

50th ANNIVERSARY SPECIAL ISSUE

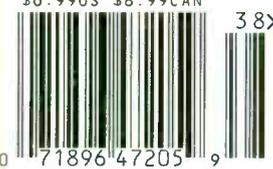
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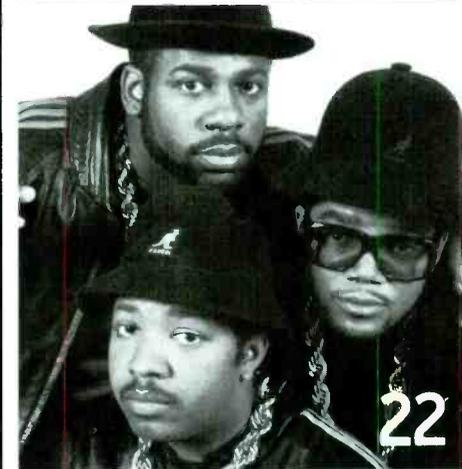
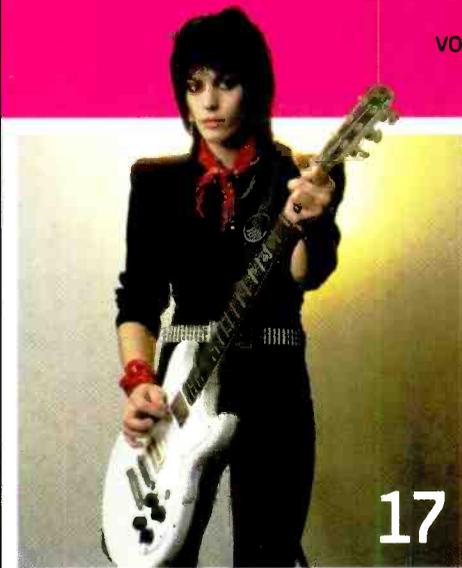
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No. 1 ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	66	YOUNG JEEZY / THE RECESSION	
TOP CHRISTIAN	77	UNDEROATH / LOST IN THE SOUND OF SEPARATION	
TOP COUNTRY	73	SUGARLAND / LOVE ON THE INSIDE	
TOP DIGITAL	68	YOUNG JEEZY / THE RECESSION	
TOP ELECTRONIC	77	M.I.A. / KALA	
TOP GOSPEL	77	MARVIN SAPP / THIRSTY	
TOP HEATSEEKERS	69	JOSHUA BELL/ACADEMY OF ST. MARTIN... / VIVALDI: THE FOUR SEASONS	
TASTEMAKERS	69	YOUNG JEEZY / THE RECESSION	
TOP INDEPENDENT	68	SOUNDTRACK / DR. HORRIBLE'S SING-ALONG BLDG	
TOP INTERNET	68	NEW KIDS ON THE BLOCK / THE BLOCK	
TOP LATIN	76	LUIS FONSI / PALABRAS DEL SILENCIO	
TOP R&B/HIP-HOP	74	YOUNG JEEZY / THE RECESSION	
SINGLES		PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	70	T.I. / WHATEVER YOU LIKE	
HOT 100 AIRPLAY	71	CHRIS BROWN / FOREVER	
HOT DIGITAL SONGS	71	PINK / SO WHAT	
ADULT CONTEMPORARY	72	DAVID COOK / THE TIME OF MY LIFE	
ADULT TOP 40	72	COLDPLAY / VIVA LA VIDA	
HOT CHRISTIAN AC SONGS	77	MERCYME / YOU REIGN	
HOT COUNTRY SONGS	73	BRAD PAISLEY / WAITIN' ON A WOMAN	
HOT DANCE CLUB PLAY	77	ERIN HAMILTON / CONTROL YOURSELF	
HOT DANCE AIRPLAY	77	RIHANNA / DISTURBIA	
HOT GOSPEL SONGS	77	JAMES FORTUNE & FIYA / I TRUST YOU	
HOT LATIN SONGS	76	LUIS FONSI / NO ME DOY POR VENCIDO	
MAINSTREAM TOP 40	72	CHRIS BROWN / FOREVER	
MODERN ROCK	72	STAIN'D / BELIEVE	
HOT R&B/HIP-HOP SONGS	75	JAZMINE SULLIVAN / NEED U BAD	
ADULT R&B	74	ERIC BENET / YOU'RE THE ONLY ONE	
MAINSTREAM R&B/HIP-HOP	74	T.I. / WHATEVER YOU LIKE	
HOT RAP SONGS	74	T.I. / WHATEVER YOU LIKE	
RHYTHMIC	74	LIL WAYNE FEATURING T-PAIN / GOT MONEY	
HOT RINGMASTERS	#1	T.I. / WHATEVER YOU LIKE	
VIDEOS		PAGE	ARTIST / TITLE
TOP MUSIC VIDEO SALES	72	HATEBREED / LIVE DOMINANCE	
HOT VIDEOCLIPS	72	KID ROCK / ALL SUMMER LONG	
THIS WEEK ON .biz		PAGE	ARTIST / TITLE
TOP POP CATALOG	#1	ABBA / GOLD - GREATEST HITS	
TOP CLASSICAL	#1	JOSHUA BELL / ACADEMY OF ST. MARTIN... / VIVALDI: THE FOUR SEASONS	
TOP CLASSICAL CROSSOVER	#1	ANDREA BOCELLI / THE BEST OF ANDREA BOCELLI: VIVERE	
TOP JAZZ	#1	MICHAEL BUBLE / CALL ME IRRESPONSIBLE	
TOP CONTEMPORARY JAZZ	#1	S.M.V. / THUNDER	
SMOOTH JAZZ SONGS	#1	THE SAX PACK / FALLIN' FOR YOU	
POP 100	#1	RIHANNA / DISTURBIA	
TOP WORLD	#1	CELTIC THUNDER / CELTIC THUNDER	
TOP DVD SALES	#1	THE LITTLE MERMAID: ARIEL'S BEGINNING	
TOP TV DVD SALES	#1	HEROES: SEASON 2	
TOP VIDEO RENTALS	#1	WHAT HAPPENS IN VEGAS	
TOP VIDEO GAME RENTALS	#1	X360: MADDEN NFL 09	



THE HOT 100 50th ANNIVERSARY SPECIAL ISSUE

- 9 **ROCK OF AGES** Since its debut in 1958, the Hot 100 has become the standard for song success.
- 10 **CHART: Most No. 1s By Artist**
- 11 **THE ALL-TIME TOP 100 SONGS** The definitive list based on all charting titles from August 1958 through July 2008.
- 13 **CHART: Most Weeks At No. 1 By Artist**
- 14 **CHART: Toppers By Decade**
- 15 **CHART: Most Weeks At No. 1 By Title**
- 16 **CHART: The Billboard Hot 100 All-Time Top Artists**
- 17 **CHARTS: Largest Leaps To No. 1; Largest Leaps To Top 10; Largest Overall Leaps**
- 18 **CHART: No. 1 Debuts**
- 19 **HOW WE CHARTED THE CHARTS** How Billboard calculated its 50th-anniversary Hot 100 Songs and All-Time Top Artists charts.
- 21 **COUNTRY: 'LIVE' LONG AND PROSPER** Two country stars had their way with 'How Do I Live.' But thanks to pop radio, LeAnn Rimes' version prevailed. **PLUS:** Top Billboard Hot 100 Country Songs
- 22 **HIP-HOP/R&B: OLD SCHOOL, NEW SCHOOL** Behind hip-hop's ascent on the Hot 100. **PLUS:** Rhythm kings once marginalized, R&B extends its chart dominance... Top Billboard Hot 100 R&B/Hip-Hop Songs
- 23 **LATIN: THE YEAR LATIN WENT POP** Ricky Martin, Jennifer Lopez and the Latin boom of '99. **PLUS:** Livin' La Vida Bamba: The long, strange life of a Mexican folk song... Top Billboard Hot 100 Latin Songs
- 24 **ROCK: 'SMOOTH' OPERATORS** How Santana scored the biggest rock hit of the Hot 100 era. **PLUS:** Top Billboard Hot 100 Rock Songs
- 25 **FILM: 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.
- 26 **GLOBAL: BRITISH INVASION** From the Beatles to "Bleeding Love," the U.K. has rocked the Hot 100. **PLUS:** But sometimes anarchy in the U.K. doesn't spread: U.K. bands that didn't chart... Speaking in tongues: Hot 100 tough to crack for local-language European acts... Top Billboard Hot 100 Songs By Global Artists
- 27 **TV: OVER AND OUT** Popularity of synchs leads to demise of traditional TV themes. **PLUS:** Top 10 Original TV Theme Songs
- 28 **THE BIZ IN 1958: THE WAY WE WERE** Indie stores vs. discounters. Confusion over new technologies. What the music biz was wrestling with in 1958.
- 29 **CHART: Billboard Hot 100 Songs Of The Year**
- 31 **PUBLISHING: ROYAL(TY) PAINS** Publishing, copyright and the great debates of '58.
- 32 **RETAIL: THE SONG REMAINS THE SAME** Fifty years ago, retail faced the same challenges it does today.
- 34 **HISTORY OF THE CHARTS: COUNTING 'EM DOWN THROUGH THE YEARS** Lists are as old as Moses and as current as today's hits.
- 35 **CHARTS: One-Hit Wonders; Most Weeks At No. 2 Without Reaching No. 1 By Title; Most No. 2 Hits Without Reaching No. 1 By Artist**

IN EVERY ISSUE

- 4 Opinion
- 65 Over The Counter
- 65 Market Watch
- 66 Charts
- 80 Marketplace
- 81 Executive Turntable, Backbeat, Inside Track



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Billboard's Regional Mexican Summit, the only event dedicated exclusively to this genre of Latin music, will feature a superstar Q&A with Marco Antonio Solís. Visit billboardevents.com for more information.

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Happy Birthday To Us

Celebrating 50 Years Of The Hot 100

This is a true story: One of the earliest memories I have is of my mom and dad teaching me how to do "The Twist" as it played on our black-and-white TV in the little house in Delaware where I was born.

This is also a true story: As heartwarming as that memory is to me, it has zero to do with Chubby Checker's iconic song attaining the No. 1 spot on our all-time Hot 100 chart, compiled in honor of the just-passed 50th anniversary of the greatest singles chart in the history of music.

Chubby's position comes on this chart—as it has for every song on every chart each week for five decades preceding it—because that's what the numbers bore out. You can read more about how this anniversary chart came to be ("How We Charted the Charts," page 19) and of course peruse the all-time chart ("The Hot 100," page 11) and many others. But suffice it to say, we crunched the data and the single that was determined to be the most played and purchased of all time as reflected on our charts did not belong to a Beatle or a King, a Material Girl or "Every Woman."

This is what I—and I suspect many of you—love most about the Hot 100, and about Billboard's charts in general. They are a mirror to what fans are actually hearing on radio and buying online or in stores. Our charts aren't about a handful of editors deigning to tell you the greatest songs. The titles on this all-time list have nothing to do with our editors' personal preferences (my favorite on the chart, Sinéad O'Connor's "Nothing Compares 2 U," doesn't show up until No. 77), and no whiff of what we think you'll think is cool. Simply, these are the singles and the performers that, at least for a time, and more so than any others, people wanted to hear the most.

The music business gatekeepers might want to pay attention to what the people have said. Chubby, for his part, would like to hold more than nostalgia for the music biz.

Having spent a day with him doing press around the Hot 100 anniversary and Chubby's role on our historic chart, I can tell you that the singer doesn't come off as a bitter guy—he must have hugged a hundred people in the hours we were together. And people love him. Wherever we went, people of all ages and races turned into



From left, Billboard associate director of charts and research SILVIO PIETROLUONGO, CHUBBY CHECKER, Billboard.com editor JESSICA LETKEMANN and Billboard editorial director BILL WERDE.

giddy kids on the streets of Manhattan. I've had the occasion to walk with more than one superstar musician in my time, but I can't recall this spontaneous or sincere an outpouring of affection.

But I can also report that the man has questions that I think deserve answers. Why hasn't radio been willing to give him a shot for more than 20 years? By his own estimate, Chubby plays some 200-plus shows per year, always working, always heading for the next town. Why, he asked every TV talking head we saw, is the Beatles' "Twist and Shout" the twist song that radio still adores?

A great wrong may be righting. Chubby's latest song, "Knock Down the Walls," hit No. 1 on Billboard's dance singles chart earlier this year, and is receiving new attention at Adult Contemporary after being resericed to radio. You can download the song for free at the end of Chubby's No. 1 blurb at billboard.com, where we have a package of all-time charts, songs, images and videos that's up to the task of supporting those historic lists.

So go brush up on some history, discover some new, old music and check out Chubby's latest track. If you like it—and enough music fans agree—Chubby may be on his way to cracking our centennial Hot 100.

BILL WERDE
Editorial Director, Billboard

Billboard.com Poll

Billboard is celebrating the Hot 100's 50th anniversary. What do you think is the most impressive achievement in the chart's history?

18% The Beatles' record 20 No. 1s.



36% Elvis Presley scoring the most Hot 100 appearances with his 108 charting hits.

45% MARIAH CAREY'S hits spending a total of 79 weeks at No. 1, 20 weeks longer than any other artist.

1% Ricky Nelson earning the first No. 1 with 1958's "Poor Little Fool."

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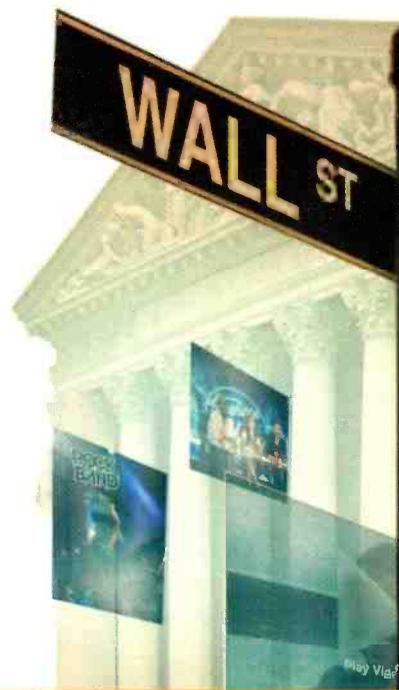
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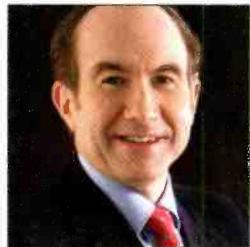
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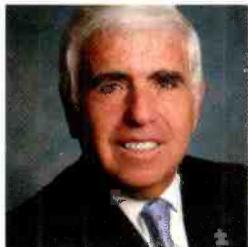
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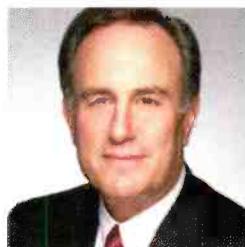
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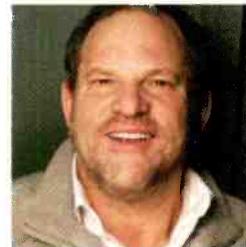
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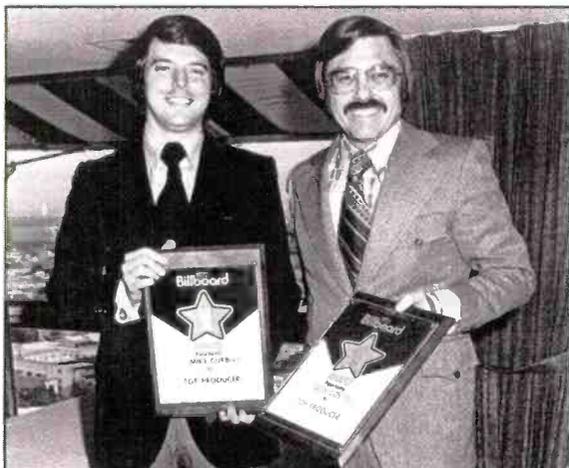


SEP 20 2008

BILLBOARD HOT 100 PRODUCERS OF THE YEAR

YEAR	PRODUCER
1970	Norman Whitfield
1971	Rick Hall
1972	Mike Curb & Don Costa
1973	Thom Bell
1974	Thom Bell
1975	Gus Dudgeon
1976	Fredie Perren
1977	Richard Perry
1978	Alby Galuten, Barry Gibb, Karl Richardson
1979	Mike Chapman
1980	Quincy Jones
1981	Lionel Richie
1982	John Farrar
1983	Quincy Jones
1984	Richard Perry
1985	Nile Rodgers
1986	Narada Michael Walden
1987	Narada Michael Walden
1988	Chris Thomas

YEAR	PRODUCER
1989	LA Reid & Babyface Edmonds
1990	Richie Zito
1991	Dallas Austin
1992	Dallas Austin
1993	David Foster
1994	R. Kelly
1995	Babyface Edmonds
1996	Babyface Edmonds
1997	David Foster
1998	Jermaine Dupri
1999	Rodney Jerkins
2000	Matt Serletic
2001	The Neptunes
2002	The Neptunes
2003	Robert Kelly
2004	Jonathon Smith
2005	Scott Storch
2006	Stargate
2007	Timbaland



Mike Curb receives Billboard Hot 100 Producer of the Year Award from Gary Owens. (1972)



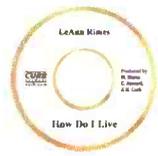
Wade Jessen presents the Curb Records team with Billboard Label of the Year Award. (2001)



Dick Whitehouse & Eddie Ray celebrating Mike Curb receiving his star on the Hollywood Walk Of Fame. (2007)

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.



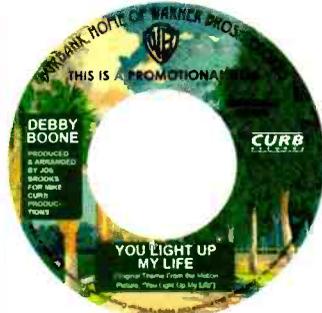


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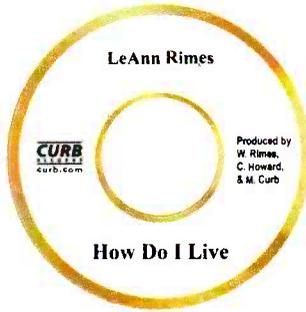
CURB 100 GREATEST HOT 100 MOMENTS

45 YEARS - 100 ARTISTS

DEBUT	TITLE	ARTIST	SPECIAL THANKS+ FOOTNOTE
1	8/4/1964	APACHE	The Arrows Eddie Ray P**
2	10/16/1965	SEA CRUISE B/W GO LITTLE HONDA (YOU MEET THE NICEST PEOPLE ON A HONDA)	The Hondells Clancy Grass PW*
3	12/24/1966	THEME FROM THE WILD ANGELS	The Ventures Roger Corman W*
4	3/25/1967	RIOT ON SUNSET STRIP	The Standells Al Simms P*
5	4/22/1967	BLUE'S THEME	Davie Allan and The Arrows Gordon Fraser PW
6	11/11/1967	DIFFERENT DRUM	Stone Poneys and Linda Ronstadt Nick Venet CP
7	5/11/1968	ANYONE FOR TENNIS (THEME FROM SAVAGE SEVEN)	Cream Ahmet Ertegun CP
8	9/7/1968	SHAPE OF THINGS TO COME	Max Frost and The Troopers Harley Hatcher P
9	8/2/1969	IN MY ROOM	Sagittarius Gary Usher
10	8/9/1969	QUESTION 67 AND 68	Chicago Transit Authority Jim Guercio CP
11	10/25/1969	EVIL WOMAN	Crow Kenny Myers
12	12/13/1969	BIG IN VEGAS	Buck Owens & The Buckaroos Terry Stafford PB
13	12/13/1969	VENUS	The Shocking Blue Jerry Ross
14	5/2/1970	SO YOUNG	Roy Orbison Barbara Robinson PW
15	5/23/1970	SPILL THE WINE	Eric Burdon and War Jim Kluwe
16	9/12/1970	MONTEGO BAY	Bobby Bloom Jeff Barry
17	11/7/1970	BURNING BRIDGES	Mike Curb Congregation Clint Eastwood W
18	1/16/1971	RAININ' IN MY HEART	Hank Williams Jr. Merle Kilgore P*
19	3/13/1971	THE ARMS OF A FOOL	Mel Tillis Dick Frank P*
20	3/20/1971	HERE COMES THE SUN	Rickie Havens Mark Roth
21	5/29/1971	SIGNS	Five Man Electrical Band Clive Fox
22	8/28/1971	A NATURAL MAN	Lou Rawls (w/ Mike Curb Congregation) Julie Chester
23	7/26/1972	PUPPY LOVE	Donny Osmond Don Costa P
24	7/19/1972	THE CANDY MAN	Sammy Davis Jr. (w/ Mike Curb Congregation) Sy Marsh P
25	4/22/1972	LONG HAIRD LOVER FROM LIVERPOOL	Little Jimmy Osmond (w/ Mike Curb Congregation) Olive Osmond P
26	9/16/1972	WE CAN MAKE IT TOGETHER	Steve & Eydie Don Costa P/PB
27	10/7/1972	WEDDING SONG (THERE IS LOVE)	Petula Clark Carole Curb P
28	10/7/1972	IF YOU GOT THE TIME	Brook Benton Billy Davis P*
29	10/21/1972	WHAT AM I CRYING FOR?	Classics IV Dennis Yost
30	12/9/1972	LIVING TOGETHER, GROWING TOGETHER	Tony Bennett Derrick Boulton P*
31	2/3/1973	WISH THAT I COULD TALK TO YOU	The Sylvers Jerry Butler
32	2/17/1973	DAISY A DAY	Jud Strunk Pierre Cossette
33	2/24/1973	PINBALL WIZARD/SEE ME, FEEL ME	The New Seekers Michael Lloyd
34	5/5/1973	WORKING CLASS HERO	Tommy Roe Bill Lowery P
35	6/2/1973	MISDEMEANOR	Foster Sylvers Keg Johnson
36	7/21/1973	ONE TIN SOLDIER (THE LEGEND OF BILLY JACK)	Coven Tom Laughlin
37	7/21/1973	BONGO ROCK	The Incredible Bongo Band Michael Viner
38	9/15/1973	PAPER ROSES	Marle Osmond Sonny James
39	10/13/1973	HAVING A PARTY	The Ovations Eugene Luchessi
40	11/19/1973	SPIDERS & SNAKES	Jim Stafford Phil Gernhard
41	11/19/1974	I ONLY HAVE EYES FOR YOU	Mel Carter Bob Marcucci P
42	11/28/1974	HANG ON IN THERE BABY	Johnny Bristol Barry Gordy, Jr.
43	7/8/1974	I'M LEAVING IT (ALL) UP TO YOU	Donny & Marie Karl Engemann P
44	8/31/1974	LOVE ME FOR A REASON	The Osmonds H. B. Barnum P
45	11/2/1974	NEVER CAN SAY GOODBYE	Gloria Gaynor Stan Moress
46	3/22/1975	YOU AND YOUR BABY BLUES	Solomon Burke Herman Rush P
47	5/17/1975	SWEARIN' TO GOD	Frank Valli Bob Crewe PB
48	11/1/1975	PUT ANOTHER LOG ON THE FIRE	Tampali Glaser Buddy Killen
49	11/1/1975	VOLARE	Al Martino Rupert Perry P
50	12/27/1975	DECEMBER, 1963 (OH, WHAT A NIGHT)	The Four Seasons Bob Gaudio CP
51	1/10/1976	JUNK FOOD JUNKIE	Larry Groce Ben Scotti
52	1/31/1976	LET YOUR LOVE FLOW	Bellamy Brothers Phil Gernhard
53	3/28/1977	FEELS LIKE THE FIRST TIME	Foreigner Tony Scotti
54	4/30/1977	I CAUGHT YOUR ACT	The Hues Corporation Wally Holmes
55	5/14/1977	DA DOO RON RON	Shaun Cassidy Michael Lloyd CP



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



DEBUT	TITLE	ARTIST	SPECIAL THANKS+ FOOTNOTE
56	9/3/1977	YOU LIGHT UP MY LIFE	Debbie Boone Bob Lifton CP/PB
57	7/8/1978	KISS YOU ALL OVER	Edie Mike Chapman
58	11/11/1978	I WAS MADE FOR DANCIN'	Leff Garrett Michael Lloyd PB
59	7/7/1979	DIFFERENT WORLDS	Maureen McGovern Michael Lloyd
60	7/28/1979	WHERE WERE YOU WHEN I WAS FALLING IN LOVE	Lobo Bob Montgomery
61	7/2/1983	NIGHT PULSE	Double Image Tony Martell
62	2/18/1984	MAKE MY DAY	T.G. Sheppard & Clint Eastwood Jim Ed Norman
63	2/2/1985	WHEN THE RAIN BEGINS TO FALL	Jermaine Jackson (w/ Pia Zadora) Meshulam Ricklis
64	5/17/1986	MAD ABOUT YOU	Belinda Carlisle Bryan Mason
65	9/26/1987	(I'VE HAD) THE TIME OF MY LIFE	Bill Medley (w/ Jennifer Warnes) Michael Lloyd CP
66	12/19/1987	SHE'S LIKE THE WIND	Patrick Swayze (w/ Wendy Fraser) Michael Lloyd CP
67	3/5/1988	YES	Merry Clayton Michael Lloyd CP
68	7/23/1988	ALWAYS THERE FOR YOU	Stryper Michael Lloyd CP
69	5/13/1989	SEND ME AN ANGEL	Real Life Glen Wheatley
70	10/6/1990	UNCHAINED MELODY	The Righteous Brothers Bill Medley
71	8/31/1991	THE DEVIL CAME UP TO MICHIGAN	K.M.C. KRUI Tracy Edmond
72	10/24/1992	NO ONE ELSE ON EARTH	Wynonna Judd Brent Mayer
73	8/8/1994	I'D GIVE ANYTHING	Gerald Levert Doug Morris PB
74	7/22/1995	I WANNA B WITH U	Fun Factory Jurgen Kramar
75	8/5/1995	YOU HAVE THE RIGHT TO REMAIN SILENT	Perfect Stranger Clyde Brooks
76	9/16/1995	NOT ON YOUR LOVE	Jeff Carson Chuck Howard
77	6/22/1996	YOUR LOVE AMAZES ME	Michael English Guy Roche PB*
78	5/17/1997	IT'S YOUR LOVE	Faith Hill (w/ McGraw) Byron Gallimore
79	6/21/1997	HOW DO I LIVE	LeAnn Rimes Rick Lippincott P
80	2/14/1998	IF I NEVER STOP LOVIN' YOU	David Kersh Linda Curb
81	5/16/1998	I SAW THE LIGHT	Hal Ketchum Dick Whitehouse
82	5/16/1998	THERE'S YOUR TROUBLE	Dixie Chicks Paul Worley PB
83	8/15/1998	I'M ALRIGHT	Jo Dee Messina Phil Vassar
84	2/27/1999	DRIVE ME WILD	Sawyer Brown Dick Whitehouse
85	3/13/1999	WRITTEN IN THE STARS	Elton John (w/ LeAnn Rimes) Roger Avon
86	9/9/2000	CAN'T FIGHT THE MOONLIGHT	Coyote Ugly Kathy Robson
87	9/29/2001	GOD BLESS THE USA	Lee Greenwood Jerry Bentley
88	3/22/2003	DON'T DREAM IT'S OVER	Sixpence None The Richer Jim Van Hook
89	4/5/2003	THREE WOODEN CROSSES	Randy Travis Barry Landis PB
90	10/11/2003	I CAN ONLY IMAGINE	MercyMe Jeff Moseley
91	3/27/2004	8TH WORLD WNDER	Kimberly Locke Bryan Stewart PB
92	4/3/2004	GOOD LITTLE GIRLS	Blue County Doug Johnson PB
93	6/12/2004	LIVE LIKE YOU WERE DYING	Tim McGraw Tug McGraw
94	10/16/2004	OVER AND OVER	Nelly (w/ McGraw) Mel Lowmyer
95	1/29/2005	LET THEM BE LITTLE	Billy Dean Herbert Graham PB
96	6/3/2005	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	Rodney Atkins Phil Gernhard
97	7/11/2006	BRAND NEW GIRLFRIEND	Steve Holy Lyle Walker
98	9/15/2007	MORE THAN A MEMORY	Garth Brooks Scot Sherrod PB
99	4/23/2007	FALL	Clay Walker Rick Perry
100	7/28/2008	JOHNNY AND JUNE	Heidi Newfield Erin'sannon

+ The special person who made this moment possible.

CP Curb Productions or co-production companies
P Produced or co-produced by Mike Curb
PB Published or co-published by Curb
W Written or co-written by Mike Curb
* Charted on the Hot 100 Bubbling Under Chart
** Initially released on Curb's Sidewalk label. Later charted 2/13/65 as Apache '65.
All others involve record labels either owned or co-owned by Curb or other Curb ventures.

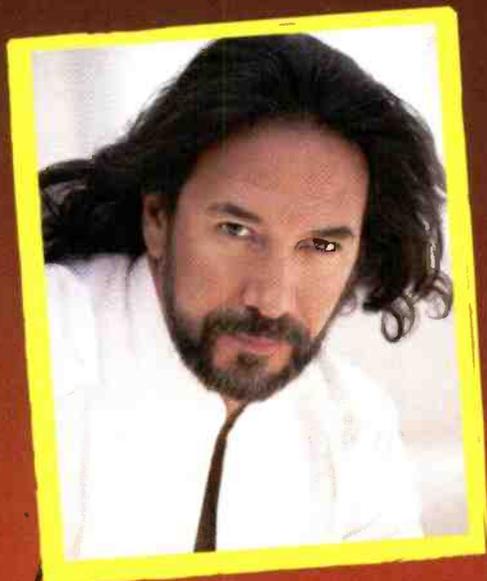


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Rock Of Ages

Since Its Debut In 1958, The Hot 100 Has Become The Standard For Song Success By Geoff Mayfield

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 list, 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 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 knew 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 intertwined "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 band-leader Pérez 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.

20
The Beatles

18
Mariah Carey

13
Michael Jackson

12
Madonna

12
The Supremes

11
Whitney Houston

10
Janet Jackson

10
Stevie Wonder

9
Bee Gees

9
Elton John

9
Paul McCartney/Wings

8
The Rolling Stones

8
Lishe

says Paul Grein, 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 artist 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 of 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 most bitter 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 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 either record any favors."

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 thus end 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 Me." 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," Resnik 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 wasn'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." It 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 'no-hit 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 team] Holland/Dozier/Holland if they would please give us a hit record. They said, 'Trust 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 a No. 8 peak, Elton John's "Your Song" reaches No. 29, beginning a streak that will last through 1999, representing 30 consecutive years of top 40 hits. It's the longest such run in Hot 100 history, a haul that includes 27 top 10s, nine of them No. 1s.

"It wasn't something that 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 1982, when Sire Records signed the New York-based club fixture, the Hot 100 was the farthest thing from her mind.

"I had not heard of the Hot 100 when I first started out," Madonna says. "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 nor anyone else had," Davis says.

Following the charts can be addictive behavior. Two licensing deals, which both launched in 1970, fed Hot 100 fever. One was Whitburn's first chart book, an unauthorized manuscript of Hot 100 charts and artist bios under the title "Record Research." He advertised it in Billboard and response was immediate—from then-Billboard publisher Hal Cook, who called to warn that Whitburn couldn't sell Billboard chart histories. Rather than take legal action, Cook invited Whitburn 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



It's alive! The first Billboard Hot 100.

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."

Nov. 30, 1991: Six months after the Billboard 200 adopts Nielsen SoundScan data, the Billboard Hot 100 undergoes its most significant overhaul—switching from ranked retail and radio reports to objective data from SoundScan and Nielsen BDS.

"Before BDS and SoundScan, some radio stations and retailers would drop records from their reports after labels stopped working them," recalls Ellis, who was director of charts at the time the Hot 100 converted. "Once records peaked, they fell off the chart really fast. In the new system, because they still sold and they still got airplay, the big hits hung around much longer, so the charts absolutely slowed down."

The chart's evolution didn't stop there. In July 1993, the radio panel was expanded beyond mainstream top 40 stations to include adult top 40, rhythmic, adult contemporary and modern rock stations. In December 1998, it included all formats monitored for Billboard by Nielsen BDS, and in response to fewer hits being released as commercial singles, retail sales were no longer required for a song to be chart-eligible.

Consumer purchases regained a stronger voice on the chart in February 2005 when digital song sales from Nielsen SoundScan were factored into the chart, and associate director of charts Silvio Pietrolungo guided the addition of streamed and on-demand Internet plays last year.

But one thing remains a constant: as consumers find new ways to enjoy music, the Hot 100 will continue to encompass the needs of the industry and fans.

Fred Bronson, Chart Beat columnist at billboard.com and author of "Billboard's Hottest Hot 100 Hits" and two other Billboard Books, describes chart devotion as practically "genetic" behavior. "I guess if I were into sports, I'd really be into baseball stats or football stats," he says. "The charts are my baseball stats because I love music so much. It really matters to me—and obviously other people—because I love music so much."

Additional reporting by Gail Mitchell, Keith Caulfield and Silvio Pietrolungo, with assistance provided by Jeff Kolhede and Natalie Der-Mesropian.

For all the Hot 100 50th-anniversary charts and analysis, visit billboard.com/hot100.



The Beatles' rule over the top five slots on the April 4, 1964, Hot 100 is a feat yet to be equaled.



The All-Time, Top-Charting Songs Of The Last Five Decades

The Definitive List Of The
Hot 100's Hottest 100
SONGS, Based On All
Charting Titles From August
1958 Through July 2008

THE TWIST

Chubby Checker



Label: Parkway • Peak Date: 9/19/60 and 1/13/62 • Peak Position: 1 (1 week) and 1 (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.

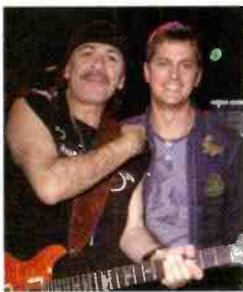
"'The Twist' brought the world dancing apart [from] the beat," says Checker, now 66, who was born Ernest Evans in South Carolina before moving to Philadelphia. "Then came all our dances—the Pony, the Mashed Potato, the Fly, the Hucklebuck—all dancing apart to the beat. Chubby gave us that. How did he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

2**SMOOTH**
Santana
Featuring
Rob ThomasLabel: Arista • Peak Date:
10/23/99 • Peak Position:
1 (12) • Exactly 30 years
before Santana reached
No. 1 with "Smooth," his

eponymous band made its first appearance on the Hot 100 with "Jingo." It wasn't an auspicious debut, as it only peaked at No. 56. But if you had told Carlos Santana back then that he would have the biggest hit of his career 30 years later to the week, do you think he would have believed you? Probably not (see story, page 24). Co-written by Itaal Shur and Matchbox Twenty's Rob Thomas, "Smooth" introduced Santana's smash album "Supernatural" and became one of the biggest radio monsters of the decade, spending 12 weeks at No. 1.

5**MACARENA**
(BAYSIDE
BOYS MIX)
Los Del Rio

RCA • 8/3/96 • 1 (14) •

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—and provide 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.

**8****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 Jules,' 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.

**3****MACK THE
KNIFE**
Bobby DarinAtco • 10/5/59 • 1 (9) • In
1958, "Splish Splash" put
then-22-year-old Bobby
Darin on the map, and
three more hits in quick
succession cemented his

teen appeal. But the furiously ambitious Darin wanted the longevity promised by singing in supper clubs, appealing to Frank Sinatra's audience. "In night clubs I lean to other things. I even do 'Mack the Knife' from 'The Threepenny Opera,'" Darin told Billboard at the time. He recorded "Mack" for his standards album "That's All," produced by Ahmet and Nesuhi Ertegun and Jerry Wexler for Atlantic's Atco imprint. It won the Grammy for record of the year as well as a slightly belated nod for Darin as best new artist.

6**PHYSICAL**
Olivia
Newton-JohnMCA • 11/21/81 • 1 (10) •
Olivia Newton-John was
weary of the sweet love
songs that had defined
her career for more than
a decade. With longtime

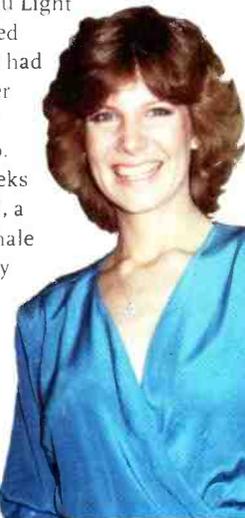
producer John Farrar, she decided to up the tempo for the title track 1981's "Physical." The song also stirred up controversy for its lyrical nod to sexual intimacy, ultimately fueling a 10-week stay atop the Hot 100 to become Newton-John's biggest career hit. It had immense crossover appeal, scoring on the pop, AC, club play—and even black charts. After all was said and done, "Physical" was the No. 1 song of 1982.

9**WE BELONG
TOGETHER**
Mariah Carey

Island/IDJMG • 6/4/05 •

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 To-
gether," 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.**4****HOW DO I LIVE**
LeAnn RimesCurb • 12/13/97 • 2 •
LeAnn Rimes' second
Hot 100 entry, after the
1996 No. 26-peaking
"Blue," stands as the
longest-running Hot 100
title of all-time, charting
for 69 weeks total

between June 1997 and October 1998 (see story, page 21). The song, recorded when Rimes was only 14, even outlasted two of her follow-up releases on the chart. It also led Adult Contemporary for 11 weeks and has gone on to sell 3.5 million physical singles. On the digital front, it routinely shifts more than 1,000 units per week, for a to-date total in excess of 203,000. "It's just one of those songs that lives on in everyone's life," Rimes says today.

7**YOU LIGHT UP
MY LIFE**
Debbie BooneWarner Bros./Curb • 10/15/77 • 1 (10) • Pat Boone's
four daughters tried for years to forge a music
career as the Boone Sisters with no luck. Label
honcho Mike Curb was determined to launch lead
Debbie 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.**10****UN-BREAK
MY HEART**
Toni Braxton

LaFace/Arista • 12/7/96 •

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
"Diva Mix" of the track, inspired by her show-
opening performance at the 1996 Billboard
Music Awards, spread "Heart" to overseas
success as well.**Most
Weeks
At No. 1**A ranking of the artists
who have spent the most
weeks at the Hot 100's
pole position.79
Mariah Carey59
The Beatles50
Boyz II Men43
Usher37
Michael Jackson34
Elton John33
Janet Jackson32
Beyoncé32
Madonna31
Whitney Houston30
Paul McCartney/Wings

Toppers By Decade

Some may say it was better in the old days, but as this breakdown of the Hot 100's hottest 100 songs shows, artists from the recent past have more than held their own.

1958-1969



1970s



1980s



1990s



2000-2008



11

YEAH! Usher Featuring Lil Jon & Ludacris

Label: LaFace/Zomba • Peak Date: 2/28/04 • Peak Position: 1 (12 weeks) • The crunk-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.

12



BETTE DAVIS EYES Kim Carnes

Capitol • 5/16/81 • 1 (9) • When Carnes first heard this song, she was unimpressed—until the memorable synthesizer hook was reworked 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.

13

ENDLESS LOVE Diana Ross & Lionel Richie

Motown • 8/15/81 • 1 (9) • "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.

14

TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Rod Stewart

Warner Bros. • 11/13/76 • 1 (8) • The eight-week reign at the top for "Tonight" 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."

15

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.

16



(EVERYTHING I DO) I DO IT FOR YOU Bryan Adams

A&M • 7/27/91 • 1 (7) • 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.

17

I'LL MAKE LOVE TO YOU Boyz II Men

Motown • 8/27/94 • 1 (14) • During its 33-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.

18

THE THEME FROM "A SUMMER PLACE" Percy Faith & His Orchestra

Columbia • 2/27/60 • 1 (9) • 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 untouched until 1981.

20

HOW DEEP IS YOUR LOVE Bee Gees

RSO • 12/14/77 • 1 (3) • 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 weeks during 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.

21

EYE OF THE TIGER Survivor

Scotti Bros. • 7/24/82 • 1 (6) • Pre-"Rocky III," Survivor had only grazed the top 40 with "Poor Man's Son." But in 1982, when Sylvester Stallone asked the group to record the theme for the movie with a similar sound, the band's fortunes quickly changed. Watching a rough cut, keyboardist Jim Peterik repeatedly heard the phrase, "Keep the eye of the tiger,"—and 90 minutes later had the framework for this enduring hit.

22



I JUST WANT TO BE YOUR EVERYTHING Andy Gibb

RSO • 7/30/77 • 1 (4) • Brother Barry came up with the melody for this song, which topped the Hot 100 for four weeks in the summer of 1977 and was followed by two consecutive No. 1s: "(Love Is) Thicker Than Water" and "Shadow Dancing," the No. 1 single of 1978.

23

LOW Flo Rida Featuring T-Pain

Poe Boy/Atlantic • 1/5/08 • 1 (10) • Flo Rida—who at one point was nearly homeless—found salvation with Poe Boy/Atlantic and this song featuring hitmaker T-Pain. "Low" set the weekly digital sales record during the 2007 holiday season, selling 470,000 copies. "They say if you grind hard enough, you'll shine," Flo Rida told Billboard last year. "It's the greatest feeling in the world."

24

TOO CLOSE Next

Arista • 4/25/98 • 1 (5) • Sampling Kurtis Blow's "X-Mas Rappin'," this song was Minneapolis' trio Next's first chart-topping R&B single and only No. 1 pop hit. Its debut, "Rated Next," also spun off two other top 10 R&B hits/top 20 pop singles: "Butta Love" and "I Still Love You."

25

EVERY BREATH YOU TAKE The Police

A&M • 7/9/83 • 1 (8) • A review in the May 28, 1983, issue of Billboard described this track as "pop distilled to its barest essentials" and "compelling." Fans certainly agreed, driving the haunting and beautiful "Breath" to No. 1 on the Hot 100 for the week ending July 9, 1983. It was the first and only chart-topping Hot 100 hit for the Police, who broke up months later.

26

FLASHDANCE . . . WHAT A FEELING Irene Cara

Casablanca • 5/28/83 • 1 (6) • Cara became a breakout star in 1980, starring in "Fame" and singing its Academy Award-nominated theme, which peaked at No. 4. She one-upped herself with the 1983 theme to "Flashdance," produced by Giorgio Moroder. Not only did the uptempo song about the inspirational "feeling" of dancing hold at No. 1 for six weeks, it also earned the pair an Oscar for best song.



27

TOSSIN' AND TURNIN' Bobby Lewis

Beltone • 7/10/61 • 1 (7) • The most thrilling depiction of insomnia ever recorded, "Tossin' and Turnin'" spent seven weeks at No. 1 on the Hot 100 and 10 more on the R&B chart. Of late, it can be heard in a Disney DTV cartoon video featuring Goofy, Donald Duck, Mickey Mouse and others illustrating the song's vivid themes.

19 LE FREAK Chic

Atlantic • 12/9/78 • 1 (6) • Set off by the infectious refrain, "Aaah, 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.

28

THE BATTLE OF NEW ORLEANS
Johnny Horton

Columbia • 6/1/59 • 1 (6) • A Louisiana Hayride star best known for rockabilly-style uptempo fare, this Horton hit spent 10 weeks atop the country singles lists and six weeks atop the Hot 100. Horton's version was banned in the U.K. because of "the bloody British" line, but with a slightly altered lyric, Lonnie Donegan's cover became a sizeable hit there.

29

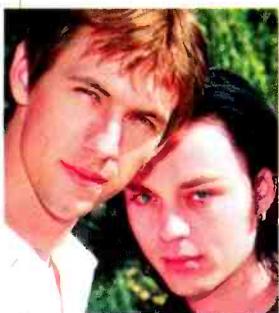
ONE SWEET DAY
Mariah Carey & Boyz II Men

Columbia • 12/2/95 • 1 (16) • It's hardly surprising this ballad set the record that still stands for most weeks (16) a title has reigned atop the Hot 100: Carey and Boyz II Men had already owned the chart in the '90s, the former having spent 36 weeks at No. 1 and the latter 33 before the coronation of "Sweet."

30

TRULY MADLY DEEPLY
Savage Garden

Columbia • 1/17/98 • 1 (2) • This Australian duo rose from Down Under to the Billboard Hot 100 pinnacle with "Truly" and again in 2000 with "I Knew I Loved You." In addition, both ballads were not only Adult Contemporary No. 1s, but also the top songs of the year at the format on Billboard's year-end rankings for 1998 and 2000, respectively.



31

SILLY LOVE SONGS
Wings

Capitol • 5/22/76 • 1 (5) • McCartney's response to criticism that his songs were lyrically and melodically fluffy was to release this piece of pop cotton candy as the lead single from "Wings at the Speed of Sound." It quickly gained favor at radio, spending five weeks at No. 1 while Wings were in the midst of a world tour.

32

**LET'S GET IT ON**
Marvin Gaye

Tamla • 9/8/73 • 1 (2) • The title track for Gaye's 1973 album "Let's Get It On" was originally written as a political song—until co-writer Ed Townsend insisted that a tune with that name should be about just that. With revised lyrics and Gaye's emotional energy, the cut was transformed into one of the greatest sexual liberation anthems of all time.

33

NIGHT FEVER
Bee Gees

RSO • 3/18/78 • 1 (8) • Looking back on "Saturday Night Fever," the Bee Gees' Robin Gibb told Billboard in 2001, "Nobody had any clue it was going to be big." But big it was, especially this cut, which spent eight weeks at No. 1. It was the third in a string of six consecutive Bee Gees No. 1 Hot 100 hits from 1977-1979.

24
ANOTHER ONE BITES THE DUST**Queen**

Elektra • 10/4/80 • 1 (3) • Queen's biggest U.S. hit is attached to a fascinating piece of trivia. If you suddenly find yourself performing CPR on someone, pace the chest compressions by thinking of the song's funky bassline. Why? The notes equal 100 beats per minute, the same rate at which compressions must be applied.



35

SAY SAY SAY
Paul McCartney & Michael Jackson

Columbia • 12/10/83 • 1 (6) • This was the first single from McCartney's "Pipes of Peace," but not his first duet with Jackson. Earlier in 1983, the duo stalled at No. 2 for three weeks with their first charting collaboration, "The Girl Is Mine"—the lead single from Jackson's "Thriller" album.

36

HOW YOU REMIND ME
Nickelback

Roadrunner/IDJMG • 12/22/01 • 1 (4) • Calling this "a breakthrough song" is like saying Michael Phelps is a good swimmer. The ubiquitous single, which ultimately spent 49 weeks on the Hot 100, helped propel parent album "Silver Side Up" to six-times platinum. It also garnered the band's first Grammy Award nod, a Juno Award and multiple No. 1s on the 2002 year-end charts.

37

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE
Dawn Featuring Tony Orlando

Bell • 4/21/73 • 1 (4) • In 1970, Tony Orlando was a retired cover singer, with a pair of top 30 hits in 1961 and 1969 (as the lead for Wind). Urged back into performing by producer Hank Medress, he scored a No. 1 ("Knock Three Times") and a No. 3 hit ("Candida") before hitting paydirt with "Yellow Ribbon," the top-selling single and No. 1 song for 1973.

38

IT'S ALL IN THE GAME
Tommy Edwards

MGM • 10/4/58 • 1 (6) • Originally recorded in 1951, Edwards cut a more upbeat rock'n'roll version of the song seven years later that hit the top of the Hot 100. The oft-covered track is based on a composition by Charles Dawes, the 30th vice president of the United States and a self-taught pianist.

39

I WANT TO HOLD YOUR HAND
The Beatles

Capitol • 2/1/64 • 1 (7) • "British Beatles Hottest Capitol Single Ever" read the front-page headline in the Jan. 18, 1964, issue of Billboard, the week "Hand" debuted at No. 45. Within two weeks, it reached No. 1, the first of a still-unbroken record of 20 chart-topping hits. It was also No. 1 when the Beatles reached New York for their first U.S. visit—Beatlemania was born.

40

SHADOW DANCING
Andy Gibb

RSO • 6/17/78 • 1 (7) • Gibb was the first male solo artist to score three consecutive chart-toppers on the Hot 100, the last of which was this seven-week No. 1. The artist ultimately had an astonishing run, followed by three more top 10s and a total of nine top 40 hits between 1977 and 1981.

41

**CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT**
Elton John

Rocket/A&M • 10/11/97 • 1 (14) • This ode to Marilyn Monroe was originally recorded in 1973, but the 1997 version of "Candle," with modified lyrics in tribute to the late Princess Diana, resonated with listeners on a mammoth scale. "Candle 1997" topped singles charts in 11 countries, sold more than 33 million copies worldwide and became the seventh song to debut atop the Hot 100, where it stayed for 14 weeks.

42

NO ONE
Alicia Keys

MBK/J/RMG • 12/1/07 • 1 (5) • "This is one song that just wrote itself," Keys told Billboard just as "No One" reached No. 4 in November 2007, on its way to five weeks at No. 1. "I needed to say this. It's full force, classical yet vintage, desperate yet triumphant. I want people to feel my soul."

43

END OF THE ROAD
Boyz II Men

Biv 10/Motown • 8/15/92 • 1 (13) • Boyz II Men's third R&B No. 1—and first No. 1 pop hit—culminated in a chart milestone. It remained atop the Hot 100 for a then-record 13 weeks. The quartet smashed its own record in 1994 with "I'll Make Love to You," which spent 14 weeks as the country's top pop record.

44

CALL ME
Blondie

Chrysalis • 4/19/80 • 1 (6) • If Stevie Nicks hadn't signed a restrictive contract with Modern, "Call Me" might never have been written. Indeed, Blondie was commissioned by Giorgio Moroder to write the "American Gigolo" theme song after Nicks turned him down. Crafted from Moroder's rough sketches, the sassy song spent six weeks atop the Hot 100 in the spring of 1980.

**Most Weeks At No. 1**

Songs that reigned the longest.

- 16 **ONE SWEET DAY**
Mariah Carey & Boyz II Men
Columbia
12/2/1995 (above)
- 14 **WE BELONG TOGETHER**
Mariah Carey
Island
6/4/2005
- 14 **CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT**
Elton John
A&M
10/11/1997
- 14 **MACARENA (BAYSIDE BOYS MIX)**
Los Del Rio
RCA
8/3/1996
- 14 **I'LL MAKE LOVE TO YOU**
Boyz II Men
Motown
8/27/1994
- 14 **I WILL ALWAYS LOVE YOU**
Whitney Houston
Arista
11/28/1992
- 13 **THE BOY IS MINE**
Brandy & Monica
Atlantic
6/6/1998
- 13 **END OF THE ROAD**
Boyz II Men
Motown
8/15/1992
- 12 **YEAH!**
Usher Featuring Lil Jon & Ludacris
Zomba
2/28/2004
- 12 **LOSE YOURSELF**
Eminem
Interscope
11/9/2002
- 12 **SMOOTH**
Santana Featuring Rob Thomas
Arista
10/23/1999
- 11 **INDEPENDENT WOMEN PART I**
Destiny's Child
Columbia
11/18/2000
- 11 **I'LL BE MISSING YOU**
Puff Daddy & Faith Evans
Featuring 112
Arista
6/14/1997
- 11 **UN-BREAK MY HEART**
Toni Braxton
Arista
12/7/1996
- 11 **I SWEAR**
All-4-One
Atlantic
5/21/1994

The Billboard Hot 100 All-Time Top Artists



The definitive list of the Hot 100's top 100 artists, based on all charting titles from August 1958 through July 2008.

1	(above) THE BEATLES	51	RICKY NELSON
2	MADONNA	52	DURAN DURAN
3	ELTON JOHN	53	COMMODORES
4	ELVIS PRESLEY	54	THE EAGLES
5	STEVIE WONDER	55	PAUL ANKA
6	MARIAH CAREY	56	TLC
7	JANET JACKSON	57	BARRY MANILOW
8	MICHAEL JACKSON	58	DIONNE WARWICK
9	WHITNEY HOUSTON	59	GLADYS KNIGHT & THE PIPS
10	THE ROLLING STONES	60	HEART
11	PAUL MCCARTNEY/WINGS	61	THE EVERLY BROTHERS
12	BEE GEES	62	R. KELLY
13	CHICAGO	63	BOBBY DARIN
14	THE SUPREMES	64	JAMES BROWN
15	DARYL HALL JOHN OATES	65	PAULA ABDUL
16	PRINCE	66	RICHARD MARX
17	ROD STEWART	67	JEFFERSON AIRPLANE/JEFFERSON STARSHIP/STARSHIP
18	OLIVIA NEWTON-JOHN	68	DESTINY'S CHILD
19	ARETHA FRANKLIN	69	LINDA RONSTADT
20	MARVIN GAYE	70	CELINE DION
21	USHER	71	SMOKEY ROBINSON & THE MIRACLES
22	PHIL COLLINS	72	BOB SEGER & THE SILVER BULLET BAND
23	BILLY JOEL	73	FLEETWOOD MAC
24	DONNA SUMMER	74	BRUCE SPRINGSTEEN
25	DIANA ROSS	75	THE POINTER SISTERS
26	FRANKIE VALLI & THE 4 SEASONS	76	JOHN DENVER
27	THE TEMPTATIONS	77	THE FOUR TOPS
28	THE BEACH BOYS	78	TONY ORLANDO & DAWN
29	LIONEL RICHIE	79	THE 5TH DIMENSION
30	NEIL DIAMOND	80	ALICIA KEYS
31	THE CARPENTERS	81	THE CAPTAIN & TENNILLE
32	BOYZ II MEN	82	ANDY GIBB
33	JACKSON 5/THE JACKSONS	83	AIR SUPPLY
34	CONNIE FRANCIS	84	NELLY
35	BRENDA LEE	85	ROY ORBISON
36	BARBRA STREISAND	86	THE SPINNERS
37	KENNY ROGERS	87	QUEEN
38	BRYAN ADAMS	88	50 CENT
39	CHER	89	DION
40	GEORGE MICHAEL	90	AEROSMITH
41	BOBBY VINTON	91	BILLY OCEAN
42	JOHN MELLENCAMP	92	TOMMY JAMES
43	THREE DOG NIGHT	93	EARTH, WIND & FIRE
44	HUEY LEWIS & THE NEWS	94	BROOK BENTON
45	GLORIA ESTEFAN/MIAMI SOUND MACHINE	95	MICHAEL BOLTON
46	BON JOVI	96	STYX
47	RAY CHARLES	97	TONI BRAXTON
48	CHUBBY CHECKER	98	NEIL SEDAKA
49	FOREIGNER	99	HERMAN'S HERMITS
50	KOOL & THE GANG	100	SIMON & GARFUNKEL

45

LET ME LOVE YOU Mario

3rd Street/J/RMG • 1/1/05 • 1 (9) • The first single from Mario's 2004 album, "Turning Point" was produced by Scott Storch and written by a then-barely-known Shaffer "Ne-Yo" Smith. It held the No. 1 position on the Hot 100 for nine weeks and is easily Mario's biggest hit to date.

46

STAYIN' ALIVE Bee Gees

RSO • 2/4/78 • 1 (4) • There are few songs more associated with the disco phenomenon than this four-week No. 1, which soundtracked the opening sequence of mega-hit "Saturday Night Fever." A lasting symbol of the era, it has been parodied by everyone from "The Simpsons" to Volkswagen.

47



LADY Kenny Rogers

Liberty • 11/15/80 • 1 (6) • After a split with his longtime producer Larry Butler, Rogers enlisted the services of the Commodores' Lionel Richie. Once they met, Richie finished a pair of songs he'd been working on. One of them, "Lady," gave Rogers his fourth million-selling single and became his first No. 1 on the Hot 100 in November 1980.

48

I'M A BELIEVER The Monkees

Colgems • 12/31/66 • 1 (7) • Before he made yentas swoon, Neil Diamond was a songwriting machine, and his "I'm a Believer" is one of the Hot 100's finest specimens of pure pop genius. The single from the Monkees' 1966 self-titled debut was the group's second No. 1 hit, remaining in the top spot for seven weeks. Diamond himself took the song to No. 51 in 1971.

49

GOLD DIGGER Kanye West Featuring Jamie Foxx

Roc-a-Fella/Def Jam/IDJMG • 9/17/05 • 1 (10) • Fresh from watching Jamie Foxx's Oscar-winning turn as Ray Charles in the biopic "Ray," West reportedly hit the studio to craft this song and asked Foxx to join in with his best imitation of the legendary Charles' baritone. The result was his first No. 1 as a lead artist and one of the biggest songs of 2005.

51

THE SIGN Ace Of Base

Arista • 3/12/94 • 1 (6) • "The Sign" rose to No. 1 for four weeks beginning in March 1994 for the Swedish pop combo, then returned for two more frames in May, becoming the first title since Men at Work's "Down Under" in 1983 to revisit the penthouse in a chart run after temporarily ceding it.

52

CENTERFOLD The J. Geils Band

EMI America • 2/6/82 • 1 (6) • The J. Geils Band's only Hot 100 No. 1, "Centerfold," spent six weeks at the top in 1982. The uptempo rock tune—no doubt aided in popularity by its schoolgirls-in-lingerie music video—also surprisingly hit No. 12 on the Hot Dance Club Play chart. It was followed by another pop smash, the No. 4 single "Freeze Frame."

53

(JUST LIKE) STARTING OVER John Lennon

Geffen • 12/27/80 • 1 (5) • "All through the taping of 'Starting Over,' I was calling what I was doing 'Elvis Orbison,'" Lennon told Rolling Stone in 1980. "I'm a born-again rocker, I feel that refreshed." It was more than bitterly ironic that a tune that found Lennon looking with renewed hopefulness was his last to enter the Hot 100 in his lifetime.

54

THE BOY IS MINE Brandy & Monica

Atlantic • 6/6/98 • 1 (13) • This musical tug-of-war had one of the highest jumps to the top in Hot 100 history, leaping 23-1 in 1998. It was the first No. 1 for both artists—and though they denied the song reflected any actual rivalry between them, co-producer Rodney Jerkins claims he remixed "Boy" seven times to keep everything even.

55

BECAUSE I LOVE YOU (THE POSTMAN SONG) Stevie B

LMR/RCA • 12/8/90 • 1 (4) • Crowned by fans as the King of Freestyle, Miami-born Steven Bernard Hill made his mark with uptempo dance jams like "Party Your Body," "Spring Love (Come Back to Me)" and "I Wanna Be the One." But it was this ballad that gave him his biggest Hot 100 hit.

50

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.



56

I LOVE ROCK N' ROLL Joan Jett & the Blackhearts

Boardwalk • 3/20/82 • 1 (7) • Jett first heard this song on a TV series hosted by London-based American rock trio the Arrows, who wrote it. In the mid-1970s, she tried to convince her band the Runaways to cut it but they declined. The singer recorded it after that band broke up; a different version in 1982 went on to spend seven weeks at No. 1.

57

AQUARIUS/LET THE SUNSHINE IN The 5th Dimension

Soul City • 4/12/69 • 1 (6) • Introduced in the boundary-busting musical "Hair" in 1967, this track later became a multiformat hit for the 5th Dimension in 1969. Based on the belief that mankind would begin an age of enlightenment at the end of the 20th century, "Aquarius" earned Grammys for record of the year and best contemporary vocal performance by a group in 1970.

58

WHOMP! (THERE IT IS) Tag Team

Life/Bellmark • 7/31/93 • 2 • This unabashed one-hit wonder has been a sporting event staple for nearly 15 years. The song hit No. 1 on the R&B/Hip-Hop chart in 1993 and spent seven weeks at No. 2 on the Hot 100. Later that year, it was the theme song for the 1993 Philadelphia Phillies, all the way through their trip to the World Series.



59

EBONY AND IVORY Paul McCartney and Stevie Wonder

Columbia • 5/15/82 • 1 (7) • Equating racial harmony with the peaceful coexistence of the black and white keys "side by side on my piano," this superstar pairing from McCartney's "Tug of War" album spent seven weeks a No. 1 in the spring of 1982. Although savaged by critics as sappy, the cut became the longest-running No. 1 of Wonder's career as well as McCartney's post-Beatles period.

60



RUSH RUSH Paula Abdul

Captive/Virgin • 6/15/91 • 1 (5) • Between 1989 and 1991, Abdul racked up six No. 1s on the Hot 100, beginning with "Straight Up" and concluding with "The Promise of a New Day." The latter was the second single from her sophomore album, "Spellbound." However, the set's first single, "Rush Rush," is Abdul's longest-running No. 1, with five weeks atop the list.

61

THAT'S WHAT FRIENDS ARE FOR Dionne & Friends

Arista • 1/18/86 • 1 (4) • In Elton John, Gladys Knight and Stevie Wonder, Warwick certainly had "Friends" in high places, and together they wound up in the highest place of all on the 1986 Billboard Hot 100 year-end chart. Written by Burt Bacharach and Carole Bayer Sager, the song became the second No. 1 each for Warwick and Knight, the 10th for Wonder and the seventh for John.

62 UPSIDE DOWN

Diana Ross

Motown • 9/6/80 • 1 (4) • With disco still the genre du jour in the fall of 1980, Chic principals Nile Rodgers and Bernard Edwards produced and wrote this danceable love song, which handed Ross four weeks atop the Hot 100. Parent album "Diana" also spawned another top five hit, "I'm Coming Out."



63

SUGAR, SUGAR The Archies

Calendar • 9/20/69 • 1 (4) • The Archies comic strip, created in 1942, became a hit Saturday morning TV show created by Don Kirshner, who had also guided the Monkees. This subsequent bubblegum bauble remained No. 1 for four weeks and sold 3 million copies. Obviously, its melody had legs: A year later, Wilson Pickett recorded a cover that reached No. 25.

64

DILEMMA Nelly Featuring Kelly Rowland

Fo' Reel/Universal/UMRG • 8/17/02 • 1 (10) • While Nelly's "Hot in Herre" got parties started during 2002, his pairing with Destiny's Child's Kelly Rowland on this sentimental rap track proved just as popular, giving the rapper a second chart-topper. "Dilemma" spent 10 weeks at No. 1 on the Hot 100 and was supported with a video featuring Patti LaBelle as Rowland's mother.

65

I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye

Tamla • 12/14/68 • 1 (7) • Known for soulful turns on his own and as a duet partner, Gaye pulled out all the stops in 1968. "Grapevine" had been a No. 1 R&B and No. 2 pop hit a year earlier for fellow Motown act Gladys Knight & the Pips, but Gaye's urgent plaint—underscored by his sexy demeanor—took the song to new heights.

66

YOU'RE STILL THE ONE Shania Twain

Mercury Nashville • 5/2/98 • 2 • Written by Twain and then-husband Mutt Lange about their relationship, "One" was the artist's first top 10 and most successful single on the Hot 100. Twain won two Grammys in 1999 for the track, as well as song of the year at the 1999 BMI Country Songwriter Awards.

67

HOT STUFF Donna Summer

Casablanca • 6/2/79 • 1 (3) • No one was hotter than Donna Summer in 1979. That year, the diva notched five top 10 hits, with three of them—including "Hot Stuff"—reaching No. 1. The surging rock track, which won Summer her second Grammy, spent four weeks atop the tally and was the first single from her "Bad Girls" album.

68

I WILL ALWAYS LOVE YOU Whitney Houston

Arista • 11/28/92 • 1 (14) • A 1974 country No. 1 for its writer, Dolly Parton, this song from "The Bodyguard" soundtrack spent 14 weeks at No. 1 on the Hot 100. It also made Houston the first woman to ever have a single reach the triple-platinum mark with sales of 3 million copies. "Always" later earned Houston the record of the year and best female pop vocal Grammys.

69



GANGSTA'S PARADISE Coolio Featuring L.V.

MCA Soundtracks/MCA • 9/9/95 • 1 (3) • This update of Stevie Wonder's "Pastime Paradise" appeared in the 1995 movie "Dangerous Minds" and was promptly lampooned by "Weird" Al Yankovic as "Amish Paradise." Coolio later claimed he hadn't given permission for that version, but photos of the pair at the 2006 Consumer Electronics Show suggest they have made amends.

70

ABRACADABRA The Steve Miller Band

Capitol • 9/4/82 • 1 (2) • Best-known for his light-hearted FM radio rock, Miller veered into the disco of the day for this track and was rewarded with his third (and last) No. 1 Hot 100 hit. "Abracadabra"—which Miller memorably rhymed with "Want to reach out and grab ya"—unseated "Eye of the Tiger" in September 1982.

71

BILLIE JEAN Michael Jackson

Epic • 3/5/83 • 1 (7) • The first of two No. 1s (and second of seven top 10s) from Jackson's "Thriller," "Billie Jean" has all the elements of Jackson in his prime, particularly a compelling storyline ("the kid is not my son") and an insanely catchy melody atop an insistent beat. His "Moonwalk"-featuring performance of the song on the Motown 25 TV special forever cemented his superstardom.

72

YOU'RE SO VAIN Carly Simon

Elektra • 1/6/73 • 1 (3) • One of the biggest enigmas in popular music, this track also carries one of the most famous refrains: "You're so vain/I bet you think this song is about you." Simon has never publicly admitted who the song is about. Regardless, it was a huge hit, spending three weeks at No. 1 in January 1973.



Largest Leaps To No. 1

The Hot 100's longest jumps to No. 1. (Note: T.I.'s recent record-setting 71-1 leap with "Whatever You Like" happened after the late-July cutoff date.)

63 (64-1) **MAKES ME WONDER**
Maroon 5
5/12/2007

52 (53-1) **TAKE A BOW**
Rihanna
5/24/2008

51 (52-1) **A MOMENT LIKE THIS**
Kelly Clarkson
10/5/2002

50 (49-1) **LOVE IN THIS CLUB**
Usher Featuring Young Jeezy
3/15/2008

Largest Leaps To Top 10

91 (94-3) **BEAUTIFUL LIAR**
Beyoncé & Shakira
4/7/2007

88 (95-7) **SMACK THAT**
Akon Featuring Eminem
10/14/2006

82 (86-4) **BREAKING FREE**
Zac Efron, Andrew Seeley & Vanessa Anne Hudgens
2/11/2006

79 (84-5) **LONDON BRIDGE**
Fergie
8/12/2006

Largest Overall Leaps

91 (94-3) **BEAUTIFUL LIAR**
Beyoncé & Shakira
4/7/2007

88 (95-7) **SMACK THAT**
Akon Featuring Eminem
10/14/2006

82 (86-4) **BREAKING FREE**
Zac Efron, Andrew Seeley & Vanessa Anne Hudgens
2/11/2006

81 (93-12) **HOW FAR WE'VE COME**
Matchbox Twenty
9/22/2007

No. 1 Debuts



Songs that bowed at No. 1.

- 9/2/1995** **YOU ARE NOT ALONE**
Michael Jackson
Epic (above)
- 9/30/1995** **FANTASY**
Mariah Carey
Columbia
- 11/25/1995** **EXHALE (SHOOP SHOOP)**
Whitney Houston
Arista
- 12/2/1995** **ONE SWEET DAY**
Mariah Carey & Boyz II Men
Columbia
- 6/14/1997** **I'LL BE MISSING YOU**
Puff Daddy & Faith Evans
Featuring 112
Arista
- 9/13/1997** **HONEY**
Mariah Carey
Columbia
- 10/11/1997** **CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT**
Elton John
A&M
- 2/28/1998** **MY HEART WILL GO ON**
Celine Dion
550 Music
- 9/5/1998** **I DON'T WANT TO MISS A THING**
Aerosmith
Columbia
- 11/14/1998** **DOO WOP (THAT THING)**
Lauryn Hill
Columbia
- 12/5/1998** **I'M YOUR ANGEL**
R. Kelly & Celine Dion
Jive
- 6/28/2003** **THIS IS THE NIGHT**
Clay Aiken
RCA
- 7/10/2004** **I BELIEVE**
Fantasia
J
- 7/2/2005** **INSIDE YOUR HEAVEN**
Carrie Underwood
Arista
- 7/1/2006** **DO I MAKE YOU PROUD**
Taylor Hicks
Arista

73

PLAY THAT FUNKY MUSIC Wild Cherry

Epic • 9/18/76 • 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.

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.

75

MY SHARONA The Knack

Capitol • 8/25/79 • 1 (6) • This ode to a teenage crush was the top song of 1979 and spent six weeks at No. 1. Since then, it's been covered by everyone from Nirvana to Italian metal band Eldritch. In 2006, the Knack sued Run-D.M.C. for sampling "Sharona" in the latter's 1986 single, "It's Tricky."

76

ALL NIGHT LONG (ALL NIGHT) Lionel Richie

Motown • 11/12/83 • 1 (4) • This future wedding reception staple was at the time Richie's third No. 1 in two years. But fans were puzzled over the Jamaican 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?"

77

NOTHING COMPARES 2 U Sinéad O'Connor

Ensign/EMI • 4/21/90 • 1 (4) • 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 with 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.



78

I SWEAR All-4-One

Blitz/Atlantic • 5/21/94 • 1 (11) • 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 J. Myers, promptly hit No. 1 on the Hot 100 and remained there for 11 consecutive weeks.

01 ARE YOU LONESOME TO-NIGHT? Elvis Presley

RCA Victor • 12/3/60 • 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.

79

FAMILY AFFAIR Mary J. Blige

MCA • 11/3/01 • 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.

80

WAITING FOR A GIRL LIKE YOU Foreigner

Atlantic • 11/28/81 • 2 • This 1981 single was stuck at No. 2 on the Hot 100 for 10 weeks—with nine of those parked behind Olivia Newton-John's "Physical." It is tied with Missy "Misdemeanor" Elliott's "Work It" for most weeks at No. 2 without ever reaching the top.

82

KILLING ME SOFTLY WITH HIS SONG Roberta Flack

Atlantic • 2/24/73 • 1 (5) • Flack's heart-wrenching version of the Lori Lieberman/Charles Fox/Norman Gimbel collaboration spent five weeks atop the Hot 100 as her second No. 1 single and won three Grammy Awards. After the Fugees' cover of it became a massive hit in 1996, Flack's version returned to the charts in the form of a Hot Dance Club Play-topping remix.

83

HURTS SO GOOD John Cougar

Riva • 8/7/82 • 2 • Although "Jack and Diane" was the one that topped the Hot 100, the No. 2-peaking "Hurts So Good" was just as enduring a hit for this Indiana rocker, spending 16 weeks in the top 10, the longest stretch for any song in the 1980s. "Hurts" also won a Grammy Award for best male rock vocal performance in 1983.

84

I'LL BE MISSING YOU Puff Daddy & Faith Evans Featuring 112

Bad Boy/Arista • 6/14/97 • 1 (11) • 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.

85

RAINDROPS KEEP FALLIN' ON MY HEAD B.J. Thomas

Scepter • 1/3/70 • 1 (4) • Recommended by labelmate 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.

86

ANOTHER DAY IN PARADISE Phil Collins

Atlantic • 12/23/89 • 1 (4) • 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 to 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.



87

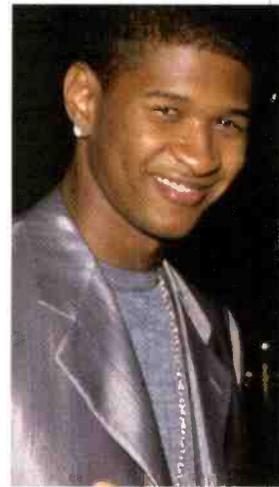
BEST OF MY LOVE The Emotions

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.

88

YOU MAKE ME WANNA... Usher

LaFace/Arista • 10/25/97 • 2 • 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.



89

BIG GIRLS DON'T CRY Fergie

will.i.am/A&M/Interscope • 9/8/07 • 1 (1) • The third single from Fergie's solo debut, "The Dutchess," to claim the top spot on the Hot 100 made her the first female artist to earn three No. 1s from one album since Christina Aguilera in 2000. "Big Girls" was also Fergie's first No. 1 on the Mainstream Top 40, Adult Contemporary and Adult Top 40 charts.



90

THE WAY WE WERE
Barbra Streisand

Columbia • 2/2/74 • 1 (3) • Streisand's first No. 1, taken from the 1973 movie in which she starred with Robert Redford, was originally arranged in a sweeping orchestral style replete with harp accents. It earned writers Marvin Hamlisch and Alan and Marilyn Bergman best song Oscars and a song of the year Grammy, but only went to No. 1 after a wah-wah-laden pop makeover following the film.

91

ANOTHER NIGHT
Real McCoy

Arista • 11/12/94 • 3 • 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.

92

IT'S NOW OR NEVER
Elvis Presley

RCA Victor • 8/15/60 • 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.

93

DO THAT TO ME ONE MORE TIME
The Captain & Tennille

Casablanca • 02/16/80 • 1 (2) • 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.

94

A FIFTH OF BEETHOVEN
Walter Murphy & the Big Apple Band

Private Stock • 10/9/76 • Murphy played nearly every instrument on "A Fifth of Beethoven," obviously based on the composer's "Fifth Symphony," but was forced to credit the song to an imaginary ensemble. It took 20 weeks to reach No. 1 in 1976; Murphy never achieved another top 40 hit on the Hot 100.

95



LIKE A VIRGIN
Madonna

Sire/Warner Bros. • 12/22/84 • 1 (6) • She made it through the wilderness. Somehow, she made it through. Of course, we're talking about Madonna and her first Hot 100 No. 1. She premiered "Virgin" on Sept. 14, 1984, in a now-legendary performance on the first MTV Video Music Awards. Just over three months later, it was atop the Hot 100.

96

MARIA MARIA
Santana Featuring the Product G&B

Arista • 4/8/00 • 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.

97



I WILL SURVIVE
Gloria Gaynor

Polydor • 3/10/79 • 1 (3) • "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 discos to a heartfelt tale of unflinching empowerment, setting dance-floors ablaze.

98

I CAN'T STOP LOVING YOU
Ray Charles

ABC-Paramount • 6/2/62 • 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.

99

U GOT IT BAD
Usher

Arista • 12/15/01 • 1 (6) • Co-produced by Jermaine Dupri and Bryan-Michael Cox, "Bad" spent a week at No. 1 in December 2001 before being temporarily replaced by Nickelback's "How You Remind Me." But it returned to the top the following month, adding five more weeks at No. 1 to its tally.

100
JOY TO THE WORLD

Three Dog Night

Dunhill/ABC • 4/17/71 • 1 (6) • Originally Three Dog Night was reluctant to sing the gibberish lyrics to this Hoyt Axton composition (Axton riffed them on the



spot to showcase the melody to producers). But Jeremiah the Bullfrog proved irresistible to pop radio, launching the song to a six-week run at No. 1 and the top pop single of 1971.



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, 17 No. 1 titles have surpassed UB40's record, the longest being 60 weeks by Los Del Rio's "Macarena (Bayside 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 Airplay 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 lists were ranked according to weeks at No. 1, with tiebreakers for number of weeks in the top 10, number of weeks in the top 40 and number of weeks on the chart.

STREISAND: COLUMBIA/THE KOBAL COLLECTION/WIREIMAGE.COM; GAYNOR: REX USA; MADONNA: JAMES COLBURN/GLOBE PHOTOS; THREE DOG NIGHT: LFI



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 Shawna) and "Money Maker" (featuring Pharrell). Luda 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 we find a startling difference. In that 10-year span, there were 141 No. 1s, but only 18 of them—13%—were collabos. Scroll back even farther and we find only 14 of the 232 No. 1s (just 6%) of the 1980s were shared-credit chart-toppers. In the 1980s, 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 a piece; and Paula Abdul, Monica and Wilson Phillips with three chart-toppers each. Only

Boyz II Men, Bryan 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 to found 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.

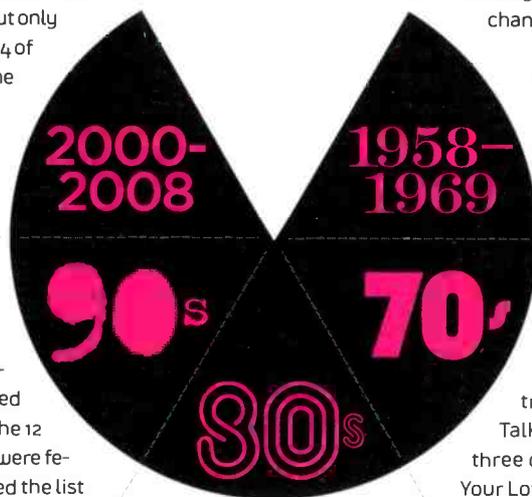
If the 1990s were a golden era for women on the Hot 100, at least the 2000s are proving egalitarian—to date, male and female artists claim an even share of the decade's most No. 1s.

—Evie Nagy



Rock, Around The Clock

How Have The Tastes Of Pop Radio Evolved Since The Billboard Hot 100 Launched 50 Years Ago? Billboard Digs Into The List Of Artists With The Most No. 1 Hits By Decade To Provide A Snapshot Of The Times



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 blast-off 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 10 represents an era where adult listeners savored the top of the Hot 100 with top 40 kids: 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 BEATLES 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 '50s and '60s 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, whereby 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 harmony-laden songs now only occasionally catch the favor of the Hot 100 audience. But in the '50s and '60s, they became the dominant pop music of the time, ushering in the glory days of early rock'n'roll.

—Ed Christman



THE BEE GEES BUST A MOVE

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. 1s "Jive Talkin'" in 1975 and "You Should Be Dancing" in 1976, 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. 1s "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 1975—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 Jackson 5 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 1970's No. 1 weeper "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.

CLOCKWISE FROM TOP LEFT: MAURY PHILLIPS/WIREIMAGE.COM; TERENCE SPENCER/CAMERA PRESS/RETNA; MICHAEL OCHS ARCHIVES/GETTY IMAGES; ANTHONY VERDE/TIME LIFE PICTURES/GETTY IMAGES; STEPHEN LOVEN/KIN/WIREIMAGE.COM



A teenage LEANN RIMES found herself embroiled in behind-the-scenes politics over 'How Do I Live,' the key track from the film 'Con Air.'

'Live' Long And Prosper

Two Country Stars Had Their Way With 'How Do I Live.' But Thanks To Pop Radio, LeAnn Rimes' Version Prevailed. By Ken Tucker

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 father Wilbur Rimes and Curb Records chairman Mike Curb producing.

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.

Why Yearwood's version eventually wound up on the "Con Air" soundtrack instead of Rimes' is a source of debate even today. According to Warren, movie

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 from 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, MCA 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. "[Send it to] 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, released by Buena Vista, has sold 83,000 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." ■■■

Gone Country

Top Billboard Hot 100 Country Songs



The hottest country songs to appear on the Billboard Hot 100 during the chart's first 50 years.

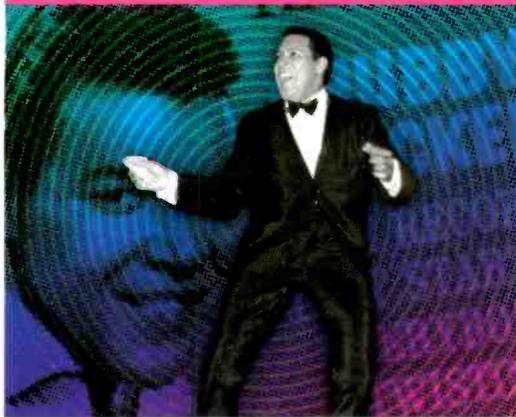
- | | |
|--|--|
| 1 THE BATTLE OF NEW ORLEANS
Marty Robbins
Columbia | 19 EL PASO
Marty Robbins
Columbia |
| 2 LADY
Kenny Rogers
Liberty | 20 BIRD DOG
The Everly Brothers
Cadence |
| 3 YOU'RE STILL THE ONE
Shania Twain
Mercury Nashville | 21 BEFORE THE NEXT TEARDROP FALLS
Freddy Fender
ABC/Dot |
| 4 ARE YOU LONESOME TONIGHT?
Elvis Presley With the Jordanaires
RCA Victor | 22 9 TO 5
Dolly Parton
RCA |
| 5 RAINDROPS KEEP FALLIN' ON MY HEAD
B.J. Thomas
Scepter | 23 I LOVE A RAINY NIGHT
Eddie Rabbitt
Elektra |
| 6 RHINESTONE COWBOY
Glen Campbell
Capitol | 24 LAST DATE
Floyd Cramer
RCA Victor |
| 7 BREATHE
Faith Hill
Warner Bros. (Nashville)/
Warner Bros./WRN | 25 THE MOST BEAUTIFUL GIRL
Charlie Rich
Epic |
| 8 TOM DOOLEY
The Kingston Trio
Capitol | 26 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA
Vicki Lawrence
Bell |
| 9 BIG BAD JOHN
Jimmy Dean
Columbia | 27 AMAZED
Lonestar
BNA |
| 10 HE'LL HAVE TO GO
Jim Reeves
RCA Victor | 28 DON'T IT MAKE MY BROWN EYES BLUE
Crystal Gayle
United Artists |
| 11 ISLANDS IN THE STREAM
Kenny Rogers With Dolly Parton
RCA | 29 BABY DON'T GET HOOKED ON ME
Mac Davis
Columbia |
| 12 HONEY
Bobby Goldsboro
United Artists | 30 ANNIE'S SONG
John Denver
RCA Victor |
| 13 THE STREAK
Ray Stevens
Barnaby | 31 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG
B.J. Thomas
ABC |
| 14 STUCK ON YOU
Elvis Presley With the Jordanaires
RCA Victor | 32 QUEEN OF HEARTS
Juice Newton
Capitol |
| 15 THE THREE BELLS
The Browns
RCA Victor | 33 HARPER VALLEY P.T.A.
Jeannie C. Riley
Plantation |
| 16 IT'S ONLY MAKE BELIEVE
Conway Twitty
MGM | 34 LET YOUR LOVE FLOW
Bellamy Brothers
Warner/Curb |
| 17 ODE TO BILLIE JOE
Bobbie Gentry
Capitol | 35 SUNSHINE ON MY SHOULDERS
John Denver
RCA Victor |
| 18 THE BALLAD OF THE GREEN BERETS
SSgt Barry Sadler U.S. Army Special Forces
RCA Victor | |

By sampling Aerosmith, Run-D.M.C. (shown) was a safer bet for pop programmers.



Sweet Soul Music

Top Billboard Hot 100 R&B/Hip-Hop Songs



The hottest R&B songs and hip-hop tracks to appear on the Billboard Hot 100 during the chart's first 50 years.

- 1 **THE TWIST**
Chubby Checker
Parkway (above)
- 2 **WE BELONG TOGETHER**
Mariah Carey
Island/IDJMG
- 3 **UN-BREAK MY HEART**
Toni Braxton
LaFace/Arista
- 4 **YEAH!**
Usher Featuring Lil Jon & Ludacris
LaFace/Zomba
- 5 **ENDLESS LOVE**
Diana Ross and Lionel Richie
Motown
- 6 **I'LL MAKE LOVETO YOU**
Boyz II Men
Motown
- 7 **LE FREAK**
Chic
Atlantic
- 8 **LOW**
Flo Rida Featuring T-Pain
Poe Boy/Atlantic
- 9 **TOO CLOSE**
Next
Arista
- 10 **FLASHDANCE . . . WHAT A FEELING**
Irene Cara
Casablanca
- 11 **ONE SWEET DAY**
Mariah Carey and Boyz II Men
Columbia
- 12 **LET'S GET IT ON**
Marvin Gaye
Tamla
- 13 **SAY SAY SAY**
Paul McCartney and Michael Jackson
Columbia
- 14 **NO ONE**
Alicia Keys
MBK/J/RMG
- 15 **END OF THE ROAD**
Boyz II Men
Biv 10/Motown
- 16 **LET ME LOVE YOU**
Mario
3rd Street/J/RMG
- 17 **GOLD DIGGER**
Kanye West Featuring Jamie Foxx
Roc-a-Fella/Def Jam/IDJMG
- 18 **THE BOY IS MINE**
Brandy and Monica
Atlantic
- 19 **AQUARIUS/LET THE SUNSHINE IN**
The 5th Dimension
Soul City
- 20 **WHOOPI! (THERE IT IS)**
Tag Team
Life/Bellmark
- 21 **EBONY AND IVORY**
Paul McCartney and Stevie Wonder
Columbia
- 22 **THAT'S WHAT FRIENDS ARE FOR**
Dionne Warwick & Friends
Arista
- 23 **UPSIDE DOWN**
Diana Ross
Motown
- 24 **DILEMMA**
Nelly Featuring Kelly Rowland
Fo' Reel/Universal/UMRG
- 25 **I HEARD IT THROUGH THE GRAPEVINE**
Marvin Gaye
Tamla
- 26 **HOT STUFF**
Donna Summer
Casablanca
- 27 **I WILL ALWAYS LOVE YOU**
Whitney Houston
Arista
- 28 **GANGSTA'S PARADISE**
Coolio Featuring L.V.
MCA Soundtracks/MCA
- 29 **BILLIE JEAN**
Michael Jackson
Epic
- 30 **Play That Funky Music**
Wild Cherry
Epic
- 31 **SAY YOU, SAY ME**
Lionel Richie
Motown
- 32 **ALL NIGHT LONG (ALL NIGHT)**
Lionel Richie
Motown
- 33 **FAMILY AFFAIR**
Mary J. Blige
MCA
- 34 **KILLING ME SOFTLY WITH HIS SONG**
Roberta Flack
Atlantic
- 35 **I'LL BE MISSING YOU**
Puff Daddy and Faith Evans Featuring 112
Bad Boy/Arista

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 seems key to their airplay, according to rhythmic WQHT (Hot 97) New York PD Ebro Darden. "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, he didn't compromise their manhood, their credi-

bility, 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 onboard."

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 it, and just 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." ●●●



THE IMPRESSIONS were the first R&B group to cross over to the newly created Hot 100 in 1958.

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.

Just ask Jerry Butler, a founding member of the Impressions. When the Hot 100 debuted in 1958, the legendary Chicago soul group was breathing rarefied air as its "For Your Precious Love" settled in at No. 15. The single would eventually peak at No. 11 on the chart (and No. 3 on Billboard's Most Played R&B by Jockeys chart).

"It was difficult getting R&B records into major department stores," recalls Butler, nicknamed the Ice Man for his soulful, smooth-as-ice vocals. "Then there were [white] pop singers covering R&B hits, like Georgia Gibbs, [LaVern Baker's "Tweedlee Dee," Etta James' "The Wallflower"] and getting wider exposure and sales than black acts. That was the way things

were in those days."

Before legendary producer Jerry Wexler helped coin the term "rhythm & blues" for Billboard in 1949, black singles' chart progress was chronicled in the magazine under the climate-revealing titles Harlem Hit Parade (debuting in 1942) and Race Records (1945). But thanks to R&B groups like the Impressions and the Platters—who ruled the top of the Hot 100 in 1959 for three weeks with "Smoke Gets in Your Eyes"—things slowly began to change.

Peaking at No. 6 on the Hot 100, Ray Charles' "What'd I Say" was a portent of things to come. During his career, Charles claimed 12 top 10s on the chart, including three No. 1s. Then an upstart label by the name of Motown began flexing its R&B/pop muscle. Tamla Records—its precursor—notched its

first hit with the Miracles' No. 2-finishing "Shop Around" in 1960. Four years later, labelmates the Supremes began their march to ultimate girl group glory with the first of 12 No. 1s, "Where Did Our Love Go."

With increased radio airplay and retail accessibility, R&B continued to raise its mainstream profile. Among the acts contributing to the ante were James Brown, Aretha Franklin, Sly & the Family Stone, the Jackson 5, Isaac Hayes, Lionel Richie and Whitney Houston.

Then Boyz II Men drove home R&B's mainstream potential big time. The Philadelphia quartet broke the record at the time for most weeks at No. 1 on Oct. 24, 1992, when "End of the Road" notched its 11th week on top. The genre has been just as powerful ever since. ●●●

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 out of 19 weeks, an unprece-

dent 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 and by design tried to create, and it worked," says Thomas D. Mottola, chairman/CEO of Casablanca Records and Champion Entertainment. Back then, Mottola, 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," Mar-

tin told Billboard in an interview some years ago.

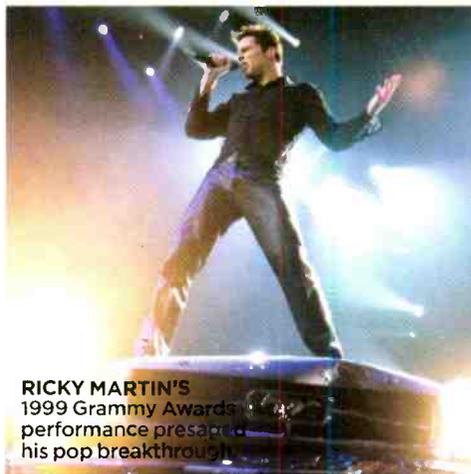
But the term "Latin explosion," Mottola says, was simply coined by the media and used by labels to market their acts.

"It was a mirage," Mottola 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 Aguilera, who sang in English. Finally, there was Estefan dueting 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." ♦♦♦



RICKY MARTIN'S 1999 Grammy Awards performance presaged his pop breakthrough.

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)
IF YOU HAD MY LOVE, Jennifer Lopez	(five weeks at No. 1)
GENIE IN A BOTTLE, Christina Aguilera	(five weeks at No. 1)
BAILAMOS, Enrique Iglesias	(two weeks at No. 1)
MUSIC OF MY HEART, 'N Sync & Gloria Estefan	(peaked at No. 2)
SHE'S ALL I 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 BAMBAMBA

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 has 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 the RIAA. That success ushered in "La Bamba" covers by everyone from regional Mexican stars Selena and Valentin Elizalde to Wyckle 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 1,187 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 Latin licensing agent Eduardo Morales says. "It's basically things like



RITCHIE VALENS brought 'La Bamba' onto the charts and into the mainstream in 1959.

Christmas songs, 'La Bamba' and 'Happy Birthday.'"

And the song's popularity has remained strong, with publisher EMI Longitude issuing synch 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 grossed 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 \$2.4 million domestically on synchs in the last five years alone.

A recent such license for "La Bamba" went to Sega for its rhythmic 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 fit the criteria that Sega product marketing manager Logan Parr describes for "what is hot out there, what has great legs, not necessarily a new song but [one that] has a cult following over a long period of time." ♦♦♦

Hits Don't Lie

Top Billboard Hot 100 Latin Songs

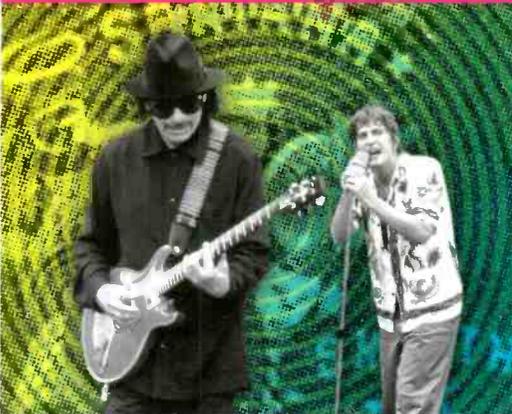


The hottest Latin and Brazilian songs to appear on the Billboard Hot 100 during the chart's first 50 years.

- MACARENA (BAYSIDE BOYS MIX)**
Los Del Rio
RCA (above)
- MARIA MARIA**
Santana Featuring The Product G&B
Arista
- I'M REAL**
Jennifer Lopez Featuring Ja Rule
Epic
- LA BAMBA**
Los Lobos
Slash/Warner Bros.
- ANYTHING FOR YOU**
Gloria Estefan & Miami Sound Machine
Epic
- I NEED TO KNOW**
Marc Anthony
Columbia
- GENIE IN A BOTTLE**
Christina Aguilera
RCA
- IF YOU HAD MY LOVE**
Jennifer Lopez
Work/550-Work
- DON'T WANNA LOSE YOU**
Gloria Estefan
Epic
- COMING OUT OF THE DARK**
Gloria Estefan
Epic
- LIVIN' LA VIDA LOCA**
Ricky Martin
C2
- LADY MARMALADE**
Christina Aguilera, Lil' Kim, Mya and Pink
Interscope
- HERO**
Enrique Iglesias
Interscope
- HIPS DON'T LIE**
Shakira Featuring Wyclef Jean
Epic
- JUST ANOTHER DAY**
Jon Secada
SBK/EMI
- THE GAME OF LOVE**
Santana Featuring Michelle Branch
Arista
- ALSO SPRACH ZARATHUSTRA (2001)**
Deodato
CTI
- BE WITH YOU**
Enrique Iglesias
Interscope
- 1, 2, 3**
Gloria Estefan & Miami Sound Machine
Epic
- COME ON OVER BABY (ALL I WANT IS YOU)**
Christina Aguilera
RCA
- BLACK MAGIC WOMAN**
Santana
Columbia
- WHAT A GIRL WANTS**
Christina Aguilera
RCA
- PATRICIA**
Perez Prado And His Orchestra
RCA Victor
- LIGHT MY FIRE**
Jose Feliciano
RCA Victor
- LOVE DON'T COST A THING**
Jennifer Lopez
Epic
- JENNY FROM THE BLOCK**
Jennifer Lopez Featuring Styles and Jadakiss
Epic
- YOU SANG TO ME**
Marc Anthony
Columbia
- TASTE OF HONEY**
Herb Alpert & The Tijuana Brass
A&M
- WORDS GET IN THE WAY**
Miami Sound Machine
Epic
- THE LOOK OF LOVE**
Sergio Mendes & Brasil '66
A&M
- BAILAMOS**
Enrique Iglesias
Overbrook/Interscope
- OBSESSION (NO ES AMOR)**
Frankie J Featuring Baby Bash
Columbia
- WHENEVER, WHEREVER**
Shakira
Epic
- IF YOU GO**
Jon Secada
SBK/EMI
- THE GIRL FROM IPANEMA**
Stan Getz/Astrud Gilberto
Verve

It's Only Rock 'N' Roll

Top Billboard Hot 100 Rock Songs



The hottest rock songs to appear on the Billboard Hot 100 during the chart's first 50 years.

- | | |
|---|--|
| <p>1 SMOOTH
Santana Featuring Rob Thomas
Arista (<i>above</i>)</p> <p>2 HEY JUDE
The Beatles
Apple</p> <p>3 TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)
Rod Stewart
Warner Bros.</p> <p>4 (EVERYTHING I DO) I DO IT FOR YOU
Bryan Adams
A&M</p> <p>5 EYE OF THE TIGER
Survivor
Scotti Bros.</p> <p>6 EVERY BREATH YOU TAKE
The Police
A&M</p> <p>7 SILLY LOVE SONGS
Wings
Capitol</p> <p>8 ANOTHER ONE BITES THE DUST
Queen
Elektra</p> <p>9 HOW YOU REMIND ME
Nickelback
Roadrunner/IDJMG</p> <p>10 I WANT TO HOLD YOUR HAND
The Beatles
Capitol</p> <p>11 CALL ME
Blondie
Chrysalis</p> <p>12 CENTERFOLD
The J. Geils Band
EMI America</p> <p>13 (JUST LIKE) STARTING OVER
John Lennon
Geffen</p> <p>14 I LOVE ROCK-N-ROLL
Joan Jett & the Blackhearts
Boardwalk</p> <p>15 ABRACADABRA
The Steve Miller Band
Capitol</p> <p>16 MY SHARONA
The Knack
Capitol</p> <p>17 NOTHING COMPARES 2 U
Sinéad O'Connor
Ensign/EMI</p> | <p>18 WAITING FOR A GIRL LIKE YOU
Foreigner
Atlantic</p> <p>19 HURTS SO GOOD
John Cougar
Riva</p> <p>20 ANOTHER DAY IN PARADISE
Phil Collins
Atlantic</p> <p>21 JOY TO THE WORLD
Three Dog Night
Dunhill/ABC</p> <p>22 MY LOVE
Paul McCartney & Wings
Apple</p> <p>23 ANOTHER BRICK IN THE WALL (PART II)
Pink Floyd
Columbia</p> <p>24 CRAZY LITTLE THING CALLED LOVE
Queen
Elektra</p> <p>25 HANGING BY A MOMENT
Lifehouse
DreamWorks</p> <p>26 DON'T YOU WANT ME
The Human League
A&M/Virgin</p> <p>27 DA YA THINK I'M SEXY?
Rod Stewart
Warner Bros.</p> <p>28 MAGGIE MAY/REASON TO BELIEVE
Rod Stewart
Mercury</p> <p>29 JESSIE'S GIRL
Rick Springfield
RCA</p> <p>30 PHILADELPHIA FREEDOM
The Elton John Band
MCA</p> <p>31 HONKY TONK WOMEN
The Rolling Stones
London</p> <p>32 CROCODILE ROCK
Elton John
MCA</p> <p>33 AMERICAN PIE (PARTS I & II)
Don McLean
United Artists</p> <p>34 DOWN UNDER
Men At Work
Columbia</p> <p>35 JACK & DIANE
John Cougar
Riva</p> |
|---|--|



From left, **ROB THOMAS**, **CARLOS SANTANA** and **CLIVE DAVIS** turned 'Smooth' into Grammy gold in 2000

'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 would 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 is introduced to songwriter Itaal Shur through fellow A&R veteran Gerry Griffith. 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 matchbox twenty'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," or else it's going to sound fuckin' cheesy as hell. It's one of those times it worked for me.

After numerous revisions, Ganbarg finally plays the demo for Davis, who loves it. But Santana and his manager 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." Clive says, "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 realized they hadn't even played anything. And Carlos got there like five minutes after I found this out so I was still fuckin' freaking.

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 lode! This is it!"

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 phones lit up wherever it was played. It became everybody's favorite song.

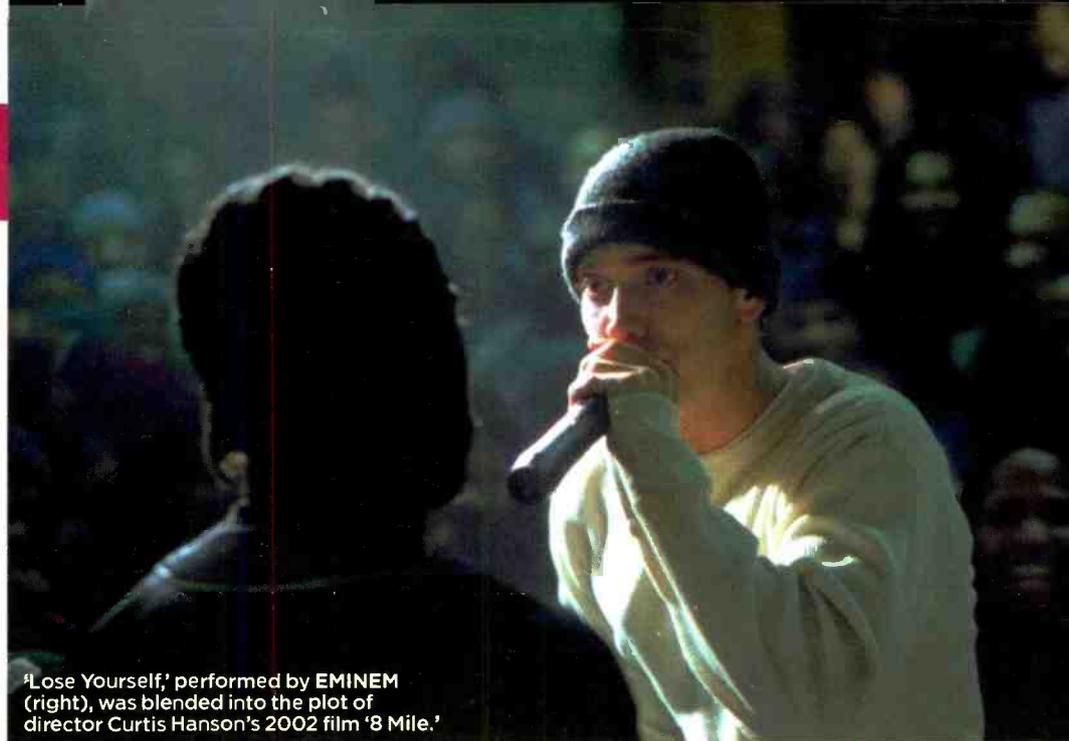
Santana: I was in L.A. getting a Jamba Juice and I was blown away at just how good it sounded on the radio.

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."

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

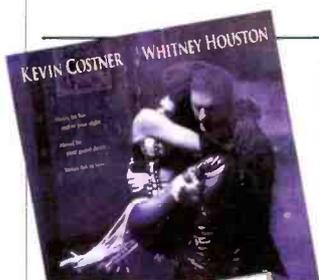


'Lose Yourself,' performed by EMINEM (right), was blended into the plot of director Curtis Hanson's 2002 film '8 Mile.'

SONG PLACEMENT

BOX OFFICE RETURNS

SALES



1. THE BODYGUARD

1992
I WILL ALWAYS LOVE YOU
Whitney Houston

The Dolly Parton-penned "I Will Always Love You" 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.

The film was the seventh-highest-grossing movie in 1992, and went on to earn \$289 million outside the United States.

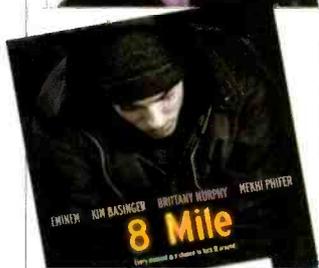


2. BOOMERANG

1992
END OF THE ROAD
Boyz II Men

Written specifically for the movie by Babyface, L.A. Reid and Daryl Simmons, "End of the Road" 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.

By definition, R-rated movies, with their age-limited audience, earn less than PG-13 or PG movies; the film wound up as the 18th-highest-grosser of 1992.

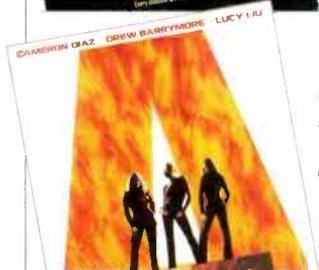


3. 8 MILE

2002
LOSE YOURSELF
Eminem

Following the formula Whitney Houston perfected in "The Bodyguard," 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 "Lose Yourself" serves as his victory anthem at the end of the film.

"8 Mile" was the top R-rated movie at the box office in 2002, and "Lose Yourself" won the Oscar for best song for Eminem and fellow songwriters Jeff Bass and Luis Resto.

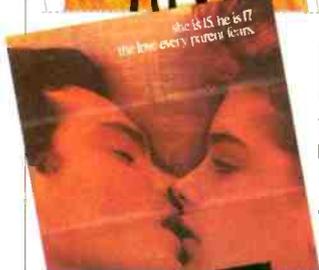


4. CHARLIE'S ANGELS

2000
INDEPENDENT WOMEN PART I
Destiny's Child

"Independent Women Part I" incorporated shout-outs to lead actresses Cameron Diaz, Lucy Liu and Drew Barrymore, as well as to the movie's title ("Charlie, how do your Angels get down like that?") in the lyrics. Sony Soundtrax retrofitted the lyrics to the original song by Beyoncé, Samuel J. Barnes, Jean Claude Olivier and Cory Rooney to suit the film.

"Charlie's Angels" is the seventh-most-popular TV adaptation at the movie box office—No. 1 is "Mission: Impossible II." (Sequel "Charlie's Angels: Full Throttle" lands at No. 13.)

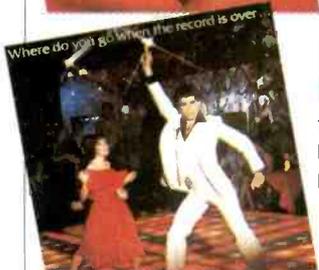


5. ENDLESS LOVE*

1981
Endless Love
Diana Ross & Lionel Richie

Variations of "Endless Love" are a near-constant presence in the Brooke Shields-Martin Hewitt 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.

"Love" was critically hammered upon its release, but the music prevailed, earning Richie his first Academy Award nomination for best song.



6. SATURDAY NIGHT FEVER**

1977
Night Fever
Bee Gees

One of four songs from the "Saturday Night Fever" soundtrack to hit No. 1, the tune actually gives the film its title. At the time, the Bee Gees' Robin Gibb said, "[Director Robert] Stigwood wanted to call the film 'Saturday Night.' And we had already written the song 'Night Fever.' So [Stigwood] . . . said, 'OK, let's compromise.'"

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.



* "Endless Love": RIAA-certified gold (last certified September 1981)

** "Saturday Night Fever": RIAA-certified platinum 15x (last certified January 1999)

SOURCES: Top Soundtrack Songs were determined by most weeks spent at No. 1, with tie-breakers in the following order: Number of weeks in the top 10, number of weeks in the top 40 and number of weeks on the chart. Soundtrack sales numbers are from Nielsen SoundScan or certification by the RIAA for albums released in the pre-SoundScan era. Box office data is from Box Office Mojo.

Natalie Der-Mesropian, Jeff Kolhede and Fred Bronson contributed to this report.

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.

- | | |
|--|--|
| <p>1 MACARENA (BAYSIDE BOYS MIX)
Los Del Rio
RCA</p> <p>2 PHYSICAL
Olivia Newton-John
MCA</p> <p>3 HEY JUDE
The Beatles
Apple</p> <p>4 TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)
Rod Stewart
Warner Bros. (above)</p> <p>5 (EVERYTHING I DO) I DO IT FOR YOU
Bryan Adams
A&M</p> <p>6 THE THEME FROM "A SUMMER PLACE"
Percy Faith & His Orchestra
Columbia</p> <p>7 HOW DEEP IS YOUR LOVE
Bee Gees
RSO</p> <p>8 I JUST WANT TO BE YOUR EVERYTHING
Andy Gibb
RSO</p> <p>9 EVERY BREATH YOU TAKE
The Police
A&M</p> <p>10 TRULY MADLY DEEPLY
Savage Garden
Columbia</p> <p>11 SILLY LOVE SONGS
Wings
Capitol</p> <p>12 NIGHT FEVER
Bee Gees
RSO</p> <p>13 ANOTHER ONE BITES THE DUST
Queen
Elektra</p> <p>14 SAY SAY SAY
Paul McCartney and Michael Jackson
Columbia</p> <p>15 HOW YOU REMIND ME
Nickelback
Roadrunner/IDJMG</p> <p>16 I WANT TO HOLD YOUR HAND
The Beatles
Capitol</p> <p>17 SHADOW DANCING
Andy Gibb
RSO</p> <p>18 CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
Elton John
Rocket/A&M</p> | <p>19 STAYIN' ALIVE
Bee Gees
RSO</p> <p>20 THE SIGN
Ace Of Base
Arista</p> <p>21 (JUST LIKE) STARTING OVER
John Lennon
Geffen</p> <p>22 EBONY AND IVORY
Paul McCartney and Stevie Wonder
Columbia</p> <p>23 YOU'RE STILL THE ONE
Shania Twain
Mercury Nashville</p> <p>24 NOTHING COMPARES 2 U
Sinéad O'Connor
Ensign/EMI</p> <p>25 WAITING FOR A GIRL LIKE YOU
Foreigner
Atlantic</p> <p>26 ANOTHER DAY IN PARADISE
Phil Collins
Atlantic</p> <p>27 ANOTHER NIGHT
Real McCoy
Arista</p> <p>28 MY LOVE
Paul McCartney & Wings
Apple</p> <p>29 ALONE AGAIN (NATURALLY)
Gilbert O'Sullivan
Mam</p> <p>30 ANOTHER BRICK IN THE WALL (PART II)
Pink Floyd
Columbia</p> <p>31 BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL")
Celine Dion
550 Music</p> <p>32 FAITH
George Michael
Columbia</p> <p>33 CRAZY LITTLE THING CALLED LOVE
Queen
Elektra</p> <p>34 TOTAL ECLIPSE OF THE HEART
Bonnie Tyler
Columbia</p> <p>35 CARELESS WHISPER
Wham! Featuring George Michael
Columbia</p> |
|--|--|



THE ZOMBIES kept the Hot 100's Brit invasion rolling with 'She's Not There.'

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 transatlantic 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 saw Leona Lewis conquer the chart with "Bleeding Love" earlier this year. "The impact [that] had on confirming Leona as a worldwide phenomenon is immeasurable."

Beatlemania and the British invasion supercharged the Hot 100 through the mid-1960s, but almost 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 Herman'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 then ensued.

"The styles of British music that followed in the '90s 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 on the all-time Hot 100—Elton John's "Candle 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 most 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."

Lester says David's hard-won 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 offers I 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 'She's Not There' began its 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 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. No. 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 English 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 (but 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 10 hits meant little stateside, where the act's sole top 10 entry on the Hot 100 was "Wonderwall," No. 8 in 1996. "Don't Look Back in Anger" peaked at No. 55 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 Naïm 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 Latino acts often take Spanish-language material onto the Hot 100, most European artists find that their native tongue keeps 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.

Naïm's "New 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 Naïm 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," Naïm says.

Occasionally, Los Del Rio's mix'n'-match approach works for such European acts as Austrian Falco's 1986 No. 1 "Rock Me Amadeus" (German/English) or Spaniard 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 Europeans has enjoyed moments of incongruous glory, rarely more so than in December 1963 when Belgium's Singing Nun (Sister Luc-Gabrielle), held the Kingsmen's epochal "Louie Louie" off the top slot with "Dominique." Somewhat predictably, she never reached the Hot 100 again.

Italy had its own fleeting moment of U.S. validation in the late '50s. Although "Volare" is usually associated with Dean Martin, his version stalled at No. 12 while Domenico Modugno's original, "Nel Blu Dipinto di Blu," topped the Hot 100 for five weeks in 1958.

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.

Nena's 1984 anti-nuclear protest "99 Luftballons" became the biggest German-language Hot 100 hit when it peaked at No. 2. U.S. acceptance of the track, fueled in part by an MTV video, seemed even more remarkable when a hurriedly recut version hit No. 1 in the United Kingdom as "99 Red Balloons."

Germany's latest U.S. chart breakthrough 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 Ballin says early U.S. fan interest came through Internet postings of its German-language material and suggests that the Web may become a useful staging-post for the Hot 100 for foreign-language tracks.

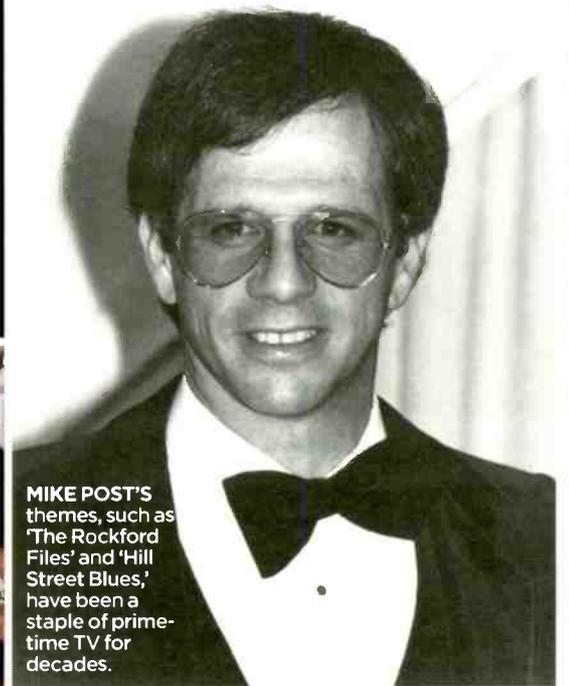
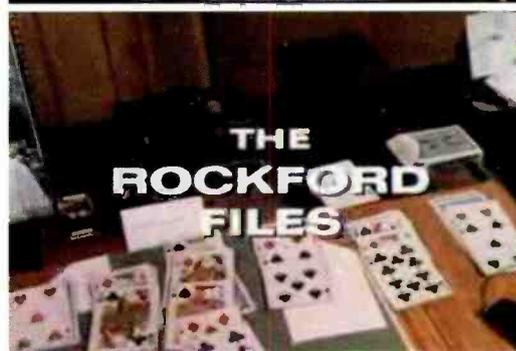
"With Tokio Hotel," he says, "we've seen how the Internet can be the place to spread the buzz, unhampered by gatekeepers [at U.S. radio and labels]."

Looking forward, Warner's Veille sees Hot 100 potential by teaming acts from France's booming domestic R&B/hip-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. I'd be happy to develop a mutual strategy."

And Ballin 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 Aymeric Pichevin in Paris.



MIKE POST'S themes, such as 'The Rockford Files' and 'Hill Street Blues,' have been a staple of prime-time TV for decades.

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.

"The ponderous question is always, 'Why?'" says Doreen Ringer Ross, VP of film/TV relations at BMI, which represents songwriters and composers whose music is used for themes. "The answer is money." Ringer points to mid-'90's teen soap "Dawson's Creek" as having kick-started the trend of forgoing an opening theme song and instead licensing a track. "Dawson's Creek" used Paula Cole's "I Don't Want to Wait" as its opening theme. Today such shows as "CSI" use the Who, "Scrubs" employs Lazlo Bane's "Superman" and "The O.C." used Phantom 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 spritely music to ABC's "Desperate 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 Heights," a short-lived drama about a band of the same name.

Mike Post'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 &

Orders," 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 Rembrandts' "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. "A lot of these shows just use writers that write scores and have a libraries. It's not about engaging the audience." ...

Top 10 Original TV Theme Songs

- | | | | | | |
|---|---|---|--|----|--|
| 1 | THE HEIGHTS
How Do You Talk To An Angel ("The Heights")
1992 | 4 | JOHN SEBASTIAN
Welcome Back ("Welcome Back Kotter")
1976 | 7 | DAVID NAUGHTON
Makin' It ("Makin' It")
1979 |
| 2 | MFSB
TSOP (The Sound of Philadelphia) ("Soul Train")
1974 | 5 | JOEY SCARBURY
Theme From "Greatest American Hero" ("Greatest American Hero")
1981 | 8 | INNER CIRCLE
Bad Boys ("Cops")
1993 |
| 3 | JAN HAMMER
Miami Vice Theme ("Miami Vice")
1985 | 6 | JOHNNY RIVERS
Secret Agent Man ("Secret Agent")
1966 | 9 | MIKE POST
The Theme From "Hill Street Blues" ("Hill Street Blues")
1981 |
| | | | | 10 | MIKE POST
The Rockford Files ("The Rockford Files")
1975 |



The Way We Were

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

Turmoil over business practices was roiling 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 subhead 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

Indie Stores Vs. Discounters. Confusion Over New Technologies. What The Music Biz Was Wrestling With In 1958. By Ed Christman

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.

Album sales were coming into their own, accounting for 58% of dollar volume and 24% of unit sales, while singles accounted for 34% of dollar volume and 66% of unit sales, with EPs and 78s making up the rest, according to graphs prepared by New York University for Billboard. In 1958, the average album release sold 2,000 copies and a good seller would move 7,000-10,000 units, while a hit title would sell 15,000-25,000 copies.

How big was the industry back then? A Billboard news item in early 1958 stated that the U.S. record industry had total sales of \$360 million in 1957. On average, about 100-125 singles and about 70 LPs were issued each week. By midyear, the latter configuration totaled 1,743 releases. Billboard reported that 20,000 12-inch vinyl albums had been issued since the configuration was introduced in 1947.

In early 1958, the price of singles climbed to 98 cents from 89 cents the year before, while the list price of EPs was \$1.29. The 10-year-old LP format was creeping up to a \$4.98 list price (\$3.09 wholesale), although \$3.98 (\$2.47 wholesale) was still a front-line price, while budget-priced albums at \$1.49 and \$1.98 price points (\$1.01 wholesale) were enjoying a surge in sales.

As ever, rackjobbers and discount stores were stirring the pricing pot. First off, Woolworth started selling \$3.98 list titles for \$2.77, and then Kress dipped below cost to \$2.42 and Grand Union reached down to \$2.37. Kresge and Sears jumped in and a price war was off and running. Music pricing became a national issue and a Senate Commerce subcommittee convened a hearing on fair-trade legislation, which featured testimony by record dealers about loss leaders. As one independent retailer put it, "Our customers come into our stores to listen to music and then go buy it from discounters who don't provide such services."

One of the main complaints, as put forth in Billboard by a record dealer, was that "it's getting so everyone wants the cream and fewer are selling catalog, which used to be good for a lot of gravy."

In addition to worrying about price competition and the increasing number of department stores and groceries carrying music, independent retailers faced another threat in 1958: record clubs. Many labels as well as some retailers and direct marketers started forming record clubs to try and sell records directly to consumers. When Chicago music retail chain Hudson-Ross filed for Chapter 11 bankruptcy in November, a VP at the company "singled out record clubs as having inflicted the greatest injury on dealers," Billboard reported.

But independent retailers would respond with an equally irritating strategy that would haunt labels to this very day—price and positioning for cooperative advertising funds. It began in 1958 with Liberty Music Shop at 49th Street and Fifth Avenue in Manhattan, which charged labels \$700 to \$1,500 to display their titles

in its windows. Soon, stores were charging labels \$50 to \$100 to play records to the street through loudspeakers. But the Internal Revenue Service threatened to put a damper on retail's party when it required manufacturers to pay tax on cooperative advertising funds beginning in February 1959.

It seemed as though every class of account had a gripe against every other type of account during the year. In addition to small retailers, jukebox operators felt threatened by the "progressively increasing menace of the rackjobbers and the one-stop to the record business," a story notes, while in another, record distributors say they see one-stop wholesalers, a recent innovation, as a threat because they try to buy direct from the majors.

Over at the labels, sales and marketing executives were experimenting with ways to sell music to consumers. For example, Crest inserted coupons in 300,000 toothpaste boxes, allowing consumers to get EP samplers for 25 cents each. Heinz 57 products came with a coupon that got the consumer a classical music sampler for \$1. And 300,000 music fans redeemed a coupon included in Kleenex tissue packages to get a Perry Como EP for 50 cents.

'Road To Hitville Still Wide Open: "Hot 100" Emphasis On Wide Variety In Tunes, Types & Origins' —The Billboard Headline, Dec. 8, 1958

Other music fans could go to Texaco stations to buy gas and get a coupon that entitled them to a "Swing Into Spring" compilation priced at 50 cents.

Advertising executives were also getting wise to the drawing power of music. Automaker Buick chose McCann-Erickson to oversee its \$10 million account because of that agency's strength in the music industry. Chevrolet was sponsoring the Dinah Shore Show, while Dodge was a sponsor of the Lawrence Welk Show. A Billboard story reported that the Academy of Recording Arts was expected to meet with the advertising agency handling the Pepsi Cola account to see about plans for a projected telecast of an awards show.

Although westerns dominated TV, music and variety shows like those of Perry Como, Steve Allen, Lawrence Welk, Pat Boone and Frank Sinatra still did well. Dick Clark's "American Bandstand," which began broadcasting nationally in 1957, was still on the rise. Billboard reported that local broadcasts of jazz shows were surging in number, from two in 1957 to 102 in 1958, including "Stars of Jazz," which had already logged 100 weeks at a local Los An-

geles station. Indeed, jazz record sales were climbing now that the genre was being featured more often as background music in such TV dramas as "Peter Gunn," "M Squad," "Ellery Queen," "77 Sunset Strip" and "Perry Mason."

Copyright news and turmoil in the publishing industry were also heavily covered on the pages of Billboard in 1958 (see page 31), if only because the industry and the U.S. Congress were already preparing for the first revision of copyright law in about 50 years; only stopgap measures would be passed by Congress in 1962, with the overhaul put off for the future.

In less weighty news, hula hoops were all the rage in 1958. "Plastic Hoops Put Music Fraternity In Vinyl Tizzy," read a September Billboard headline, accompanying a story that observed record labels and publishers were "racing to cash in on what Life magazine terms the hottest fad since Davy Crockett."

ROCK'N'ROLL UNDER FIRE

As rock'n'roll records continued to enjoy brisk sales, the genre was increasingly portrayed by detractors as vile music made by talentless musicians and performers. At the Pop Disc Jockey convention in Kansas City, Mo., attendees wrestled with the issue of whether rock'n'roll was a bad influence on 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 abdicated programming to kids and teenagers, saying he 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 468 affiliates—announced it wouldn't ban rock'n'roll altogether but agreed to stop playing tunes that were distorted, monotonous, noisy 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 nixed such songs as the Coasters' "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 dessert there was batting confetti and the veins of a mummy named Betty." So in what may have been a first, a clean-version of the song was prepared for radio.

In New York, the Catholic Youth Organization raised concerns about Presley's "Wear My Ring Around Your Neck" (because it promoted going steady) and other songs, so po-



A chronological look at the Billboard Hot 100's top song each year, beginning in August 1958.

1958	VOLARE (NEL BLU DIPINTO DI BLU) Domenica Modugno Decca (top, left)	1983	EVERY BREATH YOU TAKE the Police A&M
1959	THE BATTLE OF NEW ORLEANS Johnny Horton Columbia	1984	WHEN DOVES CRY Prince & the New Power Generation Warner Bros.
1960	THE THEME FROM "A SUMMER PLACE" Percy Faith Columbia	1985	CARELESS WHISPER Wham! Featuring George Michael Columbia
1961	TOSSIN' AND TURNIN' Bobby Lewis Beltone	1986	THAT'S WHAT FRIENDS ARE FOR Dionne & Friends Arista
1962	STRANGER ON THE SHORE Mr. Acker Bilk Atco	1987	WALK LIKE AN EGYPTIAN The Bangles Columbia
1963	SUGAR SHACK Jimmy Gilmer & the Fireballs Dot	1988	FAITH George Michael Columbia
1964	I WANT TO HOLD YOUR HAND The Beatles Capitol	1989	LOOK AWAY Chicago Reprise
1965	WOOLY BULLY Sam the Sham & the Pharaohs MGM	1990	HOLD ON Wilson Phillips SBK
1966	THE BALLAD OF THE GREEN BERETS Sgt. Barry Sadler RCA Victor	1991	EVERYTHING I DO (I DO IT FOR YOU) Bryan Adams A&M
1967	TO SIR WITH LOVE Lulu Epic	1992	END OF THE ROAD Boyz II Men Biv 10
1968	HEY JUDE The Beatles Apple	1993	I WILL ALWAYS LOVE YOU Whitney Houston Arista
1969	SUGAR, SUGAR The Archies Kirschner	1994	THE SIGN Ace of Base Arista
1970	BRIDGE OVER TROUBLED WATER Simon & Garfunkel Columbia	1995	Gansta's Paradise Coolio Featuring L.V. MCA Soundtracks
1971	JOY TO THE WORLD Three Dog Night Dunhill	1996	MACARENA (BAYSIDE BOYS MIX) Los Del Rio RCA
1972	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack Atlantic	1997	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John Rocket/A&M
1973	TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE Dawn Featuring Tony Orlando Bell	1998	TOO CLOSE Next Arista
1974	THE WAY WE WERE Barbra Streisand Columbia	1999	BELIEVE Cher Warner Bros.
1975	LOVE WILL KEEP US TOGETHER The Captain & Tennille A&M	2000	BREATHE Faith Hill Warner Bros. Nashville/Warner Bros./WRN
1976	SILLY LOVE SONGS Wings Capitol	2001	HANGING BY A MOMENT Lifehouse DreamWorks
1977	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Rod Stewart Warner Bros.	2002	HOW YOU REMIND ME Nickelback Roadrunner/IDJMG
1978	SHADOW DANCING Andy Gibb RSO	2003	IN DA CLUB 50 Cent Shady/Aftermath/Interscope
1979	MY SHARONA The Knack Capitol	2004	YEAH! Usher Featuring Lil Jon & Ludacris LaFace/Zomba
1980	CALL ME Blondie Chrysalis	2005	WE BELONG TOGETHER Mariah Carey Island/IDJMG
1981	BETTE DAVIS EYES Kim Carnes EMI America	2006	BAD DAY Daniel Powter Warner Bros.
1982	PHYSICAL Olivia Newton-John MCA	2007	IRREPLACEABLE Beyoncé Columbia (top, right)

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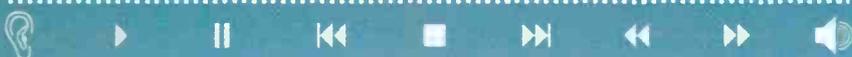
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lice raided four Queens record dealers for dealing in obscene records, although a jury found them not guilty.

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 WFEA 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 a 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 Crosbys 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 jukeboxes.

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 telling 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 LaVern 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 theatres 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, legislation attempting 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 started that Murray was a nom-

de plume of an ASCAP clefver, as Billboard also called songwriters in those days. So BMI investigated and discovered that the clefver 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 mulling whether 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. ♦♦♦



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The Song Remains The Same

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

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 started forming their own trade group 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 bad 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 supermarkets. 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 handle all the 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.



SPECTOR

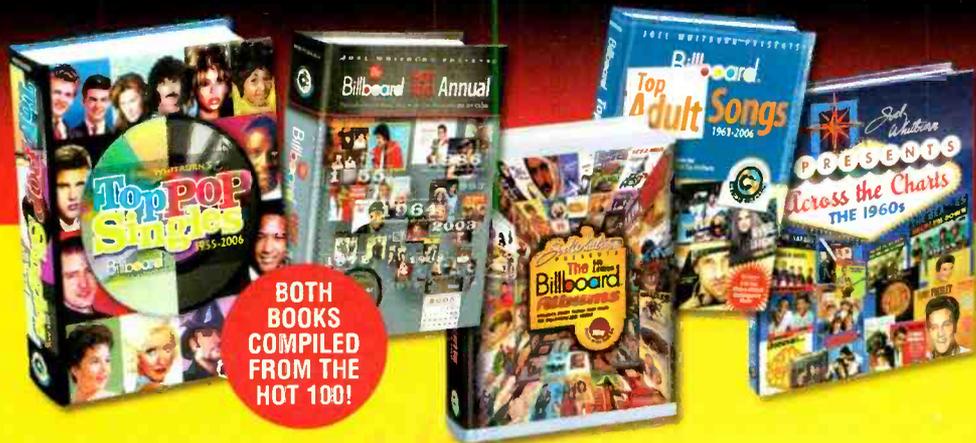
Indie labels started the free-good trend by giving one-stops ordering 1,000 copies of a single 300 extra copies. Soon, the majors caved in and followed suit. Carlton Records national sales manager Juggy Gayles introduced singles by the Chantones and Vic Donna by giving an extra 100 copies free for every 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. ■■■

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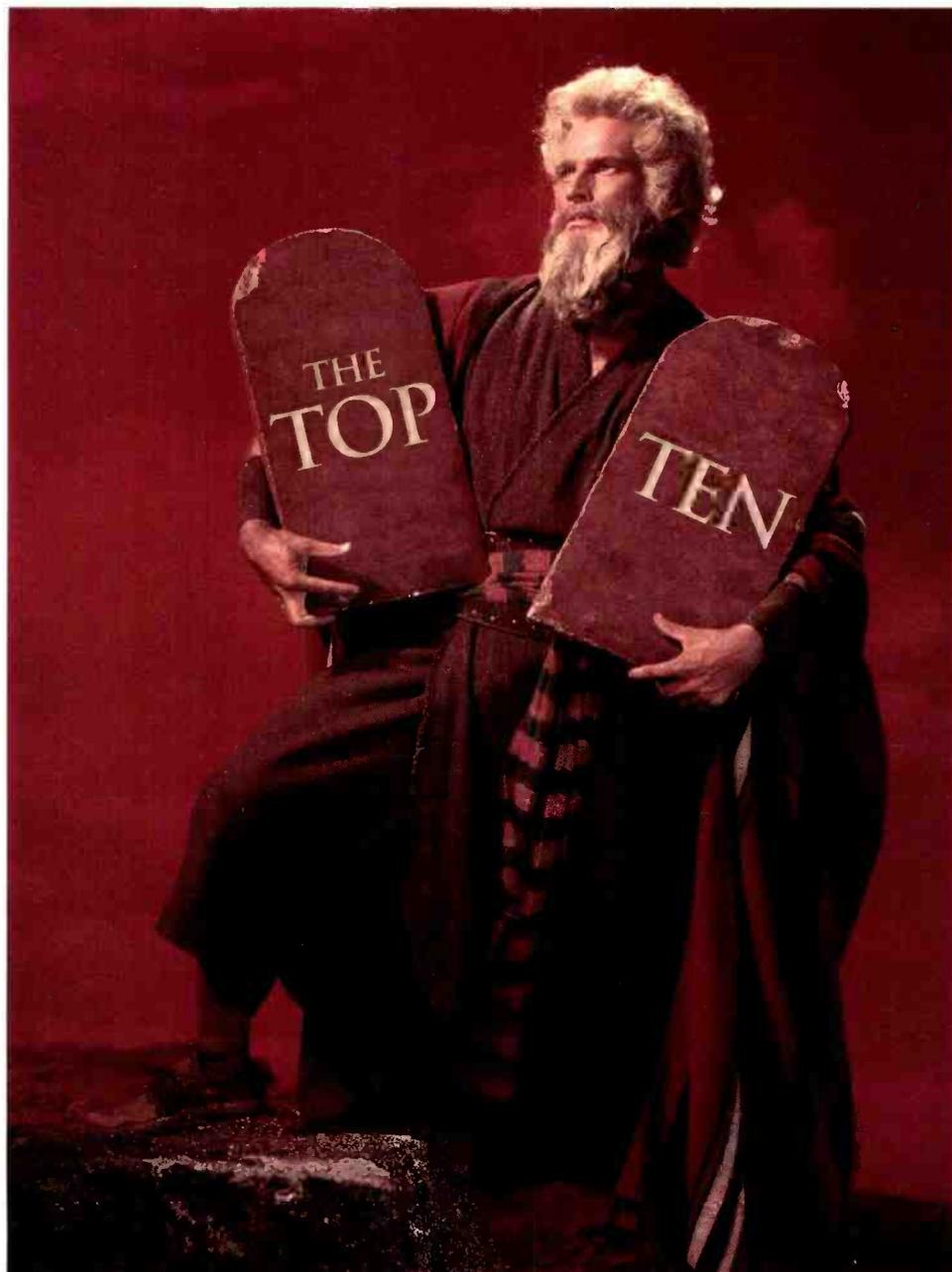
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Counting 'Em Down Through The Years

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 Maussollos, 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 jukeboxes in the late 1940s, growing from 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 talking 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 "Amos '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 coincidental 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 to air 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. The show was presented as a televised record hop, featuring musical guests lip-syncing to their latest 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 DJ 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 week's No. 1 song made it a huge radio hit 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 revival of the '50s and '60s 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

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

—Tim Appelo
Amazon.com
best sellers editor

style for which popularity charts were, if not wholly unimportant, at least partly beside the point. Punk demonstrated that what was hot and happening musically was no longer findable on the charts alone.

And yet, the compulsion to rank music and other media by lists continued in new forms, such as Kasem's TV spin-off show "America's Top 10"; syndicated TV show "Solid Gold," which counted off the week's top 10 hits according to Radio & Records; and MTV's "Top 20 Video Countdown."

CONTINUED RELEVANCE

Extending the relevance of popularity charts in different ways were syndicated TV show "Entertainment Tonight," which debuted in 1981, and Entertainment Weekly magazine, which launched in 1990. While it's best known for its tabloid-esque interviews with movie and TV stars, "ET" also shone a spotlight on ratings, sales, and box-office receipts: which movies grossed the most over the weekend, what last night's most-watched TV show was, etc. EW adopted a more critical eye but with a similar template, and sales charts figure prominently as a part of the magazine's makeup to this day.

"Entertainment Tonight" and Entertainment Weekly helped introduce showbiz jargon to Middle America. "Sometimes that horse race was more interesting than the aesthetic contest," 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," he says, 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. In this new boundary-less environment, 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 chime in," says Chris Molanphy, 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 narrowcasting, staking out an ever-tinier patch of land and ignoring the big hits is getting a bit less cool all the time."

Tom Ewing, an English critic, agrees. He's the author of the 5-year-old blog Popular (freakytrigger.co.uk/popular), on which he reviews every 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 Destiny's Child stuff came along, it was a final piece of the jigsaw: terrific, interesting, innovative pop with lots of angles for the critic. [With Popular], 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.

One-Hit Wonders



One and done: Artists who reached No. 1 in their first and only chart appearance (through 2007).

PEAK DATE AUG. 25, 1958 THE ELEGANTS Little Star (above)	PEAK DATE SEPT. 24, 1988 BOBBY McFERRIN Don't Worry, Be Happy
PEAK DATE DEC. 7, 1963 THE SINGING NUN Dominique	PEAK DATE FEB. 4, 1989 SHERIFF When I'm With You
PEAK DATE JULY 12, 1969 ZAGER & EVANS In the Year 2525 (Exordium & Terminus)	PEAK DATE NOV. 14, 1992 THE HEIGHTS How Do You Talk To An Angel
PEAK DATE NOV. 3, 1979 M Pop Muzik	PEAK DATE MARCH 24, 2001 CRAZY TOWN Butterfly
PEAK DATE APRIL 13, 1985 USA FOR AFRICA We Are the World	PEAK DATE Aug. 7, 2004 SOULJA SLIM Slow Motion (Juvenile Featuring Soulja Slim)
PEAK DATE NOV. 9, 1985 JAN HAMMER Miami Vice Theme	PEAK DATE APRIL 8, 2006 DANIEL POWTER Bad Day

Most Weeks At No. 2 Without Reaching No. 1 By Title

Oh so close: Songs that spent the most weeks at No. 2 without topping the chart.

10 WAITING FOR A GIRL LIKE YOU Foreigner Atlantic PEAK DATE 11/28/1981	8 IF I EVER FALL IN LOVE Shai MCA PEAK DATE 11/21/1992
10 WORK IT Missy "Misdemeanor" Elliott Atlantic PEAK DATE 11/16/2002	8 NOBODY'S SUPPOSED TO BE HERE Deborah Cox Arista PEAK DATE 12/5/1998
9 I LOVE YOU ALWAYS FOREVER Donna Lewis Atlantic PEAK DATE 8/24/1996	8 BACK AT ONE Brian McKnight Motown PEAK DATE 11/20/1999
9 YOU'RE STILL THE ONE Shania Twain Mercury Nashville PEAK DATE 5/2/1998	8 I DON'T WANNA KNOW Mario Winans Featuring Enya & P. Diddy Bad Boy PEAK DATE 4/24/2004

Most No. 2 Hits Without Reaching No. 1 By Artist

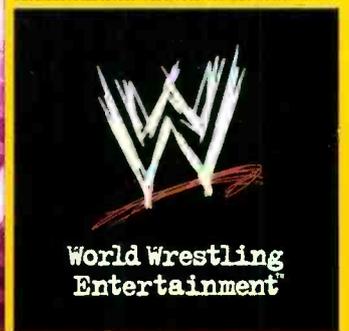
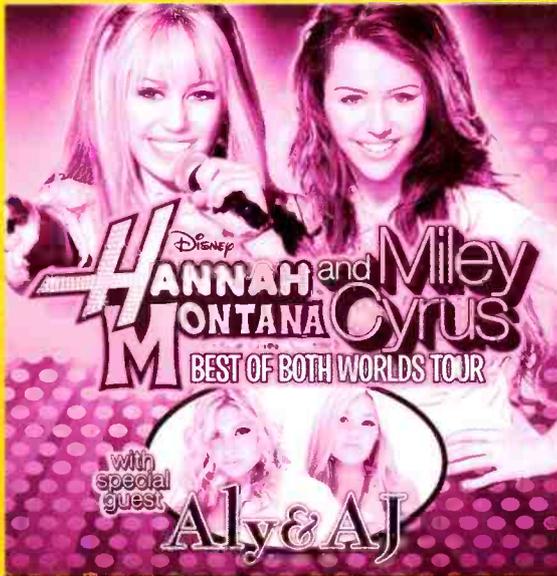
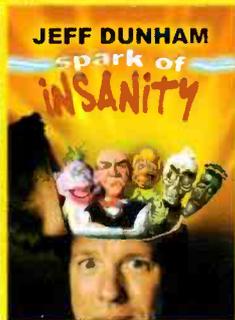
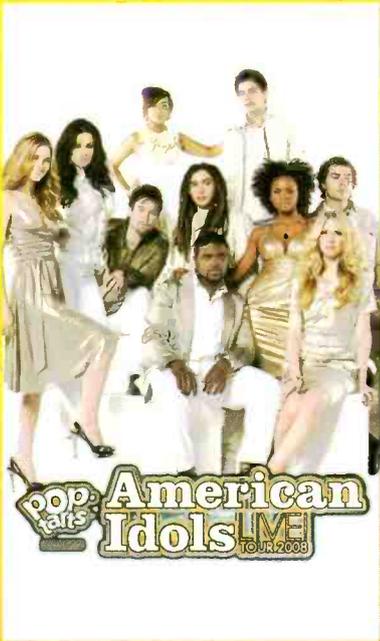
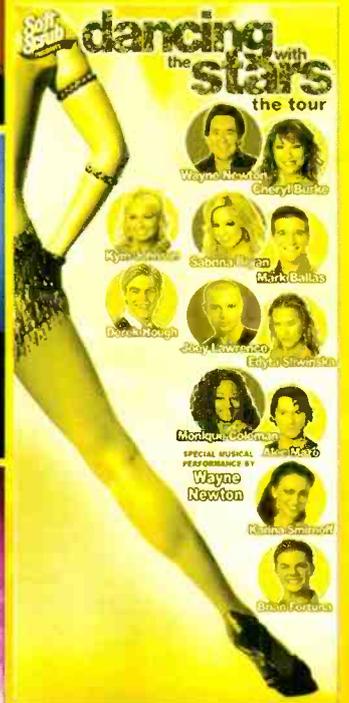
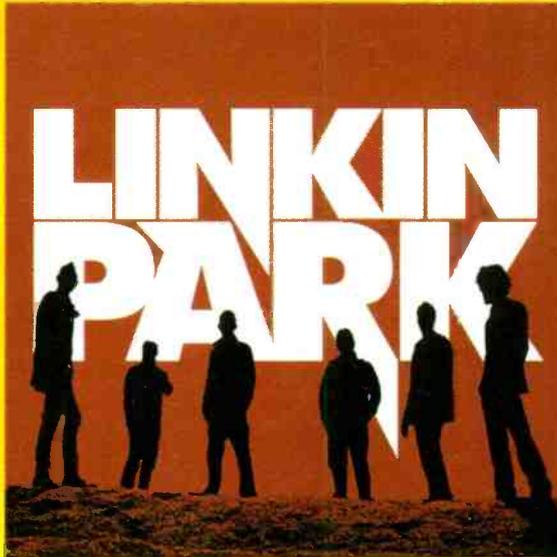
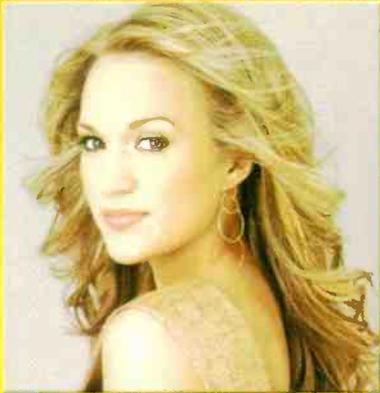
Always the bridesmaid: Artists who most often reached No. 2 but were unable to top the Hot 100.

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**Arena Managers
Share The Top
Issues Facing Their
Business This Year**
BY RAY WADDELL



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, be 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 artist."

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 **continued on >>p38**

from >>p37 Schottenstein Center in Columbus, Ohio. "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 buildings customer 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 costly 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



EVELYN ALAVAREZ does some scalping while tailgating at the Coachella Valley Music & Arts Festival in April 2007. Ticketmaster, below left, gears up for paperless ticketing.

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 theater 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," Zeidman says.

Labels, for the most part, are not filling the artist development role they once did. "As 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 tertiaries 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," Feazell 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?"

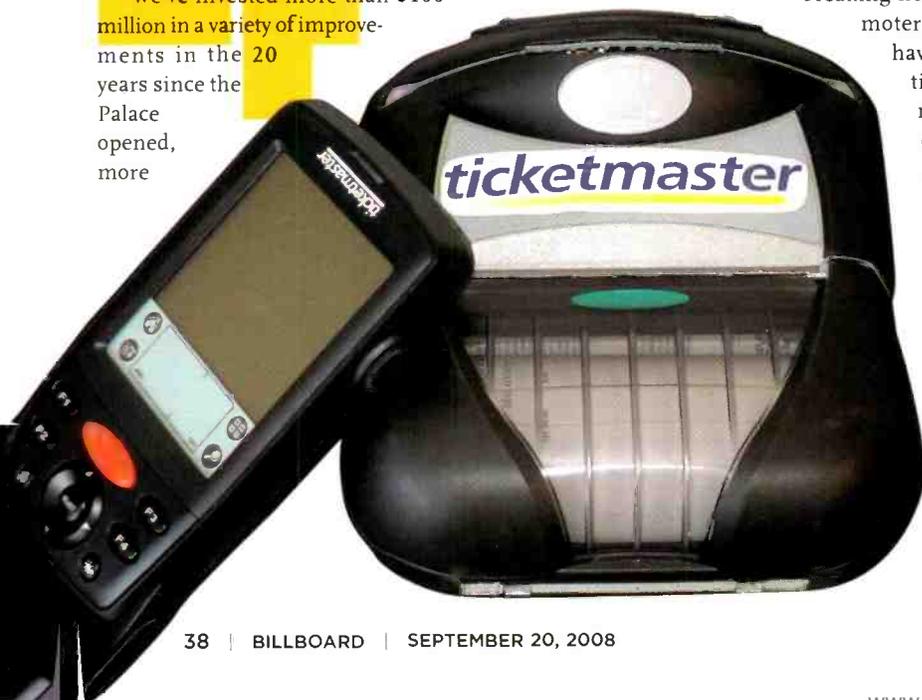
THE BIG PICTURE

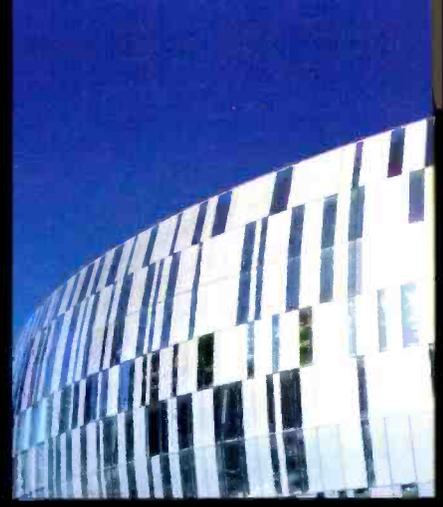
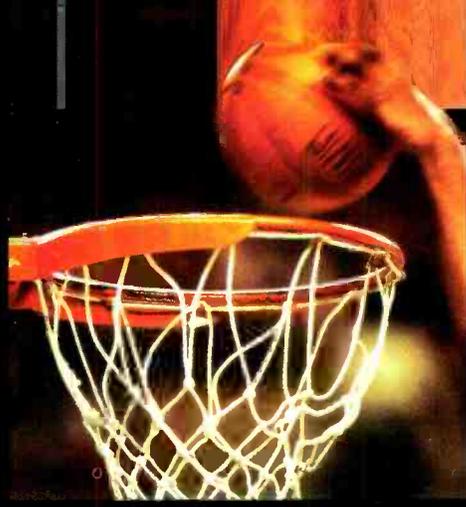
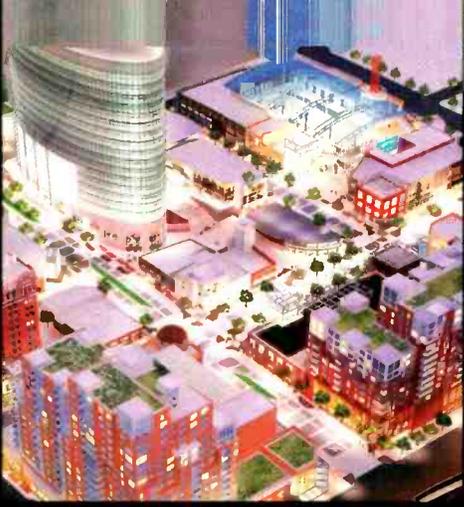
The buildings are at the mercy of the overall health of the touring business and the music industry at large, including market conditions they cannot control.

Today's marketplace is one of blurred lines and tough-to-define roles for all the players. "Who is really making touring decisions: management, agent, promoter [or] artist?" 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, if 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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From left: STING, STEWART COPELAND and ANDY SUMMERS of the Police perform May 17 at the Cruzan Amphitheatre in West Palm Beach, Fla.



AMPIPED UP

Despite Economic Downturn, Amphitheaters Score In '08's First Half
BY RAY WADDELL

ARENAS
&
ARENA
THEATERS
TOURING

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**

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from >>p40 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, 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 amphitheatres. We're really pleased to host that array of artists."

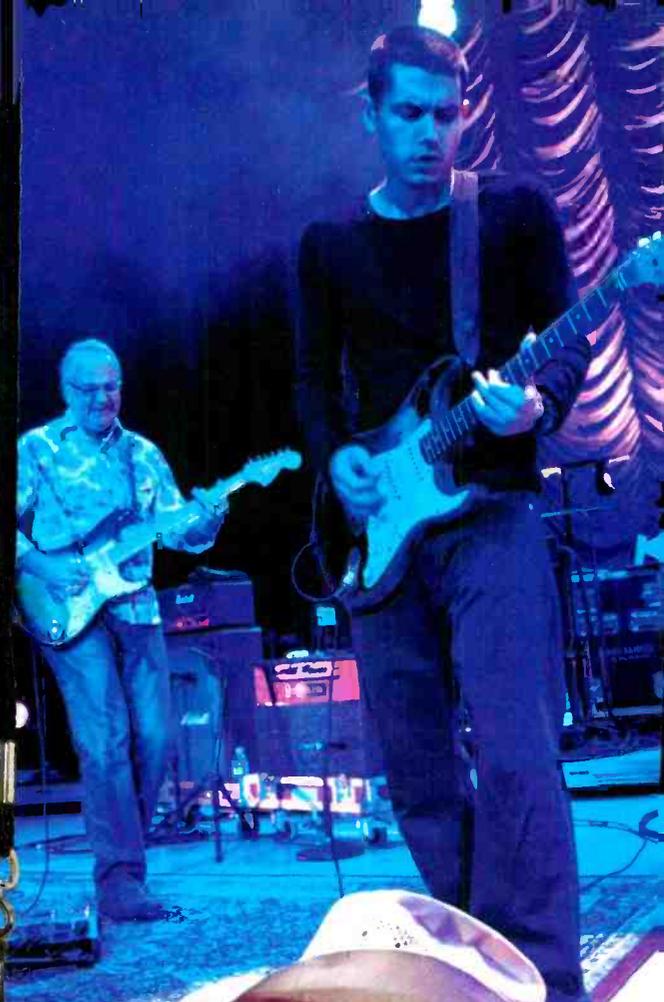
In addition to the perennials like Buffett, Chesney and Dave Matthews Band, and the rare but potent shed tours by the likes of Petty, Clapton, the Police and Pearl Jam, Garner has been impressed by breakout successes. "John Mayer is having what I think will be his biggest tour ever on his third go-round 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 Crüe 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 Crüe 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**

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.

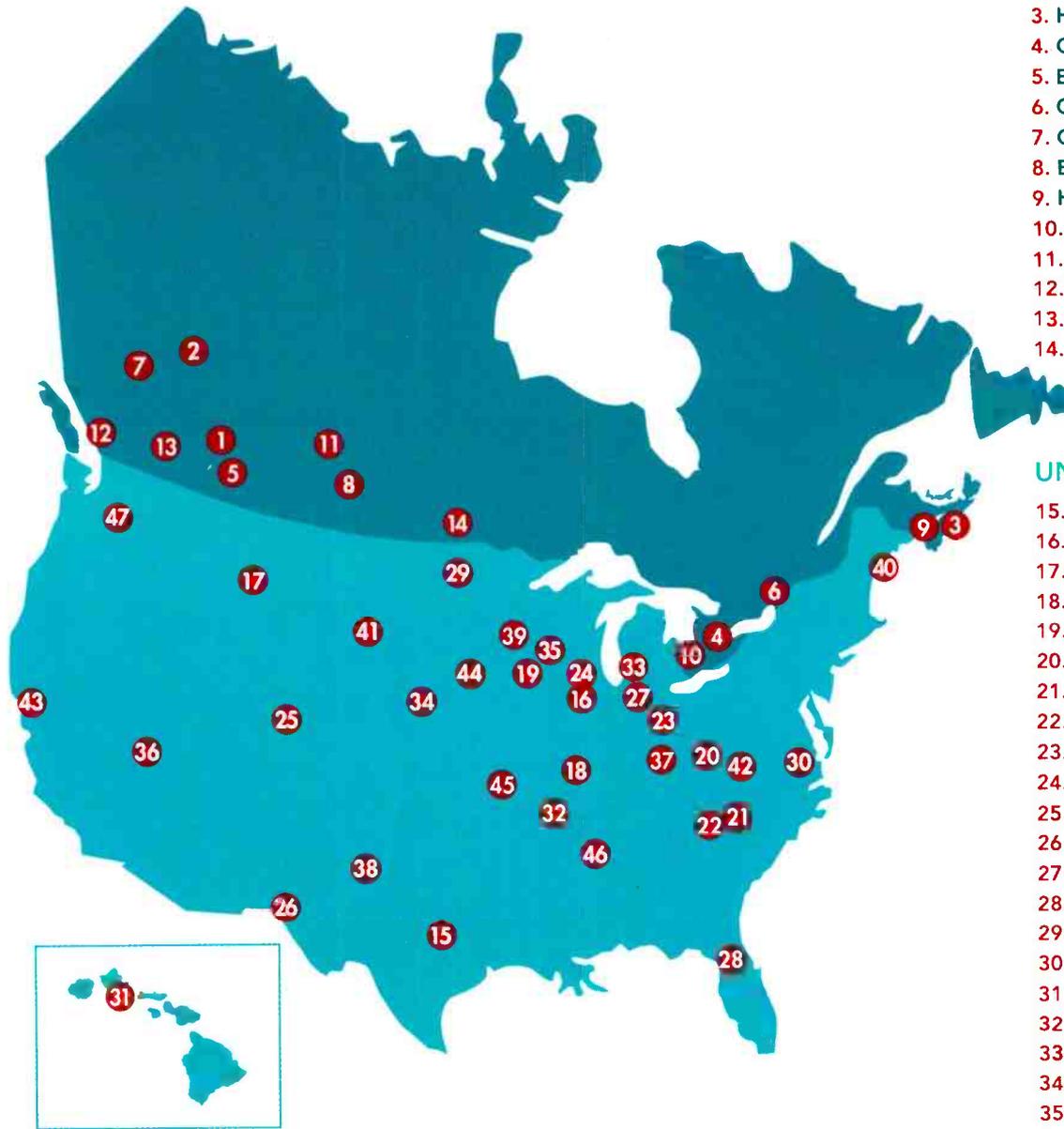


ARENAS & ARENA THEATERS TOURING



MAYER: TIM MOSENFELDER/GETTY IMAGES; KEITH: RUSSELL SMITH/ZUMA PRESS

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Top: THOM YORKE of Radiohead (right) at the Molson Amphitheater in Toronto, Aug. 15. Bottom: ERIC CLAPTON performs at Nikon at Jones Beach Theater in Wantagh, N.Y., June 5.



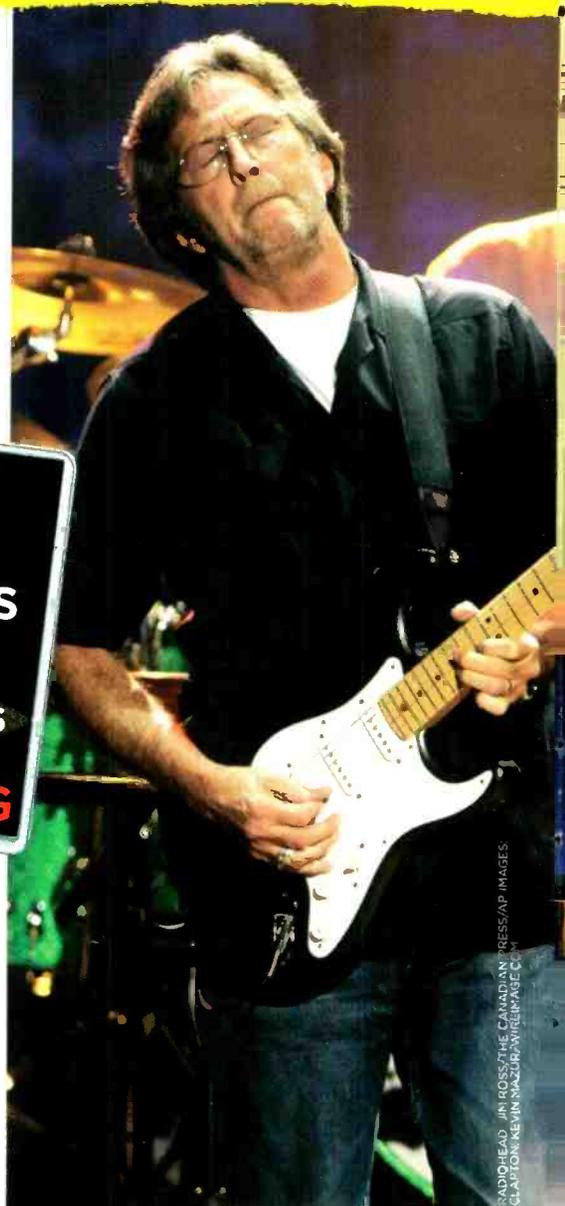
from >>p42 spend less on advertising and we're able to get more people to come to the venues," he explains. "When you put those two metrics together, more people and spending less to get them in the door, that's a real testament to the marketing team and strategy we have at this company."

An increase in shed attendance bucks a trend. In general, amphitheater concert attendance has declined in recent years, posting a year-over-year increase in attendance and gross just once in the past five years—2006's record-breaking touring year, according to Billboard Boxscore. The decline has been steady; average per-show attendance for amphitheaters was 7,741 in 2007, compared with 9,325 in 1998.

Most amphitheaters have a capacity of 15,000 or more, and when the profitability of shows for Live Nation owes much to per-capita spending on ancillaries, a 1,360 increase in heads is more than meaningful. With only one-third of their capacity in the more valuable reserved-seating category, sheds' gross potential is often lower than in arenas, so the promoter must pay a higher guarantee or percentage of ticket sales to entice upper-echelon acts to play these venues. Profitability in this razor-thin margin largely depends on traffic.

But, having two- **continued on >>p46**

**ARENAS
&
ARENA
THEATERS
TOURING**



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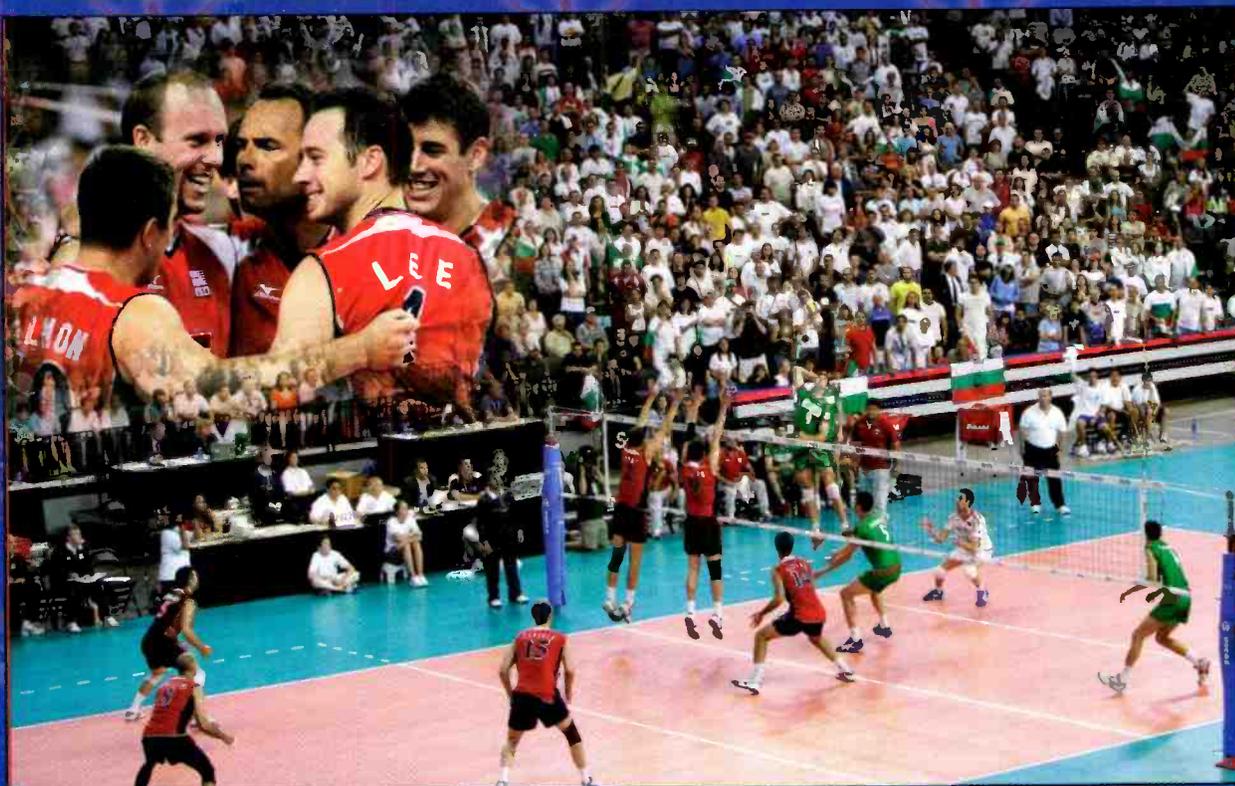
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from >>p44 thirds of the house as general-admission lawn means ticket pricing can be more favorable. "In this economy the lawn provides a great value," Garner says. "One of the programs we started last year that has been very successful is our four-pack, 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 Darryl 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.



Clockwise from top, SLIPKNOT at the Comcast Center in Mansfield, Mass.; TOM PETTY at Verizon Wireless Amphitheatre in Irvine, Calif.; JONAS BROTHERS at Nikon at Jones Beach Theater in Wantagh, N.Y.; and GEDDY LEE and RUSH at Red Rocks Amphitheater in Denver, Colo.





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BUILDING BLOCK

ArenaNetwork Helps Venues Work Together In Uncertain Times BY MITCHELL PETERS

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 **continued on >>p50**



ArenaNetwork executive director **BRAD PARSONS**



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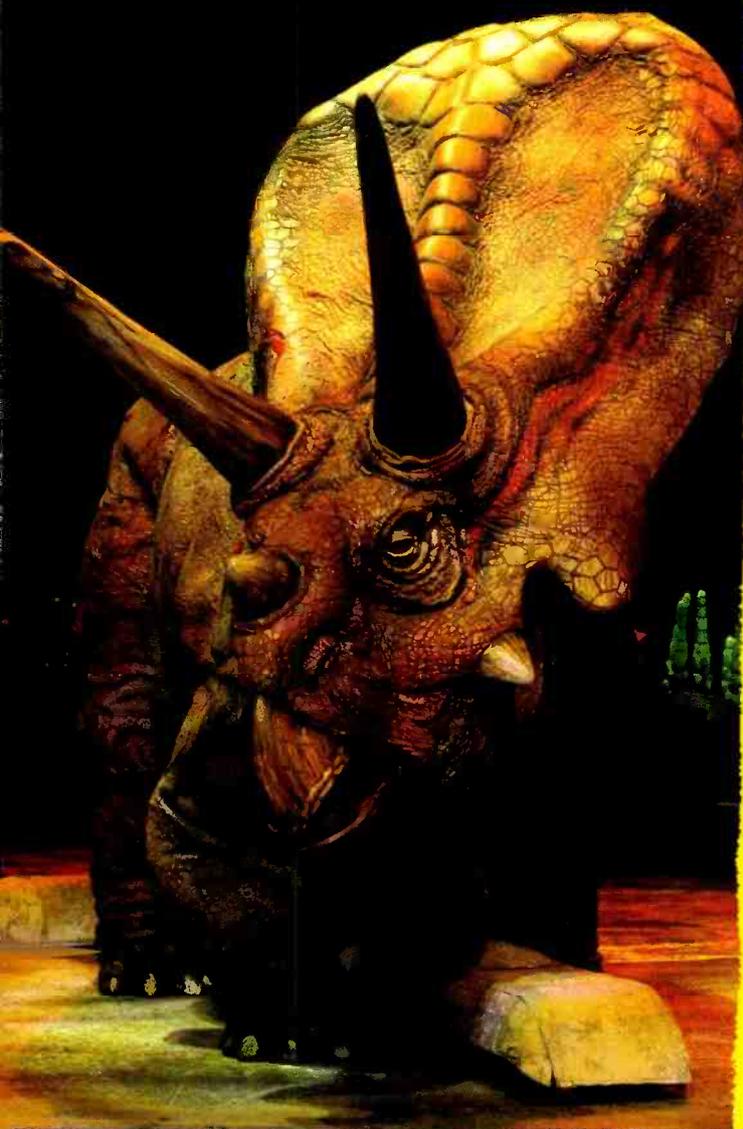
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A triceratops in the hugely successful Walking With Dinosaurs tour.



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 they can."

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's a tremendous amount of information that venues get that they weren't privy to before."

Members are quick to talk about the success 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 extremely helpful."

ArenaNetwork doesn't limit itself to music tours. One of the group's most widely recognized 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 Australia. Parsons worked with tour producer Bruce McTaggart's Immersion Entertainment to bring Walking With Dinosaurs stateside after seeing large crowds Down Under.

"[Parsons] knew about it before anyone," says Ron VanDeVeen, 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 between Christmas and New Year's Eve."

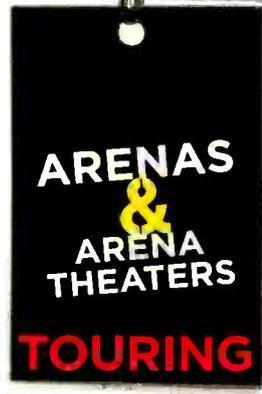
Since debuting in North America last year, approximately 86% of Walking With Dinosaurs dates have played ArenaNetwork buildings, according to Parsons. "I expect that ratio to be similar in the future, based on the routing I've looked at," he observes. "I think it will just keep playing, then in two years 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 Pruitt and rock act KSM. Both are featured on the compilation album "Girlz Rock, Vol. 2," released 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 members, 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 Fezell, VP of booking for the Philips Arena in Atlanta. "It's all about communication and staying on top of what's happening."



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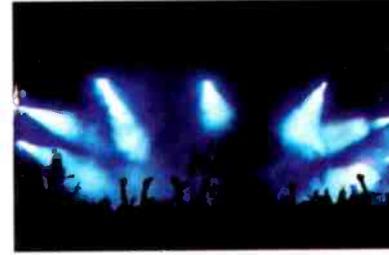
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COALITION FORCES

The Venue Coalition Helps Smaller Markets Attract Content BY RAY WADDELL

With modern, state-of-the-art arenas and theaters in most all small and midsize touring markets, the need for content has never been greater, nor has been the competition in attracting it.

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 Apregan 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 booking policy. "We're in business with everybody. We welcome all content providers," he says. "We're really a convenient, one-stop booking solution in terms of collecting avails or placing holds 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 arenas 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 avails, they can get historical data, technical data if they need it, 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 battling 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.

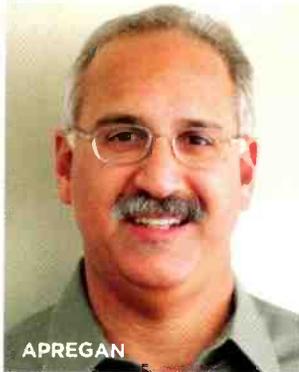
For artists who tour year in and year out, they'll eventually have to move from the major markets to the secondaries. "If you want to help your act, you have to go to where the fans are," Prince says. "On [the Billboard-moderated] panel [at the IAAM national convention], the agents were talking about 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 play 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 Clouse says.

Prince says the Venue Coalition has a noncompetitive, even complementary 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 secondary 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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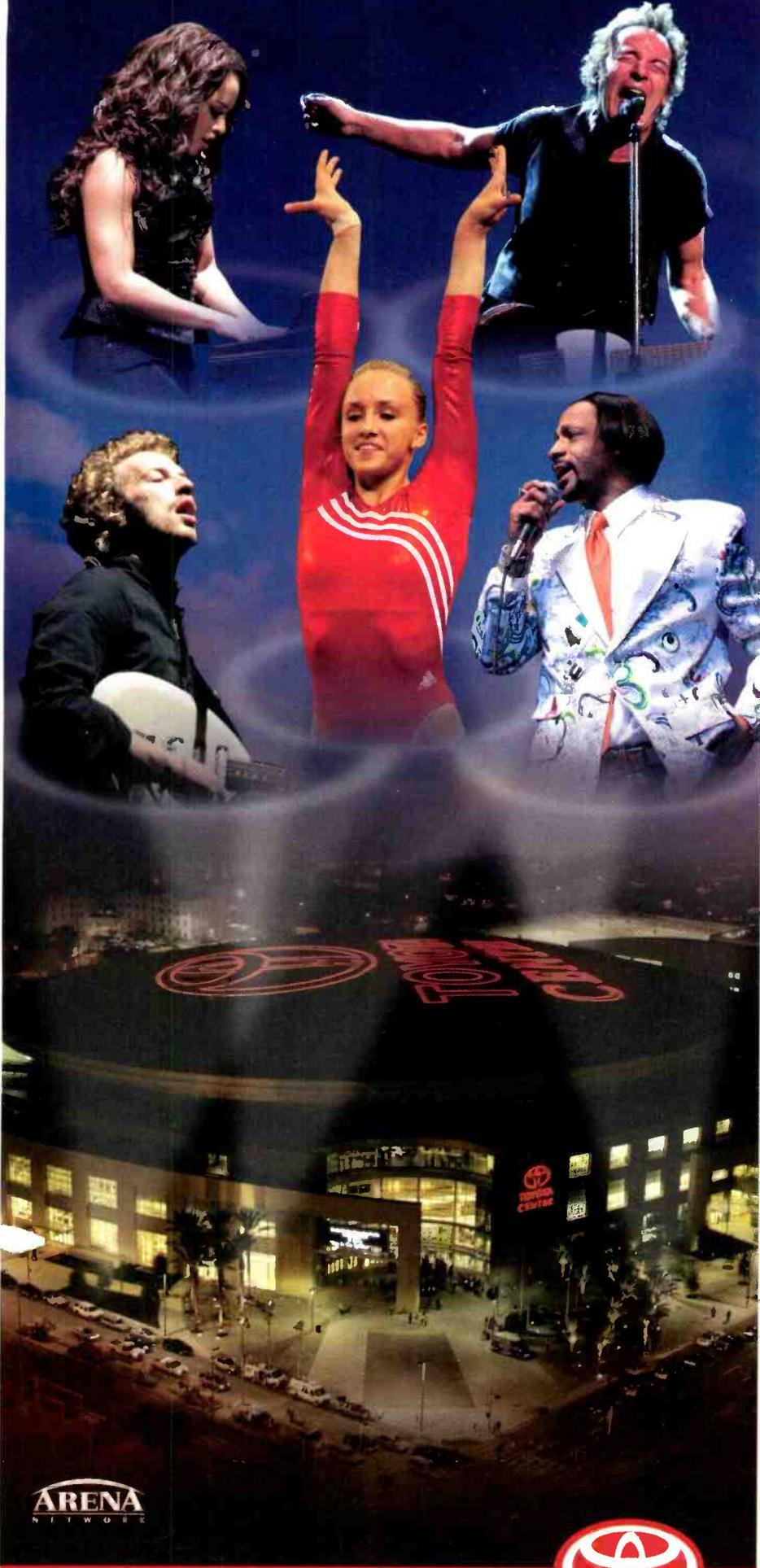
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BJCC Arena
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| BOSTON
TD Banknorth Garden
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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$23,135,338 (\$24,602,118 Canadian) \$183.37/\$61.12	CELINE DION Bell Centre, Montreal, Aug. 15-16, 19-20, 23, 25, 31, Sept. 1	167,957 eight sellouts	Concerts West/AEG Live
2	\$14,147,239 \$205/\$175	LOLLAPALOOZA MUSIC FESTIVAL Grant Park, Chicago, Aug. 1-3	225,000 three sellouts	C3 Presents
3	\$7,437,981 \$475/\$244.75/ \$100	ROTHBURY MUSIC FESTIVAL Double JJ Resort, Rothbury, Mich., July 3-6	120,820 four days	AEG Live, Madison House Presents
4	\$7,067,150 \$495/\$150/\$85	MILE HIGH MUSIC FESTIVAL Dick's Sporting Goods Park, Commerce City, Colo., July 19-20	90,234 two days	AEG Live, Starr Hill Presents, Kroenke Sport Enterprises
5	\$4,776,796 (\$4,996,767 Canadian) \$188.09/\$62.14	CELINE DION Air Canada Centre, Toronto, Aug. 27-28	36,122 two sellouts	Concerts West/AEG Live
6	\$3,813,519 \$187.50/\$127.50/ \$87.50/\$49.50	CELINE DION TD Banknorth Garden, Boston, Aug. 12-13	32,493 two sellouts	Concerts West/AEG Live, Live Nation
7	\$3,655,783 \$232.50/\$57.50	THE POLICE, ELVIS COSTELLO AND THE IMPOSTERS Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 4-5	27,089 two sellouts	Live Nation Global Touring
8	\$2,754,050 \$375/\$50	THE POLICE, THE B-52'S Madison Square Garden, New York, Aug. 7	18,348 sellout	Live Nation Global Touring
9	\$2,538,438 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Aug. 26-27, 30-31	16,634 16,945 four shows three sellouts	Concerts West/AEG Live
10	\$2,246,374 \$185/\$125/\$85/ \$46.50	CELINE DION Wachovia Center, Philadelphia, Sept. 5	18,061 sellout	Concerts West/AEG Live
11	\$1,739,643 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Sept. 2-3, 6	11,600 12,375 three shows one sellout	Concerts West/AEG Live
12	\$1,381,696 \$136.50/\$96.50/ \$66.50/\$45	CELINE DION HSBC Arena, Buffalo, N.Y., Sept. 3	16,343 sellout	Concerts West/AEG Live
13	\$1,142,584 (\$1,202,75 Canadian) \$51.92	RADIOHEAD, LIARS Thunderbird Stadium, Vancouver, Aug. 19	22,005 sellout	Live Nation
14	\$1,133,412 \$99/\$55	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD American Airlines Center, Dallas, Aug. 27	14,520 sellout	Concerts West/AEG Live
15	\$1,106,545 \$115/\$29.50	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Verizon Wireless Amphitheater, Irvine, Calif., Aug. 22	15,751 sellout	Live Nation
16	\$1,045,560 \$66.50/\$56.50	RASCAL FLATTS, TAYLOR SWIFT New York State Fair, Syracuse, N.Y., Aug. 31	17,003 sellout	Live Nation, New York State Fair
17	\$995,117 \$99/\$55	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Jobing.com Arena, Glendale, Ariz., Aug. 20	12,770 sellout	Concerts West/AEG Live
18	\$953,672 (\$1,012,658 Canadian) \$46.15/\$43.32	JACK JOHNSON, ROGUE WAVE, CULVER CITY DUB COLLECTIVE Thunderbird Stadium, Vancouver, Aug. 21	22,011 sellout	Live Nation
19	\$946,233 \$175/\$135/\$115/ \$95	CHRIS ROCK, MARIO JOYNER The Colosseum at Caesars Palace, Las Vegas, Aug. 29-30	8,145 8,341 two shows one sellout	Concerts West/AEG Live
20	\$928,279 \$75.75/\$51	RASCAL FLATTS, TAYLOR SWIFT Post-Gazette Pavilion, Burgettstown, Pa., Aug. 30	21,991 sellout	Live Nation
21	\$892,874 \$75.50/\$51	RASCAL FLATTS, TAYLOR SWIFT Riverbend Music Center, Cincinnati, Aug. 29	20,478 sellout	Live Nation
22	\$873,390 \$55/\$35.50	RADIOHEAD, LIARS Cricket Wireless Amphitheatre, Chula Vista, Calif., Aug. 27	19,693 sellout	Live Nation
23	\$859,870 \$39	JACK JOHNSON, ROGUE WAVE, CULVER CITY DUB COLLECTIVE The Gorge, George, Wash., Aug. 22	22,560 sellout	Live Nation
24	\$845,791 \$131/\$91/\$65.50/ \$31	JOURNEY, HEART, CHEAP TRICK Blossom Music Center, Cuyahoga Falls, Ohio, Sept. 6	19,637 sellout	Live Nation
25	\$844,078 \$80.75/\$25	JONAS BROTHERS, DEMI LOVATO, BIG ROB, THE VERONICAS Susquehanna Bank Center, Camden, N.J., Aug. 27	24,884 sellout	Live Nation
26	\$835,075 \$131/\$91/\$65.50/ \$31	JOURNEY, HEART, CHEAP TRICK Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 27	15,324 21,763	Live Nation
27	\$809,704 \$65/\$49.50	JONAS BROTHERS, DEMI LOVATO, BIG ROB Nationwide Arena, Columbus, Ohio, Aug. 23	14,323 sellout	Live Nation, in-house
28	\$750,614 \$65/\$18.75	JONAS BROTHERS, DEMI LOVATO, BIG ROB Post-Gazette Pavilion, Burgettstown, Pa., Aug. 26	22,990 sellout	Live Nation
29	\$746,985 \$66.50/\$36.50	DAVE MATTHEWS BAND, ROBERT EARL KEEN Cricket Wireless Pavilion, Phoenix, Aug. 23	15,366 19,963	Live Nation
30	\$746,749 \$125/\$89.50/\$59. 50/\$25	JOURNEY, HEART, CHEAP TRICK Riverbend Music Center, Cincinnati, Sept. 7	19,837 sellout	Live Nation
31	\$714,660 \$75/\$39.50	DAVE MATTHEWS BAND, THE DYNAMITES FEATURING CHARLES WALKER Staples Center, Los Angeles, Aug. 19	9,762 11,001	Goldenvoice/AEG Live
32	\$702,032 \$58	RAGE AGAINST THE MACHINE, ANTI-FLAG Target Center, Minneapolis, Sept. 3	12,104 sellout	Jam Productions
33	\$698,707 \$65.75/\$32.50	DAVE MATTHEWS BAND, ROBERT EARL KEEN Cricket Wireless Amphitheatre, Chula Vista, Calif., Aug. 22	14,109 19,492	Live Nation
34	\$693,865 (\$736,771 Canadian) \$87.18/\$24.54	JOURNEY, HEART, CHEAP TRICK Molson Amphitheatre, Toronto, Sept. 5	15,609 sellout	Live Nation
35	\$681,320 \$65/\$25	JONAS BROTHERS, DEMI LOVATO, BIG ROB Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 22	20,761 21,051	Live Nation

RAY WADDELL
rwaddell@billboard.com

ON THE ROAD

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 content looked very promising, a great mix of proven powers, current hitmakers, solid packaging and exciting newcomers loaded with potential. A powerful batch of well-conceived festivals tapped into 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 booked, tapping into consumers' consciousness and driving them to pony up and get out remains a risky proposition 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 rocking. For most, anyway.

The fall is and will be treacherous, but for now at least, the live 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 3,500 in attendance per show. This year, the average gross per show, according to Boxscore, is \$201,289 per show and average attendance is 3,646. That's up 12% in dollars and 4% in bodies.

Now, again, it's September and things will surely change. And I'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 (billboardevents.com), set once again for the Roosevelt Hotel in New York, Nov. 19-20. We have what we feel are our most on-point panels and roundtables 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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Touring Conference
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ager **Bob Allen**, (ballen@billboard.com; fax 615-793-2891). Tell Bob about it. Report!

9:30 SOUNDS GOOD: Washington D.C.'s 9:30 Club, which won the top club award at the 2007 Billboard Touring Awards, has invested in a new sound system, the first club installation of its kind in the United States.

"Our engineers are perfectionists," I.M.P. chairman and 9:30 Club co-owner **Seth Hurwitz** says. "Just because we have a great sound system, which everyone raves about, isn't good enough for them. They hounded me like my kids begging for the latest Xbox. Unfortunately my kids were easier to say no to." Asked how much the system set him back, Hurwitz says it cost "billions of dollars."

Hurwitz says the new system "presents richness, depth and sophisticated nuances at lower sound levels" than other systems can achieve. "It's one thing to be able to blast **Muse**, but it's a whole other deal to be the best-sounding place for **Alison Krauss**. This system is designed to optimize both," he says. Components are by D & B Audiotechnik and Digidesign Profile.

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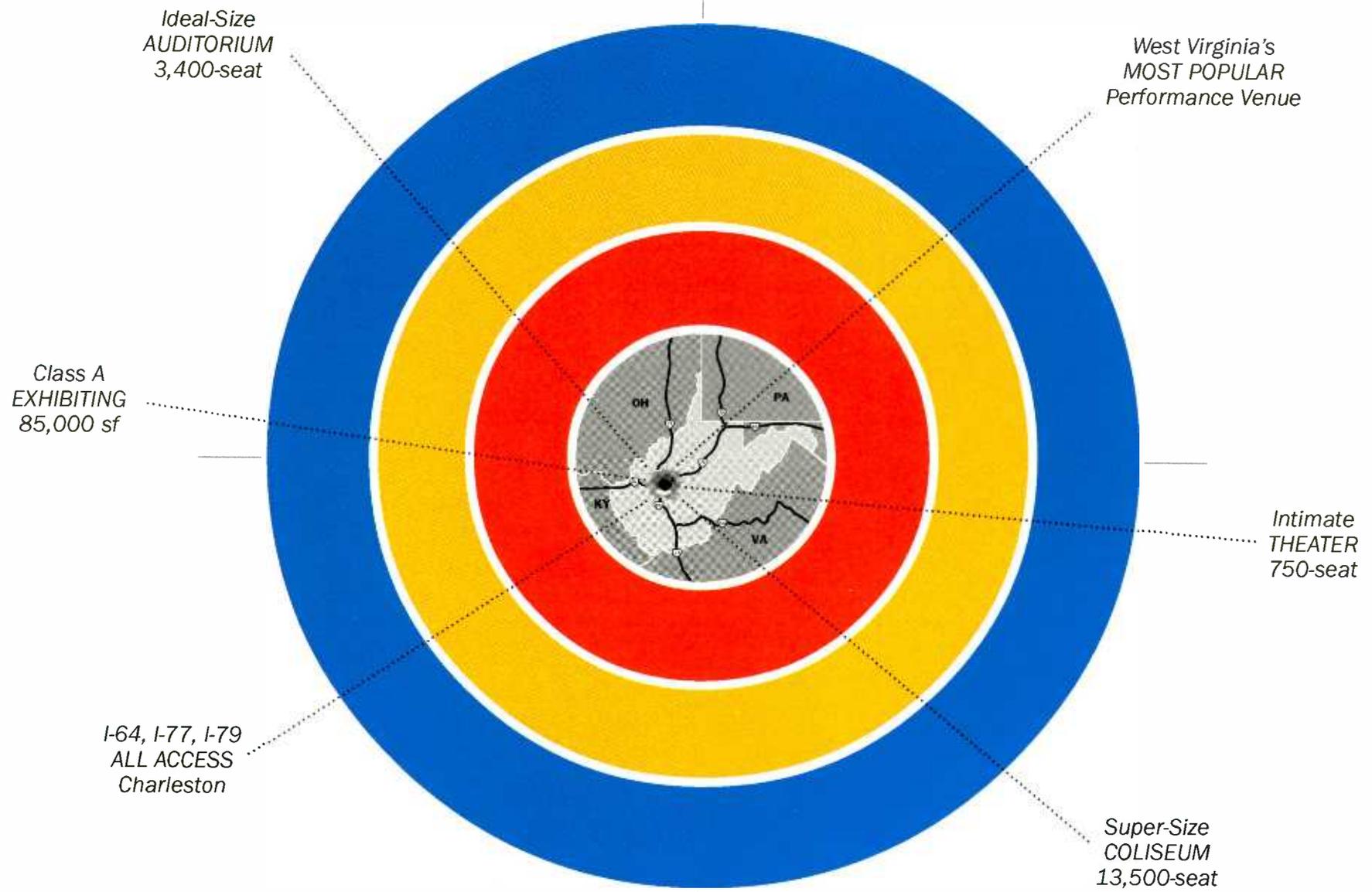


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OK'S NEW CORRAL

**BOK
CENTER**
TOURING

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 anx-

The interior and exterior of Tulsa's new BOK center.

continued on >>p62



BOK CENTER



FALL 2008

GRAND

Tulsa's New

- | | |
|--------|------------------------------------|
| Sept 6 | Eagles |
| Sep 10 | Kenny Chesney with LeAnn Rimes |
| Sep 13 | American Idols Live |
| Sep 22 | Get Motivated Seminar |
| Sep 25 | Rascal Flatts with Taylor Swift |
| Oct 3 | Jeff Dunham |
| Oct 9 | 2008 Tour of Gymnastics Superstars |



 **BOK CENTER**

OPENING

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Oct 13 NBA Exhibition Game
Oct 14 So You Think You Can Dance Tour
Oct 17-19 Ringling Bros. and Barnum & Bailey Circus
Oct 21 Neil Diamond
Oct 29 Carrie Underwood
Nov 13 Celine Dion
Nov 19 Celtic Thunder

Nov 22 Nine Inch Nails
Nov 30 Casting Crowns Christmas Celebration
Dec 7 TU vs. OU Men's Basketball
Dec 10-14 Cirque du Soleil Saltimbanco
Dec 22-24 Radio City Christmas Spectacular
Dec 29 Trans-Siberian Orchestra

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From left, GARTH BROOKS, Tulsa Mayor KATHY TAYLOR and architect/designer CESAR PELLI at the BOK Center ribbon cutting Aug. 30.

from >>p59 ious to give it a try."

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 mu-

sical 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 curtaining 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 min-

utes) 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

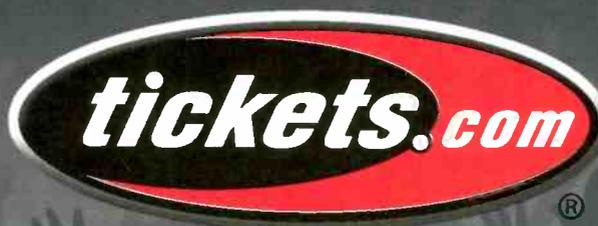
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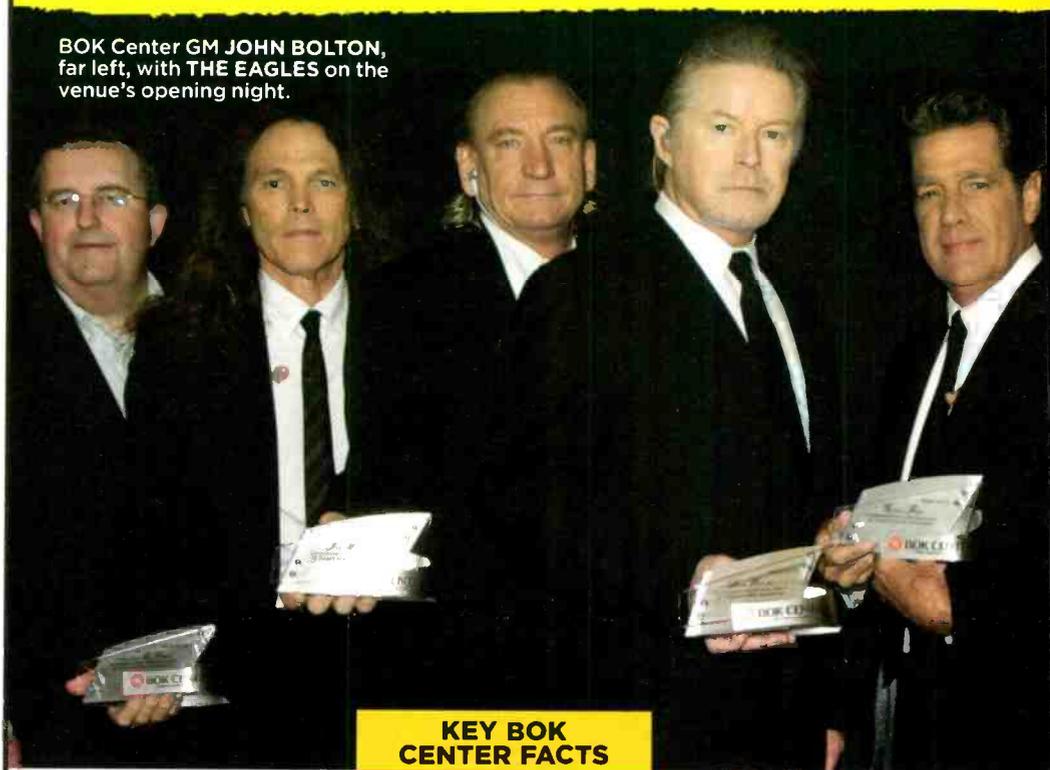
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BOK Center GM JOHN BOLTON, far left, with THE EAGLES on the venue's opening night.



KEY BOK CENTER FACTS

COST: Approximately \$200 million

GM: John Bolton

ARCHITECT: Cesar Pelli & Associates

SPORT TENANTS: Tulsa Talons (Arena Football 2), Tulsa Oilers (Central Hockey League)

FACILITY MANAGER: SMG

OWNER: City of Tulsa

TIMELINE:

Sept. 9, 2003

Voters approve a one-penny, 13-year increase in Tulsa County sales tax to assist in BOK Center funding

Aug. 31, 2005

Venue groundbreaking

Oct. 27, 2005

Bank of Oklahoma enters a 20-year naming-rights deal valued at \$11 million

July 1, 2007

Tulsa's five-year, \$1.9 million contract with SMG goes into effect

Aug. 30, 2008

Garth Brooks helps cut the ribbon at the BOK Center opening ceremony

Sept. 6, 2008

Opening night with performance by the Eagles

—Mitchell Peters

from >>p62 honeymoon period" that comes along with the opening of a new building. But Abate 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.

"The whole 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 looking for 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."

Eaton agrees, saying, "It doesn't look 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 565,000-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 1,100 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 architect 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 show 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.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



KIDS ARE ALRIGHT

>>New Kids on the Block's "The Block" debuts at No. 2 with 95,000. It's the first studio set for the reunited quintet since 1994's "Face the Music" debuted and peaked at No. 37 with 27,000 and the highest-charting album for the group since "Step by Step" hit No. 1 in 1990.

WAYNE'S WORLD

>>Lil Wayne places eight titles on the Billboard Hot 100 for a third straight week (Nos. 12, 45, 24, 29, 37, 39, 45 and 90). In the chart's history, only the Beatles (with 14 and 10) and current "American Idol" champ David Cook (11) had more in a single week.



SAY 'HELLO'

>>Chris Tomlin nets his highest-charting album on the Billboard 200—and his best sales week—as "Hello Love" begins at No. 9 with 52,000. It also enters Top Christian Albums at No. 2. His last set, "See the Morning," began with 47,000 in 2006.

CHART BEAT

>>With "The Time of My Life" claiming pole position on the Adult Contemporary chart, David Cook is the second "American Idol" winner and the fourth finalist to reach No. 1 on this list. Kelly Clarkson has three AC No. 1s to her credit, as does Kimberley Locke. Daughtry has one, making "Time" the eighth AC chart-topper for the franchise. Overall, this is the 193rd No. 1 on a Billboard tally.

>>Elsewhere on the AC list, Donna Summer's "Sand on My Feet" opens at No. 30, giving the diva her first song on this chart in 19 years, since "This Time I Know It's for Real" peaked at No. 2 in July 1989. "Sand" is Summer's 16th AC entry during the last 32 years, four months and one week.

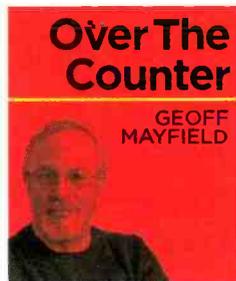
Read Fred Bronson every week at billboard.com/fred.

Billboard

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 ruminated on the possibility 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.



Over The Counter

GEOFF MAYFIELD

I shiver at the image of Florida's dangling chads in 2000, but concede that the No. 1 printed on last issue's pages 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 bar code 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 unraveled 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 the next morning spotted a small flank 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 topsyturvy battle, this issue's No. 1 was never in doubt, as Young Jeezy more than 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 260,000, 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

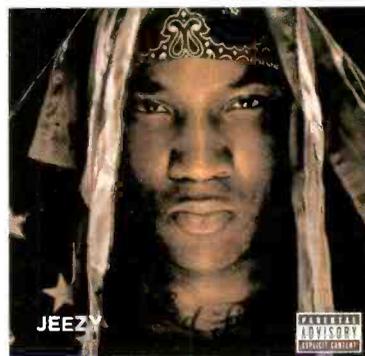
weekend wild card dealt by Metallica. The veteran band's "Death Magnetic" hits the market Sept. 12, the second straight time it has utilized a Friday street date for a studio set.

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.



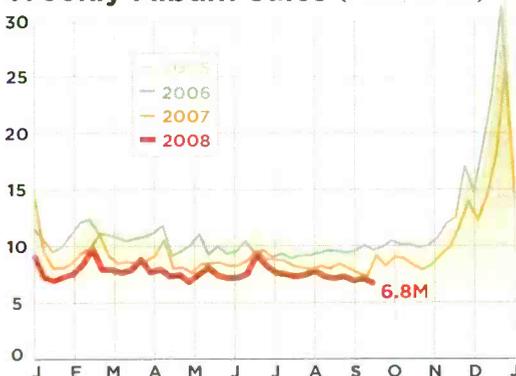
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,758,000	1,208,000	19,496,000
Last Week	7,157,000	1,150,000	18,582,000
Change	-5.6%	5.0%	4.9%
This Week Last Year	7,360,000	886,000	14,810,000
Change	-8.2%	36.3%	31.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	310,823,000	277,634,000	-10.7%
Digital Tracks	567,301,000	738,743,000	30.2%
Store Singles	1,637,000	1,154,000	-29.5%
Total	879,761,000	1,017,531,000	15.7%
Albums w/TEA*	367,553,100	351,508,300	-4.4%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	277,349,000	232,853,000	-16.0%
Digital	32,556,000	43,517,000	33.7%
Cassette	225,000	64,000	-71.6%
Other	693,000	1,200,000	73.2%

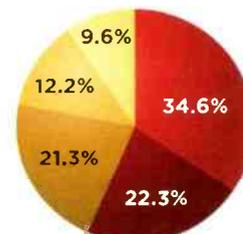
For week ending Sept. 7, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

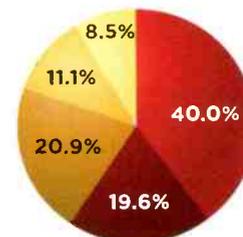
Distributors' Market Share: 08/04/08-08/31/08

UMG Sony BMG WMG Indies EMI

Total Albums



Current Albums



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	YOUNG JEEZY	The Recession		1
2	NEW	1	NEW KIDS ON THE BLOCK	The Block		1
3	2	2	THE GAME	LAX		1
4	3	2	KID ROCK	Rock N Roll Jesus		2
5	1	2	SLIPKNOT	All Hope Is Gone		1
6	4	1	JONAS BROTHERS	A Little Bit Longer		4
7	5	4	SOUNDTRACK	Mamma Mia!		1
8	NEW	1	UNDEROATH	Lost In The Sound Of Separation		8
9	NEW	1	CHRIS TOMLIN	Hello Love		9
10	6	7	LIL WAYNE	Tha Carter III		2
11	8	8	SUGARLAND	Love On The Inside		1
12	10	11	COLDPLAY	Viva La Vida or Death And All His Friends		1
13	12	12	RIHANNA	Good Girl Gone Bad		2
14	11	6	MILEY CYRUS	Breakout		1
15	7	2	VARIOUS ARTISTS	NOW That's What I Call Country		1
16	21	22	JASON MRAZ	We Sing. We Dance. We Steal Things.		1
17	13	3	STAIN'D	The Illusion Of Progress		1
18	16	9	SOUNDTRACK	Camp Rock		1
19	NEW	1	DONNIE KLANG	Just A Rolling Stone		19
20	19	18	LEONA LEWIS	Spirit		1
21	NEW	1	BRIAN WILSON	That Lucky Old Sun		21
22	NEW	1	HOLLYWOOD UNDEAD	Swan Songs		22
23	20	14	KATY PERRY	One Of The Boys		1
24	22	16	VARIOUS ARTISTS	NOW 28		1
25	24	15	TAYLOR SWIFT	Taylor Swift		3
26	14	5	ICE CUBE	Raw Footage		1
27	17	13	THE CHEETAH GIRLS	One World (Soundtrack)		13
28	9	2	SOLANGE	Sol-Angel & The Hadley St. Dreams		9
29	15	2	LUIS FONSI	Palabras Del Silencio		15
30	54	44	GREATEST HITS	Greatest Hits		22
31	NEW	1	TERRENCE HOWARD	Shine Through It		31
32	25	19	DISTURBED	Indestructible		1
33	29	21	DUFFY	Rockferry		4
34	30	20	JONAS BROTHERS	Jonas Brothers		5
35	28	10	SHWAYZE	Shwayze		10
36	34	26	KIDZ BOP KIDS	Kidz Bop 14		8
37	26	2	ALACRANES MUSICAL	Tu Inspiracion		26
38	33	27	3 DOORS DOWN	3 Doors Down		1
39	NEW	1	SOUNDTRACK	Dr. Horrible's Sing-Along Blog		39
40	31	29	JOURNEY	Revelation		1
41	42	35	CARRIE UNDERWOOD	Carnival Ride		2
42	38	31	HEIDI NEWFIELD	What Am I Waiting For		10
43	48	37	M.I.A.	Kala		18
44	36	25	NAS	Untitled		1
45	18	2	DRAGONFORCE	Ultra Beatdown		18
46	27	2	JIMMY WAYNE	Do You Believe Me Now		27
47	NEW	1	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ	Back By Blockular Demand: Serve & Collect II		47
48	45	43	GEORGE STRAIT	Troubadour		1
49	39	33	JACK JOHNSON	Sleep Through The Static		1
50	40	32	THIRD DAY	Revelation		6



Band's latest bows with 56,000 and also lands at No. 1 on Top Christian Albums. Last set entered with 98,000 (No. 2 on the Billboard 200, No. 1 on Christian).



The made-for-the-Web musical series, starring Neil Patrick Harris (pictured), sees its companion soundtrack debut with 12,000 and at No. 4 on Top Soundtracks.



With more than 1 million paid song downloads of her "Paper Planes" sold, her album reaches release-to-date total of 303,000 copies, 82% more than her last set, "Ariular" (166,000).



His set becomes the ninth in 2008 to reach 1 million sold. At this point last year, 18 albums had met the million threshold.



Performances on "The View" and "Late Night With Conan O'Brien" aid the chart's best percentage gain (70%). For more on the singer, visit billboard.com/adele.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	35	23	DADDY YANKEE	Talento De Barrio (Soundtrack)		13
52	46	34	TOBY KEITH	35 Biggest Hits		2
53	47	42	CHRIS BROWN	Exclusive		4
54	44	39	PLIES	Definition Of Real		2
55	41	38	USHER	Here I Stand		1
56	43	24	LLOYD	Lessons In Love		1
57	63	2	VARIOUS ARTISTS	Tropical Thunder		57
58	51	40	DAVID BANNER	The Greatest Story Ever Told		8
59	55	50	COLBIE CAILLAT	Coco		5
60	120	131	PACE SETTER	ADELE		19
61	60	58	SAVING ABEL	Saving Abel		58
62	80	68	SHINEDOWN	The Sound Of Madness		8
63	59	47	MARVIN SAPP	Thirsty		28
64	53	36	TAYLOR SWIFT	Beautiful Eyes (EP)		9
65	57	56	MAROON 5	It Won't Be Soon Before Long		2
66	70	62	JAMEY JOHNSON	That Lonesome Song		28
67	49	41	JOHN MAYER	Where The Light Is: John Mayer Live In Los Angeles		5
68	66	55	SUGARLAND	Enjoy The Ride		2
69	67	49	METRO STATION	Metro Station		34
70	52	61	THEORY OF A DEADMAN	Scars & Souvenirs		26
71	23	2	THE VERVE	Forth		23
72	50	48	BECK	Modern Guilt		4
73	69	63	LINKIN PARK	Minutes To Midnight		2
74	84	87	MGMT	Oracular Spectacular		74
75	61	53	STRYKER	Total Dance 2008: Vol. 2		21
76	99	105	MICHAEL BUBLE	Call Me Irresponsible		1
77	62	54	FLOBOTS	Fight With Tools		15
78	72	85	TIM MCGRAW	Greatest Hits: Limited Edition		10
79	78	78	DAUGHTRY	Daughtry		4
80	37	2	B.B. KING	One Kind Favor		37
81	32	2	THE LOST TRAILERS	Holler Back		32
82	77	67	MIRANDA LAMBERT	Crazy Ex-Girlfriend		1
83	76	69	GARTH BROOKS	The Ultimate Hits		5
84	64	72	NATASHA BEDINGFIELD	Pocketful Of Sunshine		3
85	65	45	KEITH ANDERSON	C'MON!		12
86	56	51	THREE 6 MAFIA	Last 2 Walk		3
87	68	46	WEEZER	Weezer		1
88	87	80	JORDIN SPARKS	Jordin Sparks		10
89	75	66	ALAN JACKSON	Good Time		1
90	83	83	NICKELBACK	All The Right Reasons		7
91	85	82	RASCAL FLATTS	Still Feels Good		2
92	107	116	LADY ANTEBELLUM	Lady Antebellum		1
93	NEW	1	VARIOUS ARTISTS	Sundown: Music For Unwinding		93
94	79	75	KENNY CHESNEY	Just Who I Am: Poets & Pirates		3
95	105	110	SECONDHAND SERENADE	A Twist In My Story		44
96	89	86	KEITH URBAN	Greatest Hits		1
97	94	104	REHAB	Graffiti The World		94
98	NEW	1	DETRICK HADDON	Revealed		98
99	127	159	ESTELLE	Shine		38
100	96	94	ONEREPUBLIC	Dreaming Out Loud		14

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	38	ASHANTI	114	OF ST. MARTIN IN THE FIELDS	134	COLBIE CAILLAT	59	DADDY YANKEE	51	EAGLES	131	FLEET FOXES	128	ENRIQUE IGLESIAS	130	MIRANDA LAMBERT	82
THE ACADEMY IS	138	AVENGED SEVENFOLD	167	BLACK STONE CHERRY	164	MARIAH CAREY	102	DAREYES DE LA SIERRA	73	ESTELLE	99	FLO RIDA	143	ALAN JACKSON	89	LEONA LEWIS	110
ADELE	60	DAVID BANNER	58	BOYS LIKE GIRLS	178	BRANDI CARLILE	182	LA SIERRA	73	FLYLEAF	137	FLO RIDA	143	JEWEL	166	LIFEHOUSE	20
TRACE ADKINS	120	SARA BAREILLE	72	GARTH BROOKS	83	EVA CASSIDY	136	DAY26	186	HILLSONG	119	FLYLEAF	137	JACK JOHNSON	49	LIL WAYNE	36
ALACRANES MUSICAL	37	BECK	174	CHRIS BROWN	83	CASTING	136	DEATH CAB FOR CUTIE	105	HOLLYWOOD UNDEAD	22	FOREIGNER	173	JAMEY JOHNSON	66	LINKIN PARK	73
JASON ALDEAN	187	NATASHA BEDINGFIELD	84	BUCKCHERRY	124	DAY26	186	DISTURBED	32	JULIANNE HOUGH	175	THE GAME	3	JONAS BROTHERS	63	LITTLE FEAT	152
KEITH ANDERSON	85	JOSHUA BELL/ACADEMY	153	BUN-B	193	CROWNS	161, 180	THE DOORS	30	TERRENCE HOWARD	31	AL GREEN	195	GEORGE JONES	122	LLOYD	56
APOCALYPTICA	153					CROWNDS	161, 180	FIVE FINGER DEATH PUNCH	142	ICE CUBE	26	THE GAME	3	JOURNEY	40	THE LOST TRAILERS	81
						CROWNDS	161, 180					NATALIE GRANT	195			METRO STATION	69
						CROWNDS	161, 180					AL GREEN	195			MGMT	74
						CROWNDS	161, 180					ICE CUBE	26			M.I.A.	43

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	110	112	PARAMORE FUELED BY RAMEN 159612* (13.98)	RIOT!	■	15
102	86	76	MARIAH CAREY ISLAND 010272**/IDJMG (13.98)	E=MC2	■	5
103	92	89	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces	●	1
104	91	90	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	■	1
105	97	99	DEATH CAB FOR CUTIE BARSUK ATLANTIC 452796* (18.98)	Narrow Stairs	■	1
106	93	96	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	■	1
107	114	-	LOS PIKADIENTES DE CABORCA SONY BMG NORTE 35191* (12.98)	Vamonos Pa'l Rio	■	107
108	NEW	1	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8167 EX/STARBUCKS (12.98)	Northern Songs: Canadas Best & Brightest	■	108
109	104	113	KEYSHIA COLE CONFIDENTIAL IMPACT/DEF JAM 009475*/IGA (13.98)	Just Like You	■	1
110	88	142	LED ZEPPELIN SWAN SONG 313148* ATLANTIC (19.98) ⊕	Mothership	■	2
111	95	93	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	■	2
112	117	84	HILLSONG INTEGRITY/COLUMBIA 30993/SONY MUSIC (16.98)	This Is Our God	■	55
113	90	77	ONE DAY AS A LION ANTI- 86978/EPITAPH (8.98)	One Day As A Lion (EP)	■	28
114	113	111	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMFG (13.98)	The Declaration	■	6
115	102	101	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla	■	1
116	98	64	TRAPT ELEVEN SEVEN 230 (14.98)	Only Through The Pain...	■	18
117	103	108	JOHN MAYER AWARE COLUMBIA 27976* SONY MUSIC (18.98)	Continuum	■	2
118	154	123	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing	■	78
119	134	73	BRANDON HEATH REUNION 10127 (13.98)	What If We	■	73
120	121	144	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	■	22
121	126	118	SOUNDTRACK FOX 82186 RAZOR & TIE (16.98)	Alvin And The Chipmunks	■	5
122	101	79	GEORGE JONES BENOIT 78842/WELK (17.98)	Burn Your Playhouse Down: The Unreleased Duets	■	79
123	128	100	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	■	1
124	130	145	BUCKCHERRY ELEVEN SEVEN 00111 ATLANTIC (13.98)	15	■	99
125	133	122	WISIN & YANDEL MAGNITE 010293 (16.98) ⊕	Wisn Vs. Yandel: Los Extraterrestres	■	14
126	122	119	THE OFFSPRING COLUMBIA 02908* SONY MUSIC (18.98)	Rise And Fall, Rage And Grace	■	10
127	125	133	ALICIA KEYS MBK J 11513* BMG (18.98) ⊕	As I Am	■	1
128	166	141	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes	■	83
129	132	127	VICENTE FERNANDEZ SONY BMG NORTE 14802 (15.98) ⊕	Para Siempre	■	38
130	145	121	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) ⊕	95/08	■	18
131	123	135	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	■	7
132	106	95	MOTLEY CRUE MOTLEY 240/ELEVEN SEVEN (16.98) ⊕	Saints Of Los Angeles	■	4
133	RE-ENTRY	3	DAREYES DE LA SIERRA DISA 721149/10 (11.98)	Con Banda	■	117
134	NEW	1	JOSHUA BELL/ACADEMY OF ST. MARTIN IN THE FIELDS SONY CLASSICAL 19137 SONY BMG MASTERWORKS (18.98)	Vivaldi: The Four Seasons	■	134
135	115	30	FAMILY FORCE 5 TMG 35471 TOOTH & NAIL (12.98)	Dance Or Die	■	30
136	140	-	EVA CASSIDY BLIX STREET 10090 (16.98)	Somewhere	■	136
137	137	120	FLYLEAF A&M/OCTONE 650005 IGA (12.98) ⊕	Flyleaf	■	57
138	71	17	THE ACADEMY IS... DECAVANCE FUELED BY RAMEN/ATLANTIC 512263/AG (13.98)	(Fast Times At Barrington High)	■	17
139	142	125	O.A.R. EVERFINE ATLANTIC 511179/AG (18.98)	All Sides	■	13
140	108	102	G UNIT G UNIT INTERSCOPE 011461*/IGA (13.98) ⊕	T*O*S (Terminate On Sight)	■	1
141	144	160	LIFEHOUSE GEFFEN 009153/IGA (13.98)	Who We Are	■	14
142	135	124	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	■	107
143	172	166	FLO RIDA POE BUY ATLANTIC 442748/AG (18.98)	Mail On Sunday	■	1
144	112	74	CONOR OBERST MERGE 348* (15.98)	Conor Oberst	■	15
145	141	97	MILEY CYRUS HOLLYWOOD 381130/WALT DISNEY (18.98 CD/DVD) ⊕	Hannah Montana/Miley Cyrus: Best Of Both Worlds Concert	■	3
146	118	130	MADONNA WARNER BROS. 421372* (18.98)	Hard Candy	■	1
147	163	147	SOUNDTRACK FOX RHINO 410236**/AG (13.98)	Juno	■	1
148	136	103	HANNAH MONTANA WALT DISNEY 002169 EX (9.98)	Hannah Montana: Hits Remixed	■	103
149	74	60	JOHN MELLENCAMP HEAR 30822* (18.98) ⊕	Life Death Love And Freedom	■	7
150	100	65	YUNG BERT KUCH/EPIC 08407/SONY MUSIC (15.98)	Look What You Made Me	■	20



Both the Offspring and Hollywood Undead (pictured) are featured on the "Madden NFL 09" game. This week the latter band celebrates its debut at No. 22 (21,000).



With 216,000 sold, it just recently surpassed the cumulative sales of its last studio set, 2000's "New Tattoo" (204,000).

146
While Madonna slides to No. 35 on Hot Dance Club Play, R&B diva Jody Watley returns to the tally at No. 47 with her 17th solo hit and the follow-up to her 2007 No. 1 single "I Want Your Love."



Band's album takes a 104% digital increase (and an 11% gain overall), likely due to instant reaction the night of Sept. 7 from its surprise VMA win for Best New Artist.



The album just hit 1.5 million sold, becoming the country icon's best-selling set since 1994's "Read My Mind" (2.3 million).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	200	-	GAVIN ROSSDALE INTERSCOPE 010882/IGA (13.98)	Wanderlust	■	33
152	81	-	LITTLE FEAT 429 17735 S/LG (18.98)	Join The Band	■	81
153	152	171	APOCALYPTICA 20-20 21580 JIVE (13.98) ⊕	Worlds Collide	■	59
154	111	106	RADIOHEAD BTD 21622* ATG (13.98)	In Rainbows	■	1
155	159	154	JESSE MCCARTNEY HOLLYWOOD 001942 (13.98)	Departure	■	14
156	73	-	V.I.C. YOUNG MUGUL REPRISE 475004/WARNER BROS. (18.98)	Beast	■	73
157	182	174	AL GREEN BLVD WHITE 48418* BLG (18.98)	Lay It Down	■	9
158	171	163	JAMES OTTO RAYBOW WARNER BROS. (NASHVILLE) 49907/WRN (13.98)	Sunset Man	■	3
159	157	153	VARIOUS ARTISTS EMI UNIVERSAL/ZOMBA 22781/SONY BMG (18.98)	NOW 27	■	2
160	150	143	THE-DREAM RADIO KILLA DEF JAM 009872**/IDJMG (13.98)	Love/Hate	■	30
161	180	114	CASTING CROWNS BEACH STREET 10131 REUNION (11.98 CD/DVD) ⊕	The Altar And The Door: Live	■	114
162	NEW	1	SONYA KITCHELL VELOUR 011456/DECCA (12.98)	This Storm	■	162
163	147	156	VAMPIRE WEEKEND XL 318* BEGGARS GROUP (11.98)	Vampire Weekend	■	17
164	109	28	BLACK STONE CHERRY IN DE BLOOD 817940 REAR/REUNION (13.98)	Folklore And Superstition	■	28
165	124	81	CRYSTAL SHAWANDA RCA NASHVILLE 06762 SBN (17.98)	Dawn Of A New Day	■	81
166	149	139	JEWEL VALORY JK 0100 (18.98)	Perfectly Clear	■	8
167	169	157	AVENGED SEVENFOLD HOPELESS 303804* WARNER BROS. (18.98)	Avenged Sevenfold	■	4
168	82	-	MOTORHEAD STEAMHAMMER 9163*/SPV (17.98)	Motorizer	■	82
169	131	115	RANDY NEWMAN NONESUCH 122812 WARNER BROS. (18.98)	Harps And Angels	■	30
170	146	151	VARIOUS ARTISTS EMI SONY BMG UNIVERSAL ZOMBA 08145/CAPITOL (18.98)	NOW That's What I Call Classic Rock	■	20
171	195	180	WE THE KINGS S-CURVE 52001 (8.98)	WE the Kings	■	151
172	155	161	ROBERT PLANT / ALISON KRAUSS ROUNDERS 817076* (18.98)	Raising Sand	■	2
173	RE-ENTRY	6	FOREIGNER ATLANTIC 312100 RHINO (18.98)	No End In Sight: The Very Best Of Foreigner	■	132
174	148	138	SARA BAREILLES EPIC 94821* SONY MUSIC (11.98)	Little Voice	■	7
175	164	165	JULIANNE HOUGH MERCURY NASHVILLE 011052 UMGN (13.98)	Julianne Hough	■	3
176	RE-ENTRY	13	TOKIO HOTEL CHERRYTREE/INTERSCOPE 011127/IGA (9.98)	Scream	■	39
177	167	162	RANDY TRAVIS WARNER BROS. (NASHVILLE) 43254/WRN (13.98) ⊕	Around The Bend	■	14
178	191	175	BOYS LIKE GIRLS COLUMBIA 05572 SONY MUSIC (11.98)	Boys Like Girls	■	55
179	143	91	HAWTHORNE HEIGHTS VICTORY 456 (13.98 CD/DVD) ⊕	Fragile Future	■	23
180	RE-ENTRY	53	CASTING CROWNS BEACH STREET 10131 REUNION (17.98)	The Altar And The Door	■	2
181	176	176	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2	■	1
182	153	137	BRANDI CARLILE COLUMBIA 00003 SONY MUSIC (11.98)	The Story	■	41
183	177	109	RA RA RIOT BARSUK 77* (11.98)	The Rhumb Line	■	109
184	181	149	BLAKE SHELTON WARNER BROS. (NASHVILLE) 44488/WRN (18.98)	Pure BS	■	8
185	199	-	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition	■	20
186	RE-ENTRY	10	DAY26 BAD BOY 444540/AG (18.98)	DAY26	■	1
187	190	197	JASON ALDEAN BROCKAVEN 7847 (17.98)	Relentless	■	1
188	RE-ENTRY	3	MATT NATHANSON ACROBAT VANGUARD 79827/WELK (16.98)	Some Mad Hope	■	60
189	188	173	MARCO ANTONIO SOLIS FONOVISA 353530/UG (13.98 CD/DVD) ⊕	Una Noche En Madrid	■	41
190	RE-ENTRY	53	SOUNDTRACK CANVASBACK/SONY MUSIC SOUNDTRAX 10586* COLUMBIA (13.98) ⊕	Once	■	7
191	178	129	LOS TEMERARIOS FONOVISA 353618/UG (13.98)	Si Tu Te Vas	■	26
192	179	177	MY MORNING JACKET ATO 21626* (13.98)	Evil Urges	■	9
193	183	168	BUN-B J PRINCE 3111 RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	Il Trill	■	1
194	174	146	SOUNDTRACK WARNER BROS. 511101/WARNER BROS. (18.98)	The Dark Knight	■	20
195	129	184	NATALIE GRANT CURVE 79225 (18.98)	Relentless	■	81
196	138	71	THE WALKMEN GIGANTIC 1712 (9.98)	You & Me	■	1
197	185	167	NINE INCH NAILS THE NULL CORPORATION 27* (24.98 CD/DVD) ⊕	The Slip	■	13
198	RE-ENTRY	19	SOUNDTRACK ATLANTIC 409212 AG (18.98)	Step Up 2: The Streets	■	1
199	187	186	REBA MCENTIRE MCA NASHVILLE 008503 UMGN (13.98)	Reba Duets	■	1
200	RE-ENTRY	4	THE DOORS DMC ELEKTRA 360080/RHINO (11.98)	The Future Starts Here: The Essential Doors Hits	■	161

HANNAH MONTANA	148	RANDY NEWMAN	169	BRAD PAISLEY	106	RADIOHEAD	154	SAVING ABEL	61	SOLANGE	28	JUNO	147	THREE DAYS GRACE	123	VARIOUS ARTISTS	171	WE THE KINGS	171
MOTLEY CRUE	132	NICKELBACK	90	PARAMORE	101	RA RA RIOT	183	SECONDHAND	5	MARCO ANTONIO SOLIS	189	MAMMA MIA!	7	THE TING TINGS	118	VAMPIRE WEEKEND	163	BRIAN WILSON	21
MOTORHEAD	168	NINE INCH NAILS	197	KATY PERRY	23	RASCAL FLATTS	91	SEENADE	95	JORDIN SPARKS	88	ONCE	190	TOKIO HOTEL	176	THE VERVE	71	AMY WINEHOUSE	111
JASON MRAZ	16	KATY PERRY	23	LOS PIKADIENTES DE CABORCA	107	REHAB	97	SEETHER	103	ALVIN AND THE CHIPMUNKS	121	STEP UP 2: THE STREETS	198	CHRIS TOMLIN	9	V.I.C.	156	WISIN & YANDEL	125
MY MORNING JACKET	192	LOS PIKADIENTES DE CABORCA	107	CRYSTAL SHAWANDA	165	RIHANNA	97	SHAWANDA	103	CAMP ROCK	18	THE STRAITS	198	TRAPT	116	SUNDOWN: MUSIC FOR UNWINDING	93		
		ROBERT PLANT / ALISON KRAUSS	172	BLAKE SHELTON	184	GAVIN ROSSDALE	151	SHINEDOWN	62	DR. HORRIBLE'S SING-ALONG BLOG	39	LOS TEMERARIOS	191	BUN-B	177	TROPICAL THUNDER	57	JIMMY ZEPP	1
		ALISON KRAUSS	172	THE WALKMEN	196	SLIM SINATRA	104	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ	47	THE WALKMEN	196	THE WALKMEN	196	UNDEROATH	8			YOUNG BERT	150
		JAMES OTTO	158	THE OFFSPRING	126	BOSS HOGG OUTLAWZ	47	SLIPKNOT	5	THEORY OF A DEADMAN	70	THEORY OF A DEADMAN	70	CARRIE UNDERWOOD	41				
		ONEREPUBLIC	100	THE OFFSPRING	126	SLIPKNOT	5			THIRD DAY	50	THIRD DAY	50	KEITH URBAN	96				
		JAMES OTTO	158	THE OFFSPRING	126					THREE 6 MARIA	86	THREE 6 MARIA	86	USHER	55				

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT.
1	HOT SHOT DEBUT	1 WK	#1 SOUNDTRACK	DR. HORRIBLE'S SING-ALONG BLOG MUTANT ENEMY DIGITAL EX (9.98)	
2	2	14	JOURNEY	REVELATION NDMOTA 4506 EX (14.98 CD/DVD) +	
3	NEW	1	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ	BACK BY BLOCKULAR DEMAND: SERVE & COLLECT II BOSS HOGG OUTLAWZ 5094 KOCH (11.98)	
4	1	2	THE VERVE	FORTH ON YOUR OWN 01 MEGAFORCE (14.98)	
5	3	3	STRYKER	TOTAL DANCE 2008 VOL. 2 THRIVEDANCE 90789/THRIVE (18.98)	
6	4	44	GARTH BROOKS	THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) +	5
7	NEW	1	VARIOUS ARTISTS	SUNDOWN: MUSIC FOR UNWINDING EMI SPECIAL MARKETS 19973 EX/STARBUCKS (12.98)	
8	8	19	SECONDHAND SERENADE	A TWIST IN MY STORY GLASSNOTE 405244 EAST WEST (15.98) +	
9	6	7	ONE DAY AS A LION	ONE DAY AS A LION (EP) ANTI- 86978/EPITAPH (8.98)	
10	7	5	TRAPT	ONLY THROUGH THE PAIN... ELEVEN SEVEN 230 (14.98)	
11	17	16	THE TING TINGS	WE STARTED NOTHING COLUMBIA 5925 (12.98)	
12	21	14	FLEET FOXES	FLEET FOXES SUB POP 777 (13.98)	
13	12	44	EAGLES	LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	7
14	9	11	MOTLEY CRUE	SAINTS OF LOS ANGELES MOTLEY 240 ELEVEN SEVEN (16.98) +	
15	13	2	EVA CASSIDY	SOMEWHERE BLIX STREET 10090 (16.98)	
16	11	5	CONOR OBERST	CONOR OBERST MERGE 340 (15.98)	
17	16	21	APOCALYPTICA	WORLDS COLLIDE 20-20 21580 JIVE (13.98) +	
18	10	37	RADIOHEAD	IN RAINBOWS TBD 21622/ATO (13.98)	
19	15	32	VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318/BEGGARS GROUP (11.98)	
20	5	2	MOTORHEAD	MOTORHEAD STEAMHAMMER 9163/SPV (17.98)	
21	14	5	HAWTHORNE HEIGHTS	FRAGILE FUTURE VICTORY 456 (13.98 CD/DVD) +	
22	23	3	RA RA RIOT	THE RHUMB LINE BARSUK 77 (11.98)	
23	28	66	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
24	48	67	GREATEST GAINER	SOUNDTRACK ONCE CANNASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98) +	
25	24	13	MY MORNING JACKET	EVIL URGES 474 21626 (13.98)	
26	25	7	NINE INCH NAILS	THE SLIP THE NULL CORPORATION 27 (24.98 CD/DVD) +	
27	30	20	FLIGHT OF THE CONCHORDS	FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715/SUB POP (15.98)	
28	50	3	THE GASLIGHT ANTHEM	THE '89 SOUND SIDEDNEUMMY 1358 (11.98)	
29	27	1	SIGUR ROS	MED SUD I EYRUM VID SPILLUM ENOALUST XL 364/BEGGARS GROUP (11.98)	
30	RE-ENTRY	1	JUSTIN NOZUKA	HOLLY GLASSNOTE 0102 (11.98)	
31	NEW	1	CHRIS KNIGHT	HEART OF STONE DRIFTER'S CHURCH PRODUCTIONS 0011 (16.98)	
32	18	3	TOADIES	NO DELIVERANCE KIRTLAND 46 (16.98)	
33	20	3	GZA/GENIUS	PRO TOOLS BABYGRANDE 0372 (16.98)	
34	32	13	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE (18.98)	
35	NEW	1	RODNEY CROWELL	SEX & GASOLINE YEP ROL 2187 (16.98)	
36	40	19	SANTOGOLD	SANTOGOLD LIZARD KING 70034/DOWNTOWN (14.98)	
37	39	10	TECH N9NE	KILLER STRANGE 48 (18.98)	
38	43	11	DWELE	...SKETCHES OF A MAN RT 5049/KOCH (17.98)	
39	NEW	1	LA MIGRA	20 SUPER EXITOS DE LA MIGRA VOL. 1 THREE SOUND 579 (8.98)	
40	NEW	1	LA MIGRA Y LOS HUMILDES	20 SUPER EXITOS DE LA MIGRA Y LOS HUMILDES VOL. 1 THREE SOUND 581 (8.98)	
41	44	55	SIXX: A.M.	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
42	36	3	LEWIS BLACK	ANTICIPATION COMEDY CENTRAL 0069 (12.98)	
43	RE-ENTRY	1	SOUNDTRACK	VICKY CRISTINA BARCELONA TELARC 85001 (18.98)	
44	46	14	VARIOUS ARTISTS	VANS WARPED TOUR '08 SIDEDNEUMMY 1355 (8.98)	
45	RE-ENTRY	1	SHEKINAH GLORY MINISTRY	JESUS UMC3 3003/KINGDOM (17.98)	
46	NEW	1	SOUNDTRACK	WORLD OF WARCRAFT AZEROTH DIGITAL EX (9.98)	
47	RE-ENTRY	1	DR. DOG	FATE PARK THE VAN 25 (15.98)	
48	19	2	JASON BOLAND & THE STRAGGLERS	COMAL COUNTY BLUE APEX PROUD SOULS 001 THIRTY TIGERS (15.98)	
49	RE-ENTRY	1	TIESTO	IN SEARCH OF SUNRISE 7 SONG BIRD 11 BLACK HOLE (18.98)	
50	RE-ENTRY	1	ALL TIME LOW	SO WRONG IT'S RIGHT HOPELESS 693 (13.98)	

On Top Digital Albums, "iTunes: Live From SoHo: Spring Awakening," debuts at No. 21 with 3,000. The six-song set boasts current cast members of the Tony Award-winning Broadway musical singing with the show's lyricist Duncan Sheik. While this title doesn't qualify as a cast recording (it debuts, instead, at No. 11 on Top Compilations at billboard.biz), the Original Broadway Cast Recording of "Spring Awakening" makes waves, up 36% on Top Cast Albums (6-5).



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT.
1	NEW	1 WK	#1 YOUNG JEEZY	CTE/DEF JAM /DJMG	The Recession	1	
2	NEW	1	NEW KIDS ON THE BLOCK	INTERSCOPE IGA +	The Block	2	
3	NEW	1	SOUNDTRACK	DR. HORRIBLE'S SING-ALONG BLOG	Dr. Horrible's Sing-Along Blog	39	
4	NEW	1	CHRIS TOMLIN	SIXSTEPS /SPARROW	Hello Love	9	
5	NEW	1	UNDEROATH	SOLID STATE /TOOTH & NAIL +	Lost In The Sound Of Separation	8	
6	5	17	JASON MRAZ	ATLANTIC /AG	We Sing. We Dance. We Steal Things.	16	
7	3	12	COLDPLAY	CAPITOL	Viva La Vida or Death And All His Friends	12	
8	2	2	THE GAME	GEFFEN IGA	LAX	3	
9	NEW	1	HOLLYWOOD UNDEAD	A&M/OCTONE IGA	Swan Songs	22	
10	1	2	SLIPKNOT	ROADRUNNER +	All Hope Is Gone	5	
11	9	13	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN UMRG	Tha Carter III	10	
12	7	4	JONAS BROTHERS	HOLLYWOOD +	A Little Bit Longer	6	
13	6	9	SOUNDTRACK	DECCA	Mamma Mia!	7	
14	13	9	KATY PERRY	CAPITOL	One Of The Boys	23	
15	NEW	1	RADIOHEAD	CAPITOL	OK Computer	—	21
16	22	7	SUGARLAND	MERCURY NASHVILLE UMGN	Love On The Inside	11	
17	12	20	RIHANNA	SRP/DEF JAM /DJMG	Good Girl Gone Bad	13	
18	RE-ENTRY	1	ADELE	XL/COLUMBIA /SONY MUSIC	19	60	
19	8	3	SHWAYZE	SURETONE/GEFFEN IGA	Shwayze	35	
20	14	6	MGMT	COLUMBIA /SONY MUSIC	Oracular Spectacular	74	
21	NEW	1	VARIOUS ARTISTS	DECCA BROADWAY DECCA	iTunes: Live From SoHo: Spring Awakening (EP)	—	
22	NEW	1	BRIAN WILSON	BRIMEL /CAPITOL +	That Lucky Old Sun	21	
23	RE-ENTRY	1	DUFFY	MERCURY /DJMG	Rockferry	33	
24	RE-ENTRY	1	TAYLOR SWIFT	BIG MACHINE +	Taylor Swift	25	
25	11	3	STAINED	FLIP/ATLANTIC AG	The Illusion Of Progress	17	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT.
1	NEW	1 WK	#1 NEW KIDS ON THE BLOCK	INTERSCOPE 011792/IGA +	The Block	2	
2	NEW	1	BRIAN WILSON	BRIMEL 34147/ CAPITOL +	That Lucky Old Sun	21	
3	2	4	JONAS BROTHERS	HOLLYWOOD 001944 +	A Little Bit Longer	6	
4	5	5	VARIOUS ARTISTS	WARNER CUSTOM PRODUCTS 89193/RAZOR & TIE	Tropical Thunder	57	
5	9	2	VARIOUS ARTISTS	RAZOR & TIE 89100	Blaazin' Reggae	—	
6	1	2	SLIPKNOT	ROADRUNNER 617938 +	All Hope Is Gone	5	
7	4	9	SOUNDTRACK	DECCA 011439	Mamma Mia!	7	
8	NEW	1	YOUNG JEEZY	CTE/DEF JAM 011536/ DJMG	The Recession	1	
9	6	15	KID ROCK	TOP DOG ATLANTIC 290556/ AG	Rock N Roll Jesus	4	
10	8	12	COLDPLAY	CAPITOL 16886*	Viva La Vida or Death And All His Friends	12	
11	NEW	1	HOLLYWOOD UNDEAD	A&M OCTONE 011331/IGA	Swan Songs	22	
12	NEW	1	UNDEROATH	SOLID STATE 08842*/TOOTH & NAIL +	Lost In The Sound Of Separation	8	
13	7	2	THE GAME	GEFFEN 011465* IGA	LAX	3	
14	NEW	1	CHRIS KNIGHT	DRIFTER'S CHURCH PRODUCTIONS 0011	Heart Of Stone	—	
15	11	3	GEORGE JONES	BANDIT 79642/WELK	Bum Your Playhouse Down: The Unreleased Duets	122	
16	13	5	RANDY NEWMAN	NONESUCH 122812 WARNER BROS.	Harps And Angels	169	
17	21	5	JASON MRAZ	ATLANTIC 448508* AG	We Sing. We Dance. We Steal Things.	16	
18	10	2	LITTLE FEAT	429 17735 SLG	Join The Band	152	
19	12	2	THE VERVE	ON YOUR OWN 01 MEGAFORCE	Forth	71	
20	NEW	1	CHRIS TOMLIN	SIXSTEPS 12359 SPARROW	Hello Love	9	
21	NEW	1	VARIOUS ARTISTS	INO 20228/TIME LIFE	I Can Only Imagine: Platinum Edition	—	
22	17	7	SUGARLAND	MERCURY NASHVILLE 011273/UMGN	Love On The Inside	11	
23	24	6	KIDZ BOP KIDS	RAZOR & TIE 89181	Kidz Bop 14	36	
24	19	2	EVA CASSIDY	BLIX STREET 10090	Somewhere	136	
25	RE-ENTRY	1	WILLIE NELSON WYNTON MARSALIS	BLUE NOTE 04154* BLG	Two Men With The Blues	—	

TOP RAP ALBUMS™ FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	#1 THE RECEPTION	YOUNG JEEZY (CTE/DEF JAM/DJMG)
2	1	2	LAX	THE GAME (GEFFEN/IGA)
3	2	14	THA CARTER III	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
4	3	3	RAW FOOTAGE	ICE CUBE (FLECH MOB)
5	1	1	BACK BY BLOCKULAR DEMAND: SERVE & COLLECT II	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ (BOSS HOGG OUTLAWZ KOCH)
6	5	13	DEFINITION OF REAL	PLIES (BIG GATES/SLIP-N-SLIDE ATLANTIC/AG)
7	4	8	UNTITLED	NAS (DEF JAM COLUMBIA /DJMG)
8	6	8	THE GREATEST STORY EVER TOLD	DAVID BANNER (B I G F A C E SRC/UNIVERSAL MOTOWN UMRG)
9	12	26	TRILLA	RICK ROSS (SLIP-N-SLIDE/DEF JAM/DJMG)
10	10	11	LAST 2 WALK	THREE 6 MAFIA (HYPNOTIZE MINOS COLUMBIA/SONY MUSIC)
11	9	3	SHWAYZE	SHWAYZE (SURETONE/GEFFEN/IGA)
12	16	11	KALA	M.I.A. (XL INTERSCOPE/IGA)
13	8	4	LOOK WHAT YOU MADE ME	YUNG BERG (KOCH/EPIC/SONY MUSIC)
14	11	4	TALENTO DE BARRIO (SOUNDTRACK)	DADDY YANKEE (EL CARTEL/MACHETE)
15	13	10	T*O*S (TERMINATE ON SIGHT)	G UNIT IGA UNIT INTERSCOPE IGA)

I LIKE LIBRARIES: MOST ADDED™ FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (PROMOTION LABEL)
1	1	12	#1 DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)
2	8	2	SO WHAT	PINK (LAFACE ZOMBA)
3	2	15	I KISSED A GIRL	KATY PERRY (CAPITOL)
4	3	16	VIVA LA VIDA	COLDPLAY (CAPITOL)
5	5	3	WHATEVER YOU LIKE	TI (GRAND HUSTLE ATLANTIC)
6	6	6	PAPER PLANES	M.I.A. (XL INTERSCOPE)
7	7	12	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
8	9	9	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
9	10	20	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
10	1	1	NEED U BAD	JAZMINE SULLIVAN (JRMG)
11	11	16	CLOSER	NE-YO (DEF JAM /DJMG)
12	18	2	HOT N COLD	KATY PERRY (CAPITOL)
13	13	8	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
14	15	15	SHAKE IT	METRO STATION (COLUMBIA)
15	2	2	THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)

More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS FITTINGLY '5TH GEAR'



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 records Paisley matches are met by his 2-1 hop 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 Jensen

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 FOREVER	CHRIS BROWN (JIVE/ZOMBA)
2	4	19	CLOSER	NE-YO (DEF JAM/IDJMG)
3	2	17	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
4	3	12	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
5	13	6	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
6	5	22	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
7	10	10	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
8	9	14	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
9	8	13	VIVA LA VIDA	COLOPLAY (CAPITOL)
10	16	6	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)
11	6	19	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
12	7	17	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRP/UNIVERSAL MOTOWN)
13	11	15	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
14	14	27	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
15	20	10	NEED U BAD	JAZMINE SULLIVAN (J/RMG)
16	19	8	ONE STEP AT A TIME	JORDIN SPARKS (19 JIVE/ZOMBA)
17	12	16	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
18	17	9	THE BUSINESS	YOUNG BERG FEAT. CASHA (YOUNG BOSS/KOCH/EPIC)
19	36	4	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
20	15	16	I KISSED A GIRL	KATY PERRY (CAPITOL)
21	21	9	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
22	28	6	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
23	22	9	WAITIN' ON A WOMAN	BRAD PAISLEY (ARISTA NASHVILLE)
24	33	4	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
25	23	9	DO YOU BELIEVE ME NOW	JIMMY WAYNE (VALORY)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	46	8	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)
27	26	21	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
28	18	20	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
29	40	3	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)
30	32	9	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)
31	29	12	THE TIME OF MY LIFE	DAVID COOK (19 RCA/RMG)
32	24	11	HERE I AM	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
33	38	7	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
34	35	5	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY (BLUE CHAIR/BNA)
35	25	13	YOU LOOK GOOD IN MY SHIRT	KEITH URBAN (CAPITOL NASHVILLE)
36	27	14	I STILL MISS YOU	KEITH ANDERSON (MCA NASHVILLE)
37	30	19	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
38	34	18	SHAKE IT	METRO STATION (COLUMBIA)
39	37	8	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (P.O.E. BOY/ATLANTIC)
40	45	7	SHE NEVER CRIED IN FRONT OF ME	TOBY KEITH (SHOW DOG NASHVILLE)
41	41	10	TROUBADOUR	GEORGE STRAIT (MCA NASHVILLE)
42	43	23	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
43	49	11	MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)
44	31	11	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
45	59	2	SO WHAT	PINK (LAFACE/ZOMBA)
46	44	7	BABY	LL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)
47	51	5	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
48	57	3	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
49	39	25	LLOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
50	48	10	HOLLER BACK	THE LOST TRAILERS (BNA)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	53	8	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG DAVE'S SLIP-N-SLIDE/ATLANTIC)
52	42	14	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA (HYPER/TICE/INNOVATIONS/COLUMBIA)
53	60	3	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
54	72	2	JUST STAND UP!	ARTISTS STAND UP TO CANCER (SU2C/IDJMG)
55	58	5	SO FLY	SLIM FEAT. YUNG JOC (M3/ASYLUM)
56	47	13	SHOUL'D'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)
57	56	3	BODY ON ME	NELLY FEAT. ASHANTI & AKON (DEERTY/UNIVERSAL MOTOWN)
58	52	18	GOOD TIME	ALAN JACKSON (ARISTA NASHVILLE)
59	73	6	MUSIC FOR LOVE	MARIO (3RD STREET/J/RMG)
60	70	2	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DIP/DEF JAM/IDJMG)
61	75	2	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)
62	64	2	NO ME DOY POR VENCIDO	LUIS FONSI (UNIVERSAL LATINO)
63	66	3	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)
64	55	14	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)
65	63	19	TEENAGE LOVE AFFAIR	ALICIA KEYS (MBA J/RMG)
66	-	1	CUDDY BUDDY	MIKE JONES (JIVE AGE ASYLUM)
67	-	1	HOT N COLD	KATY PERRY (CAPITOL)
68	71	3	CRY FOR YOU	SEPTEMBER (ROBBINS)
69	62	18	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)
70	-	1	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
71	-	1	LET IT GO	TIM MCGRAW (CURB)
72	68	3	COUNTRY MAN	LUKE BRYAN (CAPITOL NASHVILLE)
73	-	3	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
74	-	1	SUPERWOMAN	ALICIA KEYS (MBA J/RMG)
75	-	5	MR. CARTER	LIL WAYNE FEAT. JAY-Z (CASH MONEY/UNIVERSAL MOTOWN)

1,263 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	3	#1 SO WHAT	PINK (LAFACE/ZOMBA)	
2	1	3	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	
3	5	21	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
4	3	12	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	
5	4	16	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
6	13	12	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (P.O.E. BOY/ATLANTIC)	
7	-	1	JUST STAND UP!	ARTISTS STAND UP TO CANCER (SU2C/IDJMG)	
8	8	7	HOT N COLD	KATY PERRY (CAPITOL)	
9	7	15	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
10	6	18	VIVA LA VIDA	COLOPLAY (CAPITOL)	
11	11	20	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	
12	14	6	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	
13	9	18	I KISSED A GIRL	KATY PERRY (CAPITOL)	
14	15	13	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG)	
15	21	20	CLOSER	NE-YO (DEF JAM/IDJMG)	
16	17	11	ONE STEP AT A TIME	JORDIN SPARKS (19 JIVE/ZOMBA)	
17	16	16	DANGEROUS	KARDINAL OFFISHALL (KONLIVE/GEFFEN)	
18	19	10	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	
19	27	9	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	
20	22	4	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	
21	12	5	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	
22	-	1	CYANIDE	METALLICA (WARNER BROS.)	
23	20	11	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)	
24	25	23	SHAKE IT	METRO STATION (COLUMBIA)	
25	28	15	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	24	17	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA (HYPER/TICE/INNOVATIONS/COLUMBIA)	
27	18	14	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	
28	10	4	ALL SUMMER LONG	HIT MASTERS (HIP KIDDY)	
29	75	2	LET IT ROCK	KEVIN RUDDY FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
30	31	20	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
31	41	10	SWING	SAVAGE FEAT. SOULJA BOY YELL EM (DAWN RAID/UNIVERSAL REPUBLIC)	
32	29	20	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
33	33	4	GET BACK	DEMI LOVATO (HOLLYWOOD)	
34	38	2	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)	
35	36	18	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	
36	45	25	LLOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
37	47	2	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DIP/DEF JAM/IDJMG)	
38	39	11	TROUBADOUR	GEORGE STRAIT (MCA NASHVILLE)	
39	-	1	WHAT UP, WHAT'S HAAPNIN'	T.I. (GRAND HUSTLE/ATLANTIC)	
40	46	14	SHUT UP AND LET ME GO	THE TING TINGS (COLUMBIA)	
41	34	21	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
42	35	7	CORONA AND LIME	SHWAYZE (SURETONE/GEFFEN/INTERSCOPE)	
43	40	8	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
44	37	15	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRP/UNIVERSAL MOTOWN)	
45	51	5	SHATTERED (TURN THE CAR AROUND)	D.A.R. (EVE/PINE/ATLANTIC/RRP)	
46	50	18	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE)	
47	44	14	7 THINGS	MILEY CYRUS (HOLLYWOOD)	
48	42	29	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
49	43	29	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
50	54	8	ADDICTED	SAVING ABEL (SK/DCCO VIRGIN/CAPITOL)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	60	11	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)	
52	48	10	OUT HERE GRINDIN'	DJ KHALED (TERROR SQUAD KOCH)	
53	56	6	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)	
54	59	3	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)	
55	23	3	AMERICAN BOY	STUDIO ALL STARS (ECTYPAL)	
56	-	1	NOW OR NEVER	HIGH SCHOOL MUSICAL 3 CAST (WALT DISNEY)	
57	53	2	COOKIE JAR	DY CLASS HEROES FEAT. THE DREAM (DECA/DANCE FUELED BY RAMEN/RRP)	
58	52	22	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	
59	63	3	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)	
60	58	2	COME ON GET HIGH	MATT NATHANSON (VAN/GUARD)	
61	26	3	THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)	
62	70	44	LOW	FLO RIDA FEAT. T-PAIN (P.O.E. BOY/ATLANTIC)	3
63	62	10	FREE FALLIN'	JOHN MAYER (GULDBERG)	
64	32	2	SWING YA RAG	T.I. FEAT. SWIZZ BEATZ (GRAND HUSTLE/ATLANTIC)	
65	49	12	CALABRIA 2008	ENUR FEAT. NATASHA (ULTRA)	
66	69	11	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	
67	57	20	MERCY	DUFFY (MERCURY/IDJMG)	
68	-	1	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)	
69	67	15	SHOUL'D'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)	
70	64	35	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
71	61	16	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	
72	66	11	THUNDER	BOYS LIKE GIRLS (COLUMBIA)	
73	-	1	T-SHIRT	SHONTELLE (SRP/UNIVERSAL MOTOWN)	
74	-	8	BUZZIN'	SHWAYZE FEAT. DISCO ADLER (SURETONE/GEFFEN/INTERSCOPE)	
75	-	1	DO YOU BELIEVE ME NOW	JIMMY WAYNE (VALORY)	

ALBUM CHARTS

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

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

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

SINGLES CHARTS

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

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- GREATEST GAINER** GG Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

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

HITPREDICTOR
★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

HOT DANCE CLUB PLAY
Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERT. LEVELS

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

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

TOP MUSIC VIDEOS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	NEW	1	LIVE DOMINANCE	Hatebreed	☆
2	3	11	LIVE FROM TEXAS	ZZ Top	□
3	4	9	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES	John Mayer	□
4	7	169	FAREWELL I TOUR: LIVE FROM MELBOURNE	Eagles	30
5	6	14	SCENES YOU KNOW BY HEART: THE DVD	Jimmy Buffett	□
6	5	4	ELVIS: VIVA LAS VEGAS	Various Artists	□
7	1	3	BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME ONE	Bill & Gloria Gather And Their Homecoming Friends	□
8	2	3	BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME TWO	Bill & Gloria Gather And Their Homecoming Friends	□
9	RE-ENTRY	9	HELP!	The Beatles	□
10	10	39	LIVE IN LAS VEGAS: A NEW DAY	Celine Dion	6
11	9	5	ELVIS: #1 HIT PERFORMANCES & MORE VOL 2	Elvis Presley	□
12	11	25	ELVIS: #1 HIT PERFORMANCES	Elvis Presley	□
13	18	18	PARA SIEMPRE	Vicente Fernandez	□
14	16	225	NUMBER ONES	Michael Jackson	4
15	NEW	15	UNA NOCHE EN MADRID	Marco Antonio Solis	□
16	13	42	THE BEYONCE EXPERIENCE: LIVE	Beyonce	3
17	39	6	LIVE FROM AUSTIN, TX	Norah Jones	□
18	8	3	LIVE AT THE PALACE	Three Days Grace	□
19	43	43	ORAL FIXATION TOUR	Shakira	□
20	14	30	THE ADVENTURES OF MIMI	Mariah Carey	□
21	24	25	CELTIC THUNDER: THE SHOW	Celtic Thunder	□
22	23	93	GREATEST HITS 1978-1997	Journey	4
23	25	42	ERIC CLAPTON'S CROSSROADS GUITAR FESTIVAL 2007	Eric Clapton	6
24	19	8	COMIN' ATCHA LIVE! 2008	Tesla	□
25	27	136	FAMILY JEWELS	AC/DC	10

HOT VIDEOCLIPS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	14	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	☆
2	7	2	THE STORY (I WAS MADE FOR YOU)	BRANDI CARLILE (COLUMBIA)	□
3	NEW	3	WHATEVER YOU LIKE	T.I. (GRAND Hustle/ATLANTIC)	□
4	NEW	4	RIGHT HERE (DEPARTED)	BRANDY KOCH/EPIC	□
5	8	3	MY LIFE	THE GAME FEATURING LIL WAYNE (Geffen/Interscope)	□
6	21	2	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM (ING. GATES/SLIP-N-SLIDE/ATLANTIC)	□
7	10	7	NEED U BAD	JAZMINE SULLIVAN (J/RMG)	□
8	12	5	VIVA LA VIDA	COLDPLAY (CAPITOL)	□
9	14	3	TROUBADOUR	GEORGE STRAIT (MCA NASHVILLE)	□
10	18	3	JUST A DREAM	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	□
11	NEW	11	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY (BLUE CHAIR/BNA)	□
12	NEW	12	I STILL MISS YOU	KEITH ANDERSON (COLUMBIA (NASHVILLE))	□
13	17	2	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)	□
14	4	2	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/G.O.D./COLUMBIA)	□
15	25	2	YOU LOOK GOOD IN MY SHIRT	KEITH URBAN (CAPITOL NASHVILLE)	□
16	15	13	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)	□
17	NEW	17	GOOD TIME	ALAN JACKSON (ARISTA NASHVILLE)	□
18	3	2	SO WHAT	PINK (LAFACE/ZOMBA)	□
19	RE-ENTRY	19	DISTURBIA	RIHANNA (SRP/DEF. JAM/IDJMG)	□
20	6	2	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NIPPY BOY/KONVICT/JIVE/ZOMBA)	□
21	16	2	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)	□
22	9	6	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MDTOWN)	□
23	RE-ENTRY	23	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)	□
24	22	4	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	□
25	19	4	WAITIN' ON A WOMAN	BRAD PAISLEY (ARISTA NASHVILLE)	□

VIDEO MONITOR™

THIS WEEK	ARTIST TITLE
VH1	1 BRANDI CARLILE, THE STORY (I WAS MADE FOR YOU)
	2 LEONA LEWIS, BETTER IN TIME
	3 ADELE, CHASING PAVEMENTS
	4 JASON MRAZ, I'M YOURS
	5 THRIVING IVORY, ANGELS ON THE MOON
	6 LITTLE JACKIE, THE WORLD SHOULD REVOLVE AROUND ME
	7 COLDPLAY, VIVA LA VIDA
	8 PINK, SO WHAT
	9 JORDIN SPARKS, ONE STEP AT A TIME
	10 KID ROCK, ALL SUMMER LONG
BET	1 BRANDY, RIGHT HERE (DEPARTED)
	2 GAME FEAT. LIL WAYNE, MY LIFE
	3 PLIES FEAT. JAMIE FOXX & THE-DREAM, PLEASE EXCUSE MY HANDS
	4 JAZMINE SULLIVAN, NEED U BAD
	5 T.I., WHATEVER YOU LIKE
	6 LIL WAYNE FEAT. T-PAIN, GOT MONEY
	7 KERI HILSON, ENERGY
	8 YOUNG JEEZY FEAT. KANYE WEST, PUT ON
	9 JENNIFER HUDSON, SPOTLIGHT
	10 NELLY FEAT. ASHANTI & AKON, BODY ON ME
GAC	1 BRAD PAISLEY, WAITIN' ON A WOMAN
	2 GEORGE STRAIT, TROUBADOUR
	3 KEITH URBAN, YOU LOOK GOOD IN MY SHIRT
	4 JIMMY WAYNE, DO YOU BELIEVE ME NOW
	5 ALAN JACKSON, GOOD TIME
	6 CARRIE UNDERWOOD, JUST A DREAM
	7 DARIUS RUCKER, DON'T THINK I DON'T THINK ABOUT IT
	8 MONTGOMERY GENTRY, ROLL WITH ME
	9 KEITH ANDERSON, I STILL MISS YOU
	10 BROOKS & DUNN, PUT A GIRL IN IT

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
2	4	11	CLOSER	NE-YO (DEF. JAM/IDJMG)	□
3	3	14	DAGEROUS	KAROLINA OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
4	5	12	DISTURBIA	RIHANNA (SRP/DEF. JAM/IDJMG)	☆
5	2	24	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	□
6	7	11	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
7	6	16	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	☆
8	9	13	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)	□
9	12	8	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
10	13	14	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	□
11	8	23	SHAKE IT	METRO STATION (COLUMBIA)	□
12	14	11	VIVA LA VIDA	COLDPLAY (CAPITOL)	□
13	10	17	I KISSED A GIRL	KATY PERRY (CAPITOL)	□
14	11	12	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	□
15	19	3	GREATEST GAINER SO WHAT	PINK (LAFACE/ZOMBA)	☆
16	16	10	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)	□
17	15	24	TAKE A BOW	RIHANNA (SRP/DEF. JAM/IDJMG)	☆
18	22	4	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	□
19	18	11	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	□
20	20	22	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	□
21	23	14	THUNDER	BOYS LIKE GIRLS (COLUMBIA)	☆
22	26	4	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	☆
23	17	11	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)	☆
24	21	10	LOLLI LOLLI (POP THAT BODY)	THREE 6 MARFA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (APPROXIMATE WINGS/COLUMBIA)	□
25	27	4	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	16	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
2	2	22	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	□
3	35	35	LOVE SONG	SARA BAREILLES (EPIC)	☆
4	4	27	SAY	JOHN MAYER (AWARE/COLUMBIA)	□
5	5	28	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	□
6	6	12	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	□
7	7	45	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
8	8	37	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
9	10	18	AFTER ALL THESE YEARS	JOURNEY (INMOTTA)	☆
10	9	36	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
11	11	8	VIVA LA VIDA	COLDPLAY (CAPITOL)	□
12	12	19	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	□
13	13	22	WHATEVER IT TAKES	LIFHOUSE (GEFFEN/INTERSCOPE)	☆
14	14	18	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	□
15	15	11	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	□
16	16	24	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	□
17	21	2	GREATEST JUST STAND UP!	ARTISTS STAND UP TO CANCER (SRP/IDJMG)	☆
18	17	17	ROOTS BEFORE BRANCHES	ROOM FOR TWO (CUBB/WARNER BROS.)	☆
19	19	13	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
20	20	5	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
21	18	7	ENEMY WITHIN	MICHAEL McDONALD (UNIVERSAL MDTOWN)	□
22	22	3	WHERE I STOOD	MISSY HIGGINS (ELEVEN REPRISE)	☆
23	23	4	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	□
24	27	6	TAKE A BOW	RIHANNA (SRP/DEF. JAM/IDJMG)	□
25	30	2	UNCONDITIONAL	SIMON COLLINS (RAZOR & TIE)	□

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
2	2	20	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	□
3	3	25	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	□
4	4	20	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	□
5	6	24	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
6	5	21	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	□
7	9	11	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	□
8	7	15	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
9	8	23	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
10	11	11	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	☆
11	10	17	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	□
12	12	34	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
13	13	35	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
14	14	44	WHATEVER IT TAKES	LIFHOUSE (GEFFEN/INTERSCOPE)	☆
15	16	12	SHAKE IT	METRO STATION (COLUMBIA)	□
16	15	18	BOTTLE IT UP	SARA BAREILLES (EPIC)	☆
17	18	16	COME ON GET HIGHER	MATT NATHANSON (VANGUARD)	☆
18	19	8	BROKEN	LIFHOUSE (GEFFEN/INTERSCOPE)	☆
19	17	17	I KISSED A GIRL	KATY PERRY (CAPITOL)	□
20	20	5	THE LITTLE THINGS	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
21	24	3	GREATEST GAINER SO WHAT	PINK (LAFACE/ZOMBA)	☆
22	21	6	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	□
23	22	15	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	□
24	23	17	RISE ABOVE THIS	SEETHER (WIND-UP)	□
25	26	14	IN THIS LIFE	DELTA GOODREM (MERCURY/DECCA)	☆

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	BELIEVE	STAINED (FLIP/ATLANTIC)	☆
2	2	23	LET IT DIE	FOO FIGHTERS (RDWELL/RCA/RMG)	☆
3	4	19	I'M NOT OVER	CAROLINA LIAR (ATLANTIC)	□
4	3	14	VIVA LA VIDA	COLDPLAY (CAPITOL)	□
5	8	9	TROUBLEMAKER	WEEZER (DGC/INTERSCOPE)	☆
6	9	7	YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	☆
7	10	3	THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)	□
8	5	21	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	☆
9	6	24	INSIDE THE FIRE	DISTURBED (REPRISE)	☆
10	7	25	ADDICTED	SAVING ABEL (SKIDROW/VIRGIN/CAPITOL)	□
11	11	25	LOVE ME DEAD	LUDO (RED BIRD/ISLAND/JRMG)	□
12	12	10	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/ZOMBA)	☆
13	20	3	GREATEST GAINER RE-EDUCATION (THROUGH LABOR)	RISE AGAINST (DGC/INTERSCOPE)	☆
14	15	5	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	□
15	13	12	BAD GIRLFRIEND	THEORY OF A DEADMAN (MCA/ROADRUNNER/RRP)	□
16	17	6	LEAVE OUT ALL THE REST	LINKIN PARK (WARNER BROS.)	☆
17	14	27	GIVEN UP	LINKIN PARK (WARNER BROS.)	☆
18	16	11	SLOW BURN	ATREYU (HOLLYWOOD)	☆
19	26	3	THE SHOCK OF THE LIGHTNING	OASIS (BIG BROTHER REPRISE)	☆
20	21	7	WILD INTERNATIONAL	ONE DAY AS A LION (ANTI-/EPITAPH)	☆
21	24	11	GAMMA RAY	BECK (DGC/INTERSCOPE)	☆
22	19	14	BARTENDER SONG (AKA SITTING AT A BAR)	REHAB (UNIVERSAL REPUBLIC)	□
23	22	10	PSYCHOSOCIAL	SLIPKNOT (ROADRUNNER/RRP)	□
24	18	18	HAMMERHEAD	THE OFFSPRING (COLUMBIA)	□
25	23	23	HELP ME	ALKALINE TRIO (EPIC)	□

TOP MUSIC VIDEOS: The top selling retail-available music videos, as compiled by Nielsen SoundScan. HOT VIDEOCLIPS: Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels. VIDEO MONITOR: Rotating playlists from

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	3	13	#1 WAITIN' ON A WOMAN F ROGERS (D. SAMPSON, W. VARBLE)	Brad Paisley ARISTA NASHVILLE		1
2	1	4	21	DO YOU BELIEVE ME NOW J WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne VALORY		1
3	5	7	21	DON'T THINK I DON'T THINK ABOUT IT F ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE		3
4	3	1	19	YOU LOOK GOOD IN MY SHIRT D HUFF, K. URBAN (T. MARTIN, T. SHAPIRO, M. YESLER)	Keith Urban CAPITOL NASHVILLE		1
5	6	6	8	EVERYBODY WANTS TO GO TO HEAVEN B CANNON, K. CHESNEY (J. COLLINS, M. DODSON)	Kenny Chesney BLUE CHAIR/BNA		5
6	7	10	11	ALL SUMMER LONG KID ROCK, R. CAVALLO (J. FRITCHE, M. SHAFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MARINELLI, R. WACHTEL, W. ZEVON)	Kid Rock TOP DOG/ATLANTIC/CDS		6
7	4	2	24	I STILL MISS YOU F STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA		2
8	9	9	11	SHE NEVER CRIED IN FRONT OF ME T KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		8
9	8	8	19	TROUBADOUR T. BROWN, G. STRAIT (M. HOLMES, L. SATCHER)	George Strait MCA NASHVILLE		8
10	10	11	20	HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES)	The Lost Trailers BNA		10
11	12	14	11	JUST A DREAM M. BRIGHT (S. MCEWAN, H. LINDSEY, G. SAMPSON)	Carrie Underwood 19/ARISTA NASHVILLE		11
12	11	5	17	SHOULD'VE SAID NO N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		1
13	14	16	23	JOHNNY & JUNE T. BROWN, H. NEWFIELD, D. BRYANT, S. SMITH)	Heidi Newfield CURB		13
14	16	18	20	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE		14
15	20	23	8	AIR POWER LET IT GO B. GALLIMORE, T. MCGRAW, D. SMITH (W. C. LUTHER, A. MAYO, T. DOUGLAS)	Tim McGraw CURB		15
16	13	13	19	ALL I WANT TO DO B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		1
17	19	20	19	RELENTLESS M. MINK (J. P. WHITE, J. LEBLANC)	Jason Aldean BROKEN BOW		17
18	18	19	11	ALL I EVER WANTED M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON)	Chuck Wicks RCA		18
19	26	29	7	GREATEST GAINER ROLL WITH ME B. CHANCEY (C. DANIELS, T. KARLAS)	Montgomery Gentry COLUMBIA		19
20	21	21	20	AIR POWER I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)	Bucky Covington LYRIC STREET		20
21	25	22	19	YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZYR, L. FEEK)	Crystal Shawanda RCA		21
22	22	26	19	LOVE REMEMBERS P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL)	Craig Morgan BNA		22
23	23	25	23	IN COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)	Jamey Johnson MERCURY		23
24	24	27	19	LOOKIN FOR A GOOD TIME V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum CAPITOL NASHVILLE		24
25	15	17	11	BOB THAT HEAD D. HUFF, G. LEVIX, J. DEMARCUS, J. D. ROONEY (G. LEVIX, N. THRASHER, M. DUNLANEY)	Rascal Flatts LYRIC STREET		15



Fifth single and title track from "Let It Go" gets Airpower flag, gaining 2.7 million impressions.



Up 3.3 million impressions, Montgomery Gentry nets Greatest Gainer in seventh chart week, the fewest weeks of any top 30 title.



With 1.5 million impressions, fifth single from "Still Feels Good" earns Rascal Flatts Hot Shot Debut applause.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	17	15	20	PUT A GIRL IN IT T. BROWN, R. DUNN, A. BROOKS (R. AKINS, D. DAVIDSON, B. HAYS/SLIP)	Brooks & Dunn ARISTA NASHVILLE		3
27	29	31	11	SOUNDS SO GOOD B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		27
28	27	30	19	CHICKEN FRIED K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT)	Zac Brown Band LIVE NATION		27
29	28	28	19	DON'T YOU KNOW YOU'RE BEAUTIFUL C. LINDSEY (C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler 19/BNA		26
30	31	32	12	LET ME D. HUFF (M. BEESON, D. DORTON)	Pat Green BNA		30
31	32	33	11	ANYTHING GOES M. WRIGHT, C. ANDRETTI, III (B. LDNG, J. W. WIGGINS)	Randy Houser UNIVERSAL SOUTH		31
32	34	36	11	MUDDY WATER F. ROGERS (M. CRISWELL, R. HUCKABY)	Trace Adkins CAPITOL NASHVILLE		32
33	33	34	11	DON'T C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)	Billy Currington MERCURY		33
34	35	35	18	CRAZY DAYS B. ALLEN, K. FOLLESE (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS)	Adam Gregory NSA/MIDAS/NEW REVOLUTION		33
35	37	40	11	SHE WOULDN'T BE GONE S. HENDRICKS (C. BATTEN, J. ADAN)	Blake Shelton WARNER BROS. WRN		35
36	30	24	11	COME ON OVER J. SHANKS, B. JAMES (J. SAMPSON, R. PROCTOR, V. BANKS)	Jessica Simpson EPIC COLUMBIA		18
37	39	39	11	I WOULD M. WRIGHT, P. VASSAR (P. VASSAR)	Phil Vassar UNIVERSAL SOUTH		37
38	36	37	11	FINE LINE W. KIRKPATRICK, K. FAIRCHILD, K. SCHALPMAN, P. SWEET, J. WESTBROOK (W. KIRKPATRICK, K. FAIRCHILD, K. SCHALPMAN, P. SWEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE		36
39	41	42	19	FOR YOU J. DEMARCUS, J. OTTO (J. BROWN, L. HENGBER)	James Otto WARNER BROS. WRN		39
40	38	38	11	I DO J. KILCHER, J. RICH (J. KILCHER)	Jewel VALORY		38
41	47	-	1	ALREADY GONE B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		41
42	40	43	19	SOMEBODY SAID A PRAYER M. BRIGHT (N. THRASHER, C. WISEMAN)	Billy Ray Cyrus WALT DISNEY LYRIC STREET		40
43	45	50	11	DON'T THINK I CAN'T LOVE YOU J. RITCHEY (J. OWEN, K. MARVEL, J. RITCHEY)	Jake Owen RCA		43
44	43	44	19	LAST CALL T. BROWN (S. MCANALLY, E. ENDERLIN)	Lee Ann Womack MCA NASHVILLE		43
45	42	46	19	15 MINUTES OF SHAME B. JAMES, H. ARCHER, C. KOESEL, J. WEAVER)	Kristy Lee Cook 19/ARISTA NASHVILLE		42
46	44	47	19	UPPER MIDDLE CLASS WHITE TRASH D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice CURB		44
47	49	45	19	DON'T DO ME NO GOOD G. WILSON, B. CHANCEY (G. WILSON, A. GORLEY, W. KIRBY)	Gretchen Wilson COLUMBIA		43
48	52	52	11	EVERYTHING IS FINE F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE		48
49	HOT SHOT DEBUT	1	1	HERE D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBINSON)	Rascal Flatts LYRIC STREET		49
50	53	49	11	LIKE I NEVER BROKE HER HEART J. RICH, S. PENNINGTON (S. LAWSON, M. D. JENKINS, J. HARDING)	Randy Owen BROKEN BOW		49

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	7	#1 SUGARLAND MERCURY 01273/UMGN (13.98)	Love On The Inside		1
2	1	-	1	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		1
3	3	2	19	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift		3
4	7	5	19	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)	Carnival Ride		2
5	6	3	23	HEIDI NEWFIELD CURB 79087 (18.98)	What Am I Waiting For		2
6	4	-	19	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now		4
7	8	7	23	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
8	9	4	19	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
9	10	6	19	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD)	Beautiful Eyes (EP)		1
10	13	10	19	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song		6
11	12	9	19	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride		2
12	14	18	19	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
13	5	-	19	THE LOST TRAILERS BNA 09259/SBN (17.98)	Holler Back		5
14	17	12	19	MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend		1
15	16	13	24	GARTH BROOKS PEARL 213 (25.98 CD/DVD)	The Ultimate Hits		5
16	11	8	19	KEITH ANDERSON COLUMBIA 10333/SBN (17.98)	C'MON!		3
17	15	11	27	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		1
18	19	17	19	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good		2
19	23	21	21	GREATEST GAINER LADY ANTEBELLUM CAPITOL NASHVILLE 03203 (12.98)	Lady Antebellum		1
20	18	14	19	KENNY CHESNEY BNA 11357/SBN (18.98)	Just Who I Am: Poets & Pirates		1
21	20	19	19	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98)	Greatest Hits		4
22	21	20	19	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1
23	24	24	19	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		3
24	22	15	19	GEORGE JONES BANDIT 79042/WELK (17.98)	Burn Your Playhouse Down: The Unreleased Duets		15
25	25	22	19	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		7



Second single from "Lady Antebellum" bullets at No. 24 on Hot Country Songs as album collects Greatest Gainer (up 11%).



Singer/songwriter Chris Knight scores his biggest opening week (3,000 copies) and highest bow with third chart entry.



Rodney Crowell makes highest bow in five years (3,000 copies), his best since "Fate's Right Hand" debuted at No. 29 in 2003.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	33	30	2	JAMES OTTO RAYBOW WARNER BROS. 49907 WRN (13.98)	Sunset Man		2
27	26	16	19	CRYSTAL SHAWANDA RCA 06762/SBN (17.98)	Dawn Of A New Day		16
28	27	23	14	JEWEL VALORY JK 0100 (18.98)	Perfectly Clear		1
29	28	28	19	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		2
30	31	31	19	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
31	32	29	19	RANDY TRAVIS WARNER BROS. 43254 WRN (13.98)	Around The Bend		3
32	35	25	19	BLAKE SHELTON WARNER BROS. 44488 WRN (18.98)	Pure BS		2
33	37	36	19	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless		1
34	36	33	19	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		1
35	40	37	19	ALAN JACKSON LEGACY ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits		22
36	38	35	19	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		2
37	HOT SHOT DEBUT	1	1	CHRIS KNIGHT DRIFTER'S CHURCH PRODUCTIONS 0011 (16.98)	Heart Of Stone		37
38	NEW	-	1	RODNEY CROWELL YEP ROC 2187 (16.98)	Sex & Gasoline		38
39	41	34	19	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		3
40	45	44	19	MONTGOMERY GENTRY COLUMBIA 22617/SBN (18.98)	Back When I Knew It All		3
41	44	40	19	EMMYLOU HARRIS NONESUCH 480444*/WARNER BROS. (18.98)	All I Intended To Be		4
42	47	42	19	LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me		2
43	52	51	48	PACE SETTER SARA EVANS RCA 08770/SBN (18.98)	Greatest Hits		3
44	49	41	19	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine		3
45	30	-	1	JASON BOLAND & THE STRAGGLERS APEX PROUD SOULS 001/THIRTY TIGERS (15.98)	Comal County Blue		30
46	48	45	19	TIM MCGRAW CURB 78974 (18.98)	Let It Go		1
47	29	26	19	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736 (13.98)	Bill Gaither Presents: Country Bluegrass Homecoming Volume One		26
48	50	43	19	DOLLY PARTON LEGACY RCA 13481/SONY BMG (11.98)	16 Biggest Hits		32
49	54	48	19	ASHTON SHEPHERD MCA NASHVILLE 010039/UMGN (13.98)	Sounds So Good		16
50	51	46	19	ALABAMA RCA/LEGACY 87634/SONY BMG (11.98)	16 Biggest Hits		40

HOT COUNTRY SONGS: 113 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower flag: this top 20 on both the BDS Airplay and Audience charts. Time as Greatest Gainer: increases chart position by one position and audience. TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations. All charts © 2008 Nielsen Business Media Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	54	2	#1 GREATEST GAINER YOUNG JEEZY GTE/DEF JAM 011536*/IDJMG (13.98)		The Recession		1
2	1	2	THE GAME GFEFFEN 011465*/IGA (13.98)		LAX		1
3	14	3	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)		Tha Carter III		1
4	1	3	ICE CUBE LENCH MOB 34635 (18.98)		Raw Footage		1
5	NOT SHOT DEBUT	1	NOT SHOT DEBUT DONNIE KLANG BAD BOY 511253/AG (18.98) ⊕		Just A Rolling Stone		5
6	NEW	1	TERRENCE HOWARD GENTRY/COLUMBIA 09596/SONY MUSIC (15.98)		Shine Through It		6
7	NEW	1	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ BOSS HOGG OUTLAWZ 5094/KOCH (17.98)		Back By Blockular Demand: Serve & Collect II		7
8	5	66	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)		Good Girl Gone Bad		1
9	3	2	SOLANGE MUSIC WORLD/GFEFFEN 011785/IGA (12.98)		Sol-Angel & The Hadley St. Dreams		1
10	7	13	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)		Definition Of Real		2
11	8	8	NAS DEF JAM/COLUMBIA 011505*/IDJMG (13.98)		Untitled		1
12	8	5	LLOYD YOUNG-GOLDIE/THE INC./UNIVERSAL MOTOWN 011517/UMRG (13.98)		Lessons In Love		1
13	8	42	MARVIN SAPP VERITY 09433/ZOMBA (17.98)		Thirsty		1
14	10	10	DAVID BANNER B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN 009956/UMRG (13.98)		The Greatest Story Ever Told		1
15	16	16	USHER LAFACE 23388/ZOMBA (18.98)		Here I Stand		1
16	17	15	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕		Exclusive		1
17	18	17	KEYSHIA COLE CONFIDENTIAL/IMANI/GFEFFEN 009475*/IGA (13.98)		Just Like You		1
18	1	18	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)		Trilla		1
19	14	14	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)		The Declaration		1
20	11	11	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580*/SONY MUSIC (11.98) ⊕		Last 2 Walk		1
21	14	5	SHWAYZE SURETONE/GFEFFEN 011498*/IGA (10.98)		Shwayze		1
22	26	21	AL GREEN BLUE NOTE 48449*/BLG (18.98)		Lay It Down		3
23	16	20	NOEL GOURDIN EPIC 80645/SONY MUSIC (17.98)		After My Time		4
24	13	9	YUNG BERG KOCH/EPIC 08407/SONY MUSIC (15.98)		Look What You Made Me		3
25	33	12	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)		Shine		6

Album is the fifth straight top five for the "Making the Band" franchise (No. 19 with 22,000 on Billboard 200); also the sixth entry from Bad Boy this year.



Oscar-nominated actor set up debut with performances on the "Today Show," "David Letterman" and "The View." He bows with 14,000 units at No. 31 on Billboard 200.

At No. 47 with 9,000 units on the Billboard 200, set opens higher but with a smaller sum than predecessor (No. 63 with 12,000 last year).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
26	30	11	DWELE RT 3049/KOCH (17.98)		...Sketches Of A Man		7
27	23	39	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)		Love/Hate		5
28	21	24	G UNIT G UNIT/INTERSCOPE 011461*/IGA (13.98) ⊕		T*O*S (Terminate On Sight)		2
29	25	21	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)		E=MC2		1
30	27	34	RAHEEM DEVAUGHN JIVE 35482/ZOMBA (16.98)		Love Behind The Melody		1
31	12	2	V.I.C. YOUNG MOGUL/REPRISE 475004/WARNER BROS. (18.98)		Beast		12
32	31	28	ALICIA KEYS MBKJ 11513*/RMG (18.98) ⊕		As I Am		1
33	34	29	MARY J. BLIGE MTRIARCH/GFEFFEN 010313*/IGA (13.98) ⊕		Growing Pains		1
34	22	11	KARINA DEF JAM 009538/IDJMG (9.98)		First Love		11
35	24	24	DAY26 BAD BOY 444540/AG (18.98)		DAY26		1
36	22	16	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)		II Trill		1
37	54	54	LEDISI VERVE 008909/NG (10.98)		Lost & Found		10
38	22	16	FLOBOTS UNIVERSAL REPUBLIC 0011258*/UMRG (13.98)		Fight With Tools		1
39	37	38	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)		The Makings Of A Man		1
40	36	37	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)		Lyfe Change		1
41	1	5	DAVE HOLLISTER GOSPO CENTRIC 28731/ZOMBA (17.98)		Witness Protection		1
42	41	14	LALAH HATHAWAY STAX 30308/CONCORD (18.98)		Self Portrait		1
43	73	63	PACE SETTER JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕		The Real Thing: Words And Sounds Vol. 3		2
44	32	13	GZA/GENIUS BABYGRANDE 0372* (16.98)		Pro Tools		11
45	63	53	JANELLE MONAE WONDALAND/BAD BOY 511234*/AG (6.98)		Metropolis: The Chase Suite (Special Edition)		20
46	46	42	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)		Mail On Sunday		1
47	40	40	N*E*R*D STAR TRAK/INTERSCOPE 011447*/IGA (13.98)		Seeing Sounds		1
48	2	2	VARIOUS ARTISTS WARNER CUSTOM PRODUCTS 89193/RAZOR & TIE (18.98)		Tropical Thunder		48
49	72	82	DANITY KANE BAD BOY 444604/AG (18.98)		Welcome To The Dollhouse		1
50	14	8	ABN J PRINCE 511943/RAP-A-LOT 4 LIFE (18.98)		It Is What It Is		11

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	3	7	#1 GREATEST GAINER WHATEVER YOU LIKE TL (GRAND HUSTLE/ATLANTIC)			☆
2	1	15	NEED U BAD JAZMINE SULLIVAN (J/RMG)			☆
3	2	16	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)			☆
4	6	7	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)			☆
5	4	15	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)			
6	5	22	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)			
7	7	17	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)			☆
8	10	12	PLEASE EXCUSE MY HANDS PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)			☆
9	11	14	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)			
10	8	18	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)			
11	15	4	MRS. OFFICER LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)			
12	17	4	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)			☆
13	9	14	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG)			☆
14	13	12	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)			☆
15	12	22	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)			☆
16	18	11	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)			
17	21	11	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)			☆
18	21	21	HEAVEN SENT KEYSHIA COLE (IMANI/GFEFFEN/INTERSCOPE)			☆
19	19	9	BABY LIL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)			
20	25	25	WHAT THEM GIRLS LIKE LUDAKIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)			
21	1	1	ENERGY KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)			☆
22	1	1	MARCO POLO BOW WOW FEAT. SOULJA BOY TELLEM (COLUMBIA)			
23	1	1	GOOD GOOD ASHANTI (THE INC./UNIVERSAL MOTOWN)			
24	22	11	OUT HERE GRINDIN DJ KHALED (TERROR SQUAD/KOCH)			
25	27	27	DID YOU WRONG PLEASURE P. (BLUESTAR/ATLANTIC)			☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	19	#1 YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)			
2	2	17	HEAVEN SENT KEYSHIA COLE (IMANI/GFEFFEN/INTERSCOPE)			
3	3	13	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)			
4	4	28	THE RIVER NOEL GOURDIN (EPIC)			
5	5	13	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)			
6	6	50	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)			
7	7	38	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)			
8	8	5	E.R. (EMERGENCY ROOM) JOE (KEDAR)			
9	9	47	NEVER JAHEIM (DIVINE MILL/ATLANTIC)			
10	10	20	TEENAGE LOVE AFFAIR ALICIA KEYS (MBKJ/RMG)			
11	11	48	JUST FINE MARY J. BLIGE (MTRIARCH/GFEFFEN/INTERSCOPE)			
12	12	6	SUPERWOMAN ALICIA KEYS (MBKJ/RMG)			
13	16	8	GREATEST GAINER NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)			
14	14	21	I'M CHEATIN' DWELE (RT/KOCH)			
15	15	23	STAY WITH ME (BY THE SEA) AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)			
16	16	18	WHENEVER YOU'RE AROUND JILL SCOTT FEAT. GEORGE DUKE (HIDDEN BEACH)			
17	17	11	NEED U BAD JAZMINE SULLIVAN (J/RMG)			
18	18	19	WORDS ANTHONY DAVID FEAT. INDIA.ARIE (SOULBIRD/UNIVERSAL REPUBLIC)			
19	19	21	ORDINARY WAYNE BRADY (PEAK/CMG)			
20	20	23	HERE I STAND USHER (LAFACE/ZOMBA)			
21	21	14	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)			
22	22	14	CAN'T B GOOD JANET (ISLAND/IDJMG)			
23	23	6	GET UP MARY MARY (COLUMBIA)			
24	24	2	WILL I EVER LYFE JENNINGS (COLUMBIA)			
25	25	7	OH SO SEXY JON B. (VIBESELECT/ARSENAL)			

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	2	16	#1 GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)			
2	20	20	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GFEFFEN/INTERSCOPE)			☆
3	3	13	FOREVER CHRIS BROWN (JIVE/ZOMBA)			
4	4	24	CLOSER NE-YO (DEF JAM/IDJMG)			☆
5	5	13	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)			
6	6	8	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)			
7	7	6	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)			☆
8	8	14	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)			☆
9	9	10	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)			☆
10	14	5	GREATEST GAINER WHATEVER YOU LIKE TL (GRAND HUSTLE/ATLANTIC)			☆
11	11	15	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)			☆
12	12	12	BODY ON ME NELLY FEAT. ASHANTI & AKON (DESSERT/UNIVERSAL MOTOWN)			☆
13	13	12	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG)			
14	14	10	SWING SAVADE FEAT. SOULJA BOY TELLEM (DAWN RAID/UNIVERSAL REPUBLIC)			
15	15	10	CUDDY BUDDY MIKE JONES FEAT. TREY SONZG, LIL WAYNE & TWISTA (ICE AGE/ASYLUM)			☆
16	16	20	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG JEEZY & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)			
17	17	11	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)			
18	18	7	BABY LIL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)			☆
19	19	2	PAPER PLANES M.I.A. (XL/INTERSCOPE)			
20	20	25	LLOLLOPP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)			☆
21	21	9	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)			☆
22	22	14	IN THE AYER FLO RIDA FEAT. WILL.I.AM (POE BOY/ATLANTIC)			☆
23	23	3	MY LIFE THE GAME FEAT. LIL WAYNE (GFEFFEN/INTERSCOPE)			☆
24	24	11	I KISSED A GIRL KATY PERRY (CAPITOL)			
25	25	7	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)			

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	5	7	#1 GREATEST GAINER WHATEVER YOU LIKE TL (GRAND HUSTLE/ATLANTIC)			
2	3	16	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)			
3	3	16	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)			
4	4	2	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)			
5	5	9	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)			
6	6	15	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)			
7	7	20	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GFEFFEN/INTERSCOPE)			
8	8	6	MRS. OFFICER LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)			
9	9	13	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG)			

HOT DANCE CLUB PLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: 1. CONTROL YOURSELF ERIN HAMILTON FRESH MUSIC LA.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: 26. I KISSED A GIRL KATY PERRY CAPITOL.

TOP CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1. UNDI ROATH.

HOT CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: 1. YOU REIGN MERCYME INO.

TOP ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1. M.I.A.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: 1. DISTURBIA RIHANNA SRP/DEF JAM/IDJMG.

TOP GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1. MARVIN SAPP.

HOT GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: 1. I TRUST YOU.

See Charts Legend for HOT DANCE CLUB PLAY and TOP ELECTRONIC ALBUMS rules and explanations. HOT DANCE AIRPLAY: 8 dance stations are electronically monitored 24 hours a day, 7 days a week.

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNSCAN JAPAN) SEPTEMBER 9, 2008
1	1	NAMIE AMURO BEST FICTION (CD/DVD) A&M TRAX
2	NEW	SOUND HORIZON MOIRA (LTO PRODUCTION) KING
3	NEW	MONKEY MAJIK TIME (CD/DVD) A&M TRAX
4	4	NAMIE AMURO BEST FICTION A&M TRAX
5	NEW	MONKEY MAJIK TIME A&M TRAX
6	NEW	MONKEY MAJIK TIME (CD/DVD) A&M TRAX
7	3	HIDEAKI TOKUNAGA SINGLES BEST (LTO PROD. TYPE A) UNIVERSAL
8	8	VARIOUS ARTISTS PERFECT! R&B 24/7 URBAN PLAYLIST BMG
9	NEW	THE BACK HORN PULSE (LTO PRODUCTION CD/DVD) VICTOR
10	10	SAITO KAZUYOSHI (UTA UTAI 15) SINGLES BEST 1993-2007 VICTOR

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 7, 2008
1	1	THE VERVE FORTH PARLOPHONE
2	3	THE SCRIPT SCRIPT PHONOGENIC RCA
3	5	MICHAEL JACKSON KING OF POP EPIC
4	7	DUFFY ROCKFERRY A&M
5	11	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
6	6	ABBA GOLD - GREATEST HITS POLYDOR
7	4	EVA CASSIDY SOMEWHERE BLIX STREET
8	2	SLIPKNOT ALL HOPE IS GONE ROADRUNNER
9	8	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
10	NEW	MILEY CYRUS BREAKOUT HOLLYWOOD

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) SEPTEMBER 9, 2008
1	NEW	PETER MAFFAY EWIG ARIOLA
2	1	PAUL POTTS ONE CHANCE SYCO
3	2	SLIPKNOT ALL HOPE IS GONE ROADRUNNER
4	4	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
5	NEW	MOTORHEAD MOTORIZER SPV
6	19	MICHAEL JACKSON KING OF POP EPIC
7	6	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
8	NEW	RHYTHMS DEL MUNDO CUBA CUBANO ALEMAN UNIVERSAL
9	5	SOUNDTRACK MAMMA MIA! UNIVERSAL
10	7	AMIGOS EIN TAG IM PARADISES MCP/SOUND & MEDIA

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL) SEPTEMBER 20, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	NEW	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE
3	3	DISTURBIA RIHANNA SRP/DEF JAM
4	4	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
5	2	PJANO ERIC PRYDZ PRYDA/SPINNIN'
6	5	VIVA LA VIDA COLDPLAY PARLOPHONE
7	6	BEGGIN' MADONN BONNIER/BONNIER AMIGO
8	7	SWEET ABOUT ME GABRIELLA CILMI ISLAND
9	8	THE MAN THAT CAN'T BE MOVED THE SCRIPT PHONOGENIC RCA
10	14	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
11	NEW	GIB MIR SONNE ROSENSTOLZ ISLAND
12	12	GIVE IT 2 ME MADONNA WARNER BROS.
13	11	DANCE WIV ME DIZZEE RASCAL FEAT CALVIN HARRIS & CHROME CRITIC STANK
14	10	LOVE IS NOISE THE VERVE PARLOPHONE
15	9	MOUNTAINS BIFFY CLYRO 14TH FLOOR
16	13	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19JIVE/ZOMBA
17	15	CLOSER NE-YO DEF JAM
18	18	WARWICK AVENUE DUFFY A&M
19	17	5 YEARS TIME NOAH AND THE WHALE VERTIGO
20	NEW	INFINITY 2008 GURU JOSH PROJECT DECONSTRUCTION/BEATS/INTERGROOVE

EURO SINGLES SALES		
THIS WEEK	LAST WEEK	SEPTEMBER 10, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	3	VIVA LA VIDA COLDPLAY PARLOPHONE
4	NEW	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE
5	4	SWEET ABOUT ME GABRIELLA CILMI ISLAND
6	6	RAYON DE SOLEIL/MA MAIN SUR TO WILLIAM BALOE WARNER
7	8	PJANO ERIC PRYDZ SPINNIN'
8	5	GIVE IT 2 ME MADONNA WARNER BROS.
9	NEW	GIB MMIR SONNE ROSENSTOLZ ISLAND
10	7	DISTURBIA RIHANNA SRP/DEF JAM
11	11	HOT SUMMER NIGHT (OH LA LA LA) DAVID TAVARE M6 INT. SCORPIO
12	15	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
13	12	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
14	10	DAS HAT DIE WELT NOCH NICHT SONNE MANNHEIMS EDEL
15	13	THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC/RCA

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) SEPTEMBER 9, 2008
1	NEW	TRYO CE QUE L'ON SEME COLUMBIA
2	1	MYLENE FARMER POINT DE SUTURE POLYDOR
3	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	NEW	KEZIAH JONES NIGERIAN WOOD BECAUSE
5	5	AMY WINEHOUSE BACK TO BLACK ISLAND
6	6	ROCH VOISINE AMERICANA RCA
7	7	DUFFY ROCKFERRY A&M
8	4	RENAN LUCE REPENTI BARCLAY
9	9	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
10	8	THOMAS DUTRONC COMME UN MANUCHE SANS GUITARE ULM

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNSCAN) SEPTEMBER 20, 2008
1	NEW	NEW KIDS ON THE BLOCK THE BLOCK INTERSCOPE/UNIVERSAL
2	3	SOUNDTRACK MAMMA MIA! DECCA UNIVERSAL
3	5	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE/EMI
4	1	SLIPKNOT ALL HOPE IS GONE ROADRUNNER/WARNER
5	2	THE GAME LAX GEFEN UNIVERSAL
6	NEW	YOUNG JEEZY THE RECEPTION CTE/DEF JAM/UNIVERSAL
7	7	KID ROCK ROCK N ROLL JESUS TOP DOG/ATLANTIC/WARNER
8	4	JONAS BROTHERS A LITTLE BIT LONGER HOLLYWOOD/UNIVERSAL
9	NEW	VARIOUS ARTISTS FELIX LECLERC 2008 TACCA
10	6	VARIOUS ARTISTS NOW! 13 RHINO/WARNER

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) SEPTEMBER 7, 2008
1	1	SLIPKNOT ALL HOPE IS GONE ROADRUNNER
2	NEW	MILEY CYRUS BREAKOUT HOLLYWOOD
3	2	SOUNDTRACK MAMMA MIA! UNIVERSAL
4	4	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
5	NEW	MICHAEL JACKSON KING OF POP EPIC
6	10	JOHN WILLIAMSON HILLBILLY ROAD GUM
7	5	JASON MRAZ WE SING WE DANCE WE STEAL THINGS ATLANTIC
8	3	SNEAKY SOUND SYSTEM 2 WHACK
9	7	MGMT ORACULAR SPECTACULAR COLUMBIA
10	6	CHRIS BROWN EXCLUSIVE 19JIVE/ZOMBA

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) SEPTEMBER 8, 2008
1	1	NON TI SCORDAR MAI DI ME GIUSY FERRERI SONY BMG
2	8	TU LO SAI MAURIZIO CINESI BILICO/ANTEROS
3	6	VIVA LA VIDA COLDPLAY PARLOPHONE
4	2	A TE JOVANOTTI UNIVERSAL
5	3	I KISSED A GIRL KATY PERRY CAPITOL
6	4	GIVE IT 2 ME MADONNA WARNER BROS.
7	5	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
8	7	I'M YOURS JASON MRAZ EL EKTRA
9	9	BADABUM CHA CHA MARRACASH UNIVERSAL
10	10	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) SEPTEMBER 10, 2008
1	NEW	LA OREJA DE VAN GOGH A LAS CINCO EN EL ASTORIA SONY MG
2	3	LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL
3	2	SOUNDTRACK MAMMA MIA! UNIVERSAL
4	NEW	CELTAS CORTOS 40 DE ABRIL WARNER BROS.
5	4	AMY WINEHOUSE BACK TO BLACK ISLAND
6	1	MONICA NARANJO TARANTULA SONY BMG
7	5	AMARAL GATO NEGRO DRAGON ROJO EMI
8	6	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
9	7	ABBA TODD ABBA UNIVERSAL
10	10	JONAS BROTHERS JONAS BROTHERS HOLLYWOOD

GREECE		
ALBUMS		
THIS WEEK	LAST WEEK	(IFPI GREECE/DELBITTE & TOUCHE) SEPTEMBER 5, 2008
1	1	SOUNDTRACK MAMMA MIA! UNIVERSAL
2	NEW	BAJOFONDO TANGO CLUB MAR DULCE UNIVERSAL
3	5	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	3	AMY WINEHOUSE BACK TO BLACK ISLAND
5	10	UNTILL JUNE UNTILL JUNE SONY BMG
6	8	MADONNA HARD CANDY WARNER BROS.
7	12	DJ TIESTO IN SEARCH OF SUNRISE (LIVE) EMI
8	16	THE LAST SHADOW PUPPETS THE AGE OF THE UNDERSTATEMENT DOMINO
9	4	CAFE DE LOS MAESTROS CAFE DE LOS MAESTROS UNIVERSAL
10	29	IRON MAIDEN SOMEWHERE BACK IN TIME BEST OF 1980-1989 EMI

AUSTRIA		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) SEPTEMBER 8, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	5	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
4	3	SWEET ABOUT ME GABRIELLA CILMI ISLAND
5	NEW	GIB MMIR SONNE ROSENSTOLZ ISLAND

ALBUMS		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) SEPTEMBER 8, 2008
1	NEW	MICHAEL JACKSON KING OF POP EPIC
2	1	SOUNDTRACK MAMMA MIA! UNIVERSAL
3	4	AMIGOS EIN TAG IM PARADISES MCP/SOUND & MEDIA
4	2	SLIPKNOT ALL HOPE IS GONE ROADRUNNER
5	7	DIE AERZTE JAZZ IST ANDERS HOT ACTION

NORWAY		
SINGLES		
THIS WEEK	LAST WEEK	(VEROENS GANG NORWAY) SEPTEMBER 10, 2008
1	NEW	KIDS MGMT COLUMBIA
2	3	I KISSED A GIRL KATY PERRY CAPITOL
3	1	THE DAY THAT NEVER COMES METALLICA VERTIGO
4	4	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN
5	4	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC

ALBUMS		
THIS WEEK	LAST WEEK	(VEROENS GANG NORWAY) SEPTEMBER 10, 2008
1	1	SOUNDTRACK MAMMA MIA! UNIVERSAL
2	NEW	OYSTEIN SUNDE MEGET I SLOYD PID
3	4	CREDENCE CLEARWATER REVIVAL THE BEST OF CONCORD
4	NEW	BERNHOF JARLE CERAMIK CITY CHRONICLES POLYDOR
5	2	SIR DOUGLAS QUINTET SCANDINAVIAN YEARS SLAGERFABRIKK/UNIVERSAL

DENMARK		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) SEPTEMBER 9, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	MALENE SYS BJERRE UNIVERSAL
3	4	WALKMAND HEJ MATEMATIK COPENHAGEN
4	NEW	RE-MALENE MATTIAS LYSGAARD UNIVERSAL
5	5	DIG OG MIG NATASJA UNIVERSAL

ALBUMS		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) SEPTEMBER 9, 2008
1	NEW	VOLBEAT GUITAR GANGSTERS & CADILLAC BLOOD MASCOT
2	1	SOUNDTRACK MAMMA MIA! POLYDOR
3	2	INFERNAL ELECTRIC CABARET BORDER BREAKERS
4	3	CREDENCE CLEARWATER REVIVAL THE BEST OF UNIVERSAL
5	10	SMOLFEPARTY SMOLFEPARTY WARNER

EURO DIGITAL SONGS SPOTLIGHT		
NETHERLANDS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL) SEPTEMBER 20, 2008
1	1	STOP DE TIJD MARCO BORSATO UNIVERSAL
2	2	SWEET ABOUT ME GABRIELLA CILMI ISLAND
3	4	VIVA LA VIDA COLDPLAY PARLOPHONE
4	5	I KISSED A GIRL KATY PERRY CAPITOL
5	3	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
6	6	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
7	RE	ELLA ELLE L'A KATE RYAN A&S/UNIVERSAL
8	8	GIVE IT 2 ME MADONNA WARNER BROS.
9	NEW	INFINITY 2008 GURU JOSH PROJECT DECONSTRUCTION/BEATS/INTERGROOVE
10	NEW	FACE IN THE CROWD LIONEL RICHIÉ & TRINTJE OOSTERHUIS MERCURY

German rocker Peter Maffay grabs his fourth No. 1 on his native country's album chart, while also starting at No. 10 on the Euro Albums list.



EURO ALBUMS		
THIS WEEK	LAST WEEK	SEPTEMBER 10, 2008
1	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	1	SLIPKNOT ALL HOPE IS GONE ROADRUNNER
3	4	THE VERVE FORTH PARLOPHONE
4	3	DUFFY ROCKFERRY A&M
5	5	SOUNDTRACK MAMMA MIA! POLYDOR/POLAR
6	15	MICHAEL JACKSON KING OF POP EPIC
7	7	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
8	6	AMY WINEHOUSE BACK TO BLACK ISLAND
9	NEW	MOTORHEAD MOTORIZER SPV
10	NEW	PETER MAFFAY EWIG ARIOLA
11	8	MADONNA HARD CANDY WARNER BROS.
12	12	THE SCRIPT SCRIPT PHONOGENIC
13	18	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
14	9	PAUL POTTS ONE CHANCE SYCO
15	11	ABBA GOLD - GREATEST HITS POLYDOR/POLAR

EURO RADIO AIRPLAY		
THIS WEEK	LAST WEEK	SEPTEMBER 10, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	VIVA LA VIDA COLDPLAY PARLOPHONE
3	4	BEGGIN' MADONN BONNIER/BONNIER AMIGO
4	3	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
5	5	SWEET ABOUT ME GABRIELLA CILMI ISLAND
6	6	DISTURBIA RIHANNA SRP/DEF JAM
7	15	PJANO ERIC PRYDZ SPINNIN'
8	12	WARWICK AVENUE DUFFY A&M
9	8	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19JIVE/ZOMBA
10	7	GIVE IT 2 ME MADONNA WARNER BROS.
11	13	I'M YOURS JASON MRAZ ATLANTIC
12	24	SO WHAT? PINK LAFACE/JIVE/ZOMBA
13	9	BETTER IN TIME LEONA LEWIS SYCO
14	10	TAKE A BOW RIHANNA SRP/DEF JAM
15	18	FOREVER CHRIS BROWN 19JIVE/ZOMBA

15 MINUTES OF SHAME (Purple Cape BMI/Major Bob ASCAP/Music Of Stage Three BMI/Songs Of Common BMI) WB/M CS 45

7 THINGS (Antonina Songs ASCAP/Downtown ASCAP/Seven Summits BMI/In Bocca Al Lupo ASCAP/Tondela Lane Music Publishing BMI) H100 83, POP 63

A

ADDICTED (Primary Wave ASCAP/Savvy Abel ASCAP/Crazy You Publishing ASCAP/Siddico BMI/Maex Mercy BMI/EMI/CMG BMI) HL H100 65 POP 49

ADDITION (NextSelection Publishing ASCAP/Motola Music ASCAP/ASPEN Songs ASCAP/D. Brasco Publishing ASCAP/Jobete Music ASCAP/Silence Diamond Music BMI/Black Bull Music ASCAP/EMI Blackwood BMI/Di/Di Face BMI) HL RBH 46

AIN'T I/L Austin Desjardes ASCAP/Grand Hustle Publishing ASCAP/WB Music ASCAP/Crown Club Publishing BMI/Warner-Tamerlane Publishing BMI/Taylor My Hart Publishing ASCAP/Fremi Clements ASCAP/Dega Fine Publishing ASCAP/WB Music RBH 71

ALL I EVER WANTED (Universal Music - MGB Songs ASCAP/Dirty Water Dog Music ASCAP/Universal Music Corporation ASCAP/Lanark Village Tunes ASCAP/Criterion Music Corporation ASCAP/Jazz You Azz Tunes ASCAP HL/WB/M CS 18

ALL I WANT TO DO (Jennifer Nettles ASCAP/EMI Blackwood BMI/Di/Di/Fit BMI/Music Of Stage Three BMI/Songs Of Stage Three BMI/Stage Three Music BMI) CS 15, H100 57

ALL SUMMER LONG (RJR Publishing BMI/Gae BMI/Warner-Tamerlane Publishing BMI/Universal Music Corporation ASCAP/EMI Full Keel Music ASCAP/Songs Of Universal BMI/EMI Longitude BMI/Leadsheet Land ASCAP/Tiny Tunes ASCAP/Zevon BMI) HL/WB/M CS 6, POP 25

ALL SUMMER LONG (RJR Publishing BMI/Gae BMI/Warner-Tamerlane Publishing BMI/Universal Music Corporation ASCAP/EMI Full Keel Music ASCAP/Songs Of Universal BMI/EMI Longitude BMI/Leadsheet Land ASCAP/Tiny Tunes ASCAP/Zevon BMI) HL/WB/M H100 63, POP 57

ALREADY GONE (Jennifer Nettles ASCAP/EMI Blackwood BMI/Di/Di/Fit BMI/Music Of Stage Three BMI/Songs Of Stage Three BMI/Stage Three Music BMI) CS 21

ALWAYS THE LOVE SONGS (Old Desparades ASCAP/N2D ASCAP/Pure Blue BMI) CS 60

AMERICAN BOY (will.i.am Music BMI/Cherry River BMI/Chrysalis Songs BMI/Please Gimme My Publishing BMI/EMI Blackwood BMI/Larry Lerou Music BMI/Speer Music BMI/Copyright Control) CLM/HL H100 53, POP 19

AMERICAN BOY (will.i.am Music BMI/Cherry River BMI/Chrysalis Songs BMI/Please Gimme My Publishing BMI/EMI Blackwood BMI/Larry Lerou Music BMI/Speer Music BMI/Copyright Control) CLM/HL H100 53, POP 19

AMERICAN BOY (will.i.am Music BMI/Cherry River BMI/Chrysalis Songs BMI/Please Gimme My Publishing BMI/EMI Blackwood BMI/Larry Lerou Music BMI/Speer Music BMI/Copyright Control) CLM/HL H100 53, POP 19

AMERICAN RADIO (Stage Three Music ASCAP/Bret James Connors ASCAP/Rogers Music ASCAP/Kobalt Music Publishing ASCAP/EMI RBH 12

EL AMOR EN CARRO (Arpa BMI) LT 19

AMOR INMORTAL (Not Listed) LT 29

ANGEL (Rodney Jerkins Productions BMI/EMI Blackwood BMI/Ricco Love Is Still A Rapper SESAC/Foray Music SESAC/LaShawn Daniels Productions ASCAP/EMI April ASCAP/Cyber Ink Music Publishing ASCAP/Side That Music ASCAP HL RBH 41

ANGELS ON THE MOON (Thruwing Ivory Music ASCAP/Sakayamun Music Publishing ASCAP) POP 95

ANTES (EMI April ASCAP) LT 50

ANYTHING GOES (Pacific Wind SESAC/Melodies Of RPM SESAC/Reynolds BMI) CS 31

ARDE EL CIELO (Will Music ASCAP) LT 26

ARROYITO (Not Listed) LT 40

B

BABY (EMI April ASCAP/L Cool J ASCAP/Songs Of Peer ASCAP/March 9th Publishing ASCAP/2082 Music Publishing ASCAP/WB Music ASCAP) HL/WB/M H100 63, POP 84, RBH 21

BACK THAT THING UP (Songs Of Windswept Pacific BMI/Universal Music - Z Tunes ASCAP/Hits And Smashes BMI/ASCAP/2820 Music BMI/That's How I Roll ASCAP CS 51

BARTENDER SONG (AKA SITTING AT A BAR) (Delu Social Music BMI/Destiny Inami Music BMI/Betty Suga Pump ASCAP WB/M H100 74, POP 62

BEAM ME UP, P (M Publishing BMI/Reach Global Songs BMI/Nappy Pub Music BMI/Universal Music - Z Songs BMI/4 Blunts Lit At Once ASCAP/First N Gold BMI/Levegas Music Publishing ASCAP/EMI April ASCAP) HL/WB/M RBH 90

BETTER IN TIME (Jonathan Rotem Music BMI/Sony/ATV Songs BMI/Gods Cryin ASCAP/Sony/ATV Tunes ASCAP HL H100 22, POP 13

BLEEDING LOVE (Mike Z Music ASCAP/Kobalt Music Publishing ASCAP/Seven Peaks Music ASCAP/Jambri-iron Music ASCAP) H100 26, POP 25

BOB THAT HEAD (Sony/ATV Cross Keys ASCAP/FSMG IMRO/State One Songs America ASCAP/Sweet Summer ASCAP/CrossTown Uptown ASCAP/Fintage House USA ASCAP/Major Bob ASCAP/Circle C Music ASCAP/Move Rain Music ASCAP/EMI RBH CS 25

BOY ON ME (Jackie Frost BMI/Universal Music - MGB Songs ASCAP/Piano Music ASCAP/Beytall Music ASCAP/Sony/ATV Harmony ASCAP) HL/WB/M H100 68, POP 77, RBH 78

BOTTLE IT UP (Tina Bear Music ASCAP) POP 88

BURNIN' UP (Jonas Brothers Publishing BMI/Sony/ATV Songs BMI) HL H100 30, POP 24

THE BUSINESS (Wine First Publishing ASCAP/Want Vine Publishing ASCAP/Universal Music Corporation ASCAP HL/WB/M H100 34, POP 76, RBH 11

BUST IT BABY PART 2 (First N Gold BMI/Jonathan Rotem Music BMI/Sony/ATV Songs BMI/Super Savin Publishing BMI/Universal Music - Z Songs BMI/EMI April ASCAP/Flyte Tunes ASCAP/Black Ice BMI) HL RBH 94

BUST IT OPEN (Wilbert Martin Publishing ASCAP/V1 RudeWyo Publishing ASCAP/Hits Only About Music ASCAP/EMI T Tabasuri Publishing ASCAP) RBH 96

BUZZIN' (Suretone Primary Wave Music BMI/Showtze BMI/Showtze Music BMI/Woten BMI) POP 75

C

ASCAP/Songs Of Peer ASCAP/March 9th Publishing ASCAP/2082 Music Publishing ASCAP/WB Music ASCAP/NappyPub Music BMI/Universal Music - Z Songs BMI/Songs Of Universal BMI) HL/WB/M H100 83, POP 65

COOL (Tappy Whites Music BMI/Songs Of Universal BMI/Musly Atic BMI/EMI Blackwood BMI/Ramon Montaner BMI) ASCAP HL/WB/M RBH 59

CORONA AND LIFE (Suretone Primary Wave Music BMI) H100 62, POP 59

COUNTRY MAN (Planet Peanut BMI/Murrah Music Corporation BMI/EMI April ASCAP/Songlighter Music ASCAP HL CS 14, H100 100

CRAZY DAYS (Mike Curb Music BMI/Sweet hysteria Music BMI/Curb Songs ASCAP/Jacobson ASCAP/Fortune Favors The Bold ASCAP/Artem Gregory SOCAN) WB/M CS 34

CRUSH (Highland Bank Music ASCAP/Alli Makes Music ASCAP/2106 Publishing BMI/EMI Blackwood BMI/Rodius Music ASCAP/Arthouse Entertainment ASCAP HL/WB/M H100 32, POP 23

CRY FOR YOU (Universal-PolyGram International ASCAP/EMI Blackwood BMI/EMI Scandinavia BMI) HL H100 79, POP 34

CUDDY BUDDY (Not Listed) RBH 34

CUPABLE O NOCENTE (Not Listed) LT 37

CYANIDE (Creeping Death ASCAP) H100 50

D

DAMAGED (Products Of The Streets ASCAP/Summit Music BMI/Grand Inq Music SESAC/Please Enjoy The Music BMI/ZXS Publishing BMI/Winning BMI/EMI April ASCAP/EMI Blackwood BMI/Janine Combs Publishing BMI/Justin Combs Publishing ASCAP/Merky Music BMI/Notting Dale Songs ASCAP/Notting Hill Songs SESAC HL POP 30

DAME TU AMOR (Not Listed) LT 3

DANGEROUS (One Man Music ASCAP/Beytall Music ASCAP/Sony/ATV Harmony ASCAP/C Balahounde SOCAN/ Sates ASCAP) HL H100 10, POP 5, RBH 50

DAT BABY (Ben Hill Tigi Music ASCAP/Rh Grade Music Publishing BMI/S W A N Music ASCAP/EMI April ASCAP/You Momma Looks Like A Man ASCAP/Pmpmc Music BMI/L Jizziel Music Publishing BMI/Universal Music Corporation ASCAP/ully Focus Music BMI) ASCAP HL RBH 94

THE DAY THAT NEVER COMES (Creeping Death ASCAP) H100 71

DID YOU WRONG (EMI April ASCAP/Lanark Music BMI) HL RBH 43

DIFFERENT BREED (Bigger Lick Music BMI) CS 57

DIME (Not Listed) LT 43

DISTURBIA (B-Week Songs ASCAP/Songs Of Universal Music BMI/Beyond Ur Experience Publishing BMI/M Lynn Publishing ASCAP/Universal Music Corporation ASCAP/A-Lust Vocalz BMI) HL/WB/M H100 3, POP 1

DOONDE ESTAN CORAZON (Enrique Iglesias Music ASCAP/EMI April ASCAP/Doble Acuarale Music ASCAP/Armer Chappell SGAE) HL/WB/M LT 12

DOONK (Soula Boy Music BMI/Crossstacular Music BMI/Brentner 9 Hip Hop BMI/Train Care Of Business BMI) CS 1

DONT (Sony/ATV Tree BMI/Revermie Tunes BMI/CrossTown Uptown ASCAP) HL CS 33

DONT DO ME NO GOOD (Sony/ATV Cross Keys ASCAP/Hoosermama Music ASCAP/Songs Of Combustion Music ASCAP/Music Of Windswept Pacific BMI/EMI Blackwood BMI) HL/WB/M CS 47

DONT THINK I CANT LOVE YOU (Carmen Carter BMI/Chrysalis Music BMI/Warner-Tamerlane Publishing BMI/Wide Room BMI/EMI April ASCAP) HL/WB/M RBH 93

DONT YOU KNOW YOU'RE BEAUTIFUL (Monocarc Music BMI/EMI Blackwood BMI/Big Gashed Hits BMI/EMI Blackwood BMI/EMI Blackwood BMI/Lucky Thumb BMI) CS 23

DO YOU BELIEVE ME NOW (Sony/ATV Tree BMI/Song For My Good Girl BMI/Totally Wrightless Music BMI/The Bigger They Are SESAC/51 Songs SESAC) HL/WB/M CS 2, H100 36

DREAMER (Not Listed) POP 91

E

ENERGY (S M Y ASCAP/Sony/ATV Harmony ASCAP/Ricco Love Is Still A Rapper SESAC/Foray Music SESAC/Broadthrough Creators ASCAP/EMI April ASCAP/Warner Music BMI) HL H100 78, POP 72, RBH 31

E.R. (EMERGENCY ROOM) (LaShawn Daniels Productions ASCAP/EMI April ASCAP/Talored 4 Music BMI/Copyright Control) HL RBH 33

EVERYBODY WANTS TO GO TO HEAVEN (Hope-N-Cat BMI/CLM Entertainment BMI/Sony/ATV Music BMI/EMI Blackwood BMI/Songs That Sell BMI) CS 5, H100 47

EVERYTHING IS FINE (Bream Buster ASCAP/Universal Music Corporation ASCAP) HL/WB/M CS 46

F

FAOED (Almo Music ASCAP/R Nevil Music ASCAP/EMI April ASCAP/EMI Music Publishing AUSZ/Seven Peaks Music ASCAP/Walt Disney Music Company ASCAP) HL POP 89

FALL FOR YOU (John Vesely Publishing BMI/Sony/ATV Songs BMI) HL/WB/M H100 21, POP 8

FINE LINE (Warner-Tamerlane Publishing BMI/Sell The Beat BMI/Lower One BMI) WB/M CS 38

FOREVER (Songs Of Universal BMI/Culture Beyond Ur Experience Publishing BMI/Universal Music Corporation ASCAP/Rohert Allen Desjardes ASCAP/Dote 78 Publishing SESAC) HL/WB/M H100 4, POP 2

FOR YOU (EMI April ASCAP/Sea Gayle ASCAP/The House Is Loose ASCAP) HL CS 39

FREE FALLOUT (EMI April ASCAP/Dave Galor ASCAP/Wxsn Music ASCAP) HL H100 97

G

GET BACK (Seven Peaks Music ASCAP/Demi Lovato Publishing ASCAP/Jonias Brothers Publishing ASCAP/EMI Blackwood BMI) H100 77

GET LIKE ME (Crump Tigh Publishing ASCAP/Culture Beyond Ur Experience Publishing BMI/Universal Music - Carers BMI) HL/WB/M H100 23, POP 52, RBH 14

GET SILLY (Blonic Boy Publishing Designee BMI/Croom stacular Music BMI/J Dianas Publishing Designee BMI/Young Mogul Publishing BMI/Backyard Publishing BMI/EMI Blackwood BMI/CallPark Music BMI/Emment 3 Hip Hop BMI/Train Care Of Business BMI) HL POP 83

GET UP (Wet Ink Red Music ASCAP/EMI April ASCAP/The Plum Song ASCAP/Hits Ie Theme ASCAP/F Duz It BMI/Winning BMI/Underdog East Songs BMI) HL RBH 82

GIRLS AROUND THE WORLD (Guides Playhouse Publishing BMI/EMI Blackwood BMI/EMI Blackwood BMI/Pretty April Big Love Songs BMI/Big German Dog Music BMI/Songs Of Universal BMI/Manic Street Preachers BMI/Young Mogul Publishing BMI) HL/WB/M RBH 44

GO GIRL (Not Listed) RBH 60

GO GO GO (Shenan/Cygnone Music ASCAP/EMI April ASCAP/Slack A D Music ASCAP/Universal Music Corporation ASCAP/Pocketbooks ASCAP) HL/WB/M RBH 41

GOOD TIME (EMI April ASCAP/Tri-Angels Music ASCAP) HL H100 87

GOOD MONEY (Young Money Publishing BMI/Warner-Tamerlane Publishing BMI/NappyPub Music BMI/Universal Music - Z Songs BMI/Play My Swill Music ASCAP/EMI April ASCAP/EMI Music Publishing BMI/EMI Blackwood BMI/EMI Blackwood BMI/EMI Blackwood BMI/EMI Blackwood BMI) HL/WB/M RBH 86

COMFORTABLE (Young Money Publishing BMI/Warner-Tamerlane Publishing BMI/Please Gimme My Publishing BMI/EMI Blackwood BMI/FAZE 2 Music BMI/Songs Of Universal BMI) HL/WB/M RBH 80

COMO YO (I Conuco BMI/Redem BMI) LT 34

COOKIE JAR (Epithetic Caesar Music ASCAP/EMI April

Greenall Publishing Designee BMI) CLM/HL H100 96, RBH 61

H

HASTA EL DIA DE HOY (Maximo Aguirre BMI/Pacific Latin ASCAP) LT 5

HEAVEN SENT (She Wrote It ASCAP/Universal Music - MGB Songs ASCAP/J Vibe Publishing ASCAP/Lex Proje Publishing ASCAP) HL/WB/M H100 67, RBH 10

HERE (Jettiey Steele BMI/BJP Administration ASCAP VZ ASCAP) CS 49

HERE I AM (4 Blunts Lit At Once ASCAP/First N Gold BMI/Young Drumma ASCAP/Jackie Frost ASCAP/Universal Music - MGB Songs ASCAP/Honest Ave Music ASCAP HL/WB/M H100 55, POP 97, RBH 16

HERE I STAND (UR-IV Music ASCAP/EMI April ASCAP/Universal Music Corporation ASCAP/Al Vidal Music ASCAP/Marida Music ASCAP/Black Productions ASCAP/A And I Music ASCAP) HL/WB/M RBH 75

HE VENIDO (Wise W Publishing ASCAP/Sony/ATV Discs ASCAP) LT 1

HITTER (Songs Of Universal Music ASCAP Publishing BMI/Universal Music Corporation ASCAP/Gauche Music BMI) HL/WB/M RBH 94

HOLLER BACK (EMI Blackwood BMI/Geotry Stokes Nielson Publishing BMI/Warner-Tamerlane Publishing BMI/T Birds Music BMI) HL/WB/M CS 10, H100 65

HOMECOMING (Please Gimme My Publishing BMI/EMI Blackwood BMI/EMI Blackwood BMI/EMI Blackwood BMI/EMI Blackwood BMI/EMI Blackwood BMI/EMI Blackwood BMI) HL/WB/M RBH 83

HOT N COLD (When Im Rich You'll Be My Bitch ASCAP/WB Music ASCAP/Kasz Money Publishing ASCAP/Maraton AB STIM/Kobalt Music Publishing ASCAP/EMI Music Publishing UK SESAC/EMI ASCAP) HL/WB/M H100 16, POP 49

I

IDO (EMI April ASCAP/Wiggly Tooth Music ASCAP) HL CS 40

IF I NEVER SEE YOUR FACE AGAIN (Universal Music - Carers BMI/Pretty April Big Love Songs BMI/Valentine Valentine ASCAP/Universal Music - MGB Songs ASCAP) HL/WB/M H100 91, POP 74

I KISSED A GIRL (When Im Rich You'll Be My Bitch ASCAP/WB Music ASCAP/Kasz Money Publishing ASCAP/Maraton AB STIM/Kobalt Music Publishing ASCAP/EMI Music Publishing UK SESAC/EMI ASCAP) HL/WB/M H100 16, POP 49

I'LL BE LOVIN' U LONG TIME (Rye Songs BMI/Songs Of Universal BMI/Tomostone Publishing BMI/EMI Blackwood BMI/Cyber Ink Music Publishing ASCAP/Side That Music ASCAP/EMI April ASCAP/Jobete Music ASCAP/EMI April ASCAP/Doble Acuarale Music ASCAP/Armer Chappell SGAE) HL/WB/M LT 12

I'LL WALK (Southcaste Songs ASCAP/Bwisongs ASCAP/A Dog Named Killy Publishing ASCAP Carol Win-Grant BMI/Pretty April Big Love Songs BMI) CS 20

I'LL BE LOVIN' U LONG TIME (Rye Songs BMI/Songs Of Universal BMI/Tomostone Publishing BMI/EMI Blackwood BMI/Cyber Ink Music Publishing ASCAP/Side That Music ASCAP/EMI April ASCAP/Jobete Music ASCAP/EMI April ASCAP/Doble Acuarale Music ASCAP/Armer Chappell SGAE) HL/WB/M LT 12

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I'LL WALK (Southcaste Songs ASCAP/Bwisongs ASCAP/A Dog Named Killy Publishing ASCAP Carol Win-Grant BMI/Pretty April Big Love Songs BMI) CS 20

I'LL BE LOVIN' U LONG TIME (Rye Songs BMI/Songs Of Universal BMI/Tomostone Publishing BMI/EMI Blackwood BMI/Cyber Ink Music Publishing ASCAP/Side That Music ASCAP/EMI April ASCAP/Jobete Music ASCAP/EMI April ASCAP/Doble Acuarale Music ASCAP/Armer Chappell SGAE) HL/WB/M LT 12

I'LL WALK (Southcaste Songs ASCAP/Bwisongs ASCAP/A Dog Named Killy Publishing ASCAP Carol Win-Grant BMI/Pretty April Big Love Songs BMI) CS 20

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I'LL WALK (Southcaste Songs ASCAP/Bwisongs ASCAP/A Dog Named Killy Publishing ASCAP Carol Win-Grant BMI/Pretty April Big Love Songs BMI) CS 20

I'LL BE LOVIN' U LONG TIME (Rye Songs BMI/Songs Of Universal BMI/Tomostone Publishing BMI/EMI Blackwood BMI/Cyber Ink Music Publishing ASCAP/Side That Music ASCAP/EMI April ASCAP/Jobete Music ASCAP/EMI April ASCAP/Doble Acuarale Music ASCAP/Armer Chappell SGAE) HL/WB/M LT 12

I'LL WALK (Southcaste Songs ASCAP/Bwisongs ASCAP/A Dog Named Killy Publishing ASCAP Carol Win-Grant BMI/Pretty April Big Love Songs BMI) CS 20

SEASAC/The Deans List SESAC/December First Publishing Group SESAC/North America ASCAP/EMI Blackwood BMI/Question And Answer Publishing ASCAP) HL/WB/M RBH 37

LEAVIN' (Holy Crown Music ASCAP/Universal Music - MGB Songs ASCAP/Move JB Songs BMI/Song Of Peer ASCAP/March 9th Publishing ASCAP/2082 Music Publishing ASCAP/WB Music ASCAP) HL/WB/M H100 20, POP 6

LET IT GO (Universal Music - Carers BMI/Evansville BMI/Sony/ATV Tree BMI/Tomdoughmusic BMI) HL/WB/M CS 49

LET IT ROCK (Lion Are Publishing BMI/Warner-Tamerlane Publishing BMI/Young Money Publishing BMI/Young Money Music ASCAP) WB/M H100 45, POP 27

LET ME (Songhild ASCAP/Bug Music ASCAP/Danzel ASCAP/Universal Music Corporation ASCAP/Danny Orion Songs ASAP) WB/M CS 30

LIKE I NEVER BROKE HER HEART (Muzik Maha ASCAP/Do Write Music ASCAP/T Paring Music BMI/Songs Of Universal Music ASCAP/EMI April ASCAP/Wet Ink Red Music ASCAP/EMI April ASCAP/Wet Ink Red Music BMI/Songs Of Windswept Pacific BMI) CS 50

A LITTLE BIT LONGER (Jonas Brothers Publishing BMI/Sony/ATV Songs BMI) HL POP 100

LORLAR LORLÖVIND (Scarilo ASCAP/EMI April ASCAP/EZ Vida ASCAP/White Kraft Music BMI/Songs Of Universal Music ASCAP/Wise W Publishing ASCAP) LT 31

LORO POR TI (Enrique Iglesias Music ASCAP/EMI April ASCAP) HL LT 8

LOLLI LOLLI (POP THAT BODY) (Tetnoise Publishing BMI/Bug Music/Amatek Publishing SESAC) H100 31

LULLIPO (Young Money Publishing BMI/Warner-Tamerlane Publishing BMI/Herbaldovic Music ASCAP/Black Fountain Publishing ASCAP/EMI April ASCAP/Umjpub BMI/EMI Blackwood BMI/Three Nails And A Crown ASCAP/Royne Music ASCAP) HL/WB/M H100 39, POP 100

LOOKIN BOY (Bramy Man Publishing BMI/Mak-Mekhi Music BMI/Grand Funk South BMI/Monotone Productions ASCAP/Anonymous Publishing BMI/Dimitry Johnson Publishing Designee BMI/Raymond Jones ASCAP) RBH 64

LOOKIN FOR A GOOD TIME (Warner-Tamerlane Publishing BMI/DW4Way Music BMI/RADIOJULY LEBERSHISHING BMI/Hillyar Dawn SESAC/Show Fruit Songs SESAC/Multisongs SESAC/Jamanyne Music BMI/Magic Midsz BMI) WB/M CS 24

LOST (Gonila Zoo Music BMI/Mak-Mekhi Music BMI/Daivic Music ASCAP/Young Money Publishing BMI/Young Drumma ASCAP) RBH 85

LOVEBUG (Jonas Brothers Publishing BMI/Sony/ATV Songs BMI) H100 49, POP 91

LOVE IN THIS CLUB (UR-IV Music ASCAP/EMI April ASCAP/Songs Of Universal BMI/My Diet Starts Tomorrow BMI/Young Jeze Music BMI/EMI Blackwood BMI/Sony/ATV Tunes BMI/41 Entertainment BMI/EMI Blackwood BMI) WB/M RBH 49

LOVE IN THIS CLUB PART II (UR-IV Music ASCAP/EMI April ASCAP/Songs Of Universal BMI/Sony/ATV Songs BMI/Baby Kez Music BMI/Young Jeze Music BMI/Money Mack BMI/Ry Love Music ASCAP/Keel The Beat ASCAP/Warner-Tamerlane Publishing BMI) ASCAP RBH 49

LOVE REMAINS THE SAME (Mad Dog Winston BMI/Sienna Sienna Songs SOCAN) H100 30, POP 41

LOVE REMEMBERS (Magic Mustard BMI/Triples Music BMI/Umikoke Music BMI/Daphni Music BMI) CS 22

LOW (E-Class BMI/Top Quality BMI Music BMI/Universal Music - Z Songs BMI/Sony/ATV Tunes ASCAP/Sony/ATV Songs BMI) HL/WB/M POP 39

LUNA (Not Listed) LT 32

M

MAGIC (I Like Em Thicke ASCAP/Da Gass Co ASCAP/Haddington Music ASCAP) H100 59, POP 85, RBH 32

MARCO POLO (CollPark Music BMI/Soulla Boy Music BMI/Notting Hill Songs SESAC/Shago SESAC Element 9 Hip Hop BMI/Takin Care Of Business BMI) RBH 32

ME DA IGUAL (Sony/ATV Discos ASCAP) LT 27

MERCY (EMI PRS/Universal-Island PRS/EMI Blackwood BMI) HL/WB/M H100 95

ME VIO LLORAR (Jorge Celedon Gueta Publishing Designee) LT 30

MI BUENA AMANTE (Arpa BMI) LT 21

A MILLI (Young Money Publishing BMI/Warner-Tamerlane Publishing BMI/Levegas Music Publishing ASCAP/EMI April ASCAP/Notting Hill Music BMI/Cing Los Publishing BMI) HL/WB/M H100 24, POP 51, RBH 12

MISS INDEPENDENT (Universal Music - Z Songs BMI/Pen In The Ground Publishing ASCAP/Sony/ATV Harmony ASCAP/EMI April ASCAP) HL/WB/M H100 27, POP 56, RBH 9

MI SUENO (WB Music ASCAP) LT 17

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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Sony BMG Music Entertainment names **Bill Campbell** 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 Santarpia** to VP of operations and finance, **JP Evangelista** to digital project manager and **Rebecca Klie** to account manager. Santarpia 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.



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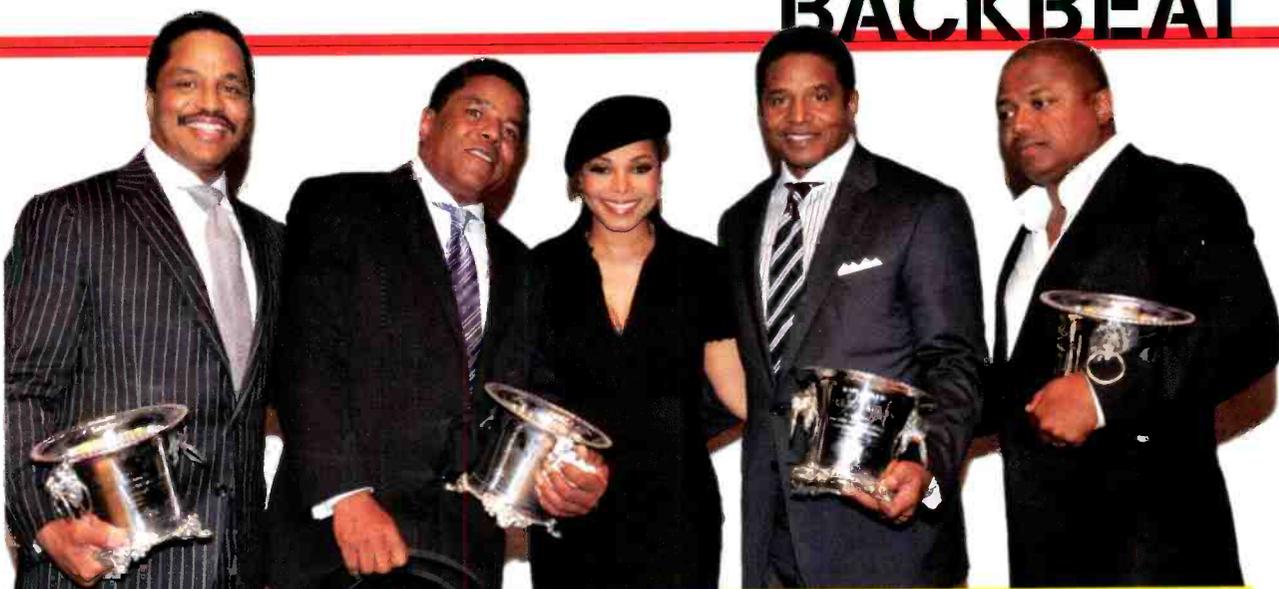
SCARDINO

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



BMI URBAN AWARDS

Legendary singing quartet the Jacksons were crowned BMI Icons at the eighth annual BMI Urban Awards, held Sept. 4 at the Wilshire Theatre in Beverly Hills, Calif. Janet Jackson was on hand to present the prestigious BMI Icon Award to her brothers, while such artists as O.N.E, JoJo, Lloyd, Mario, and dance troupe Jabbawockeez ("America's Best Dance Crew") all paid them musical tribute. Songwriter/artist T-Pain earned the songwriter of the year crown and shared the producer of the year trophy with Jonathan "J.R." Rotem and Kanye West. Song of the year honors went to Beyoncé's "Irreplaceable," co-written by Ne-Yo, Amund Bjørklund (TONO) and Espen Lind (TONO), while Universal Music Publishing Group secured the publisher of the year title. In addition to the BMI performance awards, Billboard recognized the BMI-affiliated writers whose songs reached No. 1 on the R&B/Hip-Hop Songs, Hot Rap Tracks, Hot R&B/Hip-Hop Airplay and Billboard Hot 100 charts during the past year. PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM. UNLESS OTHERWISE NOTED

ABOVE: From left, Marlon, Tito, Janet, Jackie and Randy Jackson.

LEFT: Mario, right, sways the audience with his rendition of the Jacksons' "Heartbreak Hotel."

BELOW LEFT: From left, BMI president/CEO Del Bryant, Tito, Jackie, Randy and Marlon Jackson, and BMI VP writer/publisher relations Catherine Brewton.

BELOW RIGHT: From left, Universal Music Publishing Group chairman/CEO David Renzer, T-Pain and Universal Music Publishing Group, East Coast executive VP David Mantel. PHOTO: COURTESY OF ARNOLD TURNER/WIREIMAGE.COM



GOODWORKS

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 Concord, Calif.

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

"There are 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 they've made an indelible impact on, both musically and personally, is a pretty long list."

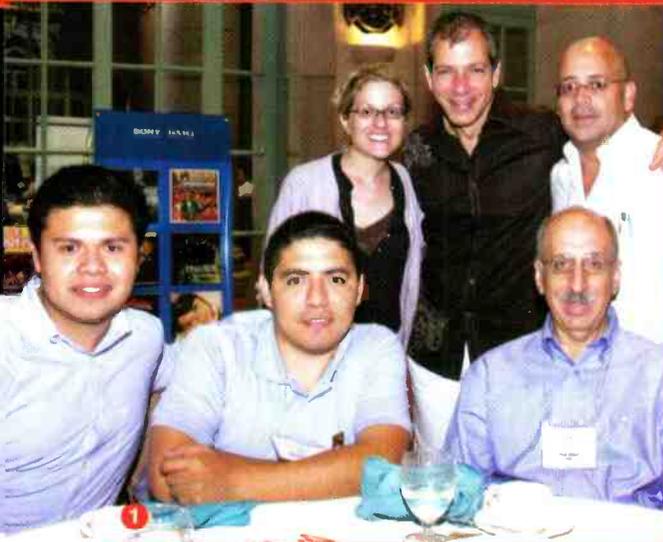
Guitarist/vocalist Thurston Moore tells *Track* the band never seriously considered releasing music through its own SYR label and not signing with another

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! 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."



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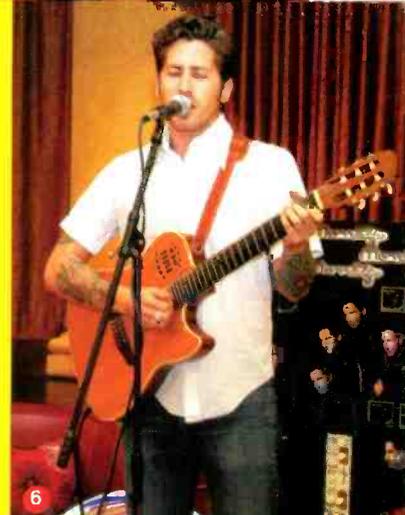
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RITMO LATINO
The 2008 Ritmo Latino convention was held at Los Angeles' Millennium Biltmore Hotel Aug. 5-7 and gathered nearly 100 sponsors and exhibitors, including Billboard. As is tradition, labels showcased their priorities with live performances in front of executives, buyers, managers and employees from the nation's largest independent Latin music chain. PHOTOS: COURTESY OF DDPPIXELS.COM

- 1 Standing, from left, are Billboard Latin correspondent **Ayala Ben-Yehuda**, Ritmo Latino president **David Massry** and senior buyer **Alberto Uribe**. Seated, from left, are **Martin Amezcua**, **Jose Luis Serrano** and Ritmo Latino CFO **Paul Perry**.
- 2 Ritmo Latino president **David Massry** and **Nydia Laner**, VP of sales for Fonovisa and Disa.
- 3 **Keyla Caballero** performs during Universal Music Latin Entertainment's showcase.
- 4 Sony BMG artist **Amanditita** prepares to sign autographs.
- 5 From left are Ritmo Latino president **David Massry**; **Francisco Recendez** of Balboa Records' *Agresivos de la Sierra*; purchasing director **Cindy Aedes**; *Agresivos de la Sierra*'s **Manuel, Antonio Valente** and **Hernan Recendez** (kneeling); DVD/book buyer **Mauricio Cantuna**; senior buyer **Alberto Uribe**; West Coast buyer **Jose Sanchez**; and buyer's assistant **Daniel Lopez**.
- 6 Peermusic artist **Monty** performs on the convention floor.



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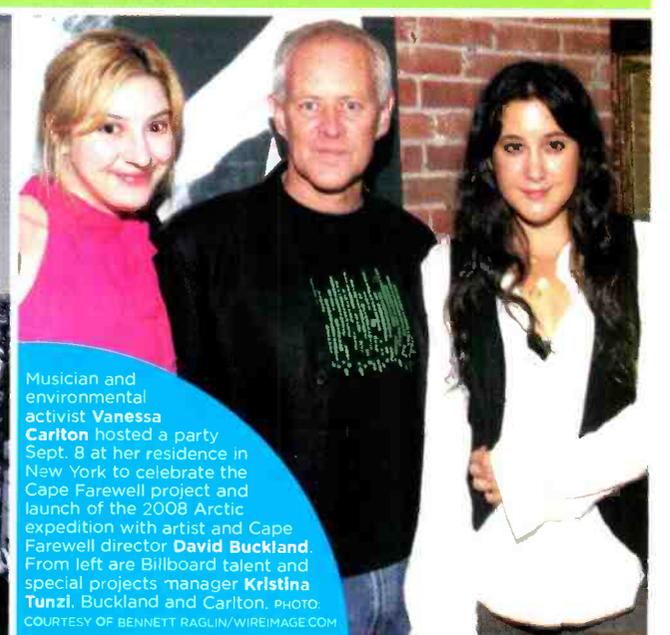
From left: Hip-hop pioneer **Russell Simmons**, Island Urban president/So So Def founder **Jermaine Dupri** and rapper/actor/producer **Bow Wow** arrive at Talenthouse.com's VIP dinner, hosted by Nellee Hooper Sept. 6 at the Chateau Marmont in Los Angeles. PHOTO: COURTESY OF TODD WILLIAMSON/WIREIMAGE.COM



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 **Brett James** (Carrie Underwood's "Jesus, Take the Wheel"), 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. From left are Jam, James, Hanson, Peacock, Nichols and Portnow. PHOTO: COURTESY OF THE RECORDING ACADEMY AND CORY RYAN/WIREIMAGE.COM



The members of Paramore visited New York for a performance at Central Park's SummerStage. 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



Musician and environmental activist **Vanessa Carlton** hosted a party Sept. 8 at her residence in New York to celebrate the Cape Farewell project and launch of the 2008 Arctic expedition with artist and Cape Farewell director **David Buckland**. From left are Billboard talent and special projects manager **Kristina Tunzi**, Buckland and Carlton. PHOTO: COURTESY OF BENNETT RAGLIN/WIREIMAGE.COM

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

YOUTH SOCIAL ENTREPRENEURS

Did you know that 89% of teens are likely to switch to a brand that is aligned with relevant social and environmental issues? DoSomething.org's Aria 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



SPEAKERS INCLUDE



WILLIAM ALENA
 Vice President Advertising and Marketing,
 myYearbook.com



RYAN BABENZIEN
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 Entertainment Marketing,
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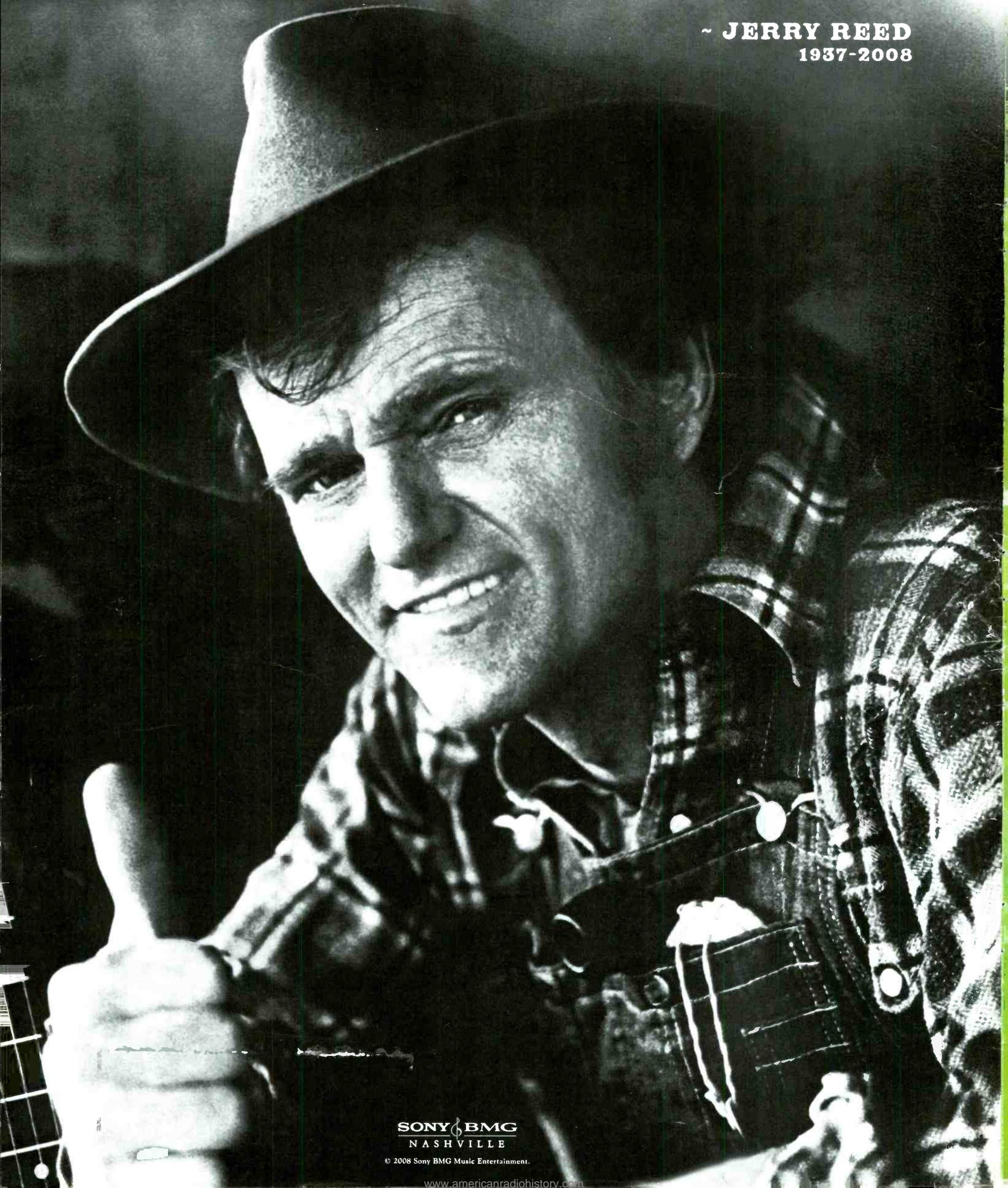
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