37-date
North American jaunt features singer Jordan
Pruit and rock act KSM. Both are featured on the
compilation album "Girls Rock. Vol. 2," re-
leased by Walt Disney Records Sept. 9.

Kirsner is expecting between 8,000 and 10,000
people to attend the 2008 Tour of Gymnastics
Superstars event Sept. 21 at HP Pavilion. "We
had the U.S. Olympic qualifiers in our building
last year, so it's a big bonus for us," he says. "We
have a huge list of gymnastic enthusiasts' names,
so we can talk directly to those people and sell tickets."

Along with presenting unique touring content to its mem-
bers, ArenaNetwork also hosts a weekly conference call where
GMs can share knowledge about upcoming tours and other
day-to-day issues in the facility-management business. The
information gained from the 45-minute phone calls has
proven to be invaluable to some members.

"It's great to have all those buildings on the phone at
the same time," says Trey Feazell, VP of booking for the Philips
Arena in Atlanta. "It's all about communication and staying
on top of what's happening."

A triceratops in the hugely successful Walking With
Dinosaurs tour.

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That’s where the Venue Coalition comes in, an industry consortium of arenas and theaters geared toward keeping member buildings on the radar of agents, promoters and other content providers.

Veteran Neil Diamond tour producer Jeff Apragan launched Venue Coalition in 2006 with nine Canadian venues. Today, the roster has grown to 48 (and counting), and covers virtually all of North America.

“We go from Halifax (Nova Scotia) to San Francisco, Florida to Vancouver,” says Venue Coalition director of operations Andrew Prince, a former Diamond tour promoter rep. “We’re all over the map.”

Prince says the Venue Coalition’s driving philosophy is its open looking policy. “We’re in business with everybody. We welcome all content providers,” he says. “We’re really a convenient, one-stop looking solution in terms of collecting avail dates or holding or providing market research to promoters and agents, and building creative and protective venue deals for them.”

As such, Venue Coalition can’t think short term and bring the wrong act to the wrong market at the wrong time. “We’re always looking out for the best interests of the artists and the promoters. For example, if we don’t believe in a show or feel the day of the week is wrong due to a variety of different parameters, we’ll bring it to the attention of the decision-makers,” Prince points out.

Information is king in this world, and that’s what Venue Coalition seeks to provide agents and promoters. “With one phone call these decision-makers have access to a captive audience of venues and theaters looking for incremental events year-round,” Prince says.

Capacities range from the 23,500-seat Rupp Arena in Lexington, Ky., to the 4,684-seat Crystal Centre in Grand Prairie, Alberta. A key to membership is a willingness to participate. “We really want someone who is interested in the concept and who will actively participate in our group through sharing information,” Prince explains. “When we bring them an opportunity, we need them to address that opportunity on a timely basis. As long as they’re willing and able, then we’ll bring them onboard after a good sniff test.”

The Venue Coalition communicates through monthly conference calls and, on a case-by-case basis, breakout conference calls for individual tours or events. An advisory board serves to bounce around ideas, and the consortium gathers at such industry functions as International Assn. of Assembly Managers (IAAM), the Concert Industry Consortium, the International Entertainment Buyers Assn. and of course the Billboard Touring Conference in New York (scheduled for Nov. 19-20 this year).

The Venue Coalition is compensated through a “nominal” annual membership fee of less than $10,000, Prince says. “We have a huge marketing campaign where we advertise in Billboard and other trade directories, and other one-off advertising opportunities on certain tours that we work with. We do have a cookie jar.”

Few if any tours would make use of all 48 VC buildings, so the consortium and its members can put together block booking deals, regional runs or even one or two dates on a tour. “On any given tour, a working act will be driving over our markets one or two times a year,” Prince points out. “We can put offers out or talk to promoters about co-promoting with us, putting deals out there to convince them to stop in our markets.”

A group of nearly 50 buildings obviously has more clout and leverage than an isolated building in a market off the beaten path. “We have been a member of Venue Coalition for two years and they are a great source for event routing information,” says Randy Brown, GM of Allen County War Memorial Coliseum in Fort Wayne, Ind. “I know that through their efforts and encouragement we have been able to obtain concert traffic that we otherwise would not have attracted to our market.”

In a nutshell, VC is about identifying who’s working, when, where, how much, who the decision-maker is and what the odds are of them coming to our facilities,” Prince says. The objective is to make things easy for those putting together tours, starting with a routing grid on the Venue Coalition Web site (venuecoalition.com). “An agent can call us and on one phone call they can have access to avail dates, they can get historical data, technical data if they need a variety of things,” Prince says. “We hold all that information here.”

One of the best success stories is the Blue Man Group tour in 2007 and 2008 in Western and Eastern Canada. “We’ve promoted over 20 dates with them, and as [tour producer] Paul Emery of Emery Entertainment) would say, we’re batting a thousand,” Prince says. “Canada was relatively unknown to the promoter and first we were able to educate them on each market, then determine the best time of the year to tour, then ultimately we built the venue deals for them. We actually routed the tour and then we placed the marketing on their behalf.”

A similar story applies to the Wiggles. Music and other productions Venue Coalition has tapped into include Carrie Underwood, Taylor Swift, Cirque du Soleil and the Radio City Christmas Spectacular arena tour with Madison Square Garden Entertainment. “We’ve done multiple AEG live tours and we do have multiple tours in the pipeline with them,” Prince adds.

For artists who tour year in and year out, they’ll eventually have to move from the major markets to the secondaries. “If you want to help your act, you have to go where the fans are,” Prince says. “On the [Billboard-moderated] panel at the IAAM national convention, the agents were talking about playing secondaries on Tuesdays, Wednesdays and Thursdays, and that’s a great thing. If we can work on building a percentage deal, or a no guarantee, or a lesser guarantee to pay to the fans, then we’re doing a service to the artists and everybody involved.”

And tour producers are tapping into what VC has to offer. “When searching for that perfect routing date on the Ozzy Osbourne tour last fall, [Venue Coalition] presented a golden opportunity time and time again,” AEG Live tour coordinator Doug Clause says.

Prince says the Venue Coalition has a noncompetitive, even complimentary relationship with the ArenaNetwork, a similar, large consortium of buildings comprising arenas and arena theaters in mostly larger markets that greatly pioneered this model. Some arenas are members of both organizations. “We’re very friendly with ArenaNetwork,” Prince says. “It’s a similar concept, but we specialize in small to midsize markets.”

“It’s all about synergy here, that’s really the important thing,” Prince says. “We want someone who is forward-thinking and interested in sharing information. For example, if Hamilton [Ontario] gets a call about Taylor Swift and the promoter says, ‘Yeah, we’re looking at routing her through secondaries markets’ then they’ll call us and let us know. When you’re in a peer group and people share the same goal—which is to get more successful shows—a lot of good opportunities are going to come from that.”
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CHAMPAIGN, ILL.
University of Illinois Assembly Hall 3,646-17,439' up to 19,000

CLEVELAND
Quicken Loans Arena up to 20,500

COLORADO SPRINGS, COLO.
World Arena up to 9,120'

COLUMBUS, OHIO
Schottenstein Center up to 19,500

COLUMBUS, OHIO
American Airlines Center up to 18,713

DETROIT
Joe Louis Arena/ Cobo Arena up to 20,790*

EDMONTON, ALBERTA
Remax Place up to 18,100

GREEN BAY, WIS.
Resch Center up to 10,000*

GREENVILLE, S.C.
Bi-Lo Center 5,500-15,538'

HOUSTON
Toyota Center up to 19,000*

KANSAS CITY, MO.
Sprint Center up to 15,000

LAS CRUCES, N.M.
Pan American Center up to 13,076

LAS VEGAS
Thomas & Mack Center 4,000-19,364'

LITTLE ROCK, ARK.
Alltel Arena up to 16,000*

LOUISVILLE, KY.
Freedom Hall up to 19,169

MEMPHIS
FedExForum up to 18,500*

MIAMI
American Airlines Arena up to 19,094'

MILWAUKEE
Bradley Center up to 20,000

MONTERREY, MEXICO
Arena Monterrey up to 15,000

NASHVILLE
Sommet Center up to 20,000*

NORFOLK, VA.
 Scope Arena up to 12,779

OMAHA, NEB.
Qwest Center Omaha up to 19,000*

ORLANDO, FLA.
Amway Arena up to 17,500

PHOENIX
U.S. Airways Center 6,012-16,910'

Raleigh, N.C.
PNC Arena up to 19,000*

RENO, NEV.
Lawlor Events Center up to 12,500

ROCKFORD, ILL.
Rockford MetroCentre up to 5,952

SACRAMENTO, CALIF.
ARCO Arena 6,500-17,236*

SALT LAKE CITY
Energy Solutions Arena up to 19,688*

SAN DIEGO
San Diego Sports Arena up to 15,000

SAN JOSE, CALIF.
HP Pavillion at San Jose up to 18,375*

SASKATOON, SASKATCHEWAN
Credit Union Centre up to 11,000

SPokane, WASH.
Spokane Arena 6,013-12,638*

ST. LOUIS
Scottrade Center up to 21,000

ST. PAUL, MINN.
Xcel Energy Center up to 18,200*

STATE COLLEGE, PA.
 Bryce Jordan Center 6,644-16,325*

TACOMA, WASH.
Tacoma Dome up to 22,500

TALLAHASSEE, FLA.
Leon County Civic Center up to 12,508*

TORONTO
Air Canada Centre 5,200-21,000

WASHINGTON, D.C.
Verizon Center up to 20,200*

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THAT TIME AGAIN

Billboard Touring Conference And Awards Approach; 9:30 Club Gets An Upgrade

For the touring industry this year, the numbers have held up better than anyone who is being honest with themselves could have figured. Back in March, the market looked very promising, a great mix of proven powers, current hitmakers, solid packaging and exciting newcomers loaded with potential. A powerful bunch of well-crafted festivals targeted to music lovers' desire for this immersive experience, and creative marketing and sponsorships drove consumer awareness and boosted production values.

But, to state the obvious, March ain't August. As any veteran of this great business knows, no matter how good something looks on paper when it's being booked, taping into consumers' consciousness and driving them to pony up and get out remains a risky proportion in the best of times.

The wild card was the economy. Music fans are passionate, they crave the live thing, but they're not stupid. In the hierarchy of needs, food and shelter generally beat out rock- ing. For most, anyway.

The fall is and will be treacherous, but for now at least, the music business has more than held its own. In fact, on a show-by-show basis, business is up. For January through August 2007, Boxscore reports averaged $179,725 in gross and 5,500 in attendance per show. This year, the average gross per show, according to Boxscore, is $201,289 per show and average attendance is 6,464. That's up 12% in dollars and 4% in bodies.

Now, again, it's September and things will surely change. And we've heard plenty about softness in certain sectors, shows that underperformed, continued craziness in the secondary market and certain events that didn't even come off because of soft ticket sales. But our numbers show what they show, and an increase by any metric in these uncertain times is something the industry and its professionals should feel good about.

Which leads us, in an admittedly roundabout way, to the fifth annual Billboard Touring Conference & Awards (billboardlive大事). This year we have what we feel are our most on-point panels and countables ever, populated by many of the very people who have driven this year's success, which based on our numbers transcends survival and ventures into growth. And we have Gene Simmons for the keynote Q&A.

The culmination of the Billboard Touring Conference is, as always, the Billboard Touring Awards. This is where we tip our hat to the people, artists and venues that achieved success this year. These awards are based on numbers reported to Billboard Boxscore between Oct. 1 of last year and Sept. 30 of this year. We want to truly represent the top performers in the live music business of the past 12 months—those shows, tours, venues, events and executives that raised the bar and elevated this business.

Some great things happened this year. So report all of your grosses to our Boxscore man-
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Charleston Civic Center
State-Of-The-Art BOK Center Boosts Tulsa's Arena Market

BY MITCHELL PETERS

The new BOK Center in Tulsa, Okla., which officially opened its doors to the public Sept. 6 with a sold-out Eagles concert, is poised to bring an economic boost to the city's downtown area and fill the void of a much needed large-scale arena in the market. Designed by world-renowned architectural firm Cesar Pelli & Associates, the approximately 18,500-seat BOK Center, the centerpiece of Vision 2025: Foresight 4 Greater Tulsa, a long-term project to grow economic and community infrastructure in the area, sits across the street from the Tulsa Convention Center, which houses an approximately 9,000-seat arena.

Other arenas in the market include the Mabee Center Arena and the Reynolds Center at the University of Tulsa, but the city hasn't had a new state-of-the-art arena in decades, according to BOK Center GM John Bolton. "None have the technical capacity and the size that the new BOK Center does," says Bolton, who most recently served as GM of five venues in Evansville, Ind. "So it will be a great stop for most major tours and give the opportunity for another play in Oklahoma."

So far, booking agents and concert promoters have responded. From September through November, the Tulsa-owned BOK Center is scheduled to host such events as Kenny Chesney with LeAnn Rimes, "American Idols Live," Rascal Flatts with Taylor Swift, Neil Diamond, Carrie Underwood, Celine Dion, Metallica, Celtic Thunder and Casting Crowns. At press time, other events included the 2008 Tour of Gymnastics Superstars, So You Think You Can Dance, Cirque du Soleil's Saltimbanco, the Radio City Christmas Spectacular, Trans-Siberian Orchestra, the Harlem Globetrotters and several National Basketball Assn. games.

“We really have this kicked into high gear right from the very start,” says Hank Abate, senior VP of arenas for SMG, which Tulsa hired to market, manage and develop the BOK Center. “Like every other new building, promoters are going to be anxious to come in.”

continued on >
BOK CENTER

FALL 2008

GRAND OPENING
Tulsa's New Entertainment Center

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
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<tbody>
<tr>
<td>Sept 6</td>
<td>Eagles</td>
</tr>
<tr>
<td>Sep 10</td>
<td>Kenny Chesney with LeAnn Rimes</td>
</tr>
<tr>
<td>Sep 13</td>
<td>American Idols Live</td>
</tr>
<tr>
<td>Sep 22</td>
<td>Get Motivated Seminar</td>
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<tr>
<td>Sep 25</td>
<td>Rascal Flatts with Taylor Swift</td>
</tr>
<tr>
<td>Oct 3</td>
<td>Jeff Dunham</td>
</tr>
<tr>
<td>Oct 9</td>
<td>2008 Tour of Gymnastics Superstars</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
Along with concerts and other touring spectacles, the roughly $200 million BOK Center will be home to Arena Football 2's Tulsa Talons and the Central Hockey League's Tulsa Oilers, with future sports tenant deals in the works. "We're in talks with three other franchises for different types of sports at the BOK Center," Bolton says. Bolton declined to elaborate on discussions with possible sports tenants, but BOK Center is open to bringing in a major sports team from the NBA or National Hockey League, according to Tulsa Mayor Kathy Taylor. "If the opportunity ever presented itself, we'd absolutely look at it," she says.

As it stands, the BOK Center, which employs 75 full-time staffers, will keep plenty busy in the months and years ahead. Bolton hopes to host about 140 events per year at the facility, with around 16 of those being concerts by major musical artists. With approximately 850,000 people living in the Tulsa metropolitan area, Bolton expects about 600,000 building visitors on an annual basis. "We hope to easily achieve that and beyond," he says.

End-stage performances at the BOK Center can seat approximately 15,800 concertgoers, while basketball events accommodate up to 18,000 fans. Capacity for arena football is 16,500, and hockey games will hold about 17,000 fans. In-the-round concert setups can seat approximately 19,200, according to Bolton, who works closely with BOK Center assistant GM Jerry Goldman. Additionally, the arena is equipped with a full curatining system, allowing for a 3,000- to 5,000-seat theater setup.

With five artist dressing rooms, the BOK Center features 681 club seats, 38 suites and 20 loge boxes. The arena also boasts a $4 million center-hung scoreboard and a 360-degree LED ribbon board. Savor Catering by SMG will serve as concessionaire.

The concept of building a new arena in Tulsa began to take hold about five years ago when Taylor, who was then serving as Oklahoma's Secretary of Commerce and Tourism, took into account the city's rich musical history and realized "there wasn't a venue that had the opportunity for a large audience and quality entertainment," she says. And with downtown Tulsa's history of noteworthy art deco architecture, along with such legendary music venues as Cain's Ballroom and the Brady Theater, the city needed an "iconic statement to add..."

In September 2003, voters approved a one-penny, 13-year increase in the Tulsa County sales tax to assist in funding for the BOK Center. Two years later, the Bank of Oklahoma, under the guidance of president/CEO Stan Lybarger, entered a 20-year naming-rights deal valued at $11 million. Nearly $16 million in corporate sponsorships and private donations also helped fund the new arena. With those forces combined, most of the BOK Center was paid for upon its Sept. 6 opening, according to Bolton.

Tulsa's five-year, $1.9 million contract with Philadelphia-based venue management firm SMG went into effect in July 2007. The city has also tapped SMG to manage the Tulsa Convention Center. Among the 200 plus other facilities SMG manages is the 20,000-seat Ford Center in Oklahoma City.

The six-year-old Ford Center sits about 105 miles (90 minutes) away from the BOK Center, and some concert industry observers believe the two arenas could compete for the same events.

"Some people are going to elect to play Tulsa and others will elect to play Oklahoma City," says Danny Eaton, senior VP at AEG Live in Dallas. "But as both of these markets grow, they'll become more and more their own markets."

In the short run, Eaton believes many touring acts "are going to pick [the BOK Center], because there is a

---

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from >>p62 honeymoon period that comes along with the opening of a new building. But Anabe believes some artists will elect to play both cities during the span of a large-scale tour. “At the very least, an act that plays Tulsa at one point will maybe come and play Oklahoma City during the tail end or the second half of that tour—or vice versa.” Abate says.

Since its groundbreaking in October 2005, the BOK Center has stimulated local business in downtown Tulsa, according to Taylor, who says that new clubs and restaurants are opening in the areas surrounding the facility. Bolton says that new hotel developments are under way, along with loft housing and the chance of a new baseball stadium being built just blocks away from the BOK Center.

“While downtown area is in a revival time period,” Bolton says, adding that there’s a strong effort to offer a shuttle service to the BOK Center from various parts of Tulsa. “We hope to be a good start, and that other things will come along and continue to support what we’re doing.”

While many concert industry observers predict that high fuel prices and the struggling U.S. economy will negatively affect the upcoming touring season, Bolton believes that Tulsa’s oil-based economy can weather the storm. “We haven’t experienced the negative decline, like other parts other country have,” he says. “We’re making the BOK Center to do very well during our grand opening and not be hindered by that economic downturn that’s looming in other parts of the country.”

Eatonagren, saying, “I don’t see like their ticket counts are reflecting that at all. Other buildings will probably suffer through the down economy, but it looks like this honeymoon period will carry the BOK Center through that.” Along with the Eagles, other sold-out concerts at press time included Dion, Rascal Flatts, “American Idols Live” and Chesney, according to Bolton.

Meanwhile, the most fascinating aspect of the BOK Center is its unique design. Bolton says. The $65,000-square-foot building offers a view of the Tulsa skyline from the inside and features 25,000 stainless steel panels that make up its shiny outside skin. The arena’s outside glass wall consists of 1,109 panes that can withstand 90-mph winds. Bolton gives all the credit for the BOK Center’s exceptional design to Argentine architect Cesar Pelli, who is perhaps best known for his work on Kuala Lumpur, Malaysia’s Petronas Twin Towers, which were at one time the world’s tallest buildings.

“Cesar Pelli is arguably one of the best architects in the world,” Bolton says, adding that the BOK Center was Pelli’s first arena project. “It was amazing to have a rock star architec involved in this process.”

The unique design of the BOK Center was enough to impress country superstar Garth Brooks, who traveled from his home in the outskirts of Tulsa to help cut the ribbon during the arena’s Aug. 30 opening ceremony. “When I got to see him the event center for the first time, you could tell he was overwhelmed by the space,” Taylor recalls.

Bolton believes concertgoers will experience a similar reaction. “The building here is comparable to any major arena throughout the United States, and I think once people actually get a chance to get into the facility, they’ll totally understand that,” he says.

Although Brooks won’t be performing at the facility any time soon, “We’re in talks with him to do some special things in the next year or two,” Bolton says.
**CHARTS**

**On Getting The Count Right; Jeezy’s Easy No. 1**

There is a certain sense of irony that in the same week Retail Track and this column both nominated on the possible impact the presidential election will have on music sales, industry busters have been attacking the word "count" to last issue’s Billboard 200.

I shiver at the image of Florida’s dangling chads in 2000, but concede that this week was different than the album that led when Nielsen SoundScan posted the chart in the wee hours of Sept. 3.

It’s only the third time since the Billboard 200 adopted SoundScan data in 1991 that such a flip occurred at the top of the list, but last issue’s tussle between Slipknot’s “All Hope Is Gone” and The Game’s “LAX” differed from those earlier occasions, which both related to database issues.

The earlier episode, in 2001, saw SoundScan’s initial site and Billboard Bulletin post Alicia Keys’ “Songs in A Minor” on top, but Sony Music Distribution had not communicated a barcode for a value-added edition of System of a Down’s “Toxicity.”

It was a kink SoundScan usually finds and corrects in the normal course of processing charts, but that particular day, Sept. 11, when terrorists slammed jets into the World Trade Center, was far from normal. SoundScan and Billboard were each eager to send New York-based staff home as soon as possible, so the detail got missed in the rush. The chart was corrected, with “Toxicity” on top, before the magazine went to press.

The next instance when this occurred in 2004 when it appeared the special edition of Usher’s “Confessions” put that album back at No. 1. After SoundScan released the chart, a significant rack-jobber called in to alert that a system glitch omitted sales on a special edition of George Strait’s “50 Number Ones” from its report.

Missing links weren’t a factor in the Slipknot/Game tilt. With a very tight race shaping up, SoundScan’s retail team worked late into the night to complete processing, even adding sales files from smaller retailers that arrived past its reporting deadline.

A fresh look at the evening spotted a small flux of reporters that had not been processed, and that was enough to make a difference.

Despite what you might imagine or hear in the rumor mill, the updated processing came at Nielsen SoundScan’s own initiative and was not motivated by a call from a screaming executive. Instead, the late correction reflects the fervent desire of SoundScan and Billboard to present the most accurate data possible.

**NO DRAMA:** Unlike last week’s top-ten turvy battle, this issue’s No. 1 was never in doubt, as Young Jeezy moves into the No. 1 slot and doubles the sales of runner-up New Kids On The Block.

Jeezy’s “The Recession,” which had a sizable lead on Nielsen SoundScan’s Sept. 3 Building chart, finished the frame with 269,000, compared with 95,000 for New Kids’ “The Block.”

The rapper would have a shot to hold court again next week, albeit with a total of less than 100,000, were it not for a weekend wild card deal by Metallica. The veteran band’s “Death Magnetic” hits the market Sept. 12, the second straight time it has utilized a Friday street date for a studio set.

Last time around, Elektra cited Internet leaks as motivation for a rushed off-cycle release of “St. Anger” in 2003, but this time it happens in an effort to stage a global street date.

With no sales registered yet at street date, all we can say is that the album has shipped 1.4 million and that “St. Anger” moved 418,000 during its weekend window. Of bigger concern for Warner Bros. will be how it sells in its first 10 days.

**IN TUNE:** Don’t know the back story yet, but developing artist Estelle returned to iTunes with the hit track “American Boy” and the album “Shine.” Atlantic pulled both from the digital merchant when Apple declined to discontinue a la carte sales of songs from that set (Billboard, Sept. 6).

In the first two weeks “Shine” was off Apple’s store, overall album sales were down from the three prior weeks, then rallied a bit in the third frame to more than 5,000. Average sales per week for the three stanzas through Aug. 17 were 5,775, compared with 4,728 for the next three. Next week’s numbers for both that and “Boy” could be fascinating.

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**Market Watch**

**Weekly Album Sales**

**Weekend Unit Sales**

<table>
<thead>
<tr>
<th>ALBUMS</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>6,758,000</td>
<td>12,080,000</td>
<td>19,496,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>7,157,000</td>
<td>1,550,000</td>
<td>18,582,000</td>
</tr>
<tr>
<td>Change</td>
<td>-5.6%</td>
<td>5.0%</td>
<td>4.9%</td>
</tr>
</tbody>
</table>

**Weekly Album Sales (Million Units)**

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Tracks</td>
<td>567.3 million</td>
<td>758.7 million</td>
<td></td>
</tr>
<tr>
<td>Physical sales</td>
<td>6.8M</td>
<td></td>
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</tbody>
</table>

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**SALES BY ALBUM FORMAT**

<table>
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<tr>
<th>FORMAT</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
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<tbody>
<tr>
<td>Digital</td>
<td>277,349,000</td>
<td>232,853,000</td>
<td>-16.0%</td>
</tr>
<tr>
<td>Physical</td>
<td>32,556,000</td>
<td>43,517,000</td>
<td>33.7%</td>
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<tr>
<td>Cassette</td>
<td>225,000</td>
<td>64,000</td>
<td>-71.6%</td>
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<tr>
<td>Other</td>
<td>695,000</td>
<td>1,200,000</td>
<td>72.2%</td>
</tr>
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**Distributors’ Market Share**

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<thead>
<tr>
<th>DISTRIBUTOR</th>
<th>08/04/08-08/31/08</th>
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<tbody>
<tr>
<td>UMG</td>
<td><strong>9.6%</strong></td>
</tr>
<tr>
<td>Sony BMG</td>
<td><strong>34.5%</strong></td>
</tr>
<tr>
<td>BMG</td>
<td><strong>12.2%</strong></td>
</tr>
<tr>
<td>WMG</td>
<td><strong>21.3%</strong></td>
</tr>
<tr>
<td>EMI</td>
<td><strong>22.3%</strong></td>
</tr>
<tr>
<td>Indies</td>
<td><strong>11.1%</strong></td>
</tr>
<tr>
<td><strong>Total Album Sales</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Current Albums</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Last Week</strong></td>
<td><strong>20.9%</strong></td>
</tr>
<tr>
<td><strong>Last Year</strong></td>
<td><strong>19.6%</strong></td>
</tr>
</tbody>
</table>

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**For week ending Sept. 7, 2008. Figures are midweek, except as noted. Composed from a national sample of retail store sales reports compiled and provided by Nielsen SoundScan.”**

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**Read Fred Bronson every week on billboard.com/fred.**
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Young Jeezy</td>
<td>The Recession</td>
<td>1</td>
</tr>
<tr>
<td>New Kids On The Block</td>
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<td>Lufi Fonseca</td>
<td>Palabras Del Silencio</td>
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**Largest Gain**

- **Artist:** B. B. King
- **Title:** Greatest Hits
- **Gain:** 22

**Top New Artists**

- **Artist:** Terrence Howard
- **Title:** Shine Through It

**Sales Data**

- **Artist:** Talento De Barrio (Soundtrack)
- **Title:** Greatest Hits
- **Gain:** 35 Largest Hits

**Performance**

- **Artists:** Elvis Costello & The Roots
- **Title:** "The View" and "Late Night With Conan O’Brien" aid the chart’s best percentage gain (20%).
- **Note:** For more on the singer, visit billboard.com/ade.

**Radio**

- **Artist:** EagleEye Chaser's "The World - Single"
- **Chart:** Hot Country Tracks
- **Week:** 2008-10-11

**Additional Information**

- **Chart:** Billboard 200
- **Week:** 2008-10-11
- **Source:** Go to www.billboard.biz for complete chart data

**Footer**

Data for week of September 20, 2008 | Charts Legend on Page 71
<table>
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<tr>
<th>Artist</th>
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<td>Alicia Keys</td>
<td>As I Am (2,072,000)</td>
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<td>Jagged Little Pill (2,180,000)</td>
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| Anna Vaus | Burn Your Playhouse Down: The Unre...
**TOP INDEPENDENT**

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**TOP DIGITAL**

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**EXCLUSIVE CHARTS FROM:**

**TOP RAP ALBUMS**

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<td><strong>THE DAY THAT NEVER COMES</strong></td>
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**IF LIKE LIBRARIES: MOST ADDED**

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**BETWEEN THE BULLETS**

Brad Paisley’s “5th Gear” becomes the first album in 19 years to yield five No. 1s on Hot Country Songs (see chart, page 73), and makes him the first artist in 21 years to place eight official singles at the top of the list in succession. The record Paisley matches are met by his 2-1 flop with “Waitin’ On A Woman.”

Rodney Crowell was the last artist to score five chart-topping singles from one album in 1988-89 with his “Diamonds & Dirt” set. Paisley’s eight straight No. 1 singles (his 12th overall) close a gap that began in 1987, when just weeks apart, Alabama ended an amazing run of 21 straight No. 1 songs and the Judds made it eight straight with “Cry Myself to Sleep.”

—Wade Jessen
### Hot 100 Airplay

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<td>Everything I Need</td>
<td>The Weeknd</td>
<td>XO, Republic Records</td>
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<td>Epic, We The Best Music</td>
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<td>A$AP Ferg</td>
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<td>7</td>
<td>Should've Said No</td>
<td>Cupid</td>
<td>Sony</td>
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<tr>
<td>8</td>
<td>Body on Me</td>
<td>Future</td>
<td>Epic, We The Best Music</td>
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<td>Good Time</td>
<td>The Band Perry</td>
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</tr>
<tr>
<td>10</td>
<td>Run This</td>
<td>Justin Bieber</td>
<td>Kemosabe Records, Interscope</td>
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### Hot Digital Songs

<table>
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<tr>
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<tbody>
<tr>
<td>1</td>
<td>All I Lollipops (Pop That Body)</td>
<td>Flo Rida</td>
<td>Interscope</td>
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<td>2</td>
<td>Put On</td>
<td>Kanye West</td>
<td>Roc Nation</td>
</tr>
<tr>
<td>3</td>
<td>All Summer Long</td>
<td>The Weeknd</td>
<td>XO, Republic Records</td>
</tr>
</tbody>
</table>
| 4      | Get Back | Chance the Rapper | CashMoney/>
| 5      | Leavin' | J. Cole | Dreamville Records |
| 6      | Let It Rock | Future | Epic, We The Best Music |
| 7      | I Love Her | Chris Brown | Epic |
| 8      | 21 | Justin Bieber | Kemosabe Records, Interscope |
| 9      | My Life | Tyga | Rich Music, Cash Money |
| 10     | 7 Things | J. Cole | Dreamville Records |

### Album Charts

- **Nielsen SoundScan**: Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for both hot retailer and digital charts is compiled by Nielsen SoundScan from a national subset of stores that cover the majority of the U.S. market.

### Pricing/Configuration/Availability

- **Digital Download**: Digital Download. Available on all major digital music services.
- **DVD**: Download. Available on DVD.

### Album Charts

- **Top Ten Albums**: Includes all albums that have been on Billboard Hot 100 for more than 20 weeks and have received a platinum certification. Albums are ranked by sales, digital sales, and streaming activity. 

### Recurrent Rules

- **Spots Remained Number**: Every week, the Billboard Hot 100 and Hot 100 Airplay charts are compiled from the previous week's sales data, and the charts are updated with the latest data.

### Hot Dance Club Play

- **Charts**: Compiled from a national sample of dance clubs.

### Award Cert.

- **Highest
certified**

---

**Additional Notes**

- Album chart data includes both sales and streaming activity.
- Digital singles are also included on the Hot 100 chart.
- Charts are updated weekly, with new releases typically appearing on the Hot 100 within a few days of release.

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**www.americanradiohistory.com**
### Top Music Videos

<table>
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### Mainstream Top 40

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### Adult Contemporary

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### Pop/Rock

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### Modern Rock

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**Charts Legend:**
- **#1** Top Song of the Week
- **#2** #1 Song of April
- **#3** #1 Song of May
- **#4** #1 Song of June
- **#5** #1 Song of July
- **#6** #1 Song of August
- **#7** #1 Song of September
- **#8** #1 Song of October
- **#9** #1 Song of November
- **#10** #1 Song of December

**Data for week of September 20, 2008**
**HOT COUNTRY SONGS**

<table>
<thead>
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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Help Me Make It Through The Night</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>2</td>
<td>For The First Time</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>3</td>
<td>I'm Thankful</td>
<td>George Strait</td>
</tr>
<tr>
<td>4</td>
<td>That Girl</td>
<td>George Jones</td>
</tr>
<tr>
<td>5</td>
<td>Love</td>
<td>Tim McGraw</td>
</tr>
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<td>6</td>
<td>If I Didn't Have You</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>7</td>
<td>That's How I Think About You</td>
<td>George Strait</td>
</tr>
<tr>
<td>8</td>
<td>Where I'm Livin'</td>
<td>George Strait</td>
</tr>
<tr>
<td>9</td>
<td>Goodbye Kiss</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>10</td>
<td>I'll Sleep When I'm Dead</td>
<td>George Strait</td>
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**TOP COUNTRY ALBUMS**

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<td>Love On The Inside</td>
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<td>Taylor Swift</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>3</td>
<td>Carrie Underwood</td>
<td>Carnival Ride</td>
</tr>
<tr>
<td>4</td>
<td>Miranda Lambert</td>
<td>What Am I Waiting For</td>
</tr>
<tr>
<td>5</td>
<td>George Strait</td>
<td>Beautiful Eye (EP)</td>
</tr>
<tr>
<td>6</td>
<td>Tim McGraw</td>
<td>That Lonesome Song</td>
</tr>
<tr>
<td>7</td>
<td>Sugarland</td>
<td>Enjoy The Ride</td>
</tr>
<tr>
<td>8</td>
<td>Tim McGraw</td>
<td>Greatest Hits: Limited Edition</td>
</tr>
<tr>
<td>9</td>
<td>Tim McGraw</td>
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**PLAYOFFS: COUNTRY**

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<tbody>
<tr>
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<tr>
<td>3</td>
<td>Miranda Lambert</td>
<td>What Am I Waiting For</td>
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<tr>
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<td>George Strait</td>
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<td>Tim McGraw</td>
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**Playoffs: Country**

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<tbody>
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<td>1</td>
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### TOP R&B/HIP-HOP ALBUMS

<table>
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<td>Voodoo</td>
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<td>Missy Elliott</td>
<td>Miss Elliott Presents: The Cookbook</td>
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<td>3</td>
<td>Mary J. Blige</td>
<td>No More Drama</td>
<td>1997</td>
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<td>4</td>
<td>Aaliyah</td>
<td>One in a Million</td>
<td>1996</td>
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<td>5</td>
<td>The Notorious B.I.G.</td>
<td>LifeAfterDeath</td>
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### MAINSTREAM R&B/HIP-HOP

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<td>Need U Bad</td>
<td>Adina Howard</td>
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<td>Put On</td>
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<td>The Business</td>
<td>Missy Elliott</td>
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<td>6</td>
<td>Take A Bow</td>
<td>Mary J. Blige</td>
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<td>7</td>
<td>Miss Independent</td>
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<td>Magic</td>
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<td>River Tracks</td>
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<td>I'm Daily Grindin'</td>
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<td>LaFace</td>
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<td>11</td>
<td>Soul Fly</td>
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### ADULT R&B

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<td>Missy Elliott</td>
<td>LaFace</td>
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<td>Smooth</td>
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<td>Nothing Left To Say (Remix)</td>
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### RHYTHMIC

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<td>I'm Cheatin'</td>
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<td>Steal My Girl</td>
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### HOT RAP SONGS

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**R&B/HIP-HOP Chart Data as of September 20, 2008**

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**ADULT R&B Chart Data as of September 20, 2008**

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**RHYTHMIC Chart Data as of September 20, 2008**

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**HOT RAP SONGS Chart Data as of September 20, 2008**
### Japan

**JAPAN ALBUMS**

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<td>BMG JAPAN</td>
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<td>JIVE RECORDS</td>
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<td>9</td>
<td>THE BACK HORN</td>
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### France

**FRANCE ALBUMS**

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<td>DUFFY</td>
<td>BMG JAPAN</td>
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<td>BMG JAPAN</td>
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### Canada

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<td>THE GAME</td>
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<td>7</td>
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<td>8</td>
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<td>THOMAS TUTTLE</td>
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### Australia

**AUSTRALIA ALBUMS**

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<td>3</td>
<td>RAMEN LUCAS</td>
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### Germany

**GERMANY ALBUMS**

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### Euro Digital Songs

**EURO DIGITAL SONGS**

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### Euro Albums

**EURO ALBUMS**

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<td>SLIPKNOT</td>
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<td>3</td>
<td>RAMEN LUCAS</td>
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<td>DUFFY</td>
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<td>5</td>
<td>VARIOUS ARTISTS</td>
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### Spain

**SPAIN ALBUMS**

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<td>PREHISTÓRICA/MERÍN</td>
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<td>2</td>
<td>LA CRECHE DE VAN GOGH</td>
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<td>September 9, 2008</td>
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<td>LUIS KONS</td>
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<td>CÉLTA CORTOS</td>
<td>BMG JAPAN</td>
<td>September 9, 2008</td>
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<td>5</td>
<td>ANY WINEHOUSE</td>
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<td>6</td>
<td>MONICA NARÍS</td>
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<td>September 9, 2008</td>
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<td>ROYAL KEEN</td>
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<td>September 9, 2008</td>
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<td>VARIOUS ARTISTS</td>
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<td>JAVIER BRUÑO</td>
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<td>September 9, 2008</td>
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### Austria

**AUSTRIA SINGLES**

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<td>1</td>
<td>I KISSED A GIRL</td>
<td>BMG JAPAN</td>
<td>September 9, 2008</td>
</tr>
<tr>
<td>2</td>
<td>ALL SUMMER LONG</td>
<td>BMG JAPAN</td>
<td>September 9, 2008</td>
</tr>
<tr>
<td>3</td>
<td>THIS IS THE LIFE</td>
<td>BMG JAPAN</td>
<td>September 9, 2008</td>
</tr>
<tr>
<td>4</td>
<td>SWEET ABOUT ME</td>
<td>BMG JAPAN</td>
<td>September 9, 2008</td>
</tr>
<tr>
<td>5</td>
<td>MICHAEL JACKSON</td>
<td>BMG JAPAN</td>
<td>September 9, 2008</td>
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### Norway

**NORWAY SINGLES**

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### Denmark

**DENMARK SINGLES**

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<td>1</td>
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### Netherlands

**NETHERLANDS SINGLES**

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<td>BMG JAPAN</td>
<td>September 9, 2008</td>
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DUPLICATION/REPLICATION

CABINETS
DISPLAY UNITS
PUBLICITY PHOTOS
INTERNET/WEBSITE SERVICES
BUSINESS SERVICES
MUSIC INSTRUCTION
BUSINESS OPPORTUNITIES
COMPUTER/SOFTWARE
MUSIC MERCHANDISE
T-SHIRTS
EMPLOYMENT SERVICES
PROFESSIONAL SERVICES
DJ SERVICES
FINANCIAL SERVICES
LEGAL SERVICES
ROYALTY AUDITING
TAX PREPARATION
BANKRUPTCY SALE
COLLECTIBLE PUBLICATIONS
TALENT
SONGWRITERS
SONGS FOR SALE
DEALERS WANTED
RETAILERS WANTED
WANTED TO BUY
CONCERT INFO
VENUES
NOTICES/ANNOUNCEMENTS
VIDEO
MUSIC VIDEO
POSITION WANTED

LISTENING STATIONS
FOR LEASE
DISTRIBUTION
NEEDED
EDUCATION OPPORTUNITY
HELP WANTED
MASTERING
AUDIO SUPPLIES
ROYALTY PAYMENT PRINTING
MUSIC PRODUCTION
METAMUSIC
STAGE HYPNOTIST
CD FAIRS & FESTIVALS
MUSIC WEBSITES
NEW PRODUCTS
DOMAIN NAMES

For print and online contact Jeff Serrette: 800-223-7524 or jserrete@billboard.com:/// For Help Wanted postings in print and online contact Benjamin Alcoff: 646-654-5416 or Ben.Alcoff@nielsen.com
RECORD COMPANIES: Sony BMG Music Entertainment names Bill Coburn senior VP of U.S. business development, global digital business. He was VP of U.S. business development.

EMI Music in North America appoints Richard Nash senior VP of urban promotion. He was founder/president of PlayTyme Entertainment, an independent label and promotion company.

Universal Music Group’s Global Digital Initiatives division promotes Fred Santaprea to VP of operations and finance, JP Evangelista to digital project manager and Rebecca Klie to account manager. Santaprea was senior director of finance, Evangelista was an executive assistant, and Klie was an assistant.

Warner Music Chinese Mandarin Group appoints Sam Chen to the newly created position of chairman/CEO. He was managing director at Capitol/EMI Taiwan.

EMI Music promotes Piotr Kabaj to chairman of EMI Music Eastern Europe and head of A&R for Eastern Europe. He was chairman/managing director at EMI Music Poland.

TOURING: Sports and entertainment firm Comcast-Spectacor promotes Brian Rothenberg to VP/senior assistant general counsel. He was assistant general counsel.

AEG Live names Allison Wright director of marketing for Los Angeles’ Staples Center and Nokia Theatre L.A. Live. She served in the same role at the National Hockey League’s Anaheim Ducks and the Honda Center in Anaheim, Calif.

PUBLISHING: “American Idol” developer 19 Entertainment names Janet Scardino president of commercial. She was president/chief marketing officer at marketing firm the Knot.

—Edited by Mitchell Peters

GOOD WORKS

THIS LAND IS YOUR LAND

The memory of American legends John Steinbeck and Woody Guthrie will be honored Sept. 20 during This Land Is Your Land, a concert at the 12,000-capacity Sleep Train Pavilion at Concord in Contra Costa, Calif.

Participating acts include Sheryl Crow, the Black Keys, Cat Power, Henry Rollins, the Mike Ness Band, Son Volt and Sarah Lee Guthrie & Johnny Icy.

“People have so many common threads running through Woody’s work and career and John Steinbeck’s work and career,” Live Nation San Francisco chairman Lee Smith says. “This will hopefully be an annual show that celebrates their work and highlights the relevancy of what they did.”

Tickets are currently on sale, with prices ranging from $19-$80.50. A donation of $5 from each sold ticket will be given to the Steinbeck and Guthrie family foundations. Fans are also encouraged to bring nonperishable food items to benefit the Food Bank of Contra Costa.

The all-day event will also feature displays of historical artifacts from Steinbeck and Guthrie, including signed novels, private letters, copies of original lyrics sheets and rare photos. Archival video footage will be shown during set changes.

—Mitchell Peters

INSIDE TRACK

FEELIN’ SUPER-SONIC

After a two-decade stint with Universal Music Group, Sonic Youth has returned to the indie ranks and signed a new deal with Matador Records. The veteran rock act’s label debut is due next year. The one-album deal is worldwide except for Japan. “They have a tremendous amount to do with why I’m actually involved in this stuff,” says Matador co-owner Gerard Cosloy, who previously worked with the band in the 1980s at Homestead Records. “The number of bands on Matador who’ve made an indelible impact on, both musically and personally, is a pretty long list.”

Guitarist/vocalist Thurston Moore tells Track the band never seriously considered releasing music through its own SYR label and not signing with another label, because “the amount of work it would entail, I don’t think we could really handle it. Matador is a super strong, high-profile label with an indie distribution system that is exactly what a band like us in this current climate needs more than anything.”

Having already unveiled two new songs at a recent Brooklyn show (“One was a real sort of weird boogie rocker and the other was this no-wave noise pop tune,” Moore says), Sonic Youth will hit the studio this fall to record the next album. “The last two or three albums, I focused on making concise, avant-garde pop/rock songs that had some accessibility factor” Moore says. “But Universal wasn’t really able to work them beyond critics. So I told our manager, ‘Maybe we should make a longer-form record of more experimental music,’ and he’s like, ‘No, no, no! Now you can put that record out of songs, songs, songs, because Matador can really deal with them.’ It’s almost like we were flexing our song muscles to appeal and impress the invisible men at Universal, so maybe now it’s kind of matured enough with us where this record will be killer.”
RITMO LATINO

The 2008 Ritmo Latino convention was held at Los Angeles' millennium Biltmore Hotel Aug. 5-7 and gathered nearly 100 sponsors and exhibitors, including Billboard #1s in tradition, labels showcased their priorities with live performances in front of executives, buyers, managers and employees from the nation's largest Latin music chain owners, courtesy of Peermusic.

Standing, from left, are Billboard Latin correspondent Ayala Ben-Yehuda, Ritmo Latino president David Masyry and senior buyer Alberto Uribe. Seated, from left, are Martin Amecueza, Jose Luis Serrano and Ritmo Latino CFO Paul Perry.

Ritmo Latino president David Massary and Nydia Laner, VP of sales for Fonovisa and Dona.

Keylo Caballero performs during Universal Music Latin Entertainment's showcase.

Monty artist Amaundtititi prepares to sign autographs.

COURTESY OF THE RECORDING ACADEMY AND SLALOM WEBSITE

At the Republican National Convention in Minneapolis, the Recording Academy hosted on Sept. 2 "The Songwriters Circle: The Songs We Love," an intimate showcase of hit songs by the songwriters who penned them. Grammy Award-winning songwriter Breez James (Carrie Underwood's "Jesus, Take the Wheel") and up-and-coming singer/songwriter Greg Laswell, singer/songwriter Jennifer Hanson, singer Alice Peacock and country star Joe Nichols were joined by Recording Academy chair Jimmy Jam and Recording Academy president/CEO Neil Portnow for the nonpartisan event.

The mummies of Paramore visited New York for a performance at Central Park's Summer Stage. From left are Atlantic Records A&R Steve Robertson, Atlantic president Julie Greenwald, Paramore's Hayley Williams, Josh Farro, Jeremy Davis, Zac Farro and Taylor York, and Fueled by Ramen president/CEO John Janick. PHOTO COURTESY OF ANDREW ZAEH
WHAT TEENS WANT WEST
THE TRUTH BEHIND TEENS & BRANDS
WHAT TEENS WANT WEST is the definitive conference for marketing executives to explore innovative strategies to target teen consumers.

SESSION HIGHLIGHTS:
BICULTURAL HISPANIC TEENS: AN ADVERTISER'S NIGHTMARE OR UNTAPPED OPPORTUNITY?
Biculturalism is a way of life today for Latino teens who embrace both their Hispanic cultural heritage and their American lifestyle. Experts simplify the language to cultivate a meaningful connection and hear directly from Latino teens on what cultural cues are driving their preferences, media habits and consumer choices.

TRU PETTIGREW, President, Alley Access, an Alloy Media + Marketing Company
SHADYRA SANTIANA, Multicultural Insights, Alley Access

YOUTH SOCIAL ENTREPRENEURS
Did you know that 99% of teens are likely to switch to a brand that is aligned with relevant social and environmental issues? DoSomething.org's Ana Finger interviews Patrick Pedraja, a social action motivator, about taking action; how to capture this generation of teen activists, and how to fit celebrities into your cause equation.

PAT PEDRAJA (age 13), Social Action Motivator
INTERVIEWED BY ARIA FINGER, Chief Marketing Officer, DoSomething.org

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SPEAKERS Rachel Williams: 646.654.4683 rachel.williams@nielsen.com • QUESTIONS Becky Teagno: 646.654.5169 becky.teagno@nielsen.com

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OH, AND PRAY FOR GOOD LUCK, YOU'RE GONNA NEED IT."

~ JERRY REED
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