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UP ITS BRAND

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SELL ALBUMS?

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LYNYRD SKYNYRD
GETS LOUD AND PROUD
ON 'GOD & GUNS'

TAKIN' OFF
HERBIE HANCOCK
TOURS WORLD
TO MAKE ALBUM

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BMI[®] Urban 2009 Awards

Publisher of the Year
Universal Music Publishing Group

Lil Wayne

Kanye West

Rick Ross

Mariah Carey

Snoop Dogg

Young Jeezy

Chris Brown

T-Pain

Janet Jackson

Jerry "Wonder" Duplessis

Lupe Fiasco

T.I.

Plies

Jim Jonsin

Makeba Riddick

David Siegel

DJ Montay

Josephine Bridges

Korey "Big Oomp" Roberson

Carl Hampton

Polow Da Don

Harold Lilly, Jr.

Rex Zamor

Thomas Nixon

Paul "DJ Paul" Beauregard

Jack Splash

Jazze Pha

JR Rotem

Patrick "Project Pat" Houston

Darrell "Yung D" Chambers

Jordan "Juicy J" Houston

2 Pistols

Jim Jones

Ray J

Lamar "B-Grand" Taylor

Seneca Lovejoy

Yung Joc

Erik Griggs

Eric Hudson

Howard "MC Assault" Simmons

Joshua "M16" Banks

Espen Lind (PRS)

Cory "Born Immaculate" Way

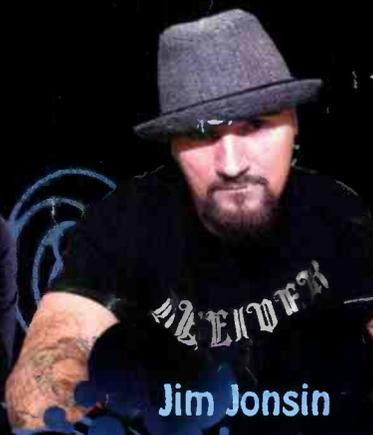
Amund Bjørklund (PRS)

Bobby U. Wilson

Top Producers



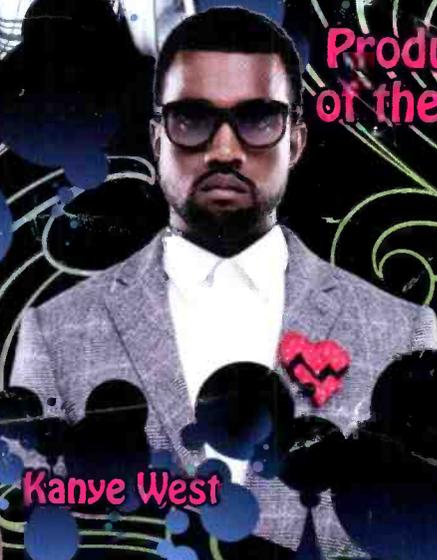
JR Rotem



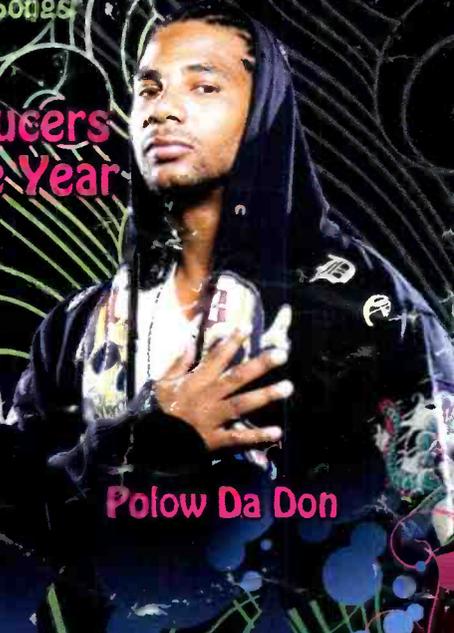
Jim Jonsin



L.G.S. Da Mystro



Kanye West



Polow Da Don

T-Pain
also a Top Producer

Lil Wayne

Song of the Year

"No Air"

written by:

Erik Griggs

4 X Ample Music

Irving Music

Underdog East Songs

Producers of the Year

Songwriters of the Year

George Clinton

No. 1

ON THE CHARTS

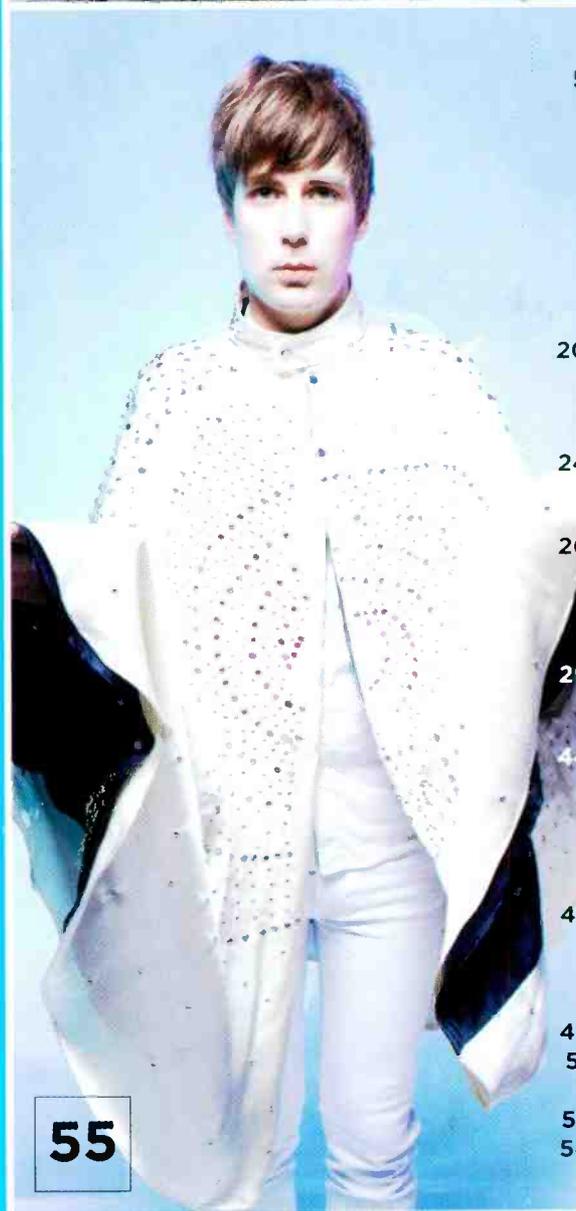
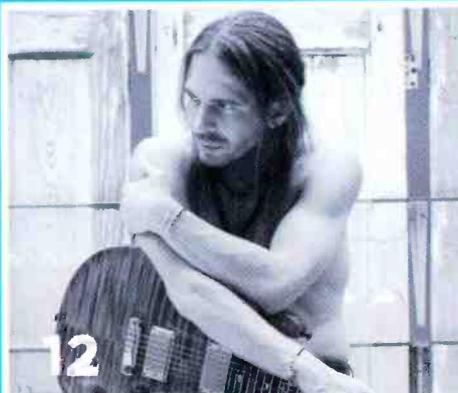
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ON THE COVER: Tim McGraw photograph by Danny Clinch

360 DEGREES OF BILLBOARD

HOME FRONT

Online

NEW BILLBOARD.COM
The latest exclusive content on Billboard.com includes a song debut from David Gray and a Q&A with Tim McGraw. Plus, you can vote for the best concert promotion of 2009—see billboard.com/vote09 for details.

Events

MOBILE ENTERTAINMENT LIVE
This conference, set for Oct. 6 at the Omni Hotel San Diego and presented by Logic Wireless, will feature a keynote address from Fall Out Boy's Pete Wentz. For more information, go to billboardevents.com.

REGIONAL MEXICAN
The only summit dedicated exclusively to Latin music's top-selling genre will take place Oct. 8-9 at the Hyatt Regency Century Plaza in Los Angeles and feature a Q&A with Alejandro Fernández. More at billboardevents.com.

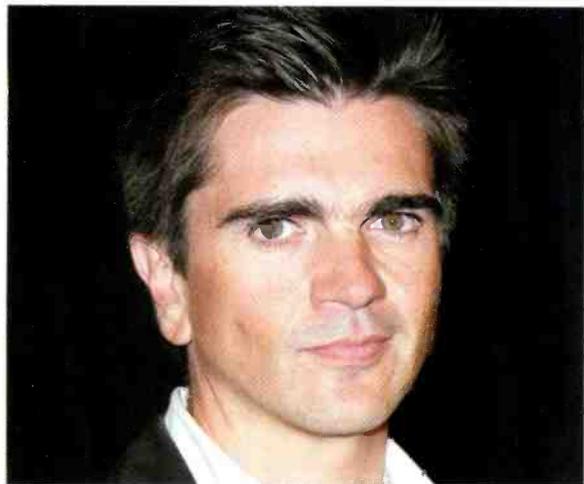
FILM & TV

This conference, set for Oct. 29-30 at the Beverly Hilton in Los Angeles, will feature a keynote panel with country artist Sara Evans, ABC Daytime/SOAPnet's Adam Rockmore and Sony Music Nashville's Debbie Linn. More: billboardevents.com.

Playing For Peace

Colombian singer/songwriter Juanes' Peace Without Borders concert, slated for Sept. 20 in Havana's Plaza de la Revolución, has unleashed a maelstrom of debate about the ethics of performing in the country. Juanes will perform with Puerto Rican singer/songwriter Olga Tañón, as well as several other acts from Cuba, Spain and other countries. The free concert will coincide with the United Nations International Day of Peace.

The Peace Without Borders concert is the sequel to a 2008 show Juanes staged on the Columbia-Venezuela border to discourage conflict between the two countries. Like its predecessor, this concert will be free of sponsors, with local production costs covered by the Cuban Institute of Music and Juanes himself. Exclusively for Billboard, Juanes and Tañón explain why they decided to play Cuba.



It's Time To Change Hate For Love

BY JUANES

As a Colombian born in 1972, I've never experienced life in a peaceful country—not for a single day, hour or minute.

Today's world is a disaster. We have as many problems as there are people on this earth. They say we have little time left on this planet and that the children of our children's children will barely be able to breathe.

There's so much war and indifference, so much thirst for power among a few, that we've been reduced almost to our barest expression. Peace Without Borders was born as a collective of artists who want and believe in love and peace.

There are still wars in Iraq and Afghanistan. The powerful continue to subdue us and do with us what they will.

Colombia, Mexico, Venezuela, Bolivia, Ecuador and other countries in the region continue to fight their own

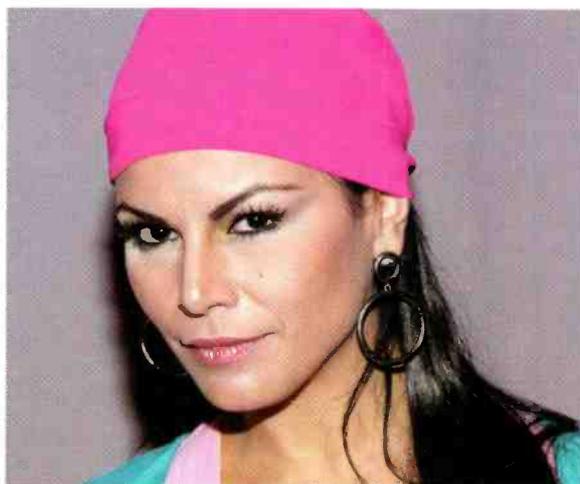
battles against drugs, poverty, inequality, organized crime and unemployment.

But a concert in Cuba offers the possibility of extending ties between countries and fostering brotherhood through art and music.

Going to Cuba is motivated by the desire to live in peace—just like going to the border between Colombia and Venezuela—and to experience, if only for an instant, what that means.

For the past 50 years, Cuba has been torn between life and death, isolated and enclosed.

A performance in Cuba's Plaza de la Revolución on World Peace Day is precisely the opposite of what some think. Being there to send a message of change and hope has nothing to do with politics or with supporting a political party. It's exclusively about people, with all of us as different nations coming together as brothers with the sole objective of planting a seed of change; a seed that can grow, but only if we all tend to it.



Instruments Of Change

BY OLGA TAÑÓN

It started with a desire for love and generosity, with no agenda other than using a God-given gift to find a neutral point for our political and religious positions and personal agendas.

Juanes and I, like other artists, have shared the gift of our voices and music everywhere we've been invited to. Our commitment has always been with those places and people, not with the ideologies or the governments that run them. We've pledged to share our talent and never exclude any country or people that opens its arms to us. Cuba cannot be an exception.

As a professional, a woman and a mother, I can tolerate accusations and points of view different from my own. But I can't accept opinions that are full of hate and based on lies simply because we don't share that same point of view. I also cannot accept them in regards to Juanes' genuine intent to do something compassionate and lov-

ing through music.

There are fellow artists and others who insist that we break our neutral stance and assume political positions. That would go against the purpose of Peace Without Borders.

Both Juanes and I have had media outlets threaten to stop playing our music simply because we want to participate in this day to promote peace, love and understanding among nations. Those same outlets have stayed silent while people burn our albums and threaten our professional and personal security.

I realize Cuba's political history is delicate and complex, full of different points of view. For this reason, I've been very respectful of these issues, and I've never been involved with them.

On Sept. 20, God willing and with much sacrifice, we'll make this goal a reality. Only time will judge our contribution to this historical situation. I have faith in music's ability to weave the souls of humankind and we, the artists, are merely the instruments.

FOR THE RECORD

■ The drummer for Muse is Dom Howard. A story in the Sept. 5 issue was incorrect on this point.

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R&B MENTOR
Ex-Motown exec
Skip Miller dies at 62



SOUND AFFECTS
W Hotels appoints
L'Acqua music director



DOLLAR SHORT
Investors remain leery
of music startups



POP FIZZ
Pepsi-sponsored music
show a hit in China



WAYNE'S WORLD
Shawn Gee on mounting
hip-hop arena tours

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**>>> PAISLEY
LEADS CMA
NODS**

Brad Paisley leads the nominees for the 43rd annual Country Music Assn. Awards with six nominations, while Taylor Swift, Keith Urban and several other country stars follow closely with four nods each. Paisley is set to co-host the Nov. 11 ceremony with Carrie Underwood. The CMA Awards will be broadcast live on ABC from Nashville. For a full list of nominees visit billboard.biz.

**>>> RADIO-
HEAD'S
O'BRIEN TO
DELIVER
MIDEMNET
KEYNOTE**

Radiohead guitarist Ed O'Brien will give a keynote address Jan. 23 at MidemNet in Cannes. He will describe the initiatives Radiohead has taken on the Web and discuss opportunities for the artist-to-fan relationship. Michael Gudinski, founder/chairman of the Australian Mushroom Group of Cos., has signed on for the main MIDEM music conference, and he's set to deliver a keynote within the International Indie Summit Jan. 26. MIDEM will be held Jan. 24-27.

**>>> STEWART
LAUNCHES
IMPRINT**

Producer/songwriter Christopher "Tricky" Stewart signed a deal with Def Jam/Universal Records for his own RedZone Records imprint. He will oversee all aspects of marketing and development. One of the first artists signed to the imprint will be Bryan J, whose as-yet-untitled debut album is in the works. Stewart is behind chart-toppers like Rihanna's "Umbrella" and Beyoncé's "Single Ladies (Put a Ring on It)."

UP FRONT

DIGITAL BY ANTONY BRUNO

iTuned Up?

Apple Took A Bite Out Of Album Sales. Can Its New 'LP' Format Make Up For The Damage?

Apple usually chooses September to introduce the devices it plans to market for the holiday season. This year, however, the computer maker pushed content.

At its annual press event in San Francisco Sept. 9, Apple unveiled new software and technologies for its iTunes store and iPhone and iPod Touch devices designed to highlight music as part of a broader content push. As expected, Apple introduced a new digital album format—iTunes LP—and a new iTunes ringtone store for the iPhone.

The updates came the same week the company approved on-demand streaming music applications from Spotify and Rhapsody, highlighting the range of content available on its devices. Taken together, Apple's content initiatives overwhelmed its equipment-related announcements: the unveiling of an iPod Nano with a video camera and a price drop for several iPods.

"The iPod is a pretty mature product line and we haven't seen many major shake-ups in last couple of years," says NPD Group analyst Ross Rubin. "Really this was a major shift in talking more about the applications and facilitating access to content. There's a clear focus on getting consumers to discover more music and hopefully—after years of dismissing the potential of the album—to embrace it."

That would be welcome news to labels, which have watched combined digital and physical album sales fall more than 14% so far this year. Sales of singles, which make up the majority of the digital market, have not offset the decline in revenue. But it remains to be seen whether Apple—which did so much to convince music lovers to purchase music by the track—can get consumers to change their listening habits.

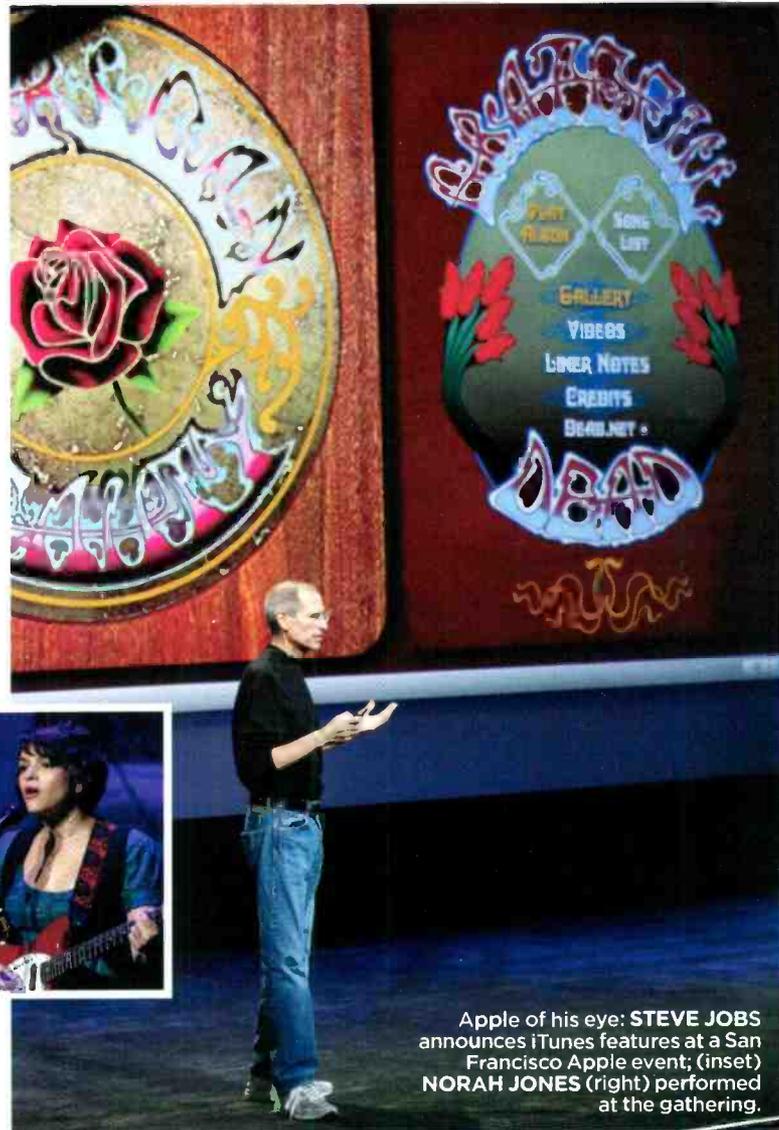
On paper, at least, the iTunes LP format (previously code-named "Cock-

tail") sounds like a boon for the music industry. The digital album package adds extras like photos, videos and lyrics as part of an upgraded deluxe album bundle. For now, only six such albums are available: one each by Bob Dylan, Norah Jones, the Grateful Dead, the Doors, Dave Matthews Band and Tyrese Gibson.

The iTunes LPs are only available on computers, not portable devices, which limits their use. While the average \$17 price tag is in line with previous deluxe iTunes albums, new releases will have to be added regularly to make the format a mass-market product.

Apple also hopes to spike music sales by adding "pre-cut" ringtones, 30,000 of which are available now. At \$1.29 each, the iTunes ringtones will be a bargain compared with the \$3 price seen from most mobile operators. As with albums, however, there may be only so much Apple can do to goose a stagnating format: Combined ringtone and ringback tone sales have fallen almost 23% through the end of August, from the same period last year, according to Nielsen RingScan, and ringtone sales alone fell by about one-third last year.

Apple has allowed users to make their own from certain tracks on iTunes since September 2007. But they could use few songs, usually due to label restrictions. While Apple has not disclosed how many ringtones it has sold to date, sources close to the company say the business received a lukewarm reception due to the work necessary to cre-



Apple of his eye: **STEVE JOBS** announces iTunes features at a San Francisco Apple event; (inset) **NORAH JONES** (right) performed at the gathering.

ate them and the fact that ringtones cost more than tracks themselves.

Apple also reported that 30 million iPhones have been sold since the product was introduced two years ago. But Apple still has only a tiny share of the 250 million mobile devices in the United States alone.

Far more interesting was Apple's decision to approve for the iPhone and iPod Touch two applications that could potentially compete with iTunes, Spotify and Rhapsody. Both allow paying subscribers to stream any song in their catalog from a mobile device. Spotify is still only available in Europe, but is supposed to launch in the United States by early next year at the latest.

While the approvals were greeted

with surprise from some who expected Apple to reject any app that offered a competing music service to iTunes—much like the Google Voice app was rejected for stepping on partner AT&T's voice service—Rhapsody VP of business management Neil Smith says he never had a doubt.

"The App Store platform is probably a more important thing to Apple long term than maintaining an uneven playing field on their devices for their music story," he says. "They have enough confidence in the iTunes music store that they're not afraid to take on providers of other music stores." ...

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>>> KRAVITZ REVEALS U.S. DATES

Lenny Kravitz will kick off a 15-date fall tour Oct. 11 with a five-night stand at New York's Irving Plaza and wrap with his headlining gig at the Voodoo Experience festival in New Orleans. The tour, dubbed "LLR 20 (09)," celebrates the 20th anniversary of his "Let Love Rule" album and follows an extensive European tour, which visited 54 cities and 17 countries.

>>> DeGENERES TO JUDGE ON 'IDOL'

Talk show host Ellen DeGeneres will replace Paula Abdul on "American Idol," she and the network announced. DeGeneres revealed the news on her syndicated talk show; the video was then posted on her Web site. Fox made the announcement via Twitter. Audition rounds for the ninth season of "American Idol" are already under way, and guest judges ranging from Victoria Beckham to Avril Lavigne have filled in for Abdul in various audition cities. "American Idol" returns to TV in January.

>>> SNOOP NAMED CREATIVE CHAIRMAN OF PRIORITY

Rapper Snoop Dogg has been appointed creative chairman of EMI Music's Priority Records label. Snoop also will serve as executive producer for a new series of Priority releases slated to begin hitting the market next year, which marks the label's 25th anniversary. The first album to be released through the Priority venture will be Snoop Dogg's own "Malice N Wonderland," slated for a December date.

Compiled by Chris M. Walsh. Reporting by Mariel Concepcion, Ann Donahue, Monica Herrera, Andre Paine and Mitchell Peters.

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6 QUESTIONS

with MICHAELANGELO L'ACQUA
by MITCHELL PETERS

W Hotels Worldwide has just appointed Michaelangelo L'Acqua as the hotel chain's first global music director, assigning him the task of creating partnerships with labels, curating the company's compilation CDs and finding other ways to integrate music into the W's branding efforts.

L'Acqua has served as European music director for Gucci and Yves Saint Laurent and founded the production company Onda, which has produced fashion shows for Ralph Lauren, Tommy Hilfiger and others. He has also executive-produced major-label concept albums, such as the Nat "King Cole" remix and covers collection "Re: Generations" that EMI Music released earlier this year.

1 W Hotels has never had a global music director before. What will your role at the company be?

I'll be a strategic advisor who will facilitate in making the W a credible and authentic brand within the music industry. I'll grab artists to be associated with the W via our DJ series or featured events. I'll be pulling in the latest technology, whether it be an iPhone application or an e-commerce distribution site. I'll be creating brand extensions and partnerships with different record labels. I'll be identifying key events and festivals that we can be branded with.

2 What types of events are you looking to hold at your hotels?

We have a DJ series that's starting up at the end of September at the W in Union Square [in New York]. We have [members of] TV on the Radio, Brazilian Girls and LCD Soundsystem, among others. We're just going to keep

pulling in really cool artist DJs. They're going to be twice a month. We'll probably expand that series eventually.

3 W Hotels has locations all over the world. What approach will you take to music in North America versus elsewhere?

Right now they have a partnership with Sony, so music and playlists are drawn directly from this relationship, then it's offered to all the W hotels. Moving forward, we will explore regional playlists. So if you're going to stay at a W in Asia, we might be able to offer you a full W playlist digitally. Or if you're going to Latin America or Europe we'd be able to do the same thing. And then we'd offer a general CD that might come out every year. I believe we will explore a multitier approach so that each region has its own identity, but we can still offer a W voice musically on top of each region.



4 You've previously worked as a music director for Gucci and Yves Saint Laurent. How did you differentiate the two brands sound-wise?

During that time from 1999 through 2001, Gucci was about sex. And [Gucci and YSL creative director Tom Ford] wasn't shy about that. Our Gucci shows were really sexy, and the music was driving and passionate. Yves Saint Laurent, on the other hand, was about carrying on a tradition of excellence that had history, but we were converting that history and modernizing it. We always had reverence for the fashion past, so the music was a little softer and deeper to accentuate the tradition that Tom was paying homage to.

5 Is aural branding anticipating what will appeal to customers of a particular brand? Or is it trying to shape the identity of the brand through music?

Because the W is such a strong re-established brand, it's just a brand extension. We're not taking you on a rollercoaster, saying, "This over here is really hot." We're saying that this type of music accentuates what we're offering right now and creates a perfect symmetry between your experience staying here and your aural memory when you leave—you put the CD on and you still feel like you did while staying at the hotel.

6 If a brand is strongly associated with a particular type of music, is there a risk of turning off potential customers who may not be fans of that music?

It could be. In [the upcoming CD], we have an electronica undertone to it, but I went back to the things that drew me to music as a professional, and that was melody and song craftsmanship. So when you listen to this particular series, these songs are well crafted with beautiful vocals. These are the types of tracks that resonate for a long period of time, versus your typical "boom boom boom" or ambient-sounding CDs that come out. These are songs that people will become obsessed with and listen to over and over.

OBITUARY BY GAIL MITCHELL

ALVIN 'SKIP' MILLER

1946-2009

Colleagues and friends describe former Motown and RCA Records executive Alvin "Skip" Miller as a quiet and talented executive who gave many music professionals their first opportunities in the industry. The veteran executive died Sept. 4 in Los Angeles of cardiac arrest. He was 62.

"Skip gave me my first shot in this business, which is something I will never forget," says SRC Records founder Steven Rifkind. "Working with him was both a pleasure and a learning experience in all aspects of my career. I will miss him dearly."

Singer Smokey Robinson adds, "He was an integral part of the Motown family."

By the time Miller began his music career at Motown Records in 1971, he had already earned a degree in chemistry from Hofstra University, been drafted by the Oakland Raiders and

served a tour of duty in Vietnam. However, Miller—born Oct. 30, 1946, in the Bronx—found his true calling at Motown. He spent 17 years at the label, advancing to president and working with such R&B and pop icons



as Robinson, Stevie Wonder, Lionel Richie and Diana Ross. Miller was the last Motown president to work under founder Berry Gordy before its sale to MCA in 1988.

After Motown was sold, Miller segued to RCA Records in the newly created post of senior VP of black, jazz and progressive music. In that role, he not only worked with SWV and other RCA acts, he also helped Jive principals Clive Calder and Barry Weiss launch their production deal at RCA into a full-fledged label, home at the time to D.J. Jazzy Jeff & the Fresh Prince (Will Smith), Kool Moe Dee, Too Short and KRS-1. During his RCA tenure, Miller also brought Rifkind's Loud Records (the Wu-Tang Clan, Mobb Deep) to the label.

Miller was honored as the Recording Industry Assn. of America's music executive of the year in 1980 and was a former member of the Recording Academy's board of governors. Recording Academy VP Angelia Bibbs-Sanders,

who worked for Miller at Motown and MCA throughout the course of 13 years, remembers the executive as a "quiet giant who could spot talent and gave many people, including myself, their first opportunities in this industry. Skip was a loyal supporter who was confident, direct and didn't mince words. But he didn't demand the spotlight. It wasn't about ego for him. It was all about the music."

Named president of Lion Tracks in 1998, Miller also managed Richie. Six years later, Miller established the Los Angeles-based talent management company Panda Entertainment Group, where he worked with a number of songwriters including Richie, R. Kelly and Nathan Stone.

Miller is survived by his wife, Karen (aka KC); sons Justin and Dominic; and mother Sybil Levy Blum. Funeral services will be held Sept. 14 at 11:30 a.m. at Holy Cross Cemetery & Mortuary in Culver City, Calif. In lieu of flowers, the family requests that donations be made to Project Angel Food at AngelFood.org or the Department of Neurosurgery and Neurosurgical Institute at Cedars-Sinai Medical Center at Cedars-Sinai.edu.

If you had been there, you would know.

It was January 1985. When opening the gates to the City of Rock for 1 million people, Rock in Rio opened the doors to Brazil for major international shows. Some people even doubted that an event such as that could go on in an absolutely peaceful atmosphere. Some people brought the whole family along. Some lived very special moments there. But no one in that immense audience had the slightest idea that he or she would take part in a grand story. The story of a festival that, after three editions in Brazil, flew over the Atlantic Ocean and conquered Europe. Neither had they any idea that the brand name stamped for the first time on the T-shirts they were wearing would turn into a worldwide known brand, a synonym of competence and expertise in grand events. But, in that Summer of 1985, that audience who watched everything, in ecstasy, was witnessing the birth of the world's greatest music festival.



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Rock in Rio - Madrid 2008

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In addition to the World Stage, the Electronic Tent, and the Sunset Stage, Rock in Rio has already been provided with a skateboarding bowl and a snow slope in the Extreme Zone, a Ferris wheel and a Tyrolean traverse for "flying" over the audience. The Kids' Space, provided with monitors, the Fashion Space with fashion shows and the latest fashion trends, the VIP Area for 2,000 persons/day, 2 wide food and drink areas, shopping area with 28 stores, and, at each edition, new attractions come up.

A SHOW OF VISIBILITY.

Rock in Rio is a communication project that brings brands closer to their public, captures the attention of thousands of TV watchers, moves the tourism industry and the phonographic market. It is a large dissemination platform for both partner brands and performers – new or already established. A festival which uses the force of music to build a better world, gathering resources for social and environmental projects.

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THE NEXT 25 YEARS.

The world's greatest music festival has many plans for the next 25 years. All of them big. The brand is top-of-mind in Brazil, in Portugal, and in Spain. Its unique model, consolidated in the Iberian Peninsula, will be taken to other continents, with the same level of expertise and the same emotion as in the Summer of 1985, when it all began.

rockinrio.com

DIGITAL BY ANTONY BRUNO

Short Of A Comeback

Funding Remains Scarce For Digital Music Ventures

The list of failed digital music ventures is long enough to scare off even the most grizzled venture capitalist.

So you can assume that more than a few eyebrows were raised when music-focused blogging service MOG raised \$5 million in new venture-backed funding at the end of August. Then there's the \$50 million reportedly raised by Spotify. And PaidContent.org recently reported that the Vevo music video joint venture involving Universal Music Group, Sony Music and YouTube is shopping for investments at a \$300 million valuation.

Are the times a-changin'? Don't bet on it. Investors are still looking for sustainable business models and none have emerged so far.

"Whether ad-supported or subscription, there's still a big question mark over whether there's enough money to go around to make everybody happy," says Bob Abbott, general partner for venture capital firm Norwest Venture Partners. "I haven't seen any crack in the iceberg that says things are different now and that we should go after it."

Abbott is an investor in mobile marketing service Mozes, which made its bones providing labels and artists with a mobile platform to communicate with fans through text messaging. He says the smart money today is on companies that provide the tools for fans, artists and labels to engage in different ways related to music, rather than on the provision of music itself.

MOG fits squarely in this

category. The site is simply a place where fans and artists can discuss music and see what kinds of music others have on their hard drives. But it doesn't yet offer the very product that the site's users obsess about—music, either streaming or for sale.

"The market is saturated and has a lot of noise, and that obfuscates the fact that there are a lot of great companies building stuff in this space," MOG CEO David Hyman says. "They're not trying to build a business solely by doing deals with the labels. There's too many other ways to find value than just having licensing deals to do something with the content."

Sounds great. But from the perspective of the recording industry, what's needed are successful, sustainable online music services to make money from the sale or streaming of their music. The conventional wisdom is that the cost of licensing music is too expensive for a startup company to manage without scale. Efforts to work around high licensing costs have resulted in evolving deal terms, such as imeem's proposal to pay lower per-stream fees for songs that sell well. But streaming music still requires volume to make economic sense.

Can services like MOG add a music element once they generate the scale and revenue needed to do so? We could soon find out.

"We have aspirations to be more than just a music editorial site," Hyman says. "We want to be the best site for music listening."

MOG first tried this



Looking beyond labels: MOG Web page and CEO DAVID HYMAN (inset).

through a short-lived deal with Rhapsody that let members stream 25 songs free per month. (Rhapsody subscribers had access to unlimited streams.) Since then, the site has developed a streaming service in-house that has received positive reviews by those briefed on its features, but it has yet to go live. Hyman remains mum on whether the \$5 million in new funding will be used to finally launch the streaming service, but he hinted at a new initiative coming to MOG in the weeks ahead.

iLike tried a very similar strategy. The company built a base of 50 million users by integrating its social music recommendation and concert alert service into such popular social networks as Facebook

and Bebo. For a time, it also streamed music from Rhapsody before building its own digital music download store.

Yet MySpace's recent purchase of iLike for a reported \$20 million isn't exactly the kind of return on investment that venture capitalists are looking for, leaving it up to MOG to set a new precedent.

"Paramount to making a successful deal is getting conviction that a business model that hasn't been tried works under the current constraints," says Norwest's Abbott. "There may be a renewed interest in looking at [music startups]. But even with those changes, can the business models still work?"



Mobilize your music! Attend Billboard's Mobile Entertainment Live conference Oct. 6 in San Diego. Visit mobileentertainmentlivefall.com for the agenda, speakers and registration details.

BITS & BRIEFS

TICKETSNOW LETS FANS VOTE FOR DISCOUNTS

TicketsNow introduced a new program called FanChoice that gives fans input on the price of select events. Users can vote on a group of spotlighted events available for sale on the TicketsNow site. The event with the most votes will be sold at a discount to those who voted for it. The first 50 voters will get a 20% discount, while others will get a 5% discount.

D:NET UNVEILS ARTIST BLOG PLATFORM

Australian technology firm D:Net Media introduced a new multimedia blog platform designed for artists who want to connect directly with fans. Artists can create a digital booklet that fans can sign up for and view on an artist's blog. The blog is designed as a sort of digital scrapbook that artists can customize for size and

layout. Video, photos and text can be uploaded from either a computer or a mobile phone. It also allows artists to distribute the digital booklet on USB drives or through links printed in CD inserts.

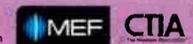
FEE-BASED SOCIAL NETWORK LAUNCHES

ImGiggin has launched a social networking service specialized for the entertainment industry designed to connect artists and professionals with each other and provide other career resources. The site is targeting composers, producers, engineers, stylists and anyone else involved in the production of live music events. Prospective members have to submit an audition tape and pay a \$10 audition fee. Once chosen for inclusion on the site, there are four levels of membership, each one carrying a fee, but the site doesn't list what they are.

HOT MASTER RINGTONES™ SEP 19 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	15	#1	BIG GREEN TRACTOR
2	8	3		JASON ALDEAN
3	1	8		RUN THIS TOWN
4	3	9		JAY-Z, RIHANNA & KANYE WEST
5	4	6		BEST I EVER HAD
6	6	12		DRAKE
7	5	12		OBSESSED
8	9	6		MARIAH CAREY
9	7	16		DOWN
10	11	6		JAY SEAN FEATURING LIL WAYNE
				I GOTTA FEELING
				THE BLACK EYED PEAS
				BREAK UP
				MARIO FEATURING GUCCI MANE & SEAN GARRETT
				IMMA STAR (EVERYWHERE WE ARE)
				JEREMIH
				YOU'RE A JERK
				NEW BOYZ
				TOES
				ZAC BROWN BAND
11	10	9		ICE CREAM PAINT JOB
				DORROUGH
12	14	3		PARTY IN THE U.S.A.
				MILEY CYRUS
13	16	3		WASTED
				GUCCI MANE FEATURING PLIES
14	12	24		BOOM BOOM POW
				THE BLACK EYED PEAS
15	13	18		WETTER (CALLING YOU DADDY)
				TWISTA FEATURING ERIKA SHEVON
16	25	37		ALL SUMMER LONG
				KID ROCK
17	17	14		YOU BELONG WITH ME
				TAYLOR SWIFT
18	24	6		HOTEL ROOM SERVICE
				PITBULL
19	19	7		USE SOMEBODY
				KINGS OF LEON
20	15	20		BIRTHDAY SEX
				JEREMIH

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

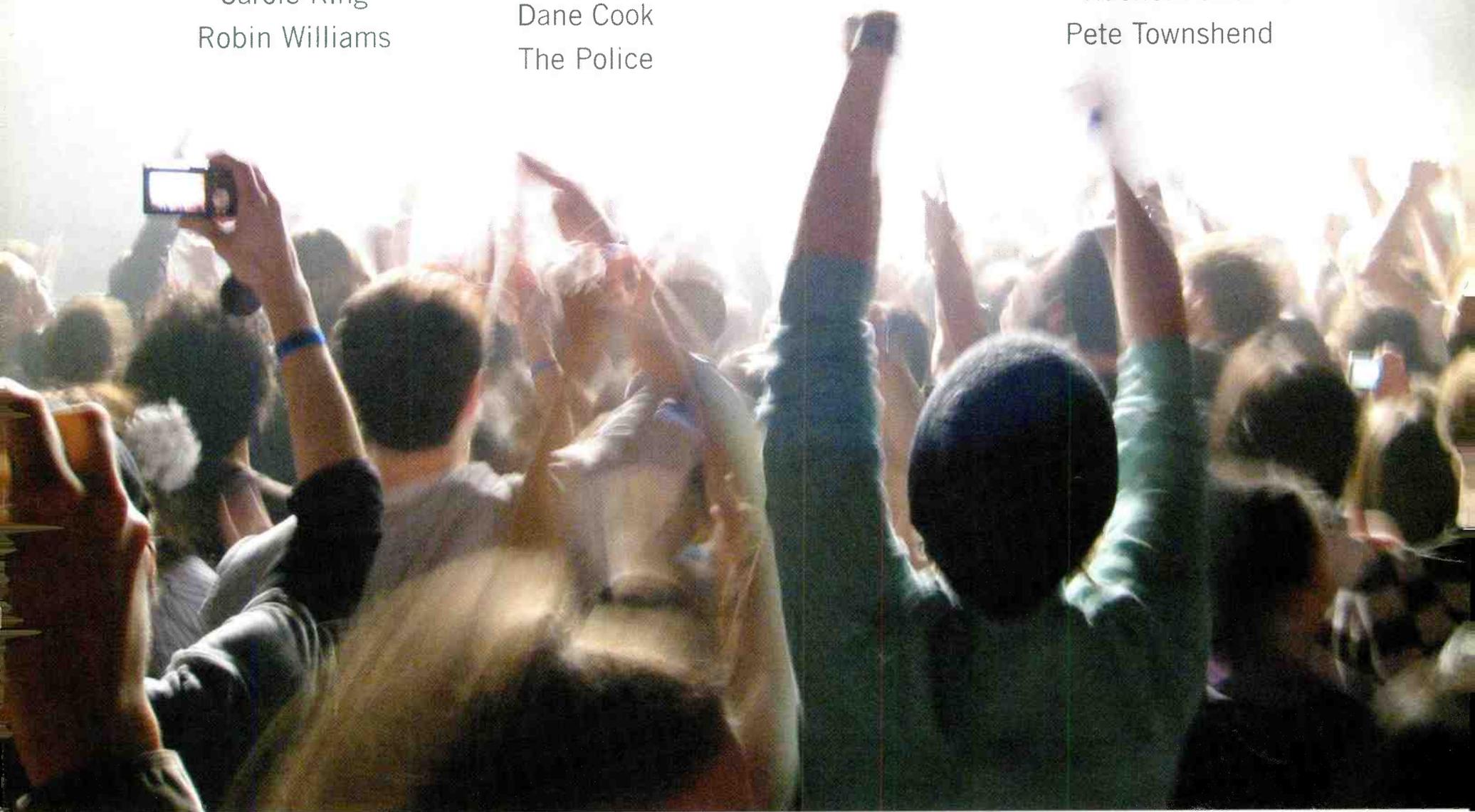


John Mayer
Allman Brothers
Live Earth
American Idols
LIVE!
Michael McDonald
Farm Aid
So You Think You
Can Dance
Lionel Richie
James Taylor
Carole King
Robin Williams

Coldplay
Billy Joel
Brad Paisley
Usher
Emmylou Harris
Patty Griffin
Shawn Colvin
Buddy Miller
Rolling Stones
Brooks & Dunn
Ray LaMontagne
Dane Cook
The Police

Elton John
Styx
REO Speedwagon
Kenny Chesney
Diana Krall
Creed
Santana
Tori Amos
Counting Crows
Jimmy Buffett
Pearl Jam

Chickenfoot
New York
Philharmonic
Widespread Panic
Boston Symphony
Orchestra
Barbra Streisand
Live Nation
Pete Seeger
The Fray
Sugarland
Rachel Fuller
Pete Townshend



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Stepping Out

Maná Guitarist Sergio Vallín Takes Solo Bow

For the past 15 years, **Sergio Vallín** has been known as the guitarist for **Maná**, the top-selling Latin rock band in the world.

Now, the soft-spoken Vallín is ready to step into the spotlight with his first solo release, "Bendito Entre Las Mujeres" (Blessed Among Women), on which he combines his signature guitar chops with the voices of an eclectic group of women that includes Spaniards **Ana Torroja**, **Rosana** and **Natalia Jiménez** (of *La Quinta Estación*); **Paulina Rubio**; **Joy** (of *Jesse & Joy*); **Ely Guerra**; **Mariajosé**; and Brazilian star **Ivete Sangalo**.

The album is due Sept. 22 on Warner

Music Latina, Maná's label, and the video of the first single, "Sólo Tú" (featuring **Raquel Del Rosario** of Spanish pop band *El Sueño de Morfeo*), was shot in Spain in early September.

Vallín's solo endeavor is a rare move in a Latin music world where it's usually lead singers who embark on side projects (although, coincidentally, **Felipe Staiti**, guitarist for Argentine rock band *Los Enanitos Verdes*, also released an instrumental solo project in August). And Warner's decision to release "Bendito" regionwide is an acknowledgment of Maná's broad appeal and Vallín's musical talents.

A dazzling guitarist onstage who

usually plays a secondary role in the public arena (ceding the limelight to Maná's lead singer **Fher Olvera** and to drummer **Alex González**), Vallín has gained an increasingly high profile as a composer, penning Maná hits like "Bendita Tu Luz," which spent four weeks at No. 1 on Billboard's Hot Latin Songs chart in early 2007 and more than six months in the top 10.

"Obviously, Sergio benefits in this project from being a member of Maná," says **Iñigo Zabala**, president of Warner Music Latin America. "But this is an important album for us, with great sales potential, great songs and great singers. You would think a guitarist from a rock band would deliver an alternative album, but that was never Sergio's intent. He brought us a project where he wanted to present songs that are great songs."

"Bendito" is a collection of 13 original tracks that stand out for their musicianship, blended with commercial hooks and lyrics that veer from colloquial to frankly sexual.

Obviously, having an album that only features female voices is also a marketing hook. But Vallín didn't conceive it that way.

"People would expect a guitar album from me," says Vallín, who is classically trained. "But aside from that musical part, I have stories and thoughts to share. But I'm not a singer. So I invited women because I

admire all women—my mother, my wife, my sister, my daughter—and also, because prior to joining Maná, my brothers and I had a band and the singer was my sister. I wrote music for her to sing."

So close is the female link, in fact, that Vallín penned two instrumental

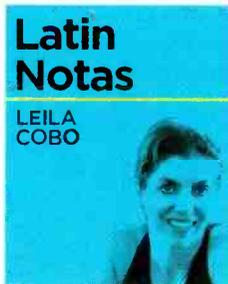
tracks on the album—"Historia De Una Nena" (Story of a Little Girl), No. 1 and No. 2—for his daughter. And the track "Porqué Te Vas," the only song on the album originally recorded by Maná, is redone here with his sister **Rocío Vallín** on

vocals. Vallín wrote the song after his mother died 11 months following the death of his father.

"I suppose she died of love," he says. "The title is about my mother singing to my father's photograph."

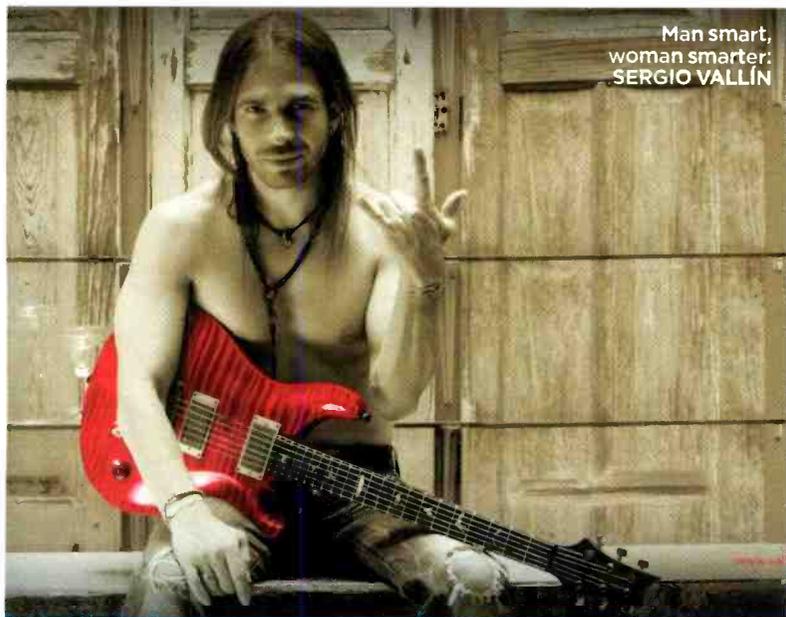
Vallín took advantage of Maná's year off to record the album, turning to singers he had met through the years. His window of opportunity was limited because Maná will release a new album next year and Vallín will once again be part of Latin music's most powerful quarter.

"This came from the heart," he says. "I'm a member of Maná and when we start our new album, I'll have to focus on that. But I feel like I've come home. [The songs] are part of me. Things about me most people didn't know existed have now found the time to come to light."



Latin Notas

LEILA COBO



Man smart, woman smarter: SERGIO VALLÍN

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

More Bars In More Places

AT&T Pairs Again With Alexis & Fido For 3G Campaign

After launching marketing campaigns earlier this year with the likes of Paulina Rubio, Don Omar and Espinoza Paz, wireless carrier AT&T is again aligning with a Latin recording act to launch a new product.

The reggaetón duo Alexis & Fido are the voice and face of AT&T's campaign to promote its new third-generation network. Although AT&T has featured some 15 Latin acts in product campaigns during the last four years, the Alexis & Fido campaign stands out because it not only integrates the duo's new single into radio and TV spots, but also features lyrics for those spots that the pair wrote.

"We gave them the key points, but we asked them to say it in their own words and in their own style," says Roberto García, executive director of Hispanic marketing for AT&T, who came up with the idea of using musical acts to produce radio jingles in addition to TV spots.

Alexis & Fido are currently promoting their album "Down to Earth," released last March on Sony Latin. The AT&T campaign, negotiated through their manager José "Pompi" Vallejo, was timed to coincide with

the release of their second single, "Bartender." The act's pop/urban sound, Vallejo says, lends itself to a campaign that went beyond the borders of its native Puerto Rico.

Wireless routers: **ALEXIS & FIDO**



Vallejo had already paired Alexis & Fido with AT&T a year earlier for a U.S. TV campaign that also featured actress Roselyn Sánchez. This time, AT&T was looking for a musical act specifically for its 3G campaign and ultimately decided to work again with the duo.

Initially, Alexis & Fido recorded a radio jingle, which has been airing for more than a month. Consumer feedback was so positive that AT&T also decided to shoot a TV spot, which coincided with the group's filming of the "Bartender" video.

Taking advantage of that fact, AT&T used the same director and set to shoot the 30-second TV spot, which will begin airing Sept. 16 in key markets in Texas, California, Illinois, Nevada, Florida and New York, among others.

In addition to the extensive promotion Alexis & Fido are getting with the jingle spot, they are receiving a sponsorship fee, of which Sony gets a percentage.

"It's their biggest campaign to date," says Vallejo, who doesn't mind sharing the profit. "It's a new way of doing business." —LC

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EN BREVE

PANELISTS CONFIRMED FOR REGIONAL MEXICAN SUMMIT

Top artist manager Martin Fabian, Fonovisa/Disa president Gustavo Lopez, Bandamax executive producer Victor Manuel Moreno Valdez, Mexico Musical president Javier Rivera and singer/songwriter Espinoza Paz have been confirmed as panelists for Billboard's Regional Mexican Music Summit. The conference takes place Oct. 8-9 at the Hyatt Regency Century Plaza in Los Angeles.

Also confirmed are producer Adolfo Valenzuela and manager/producer Jose Juan Segura.

The panelists will address the development of new talent in the genre, the state of touring and how artists can make the most of TV exposure on both sides of the border. Independent publishers Maximo Aguirre and Alejandro Garza, as well as Universal Music Publishing Group senior VP Eddie Fernandez, will offer advice on collecting publishing income.

For the latest lineup and to register, go to regionalmexicanmusicsummit.com.

T-MOBILE SPONSORS CONCERTS

T-Mobile's Sidekick is sponsoring concerts by Kinky and Jesse & Joy as part of its Grammy Celebration tour. The two acts will play Houston's Warehouse Live Ballroom Sept. 26 and New York's Webster Hall Sept. 30. Fans can get tickets through in-store contests and giveaways at T-Mobile stores in Houston and New York. The two groups are the first Latin acts to be part of T-Mobile's Grammy concert series, which has previously featured Katy Perry, Lady GaGa and Kelly Clarkson, among others.

PEREZ TAPES HERBALIFE AD

Regional Mexican singer Yolanda Perez has taped a spot promoting Herbalife's Formula 1 nutritional shake mix. The spot, which also features TV/radio personality Patricia Lopez, will run on the jumbo screens in the plaza at the entertainment complex L.A. Live, which includes the Nokia Theatre and Staples Center and features shows by marquee Latin acts.

—Ayala Ben-Yehuda

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>>>BEGGARS
EXPANDS IN CHINA

U.K.-based independent Beggars Group has reached an agreement to release key albums physically in China during the coming months through local labels Jingwen and Hi-Note. The company's full catalog (on the 4AD, Matador Records, Rough Trade Records and XL Recordings imprints) is also being made available through the digital service Wa3.cn for online subscription and mobile distribution. In addition, a Web site for Mandarin speakers, BeggarsChina.com, will be launched.

>>>SYDNEY VENUE
TO BE REBRANDED

The new operators of the Sydney Entertainment Centre aim to revamp the 12,500-capacity venue as a top concert destination. Venue owner the Sydney Harbour Foreshore Authority evicted the previous lease-holders, Arena Management, Aug. 6 when the company entered administration with spiralling debts estimated at \$10 million Australia (\$8.4 million). Darling Harbour Convention and Exhibition then assumed management of the SEC. The venue's new GM Steve Romer says, "We'd like to see it become the Madison Square Garden of Sydney."

>>>JAPAN TACKLES
MOBILE PIRACY

Japanese rights holders and the country's Internal Affairs & Communications Ministry will design a system aimed at stopping mobile phone users from illegally downloading music. The ministry is creating a group involving rights holders and mobile services to thrash out the initiative. Although specifics are sketchy, it would involve a dedicated server tracking details on downloads and analyzing whether they are legal. When the system detects an illegal download, it will issue a warning to the mobile customer. If the customer continues to download illegally, the system will disable the phone's ability to play music.

Reporting by Lars Brandle, Andre Paine and Rob Schwartz.

UPFRONT

GLOBAL BY JONATHAN LANDRETH

SODA STARS

Pepsi Scores In China With 'Battle Of The Bands' TV Show

BEIJING—Youthful, spiky-haired rockers are onstage playing electric guitars in front of an energetic crowd. It could be a rock gig anywhere in the world—but this is a Saturday-night TV talent show, Chinese style.

Zhejiang Satellite TV's "Voice of the New Generation: Battle of the Bands," sponsored by PepsiCo, has proved a breakout hit this summer. The show's July 25 episode hit No. 2 in its 9:30 p.m.-11 p.m. time slot, attracting 10 million viewers nationwide, according to the TV ratings firm CSM.

And Pepsi is hoping TV success will just be the start. The winning act from the Sept. 12 finale will score a record deal with Pepsi partner QMusic, a new music company created for bands from the show and managed by Qun Yin Culture and Entertainment, which has operations in Hong Kong, Shanghai and Beijing. The act will also win ringtone distribution through Pepsi's digital platform partner A8 and a headline tour of China.

Most Chinese music shows have focused on pop solo artists. When androgynous pop upstart Li Yuchun won the 2005 finale of Human Satellite TV's singing contest "Super Girl," an audi-

ence of 400 million viewers tuned in, according to CSM.

Li has gone on to a successful music career and is currently making her first movie, while "Super Girl" has spawned many imitators. But PepsiCo Greater China chief marketing officer Harry Hui, former president of Universal Music Southeast Asia, says the success of "New Generation" shows Chinese kids are ready for something different. He says Pepsi's research found that there were more than 20,000 active rock bands in the country and that 1 million guitars were sold in China during 2008.

"Rock music in China is really evolving," Hui says. "We're at an exciting time. If you listen to some of the bands we're working with and listen to their lyrics, it's really very encouraging."

More than 6,000 groups entered the competition, competing initially in regional qualifying rounds, with some arena shows drawing crowds of more than 10,000, according to Pepsi. Forty semifinalists were then whittled down to 10 finalists by Hui and his handpicked music industry judges, who will also



Pop rock: Contestants on the set of 'Voice of the New Generation: Battle of the Bands' (above); PepsiCo's HARRY HUI (far left) with guest QUINCY JONES at the Shanghai semi-final.

well, why not?" he says. "It'd be amazing to share in a little bit of the profits."

Hui says Pepsi doesn't have any equity in QMusic and declines to reveal what its share of label revenue will be. But the brand is keen to continue the association after the show ends. "Bands will become integral to future marketing," PepsiCo China VP Chris Tung says.

Others, like Ed Peto, managing director of Beijing-based music industry consultancy Outdustry, believe the show's success could help rock music gain a toehold in the pop-dominated Chinese scene.

"Pepsi has wildly overestimated the number of functioning bands in China, but this may become a self-fulfilling prophecy," Peto says. "Raise the cool capital of being in a band and you will encourage more bands to start up." ...

pick the winner.

Despite some complaints from the Chinese indie scene about Pepsi's involvement, finalists the Wheels—a punk-pop act from Tianjin—have a pragmatic take on their participation.

"I hope [Pepsi] follows through," frontman Mei "Panda" Huanlin says. "If they can't, well, then we've had a chance to get heard by more people."

Hui says the TV show was intended primarily as a marketing push to sell more beverages to China's 1.3 billion population, but he adds that recent ratings suggest something more.

"If there was a way to turn this cost center into a revenue model—if the [winning] band became huge one day,

GLOBAL BY VLADIMIR KOZLOV

Performance Fights

Russian Royalty Ruckus Erupts Over Government Contract

MOSCOW—Government attempts to streamline the way performing rights royalties are collected in Russia have sparked an argument among rival collecting societies.

In early August, Rosokhrankultura, the government agency in charge of culture, announced collecting society VOIS as the winner of a tender for accreditation as the country's sole music collecting society.

But two unsuccessful applicants, collecting societies RFA and ROUPI, are threatening legal action against Rosokhrankultura in an attempt to get the decision overturned.

"We believe the chances that the decision could be reversed are high," says RFA general director Pyotr Poroykov. "An important principle, that a designated music licensing company should be formed and governed by rights

holders, was violated."

ROUPI first deputy general director Anzhelika Korotayeva confirms her company is also considering legal action. RFA and ROUPI say the tender conditions stated that the accredited company should be formed and governed by rights holders, who can't join VOIS due to its status as a public organization, with members drawn from individuals and noncommercial organizations. RFA and ROUPI are classified as noncommercial partnerships, with membership open to all.

Rosokhrankultura didn't return requests for comment by press time, but VOIS insists it won the contract fair and square.

"I don't see any grounds for questioning the government's decision," says deputy general director Viktor Osipov,

who says VOIS is negotiating with rights holders over their involvement in the society. "We are ready to answer any questions about our operations, collecting and payment procedures."

A performance right for recorded music, covering broadcasters and any places where music is played in public, has existed in Russia since 1991 but has only been enforced in recent years.

Efforts to retrieve royalties were previously hampered by numerous "collective rights management" societies that would falsely claim to be collecting on behalf of rights holders.

But since Jan. 1, 2008, societies have only been allowed to operate under direct agreements with rights holders, until accredited by the govern-

ment. Performance rights revenue jumped to \$4 million in 2008, up from \$700,000 in 2007, according to the IFPI. RFA projects performance rights revenue will reach \$50 million by 2012.

All four major labels have direct agreements with RFA, which also has reciprocal agreements with 20 international collecting societies. VOIS and ROUPI collect for various Russian labels and also have some international reciprocal agreements.

But VOIS, which started making collections in its new capacity Aug. 6, claims it's now responsible for collecting all performing royalties, superseding any existing agreement between other societies and rights holders.

The government hasn't yet commented on its position. But RFA and ROUPI insist they have the right to continue operating in the market—a position backed by the IFPI, which raised concerns about VOIS before the contract was awarded (billboard.biz, July 28).

"VOIS is interpreting the law in a very narrow way, ignoring other clauses under which collecting societies could still operate on the basis of direct agreements," says Igor Pozhitkov, head of the IFPI's regional office for Russia and the Commonwealth of Independent States.

Despite the threat of legal action, the situation is ultimately likely to be resolved by the attitude of the major labels. Universal Music Russia declined to comment while Nikitin Records, Warner Music's licensee in Russia, didn't return requests for comment. Sony Music Russia general director Leonid Agronov says the label is "in negotiations with other market players" to determine its position.

But Alexander Blinov, general director of Gala Records, EMI Music's licensee in Russia, says the company will now have its royalties collected by VOIS.

"We made up our mind," he says. "And we'll see how efficient and transparent [VOIS] is." ...



KOROTAYEVA

Falling Down Under

Ticket Prices Continue To Tumble In Australia

BRISBANE, Australia—Australia's live circuit has hit a few speed bumps lately, but promoters hope a gear change in ticket pricing and investment in new technology will restore some acceleration.

Leading international acts' ticket prices are down 30% from last year, promoters say. That comes after ticket sales for nonclassical music events fell 27.5% to 4.3 million during 2008, according to the trade organization Live Performance Australia (LPA).

Sydney-based promoter Michael Chugg, executive chairman of Chugg Enterprises, says promoters saw "some resistance" to high ticket prices, especially for "the older market, superstar/retro acts."

Chugg says price reductions are "one of the first things we looked at" to help fill venues. The LPA says nonclassical ticket prices averaged \$101.4 Australian in 2008, up 12% from 2007, but revenue fell \$100 million Australian (\$84 million) to \$389.2 million Australian (\$326 million).

The live market's volatility was cited by veteran impresario Kevin Jacobsen as a key factor behind the recent collapse of his company Arena Management (billboard.biz, July 31), which had managed the 12,500-capacity Syd-

ney Entertainment Centre.

However, a \$130 Australian (\$109) top price helped Pink sell out a 58-arena tour of Australia in May and June, promoter Michael Coppel says. On Pink's 2007 trip Down Under opening for Justin Timberlake, standing tickets averaged \$180 Australian (\$151).

For top-range acts, "\$100-\$150 Australian [\$84-\$126] is a good price," Chugg says. He says promoters are attempting to maintain existing production values and band fees, so price-cutting will "hit our margin—but we've got to roll with it."

Chugg Enterprises brought in Coldplay in March and is promoting upcoming shows by Pearl Jam and AC/DC. The latter band's 11-date stadium tour in February and March 2010 has so far sold more than 600,000 tickets, says Melbourne-based Garry Van Egmond, Chugg's co-promoter on the tour.

The \$99.90-\$149.90 Australian (\$83.70-\$125.50) price range has helped, Van Egmond says. "The market has to correct itself in ticket pricing," he says. "Punters aren't prepared to pay the heavy prices."

Chugg says that selling tickets for Simon & Garfunkel's nine-date Australian tour in June and July was "a bit of a struggle" thanks to the high-end, \$350 Australian (\$293) pricing. "We've found when you start getting into the second and third shows, the demand for those top-priced tickets decreases," says Chugg, who co-promoted the tour with Sony Music's Day 1 Entertainment.

Frontier Touring tour coordinator Michael Harrison—an experienced booking agent—says the high prices mainly affected international acts, rather than local talent playing theater or club shows. "The market tends to be more price-sensitive for local acts," he

says. "You see price structures for local bands which will incorporate stuff for presale, 'early birds,' digital bundles with tickets, etc."

At press time, Pearl Jam had sold 160,000 of 200,000 tickets for its upcoming five-date stadium tour, which begins Nov. 14. Tickets are priced at \$99.90-\$123.90 Australian (\$83.70-\$104), with some \$69.90 Australian (\$58.60) seats available for the Nov. 25 closer in Brisbane.

The band is also offering ticket buyers special digital bundles with its forthcoming album "Backspacer" through ticketing company Ticketek's Web site. Promoters are turning to the Web to boost business. Frontier, for example, is about to relaunch its own Web site with added interactivity.

Chugg adds that traffic on his firm's site has been climbing since the mid-August launch of weekly online updates on Pearl Jam's tour featuring interviews and live footage.

"We launched on a Sunday and over the next two days, our Web site hits went up 700%," Chugg says. "The Internet is reviving and supporting the live business."

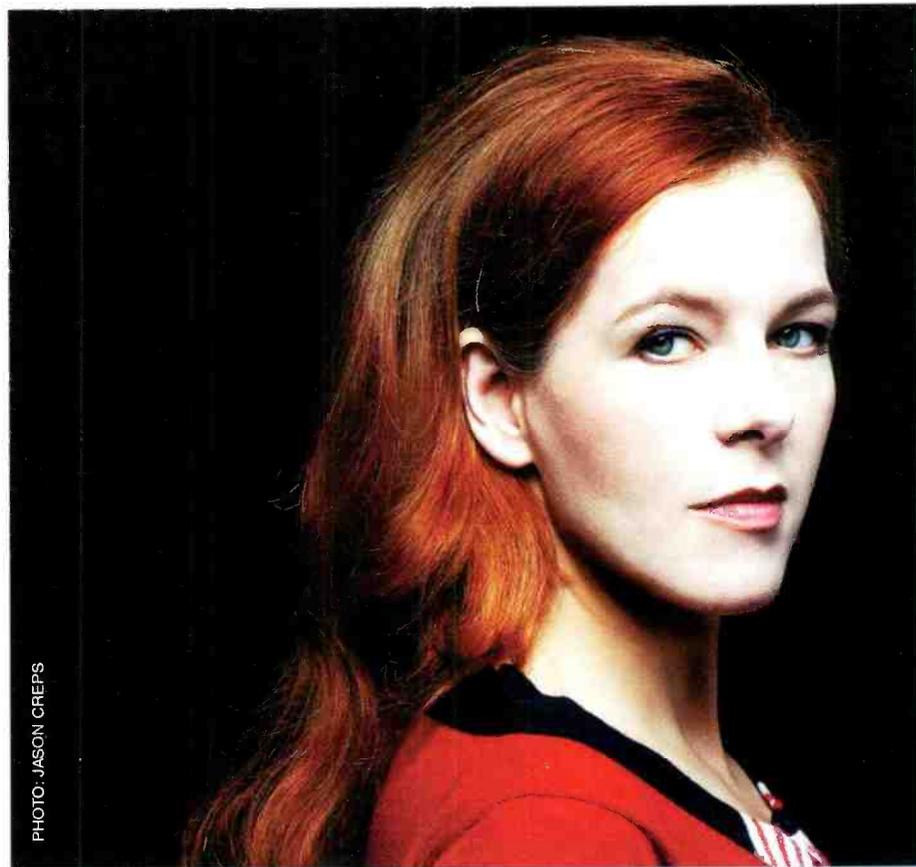


PHOTO: JASON CREPS

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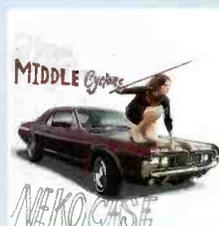
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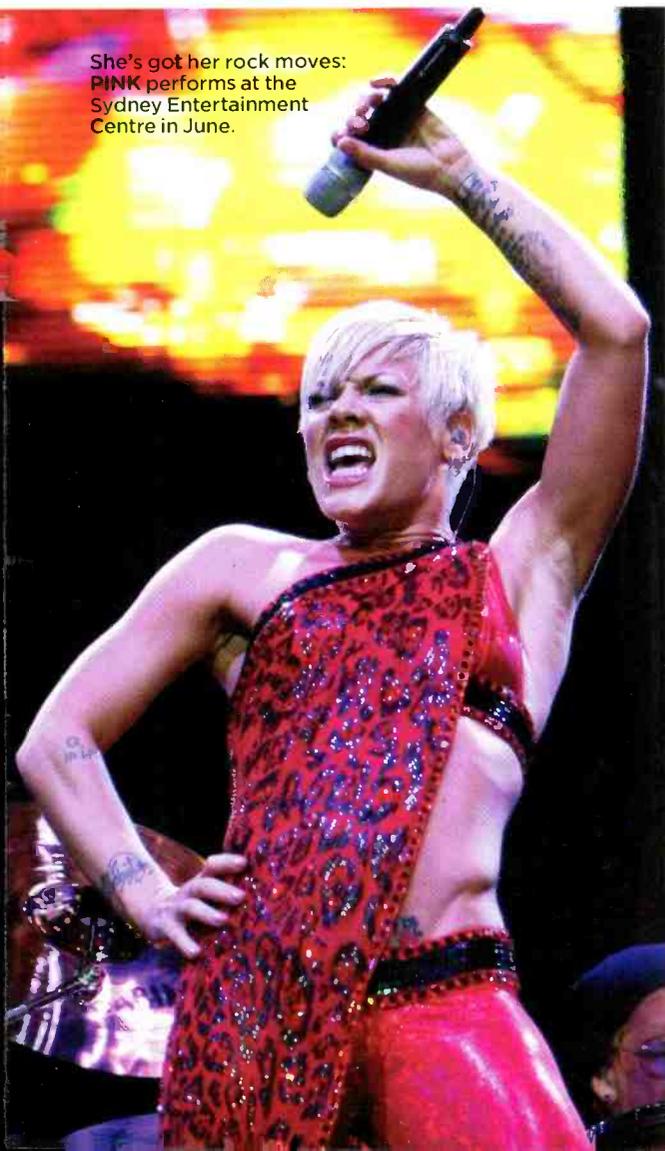
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She's got her rock moves: PINK performs at the Sydney Entertainment Centre in June.



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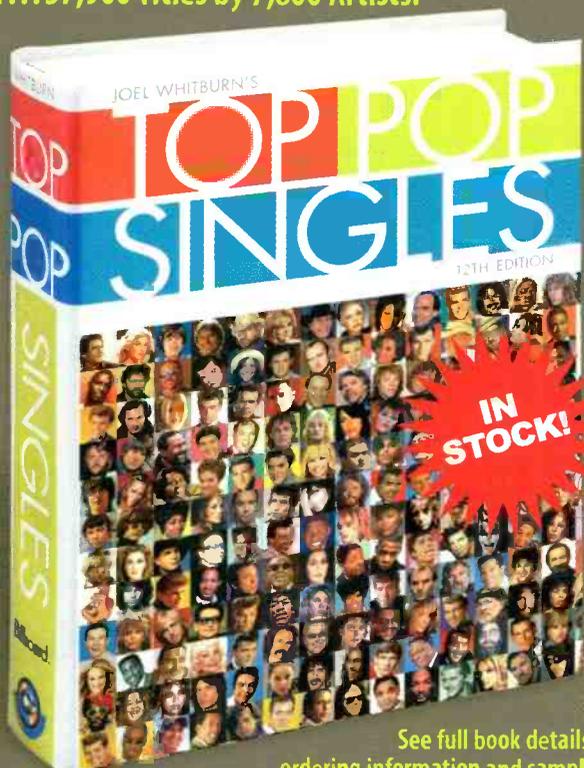
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Get Higher

Stage Three Shifts Gears And Scores Hits

When the Aug. 15 issue of *Billboard* published the Top 10 Publishers Airplay chart for the second quarter, some were surprised to see Stage Three Music ranked No. 7, with a 3.1% share.

That's because until recently, Stage Three operated primarily as a catalog publisher that often signed recording artists who wrote songs for their own albums, says Stage Three Music North America president **Lionel Conway**. But in the last two years, the company has shifted its signing efforts away from artist/songwriters to songwriter/producers, he explains.

"While we still represent great talent like **the Decemberists**, **CSS** and **the Subways**, we felt that having pop writers gave us much more output of cuts and a better percentage of having hit singles throughout the year rather than waiting for two years between releases," Conway says.

Songwriter signings like **Brett James**, **Bobby Pinson**, **Andrew Frampton**, **Bernard Butler** and **Steve Robson** have helped Stage Three get chart action in the United States and the United Kingdom. Those songwriters can write for different genres and artists, which produces many different partners, all of which makes the odds better for snaring hit songs, Conway says.

For instance, James says that this year he has had hits with **Kenny Chesney** ("Out Last Night"), **Rodney Atkins** ("It's America"), **Ras-**

according to the Harry Fox Agency, which tracks publisher share, and Nielsen's SoundScan and BDS units, which track radio airplay. Those songs are "The Climb," "Out Last Night," "It Happens," "It's America," Toby Keith's "Lost You Anyway," **Montgomery Gentry's** "One in Every Crowd" and **Matt Nathanson's** "Come On Get Higher."

Publishers Place

ED CHRISTMAN



In the United Kingdom, Frampton co-wrote all three hit singles from **the Script's** current album, which he produced. He also wrote the song "T Shirt," a hit for **Shontelle**. The U.K. office also signed Butler, the former **Suede** guitarist and **Duffy's** producer/co-writer, as well as Robson, who recently had hits with **Take That** and **James Morrison**.

Stage Three began its life as a catalog player. In 2005, music veteran Lewis, backed by private equity funds Apex Partners and Ingenious Media Active Capital, acquired Conway's Mosaic Music Publishing, a catalog that includes prime songs by **Aerosmith** and **ZZ Top**, as well as a vast country catalog. At the time of the acquisition, publishing sources estimated that Lewis paid about \$50 million for Mosaic (*Billboard*, June 21, 2008). Since then, Stage Three has acquired the catalogs of **David Essex**, **Gerry Rafferty**, **Gregg Alexander** and other writers. The company remains interested in making more acquisitions under the right circumstances, Lewis says.

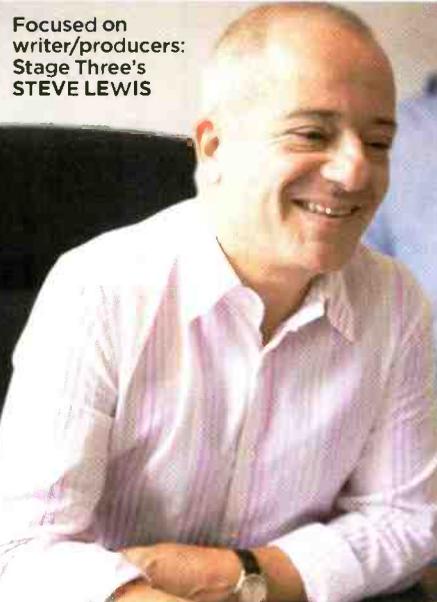
"It is also important to note that we have added significant value to our catalogs through vigorous copyright protection in the form of audits, infringement monitoring and income tracking," Conway adds.

Nowadays, Stage Three has three offices and handles its own administration, with systems and royalty payments based in the London headquarters, where it employs seven staffers. In the United States, Conway heads the company's office in Los Angeles, which has a staff of seven and handles creative and U.S. licensing. GM **Tim Hunze** runs the Nashville office, where two other creative staffers work.

The company is excited about its recent signings of producer/songwriters **Heather Bright** and **Mike Shimshack**, Lewis says. But he adds that it isn't ignoring artist/songwriters. "It's not that we wouldn't sign a band; we want to be selective," he says. "We are moving in an economy where it makes sense."

For instance, besides the Decemberists, the company's songwriter roster also includes Nathanson, whose single "Come On Get Higher" has sold 1.5 million downloads, according to Nielsen SoundScan, while his album "Some Mad Hope," released in August 2007, spent 34 weeks on the *Billboard* 200.

"We make very few additions to the roster and right now we're focused on writer/producers," Lewis says. "We maintain belief in the bands on the roster and may sign more... but right now we're focused on writer/producers." ...



Focused on writer/producers:
Stage Three's
STEVE LEWIS

cal Flatts ("Summer Nights") and **Tim McGraw** ("It's a Business Doing Pleasure With You"), while Pinson has co-written hits for **Sugarland** ("It Happens") as well as most of the next **Toby Keith** album, Conway says.

"Another of our Nashville writers, **Jon Mabe**, wrote "The Climb," recorded by **Miley Cyrus**, which has already won [an MTV Teen Choice Award and an MTV Movie Award], and there's some talk about it being song of the year," adds Stage Three managing director **Steve Lewis**.

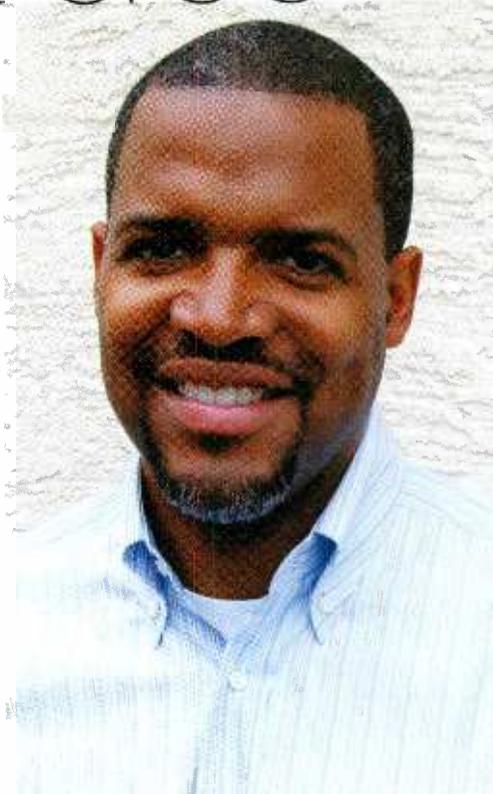
Stage Three's strategy shift helped the publisher place seven hits among the top 100 airplay songs for the quarter that ended June 30,

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Shawn Gee

The producer and business manager of Lil Wayne's 2008-2009 tour talks about the challenges of mounting a hip-hop arena outing.



When Sports & Entertainment Financial Group's Shawn Gee signed on last fall as the producer/business manager of Lil Wayne's planned tour of North American arenas and amphitheatres, his mission was to "help redefine Wayne within the touring market," Gee says.

The move seems to have paid off well: Lil Wayne's 2008-2009 tour grossed about \$42 million and drew nearly 804,000 fans to 78 concerts, according to Gee (billboard.biz, Sept. 8). The numbers make it the most lucrative rap tour that Billboard has ever tracked, topping Jay-Z's 2008 jaunt with Mary J. Blige, which grossed \$34.6 million and drew 310,694 concertgoers to 28 shows, according to Billboard Boxscore.

Lil Wayne will likely also earn a spot on Billboard's year-end list of the top 25 grossing tours, a rare feat for a hip-hop artist. The rapper's 2008-2009 tour was split into three legs (starting Dec. 14, 2008, and wrapping Sept. 6) and featured support on various dates by Keyshia Cole, T-Pain, Gym Class Heroes, Keri Hilson, Young Jeezy, Drake, Soulja Boy Tell 'Em, Jeremih and Pleasure P. Haymon Events/Live Nation exclusively promoted all of the shows.

Gee is no stranger to ambitious rap tours, having also produced Kanye West's 2008 Glow in the Dark tour, which rang in \$30.8 million from 49 concerts that attracted 507,853 fans, according to Billboard Boxscore.

Two days before Lil Wayne's tour wrapped Sept. 6 at the BankAtlantic Center near Miami, Gee spoke with Billboard about the tour's packaging, how he convinced venues and promoters to book the shows and the rapper's international touring plans.

What was your strategy going into Lil Wayne's North American tour?

No. 1, we wanted to go out and prove that Wayne was a real headline arena artist. We wanted to make sure we put together a package and over-delivered to the consumer. That was the key word I kept stressing to management: over-deliver. We were planning this last fall . . . so we were actually planning a tour at the time where all venues and promoters were shying away because of what was happening with the economy. Once we laid out the plan, we sought out the best partner. Wayne's lawyer was able to strike a great deal with Al Haymon of Haymon Events. Al is associated with Live Nation, but we were dealing 100% exclusively with Al. We went over the strategy with him and he bought into it 100%.

It's unusual to see hip-hop artists play arenas and amphitheatres. What made you believe Lil Wayne could pull off a tour of this size?

The demand was there. Obviously the album ["Tha Carter III," which

has sold 3.2 million copies in the United States, according to Nielsen SoundScan] was extremely successful. He's had a history of performing, so there's a segment of his base that knows him as a live performer. But ultimately the demand was there. We just had to make sure that the plan and the execution was such that we properly satisfy the demand.

We strategically put the I Am Music package together to make sure that all segments of Wayne's fan base would be interested in one, if not all of the opening acts. We had T-Pain as an opening act, who's had hits over all formats of radio; we had Keyshia Cole, who is more of an urban-leaning female; and we had Gym Class Heroes, which is more alternative.

If I rolled out with a 100% hip-hop package, then maybe the alternative kids or the females that love Wayne would've been scared off. And if I rolled out with a total alternative package, maybe some of Wayne's hip-hop core may not have been interested in the show.

There seems to be a negative stigma associated with hip-hop

touring in the concert business. Were venues and promoters hesitant to book these shows?

People were very hesitant. I think very few of them had ever experienced Lil Wayne in their venue or on tour. But ultimately they were very hesitant based on reputation. So I surrounded Wayne with a team of experienced people. I brought in a very experienced production manager. I brought out the same venue security team that went out with Beyoncé—they had played all these venues multiple times, so when we were advancing security, it was a familiar voice on the phone. When we were advancing production, it was a familiar voice on the phone. So we insulated the existing Wayne team, and literally all he needed to do was put together his creative, get off his bus, walk to the stage, perform, walk back off the stage, get back on his bus and roll. That was the protocol for each of the 78 shows.

Does Lil Wayne have a booking agent?

No, he doesn't, which is another interesting twist. He was in between

booking agents when we started planning this tour. When we cut the deal with Al Haymon we were looking into a variety of booking agents, but as we started moving down the lane of execution we realized that we really didn't need one at that point. It was done strictly with management, myself and the promoter directly.

Lil Wayne has a handful of concerts scheduled in the United Kingdom for early October. Aside from that, what's the plan for his international touring?

He's been there, but very rarely. And when he was there, it was earlier in his career—and from a touring perspective, earlier in his process. What Wayne has grown to be is an artist that really puts on a true musical presentation. He's not up there with just a turntable and a hype man. It's him, a five-piece band, a DJ and visuals. So the international markets were never exposed to that Lil Wayne performance. Our goal was to go out especially during the summer festival time frames and expose Wayne to those European festivals and expose fans to his new musical

presentation. Unfortunately, we weren't able to do that and rescheduled some of the headline dates for October. But the goal for 2010 is to get him out and let the world see him.

Any particular international markets you're looking at besides Europe?

Japan is a huge market from a record sales perspective and interest. And I think Australia and New Zealand as well.

Do you think he can play arenas and amphitheatres again the next time around?

Yes, I'm very confident. What he's done over the past nine months is establish the fact that he puts on a great performance. When you come to see him perform, you're experiencing a show. It's not just listening to songs. He has the visual and audio package. We established him as a headline artist and I think it grows from there.

Historically, why haven't hip-hop artists had a bigger presence in the touring business?

The "winner-take-all" mentality that existed in hip-hop in the past was not conducive to building a touring career. Touring is a grind. It does not provide instant financial gratification. For so many years the hip-hop model was, "Make a hot song or mixtape, sign a record deal, get a large advance, sign a publishing deal, get a large advance, oh, and then maybe go out on the road." This method of career development is opposite of the rock model, jazz model, gospel model, etc. Most any other genre of music starts with some sort of live performance—whether it be in a club, the church or in a dive bar—and uses the live show as a foundation to build a career. ♦♦♦

The 'winner-take-all' mentality that existed in hip-hop in the past was not conducive to building a touring career. Touring is a grind. It does not provide instant financial gratification.

TOURING

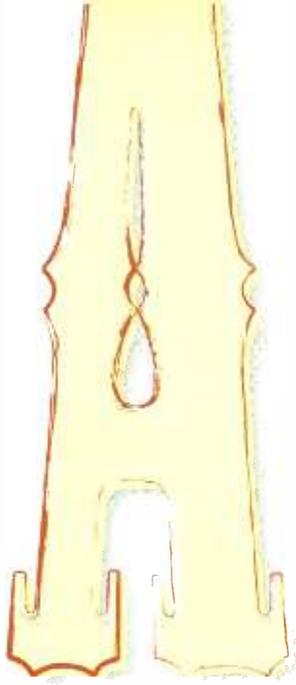
OVER A NEW

BY RAY WADDELL ♦ PHOTOGRAPH BY



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DANNY CLINCH

WITH NEW MANAGERS AND
AMBITIOUS CONCERT
PLANS, **TIM McGRAW** ISN'T
RESTING ON HIS LAURELS



UTUMN HERALDS A

time of change for Tim McGraw. ♦ His multifaceted career is at a crossroads as the country singer prepares for the Oct. 20 release of “Southern Voice” on Curb Records. McGraw has spent his entire career on Curb, but he now has a new management team led by Coran Capshaw at Red Light Management, a wealth of merchandising and marketing projects and plans for a major arena tour early next year. He’ll also co-star with Sandra Bullock in the new Warner Bros. film “The Blind Side.” ♦ This is busy, even by McGraw’s standards, and enthusiasm runs high. “Tim has the desire to work hard, he’s engaged, he’s energetic, he made a great album,” Capshaw says. “Tim has a great history, people have done a great job with him, and now we’re ready to try to take it to another level.”

The new album is McGraw’s 10th with producer Byron Gallimore in a collaboration that has yielded tremendously successful results at retail and radio (see chart, below). McGraw’s overall career has been one of the brightest in any genre for more than a decade, encompassing hit albums, lucrative touring and notable revenue generated by music publishing, films, TV shows and books, as well as branding and licensing.

Since McGraw’s career began in the early 1990s, he has sold almost 40 million albums, according to Nielsen SoundScan, and dominated the charts with 30 No. 1 singles. He has won 14 Academy of Country Music Awards, 11 Country Music Assn. Awards, 10 American Music Awards, three Grammy Awards and three People’s Choice Awards.

But there has been a dearth of new studio material from McGraw in recent years. The wheels of Nashville often turn slowly, but he

feels he’s waited an inordinately long time for the release of “Southern Voice.”

Recorded in the fall of 2006 at Dark Horse studio in Franklin, Tenn., the album will see the light of day nearly three years later. “I was still in my 30s [when the album was recorded],” he says. “It was a whole other decade for me.”

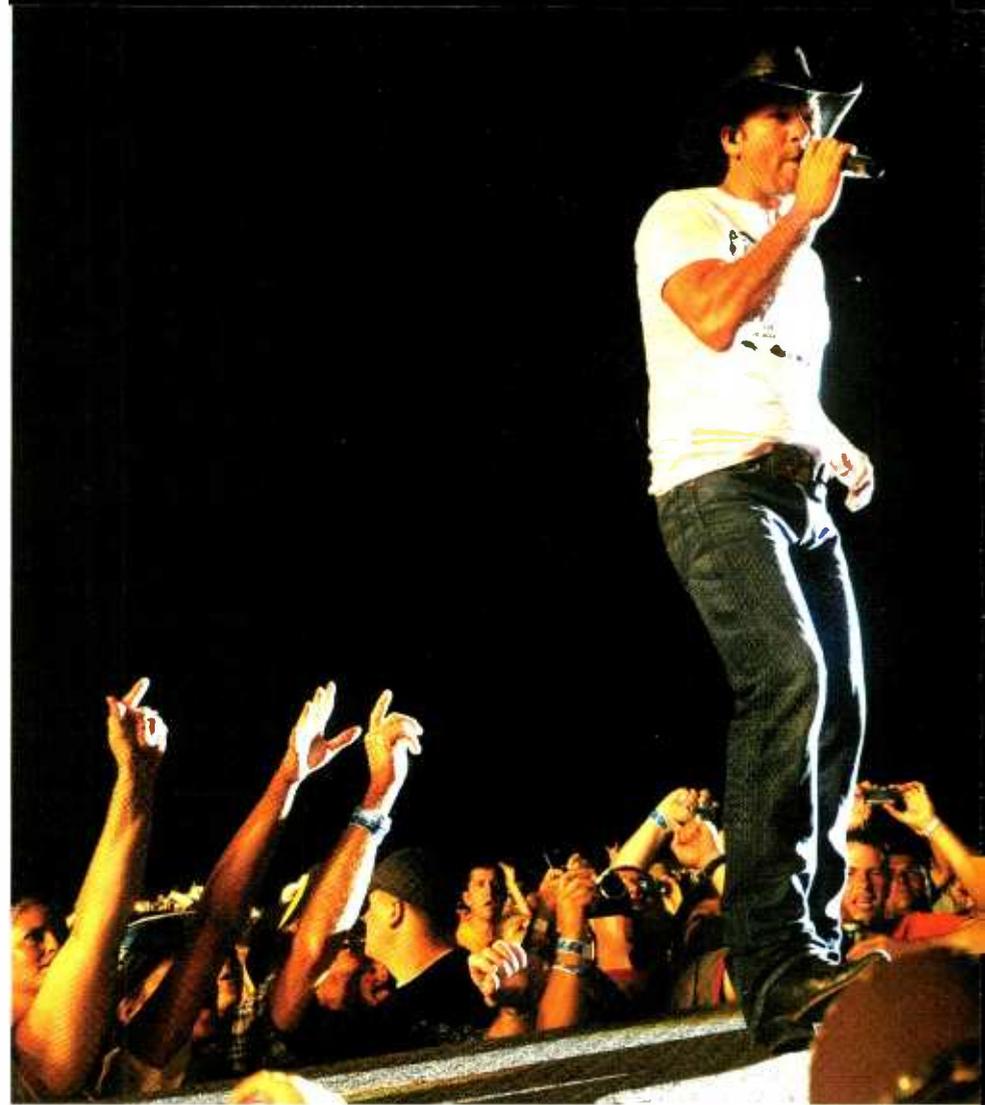
He recorded once again with his road band, the Dancehall Doctors. “I feel like it’s a great collection of songs, and sonically I think the band sounds really great,” McGraw says. “I think it has a real grounded earthiness to it.”

Even so, McGraw says it’s difficult to wait so long to release a record, “because you’re so excited about music when you first do it and it’s new,” he admits. “Now I’m getting ready to go into the studio here in a month and start the next album, so I’m onto other songs now. But the great thing is I’m excited about people finally hearing this record.”

TIM MCGRAW BY NUMBERS: THE NO. 1 SONGS

TITLE	PEAK POSITION	DEBUT DATE	LABEL
“Don’t Take the Girl”	1 (two weeks)	April 2, 1994	Curb
“Not a Moment Too Soon”	1 (two weeks)	Oct. 29, 1994	Curb
“I Like It, I Love It”	1 (five weeks)	Aug. 12, 1995	Curb
“She Never Lets It Go to Her Heart”	1 (two weeks)	June 22, 1996	Curb
“It’s Your Love” (with Faith Hill)	1 (six weeks)	May 10, 1997	Curb
“Everywhere”	1 (two weeks)	July 5, 1997	Curb
“Just to See You Smile”	1 (six weeks)	Aug. 9, 1997	Curb
“Where the Green Grass Grows”	1 (four weeks)	July 11, 1998	Curb
“Please Remember Me”	1 (five weeks)	March 20, 1999	Curb
“My Best Friend”	1 (two weeks)	May 15, 1999	Curb
“Something Like That”	1 (five weeks)	May 15, 1999	Curb
“My Next Thirty Years”	1 (five weeks)	Aug. 12, 2000	Curb
“Grown Men Don’t Cry”	1	March 24, 2001	Curb
“Angry All the Time”	1 (two weeks)	July 28, 2001	Curb
“Bring On the Rain” (Jo Dee Messina With Tim McGraw)	1	Sept. 15, 2001	Curb
“The Cowboy in Me”	1	Dec. 1, 2001	Curb
“Unbroken”	1	May 25, 2002	Curb
“Real Good Man”	1 (two weeks)	May 17, 2003	Curb
“Watch the Wind Blow By”	1 (two weeks)	Nov. 1, 2003	Curb
“Live Like You Were Dying”	1 (seven weeks)	June 5, 2004	Curb
“Back When”	1	Sept. 4, 2004	Curb
“Last Dollar (Fly Away)”	1	Jan. 13, 2007	Curb

SOURCE: HOT COUNTRY SONGS



Asked about the delay, McGraw says, “You know about Curb Records. They had three greatest-hits records out or something like that. I thought it was coming out a lot quicker than it did, then the greatest-hits records kept dropping. I’ve got one record left on this label, and I can’t help but think that it was a stall tactic to add another year to my contract. This would be that [final] album coming out now had it come out when it was supposed to.”

Curb GM Dennis Hannon declined to discuss the period between new McGraw projects. But the label did bring plenty of McGraw product to market after his 2007 album “Let It Go.” “Greatest Hits: Limited Edition” came in April 2008, at first exclusively through Walmart; “Collector’s Edition,” a reissue package of three albums, came a month later; and “Greatest Hits 3” and “Limited Edition: Greatest Hits Volumes 1, 2 and 3” were released last October.

McGraw publicly stated his dissatisfaction with the release of “Greatest Hits 3.” “It has to be just as confusing to the fans as it is to me,” he said at the time in a statement. “I had no involvement in the creation or presentation of this record.”

But Hannon says he is “very happy” with the choice to release a greatest-hits album. “Certainly the economic downturn played a role in the sales of ‘Greatest Hits 3,’” he says, “but I think it was important while we were waiting for the release of ‘Southern Voice’ for us to continue to build Tim’s brand at retail and, quite frankly, I think we did a very good job of it.”

‘VOICE’ OF REASON

“Southern Voice” is a typically deep and diverse record from McGraw in what continues to be a productive relationship with producer Gallimore. McGraw says the producer brings discipline and focus to the recording process.

“I bring the sensibilities that I bring to making a record, and he keeps everything

under control,” McGraw says. “He doesn’t let us get too far out there.”

The record is at times pretty heavy thematically—striking a familiar McGraw balance between songs with weighty subjects like infidelity, mortality and parenthood, such as “Good Girls,” “If I Died Today” and “You Had to Be There”—and the party songs that have provided some of McGraw’s biggest hits, like the leadoff single, “It’s a Business Doing Pleasure With You,” and the title cut’s upbeat tribute to all things Southern.

“There’s a lot of weight to these songs,” McGraw says. “But there’s some light stuff, too. That’s kind of why we put out ‘Business Doing Pleasure.’ The singles that I’ve put out lately have had a lot of messages, so we thought it would be kind of cool to give them something a little lighter, knowing that when it got time to be heavy that we had plenty of that on the record, as well.”

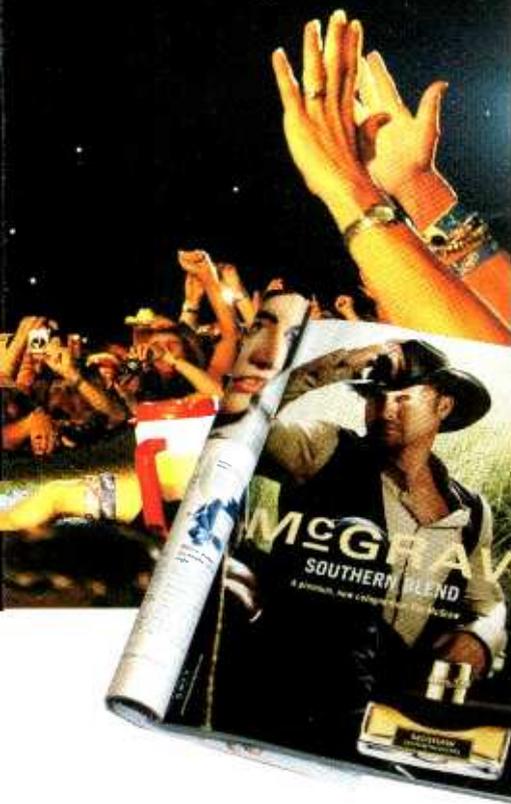
As one of Nashville’s most prolific hitmakers, McGraw has no shortage of great songs pitched to him. When deciding which ones to record, he says he listens closely to the opinions of Gallimore and his wife, Faith Hill. “But ultimately, for better or for worse, it just comes down to what I feel and what I think I want to say, and how I think the songs are interpreted when I listen to them,” he says. “I think there’s a lot of danger, and you can hear on the radio or in people’s careers, where you start trying to please people instead of trying to please yourself on a record.”

Hannon says Curb’s marketing plan is set from release date through Valentine’s Day, and he thinks “Southern Voice” is fertile ground for radio. “I think we could go five [singles] deep, personally, when I listen to this,” Hannon says. “I don’t know how realistic that winds up being, but I certainly think there are five singles in here pretty easily.”

Scott Lindy, operations manager for Clear Channel in Atlanta, says the debut single has had good “but not overwhelming” reaction in Atlanta. “Tim’s got the ability to move you

'I THINK THERE'S A LOT OF DANGER WHEN YOU START TRYING TO PLEASE PEOPLE INSTEAD OF TRYING TO PLEASE YOURSELF ON A RECORD.'

—TIM MCGRAW



Country fresh: Above: TIM MCGRAW at the Country Stampede 2009 in Manhattan, Kan. Inset: McGraw's cologne is a top-seller at Wal-Mart.

when he sings," Lindy says. "The more records like that he does, the more people will demand that he keep doing it. Lord knows we could use a kick-ass Tim McGraw album." Currently the track is No. 14 on Hot Country Songs.

The next single will be the title cut, which will be released digitally Sept. 11, immediately following the premiere performance of the song on the National Football League's season kick-off live on NBC. The single will go to country radio the following week.

RED LIGHT, GREEN LIGHT

When word came last April that McGraw signed with Red Light Management, many on Music Row were taken by surprise. Capshaw, a Charlottesville, Va.-based entrepreneur with a wide-ranging portfolio—including real estate and a brewery—is perhaps best-known as manager of Dave Matthews Band, founder of direct-to-fan pioneer MusicToday (now part of Live Nation) and co-founder of ATO Records. Red Light's roster is very deep and diverse, but McGraw is the first established mainstream country star to enter the fold.

"We're positioned well to work with an artist like Tim, where it starts with a mainstream country radio act and extends into a much broader career," Capshaw says. "Tim's a touring artist, an actor, he has a big charitable vision. There is a broad array of things that we can help him execute."

That would include McGraw's corporate and branding strategy, which will be handled with the resources at Red Light and sister

company Greenlight (see story, below). Among the priorities are relaunching TimMcGraw.com, and Red Light will continue to build that site's e-commerce and fan club platforms. The new album is already being offered for pre-order on McGraw's new online store at MusicToday, including bundling options and a contest to win a signed copy of "Southern Voice."

The management company will work with the label to re-establish McGraw's relationships at retail and country radio and is ramping up a promotional campaign around the album release and next year's tour launch.

In addition to Red Light's in-house radio promotion staff, which now includes veteran country radio executive Jay McCarthy, independent promotion executive Michael Powers is onboard with the McGraw project, and all will coordinate with Curb's promotion efforts.

While signing McGraw to Red Light might seem to have come from left field, Capshaw has long had a presence in Nashville, including management associations with acts like Luke Bryan, Big Kenny, Rodney Atkins, Phil Vassar, the Lost Trailers and Heidi Newfield. Capshaw is a principle and a financial backer of the Bonnaroo Music Festival in Manchester, Tenn., 60 miles south of Nashville, and his other business concerns, Five Guys Burgers and Fries and Starr Hill

beers, are available in Tennessee.

McGraw says of the new management team, "So far, so good. I love [previous manager] Scott Siman; he's one of the nicest guys you'll ever meet. He's been like a brother to me and continues to be a confidante and a great friend and someone I'll always take advice from." Of their split, McGraw simply says it was "time for a change."

McGraw calls Capshaw "sort of a savant genius kind of guy. He's an entrepreneur." The move to Red Light, McGraw says, falls in line with what has always been a bit of an unorthodox career path.

"I don't get hemmed in by what you're supposed to do or not supposed to do," McGraw says. "I can't tell you who's running every label in town, who's doing what on the charts this week or what publishing company comes out with this song or who's the hottest songwriter. I'm just not in that whole loop of how everything works in this town. And I think Coran has approached his business sort of from the same attitude: 'Let's go try and do something that is not necessarily what everybody else is doing.'"

Working with the new management team has been "very refreshing," for Curb, according to Hannon. "They bring a mentality to this project that's much broader than maybe what we normally see if we're dealing with just a Nashville-based management company. They are heavily involved in all phases of the Internet, merchandising and touring."

MCGRAW GOES GREEN

Coran Capshaw's Greenlight Media & Marketing Provides Branding Guidance

Tim McGraw's move to manager Coran Capshaw and Red Light Management means he is hoping to tap into the branding capabilities of Red Light's sister company, Greenlight Media & Marketing. Formed in January 2008 by partners Capshaw, Dominic Sandifer and Bruce Flohr, Greenlight puts together music-related branding, licensing and sponsorship deals for artists and Fortune 500 companies.

Greenlight's clients include Gillette, Whole Foods, Converse, Target, Verizon, American Express and Constellation Brands. Greenlight also works closely with Capshaw's other companies on overall brand development, including the Red Light artist management roster that includes Dave Matthews Band, Good Charlotte, Alanis Morissette, Ben Harper and now McGraw, as well as ATO/TBD Records and Starr Hill Presents' music festival partnerships Bonnaroo and Outside Lands.

Greenlight president Sandifer describes the company as "Switzerland"—"It's an independent entity," he says. "So while the Red Light and ATO/TBD artist roster certainly gets a first look where appropriate for our brand

clients, we're agnostic and we work with our clients like Converse, Gillette and Whole Foods to identify what artists and what programs fit ideally for their brands."

One example is the partnership between the notoriously sponsor-shy Matthews and Whole Foods, in a deal where the latter catered Matthews' summer tour and orchestrated a chainwide in-store promotion surrounding the release of Dave Matthews Band's new album "Big Whiskey and the GrooGrux King." Whole Foods employees were incentivized to participate in a contest, with the winners flown to the Outside Lands festival in San Francisco to meet Matthews.

McGraw not only ranks among country music's top artists, but also has a burgeoning film career and active branding/merchandising concern. "Tim McGraw we feel very strongly has his own brand, to the point where has his own trademark called 'McGraw' [specifically for products]—he has his own li-

Despite McGraw's sometimes publicly rocky relationship with Curb, their partnership has been successful. "We've been promoting Tim McGraw records to radio for nearly 20 years, so I think we've figured out how to do it," Hannon says. "I think that's been a learning experience [for Red Light], they've benefited from the years and numbers of singles we've taken over the years to radio. But we've also learned from them in terms of their approach from a brand standpoint. That's very important to radio and retail today."

Booked by Rod Essig at Creative Artists Agency, McGraw begins an arena tour for "Southern Voice" in February. With such hard touring acts as Phish and Dave Matthews Band on Red Light's roster, the live space is very much an area of expertise. "It's going to be a big tour," McGraw says, "probably one of the biggest we've done in a while."

McGraw is clearly bullish on this next phase of his career. "I feel like I'm only 30% into what I want to do, what I can do, the records and touring and everything else," he says. "I feel like I've got a lot more ahead of me than behind me. I feel like I'm going to get better, the songs are gonna get better, the records are gonna get better, the tours are gonna get better. We're young enough that we can still go out and shake the rafters and the roof, but we're old enough to really know how to get there."



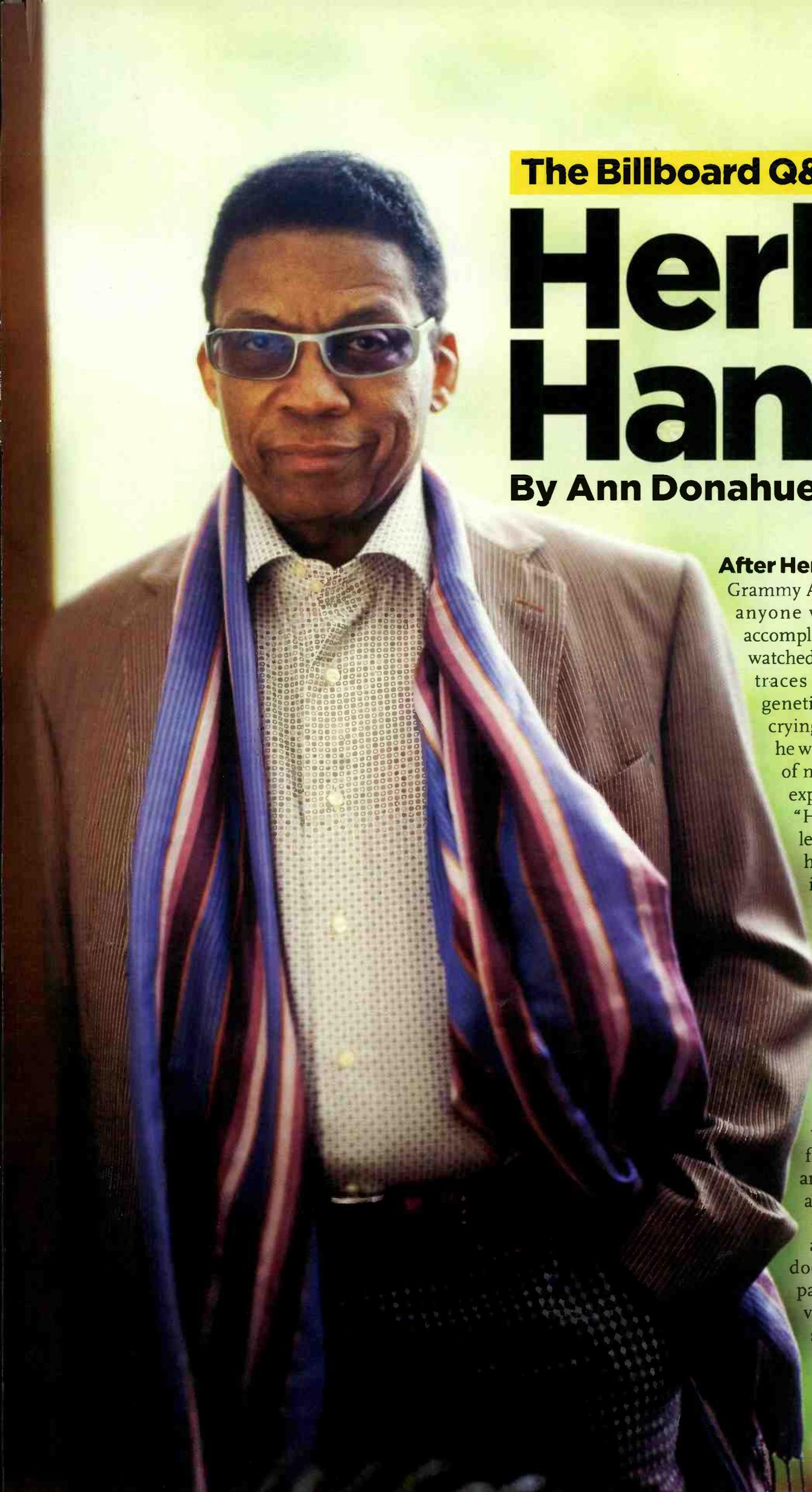
CAPSHAW

censed cologne line, and it was the top-selling cologne at Wal-Mart last year," Sandifer says.

Greenlight developed a "brand blueprint" for McGraw and began with bringing in noted photographers Danny Clinch and Nathaniel Godlberg "to represent the two different sides of Tim," Sandifer says. "Tim is really a hard-working, self-made kind of person, and he owes a lot of his success to not only that, but he's also a maverick. And he's blue collar, and we really wanted to bring that forward."

While the Clinch photography conveys McGraw's rootsy side, the Goldberg imaging is about McGraw's style, which Greenlight feels extends beyond the country genre. "Tim has been represented in the past as almost a country superstar, and we see him more as a rock star and a personality in the vein of almost a George Clooney, Johnny Cash or Steve McQueen," Sandifer says. "The guy's a rock star. He just happens to be in the country genre. He's as big a star in the music world as anyone."

—RW



The Billboard Q&A:

Herbie Hancock

By Ann Donahue

After Herbie Hancock won the 2008 album of the year Grammy Award for “River: The Joni Letters,” he did what anyone would do after a tremendous professional accomplishment: He sat down to watch TV. • As Hancock watched the PBS documentary “Journey of Man”—which traces the human migration out of Africa through genetic markers in the population today—he started crying. He remembers tears running down his face as he watched, awed at the biological interconnectedness of mankind, and he immediately decided he had to explore this theme in his next project. • To create “Herbie Hancock’s Imagine Project,” the jazz legend is traveling the globe recording songs in the home countries of more than a dozen musicians, including Anoushka and Ravi Shankar in Mumbai, India; Jeff Beck in London; Dave Matthews in San Francisco; and Oumou Sangaré in Bamako, Mali. But this isn’t a run-of-the-mill musical ethnography: Hancock and each artist will collaborate on an original composition, mixing languages and musical styles from their respective countries, and each will speak to a broader theme of music transcending borders. • While a label and theatrical distributor is yet to be announced for the project, both the album and an accompanying documentary film are expected in first-quarter 2010. Hancock anticipates that he will remix the tracks on the album and make those versions of the songs available online. Plans are in the early stages to produce additional online video content from the documentary, and special concerts with project participants are in the works. • Larry Klein, the veteran who produced Hancock’s “River,” will serve as the album’s producing consultant, while Academy Award-winning filmmaker Alex Gibney (2008’s “Taxi to the Dark Side,” which won the Oscar for best documentary feature) will produce the film.

You're traveling the globe for this, but this isn't a world music project per se.

I wanted to do something that connects with people from America—that doesn't feel foreign to them, but is not just the same old, same old that they've been hearing. This is America—we're related to everywhere. What can I do to bring that idea to the forefront?

When I go to Japan and I look at the charts, I'll see several records that are familiar to me that are from America, and the rest are artists that I've never heard of singing in Japanese. But all the records from America are all in English—and I don't want this to be one of those records. We can think outside of this place. We can think of where we can all come from.

Globalization has been given a really rotten name because people are afraid of the worst that it could be. It's our responsibility to make globalization be what we want it to be. This is a record for the world.

What was it like going to India and working with Ravi Shankar and his daughter, Anoushka?

Ravi was so cool. He did this master class at his school there with some students from the Thelonious Monk Institute of Jazz, plus other performers like George Duke and Dee Dee Bridgewater and Chaka Khan. He came up and starting talking about different aspects of Indian classical music. They have this language that they use for expressing the sounds of the tabla [drum]: "Ta" is a certain sound; "geen" is another one. So he sings this rhythm with these sounds, and the tabla player played it. And then he sang a melody for the sitar player, and the sitar player played it—then Ravi sang another rhythm while the sitar player repeated the melody. It was really cool.

When we recorded the song—the words were written by a German poet, Rainer Maria Rilke—I wanted it to be done in Hindi or an-

other Indian language. The Indian singer we had, her name was Chitra and she's from south India—she doesn't speak Hindi, and she doesn't read Urdu. So we had to—and this is really bizarre, but it's so beautiful and fits into the concept—we had to do a Romanized phonetic translation so that she would know how to pronounce the words.

You just got back from San Francisco where you recorded with Dave Matthews. Did you plan anything out ahead of time?

He just had a melodic idea with some chords. And we were sitting in the green room in the Fantasy Studios in San Francisco and he had this small guitar [a short-scale Gryphon by Joe Veillette—and the sound from it is] intimate, it's acoustic. He played the first two chords and not only did it not sound like a Dave Matthews song, it didn't sound like anything I had heard from pop music. I said, "Wait a minute—I'm hearing some kind of gamelan thing." I've been to Bali three times. I found a gamelan sound on the synthesizer. I overdubbed it, and it just worked.

While we were listening to playbacks and doing some fixing of things, Dave was sitting in the corner of the studio and he had a pad, and he's sitting there writing. He's telling me the words, and it starts out with, "Falling off the roof/Looking up at the stars/Trying to get away from this world" . . . and I'm like, "Oh, this is deep." [Laughs.]

Then I asked Dave, because I had already talked about the concept of the project, "How do you feel about it being translated into either Balinese or Indonesian?" He said, "Go for it."

How long did all this take to come together?

Over the course of one day. Marcus Miller [who plays bass on the track] said, "You think

about how some of the kids today will wonder how we did this: 'You actually played all in the studio live together?!' " [Laughs.]

Jeff Beck also appears on the album—you recorded a song with him in London.

He and two of the members of his current touring band—[drummer] Vinnie Colaiuta, who has also been working with me, and Tal Wilkenfeld, a bass player from Australia—she's great, she's 22 or 23 and she can play. Anyway, Jeff is really good. I knew he was good, but when I got a chance to actually work with him? He's really good. Just playing a melody, every note has its own personality, and it's not as though everything is predetermined—it's all in the moment.

Since all of these sessions are being filmed for the documentary, I assume it captures some of the fun of live performance?

In the back of my mind, I want to capture the sense of respect for each other, of collaboration, inclusiveness—and the arts can tell that story. Especially in music, because what we do is not about competition.

What's next on your itinerary?

We're planning on going to Mali. We met [singer] Oumou Sangaré in Paris—she's amazing. She has an automobile business. She's made relationships with manufacturers in Asia, and she's importing cars. She's selling them, but trying to make it feasible in the economy for the people there.

She only performs at her club [in Bamako, Mali] once a week, and she starts at midnight and goes until early in the morning. We're hoping that she will sing in French and Bambara, the Malian language.

But I've been thinking about it—to go over there just to do one song is expensive to go there and come back. Maybe we should

make it a bit more cost-effective and go to some other countries while we're there. We're going to look into going to Cameroon and Senegal.

We've been thinking about doing some Celtic music, and we found something with some Sudanese music where they use accordion. And I listened to it, and I said, "That sounds like something that could be related to Irish music." I found something on a podcast from iTunes that when I played that and then played the African music, I found something that could be put together.

Music has long been infused with politics, and obviously titling something "Imagine" is very evocative.

The name of the project was actually suggested by my lawyer. It's the most unlikely place for an idea that comes from the greater self as opposed to the lesser self. [Laughs.] But he's that kind of guy—Ken Hertz, he's a real humanist, and he's not just my lawyer, he's my friend.

I used to define myself as a musician, and at a certain point I began to realize that I'm really short-changing myself. I'm only a musician when I'm playing music, or talking about music, or thinking about music, and I don't do that 24 hours a day . . . there's an infinite amount of ways I can look at things, and every human being has that.

I started to think, "How many ways can I look at cultures other than our own?" If I'm combining something with our relatively new American culture with something from another culture, it's a way of us saying, "We respect you." This is a great country with a great potential, and we need to think more of leading the way into openness than a myopic, closed kind of tunnel vision. This is one of the things that this kind of project can address. . . .

All That Jazz

When Herbie Hancock transformed eight Joni Mitchell folk songs into expressive arrangements and tone poems on the 2007 album "River: The Joni Letters," he beat out contenders Kanye West, the Foo Fighters, Amy Winehouse and Vince Gill

to win the Grammy Award for album of the year. The set was only the second jazz album in history to receive the honor (Stan Getz and João Gilberto won the award in 1965 for "Getz/Gilberto"), and the crossover success boosted Hancock's album

sales: "River: The Joni Letters" leaped from No. 159 to No. 5 on the Billboard 200.

The accomplishment, however, was far from Hancock's first Grammy success—he's won 12 total, listed below. —Sandra Gordon

1983 Best R&B instrumental performance: "Rockit"

1984 Best R&B instrumental performance: "Sound-System"

1987 Best instrumental composition: "Call Sheet Blues"

1994 Best jazz instrumental performance, individual or group: "A Tribute to Miles"

1996 Best instrumental composition: "Manhattan (Island of Lights and Love)"

1998 Best jazz instrumental performance, individual or group: "Gershwin's World" Best instrumental arrangement accompanying vocals: "St. Louis Blues"

2000

2002 Best jazz instrumental solo: "My Ship" Best jazz instrumental album, individual or group: "Directions in Music"

2004 Best jazz instrumental solo: "Speak Like a Child"

2007 Album of the year: "River: The Joni Letters" Best contemporary jazz album: "River: The Joni Letters"

Piano man: left, HERBIE HANCOCK in 1983; right, after the 2002 Grammy Awards.



PRAISE THE LORD AND PASS THE AMMUNITION

It's a warm, sunny Monday afternoon in August and Lynyrd Skynyrd is at DR&A Television and Film Production Studios in downtown Nashville filming a video for the single "Simple Life." Standing on the bare set, guitars blazing and hair blowing, Johnny Van Zant, Rickey Medlocke and Gary Rossington look like three rock legends who haven't got a care in the world. But life in Lynyrd Skynyrd has never exactly been simple. ♣ "God & Guns," the band's first new studio set since its 2003 album "Vicious Cycle," was recorded during another sad period in the band's history: Founding member/keyboardist Billy Powell and longtime bassist Ean Evans died earlier this year. Losing two members during the recording of an album might derail most bands permanently, but Lynyrd Skynyrd has survived tragedy before. In 1977 a plane crash killed three members—founder/lead vocalist Ronnie Van Zant, guitarist Steve Gaines and his sister, backup singer Cassie Gaines—en route to a show in Louisiana. Guitarist Allen Collins was later paralyzed in a car accident and died in 1990 of pneumonia. Bassist Leon Wilkeson died in 2001, guitarist Hughie Thomasson in 2007.

"We are a big family," says Johnny Van Zant, who took over lead vocal duties when Skynyrd resumed performing in 1987 with a historic appearance at Charlie Daniels Volunteer Jam XIII. "I have been in this band for 22 years and if you take any big family, in probably the last 22 years they have loss. And you know what? Families do not stop living. We have got to keep going on. This is what people do."

Evans and Powell recorded parts of the album before they passed on, but neither lived to finish the project. The band's lineup now consists of Van Zant, Medlocke, Rossington, keyboardist Peter Keys, bassist Robert Kearns, longtime drummer Michael Cartellone and guitarist Mark Matejka. The Honkettes—as Skynyrd's background vocalists were first dubbed in the '70s—are Rossington's wife, Dale Krantz Rossington, and Carol Chase, both of whom have served for more than two decades.

Working with producer Bob Marlette, the band crafted an album that is more a raucous celebration of life than a somber epitaph. It's scheduled for release Sept. 29 on Loud & Proud/Roadrunner Records, a partnership that gives Lynyrd Skynyrd the ongoing experience of longtime business collaborator Tom Lipsky, the president of Loud & Proud (which formed in 2007), and Roadrunner's marketing and distribution backbone.

"They write great songs and they are absolutely great players," Lipsky says. "They survive personally and professionally every day, every year and every decade, and they continue on. That is the American spirit in a nutshell, and that is what always pushes me to work with them."



LYNYRD SKYNYRD FIRES UP A NEW GENERATION OF FANS WITH 'GOD & GUNS' ON LOUD & PROUD BY DEBORAH EVANS PRICE PHOTOGRAPH BY TRAVIS SHINN

The group's memories of their bandmates drove them to new heights, Van Zant says. "To be honest—besides some of the circumstances that we were underneath—creatively this was probably one of the greatest times I have had working with a producer," he says. "I actually sang all of the vocals inside the control room. Bob [Marlette] would set up for it and I would just sing. Anything he would want to suggest to me, I would just take the headphones off instead of pushing the talk back button. It really helped me out, I think, vocally."

THE NEXT CHAPTER

Van Zant says new members Keys and Kearns fit perfectly into the band. "God works in mysterious ways," he says. "With Robert and Peter coming into this band, it was like they were sent to us. It was not a hard job to find these two guys. They just kind of came into our world and fit in perfectly."

Keys is a North Carolina native who previously was with the band Cry of Love, which scored a No. 1 hit on Billboard's Mainstream Rock chart with "Peace Pipe." "He's a Southern boy," Van Zant says. "When he walked in, he just kind of reminded us of Leon [Wilkeson]. Peter is actually a transplant from Detroit all the way down here to Nashville. Actually, we found out about him through Kid Rock. He got the audition—it was so cool because he just came in and played—and said, 'I thank you for the opportunity,' and walked out. We were like, 'Wow!'"

The album will be preceded by two singles: "Still Unbroken," which is being worked to rock radio, and "Simple Life," target-

ing country radio. Both are accompanied by videos. The band wrote every song on the album, except the title track, and the set includes guest appearances from friend and guitarist John 5 and singer Rob Zombie on the track "Floyd."

Though "Still Unbroken" is a personal anthem about overcoming adversity, Rossington feels it will strike a universal chord. "Huey Thomasson wrote that song with us—me, Johnny and Rickey—and he passed away a couple of years ago, so that shows you how long we were writing for this album," Rossington says. "That is kind of our story, but you can find a lot of people in life that are still unbroken. You go through stuff and you keep going."

The veteran rockers admit the title track will likely strike people as politically incorrect, but self-censorship has never been in Lynyrd Skynyrd's vocabulary. "We were just in Europe and [with] everybody that was the first question: 'What is the meaning of this "God & Guns?"'" Van Zant says. "We believe in God and I think that Rickey says it best: 'Any religion that you believe in you should be able to pray to it.' For me, personally, it is Jesus Christ and the Lord above."

Van Zant says he doesn't own any handguns, but supports the rights of others to do so. "It is a scary world out there and believe me that if someone were to try to come into my house, I want to be able to protect myself," he says. "We are not saying that every idiot out there should own a gun—and there should be better background checks on

guns. Not everybody should have the right."

On "Skynyrd Nation," the band sings about a fan base that is "three generations strong," and Van Zant says the group is pleased to see fans who weren't born when "Free Bird," "Sweet Home Alabama," "That Smell," "Gimme Three Steps" and other Skynyrd classics first ascended the charts in the '70s.

"I have said many times that the Lynyrd Skynyrd band is one of the purest rock bands you will ever see," says Charlie Daniels, who sang at Ronnie Van Zant's funeral and wrote a tribute carved in stone at Van Zant's grave. "If you like rock music, you've got to like the band. They play together incredibly well and stay true to the sound they started with."

It's this classic appeal that originally drew in Lipsky, who launched North Carolina-based CMC International and built it into a successful home for veteran artists in the mid-'90s; Lipsky has worked with Skynyrd for 15 years, having signed it to CMC and later Sanctuary after it acquired CMC. "The whole idea behind Loud & Proud—the same as with CMC—is to do things with artists that we feel cross generations and genres that people have underestimated in the industry and give them the chance to do what they do best," he says.

Lipsky just signed a deal to represent Kiss in Europe; Loud & Proud recently released a Collective Soul album and has projects coming from Ratt and Tommy Lee's Methods of Mayhem. "This time around, I am not trying to build a company, which is what I have done before," he says. "This time around, I am trying to enjoy the projects. I am trying to bring artists that I feel have something significant to say into a great structure at Roadrunner."

CONNECTING BAND TO FAN

Roadrunner senior VP of marketing and creative services Madelyn Scarpulla says the label plans to utilize AOL to help connect Skynyrd with its diverse audience; specifically, AOL premiered the "Still Unbroken" video and will feature an all-Skynyrd, all-the-time streaming radio station that will mix classics with tracks from the new album.

Another digital marketing campaign will reward longtime fans—those that have bought 10 previous Skynyrd CDs. When the listener puts those CDs into their computer, a downloadable widget will then validate those purchases and direct the fan to WalMart.com for exclusive content, including a 30-minute video interview with the band discussing details about songs on "God & Guns."

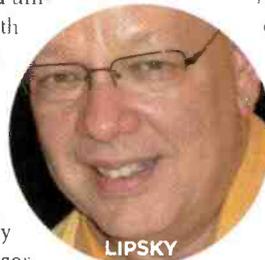
At retail, the label has plans for both standard and non-traditional outlets; it is releasing a special edition of "God & Guns" with three B sides and three live tracks recorded during a show at Freedom Hall in Louisville, alongside expanded artwork. Scarpulla says they are also working on a special edition of "God & Guns" to be distributed at Cracker Barrel Old Country Store locations.

Skynyrd will be the artist of the month in October at 250 Travel Centers of America/Petro truck stops across the country. "Gary Rossington, Johnny Van Zant and Rickey Medlocke did audio ID greetings to introduce the songs and that plays along with the in-store play too," she says.

And the label is utilizing street teams to get the word out everywhere from state fairs to biker rallies, as well as mounting an e-mail campaign. "Roadrunner has a 250,000-active e-mail database of names, and we also have an additional 100,000-specific Lynyrd Skynyrd database of names," Scarpulla says. "We have some good stuff coming up with ESPN and Fox Sports too, licensing the tracks 'Still Unbroken' and 'Simple Life.'"

At radio, the label is sponsoring contests where winners will receive trips on the Lynyrd Skynyrd Simple Man Cruise 2010. "We're actually going to do contests and give away cabins at radio and do some enter-to-wins online," she says. "That's a great marketing tool for us."

Now, with the creative part of the album wrapped and the promotional engine gearing up, Skynyrd's members are optimistic about the future. "It has been 22 years and it feels like 22 seconds to me. It really does," Van Zant says. "I am proud that I have done this. Skynyrd is a big family. We have argued, fussed and fought. We have drank and done other things that we should not have done but we are in a good spot now. I think that from here on out life is going to be a good thing." ...



LIPSKY

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CENTER STAGE

The Top Issues Facing
Arena Managers In
Today's Touring Market

BY RAY WADDELL



Auld Lang Syne: The 2008 Big D New Year's Eve celebration at the American Airlines Center in Dallas.

No one would suggest that things are easy out there, and it would be foolhardy to posit that the live entertainment business is "recession-proof." But the concert business is weathering the economic storm fairly well. Live entertainment professionals have definitely hunkered down and most remain concerned. Here, several arena managers and other live entertainment stakeholders discuss what the biggest challenges are today and how they might be addressed.

PREMIUM SEATING

When a company is forced to pare down its work force, leasing a suite or purchasing box seats becomes far less of a priority. John Page, COO for Philadelphia-based venue management firm Global Comcast, finds the market for premium seats one of his company's biggest challenges.

"With the struggles companies are facing, the entertainment option is something they are really considering," Page says. From an advertising and sponsorships perspective, he says companies know they have to continue to market.

"But as it relates to that entertainment option and that 'nice to have' versus 'need to have,' that's one of the factors that's becoming a much more strained sales commitment on their behalf," Page says. "We're constantly trying to evaluate their

concerns and trying to create some additional value to balance out their objectives to meet company goals and financial accountability and responsibility, versus continuing to grow and support some of the things we have to offer."

Lee Zeidman, senior VP/GM for the Staples Center and its sister venues in Los Angeles, says corporate cutbacks on premium seating is the biggest issue he's facing. "It's tough to find companies willing to spend six figures on this as well as a sponsorship," he says.

Page says season ticket sales for sports teams have been "pretty stable." "It's that next level up, where if a company has laid people off, they're very concerned about their overall reputation as it relates to the fiduciary responsibility of their particular business," he says. "Do they **continued on >>p30**

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**ARENAS
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from >>p29 lay people off or do they cut back on some of the extraneous components of their business, which may include a suite or club seat or a single suite night?"

In trying to keep the premium business going, Global Comcast is offering more options. "We're trying to understand their needs and almost customize a lot of the aspects, so they can feel comfortable in knowing they're doing the right thing," Page says. "We're trying to keep them engaged so that when things do improve, which we hope will be sooner rather than later, they're still there at some level and we can grow them back to where they used to be."

Among the options are packaging in food and beverage or other amenities, or helping companies find a partner in a suite or seat commitment to keep them engaged. "If we can do that, we can reduce their responsibility but still keep them in the mix," Page says. "We just try to make it as amenable as possible to show them we're still with them, and if they're saying, 'We need to contract a little bit,' we say, 'We hear you. Here's some options for you to contract but still participate.' Then we work harder to beat the bushes to get the next person in to try and pick up something that we may have left behind."

FINDING PROFITS WORK WITH SMALLER CROWDS

To say that ticket sales have held up certainly doesn't mean that every show is a home run, with even some of the most solid tours and events experiencing softness in some markets.

For Patti-Anne Tarlton, VP of live entertainment for Maple Leaf Sports & Entertainment, which operates the Air Canada Centre in

Toronto, one challenge is making events profitable even if they're at less than capacity, while not sacrificing customer service.

"We feel it is important not to cut corners on fan amenities and service, despite these tough economic times," Tarlton says. "We have set up these expectations with our fans and believe it plays a part in their interest to return to the venue."

If ticket prices haven't dropped in this market—and in many, if not most cases they haven't—then the fan experience shouldn't be lowered, either. After just celebrating its 10th anniversary, Air Canada Centre is now dark as it finishes a "revitalization" largely focused on improving the fan experience. "We can't stand still," Tarlton says. "There are too many options for our fans' disposable income, [so] we have to respect their investment in tickets and deliver the value they expect."

THE SECONDARY MARKET

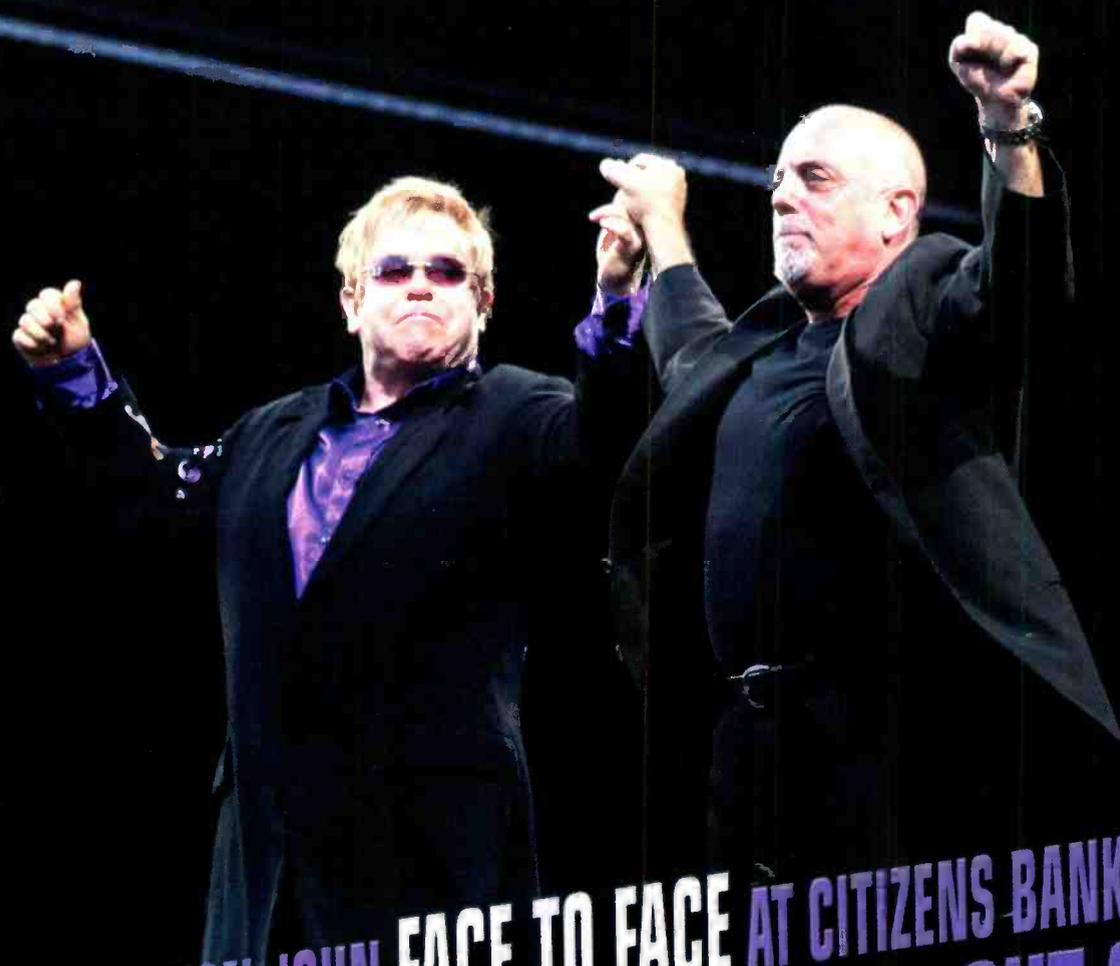
Any serious conversation about live entertainment is bound to eventually veer off into the secondary ticket market.

Paperless ticketing on tours by acts ranging from AC/DC to Miley Cyrus has been one of the hottest topics of the summer, and it seems to be a thorn in the side of those who try to buy tickets and resell them for more than face value. By and large, arenas seem to be onboard with the concept as a means to combat resellers.

"I am a proponent of paperless ticketing and any other means of distributing tickets to keep tickets out of the hands of the scalpers and off secondary-ticket Web **continued on >>p32**

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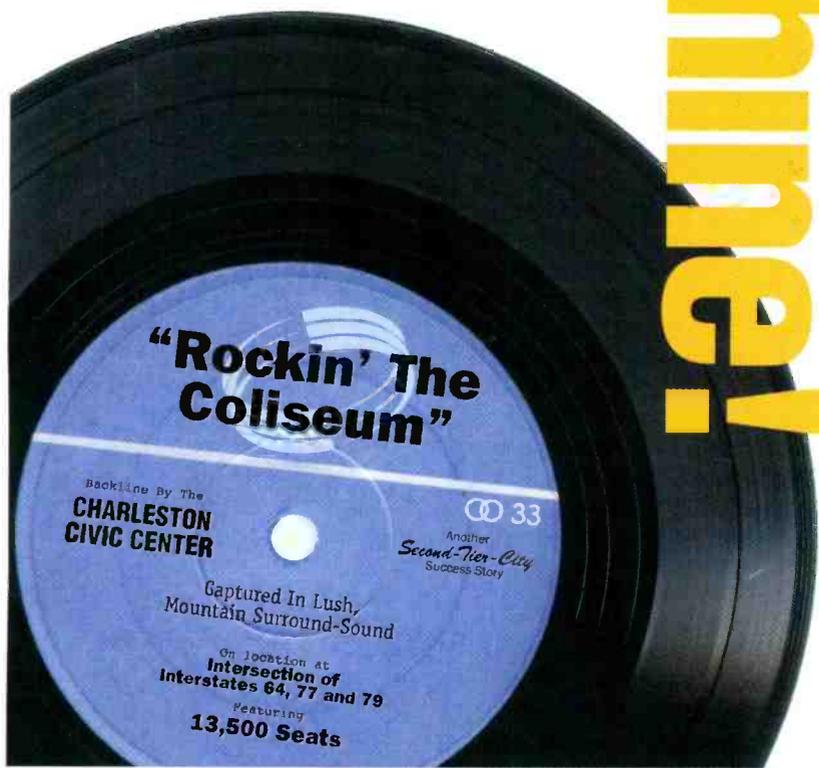
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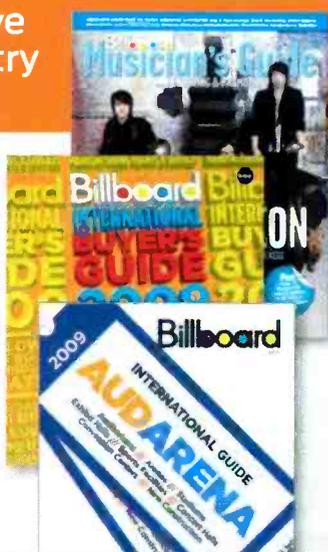
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from >>p30 sites," says Roger Newton, GM of the BI-LO Center in Greenville, S.C. "I hope that paperless distribution and other new ticketing technology combined with state and/or federal legislation will eventually dry up the secondary market and the scalpers' business so that the primary ticket-buying public will be more protected."

Ultimately, Newton believes, a hindered secondary market will improve overall attendance. "If we can keep our patrons from having to pay several times over face value for tickets, they will attend more shows," he says.

ARTIST DEVELOPMENT

Artist development, or what some feel is the lack thereof, has been an area of concern for those in the concert industry for at least a decade. Some feel that the dearth of new talent is becoming increasingly evident. "[There's a] lack of artists that can fill 20,000 venues," AEG's Zeidman says.

Live Nation Southwest chairman Danny Zelisko says, "More now than ever, we need to develop new talent for the future of live bookings." All the stakeholders need to be onboard to make this happen, Zelisko adds, stressing radio's role.

"Radio [needs] to open up and play groups that have been around for a while [and] have never been played in addition to the staples they continue to feature who do not tour or are not together anymore, much less all the brand-new groups," Zelisko says. "Free radio is still the key. People have a hard time finding music on their own. They love hearing good music and getting the buzz about music together. That's why they get together to listen to it live."

Zelisko says there's a wealth of talent developing online, bands that can build a significant following—to a point. "They get so far, and then have a hard time pulling the trigger or having it pulled for them," he says. "I miss the record company system I grew up with."

The old-school artist development plan worked, including "graduating" bands through the venue system and key supporting slots, according to Zelisko. "We used to look forward to a new band opening the show," he says. "Nowadays there is very little buzz for a new band when they hit the stage, as incredible as they may be."

PRICING RIGHT, AND SELLING

Another hot topic for the past decade has been ticket pricing and its impact on attendance. "Ticket prices will continue to dominate news," Zelisko says. "[Bands] who have been making big bank for years that are running on fumes with nothing noteworthy or new will still draw, but they have to watch what they charge. People will still come out as long as it is affordable."

Ken Kuhl, assistant VP of event development at American Airlines Center in Dallas, says the biggest challenge is finding that right

mix of ticket prices, or "trying to be as aggressive as possible with prices but still ensure that people will buy," he says. "We are finding that a lot of patrons are waiting much later to decide to buy tickets, and we have to be priced right or they will find something else to use their discretionary money on."

In a tight economy, the specter of ticket pricing looms larger. "The economy has made consumers rethink how they spend their money and what they get for the entertainment dollar," says Jeffrey Bowen, president of the Sears Centre Arena in Hoffman Estates, Ill. "We have seen more families attending the low-end ticket events because they can afford to go as a family. They seem to be picking and choosing more carefully, discussing ticket prices more openly and deciding on what to do with more careful consideration."

Acts that were previously a sure thing have to work harder now to sell tickets. And a years-old trend of the highest-priced tickets selling first is shifting for some acts. "On high-ticket shows, it is not a guarantee that the top-dollar tickets will be snapped up first anymore," Bowen says, "which makes it more difficult to move them late in the selling process."

As ever, the bulk of a ticket price is determined by how much the act is paid. "Attractions need to know we still believe in them," Zelisko says, "but we cannot be forced to have our belief proved by the extent of our offers."

VENUE SATURATION

While the building boom that began about a decade ago has slowed substantially, a wealth of new venues has opened in markets large and small, given touring acts a range of options but also forcing agents to make choices.

"I believe that over the past 20 years or so we

have succeeded in overbuilding the venue market," says Xen Riggs, director of the Schottenstein Center in Columbus, Ohio. "The venue options for fans and artists are incredible compared to just 20 or 30 years ago. It worked well under the economic prosperity of the '80s and '90s; is it coming around to bite us now?"

This building boom "is very evident in our market, but I think there have also been consequences in many other markets and in general across the country relative to how it has affected the business," Riggs says.

And how has venue saturation affected business? "It is certainly one of the primary reasons we are collectively being squeezed more and more on our event deals," Riggs says. "I hear the finger pointed at consolidation, but the size, scope and number of hungry venues built over the past 20 years have far outpaced some of these other changes. It makes me wonder where we would be if the state of the music business hadn't provided so much more incentive for artists to tour more extensively." •••



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SHEDDING THE SURPLUS

Live Nation Cuts Fees To Move Summer Amphitheater Tickets

BY RAY WADDELL

Good as gold: SANTIGOLD performs May 25 at the Gorge Amphitheatre in Quincy, Wash.

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Asked if the price promotions were a reactionary move to counter poor-selling shows, Garner says, "If you watch the last three years of Live Nation under [CEO] Michael Rapino's leadership, you've seen us actively working the price promotion angle, whether it's the four-pack or \$10 Tuesday or \$20 lawn tickets. We just believe at the core our job is to connect the artists and fans, and that means sell a whole bunch of concert tickets."

Garner isn't concerned that this summer's shed promotions will train fans to wait for discounts or buy only on Wednesdays. "I don't think we as an industry have been very good at training the fan to do anything," he says, adding that Wednesday sales haven't cannibalized those from the rest of the week.

"When you compare the sales level Thursday-Tuesday to last year there has been little change," Garner says. "If anything, it's up a little bit, which we think is the result of increased awareness. The reality is there are just different segments of the population who are looking for different things. There's the fan who will buy on the on-sale, has to have that ticket. There are people who wait until the end because of their schedules. And there's a price-conscious consumer out there looking for bargains."

If Live Nation cut \$10 million in service charges, then it begs the question if that move sacrifices revenue that the company had counted on when it split with Ticketmaster and launched its own ticketing company in January. "Yes, [ticketing] is a revenue source, but we got into the ticket business so we could have the flexibility to do these types of promotions," Garner says. "We're lucky enough to have revenue from multiple sources in our amphitheaters, and it's a balancing act. We gave up a \$10 service fee in hopes that we could generate new awareness of the concert season and we'd sell enough incremental tickets that we could offset what we were losing on the service fee and make money. And I think so far all indications are that it did work, it was a great trade-off. Just look at the \$10 service fee we waived as an investment in marketing."

Ultimately, Garner believes the success of the heavy promotion schedule is an endorsement of concerts as an attraction. "Luckily we have a product that fans are choosing in a very tough economy where everyone is watching every penny," he says. "There's nothing you can do about the negative voices out there. I believe that for millions of people sitting on the lawn at the amphitheaters in 2009 this is nothing but a positive story. You wish everyone would unite behind thinking of new ideas, ways to get people to go out to shows, instead of sitting back and throwing darts at the people who are trying to do that."

As for the detractors, "I'm not really interested in what anyone perceives about our promotion," Garner says. "What matters is, did it work or not? Did we achieve our core objective of selling more concert tickets by being good promoters? That's the measure of success, not why did we do it."

Of course, the economy played into it, Garner adds. "But if you go back, look at our [first-quarter and second-quarter earnings] calls—our deferred revenue has been high all year long, which is an indicator of tickets that have been sold for shows that haven't played yet. We had a great summer lineup, we were selling concert tickets. What we really looked at is that 40% unsold inventory that means everyone is not doing their job across the industry."

If last summer's shed lineup was labeled "the summer of dreams" by Jason Garner, CEO of global music for Live Nation, this summer might well be called "the big Wednesday." ■ The operator of the vast majority of North American sheds tackled a dicey economy with a massive schedule of regular Wednesday discounts, mostly focused on eliminating \$10 service fees for a wide range of price points. Garner says the menu of promotions moved 600,000 incremental tickets and saved concertgoers \$10 million in fees. ■ Detractors outside the Live Nation family called the program everything from a fire sale to a blue light special, but Garner says the program has successfully addressed what he says is an industrywide issue of 40% of ticket inventory going unsold. ■ "Going into the year we sat down and said, 'We need to book a good lineup,'" Garner says. "Once we knew we had a good lineup, then we knew the challenge in this economy would be how to sell a lot of tickets, how to motivate fans."

When it became clear that the economy wouldn't hold back avid fans, Garner says the objective was to entice more casual ones. "We said, 'We can really do a great thing for our business and for the industry if we start to figure out how to get the fan that's on the fence to come out to shows and really sell incremental tickets,'" he says.

Garner says internal research indicates that only three things keep fans from going to shows: They don't like the act, it's too expensive, or they were unaware of the show. The "No Service Fee Wednesday" promotion addressed the latter two issues. "What that promotion ultimately did was generate huge awareness," Garner says. "At last count, our collective team at Live Nation has done around 1,000 TV interviews in

the last 11 weeks, which is really a massive amount of awareness that we never really had."

According to Garner, Live Nation has sold 600,000 incremental tickets through the promotions, enough to keep attendance on par with 2008, which he categorizes as a "great" year.

Criticism of the heavy price promotion slate, little of it public, has come mostly from the competing venue and promoter ranks and focuses largely on the opinion that sales must be bad indeed for Live Nation to sacrifice millions in revenue to get fans through the turnstiles. Others worry that the bevy of price cuts will train customers to wait for discounts, and still others have correctly pointed out that even when service fees are eliminated, parking and venue fees are usually still attached.



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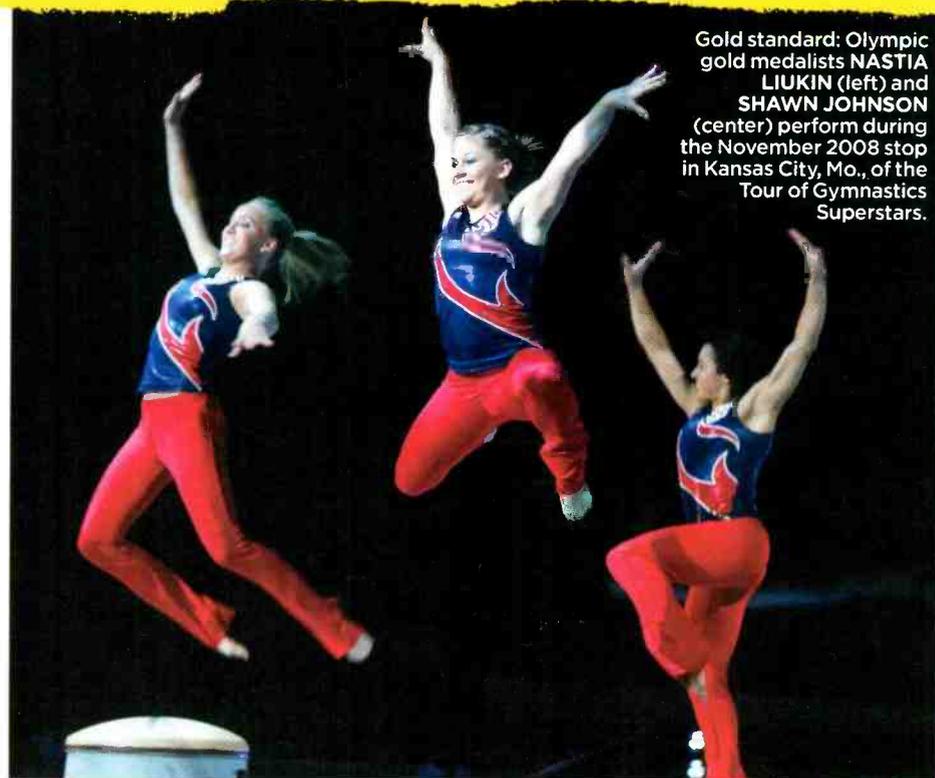
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Gold standard: Olympic gold medalists **NASTIA LIUKIN** (left) and **SHAWN JOHNSON** (center) perform during the November 2008 stop in Kansas City, Mo., of the Tour of Gymnastics Superstars.

COMPETITIVE ADVANTAGE

ArenaNetwork Information Gives Members An Edge

BY MITCHELL PETERS

A number of large venues that host live entertainment have felt the impact of a difficult economy in 2009. But ArenaNetwork, an alliance of more than 50 North American arenas, has continued to fight for its members during these turbulent times. ■ In 2009, when arenas are searching for additional bookings, ArenaNetwork continues to provide members with invaluable information about upcoming tours and unique new touring projects.

"It doesn't take a lot to figure out that things are slowing down," says ArenaNetwork executive director Brad Parsons. "But we continue to do what we always do—provide information. Our job is to try and get our buildings to be the host buildings in as many cases as possible, period. It's not a hell of a lot more complicated than that."

ArenaNetwork boasts a membership that includes major-market venues like Philips Arena in Atlanta; Verizon Center in Washington, D.C.; and American Airlines Center in Dallas. The group also contains smaller-market venues like Resch Center in Green Bay, Wis.; Bryce Jordan Center in State College, Pa.; and Pan American Center in Las Cruces, N.M.

Tacoma (Wash.) Dome deputy director Rob Henson says ArenaNetwork has provided him with important data that comes in handy when deciding which concerts to book at his facility.

"If you're having daily contact with your agent or whoever your rep is, [ArenaNetwork gives] you another story to back up the one you're hearing," Henson says. "In other words,

they can confirm news you've heard or what you've been told. And they're very good at that; they stay on top of all the activity out there."

ArenaNetwork members also communicate with their peer buildings to see how well certain events are performing in those markets.

"It helps us be focused, rather than wondering what might work," says Kevin Twohig, GM of the Spokane (Wash.) Arena. "We can see what's working somewhere else and use that information to decide what offers we want to make."

Most recently, Twohig sought to lock down a date with comedian Dane Cook. Twohig first became interested in booking Cook because "ArenaNetwork showed us where it was working, and it looked like it might work in our market," he says. "As we find the national promoters less interested in doing anything other than the big, guaranteed shows, we find ourselves delving deeper into what's working in other markets."

Pattie-Anne Tarlton, VP of live entertainment at the Air Canada Centre in Toronto, agrees that communi-





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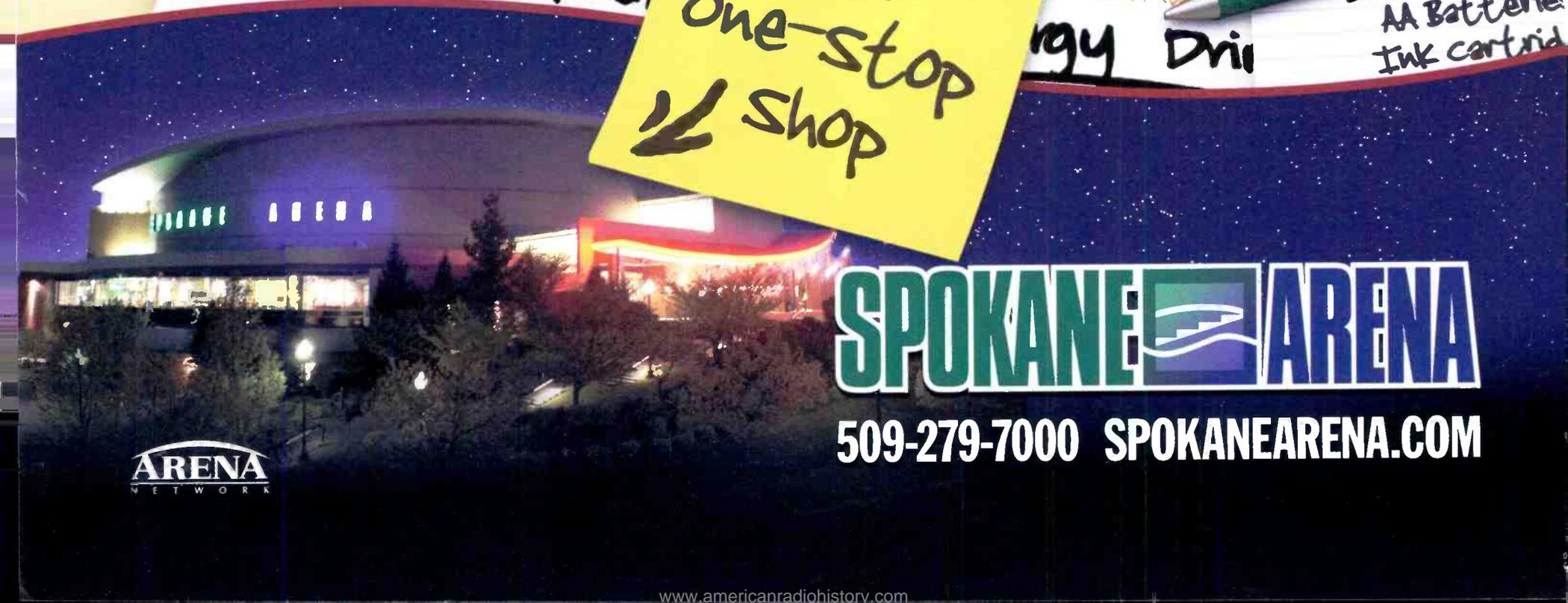
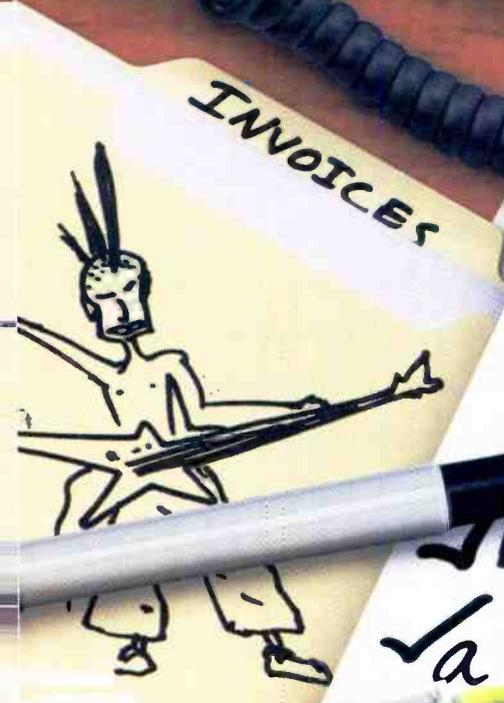
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Human-cyborg relations: A clip from 'Star Wars' is projected onscreen during Star Wars: In Concert.



from >>p36 cation between members has been valuable. She says ArenaNetwork also regularly communicates with some of the leading players in the live entertainment business, which has helped her building stay informed.

"ArenaNetwork stages in-person group meetings with all the major agents, managers and promoters as well as various family events, sports and one-of-a-kind events, which gives us an opportunity to dive in early and hear firsthand the messages from the majors at various points in time and the sales pitches from others," Tarlton says.

ArenaNetwork also hosts a weekly 45-minute conference call during which GMs can share information about upcoming tours and other issues within the world of facility management.

"[The call is] really where you get what's going on out there, and you may hear about some holds that other buildings are getting," says David Touhey, VP of booking and entertainment at the Verizon Center. "And if you don't have a hold or haven't been asked for [available dates] for a tour, [ArenaNetwork] can tell you who to call to send your stuff to. One person can only do so much in trying to keep things on their radar. The biggest thing ArenaNetwork does is expand the radar."

Steve Kirsner, director of booking and events at the HP Pavilion in San Jose, Calif., one of ArenaNetwork's founding members, says the consortium has helped him learn about new projects and touring attractions before reading about it in local media outlets.

"First and foremost the staff provides information to its members about upcoming tours so we can make contact with promoters and agents before we read about the show coming to our area in a newspaper ad," Kirsner says. "In addition, the staff is charged with seeking out new opportunities that may be off most people's radar screen."

One of those new opportunities came last year, when ArenaNetwork presented its members with the 2008 Tour of Gymnastics Superstars, which launched two weeks after the 2008 Olympic Games on Sept. 7 and wrapped in November. The tour featured performances by gymnasts who participated in the Beijing Olympics. Ten Gymnastics Superstars shows reported to Billboard Boxscore grossed \$2.5 million and drew 60,000 people.

"[Gymnastics Superstars] was directly through ArenaNetwork," Touhey says. "But more than just get the show, Are-

naNetwork assists you with what shows are out there and helps get your avails out. So you may be getting a call from agents who already know your avails, which makes life easier for you."

This year, ArenaNetwork is helping some of its members secure bookings for Star Wars: In Concert, a new tour produced by San Francisco-based promoter Another Planet Touring and booked by William Morris Endeavor Entertainment.

Star Wars: In Concert was "something we did a lot of work on, so I'd consider that a highlight so far," Parsons says, noting that ArenaNetwork helped several West Coast arenas secure dates. "There are another dozen that are about to get confirmed or announced."

Parsons says ArenaNetwork is looking into other unique projects but won't yet disclose details.

"There are a fair number of things in the bubbling process, but not being talked about at this point," he says. "They're tours, family events and some I can't even describe—they're 'outside of the box' events."

ARENANETWORK MEMBERS

ANAHEIM, CALIF.
Honda Center
up to 19,400*

ATLANTA
Philips Arena
up to 20,000*

BIRMINGHAM, ALA.
BJCC Arena
up to 17,500*

BRIDGEPORT, CONN.
Arena at Harbor Yard
up to 10,000*

CHAMPAIGN, ILL.
University of Illinois
Assembly Hall
3,646-17,439*

CHARLOTTE, N.C.
Bojangles Coliseum
up to 10,500

CLEVELAND
Quicken Loans Arena
up to 20,500*

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

COLUMBUS, OHIO
Schottenstein Center
up to 19,500*

DALLAS
American Airlines
Center
up to 18,713

DAYTONA BEACH,
FLA.
Ocean Center
up to 9,600

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

EAST LANSING,
MICH.
Breslin Events
Center
up to 15,000

EAST RUTHERFORD,
N.J.
Izod Center
up to 21,000*

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

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

HOUSTON
Toyota Center
up to 19,000*

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

LAS VEGAS
Thomas & Mack
Center
4,000-19,354*

LITTLE ROCK, ARK.
Alltel Arena
up to 18,000*

MEMPHIS
FedExForum
up to 18,500*

MILWAUKEE
Bradley Center
up to 20,000

MOLINE, ILL.
i Wireless Center
up to 12,000*

NASHVILLE
Sommet Center
up to 20,000*

NORFOLK, VA.
Scope Arena
up to 12,779

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

ORLANDO, FLA.
Amway Arena
up to 17,500

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

RALEIGH, N.C.
RBC Center
up to 19,352*

ROCKFORD,
ILL.
Rockford
MetroCentre
up to 9,952

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

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

SAN DIEGO
San Diego
Sports Arena
up to 15,000

SAN JOSE, CALIF.
HP Pavilion at San
Jose
up to 18,373*

SASKATOON,
SASKATCHEWAN
Credit Union Centre
up to 11,300

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

ST. LOUIS
Scotttrade Center
up to 21,000*

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

STATE COLLEGE, PA.
Bryce Jordan Center
6,664-16,325*

TACOMA, WASH.
Tacoma Dome
up to 22,500*

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

TORONTO
Air Canada Centre
5,200-21,000

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

WINNIPEG,
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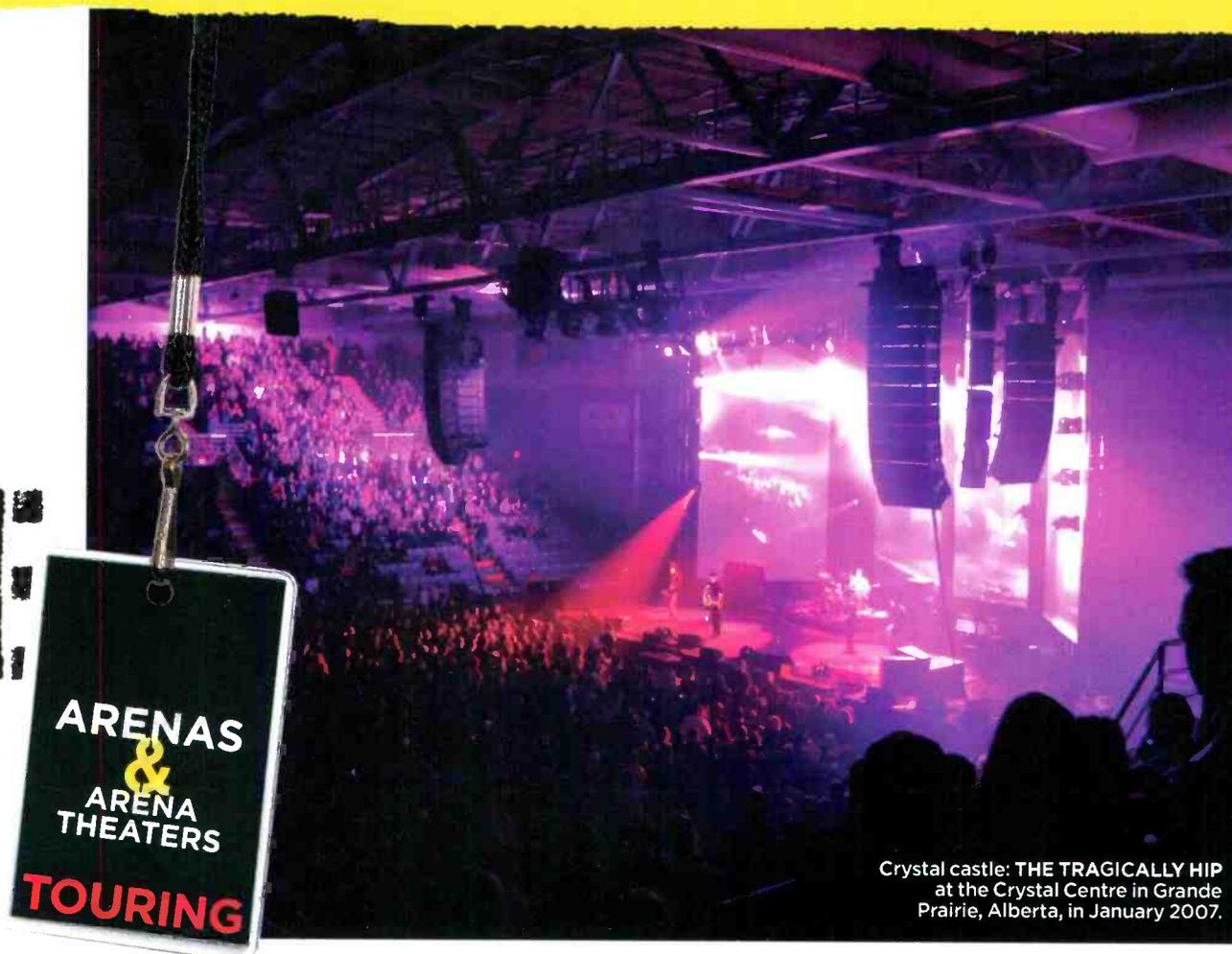
For booking information, contact Rob Henson at (253) 272-3663 or rhenson@tacomadome.org



T A C O M A D O M E . O R G



NO FEAR OF THE DARK



Crystal castle: THE TRAGICALLY HIP at the Crystal Centre in Grande Prairie, Alberta, in January 2007.

The Venue Coalition Is A Marketing Advocate For Buildings In Competitive Markets

BY MITCHELL PETERS

Booking quality content into an arena and avoiding dark nights can be a challenge. And those hurdles become even more difficult in a down economy. ■ But many facilities in smaller and midsize markets have found some new opportunities in 2009, thanks to the Venue Coalition, a consortium of 46 buildings in the United States and Canada. ■ Since launching in 2006, the organization's primary goal has been keeping venues on the radar of music agents and concert promoters.

"Whether it's a larger building or a larger market, they all need incremental bookings and content," says veteran promoter Jeff Apregan, who serves as president of the coalition. "The message we want to get out there is that all these buildings are open buildings."

The coalition idea was conceived in 2005 by Apregan, tour producer for Neil Diamond; his business partner Gilles Paquin; and Kevin Donnelly, VP of the MTS Centre in Winnipeg, Manitoba.

"We went out and identified buildings that were in markets where there was more than one building competing for business," Apregan says. "Then we invited them to a summer [meeting] and made a presentation, and almost overnight we grew to about 30-odd buildings. We've been growing from there."

There isn't a strict capacity minimum for members, though the organization typically focuses on venues with 5,000-plus seats. Current members range from the Crystal Centre in Grande Prairie, Alberta, with a capacity of 4,684, to the 23,500-seat Rupp Arena in Lexington, Ky.

The coalition is funded by members' annual membership fee of \$9,500, according to Apregan. "Basically, it's an annual membership plus an assist fee when we help deliver an event, whether it's a rental or an event they promote on their own," he says. "So the membership fee actually includes a credit toward the first event that we book on their behalf."

One of the organization's key selling points is the information it provides to its members.

"We've got a series of regular conference calls, meetings throughout the year, group meetings and one-on-one meetings at all the major industry functions," Apregan says. "As a marketing advocate, we're always reaching out to the entertainment community through direct communication but also through specific marketing efforts. We always stay in front of the industry to make sure they know they can make one phone call and reach all these buildings."

Crystal Centre GM Jane Cada-Sharp, whose building was one of the coalition's original members, says the membership fee is worth every penny.

"Our investment has been returned, and people know where Grande Prairie is," she says. "I'm really pleased that we were one of the founding members of this group, and I've believed in it solidly since day one."

This year alone, the coalition helped the Crystal Centre land bookings by the country act Montgomery Gentry and by comedian Bill Cosby. Cada-Sharp says the dates helped the venue avoid some dark nights.

"We've been pleased with any traffic that we can get, as I'm sure most other venues would be telling you at this point in time, because things are a little slower," she says.

The Montgomery Gentry concert was especially significant to the venue because it helped build a relationship with a major promoter. "It was the first event we had done with AEG, so [the coalition] assisted in opening the door to the AEG world for us, which is extremely important to us, because the more people you work with the happier we all are," Cada-Sharp says.

Randy Brown, executive VP/GM of the Allen County War Memorial Coliseum in Fort Wayne, Ind., shares his enthusiasm. "The Venue Coalition is to a facility as what the agents are to a performer," he says. "They're out there looking out for our best interest and marketing us every way possible to agents, promoters and other decision-makers for shows."

The coalition has also helped promoters and agents fill out their routing. Last September, the Messina Group was looking to book additional dates for country star Kenny Chesney's Sun

City Carnival tour, so it turned to the coalition for some options.

"Within one hour of our initial conversation with [the Messina Group], we were able to check avails and place holds in four different routable venues," says Venue Coalition VP of operations Andrew Prince. "After providing detailed market information for each of the available options, they were able to evaluate each venue and confirm a show at the U.S. Cellular Coliseum in Bloomington, Ill., on Sept. 17."

Traci Andracke, assistant GM of booking and marketing at the U.S. Cellular Coliseum, says the booking was "huge" for the 8,300-capacity facility. "We had a relationship with a promoter but they helped push it along," she says. "It was definitely the biggest-named artist we've had in the market."

The coalition also assisted with booking about 30 North American performances in 2009 for comedian Jeff Dunham. Tate Entertainment president Robin Tate, who promotes most of Dunham's dates, says the coalition played a crucial role in helping him route shows for the comedian by quickly providing him with venue avails.

"If you're a small independent [promoter] and you're competing against the big companies, it's great to be able to call [the coalition] and get the avails right away and get your dates on hold before the big guys can," Tate says. "That's the

only way the independents are going to survive in this big entertainment industry, by getting the information quicker and holding the dates before the big companies can."

Providing available dates quickly can come in handy when dealing with buildings that don't always respond in a timely manner, according to Tate. "A lot of them get to you fairly quickly, but then you have the ones that might take a day or two," he says. "With [Prince], I can call him and get the avails right away and start routing the tour. To me, it's always about turnaround in this business."

Moving forward, the coalition hopes to develop its own content to book into buildings, according to Apregan. "We've got some ideas that are percolating," he says, declining to reveal specific details. "There are some things that have achieved a level of success in other countries that have not yet been introduced here, so there are definitely some interesting ideas out there." ■■■

**'THE VENUE
COALITION IS
TO FACILITIES
WHAT AGENTS
ARE TO
PERFORMERS.'**

**—RANDY BROWN,
ALLEN COUNTY (IND.)
WAR MEMORIAL COLISEUM**

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UNITED STATES

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,546,748 \$102/\$42	BRUCE SPRINGSTEEN & THE E STREET BAND Comcast Center, Mansfield, Mass., Aug. 22-23	31,842 39,800 two shows	Live Nation
2	\$1,341,994 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Sept. 1-2, 4-6	11,284 19,942 five shows	Concerts West/AEG Live
3	\$1,295,578 \$275/\$49.75	STEELY DAN, SAM YAHIEL Gibson Amphitheatre, Universal City, Calif., Aug. 21-22, 24-25	13,999 14,974 four shows one sellout	Live Nation
4	\$1,227,208 \$89.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY Quicken Loans Arena, Cleveland, Aug. 27	19,060 19,574	Live Nation, in-house
5	\$1,200,823 \$135/\$109/\$89/ \$59.50	EL SOTA ANNIVERSARIO DE POLITO VEGA Madison Square Garden, New York, Aug. 28	13,913 15,241	Latin Music
6	\$1,140,990 \$89.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY Phillips Arena, Atlanta, Aug. 22	17,214 sellout	Live Nation
7	\$1,081,795 \$89.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY Time Warner Cable Arena, Charlotte, Aug. 21	17,254 sellout	Live Nation
8	\$1,078,033 \$89.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY Rupp Arena, Lexington, Ky., Aug. 23	18,852 22,477	Live Nation
9	\$1,048,216 \$135/\$109/\$89/ \$59.50	LA COMBINACION PERFECTA DE POLITO VEGA Madison Square Garden, New York, Aug. 29	12,834 14,172	Latin Music
10	\$1,047,945 \$104/\$41	BRUCE SPRINGSTEEN & THE E STREET BAND Saratoga Performing Arts Center, Saratoga Springs, N.Y., Aug. 25	17,682 25,559	Live Nation
11	\$1,036,923 \$123/\$43	DEF LEPPARD, POISON, CHEAP TRICK BOK Center, Tulsa, Okla., Aug. 22	12,837 sellout	Live Nation, in-house
12	\$1,010,685 \$84.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY Sommet Center, Nashville, Aug. 25	15,928 sellout	Live Nation, in-house
13	\$1,003,096 \$89.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY Nationwide Arena, Columbus, Ohio, Aug. 26	17,429 18,261	Live Nation
14	\$943,578 \$125/\$29.50	DEF LEPPARD, POISON, CHEAP TRICK Superpages.com Center, Dallas, Aug. 21	18,949 20,464	Live Nation
15	\$935,798 \$49.50	PHISH Merriweather Post Pavilion, Columbia, Md., Aug. 15	19,000 sellout	I.M.P.
16	\$895,896 \$92	AC/DC, THE ANSWER Van Andel Arena, Grand Rapids, Mich., Aug. 18	10,124 10,788	Live Nation
17	\$885,190 \$65/\$55	KENNY CHESNEY, JAKE OWEN New York State Fair, Syracuse, N.Y., Aug. 28	15,157 16,167	New York State Fair, Triangle Talent, the Messina Group/AEG Live
18	\$807,909 \$82.50/\$28	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Verizon Wireless Amphitheater, Maryland Heights, Mo., Aug. 22	20,000 sellout	Live Nation
19	\$807,096 \$100/\$80/\$42	ERYKAH BADU, RAPHAEL SAADIQ, MIKE EPPS & OTHERS Merriweather Post Pavilion, Columbia, Md., Aug. 8	15,000 sellout	I.M.P.
20	\$801,952 \$70/\$31	RASCAL FLATTS, DARIUS RUCKER Post-Gazette Pavilion at Star Lake, Burgettstown, Pa., Aug. 28	20,462 sellout	Live Nation
21	\$794,825 \$75/\$40.50	DAVE MATTHEWS BAND, DONAVON FRANKENREITER Bethel Woods Center for the Arts, Bethel, N.Y., Aug. 5	15,980 sellout	Live Nation, in-house
22	\$793,749 \$63/\$20	BLINK-182, FALL OUT BOY, PANIC! AT THE DISCO, CHESTER FRENCH First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 15	28,630 sellout	Live Nation
23	\$789,121 \$80/\$25	NO DOUBT, PARAMORE, JANELLE MONAE Comcast Center, Mansfield, Mass., June 20	17,477 19,900	Live Nation
24	\$774,099 \$125/\$25	DEF LEPPARD, POISON, CHEAP TRICK Aaron's Amphitheatre at Lakewood, Atlanta, Aug. 15	18,719 sellout	Live Nation
25	\$765,472 \$69.50/\$40.50	AMERICAN IDOLS LIVE Atlantic City Boardwalk Hall, Atlantic City, N.J., Aug. 7	12,699 12,846	AEG Live
26	\$763,265 \$85/\$25	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL USANA Amphitheatre, West Valley City, Utah, Aug. 26	17,101 20,000	Live Nation, United Concerts
27	\$757,867 \$69.50/\$40.50	AMERICAN IDOLS LIVE TD Garden, Boston, Aug. 18	12,616 sellout	AEG Live
28	\$754,730 \$135/\$105/\$85/ \$65	MARCO ANTONIO SOLÍS, PEPE AGUILAR Madison Square Garden, New York, Sept. 5	7,649 12,782	Live Nation, Cardenas Marketing Network
29	\$750,219 \$74/\$11.55	BLINK-182, WEEZER, TAKING BACK SUNDAY, CHESTER FRENCH Susquehanna Bank Center, Camden, N.J., Aug. 27	25,396 sellout	Live Nation
30	\$740,763 \$72/\$31	RASCAL FLATTS, DARIUS RUCKER Hersheypark Stadium, Hershey, Pa., Aug. 29	12,795 sellout	Live Nation
31	\$739,743 (\$804,208 Canadian) \$63.93/\$37.25	AMERICAN IDOLS LIVE Copps Coliseum, Hamilton, Ontario, Aug. 14	10,776 11,954	AEG Live
32	\$736,913 \$83.50/\$20.25	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 14	18,519 20,702	Live Nation
33	\$730,170 \$36/\$20.24	VANS WARPED TOUR Comerica Park, Detroit, July 31	23,413 23,000	Live Nation, Olympa Entertainment
34	\$727,567 \$150.75/\$22.25	LIL WAYNE, YOUNG JEEZY, SOULJA BOY TELL'EM & OTHERS Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 7	18,612 22,507	Live Nation, Haymon Entertainment
35	\$727,554 \$69.50/\$40.50	AMERICAN IDOLS LIVE Bradley Center, Milwaukee, Aug. 28	12,138 13,001	AEG Live

RAY WADDELL
rwaddell@billboard.com

ON THE ROAD

MAIN STAGE

Industry Readies For Billboard Touring Conference & Awards



The buzz: Fun in the sun at the Rock Star Energy Drink Mayhem Festival.

We're in the home stretch leading into the sixth annual Billboard Touring Conference & Awards, and it seems there have never been more critical issues to take on or a better time to recognize the success of the live business.

Three years ago, in an attempt to address the growing importance of brand partnerships and the ever-growing sophistication of these deals, we initiated the Concert Marketing & Promotions Award. Like the Legend, Humanitarian and Creative Content honors, the Concert Marketing & Promotions Award isn't determined by Billboard Boxscore. Seven finalists will compete for the 2009 honor, which will be given at the Billboard Touring Awards Nov. 5 at the Roosevelt Hotel in New York.

The Concert Marketing & Promotion Award recognizes a sponsorship or promotion that benefited the concert industry at large by stimulating attendance to live events, providing value to fans and promoting the artist and brands involved. The sponsorship or promotion must achieve its marketing goal in a quantifiable way; it can be a tour title sponsorship, a venue naming rights deal, a touring artist's endorsement deal, a single show sponsor, a festival sponsorship, a multifaceted tour sponsorship integration or other deal, as long as it pertains to a live performance that took place between January and September.

The seven finalists are what we feel are some of the most effective brand partnerships of the year: the Virgin Mobile Presents the Circus starring **Britney Spears**; **Nickelback's** Dark Horse tour with Nikon and Internet Explorer 8; **Rascal Flatts'** American Living Unstoppable tour presented by JCPenney, with associate sponsor Hershey's; the Virgin Mobile Freefest; **Keith Urban's** Escape Together tour with KC Masterpiece and Kingsford Charcoal; **Blink-182** presented by State Farm; and the Rock Star Energy Drink Mayhem Festival tour. These tours and event partnerships all helped move tickets and engage fans on multiple levels.

The winner will be determined by online voting at the newly relaunched Billboard.com (billboard.com/vote09), beginning Sept. 9. Last year, the Concert Marketing & Promotion Award generated more than 50,000 votes, with **Jonas Brothers'** Burnin' Up tour with Burger King named the winner. We encourage voting from fans, brands, bands and industry observers.

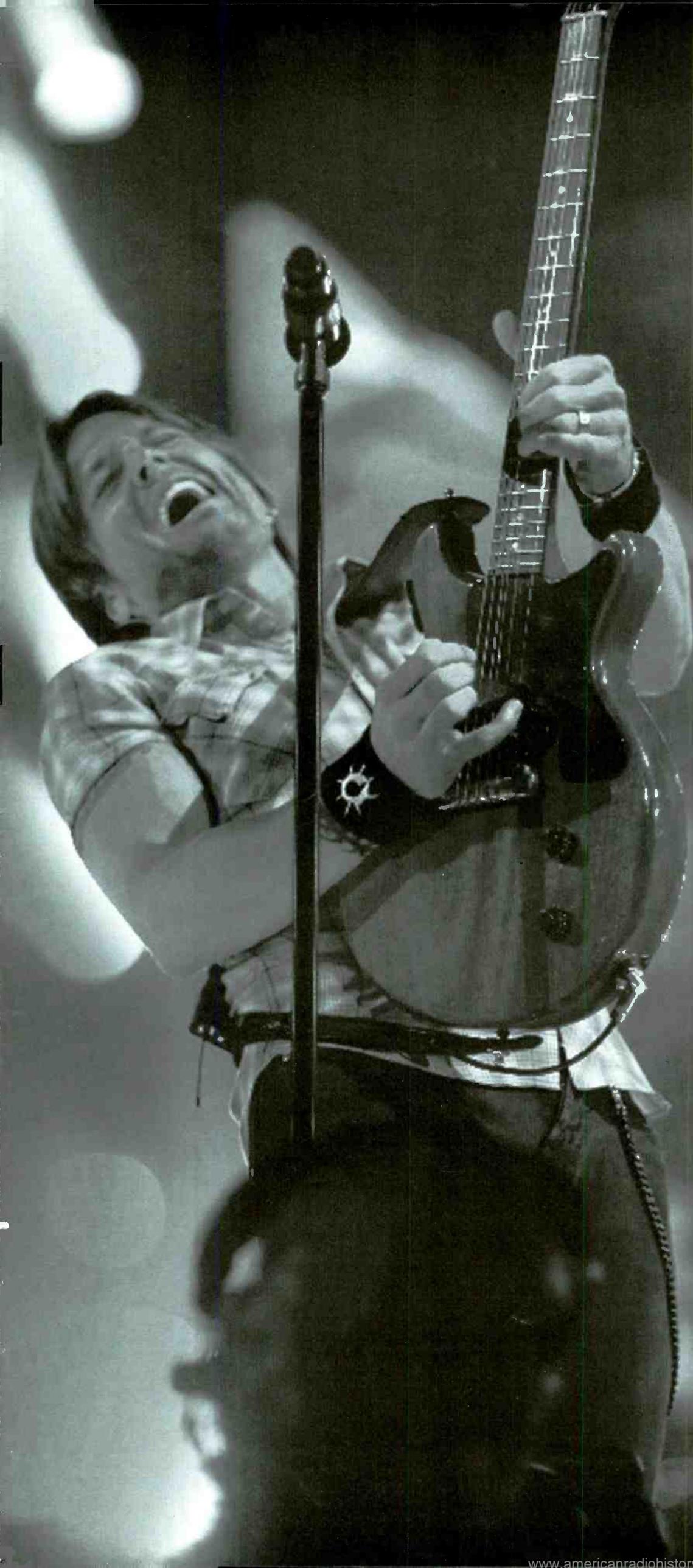
Touring is obviously a fan-driven business, and with that in mind the Billboard Touring Awards last year launched the Eventful Fans' Choice Award, which empowers fans to vote for their favorite tour of the year. The 15 acts in the running are Spears, Nickelback, Jonas Brothers, **AC/DC**, **Beyoncé**, **Billy Joel & Elton John**, **Bruce Springsteen & the E Street Band**, **Coldplay**, **Dave Matthews Band**, **Fleetwood Mac**, **Il Divo**, **Kenny Chesney**, **Metallica**, **Rascal Flatts** and **U2**. Repeat finalists include Springsteen and 2008 winner Chesney.

Fans are currently voting at Eventful.com (Eventful.com/FansChoice). The act with the most "demands" at Eventful will win the award, with the winner announced at the Billboard Touring Awards.

WE'VE GOT ISSUES: The panels and roundtables at the Billboard Touring Conference address what we feel are the most compelling issues facing the live music industry and, as touring pretty much drives the train these days, the music business at large. We're particularly pleased with the topics and panelists we've put together this year, including artist development, ticketing, sponsorships, festivals, new business models, direct-to-fan initiatives, innovative concert promotion, merchandising, production, marketing and pretty much anything else associated with live music. Onboard is a mixture of seasoned veterans and rising stars of the live space.

We'll have more information on the executives contributing their expertise and perspective to these panels in the weeks ahead.

TIM MOSENFELDER/GETTY IMAGES



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STEVE EARLE



LUCINDA WILLIAMS

Planting Roots

On Sept. 16, when the doors fly open on the Americana Music Assn. Conference and Festival in Nashville, the group will be celebrating its 10th year. It's a landmark moment for an organization that supports a genre that the majority of music fans couldn't even define a decade ago. According to AMA executive director Jed Hilly, "There was a group of people in the '90s who recognized that the music industry had become a very commercial establishment. There was a great number of artists who were not getting the industry support other genres of music were receiving. . . artists like Steve Earle, Dwight Yoakam and k.d. lang all of a sudden were pushed aside for artists like Garth Brooks, Shania Twain and Brooks & Dunn. The movement grew up out of that."

Lucinda Williams, now considered by many to be a definitive

The Americana Music Assn. Celebrates 10 Years And The Growth Of A Genre BY KIM RUEHL

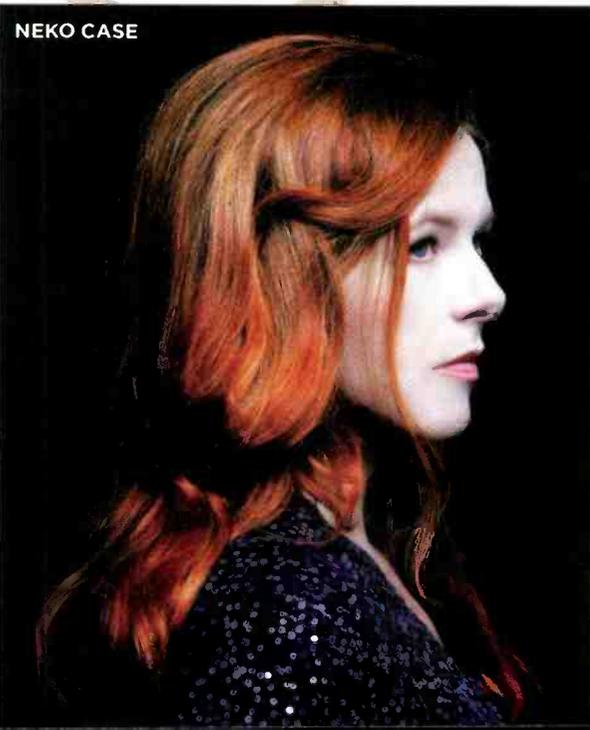
Americana artist, would agree. For years she couldn't score a record deal because labels didn't know how to define her music.

"There was no Americana market. It didn't exist," she says. "But that's exactly what I was doing through the '70s and '80s. Nobody wanted to sign me because the American labels [were

asking], 'What is this?' I did a demo tape in L.A. and they said I was too country for the rock market. Nashville said I was too rock for the country market. So, I literally fell in the cracks between rock and country, which is exactly what Americana is now."

While many in the Americana community may trace the style's origins much farther back, according to the AMA, the term "Americana" was coined by Nashville record promoter Jon Grimson in 1994. Broadcaster Rob Bleetstein was looking to create a new Gavin chart recognizing this emergent trend in music, and the style needed a name.

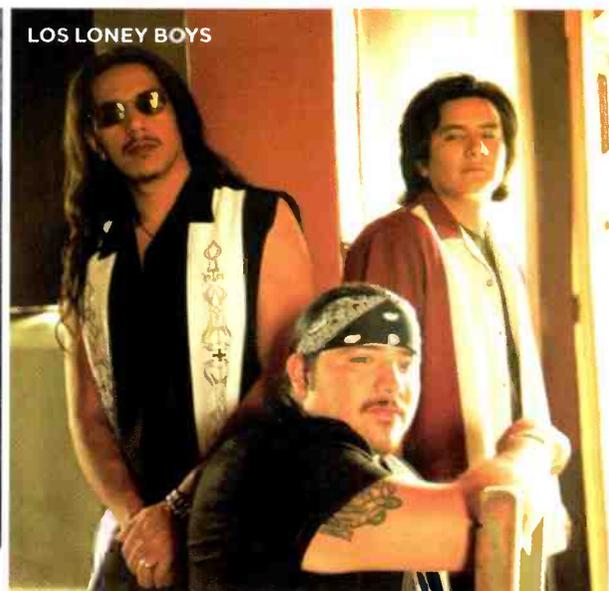
Rob Miller, whose Bloodshot Records label opened in 1994 and has been a forerunner among Americana labels—its roster includes influential mainstays like Ryan Adams, the Bottle Rockets, Wayne Hancock and quasi-newcomer



NEKO CASE



JOHN MELLENCAMP



LOS LONEY BOYS



EMMYLOU HARRIS

Justin Townes—asserts that Americana stems directly from traditional country music. “It’s more stripped-down and populist [than mainstream country], more aware of its history, creatively.”

Hilly’s definition is similarly simple. Americana, he says, is “contemporary music that honors and/or is derived from American roots music. It’s Steve Earle, Lucinda Williams, Bob Dylan, Justin Townes Earle, Jason Isbell & the 400 Unit . . . you can hear the rock and country influences, but it’s evolved into its own thing.”

The AMA now boasts a multiday conference and festival in Nashville, but it began humbly as an informal meeting among music industry peers at South by Southwest in Austin. Grant Alden, a founding editor of the alt-country magazine *No Depression*, attended the meeting and served on the AMA’s board from 1999 to 2005, alternately as secretary, VP and, for a single term, president.

“The AMA started because a group of us—notably [No Depression publisher] Kyla Fairchild and Brad Paul at Rounder Records—felt we were all poking at the same problems as fairly small companies, and that the solution was to build an organization bigger than any of us could manage on our own, with more resources,” Alden recalls.

In those first few years, Alden says he “fought against the impulse to describe Americana. It is a music without borders, and as much as the various marketing departments and radio programmers want to define it, creating a definition, to me, simply allows us to exclude some shade of music that might fit, might yet fit, might grow into something which fits, or might simply be worth listening [to].”

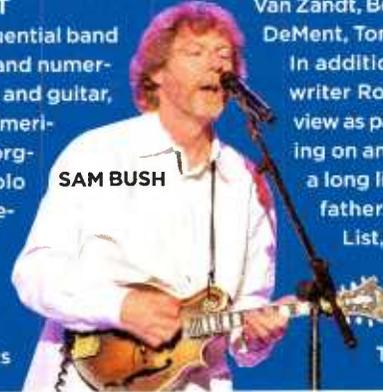
Americana artists—from those like Williams who helped steer the movement from the get-go to bands like the Avett Brothers, who are helping lead the current groundswell—would agree with Alden. With influences running the gamut of American music styles, their reticence to define their genre is perhaps their greatest commonality.

ALL AMERICANA AMA Honors Lifetime Achievement

The Americana Music Assn.’s 10th annual conference and festival includes an awards ceremony sponsored by the Gibson Foundation and scheduled for Sept. 17 at the Ryman Auditorium in Nashville. The ceremony will be hosted by singer/songwriter Jim Lauderdale and feature Buddy Miller heading an all-star house band. AMA lifetime achievement awards will be handed out to the following artists:

SAM BUSH: INSTRUMENTALIST

From his tenure with the hugely influential band New Grass Revival to his solo work and numerous guest spots on mandolin, fiddle and guitar, Sam Bush has become one of the Americana community’s greatest path-forging instrumentalists. His seventh solo album, “Circles Around Me,” will be released Oct. 20 on Sugar Hill.



SAM BUSH

ASLEEP AT THE WHEEL: PERFORMANCE

Most recently in the spotlight for its

three-decades-coming concept album with Willie Nelson, *Asleep at the Wheel’s* western swing has been rocking since 1970. It has earned the band nine Grammy Awards and six Austin Music Awards, among other accolades.

JIM ROONEY: ENGINEER/PRODUCER

Jim Rooney has worked with some of the most influential players in Americana music, including the late Townes Van Zandt, Bonnie Raitt, Nanci Griffith, John Prine, Iris DeMent, Tom Paxton and Peter Rowan.

In addition, the AMA will welcome singer/songwriter Rosanne Cash for a special keynote interview as part of this year’s conference. Cash is working on an album of classic country songs from a long list of essentials once given to her by her father. That album, appropriately titled “The List,” is due Oct. 6 on Manhattan Records.

In past years, the AMA conference keynote interviews have been with such artists as Emmylou Harris, Lyle Lovett, T Bone Burnett and Rodney Crowell.—KR

Though he notes that his band falls neatly into the Americana category for radio and marketing purposes, Seth Avett says, “It’s not up to us to shape a song and manhandle it into a certain style . . . [When we’re writing], we don’t feel any allegiance to any genre whatsoever. If we feel a song fits squarely in the realm of jazz or punk, who are we to argue?”

While Americana artists continue to hash out what the style means in the context of their work, one thing aiding the movement’s progress is the Recording Academy’s decision this past spring to separate the best Americana album Grammy Award from contemporary folk. While both are filed under the new American roots field (now comprising Americana, traditional and contemporary folk, traditional and contemporary blues, and bluegrass), that Americana gets its own award is a notable achievement for the AMA and the artists it seeks to support.

Recording Academy VP of awards Bill Freimuth says that in 2007, “we decided to add the word ‘Americana’ to the contemporary folk category. It was contemporary folk/Americana . . . because we felt [folk and Americana were] more synonymous than separate. Members of that community felt it was a word more and more musicians were using to describe themselves. What we’ve found since then is . . . an awful lot of people who, 20 years ago, may have self-identified as folk artists [now] call themselves Americana.”

No doubt this trend in self-identifying Americana artists was aided in part by the popularity of Robert Plant & Alison

Krauss’ collaborative album “Raising Sand.” The set was released in 2007 by Rounder Records, a label that has helped keep American roots music relevant for nearly four decades. Rounder A&R chief Scott Billington refers to “Raising Sand” as the “poster-child record for Americana music,” adding, “The world of Americana has coalesced over the past 10 years, because of [the AMA] . . . this was orphan music. It didn’t have a place in the Recording Academy before, and now it does.”

While the AMA has made great strides in the past decade, there’s still work to do. According to its most recent study, 40% of music fans know what “Americana” means (up from 10% in the 2004 poll). Kevin Welk, who heads Welk Music Group—which comprises Americana-heavy labels Vanguard and Sugar Hill—thinks the AMA’s first decade has made a notable difference in the marketplace. “The big difference is awareness,” he says. “We’ll continue to do Americana records, but the challenge now is, how do we translate Americana as a record company into sales?”

Williams, for one, is glad the industry has some kind of language to market the music she and other Americana artists have been making for decades.

“Had there been that market [before], I would have been signed sooner and recognized earlier on,” she says, before noting the Americana movement’s most notable strides. “Now there’s a legitimate market for [Americana] artists. Hopefully it’ll . . . help their careers and shine a light on their music.”

New And Notable

Fourth-Quarter Americana Releases To Watch Out For

BAND OF HEATHENS

Title: “One Foot in the Ether” (BOH/Self)

Release date: Sept. 15

This will be the Austin-based band’s fourth release, but only its second full-length studio album.

AVETT BROTHERS

Title: “I and Love and You” (Columbia)

Release date: Sept. 29

The follow-up to “The Second Gleam,” it’s the band’s first album since signing to Columbia.

EXENE CERVENKA

Title: “Somewhere Gone” (Bloodshot)

Release date: Oct. 6

The former co-lead singer of punk band X (and its somewhat offshoot Americana band the Knitters) will release her second solo album.

BRANDI CARLILE

Title: “Give Up the Ghost” (Columbia)

Release date: Oct. 6

This album is her third full-length, produced by Rick Rubin and enlisting such guests as Elton John and Amy Ray and string arrangements from Paul Buckmaster.

JAMES McMURTRY

Title: “Live in Europe” CD/DVD (Lightning Rod)

Release date: Oct. 13

Following the success of his 2008 album “Just Us Kids,” this second live set from the Austin singer/songwriter includes appearances from Ian McLagan and Jon Dee Graham.

GRANT LEE PHILLIPS

Title: “Little Moon” (Yep Roc)

Release date: Oct. 13

The versatile Phillips, formerly of Grant Lee Buffalo, recorded his sixth full-length album in five days.

CHUCK PROPHET

Title: “Let Freedom Ring” (Yep Roc)

Release date: Oct. 27

This concept album about living the American dream was written in San Francisco and recorded in Mexico City with producer Greg Leisz.

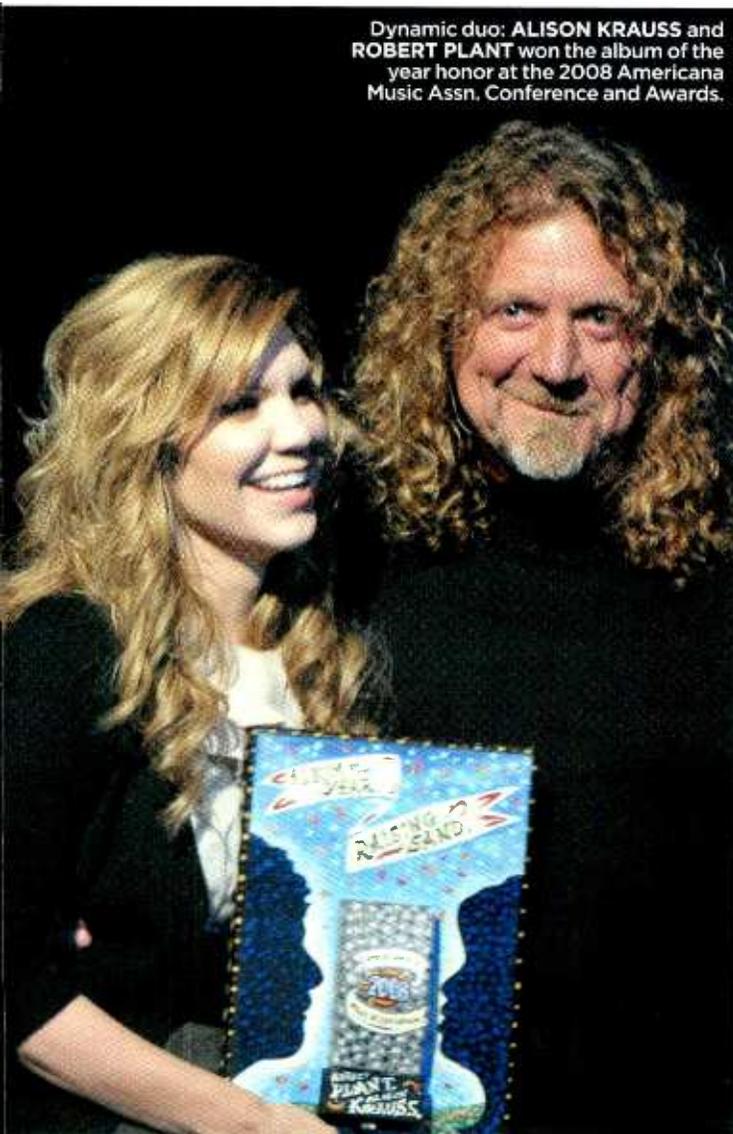
ROBYN HITCHCOCK

Title: “I Often Dream of Trains Revisited” (Yep Roc)

Release date: Oct. 10

This seminal album (originally released in 1984) has been reissued three times on CD with bonus tracks (in 1986, 1995 and 2007). Hitchcock has been revisiting the album on tour. —KR

Dynamic duo: ALISON KRAUSS and ROBERT PLANT won the album of the year honor at the 2008 Americana Music Assn. Conference and Awards.



The chart below represents the 25 best-selling Americana albums based on sales data provided by Nielsen SoundScan for the period covering the first six months of 2009, through the chart week ending June 22. Eligibility for this recap was based on artists and titles appearing on the Americana Music Assn.'s proprietary radio-based chart tabulation during the same period.

TOP 25 AMERICANA ALBUMS

Rank	Title	Artist	Label
1	"Raising Sand"	Robert Plant & Alison Krauss	Rounder
2	"Together Through Life"	Bob Dylan	Columbia/Sony Music
3	"Life Death Love and Freedom"	John Mellencamp	Hear
4	"Tell Tale Signs: The Bootleg Series Vol. 8"	Bob Dylan	Columbia/Sony Music
5	"Middle Cyclone"	Neko Case	Anti-/Epitaph
6	"Little Honey"	Lucinda Williams	Lost Highway
7	"Two Men With the Blues"	Willie Nelson & Wynton Marsalis	Blue Note/BLG
8	"Cardinology"	Ryan Adams & the Cardinals	Lost Highway
9	"All I Intended to Be"	Emmylou Harris	Nonesuch/Warner Bros.
10	"Forgiven"	Los Lonely Boys	Epic/Sony Music
11	"Damn Right Rebel Proud"	Hank Williams III	Curb
12	"Break Up the Concrete"	The Pretenders	Shangri-La
13	"Already Free"	Derek Trucks Band	Victor/Sony Music
14	"Secret Profane & Sugarcane"	Elvis Costello	Hear
15	"Back to the River"	Susan Tedeschi	Verve Forecast/VG
16	"Tennessee Pusher"	Old Crow Medicine Show	Nettwerk
17	"Mudcrutch"	Mudcrutch	Reprise/Warner Bros.
18	"Willie and the Wheel"	Willie Nelson & Asleep at the Wheel	Bismieux
19	"Townes"	Steve Earle	New West
20	"Join the Band"	Little Feat & Friends	429/SLG
21	"Real Animal"	Alejandro Escovedo	Back Porch/Manhattan/BLG
22	"Bulletproof"	Reckless Kelly	Yep Roc
23	"Same Old Man"	John Hiatt	New West
24	"Carried to Dust"	Calexico	Quarterstick
25	"Trouble in Mind"	Hayes Carll	Lost Highway

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COUNTRY PUNKS
The Avett Brothers raise a ruckus

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COFFEE, TEA OR ME
Landon Pigg builds on 'Coffeeshop' synchs

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GONNA LIVE FOREVER
'Fame' is back as a movie, soundtrack

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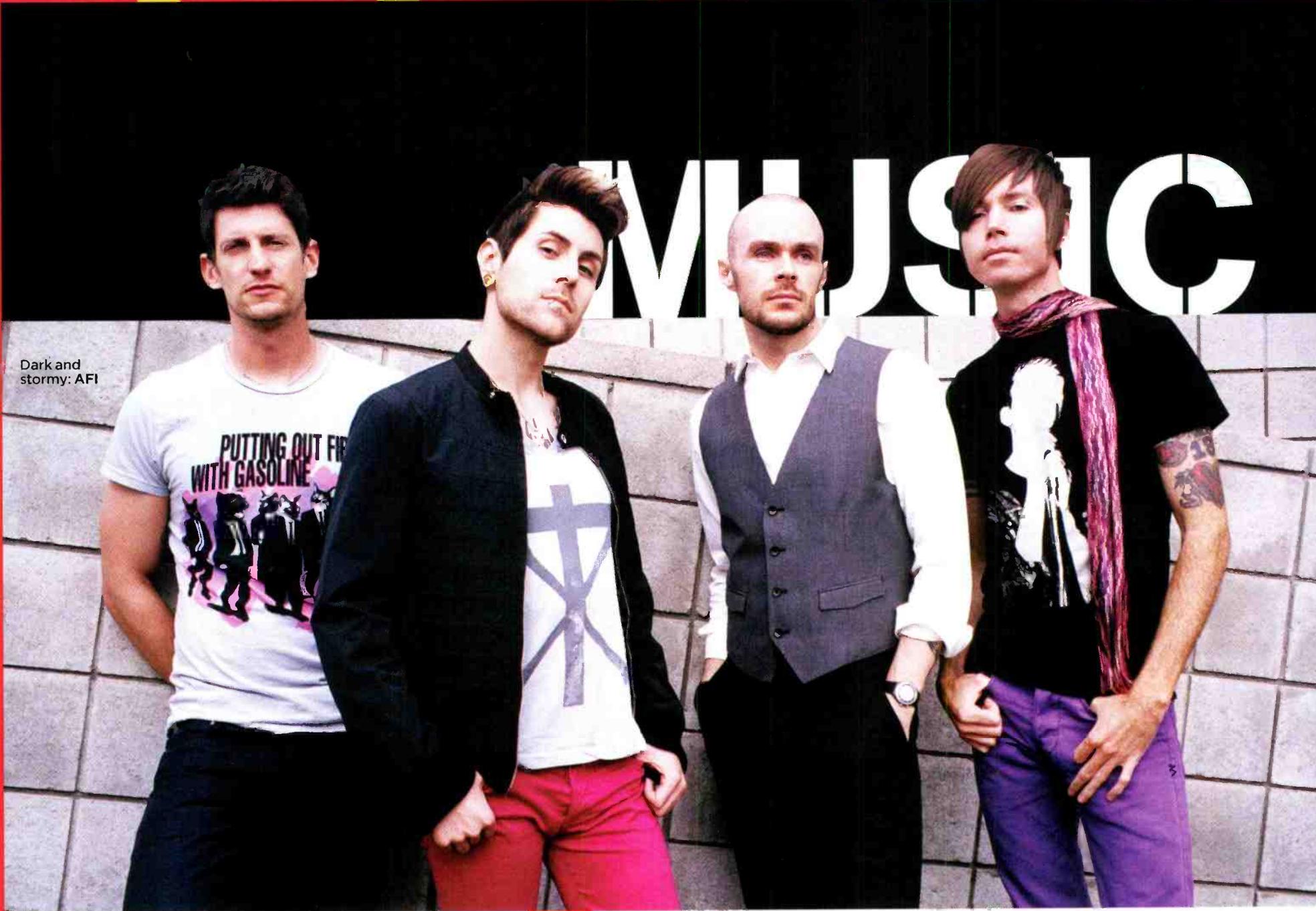
TIGER BEAT
Los Tigres del Norte go mobile for new album

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SPELLBOUND
Islands' return to form

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Dark and stormy: AFI

ROCK BY MIKAEL WOOD

When the members of AFI began work on their 2006 album "Decemberunderground," they "tried really hard not to think about it as the follow-up to a big successful record," guitarist Jade Puget says.

Of course, that's precisely what it was: "Decemberunderground" came three years after "Sing the Sorrow," the band's major-label debut and the album that introduced AFI to a mainstream audience 12 years after it formed in Ukiah, Calif. Driven by the rock-radio hit "Girl's Not Grey," "Sorrow" became the band's first platinum set; it's sold 1.2 million copies, according to Nielsen SoundScan.

Despite (or perhaps because of) the band's low-pressure mindset, "Decemberunderground" went on to sell 993,000 copies, and it produced AFI's biggest single, "Miss Murder," which peaked at No. 24 on the Billboard Hot 100. So when Puget and his bandmates set out to make a follow-up to their second "big successful record," they figured it made sense to take the same approach.

The result, "Crash Love" (due Sept. 29 from DGC/Interscope), is a more straightforward rock album than the synth-heavy "Decemberunderground." "Strategizing to write hits is such a downfall for bands," Puget says. "Try too hard and often it doesn't happen. We didn't want to follow the template and write 'Miss Murder 2' in order to maintain our popularity and sales. We just wanted to make a good document of where we are."

Singer Davey Havok attributes the shift in sound on this album

'CRASH' COURSE

For Its Third Major-Label Album, AFI Revs Up Its Rock Sound

to the release in 2007 of "CexCells" by his and Puget's electronic duo Blaqk Audio. "When Jade and I started writing 'Crash Love' we'd just come off the tour for 'CexCells,' so sitting down and starting to create music with guitars was unexpectedly refreshing. It was exciting to play rock music again."

"I got the feeling, especially with Blaqk Audio, that people were expecting us to head more in that electronic direction," Puget says. "They thought we might be Depeche Mode on this record. But that's not where we wanted to go."

Joe McGrath, who shares production credit on "Crash Love" with Jacknife Lee, says the new album channels the guys-in-a-room vibe of older AFI records like "Black Sails in the Sunset" and "The Art of Drowning," "back when they were coming out of their two-minute, hardcore, Mom-hates-my-haircut phase."

But it's not a retrenchment, McGrath says. "The writing

has evolved. Now they're writing rock songs with memorable, accessible melodies that have a poppy edge to them. Depending on which side of the chat board you're on, that's either a good thing or a bad thing. But they're not going to be confused with Daughtry."

Interscope marketing VP Steve Sherr acknowledges that fans of Daughtry and Nickelback may be out of reach for AFI. But he says the label is determined to broaden the band's appeal to the Middle American rock audience, citing the Foo Fighters as an example of an act that moved from the margins to the mainstream. "AFI could have that same appeal," Sherr says. "I'm sure there are Foo Fighters fans who didn't accept the first Nirvana record."

Sherr points to videogames as one way to reach those listeners. The lead single, "Medicate," is available now for "Guitar Hero 5," and Sherr says another three-pack of AFI songs (including an additional track from "Crash Love") arrives Sept. 17; the band will release five songs for "Rock Band" in October as well.

Core fans haven't been left out of "Crash Love," Puget says. Earlier this year AFI invited its audience to submit videos of themselves "talking about whatever." The band selected six entrants and flew them to Los Angeles, where they contributed backing vocals to the new album.

"Your relationship with your fans only changes over the years as much as you want it to," Puget says. "Some bands need to play the part of the big rock star. When we hang out with our fans, it's the same as it was 10 years ago."

FOLK BY JILLIAN MAPES

SOUTHERN COMFORT

Road Warriors The Avett Brothers Do It Old School

Some call them Southern gentlemen; others call them crazy. Folk rockers the Avett Brothers and their manager Dolphus Ramseur have always sealed business agreements with just a handshake—even now, as the band makes its new home on Columbia's American Recordings.

"All the records we put out, we went on a handshake and good faith," Ramseur says. "I know a lot of people think I'm crazy not to have a contract with the Brothers. But as my mother says, you're only as good as the person signing the piece of paper."

The Avetts' relationships with Ramseur, the band's manager and head of its former record label, Ramseur Records, is not the only close bond the quartet has made an effort to

maintain in the last nine years. The former Dave Matthews Band tourmates have made a commitment to their fans through tireless touring in smaller markets. "We haven't tried to make this thing happen too quickly through the Internet, the blogs, the press or radio, but just by winning over folks through live shows, one fan at a time," Ramseur says. "Word-of-mouth is

the most underrated form of promotion."

But the Concord, N.C., band—Scott Avett (banjo/vocals), Seth Avett (guitar/vocals), Bob Crawford (upright bass) and touring member Joe Kwon (cello)—won over more than just eager fans with word-of-mouth praise. Producer Rick Rubin took notice, eventually signing the Avett Brothers to his Columbia imprint American Recordings in 2008 and producing the band's new album, "I and Love and You," out Sept. 29.

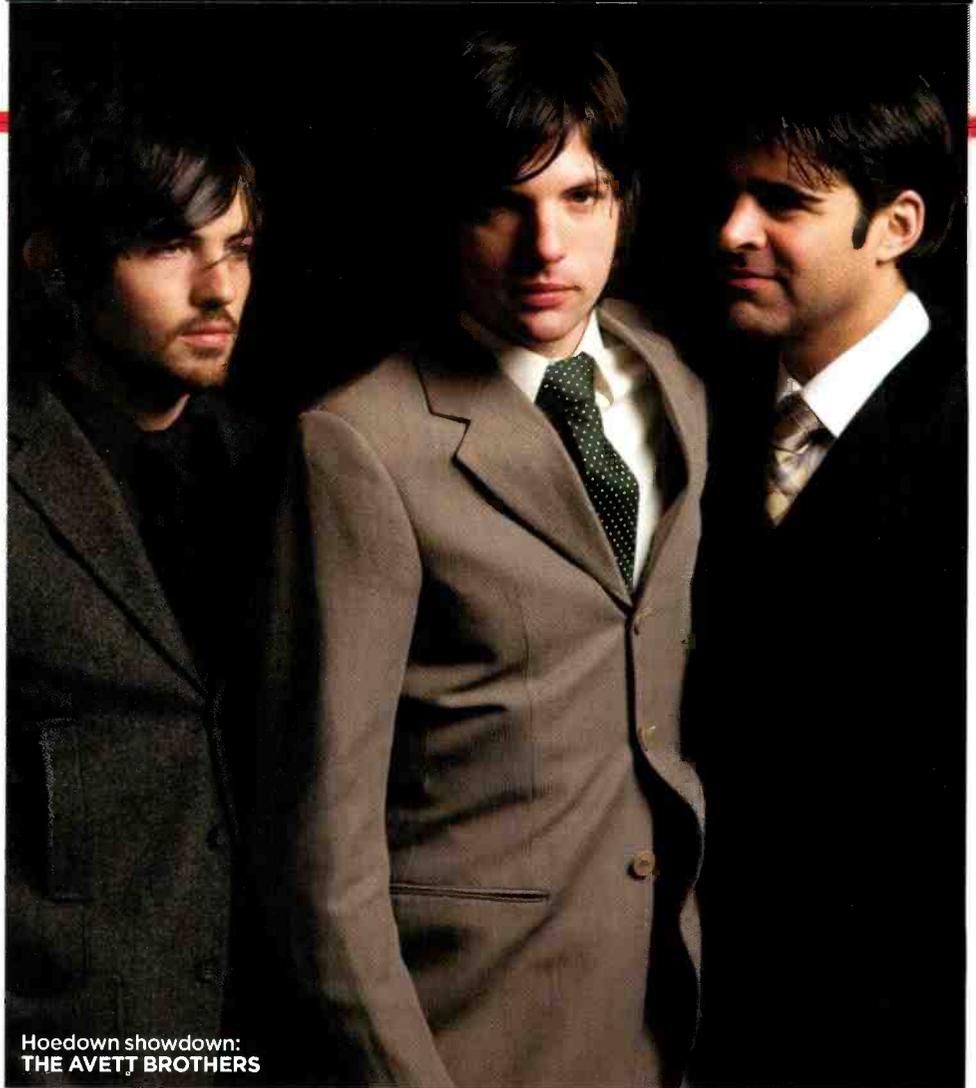
The album, the band's 13th release, is one that Avett says has seen its fair share of release delays—the only hint of growing pains for an act formerly accustomed to the lightning-fast pace of a two-person label. The Avett Brothers and Ram-

seur committed to a record deal that Ed Alexander, their project manager at Columbia, calls a "unique scenario." It has allowed them to keep their long-established business arrangements intact with few changes, while Columbia, as Avett puts it, "adds fuel to the fire."

Even though the Avett Brothers remain rooted in tradition, their music has evolved on

●●●●
'The Brothers couldn't care less about being cool or even what cool is. They're serious about songwriting.'

—DOLPHUS RAMSEUR, MANAGER



Hoedown showdown: THE AVETT BROTHERS

the latest album. The band, which has been touted as "grunge grass" and "country punk," delves into piano-driven pop melodies on "I and Love and You"—territory that Avett isn't afraid to explore, proudly proclaiming his love of '80s pop music. "I lived on a dirt road in a 60-acre farm in North Carolina where Michael Jackson probably never stepped foot. But that didn't matter to me—I loved him and I imitated him," Avett says.

The Brothers' signature banjo licks and country charm dominate the best songs on "I and Love and You," but the album is nearly devoid

of the youthful, punk-tinged attitude behind early Avett albums—and Avett is OK with that. "Every artist—I'm sure Dylan had to do it, the Beastie Boys had to do it, I'm sure a lot of people had to—digs themselves out of the hole they dug when they were younger because we all evolve musically," he says.

"The Brothers couldn't care less about being cool or even what cool is," Ramseur says. "To me, it's a real fresh thing that they're not caught up in some hip world or some get-rich-quick scheme. They're serious about songwriting and they aren't afraid of hard work." ●●●

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EDITED BY TOM FERGUSON

>>> HIS WAY

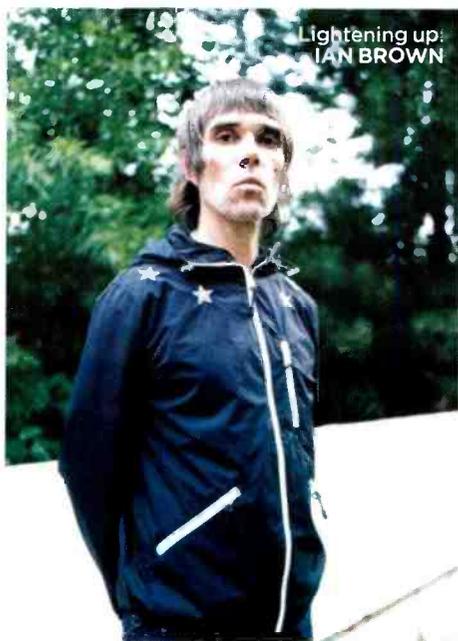
Some 20 years after the Stone Roses' seminal debut album was released, former singer Ian Brown's singular approach is reflected in his sixth solo title, "My Way." It's also an attitude applied to Fiction Records' marketing of the album and its lead single, "Stellify."

The album will be released Sept. 28 in Europe, Japan and Australia on Fiction/Universal. In the United Kingdom, the four-track "Stellify" EP was released as a download Aug. 11, aided by a promo campaign that saw four radio stations (BBC Radio 1, BBC 6 Music, XFM and Absolute) debuting one track apiece.

"It worked really well," label manager Steve Warby says. "Fans could skip from station to station to hear the songs."

Warby says the digital release was aimed at re-engaging with Brown's fan base; buyers received a 48-hour presale window to purchase tickets for a U.K. tour, booked by 13 Artists, that kicks off Nov. 29. The EP's songs are on the album, and buyers can purchase the remaining eight tracks as part of iTunes' Complete My Album promotion.

Brown's previous set, "The World Is Yours" (2007), "was more of a political statement,"



Lightening up: IAN BROWN

Warby says. "This is much lighter in tone—reaction from clubs and radio has been really positive." All of Brown's studio albums have made the U.K. top 10. He is published by Sony/ATV and is seeking a U.S. label deal.—Steve Adams

>>> HOT TEMPER

The Temper Trap is ready for the long haul. The Melbourne, Australia, buzz band now calls London home, using the U.K. capital as a strategic base for extensive European touring running through year's end. In Britain, the band was the first signed to the recently relaunched label Infectious Records; its debut album, "Conditions," opened at No. 32 on the Official Chart Co.'s Aug. 22 U.K. tally.

"It's early days, but the power of synch is quite significant with this campaign," says Mushroom Group chairman Michael Gudinski, whose Melbourne-based label Liberation Music signed the group for Australasia. The lead track, "Sweet Disposition," cracked the U.K. top 40 in August following its use in a trailer for the movie "(500) Days of Summer" and in a campaign for the digital TV channel E4. In Australia, the song is featured in Channel 10 TV trailers for Australian Rules Football coverage.

The Temper Trap is published by Mushroom Music (Australia), Sony/ATV (Japan) and Imagem/Mushroom (rest of the world); "Conditions" gets a U.S. release Oct. 13 on Glassnote. The band is booked for North America by High Road Touring, for Europe/Asia by Creative Artists Agency and for Australia by Harbour Agency. "Much of 2010 will be spent in America and the U.K.," the act's co-manager Danny Rogers says. —Lars Brandle

>>> EASING IN

Hamburg-based Nigerian urban singer Nneka is looking to build on critical acclaim and German success with her second album, "No Longer at Ease" (Sony/Four Music/Yo Mama).

The album was issued in April in Germany, Austria, Switzerland and France and has been rolling out in international markets since, including the United Kingdom Aug. 24.

The label says German sales stand at 80,000 copies, while the album has been a top 50 hit in Germany, Austria, Switzerland and France.

Nneka's 2006 debut, "Victim of Truth," received enthusiastic international coverage—the United Kingdom's Sunday Times called it "the year's most criminally overlooked album."

The singer "owes her success firstly to her incredible authenticity and her outstanding qualities as a musician and songwriter," says Berlin-based Mark Löscher, head of Four Music Productions/Columbia. "There are very few other artists who are able to transport these qualities live onstage as well as Nneka does, and this applies to just about around the entire world."

Nneka's publishing is Copyright Control; live bookings are through FKP Scorpio. The singer has toured extensively in Europe, including French shows supporting Lenny Kravitz earlier this year. —Wolfgang Spahr

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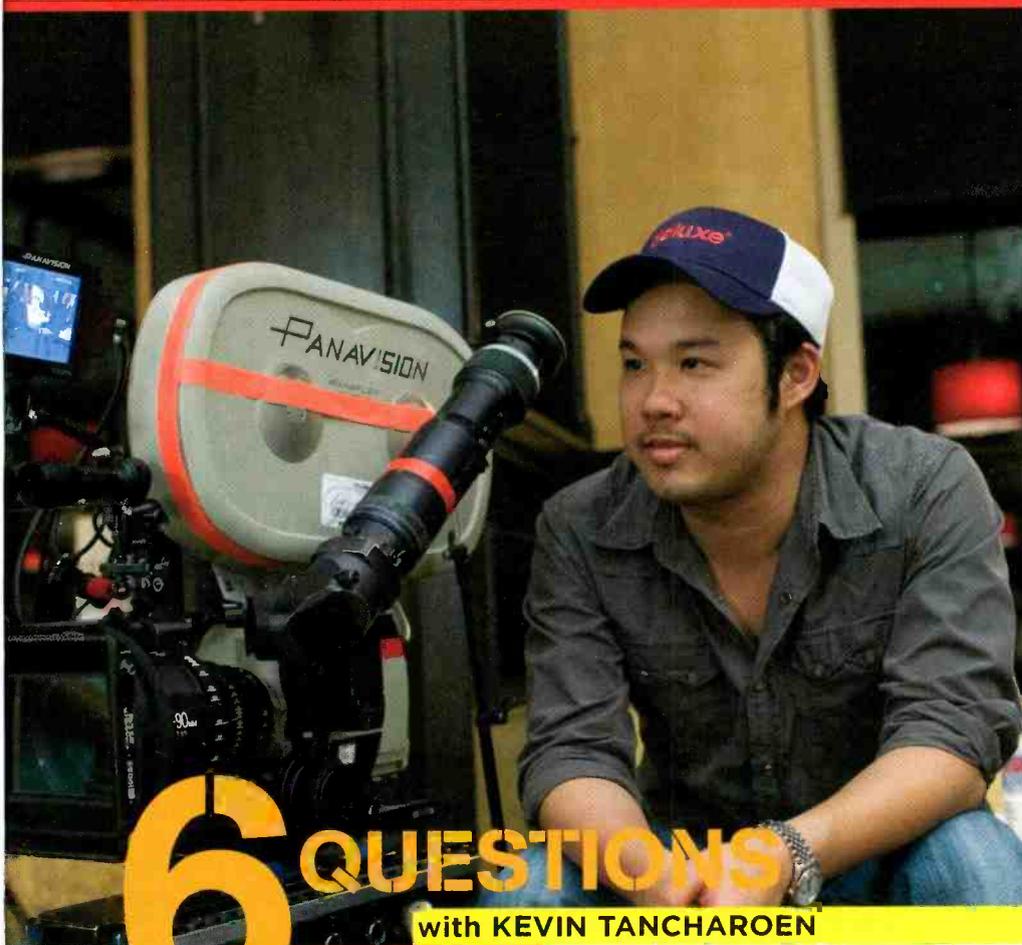
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6 QUESTIONS

with KEVIN TANCHAROEN
by LEILA COBO

First-time feature film director Kevin Tancharoen grew up watching the movie "Fame." Now, the 25-year-old dancer, choreographer, mixer and video director—who has worked with Britney Spears and Christina Aguilera and who directed the MTV series "Twentysixseven" and "DanceLife"—presents his contemporary take on the classic tale of the pursuit of dreams. The film premieres Sept. 25 with a new cast, a new storyline and even new music. Tancharoen also executive-produced the film's soundtrack, released Aug. 25.

1 Was it daunting to remake such an emblematic movie, particularly as your first feature film?

Definitely. You have to walk in very humbly and say you're going to do it differently. The only way it's a remake is because we're copying the four-year structure and it takes place at the New York High School for the Performing Arts. Other than that, it's completely different. [Music-wise] we used the theme song and we had one of the leads sing "Out Here on My Own."

2 Is the first film's gutsy, exhilarating spirit present in the movie?

One hundred percent. The movie is very grounded and very gritty and very authentic, because I come from that world of performing arts, and I wanted to bring that authenticity to that movie. All those things I romanticize I actually think are very, very cool. You can see the work people do in the school: The instruments are a little old, the mirrors are chipped, it's not a well-funded school by any means, but it's a place of passion and I wanted to transmit that.

3 How did you land this film?

They thought my background was unique and they thought it would bring a useful authenticity to the movie. What's popular today are [films like] "High School Musical," and although those movies are so entertaining, I never thought any of the characters jumped off the screen as engaging. I thought the situations were formulated just to get a performance out of them. The movies I love are like "All That Jazz" and "Cabaret," because they're bittersweet and romantic. You love the pain

an artist goes through, but you also see the spectacle of the musical numbers.

4 Although ironically, you come from the music video side.

But I thought "Fame" would be better served as a little bit more old-school. At a school like this you don't learn hip-hop. It's about discipline and structure, and you learn ballet, jazz and in music you learn the classics. Since this was a performing arts high school I thought, "How can you present them so they actually mean something to the character and you get all these little nuances and imperfections that at the end of the day give you the emotions?"

5 Has the popularity of reality shows like "American Idol" made this remake possible?

I think this is the cultural zeitgeist. Everybody is as interested in seeing where Joe Schmo comes from as they are in seeing him onstage. The idea of fame at an arm's length is very attainable now with reality shows and the Internet.

6 Why aren't there huge names in the cast?

That was a very, very, very conscious decision. I think in this climate it would be very easy for a lot of people to suggest to me, "Hey, you should hire Miley Cyrus." But it wasn't the kind of rawness that I wanted. And I also felt, if you're making a movie about real kids who want to be famous and you want to feel that passion and you want to feel that drive, you simply cannot hire superstars. This is the perfect movie to break stars as opposed to simply get stars. . . .

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ALBUMS

ROCK

PEARL JAM

Backspacer

Producer: Brendan O'Brien
Monkeywrench

Release Date: Sept. 20

Pearl Jam frontman Eddie Vedder still uses a typewriter to craft lyrics, and the band's new album, "Backspacer," is named for a key on his favorite old technology. A reluctance to dismiss the past has always marked Pearl Jam's career, and this newest effort specifically. To help recapture its rollicking, mid-1990s energy, Pearl Jam recruited its longtime producer Brendan O'Brien. "Backspacer" opens with a charging block of fast-paced, radio-ready alt rock, while "Gonna See My Friend" and the Police-ish "Got Some" ride on sizzling guitar riffs that play off Vedder's signature impassioned vocals. The lead single, "The Fixer," is a buoyant pop gem. The whole album has a pleasurable mix of lean, mean rock'n'roll and pensive ballads that reflect both the state of the world and the band's place in it. The album closes with "The End," a string-tinged love song with a careful beauty that proves that Pearl Jam has not only returned to form, but has revitalized itself.—LJW

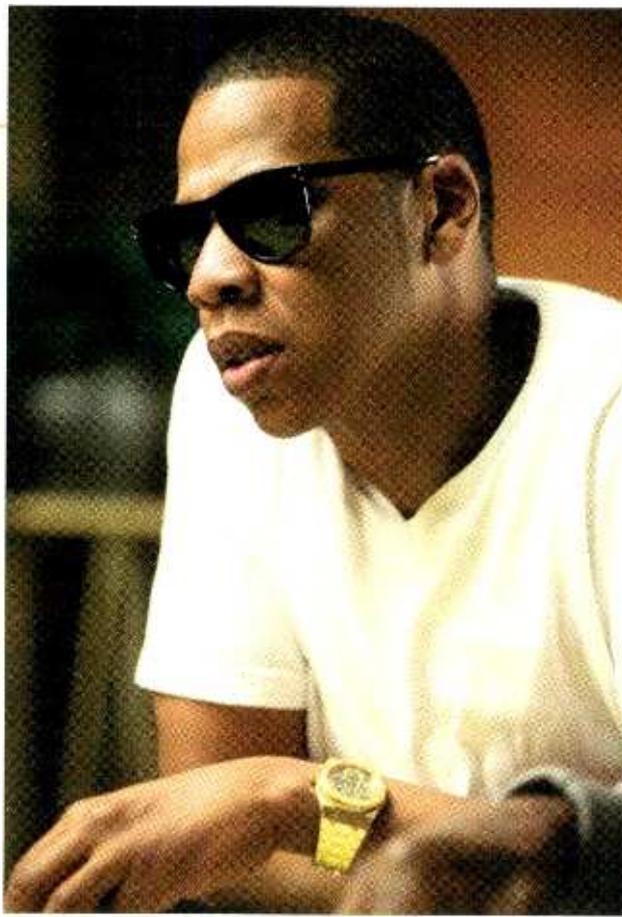
YO LA TENGO

Popular Songs

Producers: Roger Moutenot, Yo La Tengo
Matador Records

Release Date: Sept. 8

Following the scattershot pop of 2006's "I Am Not Afraid of You and I Will Beat Your Ass," Hoboken, N.J.-based indie rock act Yo La Tengo returns with a more focused collection full of lush instrumentation and bitter-sweet lyrics. "Popular Songs" offers nine darkly catchy tracks that recall the band's late-'90s output before shifting gears; the remaining three songs get more experimental. Luckily, the first half's shorter songs (like the guitar rave-up "Nothing to Hide") and the last quarter's winding compositions (the nearly wordless 11-minute beauty "The Fireside") are both pulled off expertly. "If It's True," the album's standout track featuring a throwback string section and duet between group members Georgia Hubley and Ira Kaplan, showcases the band's understanding of a great pop structure. Yo La Tengo has little to prove at this point in its 20-year career, but its dedication to expanding its sound without obscuring its



JAY-Z

Blueprint 3

Producers: various
Roc Nation

Release Date: Sept. 8

Out of Jay-Z's 11 releases, his latest album, "Blueprint 3," has taken him the longest to record and deliver. But as expected, the new set is worth the wait. On the synthesizer-heavy track "What We Talking About" (featuring Luke Steele), Jay-Z calls out the Game and former friends Dame Dash and Jaz-O, while instructing news media personalities Bill O'Reilly and Rush Limbaugh to "fall back" and "get off my balls," respectively, on the fast-paced cut "Off That" (featuring Drake). With the help of R&B star Alicia Keys, Jay-Z gives a nod to his hometown over a simple piano pattern on "Empire State of Mind." On the J. Cole-assisted, hand-clap-laden song "A Star Is Born," Jay-Z boasts about his success while giving shout-outs to others who've reached the top of their game. With witty rhymes, pertinent collaborations and stellar production from the likes of Timbaland and No I.D., among others, the long-awaited "Blueprint 3" doesn't disappoint. In fact, the album may just be the blueprint for hip-hop music to come.—MC



songwriting formula remains impressive.—JL

RAP

KID CUDI

Man on the Moon: The End of Day

Producers: various
G.O.O.D./Universal Motown

Release Date: Sept. 15

Kid Cudi's debut album, "Man on the Moon: The End of Day," is anything but a traditional hip-hop recording. It's more along the lines of pop fare, with narration by labelmate Common. Cudi describes inner struggles on the song "Mr. Solo Dolo," and he follows up with dark lyrical content on "Day 'N' Nite." The Kanye West-produced "Sky Might Fall" finds Kid Cudi rapping in a whispered voice, harmonizing over his own rhymes, while the Illfonics' Matt Friedman provides an infectious dance track with "Enter Galactic." Electronic gems continue with two Ratatat collaborations, the guitar-piercing "Alive" and uplifting "Pursuit of Happiness." (The latter also features MGMT.) The rapper's delivery is confident in a poetic and artful way, channeled through a theatrical set of songs, including a timely sample of Lady GaGa's

"Poker Face" on the cut "Make Her Say."—MM

WORLD

A.R. RAHMAN

Vande Mataram

Producers: Bharat Bala, Kanika Myer
Varese Sarabande

Release Date: Sept. 22

"Vande Mataram" started as a video and music project conceived by filmmakers Bharat Bala and Kanika Myers in 1997 to celebrate the 50th anniversary of Indian independence. The musical portion of the forthcoming reissue of "Vande Mataram" was written by A.R. Rahman, who subsequently made a name for himself stateside after composing music for the 2009 Academy Award-winning film "Slumdog Millionaire." "Vande Mataram" is the national song of India, and Rahman offers his version of it on the album. The set was Rahman's first non-cinema album project, and his Bollywood musical background is quite evident. "Ma Tujhe Salaam," "Only You" and "Missing (Vande Mataram)" are very dramatic, sonically vast compositions. "Tauba Tauba," on the other hand, is a club-ready, beat-heavy

number in the Asian underground mode. Also note the tune "Gurus of Peace" (a compelling piece Rahman wrote with famed Qawwali singer Nusrat Fateh Ali Khan), which features a chorus of children and a hint of Qawwali ecstasy.—PVV

POP

KSM

Read Between the Lines

Producers: Matthew Gerard, Robbie Nevil
Walt Disney Records

Release Date: Sept. 22

KSM sounds like what would result if the Go-Go's men-



HARRY CONNICK JR.

Your Songs

Producers: various
Columbia Records

Release Date: Sept. 22

Best-known as a classic crooner

in the song-stylist tradition, Harry Connick Jr. returns to the deep well of standards for "Your Songs," harking back to 2004's commercially acclaimed "Only You." On the set, Connick teams up with renowned producer/record executive Clive Davis to create fresh renderings of old tunes from the Great American Songbook (an uptempo take on Nat "King" Cole's "Mona Lisa") and the contemporary pop library (a breezy ride through Billy Joel's "Just the Way You Are" and a swinging rendition of Elton John's "Your Song"). The album's goal was to develop accessible arrangements, according to Davis. And Connick accommodates with his lush and graceful big band and strings charts, staying close to the melodic intent. Even the inconsequential guest appearances by saxophonist Branford Marsalis and trumpeter Wynton Marsalis on Elvis Presley's "I Can't Help Falling in Love With You" keeps close to script. "Your Songs" doesn't have any surprises, but it sure sounds pleasant.—DO



FIVE FINGER DEATH PUNCH

War Is the Answer

Producers: Five Finger Death Punch, Kevin Churko
Prospect Park Records

Release Date: Sept. 22

Five Finger Death Punch's anxiously anticipated second album accomplishes the rare feat of being all, or at least most, things to its constituency—in this case hard rock fans, a notoriously diverse and divisive community that's hard to win over en masse. But "War Is the Answer" reaches wide and connects with a number of head-banging styles, from the nu-metal growls of "Dying Breed" and "Burn It Down" to the Black Sabbath-like lumber of "Falling in Hate," the industrial-tinged brutality of "Bulletproof" and the accessible melodies found in "Crossing Over" and "Walk Away." With its acoustic guitar opening and soaring choruses, "Far From Home" is a bona fide power ballad with cajones, while lead guitarist Jason Hook flexes his chops on the instrumental "Canto 34" (which leads into a cover of "Bad Company," on which vocalist Ivan "Ghost" Moody's menacing heldentenor turns into a threat of Tarantino-esque proportions). "War Is the Answer" is angry and at times political, but that only helps Five Finger Death Punch deliver a sophomore knockout.—GG

THE BILLBOARD REVIEWS

SINGLES

tored a young band—and amazingly, that's exactly what happened. Brought together by the original members of the 1980s rock act, KSM has been trained in the ways of distinctive individual looks, spunky stage presence and monster riffs. But there's one critical difference between the two groups: Through the lens of Disney, KSM's antics are strictly G-rated. The first single, "Distracted," has as much melody, but more punk energy, than the band's closest cousin, Avril Lavigne. The act's rock rings harder and truer than Miley Cyrus', particularly on blast-off tracks like "Don't Rain on My Parade." At the center of it all is 15-year-old lead singer Shelby Cobra, who can wail with the best of them and pounds around the stage like a post-riot rrrrl princess.—KM

MIKA The Boy Who Knew Too Much

Producers: Mika, Greg Wells

Universal Republic

Release Date: Sept. 22

Anyone convinced that Mika burned through his bag of outré art-pop tricks with 2007's action-packed "Life in Cartoon Motion" should prepare to be (pleasantly) surprised. On "The Boy Who Knew Too Much," this Beirut-born singer comes back strong with another set of over-the-top anthems that proves no one's more entitled to inherit Freddie Mercury's glam-god crown. The sound is the same, if perhaps a bit more finely honed. Final Fantasy's Owen Pallett and Madonna collab-

orator Stuart Price punch up the song "Rain" with loads of disco-folk detail, while Imogen Heap lends her trademark vocal acrobatics to "By the Time." Yet as he did on "Life in Cartoon Motion," Mika never allows the hyperactive arrangements to overpower his message of jubilant defiance. "We are not what you think we are!" he and a ragtag choir holler in the opening track, "We Are Golden." *Duly noted.*—MW

LATIN PACHA MASSIVE

If You Want It

Producer: Ramon Nova *Nacional Records*

Release Date: Sept. 22

New York-based Pacha Massive's second album, "If You Want It," satisfies from beginning to end. An inventive bilingual fusing of Latin rhythms with dancehall and electronica allow Dominican-born producer/guitarist/keyboardist Ramon Nova to play with many colorful moods. He captures these by featuring several female vocalists, like Zigmat's Monica Rodriguez on the funky first single, "If You Want It," and "Tonight," which displays addicting production and sensual vocals. Love Grenades member Elizabeth Wight's hypnotic vocal in English on "Take the Wheel" drives the drum-heavy track with Nova's rapped-out Spanish, "For a While" stands out with horns and guitar at the core of the bouncy song, and pop friendly "To the Top" has hip-hop influences and woodwind melodies that complement Nova and Yasi Baby's vocals.—MM

ROCK

BON JOVI We Weren't Born to Follow (4:09)

Producer: John Shanks

Writers: J. Bon Jovi, R. Sambora

Publishers: various *Island*

Bon Jovi previews its new album, "The Circle" (Nov. 10), with an anthemic rocker reminiscent of the band's '80s chart successes. The New Jersey-bred musicians move away from the country sound of their last album and return to the fist-pumping, arena-shaking songs that made them superstars. While some may scoff at the nostalgia, Bon Jovi has sustained a 25-year career by giving fans what they want: Jon Bon Jovi's gruff lead vocals, Richie Sambora's nimble guitar work and—this time—a singalong chant ("Let me hear you say yeah, yeah, yeah, oh yeah..."). It isn't quite "Born to Be My Baby," but "We Weren't Born to Follow" will appeal to Bon Jovi's hardcore fans.—CW

SAY ANYTHING Hate Everyone (3:14)

Producer: Neil Avron

Writer: M. Bemis

Publishers: My Per Diem/EMI April Music (ASCAP)

RCA

The lyrics of "Hate Everyone," the lead single on Say Anything's self-titled Oct. 13

release, read like a laundry list of those who rubbed frontman Max Bemis the wrong way. Among the offenders: Promiscuous Mother Nature, "actors who seem genuine," Lexus-driving rappers and "the pills I ate for breakfast." Though the track sometimes feels like an adolescent rant, it builds on the strengths of the L.A. band's previous angst anthem ("Admit It"), and its hook is even catchier. Bemis also demonstrates his knack for wordplay and turns the song on its head by putting himself on his own blacklist: "I'm mired in hypocrisy/Yeah, I'm still down with Jay-Z/I guess that 'everyone' includes me." Though the song's aftertaste may be sweet, liking it probably won't put anyone in Bemis' good graces.—ECJ

POP GARY GO

Wonderful (3:42)

Producers: Gary Go,

Andreas E. Larsen

Writer: G. Baker

Publishers: TCR Music, Kobalt Music Group *Decca*

British singer/songwriter Gary Go makes a strong entrance with "Wonderful," his debut single about finding the strength to recognize one's self-worth despite their flaws. From its luminous opener to the underlying guitar theme, the track

SEAN KINGSTON

Face Drop (3:05)

Producer: Lucas Secon

Writers: L. Secon, A. Martin

Publishers: Lucas Secon

Copyright Control (BMI/KODA);

Sony/ATV, God's Crying Publishing (ASCAP)

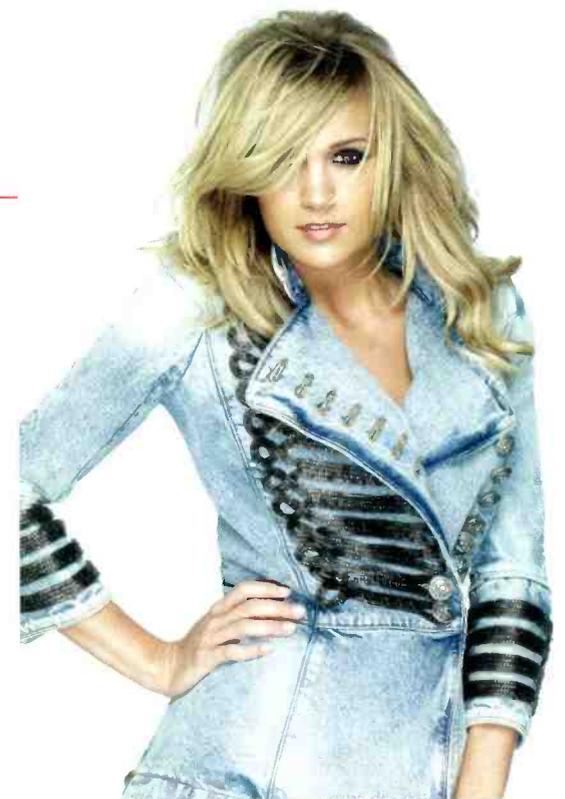
Epic/Beluga Heights

As Sean Kingston's "Fire Burning" still blazes on the charts, the 19-year-old readies his second single from "Tomorrow." The feel-good party track shows off the Jamaican singer's voice more clearly than the previous hit, with a stronger melody and a sprinkling of his island tone. The lyrics convey a message of strength, as Kingston realizes the true colors of his shallow, former love. He sings: "'Cause you always tried to fill me with doubt/Saying that I'd look better if I was thinner/But you know you should have loved me for my inner." Lucas, who produced and wrote the single and also wrote the Pussycat Dolls' "I Hate This Part," has provided Kingston with one of his most mature songs yet. Though it doesn't stray too far from his previous hits, the formula works for the reigning prince of reggae-pop.—MM



offers a production quality and dynamism that recalls the past work of Sting, Phil Collins and U2's Bono. Go's comforting vocals draw the listener in, and his approachable tenor is a favorable match to the song's message, which is uplifting even as it appeals to a darker sensibility: "We are all miracles wrapped up in

chemicals/We are incredible." The singer recently toured Europe with Lady GaGa and the veteran pop outfit Take That, and his just-released, self-titled debut album features other notable songs like "Engines" and "Open Arms." Go's universal sound and positive energy signal a bright future.—MM



CARRIE UNDERWOOD

Cowboy Casanova (3:40)

Producer: Mark Bright

Writers: C. Underwood, B. James, M. Elizondo

Publishers: various

19 Recordings/Arista Nashville

Country PDs have been anxious to get their hands on new Carrie Underwood music, and the singer doesn't disappoint on this feisty admonition to avoid Mr. Wrong. This highly anticipated lead single from Underwood's Nov. 3 release, "Play On," had to be rushed to country radio when an unfinished version leaked. "Cowboy Casanova" gives her the chance to display the sassy side of her musical persona that made previous hit "Before He Cheats" such an impact record. Blessed with a versatile set of pipes that make the best of any tune, Underwood shines on this steamy upbeat number, which she penned with Brett James and Mike Elizondo. Mark Bright's production is taut and packs a punch in all the right places.—DEP

LEGEND & CREDITS

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

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

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

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LATIN BY LEILA COBO

Playing The Digital Arena

Regional Mexican Superstars Los Tigres Del Norte Seek Wider Exposure

Last month regional Mexican icons Los Tigres del Norte placed their new single, "La Granja," in the top 10 of Billboard's Regional Mexican Airplay chart. It was their 41st single to reach that upper echelon—a record in the chart's 15-year history and a testament to Los Tigres' enduring radio appeal.

The recent release of the group's latest album—also titled "La Granja"—underscores how tradition and innovation can come together to sustain a veteran act. Released Sept. 8 on Fonovisa Records, "La Granja" is enjoying "the most aggressive digital and mobile marketing campaign we've ever launched for a regional Mexican act," says Alberto Del Castillo, Fonovisa VP of marketing and promotion. Like its lead single, the album is expected to debut in the top 10 on the Top Latin Albums chart.



Mobile force: LOS TIGRES DEL NORTE

The campaign's centerpiece is an exclusive deal with Verizon Wireless. Announced last April at the Billboard Latin Music Conference, it includes the release of an exclusive, four-track EP for Verizon customers. In addition, Fonovisa has launched an Interactive Voice Response campaign that allows fans to call and listen to messages recorded by members of the band. Fans can also leave messages with the possibility of eventually receiving a personal call from Los Tigres.

The five members, regarded as the senior statesmen of regional Mexican music, have willingly embraced a digital arena they think will open the door to more fans. "Mexican music hasn't had that window of exposure in all [digital] media," lead singer Jorge Hernández says. "The decline of physical sales has changed the entire system, and we have to get up to date. New generations have different needs."

But while the needs may be different, Los Tigres has maintained and expanded its fan base by continuing to sing about relevant issues.

Well known for its corridos—the sung narratives that often delve into such subjects as drug dealing, violence and other social issues—Los Tigres has managed to relay incisive commentary without resorting to the over-the-top, often gratuitous adulation of drug trafficking and violence that has permeated the music of many emerging regional Mexican acts.

"We approach our musical proposal like this," explains Hernández. "We write a page or a paragraph and give information on what's happening to our people. We don't exaggerate reality. Our proposals are very clear."

Through the years, Los Tigres' stories have ranged from the adventures of female drug dealers to penetrating social criticism. In that vein, "La Granja" (The Farm)—written by longtime collaborator Teodoro Bello—is a social parable in which different animals represent different segments of society.

"It's a fable that really reflects our people's thoughts," Hernández says. "We just use different words so as not to offend anyone." He

also notes it's sheer coincidence that "La Granja" is reminiscent of George Orwell's literary classic "Animal Farm." The 1945 book, which Hernández says he hasn't read, also uses a farm as a parable for the events leading up to Russia's Stalin era.

In addition to its socially conscious themes, "La Granja" mixes in light-hearted fare and dance tracks. "We try to have a fun album and, at the same time, say the truth in our songs," says Hernández.

Aside from its mobile promotion, "La Granja" is also benefiting from a Wal-Mart Soundcheck campaign: Los Tigres recorded a live unplugged session that is being shown on TV screens in Wal-Marts nationwide. The album is positioned in online portals like Amazon and Batanga in the hope of bringing Los Tigres' fans to the digital arena as well as exposing the group's music to a wider audience.

"These digital retailers needed a regional icon to open up this market," Fonovisa's del Castillo says.

'PARTY' GIRL

Miley Cyrus bounds into the top 10 on Mainstream Top 40 as "Party in the U.S.A." jumps 14-10. The song wins the chart's Greatest Gainer award for a second straight week. The track is Cyrus' third top 10 on the pop airplay chart. And, at just five chart weeks, the star easily notches her swiftest ascent to the top 10. "See You Again" took 13 weeks to reach the top tier; "The Climb" required 14. With its peak to date at No. 2 on the Billboard Hot 100, "Party in the U.S.A." is tied with the Shop Boyz's "Party Like a Rockstar" (2007) and Eddie Murphy's "Party All the Time" (1985) as the second-biggest "party" song in the chart's 51-year history. Only one such tune has partied harder on the Hot 100: Lesley Gore's 1963 No. 1, "It's My Party." And here's another interesting side note: Both Gore and Cyrus were sweet 16 while recording their respective hits. —Gary Trust



HERE'S A LOOK AT THE TOP 10 BIGGEST HOT 100 'PARTIES' THROWN TO DATE:

Still at No. 1 on Hot Digital Songs and gaining at radio (32 million audience impressions, up 25% on Hot 100 Airplay), Miley Cyrus' "Party in the U.S.A." could still top the Billboard Hot 100.

PEAK	YEAR	TITLE	ARTIST
1	1963	"It's My Party"	Lesley Gore
2	1985	"Party All the Time"	Eddie Murphy
2	2007	"Party Like a Rockstar"	Shop Boyz
2	2009	"Party in the U.S.A."	MILEY CYRUS
3	2001	"Where the Party At"	Jagged Edge With Nelly
4	2002	"Get the Party Started"	Pink
5	1962	"Party Lights"	Claudine Clark
6	1972	"Garden Party"	Rick Nelson and the Stone Canyon Band
11	1997	"Cold Rock a Party"	MC Lyte
12	1962	"Dancin' Party"	Chubby Checker

A Hypnotizing Return

Islands Give Fans The 'Vapours' On New Album

"Vapours," the title of Islands' third full-length album, materialized after a particularly boisterous show last year in Switzerland. Following his opening set, Los Angeles rapper Subtitle watched the Montreal indie-poppers put on a dazzling performance.

"After the show he said we were so good that there were vapors coming off the crowd," Islands frontman Nick Diamonds recalls. "It boiled down to a new way of interpreting entertainment; it was like we had cast a spell over the audience."

Islands will get the chance to hypnotize larger crowds this fall, when the group opens for veteran alt-rockers the Psychedelic Furs on a brief North American trek (starting Sept. 28 in Tampa) before kicking off a headlining U.S. tour. Stuffed with pop hooks built around flashy synths and drum machines, the Anti- album—due Sept. 22—seems tailor-made for larger venues. "Vapours" abandons the heavy themes of last year's "Arm's Way" and offers more light thrills along

the lines of 2006's "Return to the Sea" and Diamonds' previous work with lauded pop group the Unicorns.

The singer/songwriter credits the return to form to the recording process, which began in January in New York and was broken into different parts for tracking instruments, recording vocals and mixing. "For 'Arm's Way,' we were rehearsing every day, so everything was accounted for in the studio and kind of claustrophobic," says Diamond. "This record was built more vertically, so some songs took on a completely different direction than their demos."

The album's immediacy can also be attributed to the return of drummer Jamie Thompson, who left Islands following the release of "Sea" to pursue other projects. Although Diamonds admits "there was a bit of bad blood" when Thompson left, he thought that working with his longtime friend "felt right for this record" and recruited him. Thompson's percussion is a highlight throughout, from the moody stutter-pop of "Shining" to the retro-funk of "No You Don't," which hit the Internet July 21.

Anti-, which signed the band in early 2008, plans to promote the album by reaching out to key music



Call to arms: ISLANDS

blogs and releasing free content like remixes and videoclips of acoustic performances. While the label doesn't expect the album to make a noticeable mainstream splash, director of marketing Josh Legere is focused on getting the most out of online promotion.

"A lot of our online campaigns are a call to arms for iTunes to feature the album because that's 30%-40% of our sales right there," he says. "It's all about trying to utilize blogs and get the word out. Licensing is out of our

hands. But if a song takes off, we'll definitely chase it."

While Anti- is releasing the album in North America, the band is looking for international distribution. However, Diamonds seems entirely focused on the upcoming tour: The band will forgo its usual six-member lineup and play as a four-piece. "The shows will be much more skeletal and sparse," Diamonds says, "but in a good way, with more space for each of us to work."



Comfort zone: KEVON EDMONDS

BACK FOR MORE

It's been a minute—actually almost 10 years—since Kevon Edmonds appeared on a Billboard chart. He's back now with a new single, "Oh," which is No. 19 on Adult R&B and No. 63 on Hot R&B/Hip-Hop Songs.

"This is a great sign," says Kevon with a laugh from his home in Nashville. "Hopefully, it's an indicator of what's to come."

What's coming is Kevon's sophomore set, "Who Knew." The Oct. 13 release is the first from principal Al Manerson's Make Entertainment through EMI Distribution. Producers include Damon Thomas (formerly of production duo the Underdogs), nephews Dave and Jason Edmonds and Greg Curtis (Keyshia Cole). Curtis produced and co-wrote "Oh" with Kevon and Jon Nettlesbey.

"We were just trying to figure out how to write a song that speaks to people's hearts," Kevon says of the lead single's origins. That helped lay the foundation for rest of the project.

"Unless I get struck by lightning, I'll always sing about love," he adds. "Matters of the heart seem to be my comfort zone, and that's what this album is about."

It's also about family, as Kevon enlisted nephews Dave and Jason as producers. "It's ironic that I wound up using my brother Melvin's sons. It was a surprise: I didn't know they were creating at such an impressive level. But it's nice to bring family back into the picture."

R&B and pop fans will recall that Kevon, together with brother Melvin Edmonds and Keith Mitchell, comprised After 7. Between 1989 and 1995, the trio scored seven top 10 R&B hits, including the chart-toppers "Ready or Not" (No. 7 pop) and "Can't Stop" (No. 6 pop). Kevon notched his first R&B crossover hit as a solo artist with "24/7." It was the title track from his 1999 debut album, co-produced by brother Babyface.

Noting it's tougher these days for veteran artists, Kevon says he's up for the challenge. "It's a different game and time," he says. "But it's still about grinding, hustling and doing everything you have to do to make it work." —Gail Mitchell



'Low' and behold: A sneak peak at newcomer ESTER DEAN features clips from her 'Low' video shoot plus shout-outs from (bottom, left to right) NELLY and KERI HILSON.



DEAN'S LIST

Three songs from the soundtrack to the upcoming LeBron James documentary, "More Than a Game," bowed this month on the Hot R&B/Hip-Hop Songs chart. And two of the three are by singer/songwriter newcomer Ester Dean.

Born in Muskogee, Okla., Dean co-wrote Mary J. Blige's empowering "Stronger," which is currently No. 91 on the chart, as well as her own energetic "Drop It Low," which sits at No. 64 four weeks after entering the tally at No. 88. Both tracks were written in collaboration with other writers, including singer/songwriter Chris Brown, who is also featured on "Low." (The third "More" chart entry, by the way, is Drake's "Forever" featuring Kanye West, Lil Wayne & Eminem. It's No. 40 on Hot R&B/Hip-Hop Songs this week.)

"I hooked up with Chris in a Los Angeles recording studio," says Dean. "I'd never written with him, but all of a sudden he was like, 'This is what we're going to do; we're going to write it like this.' After a while, we had a bunch of songs. So when [Interscope Geffen A&M chairman] Jimmy Iovine said he wanted a song for the soundtrack about how strong someone can be, the 'Stronger' track made perfect sense."

Songwriting is second nature for Dean. She has penned music for the likes of Keri Hilson, Ciara and the Pussycat Dolls, to name a few,

and is signed to a publishing deal with producer Christopher "Tricky" Stewart's Red-Zone Publishing. But when it came to being in the spotlight herself, Dean—who signed with producer Polow Da Don's Zone 4/Interscope label earlier this year—had reservations.

"I didn't want to be an artist because I was scared," confesses Dean. "I had attempted that before, but I was told I had to lose 20 pounds when I only weighed 130 pounds. It tainted me. However, Polow wanted to embrace everything about me and welcomed me to his family just the way I am."

Dean is six songs into her as-yet-untitled debut album, which thus far has been produced in its entirety by Polow. Tracks slated to make the final cut include the suspicion-themed "That Girl," the reassuring pop tune "Call Me" and "That's How I'm Feeling," another uptempo dance number. Dean also continues to put pen to paper for other artists, having recently worked with Usher.

Looking forward, Dean says she won't allow the disapproval of a shallow industry to slow her down. "I'm wiser now and know how to handle things differently," she says. "To see a song with my name on the charts makes me thank God that I went ahead with this. The reward is so much greater than any denigrating comment. It tells me that I did good."

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



CARRIE'S BIG BOW

>> Carrie Underwood posts the highest debut by a female artist this year on Hot Country Songs, as "Cowboy Casanova" bows at No. 26. Since 1990, when the chart began using Nielsen BDS-monitored data, it's the fifth-best entrance among women. What's the highest? Her own "So Small" (No. 20) in 2007.

HOLIDAY RETURNS

>> Amazon's MP3 store's \$2.99 daily deal on Billie Holiday's "Complete" (a debut at No. 122 on the Billboard 200) gives the great her highest-charting album since 1973's "Strange Fruit" reached No. 108.



IT WON'T 'STOP'

>> Journey's "Don't Stop Believin'" re-enters Hot Digital Songs at No. 75 with 20,000 (up 25%), marking its 71st week on the tally. The latest uptick is likely owed to Fox TV's reairing of its "Believin'"-infused "Glee" premiere Sept. 4.

CHART BEAT

>> A month after Creedence Clearwater Revival notched its highest-charting album on the Billboard 200 since 1973, its frontman bests the peak of his solo debut from the same year with a sequel set. John Fogerty's "The Blue Ridge Rangers" reached No. 47 in 1973. This week, the set's conceptual bookend, "The Blue Ridge Rangers Rides Again," arrives at No. 24. The new release is Fogerty's eighth straight top 40 album dating back to the No. 1 "Centerfield" in 1985.

>> Shannon's classic "Let the Music Play" finds new life on Hot Dance Club Songs, as Jordln Sparks' "S.O.S. (Let the Music Play)," which borrows the original version's chorus, enters at No. 48. Shannon's take spent six weeks atop the tally in 1985.

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

CHARTS

Diva Does It: Whitney Houston Debuts At No. 1

Go ahead, call it a comeback: Diva Whitney Houston debuts at No. 1 on the Billboard 200 with "I Look to You," her fourth topper. The set crashes in with 305,000 copies, according to Nielsen SoundScan.

This is by far the singer's best opening sales week since SoundScan began tracking data in 1991. Her previous biggest debut sales frame, since 1991, came when the 2002 album "Just Whitney" bowed at No. 9 in the thick of the Christmas holiday shopping season with 205,000.

"Look" arrives with the eighth-best sales week of the year—the best among all female acts.

Only six other albums have notched bigger weeks in 2009. And five of those did so in their first week: Eminem's "Relapse" (608,000), U2's "No Line on the Horizon" (484,000), Dave Matthews Band's "Big Whiskey and the GrooGrux King" (424,000), Rascal Flatts' "Unstoppable" (351,000), and Maxwell's "BLACKSummers'night" (316,000).

Michael Jackson's "Number Ones" also racked up two weeks larger than Houston's entrance, when the King of Pop's hits package sold 339,000 and 349,000 copies, respectively, in the weeks ending July 5 and July 12, respectively.

DEBUT DATES: "I Look to You" is also Whitney Houston's first chart-topper since the Houston-fueled "The

Bodyguard" soundtrack wrapped up a 20-week run at No. 1 in 1993. "Look" and "Bodyguard" are joined by her two previous No. 1s: her self-titled debut set in 1986 and then "Whitney" in 1987.

"Look" is only Houston's second No. 1 debut—and rather shockingly, her first No. 1-debuting album since her 1987 sophomore set, "Whitney." The latter title was also the first album from a woman to debut at No. 1, and it did so on the Billboard 200 dated June 27, 1987.

Before the inclusion of SoundScan's sales tracking data in the compiling of the Billboard 200 in 1991, it was very rare for an album to debut at No. 1. All told, only six albums opened atop the

chart before 1991.

The other five No. 1-openers were Elton John's "Captain Fantastic and the Brown Dirt Cowboy" (1975); John's next album, "Rock of the Westies," that same year; Stevie Wonder's "Songs in the Key of Life" (1976); Bruce Springsteen's "Live/1975-85" (1986); and Michael Jackson's "Bad" (1987).

Over The Counter

KEITH CAULFIELD



TALKIN' IT UP: Whitney Houston launched her album last week with a much buzzed-about concert Sept. 1 on ABC's "Good Morning America." However, a lot of the buzz was critical, harping on how Houston's voice sounded weathered. The singer explained to the audience that her voice

wasn't all there because she had taped her "Oprah Winfrey Show" appearance a day earlier and says it took a toll on her pipes. Yet, it doesn't seem like the "GMA" gig did much to hurt her sales.

As for "Oprah," the sit-down with Houston airs in two parts Sept. 14 and Sept. 15, which should boost sales of "I Look to You" on the chart in two weeks' time.

Next week on the Billboard 200, Houston will have to con-

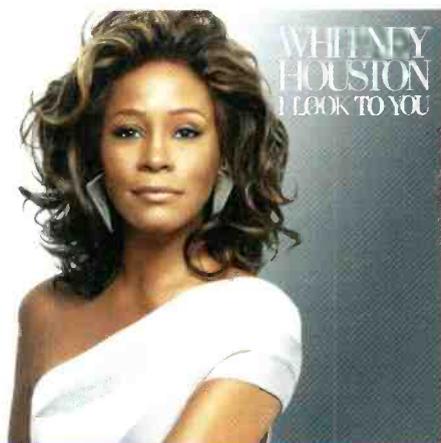
tend with the arrival of Jay-Z's "The Blueprint 3" and the new Beatles mono and stereo boxed sets. Industry prognosticators suggest "Blueprint 3" could shift between 350,000 to 500,000. (This column went to press too early to project the first-week sales of the Beatles' boxed sets.)

Jay-Z's Roc Nation set saw its physical release get shifted from an off-cycle Friday, Sept. 11, date to Tuesday, Sept. 8, though most of the album's marketing focus has been aimed at the Sept. 11 date.

The digital version of the album was exclusive to Rhapsody through Sept. 11, when all providers then began selling the set. The album reportedly leaked to the Web Aug. 31, so one can probably safely assume the shift in the album's street date was in response to the leak.

"Blueprint 3" was originally scheduled for Sept. 11 to mark the eighth anniversary of the release of the first "Blueprint."

Chart watchers note: The two new boxed sets from the Beatles will chart on the Billboard 200, as the tally houses current and new releases—generally those 18 months old or less. On the Top Comprehensive Albums chart, both old and new albums mingle. Thus, the individual album reissues of the Beatles' catalog will chart on the Top Comprehensive Albums and Top Pop Catalog Albums charts. ♦♦♦



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,296,000	1,385,000	20,221,000
Last Week	5,822,000	1,405,000	20,053,000
Change	8.1%	-1.4%	0.8%
This Week Last Year	6,758,000	1,208,000	19,496,000
Change	-6.8%	14.7%	3.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	277,634,000	237,480,000	-14.5%
Digital Tracks	738,743,000	824,931,000	11.7%
Store Singles	1,154,000	1,242,000	7.6%
Total	1,017,531,000	1,063,653,000	4.5%
Albums w/TEA*	351,508,300	319,973,100	-9.0%

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

ALBUM SALES



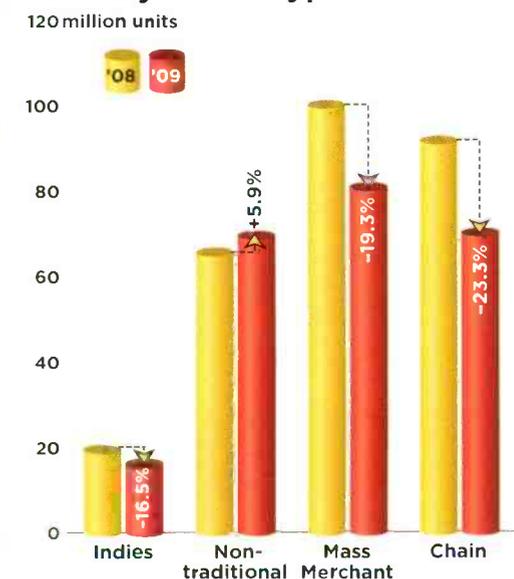
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	232,853,000	184,620,000	-20.7%
Digital	43,517,000	51,129,000	17.5%
Vinyl	1,164,000	1,688,000	45.0%
Other	100,000	42,000	-58.0%

For week ending Sep. 6, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Whitney Houston, Miley Cyrus, Trey Songz, Insane Clown Posse, etc.



After it bowed last week with just three days of sales, the Wal-Mart EP gets the chart's largest unit gain with its first full week, going from 62,000 to 153,000 (up 146%).

The rap duo returns, tying its best-ever rank on the chart as its latest begins with 50,000. ICP's strong Web-based sales business also gives the act its fifth top 10 on Top Internet Albums (No. 1 with 17,000).



His fifth album to chart becomes his highest-charting set and his first to grace the top 10 as it starts with 41,000. His previous high-water mark was 2004's "M.I.A.M.I.," which hit No. 14.



It's the third top 10 set for the band, following 2004's "In Love and Death" (No. 6) and 2007's "Lies for the Liars" (No. 5). On the Top Hard Rock Albums chart, the new one comes in at No. 2 behind Chevelle's "Sci-Fi Crimes."



The album's third straight weekly sales gain (up 6%) comes as the act's single "Fireflies" spends its fifth week on the Modern Rock chart, holding at No. 30 for a second frame.

Continuation of the Billboard 200 chart table, listing artists like Pink, Jason Mraz, Ledisi, Rascal Flatts, etc.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
101	94	74	17	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
102	92	79	8	THE DEAD WEATHER THIRD MAN 519785*/WARNER BROS. (18.98)	Horehound		4
103	70	-	2	DAVID GUETTA GUM 86847/ASTRALWERKS (18.98)	One Love		70
104	27	-	2	JET REAL HORRORSHOW 720/FIVE SEVEN (13.98)	Shaka Rock		27
105	93	77	61	SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!		1
106	103	75	8	SICK PUPPIES RMR/VIRGIN 28631/CAPITOL (12.98)	Tri-Polar		31
107	105	78	11	SOUNDTRACK REPRISE 519264/WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Album		1
108	128	113	46	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (11.98) ⊕	The Sound		46
109	59	-	2	SMOKEY ROBINSON RGG/0 400200 (16.98)	Time Flies When You're Having Fun		59
110	99	62	9	ALL TIME LOW HUPEL/55 710 (15.98)	Nothing Personal		9
111	NEW	1	1	QUEEN + PAUL RODGERS HOLLYWOOD 004534 EX (24.98 CD/DVD) ⊕	Live In Ukraine		111
112	142	135	29	CHARLIE WILSON P MUSIC JIVE 23389/JLG (13.98)	Uncle Charlie		112
113	116	102	13	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last		2
114	107	94	9	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE 012932/IGA (10.98)	Party Rock		33
115	133	117	38	KELLIE PICKLER 19/0NA 22811/SMN (11.98) ⊕	Kellie Pickler		115
116	NEW	1	1	DAVID ZAN BARSUK 083* (14.98)	Curse Your Branches		116
117	126	105	79	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (11.98)	Good Time		117
118	176	159	16	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest		118
119	111	104	146	DAUGHTRY RCA 88860/RMG (9.98) ⊕	Daughtry		4
120	25	-	2	QUEEN LATIFAH FLAVOR UNIT 012972/VG (13.98)	Persona		25
121	119	89	8	JOE 563 00005/KEOAR (17.98)	Signature		8
122	NEW	1	1	BILLIE HOLIDAY XS DIGITAL EX (7.98)	The Complete Billie Holiday		122
123	109	119	5	HILLSONG HILLSONG/INTEGRITY/COLUMBIA 54533/SONY MUSIC (13.98)	Faith + Hope + Love: Live		47
124	145	106	11	GINUWINE NOTIFY/ASYLUM 519147/WARNER BROS. (18.98)	A Man's Thoughts		124
125	NEW	1	1	THE XX XL 450/BEGGARS GROUP (14.98)	xx		125
126	NEW	1	1	CASEY DONAHEW BAND ALMOST COUNTRY 9205386/THIRTY TIGERS (12.98)	Moving On		126
127	90	-	2	SOUNDTRACK LAKE SHORE 340952 (18.98)	Fame		90
128	127	92	5	PHILLIPS, CRAIG & DEAN INO/COLUMBIA 88386/SONY MUSIC (13.98)	Fearless		46
129	150	128	16	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		101
130	143	136	48	VARIOUS ARTISTS WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits EMI CMG/PROVIDENT-INTEGRITY 887742/WORD-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31
131	118	97	75	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		131
132	113	93	11	REGINA SPEKTOR SIRE 519396*/WARNER BROS. (15.98) ⊕	Far		113
133	123	107	79	MGMT COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular		38
134	158	123	38	ANTHONY HAMILTON MISTER'S MUSIC/SO DEF 23387/JLG (13.98)	The Point Of It All		12
135	125	116	21	SILVERSUN PICKUPS DANGI/R/RD 035* (15.98)	Swoon		135
136	89	18	3	MUTEMATH TELEPROMPT 519783*/WARNER BROS. (13.98)	Armistice		18
137	62	-	2	MARK SCHULTZ WORD-CURB 887394/WARNER BROS. (13.98)	Come Alive		62
138	153	124	13	PLEASURE P ATLANTIC 516393/AG (18.98) ⊕	The Introduction Of Marcus Cooper		10
139	134	112	24	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
140	137	118	16	DANE COOK COMEDY CENTRAL 0085 (15.98 CD/DVD) ⊕	Isolated Incident		140
141	NEW	1	1	YOUTHFUL PRAISE FEATURING J.J. HAIRSTON EVIDENCE GOSPEL 7213/LIGHT (16.98)	Resting On His Promise		141
142	157	125	38	JAMIE FOXX J 41294/RMG (13.98)	Intuition		3
143	135	100	4	BRITT NICOLE SPARROW 12358 (8.98)	The Lost Get Found		62
144	RE-ENTRY	5	5	MICHAEL JACKSON MOTOWN 013303/UME (13.98)	The Stripped Mixes		57
145	61	-	2	JACK INGRAM BIG MACHINE J10300 (11.98)	Big Dreams & High Hopes		61
146	129	101	10	KILLSWITCH ENGAGE ROADRUNNER 617889 (18.98) ⊕	Killswitch Engage		10
147	84	-	2	LEELAND ESSENTIAL 10805/SONY MUSIC (13.98)	Love Is On The Move		84
148	96	-	2	GEORGE BENSON MONSTER 30364/CONCORD (18.98) ⊕	Songs And Stories		96
149	144	120	48	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		149
150	140	148	40	BRITNEY SPEARS JIVE 40387/JLG (13.98) ⊕	Circus		1



Exclusive to Best Buy, this is the second live effort (4,000) from the act to chart since 2005. That year, "Return of the Champion" debuted and peaked at No. 84 with 11,000.



Could the viral videos (and ensuing buzz and online coverage) that captured unlikely fans Jay-Z and Beyoncé at an Aug. 31 Grizzly Bear concert have helped spike sales for the album? Maybe... the set is up 45%.

125 After the set was exclusively released to iTunes, it bowed last week on Top Heatseekers with 2,000 downloads. This week, after further e-tailers began selling the set, it jumps to nearly 4,000 (up 84%).



Since the band hails from Texas, it's no surprise that it crowns the South Central Heatseekers Albums chart on page 61. The set also comes in at No. 3 on the overall Heatseekers chart with 4,000 copies.

154 It's the third in Sony's "Playlist" compilation series to chart, following titles from Elvis Presley in 2008 and Clay Aiken earlier this year.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
151	190	162	26	THE-DREAM RADIO KILLA/DEF JAM 012579*/DJMG (13.98)	Love V/S Money		2
152	117	85	5	DORROUGH NGENIUS 5114 E1 (17.98)	Dorrough Music		36
153	152	122	42	DAVID COOK 19/RCA 33463/RMG (13.98)	David Cook		3
154	NEW	1	1	BOB DYLAN COLUMBIA/LEGACY 42942/SONY MUSIC (7.98)	Playlist: The Very Best Of Bob Dylan '70s		154
155	138	109	3	VARIOUS ARTISTS RAZOR & TIE 89208 (18.98)	Monster Ballads: The Ultimate Set		109
156	180	146	70	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		156
157	151	126	45	RASCAL FLATTS LYRIC STREET 002784 (13.98)	Greatest Hits Volume 1		157
158	100	47	3	OTEP VICTORY 529 (13.98) ⊕	Smash The Control Machine		47
159	132	87	4	CAVO REPRISE 517857/WARNER BROS. (13.98)	Bright Nights Dark Days		47
160	NEW	1	1	MAYER HAWTHORNE STONES THROW 2230* (12.98)	A Strange Arrangement		160
161	189	145	31	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		3
162	114	73	8	FRANK SINATRA THE FRANK SINATRA COLLECTION 31331/CONCORD (18.98)	Live At The Meadowlands		52
163	194	168	12	GEORGE HARRISON DARK HORSE/APPLE 65019/CAPITOL (18.98)	Let It Roll: Songs By George Harrison		24
164	RE-ENTRY	38	38	MICHAEL W. SMITH REUNION 10193 (13.98)	A New Hallelujah		19
165	179	153	20	RICK ROSS MAYBACH/SUP-N-SLIDE DEF JAM 012772*/DJMG (13.98) ⊕	Deeper Than Rap		1
166	154	138	88	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		2
167	182	160	27	TENTH AVENUE NORTH REUNION 10126 (11.98)	Over And Underneath		95
168	RE-ENTRY	11	11	LAURA IZIBOR ATLANTIC 512240/AG (13.98)	Let The Truth Be Told		27
169	191	165	6	MICHAEL FRANTI & SPEARHEAD BOO BOO WAX/ANTI- 85906*/EPITAPH (18.98) ⊕	All Rebel Rockers		39
170	166	127	15	WISIN & YANDEL WY/MACHETE 012957/UMLE (11.98) ⊕	La Revolución		7
171	193	170	4	TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)		170
172	147	70	4	SLAUGHTERHOUSE E1 2052 (17.98)	Slaughterhouse		25
173	169	143	11	COLT FORD AVERAGE JOE S 1001 (16.98)	Ride Through The Country		140
174	177	150	48	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail		2
175	192	158	38	KEYSHIA COLE IMANI/GEFFEN 010395/IGA (13.98)	A Different Me		175
176	174	152	53	CHRIS TOMLIN MCA/HFP 10339/SPARROW (17.98)	Hello Love		9
177	148	115	12	INCUBUS IMMORTAL/EPIC 54734*/SONY MUSIC (9.98)	Monuments And Melodies		5
178	161	108	5	SOUNDTRACK 19 70453 EX (6.98)	American Idol Season 8: The 5 Song EP		178
179	RE-ENTRY	11	11	BEYONCE MUSIC WORLD/COLUMBIA 53949 EX/SONY MUSIC (13.98 CD/DVD) ⊕	Above And Beyonce: Video Collection & Dance Mixes (EP)		35
180	141	141	16	MAT KEARNEY AWARE COLUMBIA 19597/SONY MUSIC (11.98)	City Of Black & White		13
181	95	67	3	PATTON OSWALT DEGENERATE 518428/WARNER BROS. (16.98 CD/DVD) ⊕	My Weakness Is Strong		67
182	195	151	28	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		91
183	183	149	66	DISTURBED REPRISE 411132*/WARNER BROS. (18.98) ⊕	Indestructible		183
184	104	-	2	LIL WYTE HYPNOTIZE MINDS 520806/ASYLUM (18.98)	The Bad Influence		104
185	197	-	33	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		7
186	163	137	18	PARACHUTE MERCURY 012991/DJMG (10.98)	Losing Sleep		163
187	149	129	23	DIANA KRALL VERVE 012433/VG (13.98)	Quiet Nights		3
188	RE-ENTRY	40	40	THE KILLERS ISLAND 012197*/DJMG (13.98)	Day & Age		60
189	165	103	3	CONJUNTO ATARDECER DISA 72130/UMLE (11.98)	Contigo Para Siempre		103
190	175	188	38	THE ALL-AMERICAN REJECTS ODSHOUSE/DGC/INTERSCOPE 012297/IGA (13.98)	When The World Comes Down		15
191	RE-ENTRY	45	45	MILEY CYRUS HOLLYWOOD 002129 (18.98) ⊕	Breakout		1
192	167	139	24	PAPA ROACH DGC/INTERSCOPE 012651/IGA (13.98)	Metamorphosis		8
193	178	157	30	THE LONELY ISLAND UNIVERSAL REPUBLIC 012576*/UMRG (13.98 CD/DVD) ⊕	Incredibad		13
194	162	99	6	ASHLEY TISDALE WARNER BROS. 518235 (18.98) ⊕	Guilty Pleasure		12
195	187	169	55	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		6
196	RE-ENTRY	42	42	SEAL 143 51586A/WARNER BROS. (18.98)	Soul		13
197	185	175	72	SAVING ABEL SKIDDCC/VIRGIN 15019/CAPITOL (12.98)	Saving Abel		49
198	131	-	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42727 (17.98)	Joy In My Heart		131
199	198	-	3	EARNEST PUGH EPM/BLACKSMOKE 3070/WORLWIDE (13.98)	LIVE: Rain On Us		110
200	196	130	6	KRISTINA DEBARGE SODAPOPI/ISLAND 013094/DJMG (12.98)	Exposed		21

MGMT	133	NICKELBACK	28	KATY PERRY	91	QUEEN LATIFAH	111	SLAUGHTERHOUSE	172	8: THE 5 SONG EP	178	TWISTA	81	NOW 30	94	DEREK WEBB	66	CHRIS YOUNG	19
INGRID MICHAELSON	79	BRITT NICOLE	143	PHILLIPS, CRAIG & DEAN	128	SAVING ABEL	197	MICHAEL W. SMITH	164	FAME	127	U2	97	NOW 31	18	WILCO	66	YOUTHFUL PRAISE	19
CHRISTIE MICHELE	60	PHOENIX	101	SEAL	137	MARK SCHULTZ	137	JORDIN SPARKS	54	HANNAH MONTANA 3	31	THE USED	10	NOW THAT'S WHAT I CALL COUNTRY	185	CHARLIE WILSON	112	FEATURING J.J. HAIRSTON	141
MODEST MOUSE	90	KELLIE PICKLER	115	SEAN PAUL	68	BRITNEY SPEARS	150	REGINA SPEKTOR	132	MOVIE	14	THE USED	10	NOW THAT'S WHAT I CALL COUNTRY VOL. 2	21	VICKIE WINANS	67		
JUSTIN MOORE	45	PINK	51	REBA	17	REBEA	51	GEORGE STRAIT	16	MAMMA MIA!	105	THE USED	10	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	130	WSIN & YANDEL	170		
J HISS	96	PITBULL	8	RISE AGAINST	149	SHINEDOWN	78	SUGARLAND	35	TRANSFORMERS	105	THE USED	10						
JASON MRAZ	52	PLEASEURE P	138	SMOKEY ROBINSON	109	S													

TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST / TITLE
1	HOT SHOT DEBUT	1	INSANE CLOWN POSSE - Bang! Pow! Boom!
2	NEW	1	THE BLACK CROWES - Before The Frost...Until The Freeze
3	2	22	JASON ALDEAN - Broken Bow
4	1	2	ARCTIC MONKEYS - Humbug
5	18	2	GREATEST GAINER VICKIE WINANS - How I Got Over
6	3	3	THIRD EYE BLIND - Ursa Major
7	NEW	1	BEANIE SIGEL - Broad Street Bully
8	NEW	1	DRIVE-BY TRUCKERS - The Fine Print
9	6	14	CHICKENFOOT - Chickenfoot
10	11	21	CAGE THE ELEPHANT - Cage The Elephant
11	9	17	PHOENIX - Wolfgang Amadeus Phoenix
12	4	2	SMOKEY ROBINSON - Time Flies When You're Having Fun
13	12	9	ALL TIME LOW - Nothing Personal
14	NEW	1	DAVID BAZAN - Curse Your Branches
15	29	15	GRIZZLY BEAR - Veckatimest
16	17	8	JOE - Signature
17	NEW	1	BILLIE HOLIDAY - The Complete Billie Holiday
18	40	1	THE XX - xx
19	NEW	1	CASEY DONAHEW BAND - Moving On
20	8	2	SOUNDTRACK - Fame
21	20	21	SILVERSN PICKUPS - Swoon
22	22	16	DANE COOK - Isolated Incident
23	NEW	1	YOUTHFUL PRAISE FEAT. J.J. HAIRSTON - Resting On His Promise
24	16	5	DORROUGH - Dorrough Music
25	13	3	OTEP - Smash The Control Machine
26	24	4	SLAUGHTERHOUSE - Slaughterhouse
27	28	18	COLT FORD - Ride Through The Country
28	26	5	SOUNDTRACK - American Idol Season 8: The 5 Song EP
29	30	5	EARNEST PUGH - LIVE: Rain On Us
30	27	2	JOAN SEBASTIAN - Pegadito Al Corazon
31	14	5	CREEDENCE CLEARWATER REVIVAL - Opus Collection
32	32	7	DJ SKRIBBLE - Total Club Hits 3
33	21	3	MEW - No More Stories Are Told Today I'm Sorry They Washed Away...
34	7	2	CHEAP TRICK - Sgt. Pepper Live
35	36	16	PASSION PIT - Manners
36	23	3	BREATHE CAROLINA - Hello Fascination
37	19	3	EMMURE - Felony
38	34	11	MATT & KIM - Grand
39	42	31	A DAY TO REMEMBER - Homesick
40	31	4	BEHEMOTH - Evangelion
41	46	2	NAJEE - Mind Over Matter
42	44	13	MOS DEF - The Ecstatic
43	NEW	1	VARIOUS ARTISTS - Silky Soul Music...
44	NEW	1	THE REVEREND HORTON HEAT - Laughin' And Cryin' With The Reverend Horton Heat
45	25	3	SISTER HAZEL - Release
46	NEW	1	JULIETTE LEWIS - Terra Incognita
47	RE-ENTRY	1	JOURNEY - Revelation
48	5	2	VARIOUS ARTISTS - The 99 Most Essential Pieces of the Romantic Era
49	48	68	THE TING TINGS - We Started Nothing
50	41	5	VARIOUS ARTISTS - Town And Country Blues

For the first time in the little-more-than-10-year history of Top Internet Albums the entire top eight titles are new entries. The party is led by Insane Clown Posse's "Bang! Pow! Boom!" with 17,000 sold through Web retailers. Also in the mix is "Sci-Fi Crimes" from Chevelle (pictured), which bows at No. 5 with nearly 3,000.



TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST / TITLE
1	NEW	1	WHITNEY HOUSTON - I Look To You
2	NEW	1	TREY SONGZ - Ready
3	NEW	1	CHELLE - Sci-Fi Crimes
4	4	47	KINGS OF LEON - Only By The Night
5	1	1	COLBIE CAILLAT - Breakthrough
6	NEW	1	THE BLACK CROWES - Before The Frost...Until The Freeze
7	2	1	IMOGEN HEAP - Ellipse
8	NEW	1	THE USED - Artwork
9	3	1	SKILLET - Awake
10	NEW	1	PITBULL - Rebirth
11	13	1	THE BLACK EYED PEAS - The E.N.O.
12	12	8	DAUGHTRY - Leave This Town
13	16	14	DAVE MATTHEWS BAND - Big Whiskey And The GrooGrux King
14	NEW	1	JOHN FOGERTY - The Blue Ridge Rangers Rides Again
15	21	14	ZAC BROWN BAND - The Foundation
16	18	43	TAYLOR SWIFT - Fearless
17	NEW	1	CHRIS YOUNG - The Man I Want To Be
18	20	8	OWL CITY - Ocean Eyes
19	NEW	1	BILLIE HOLIDAY - The Complete Billie Holiday
20	NEW	1	THE XX - xx
21	RE-ENTRY	1	PINK - Funhouse
22	17	7	SOUNDTRACK - (500) Days Of Summer
23	22	41	LADY GAGA - The Fame
24	5	2	INGRID MICHAELSON - Everybody
25	11	1	DAVID GUETTA - One Love

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST / TITLE
1	NEW	1	INSANE CLOWN POSSE - Bang! Pow! Boom!
2	NEW	1	WHITNEY HOUSTON - I Look To You
3	NEW	1	THE BLACK CROWES - Before The Frost...Until The Freeze
4	NEW	1	THE USED - Artwork
5	NEW	1	CHELLE - Sci-Fi Crimes
6	NEW	1	TREY SONGZ - Ready
7	NEW	1	JOHN FOGERTY - The Blue Ridge Rangers Rides Again
8	NEW	1	CROSS CANADIAN RAGWEED - Happiness And All The Other Things
9	2	2	WILLIE NELSON - American Classic
10	5	17	VARIOUS ARTISTS - Playing For Change: Songs Around The World
11	1	1	IMOGEN HEAP - Ellipse
12	4	1	COLBIE CAILLAT - Breakthrough
13	9	1	GEORGE STRAIT - Twang
14	10	3	REBA - Keep On Loving You
15	18	10	WILCO - Wilco (The Album)
16	16	13	KINGS OF LEON - Only By The Night
17	17	16	MICHAEL JACKSON - Thriller
18	13	8	DAUGHTRY - Leave This Town
19	NEW	1	DAVID BAZAN - Curse Your Branches
20	20	2	SKILLET - Awake
21	23	10	MICHAEL JACKSON - Off The Wall
22	NEW	1	CHRIS YOUNG - The Man I Want To Be
23	6	1	COLLECTIVE SOUL - Collective Soul
24	11	2	ARCTIC MONKEYS - Humbug
25	NEW	1	DRIVE-BY TRUCKERS - The Fine Print

AOL VIDEO			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	3	13	TELL ME SOMETHING I DON'T KNOW - SELENA GOMEZ (RAZOR & TIE)
2	1	2	SHAKE YOUR GROOVE THING - ALVIN AND THE CHIPMUNKS FEATURING DREW SEELEY (FOX/RAZOR & TIE)
3	2	13	WHITE HORSE - TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	8	8	NEW CLASSIC - DREW SEELEY & SELENA GOMEZ (RAZOR & TIE)
5	4	13	LOVE STORY - TAYLOR SWIFT (BIG MACHINE)
6	5	13	OUR SONG - TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	13	13	PICTURE TO BURN - TAYLOR SWIFT (BIG MACHINE)
8	-	11	POKER FACE - LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)
9	9	7	TEARDROPS ON MY GUITAR - TAYLOR SWIFT (BIG MACHINE)
10	-	2	LEAVE IT ALL TO ME - MIRANDA COSGROVE FEATURING DRAKE BELL (NICKELODEON)
11	10	4	HOT N COLD - KATY PERRY (CAPITOL)
12	14	4	ABOUT YOU NOW - MIRANDA COSGROVE (NICKELODEON/COLUMBIA)
13	11	7	CRUSH - DAVID ARCHULETA (19 JIVE/JLG)
14	-	2	CRANK THAT (SOULJA BOY) - SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
15	13	8	SINGLE LADIES (PUT A RING ON IT) - BEYONCE (MUSIC WORLD/COLUMBIA)

YAHOO! SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	8	YOU BELONG WITH ME - TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	11	WAKING UP IN VEGAS - KATY PERRY (CAPITOL)
3	6	2	BATTLEFIELD - JORDIN SPARKS (19 JIVE/JLG)
4	5	2	USE SOMEBODY - KINGS OF LEON (RCA/RMG)
5	3	7	GOOD GIRLS GO BAD - COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
6	7	2	SHE WOLF - SHAKIRA (EPIC)
7	-	1	OBSESSED - MARIAH CAREY (ISLAND/DMG)
8	12	2	I GOTTA FEELING - THE BLACK EYED PEAS (INTERSCOPE)
9	4	7	HER DIAMONDS - ROB THOMAS (EMELM/ATLANTIC)
10	-	1	NO SURPRISE - DAUGHTRY (19 JIVE/RCA/RMG)
11	8	7	LOVEGAME - LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)
12	11	6	FIRE BURNING - SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
13	-	1	PARTY IN THE U.S.A. - MILEY CYRUS (HOLLYWOOD)
14	-	1	DOWN - JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
15	-	1	SWEET DREAMS - BEYONCE (MUSIC WORLD/COLUMBIA)

TOP HARD ROCK ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	-	1	SCI-FI CRIMES - CHELLE (EPIC/SONY MUSIC)
2	-	1	ARTWORK - THE USED (REPRISE WARNER BROS.)
3	1	42	DARK HORSE - NICKELBACK (ROADRUNNER)
4	2	63	THE SOUND OF MADNESS - SHINEDOWN (ATLANTIC/AG)
5	3	74	SCARS & SOUVENIRS - THEORY OF A DEADMAN (604 ROADRUNNER)
6	4	53	SWAN SONGS - HOLLYWOOD UNDEAD (A&M OCTONE/AG)
7	5	14	CHICKENFOOT - CHICKENFOOT (REDLINE)
8	6	20	CAGE THE ELEPHANT - CAGE THE ELEPHANT (DSP JIVE/JLG)
9	11	11	HALESTORM - HALESTORM (ATLANTIC/AG)
10	15	100	ROCK N ROLL JESUS - KID ROCK (TOP DOP/ATLANTIC/AG)
11	9	109	GREATEST HITS - GUNS N' ROSES (GEFFEN/AG)
12	8	11	TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM - SOUNDTRACK (REPRISE/WARNER BROS.)
13	10	108	DAUGHTRY - DAUGHTRY (RCA/RMG)
14	13	113	ALL THE RIGHT REASONS - NICKELBACK (ROADRUNNER)
15	17	112	MINUTES TO MIDNIGHT - LINKIN PARK (MACHINE SHOP/WARNER BROS.)

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included in Billboard's Top 100. A weekly spotlight on charts updated weekly on Billboard.biz, including ones that are exclusive to Billboard's website. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
2	2	19	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	22	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
4	5	16	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
5	4	18	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
6	6	7	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7	7	10	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
8	11	7	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (RDC NATION)
9	8	11	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
10	9	11	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
11	12	10	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
12	10	17	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
13	13	18	PRETTY WINGS	MAXWELL (COLUMBIA)
14	15	13	BATTLEFIELD	JORDIN SPARKS (19 JIVE/JLG)
15	16	9	SUCCESSFUL	DRAKE FEAT. TREY SONGZ, YOUNG MONEY, CASH MONEY/UNIVERSAL MOTOWN
16	14	9	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MESTER (REGGAE/ATLANTIC/RRP)
17	17	8	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
18	18	14	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
19	21	11	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
20	29	7	BE ON YOU	FLO RIDA FEAT. NE-YO (PDE BOY/ATLANTIC)
21	24	53	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
22	20	27	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
23	23	20	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
24	28	12	LIVING FOR THE NIGHT	GEORGE STRAY (MCA NASHVILLE)
25	26	16	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	32	13	SMALL TOWN USA	JUSTIN MOORE (VALORY)
27	33	7	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)
28	19	17	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
29	25	16	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
30	27	15	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)
31	30	27	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
32	36	8	NEVER SAY NEVER	THE FRAY (EPIC)
33	22	19	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
34	34	11	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)
35	49	3	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
36	31	18	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
37	55	3	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
38	40	6	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)
39	37	38	SECOND CHANCE	SHINEDOWN (ATLANTIC)
40	42	11	GOD IN ME	MARY MARY FEAT. KIERRA SHEARO (MY BLOCK/COLUMBIA)
41	45	14	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. NASHVILLE)/WRN
42	51	5	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
43	52	4	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)
44	38	18	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
45	48	13	BAREFOOT AND CRAZY	JACK INGRAM (BIG MACHINE)
46	35	18	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
47	50	6	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)
48	43	14	LAST CHANCE	GINUWINE (NOTIF/ASYLUM/WARNER BROS.)
49	44	14	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
50	54	4	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	60	3	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
52	39	27	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
53	47	31	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
54	56	6	LOVE YOUR LOVE THE MOST	ERIC CHURCH (CAPITOL NASHVILLE)
55	58	4	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
56	61	3	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
57	63	3	UNDER PLEASURE P	(ATLANTIC)
58	53	8	IT'S A BUSINESS DOING PLEASURE WITH YOU	TIM MCGRAW (CURB)
59	46	10	TRUST	KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
60	69	2	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY (SONG BOOK/ATLANTIC)
61	64	6	SOUNDS LIKE LIFE TO ME	DARRYL WORLEY (STROUD/AVARIOUS)
62	62	8	21 GUNS	GREEN DAY (REPRISE)
63	68	2	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
64	57	14	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
65	41	15	WETTER (CALLING YOU DADDY)	TWISTA FEAT. ERIKA SHEVDN (GET MONEY GANG/CAPITOL)
66	72	2	MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
67	71	3	RUNAWAY	LDVE AND THEFT (CAROLWOOD)
68	-	1	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
69	65	8	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
70	59	15	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
71	-	1	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
72	74	2	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
73	-	1	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
74	73	2	NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
75	-	1	JOEY	SUGARLAND (MERCURY NASHVILLE)

1,316 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	1	4	#1 PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
2	2	13	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
3	3	9	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
4	4	4	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (RDC NATION)	
5	5	4	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
6	6	30	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
7	9	10	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
8	7	14	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MESTER (REGGAE/ATLANTIC/RRP)	
9	8	8	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	
10	12	9	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
11	1	10	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
12	10	19	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
13	16	6	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)	
14	17	6	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)	
15	13	23	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
16	14	13	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
17	19	10	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
18	-	1	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)	
19	20	11	21 GUNS	GREEN DAY (REPRISE)	
20	23	12	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
21	18	18	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
22	22	24	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
23	21	16	BATTLEFIELD	JORDIN SPARKS (19 JIVE/JLG)	
24	27	6	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
25	15	4	END IT ON	DISNEY'S FRIENDS FOR CHANGE (WALT DISNEY/HOLLYWOOD)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	25	4	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	
27	26	8	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)	
28	24	16	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
29	34	3	BE ON YOU	FLO RIDA FEAT. NE-YO (PDE BOY/ATLANTIC)	
30	36	6	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	
31	30	7	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)	
32	28	5	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	
33	-	1	HAVEN'T MET YOU YET	MICHAEL BUBLE (1143/REPRISE)	
34	31	28	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
35	60	2	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
36	29	6	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)	
37	37	12	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)	
38	44	5	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
39	32	10	I'M IN MIAMI TRICK	LMFAO (PARTY ROCK/INTERSCOPE)	
40	38	18	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
41	42	4	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
42	35	27	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
43	-	1	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLS (SONG BOOK/ATLANTIC)	
44	33	19	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
45	45	3	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
46	-	1	BODY LANGUAGE	JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)	
47	39	9	MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON (GOOD/UNIVERSAL MOTOWN)	
48	43	37	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
49	50	6	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/AUSTRALWORKS/CAPITOL)	
50	65	3	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	41	21	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
52	64	71	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	4
53	48	13	NEVER SAY NEVER	THE FRAY (EPIC)	
54	-	3	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
55	51	2	FALLING DOWN	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
56	58	12	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)	
57	74	2	SHAKE MY	THREE 6 MARFA FEAT. KALEENA (HYPRNOTIZ MINDS/COLUMBIA)	
58	47	3	SHE IS LOVE	PARACHUTE (MERCURY/IDJMG)	
59	-	1	LET'S JUST FALL IN LOVE AGAIN	JASON CASTRO (ATLANTIC)	
60	49	5	MAGIC	SELENA GOMEZ (WALT DISNEY)	
61	63	4	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)	
62	61	4	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)	
63	-	3	THE ONE	MARY J. BLIGE FEAT. DRAKE (MATRIARCH/GEFFEN/INTERSCOPE)	
64	54	34	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
65	-	1	HEAVEN CAN WAIT	WE THE KINGS (S-CURVE)	
66	56	15	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)	
67	55	23	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
68	-	1	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)	
69	70	32	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
70	69	20	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
71	-	30	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
72	57	45	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	2
73	66	3	STARSTRUCK	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
74	75	30	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	
75	-	71	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	

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.
- Where included, this award indicates the title with the chart's largest unit increase.
- Where included, this award indicates the title with the chart's biggest percentage growth.
- 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. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓢ DualDisc available. Ⓢ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

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

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

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

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

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

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

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

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

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

AWARD CERT. LEVELS

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

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

MUSIC VIDEO SALES CHARTS
● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
2	2	13	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	11		USE SOMEBODY	KINGS OF LEON (RCA/RMG)
4	3	16	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
5	12		GOOD GIRLS GO BAD	COBIE CAILLAT (UNIVERSAL REPUBLIC)
6	8	7	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7	15		BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
8	5	20	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
9	16		NO SURPRISE	DAUGHTRY (19/RCA/RMG)
10	14	5	GREATEST GAINER PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
11	12	8	SHE WOLF	SHAKIRA (EPIC)
12	10	11	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	13	8	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
14	17	15	NEVER SAY NEVER	THE FRAY (EPIC)
15	16	9	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
16	11	19	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	15	19	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
18	21	6	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
19	15		NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
20	18	23	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
21	28		WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
22	25	7	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
23	5		SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD FEAT. CHERIE ANDERSON (600 500 WAX/ANTI-UNIVERSAL REPUBLIC)
24	29	6	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
25	30		BE ON YOU	FLO RIDA FEAT. NE-YO (P&O BOY/ATLANTIC)
26	24	15	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
27	26		NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
28	35	2	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
29	32	3	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
30	31	4	I WANNA	THE ALL-AMERICAN REJECTS (OOGHOUSE/DGC/INTERSCOPE)
31	33	2	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
32	37	2	STARSTRUKK	3OH3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
33	4	5	21 GUNS	GREEN DAY (REPRISE)
34	38	2	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
35	27	10	SO FINE	SEAN PAUL (VP/ATLANTIC)
36	39	2	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
37	36	9	RADAR	BRITNEY SPEARS (JIVE/JLG)
38	NEW		NOW I'M THAT BITCH	LIVVI FRANZ FEAT. PITBULL (JIVE/JLG)
39	NEW		MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)
40	RE-ENTRY		BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)

Kings of Leon continue to don more chart crowns. This week, the Followill family quartet rises to the top of *Alternative* (viewable at billboard.biz/charts) and *Adult Top 40* with "Notion" and "Use Somebody," respectively.

On the former chart, "Notion" (3-1) becomes the band's third No. 1; all those tracks are from the band's fourth album, "Only by the Night." "Sex on Fire" reigned for eight weeks, and "Use Somebody" ruled for three. The act is the first to earn three toppers from an album since Foo Fighters, whose "Echoes, Silence, Patience & Grace" yielded "The Pretender," "Long Road to Ruin" and "Let It Die" in 2007-08.

On *Adult Top 40*, "Use Somebody," Kings of Leon's first chart entry at the format, climbs 2-1. The group's crossover to adult radio is fortified by the track's debut at No. 27 on *Adult Contemporary*.



ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	26	#1 THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	2	33	YOU FOUND ME	THE FRAY (EPIC)
3	30		COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
4	3	57	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
5	17		HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
6	6	46	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	7	47	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
8	9	51	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
9	10	8	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	8	46	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
11	11	36	HOT N COLD	KATY PERRY (CAPITOL)
12	12	20	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
13	13	11	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
14	16	18	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
15	18	5	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
16	15	16	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
17	13		NO SURPRISE	DAUGHTRY (19/RCA/RMG)
18	22	8	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
19	19	8	SHE IS LOVE	PARACHUTE (MERCURY/DJMG)
20	21	14	SECOND CHANCE	SHINEDOWN (ATLANTIC)
21	20	12	ELECTRICITY	ELTON JOHN (MERCURY/DECCA BROADWAY/DECCA)
22	NEW		GREATEST GAINER HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
23	23	3	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
24	24	5	I LOOK TO YOU	WHITNEY HOUSTON (ARISTA/RMG)
25	25	5	BEAUTIFUL WORLD (WE'RE ALL HERE)	JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	19	#1 USE SOMEBODY	KINGS OF LEON (RCA/RMG)
2	1	18	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
3	20		HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
4	21		PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
5	5		WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
6	7	12	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	10	16	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
8	9	13	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
9	6		COME BACK TO ME	DAVID COOK (19/RCA/RMG)
10	11	18	NEVER SAY NEVER	THE FRAY (EPIC)
11	8	24	SECOND CHANCE	SHINEDOWN (ATLANTIC)
12	12	24	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
13	4	9	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD FEAT. CHERIE ANDERSON (600 500 WAX/ANTI-UNIVERSAL REPUBLIC)
14	16	14	21 GUNS	GREEN DAY (REPRISE)
15	22		SHE IS LOVE	PARACHUTE (MERCURY/DJMG)
16	17	7	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
17	16	10	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
18	21	5	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
19	19	23	STAY	SAFETYSUIT (UNIVERSAL MOTOWN)
20	20	11	STARING DOWN	COLLECTIVE SOUL (EL/LOUD & PROUD/ROADRUNNER/RRP)
21	24	3	GREATEST GAINER WE WEREN'T BORN TO FOLLOW	BON JOVI (MERCURY/DJMG)
22	22	5	CHANCES	FIVE FOR FIGHTING (AWARE/COLUMBIA)
23	12	23	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
24	26	7	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT	U2 (ISLAND/INTERSCOPE)
25	25	14	99 TIMES	KATE VOEGELE (MYSFACE/DGC/INTERSCOPE)

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	4	#1 CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	7	THE FIXER	PEARL JAM (MONKEYWRENCH)
3	1		NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
4	6	11	JARS	CHEVELLE (EPIC)
5	4	14	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
6	5	14	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
7	8	14	BURN IT TO THE GROUND	NICKELBACK (ROADRUNNER/RRP)
8	10	13	WHISKEY HANGOVER	GODSMACK (UNIVERSAL REPUBLIC)
9	14		PANIC SWITCH	SILVERSON PICKUPS (DANGERBIRD)
10	13	14	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
11	12	14	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)
12	9	14	CHAMPAGNE	CAVO (REPRISE)
13	14	4	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
14	17	3	OVERCOME	CREED (WIND-UP)
15	11	14	21 GUNS	GREEN DAY (REPRISE)
16	16	5	UPRISING	MUSE (WARNER BROS.)
17	5		NOTION	KINGS OF LEON (RCA/RMG)
18	19	3	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO	WEEZER (DGC/INTERSCOPE)
19	18	12	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
20	20	14	I GET OFF	HALESTORM (ATLANTIC)
21	HOT SHOT DEBUT		GREATEST GAINER THREE DAYS GRACE	(JIVE/JLG)
22	23	14	NO YOU GIRLS	FRANZ FERDINAND (DOMINO/EPIC)
23	22	14	FEEL GOOD DRAG	ANBERLIN (UNIVERSAL REPUBLIC)
24	21	10	SHE'S A GENIUS	JET (REAL HORROWSHOW/FIVE SEVEN/CAPITOL)
25	9		IGNORANCE	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
26	25	14	SEASONS	THE VEER UNION (UNIVERSAL MOTOWN)
27	20	3	CRAWL BACK IN	DEAD BY SUNRISE (WARNER BROS.)
28	28	2	MEDICATE	AFI (DGC/INTERSCOPE)
29	27		I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT	U2 (ISLAND/INTERSCOPE)
30	32	5	HARD TO SEE	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
31	9	9	1901	PHOENIX (LOYAUTE/GLASSNOTE)
32	31	14	HELP I'M ALIVE	METRIC (METRIC/LAST GANG)
33	33	14	SOMETIME AROUND MIDNIGHT	THE AIRBORNE TOXIC EVENT (M.J.RODD/DSP/SHOUT! FACTORY/ISLAND/IDJMG)
34	37	5	BY THE WAY	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
35	34	5	WHY I AM	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
36	36	5	FAR FROM OVER	REV THEORY (VAN HOWES/MALOO/DGC/INTERSCOPE)
37	39		BACK AGAINST THE WALL	CAGE THE ELEPHANT (DSP/JIVE/JLG)
38	41	14	LIFE IN TECHNICOLOR II	COLDPLAY (CAPITOL)
39	42	2	FUGITIVE	DAVID GRAY (MERCER STREET/DOWNTOWN)
40	44	3	BREAKING	ANBERLIN (UNIVERSAL REPUBLIC)
41	3	6	ONE DAY	HATISYAHU (JDOB/OR/EPIC)
42	48	2	AGAIN	FLYLEAF (A&M/OCTONE/INTERSCOPE)
43	38	4	FIREFLIES	DWL CITY (UNIVERSAL REPUBLIC)
44	40	9	YOU NEVER KNOW	WILCO (NONESUCH/WARNER BROS.)
45	46	3	INVINCIBLE	ADELITAS WAY (VIRGIN/CAPITOL)
46	NEW		MAYBE	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
47	50		FOREVER IN YOUR HANDS	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
48	45	6	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD FEAT. CHERIE ANDERSON (600 500 WAX/ANTI-UNIVERSAL REPUBLIC)
49	NEW		TALK TO ME	BUCKCHERRY (ELEVEN SEVEN)
50	49	14	ALL NIGHTMARE LONG	METALLICA (WARNER BROS.)

Godsmack notches its fifth Active Rock No. 1, and first since "Speak" in 2006, as "Whiskey Hangover" pushes 2-1. In the chart's 12-year history, only Linkin Park (nine), Creed (eight), Metallica (seven), Disturbed and Nickelback (six each) have more leaders.



ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	#1 WHISKEY HANGOVER	GODSMACK (UNIVERSAL REPUBLIC)
2	1	21	CHAMPAGNE	CAVO (REPRISE)
3			JARS	CHEVELLE (EPIC)
4	5	14	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
5	17		BURN IT TO THE GROUND	NICKELBACK (ROADRUNNER/RRP)
6	7	4	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
7	8	23	I GET OFF	HALESTORM (ATLANTIC)
8	10	4	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
9	9	24	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
10	12	3	OVERCOME	CREED (WIND-UP)
11	16		NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
12	13	8	HARD TO SEE	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
13	7		THE FIXER	PEARL JAM (MONKEYWRENCH)
14	14	20	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)
15	15	26	FAR FROM OVER	REV THEORY (VAN HOWES/MALOO/DGC/INTERSCOPE)
16	16	12	INVINCIBLE	ADELITAS WAY (VIRGIN/CAPITOL)
17	12		BY THE WAY	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
18	18	11	FOREVER IN YOUR HANDS	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
19	21	9	TALK TO ME	BUCKCHERRY (ELEVEN SEVEN)
20	22	11	MIND CONTROL	TANTRIC (SILENT MAJORITY/ILG)
21	23	7	MONSTER	SKILLET (ARDENTINO/ATLANTIC)
22	NEW		GREATEST GAINER THREE DAYS GRACE	(JIVE/JLG)
23	20	10	SHE'S A GENIUS	JET (REAL HORROWSHOW/FIVE SEVEN/CAPITOL)
24	27	2	CRAWL BACK IN	DEAD BY SUNRISE (WARNER BROS.)
25	34	2	AGAIN	FLYLEAF (A&M/OCTONE/INTERSCOPE)

HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	13	WHISKEY HANGOVER	GODSMACK (UNIVERSAL REPUBLIC)
3	3	18	BURN IT TO THE GROUND	NICKELBACK (ROADRUNNER/RRP)
4	6	4	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
5	20		CHAMPAGNE	CAVO (REPRISE)
6	7	3	OVERCOME	CREED (WIND-UP)
7	4	24	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
8	8	7	THE FIXER	PEARL JAM (MONKEYWRENCH)
9	9	22	I GET OFF	HALESTORM (ATLANTIC)
10	10	14	21 GUNS	GREEN DAY (REPRISE)
11	11	13	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)
12	16	10	JARS	CHEVELLE (EPIC)
13	15	10	SHE'S A GENIUS	JET (REAL HORROWSHOW/FIVE SEVEN/CAPITOL)
14	12	25	DROWNING (FACE DOWN)	SAVING ABEL (SKIDDCC/VIRGIN/CAPITOL)
15			OH YEAH	CHICKENFOOT (REDLINE)
16	17	3	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
17	18	6	STILL UNBROKEN	LYNYRD SKYNYRD (LOUD & PROUD/ROADRUNNER/RRP)
18	26	2	MODERN DAY DELILAH	KISS (KISS)
19	21		SOAP ON A ROPE	CHICKENFOOT (REDLINE)
20	20			

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	17	#1 BIG GREEN TRACTOR 3 WKS M. KNOX (J. COLLINS, D. L. MURPHY)	Jason Aldean BROKEN BOW		1
2	4	5	LIVING FOR THE NIGHT T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE		2
3	5	31	SMALL TOWN USA J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE)	Justin Moore VALORY		3
4	7	9	AMERICAN RIDE T. KEITH (J. WEST, D. PAHANISH)	Toby Keith SHOW DOG NASHVILLE		4
5	2	4	BOOTS ON M. WRIGHT, C. AUDRETT, III (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH		1
6	3	2	SUMMER NIGHTS D. HUFF, R. SCALF, FLATTS (G. LEVOX, B. JAMES BUSBEE)	Rascal Flatts LYRIC STREET		2
7	9	12	ONLY YOU CAN LOVE ME THIS WAY D. HUFF, K. URBAN (S. MCEWAN, J. REID)	Keith Urban CAPITOL NASHVILLE		7
8	8	10	I'LL JUST HOLD ON S. HENDRICKS (B. HAYS, L. T. OLSEN, B. SIMPSON)	Blake Shelton WARNER BROS. WRN		8
9	12	16	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA		9
10	10	11	BAREFOOT AND CRAZY J. STOVER (B. HAYS, L. P. AKINS, D. DAVIDSON)	Jack Ingram BIG MACHINE		10
11	11	14	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley ARISTA NASHVILLE		11
12	14	15	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. P. HEENEY)	Eric Church CAPITOL NASHVILLE		12
13	17	19	TOES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT, J. HOPKINS, S. MULLINS) (HOME GROWN/ATLANTIC/BIGGER PICTURE)	Zac Brown Band MCA NASHVILLE		13
14	13	13	IT'S A BUSINESS DOING PLEASURE WITH YOU B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, J. MOI, C. KROEGER)	Tim McGraw Curb		13
15	16	18	SOUNDS LIKE LIFE TO ME D. WOLLEY, K. GRANT (D. WOLLEY, W. VARBLE, P. DONNELL)	Darryl Worley STROUDAVARIUS		15
16	19	21	I'M ALIVE B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)	Kenny Chesney With Dave Matthews BNA		16
17	18	20	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD		17
18	20	22	JOEY B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. ANDERSON)	Sugarland MERCURY		18
19	22	24	AIR POWER RED LIGHT FLUIDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE		19
20	21	23	15 MINUTES T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)	Rodney Atkins CURB		20
21	23	25	BONFIRE P. DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA		21
22	24	27	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE		22
23	25	26	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE		23
24	26	30	HONKY TONK STOMP R. DUW, T. MCGRIDE (R. DUW, T. MCGRIDE, B. PINSON)	Brooks & Dunn Featuring Billy Gibbons ARISTA NASHVILLE		24
25	31	39	NEED YOU NOW P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE		25



As his sophomore album, "The Man I Want to Be," takes the Hot Shot Debut nod at No. 6 on Top Country Albums (26,000 copies), fourth-season "Nashville Star" winner claims his first top 10 with the second track from that set.



The singer achieves his highest chart position to date as he crosses the Airpower threshold with his third charted single. Nail's best prior peak was with his last track, "I'm About to Come Alive," which stopped at No. 47 in May 2008.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	HOT SHOT DEBUT	1	GREATEST GAINER COWBOY CASANOVA M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)	Carrie Underwood ARISTA NASHVILLE		26
27	27	28	BELIEVERS B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols UNIVERSAL SOUTH		27
28	28	29	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA		28
29	29	34	I WANNA MAKE YOU CLOSE YOUR EYES B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		29
30	30	32	LONG LINE OF LOSERS B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry COLUMBIA		30
31	41	-	FIFTEEN N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		31
32	34	38	CONSIDER ME GONE R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARBUCK VALORY		32
33	32	31	ROCKIN' THE BEER GUT T. KEITH (BUTTER)	Trailer Choir SHOW DOG NASHVILLE		30
34	33	33	I WANT MY LIFE BACK M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington LYRIC STREET		32
35	35	35	EIGHT SECOND RIDE J. RITCHIEY (J. DWEN, E. DURRANCE)	Jake Owen RCA		35
36	36	36	I STILL LIKE BOLOGNA K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		36
37	37	37	HURRY HOME D. GEHMAN (Z. WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE		37
38	38	42	RADIO WAVES M. WRUCKE (B. SANDERS, M. ELI)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH		38
39	39	41	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)	Gary Allan MCA NASHVILLE		39
40	42	43	OUTSIDE MY WINDOW S. BURTON (S. BURTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET		40
41	40	40	THAT THANG J. STEVENS, J. STEVENS, J. HARRISON (J. HARRISON, J. STEVENS)	Fast Ryde REPUBLIC NASHVILLE		40
42	43	45	MOO LA MOO S. AZAR, J. NIEBANK (S. AZAR, A. J. MASTERS, J. FEMINO)	Steve Azar RIDE		42
43	44	44	COUNTRY FOLKS (LIVIN' LOUD) S. NIELSON, R. LEE (S. NIELSON, R. LEE)	The Lost Trailers BNA		43
44	46	50	WHITE LIAR FLUIDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA		44
45	45	46	BEER ON THE TABLE M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson COLUMBIA		45
46	53	57	WHY DON'T WE JUST DANCE F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA NASHVILLE		46
47	47	47	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE)	Easton Corbin MERCURY		47
48	50	58	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB		48
49	49	48	LONG AFTER I'M GONE B. KEENEY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)	Big Kenny LOVE EVERYBODY/GLOWTOWN/BIGGER PICTURE		48
50	51	52	LOVE LIVES ON M. BRIGHT (M. HOPE, S. STEVENS, M. WEST)	Mallory Hope MCA NASHVILLE		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	3	43	#1 TAYLOR SWIFT 22 WKS BIG MACHINE 0200 (18.98)	Fearless		1
2	6	5	ZAC BROWN BAND BNA/BIGGER PICTURE/HOME GROWN/ATLANTIC 518931AG (13.98)	The Foundation		2
3	5	3	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
4	2	2	GEORGE STRAIT MCA NASHVILLE 013173*UMGN (13.98)	Twang		1
5	1	1	REBA STARBUCK M0100VALORY (18.98)	Keep On Loving You		1
6	HOT SHOT DEBUT	1	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want to Be		6
7	4	-	VARIOUS ARTISTS EMILY/UNIVERSAL 50259SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		4
8	7	6	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
9	8	9	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
10	NEW	1	CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 913231* (13.98)	Happiness And All The Other Things		10
11	11	12	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
12	13	11	SUGARLAND MERCURY 011223*UMGN (13.98)	Love On The Inside		1
13	17	14	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		1
14	9	8	SUGARLAND MERCURY 013191/EXUMGN (14.98 CD/DVD)	LIVE On The Inside		1
15	15	13	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
16	12	7	JUSTIN MOORE VALORY 0150 (18.98)	Justin Moore		3
17	18	15	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II		1
18	20	18	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift		4
19	19	16	RASCAL FLATTS LYRIC STREET 007604 (18.98)	Unstoppable		1
20	16	10	GLORIANA EMILY/REPUBLIC/WARNER BROS. 519780/WRN (13.98)	Gloriana		2
21	14	-	WILLIE NELSON SHANGHAI/BLUJUNE 67197/BLG (17.98)	American Classic		1
22	22	17	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
23	23	20	PAGE SETTER JAMEY JOHNSON MERCURY 011237*UMGN (13.98)	That Lonesome Song		6
24	NEW	1	GEORGE JONES CRACKEN BARRIE 013358/EXUMGE (11.98)	A Collection Of My Best Recollection		24
25	10	-	LOVE AND THEFT CAROLWOOD 002135/LYRIC STREET (11.98)	World Wide Open		10

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	25	KELLIE PICKLER 19/BNA 22811/SMN (11.98)	Kellie Pickler		1
27	25	22	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (11.98)	Good Time		1
28	NEW	1	CASEY DONAHEW BAND ALMOST COUNTRY 9205386/THIRTY 7IGERS (12.98)	Moving On		28
29	28	27	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		21
30	24	21	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
31	27	23	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
32	21	-	JACK INGRAM BIG MACHINE 310300 (11.98)	Big Dreams & High Hopes		21
33	32	30	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
34	29	26	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		2
35	33	29	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
36	34	31	TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)		30
37	31	28	COLT FORD AVERAGE JOES 1001 (16.98)	Ride Through The Country		24
38	35	34	VARIOUS ARTISTS CAPITOL NASHVILLE 011244/UMGN (13.98)	NOW That's What I Call Country		1
39	30	19	DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98)	Im About To Come Alive		19
40	37	33	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
41	36	32	KENNY CHESNEY BLUE CHAIR BNA 34553/SMN (18.98)	Lucky Old Sun		1
42	40	39	JAKE OWEN RCA 31267/SMN (12.98)	Easy Does It		2
43	38	40	RANDY TRAVIS WARNER BROS. 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		1
44	39	38	TIM MCGRAW CURB 79050 (14.98)	Greatest Hits: Limited Edition		1
45	41	37	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires		7
46	47	43	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten		7
47	43	41	MONTGOMERY GENTRY COLUMBIA 228177/SMN (18.98)	Back When I Knew It All		3
48	46	42	JOEY + RORY VANGUARD SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		1
49	48	45	DIERKS BENTLEY CAPITOL NASHVILLE 03070 (18.98)	Greatest Hits: Every Mile A Memory 2003-2008		1
50	51	47	RODNEY ATKINS CURB 79132 (18.98)	It's America		1

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	#1 YONDER MOUNTAIN STRING BAND FROG PAD 0909*	The Show		1
2	1	29	STEVE MARTIN 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo		1
3	2	3	LOUDON WAINWRIGHT III 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project		1
4	4	50	OLD CROW MEDICINE SHOW NETTWERK 30512*	Tennessee Pusher		1
5	5	45	STEVE IVEY BM/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass		1
6	6	54	BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736	Bill Gaither Presents: Country Bluegrass Homecoming Vol. One		1
7	3	4	THE WAILIN' JENNYS RED HOUSE 220	Live At The Mauch Chunk Opera House		1
8	9	54	BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737	Bill Gaither Presents: Country Bluegrass Homecoming Vol. Two		1
9	8	22	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers		1
10	13	41	STEVE IVEY BM/MADACY SPECIAL PRODUCTS 53844/MADACY	25 Best: Bluegrass Favorites		1

BETWEEN THE BULLETS
 STRING'S THE THING



Boulder, Colo.-based acoustic quartet Yonder Mountain String Band claims its third straight No. 1 start on Top Bluegrass Albums (No. 19 on Heatseekers) with the group's fifth studio album, titled "The Show" (2,000 copies). The four-piece—Ben Kaufmann, Adam Aijala, Jeff Austin and Dave Johnston—previously bowed atop the list with "Mountain Tracks: Volume 5" on the May 3, 2008, chart, and with "Yonder Mountain String Band" on the May 27, 2006, list. The new set, which was helmed by noted rock producer Tom Rothrock, is the group's seventh album to compete on the chart and its sixth to arrive inside the top five.

—Wade Jessen

HOT COUNTRY SONGS: 121 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both directions, and audience TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	HOT SHOT DEBUT	1 WK	#1 WHITNEY HOUSTON	#1 I LOOK TO YOU	ARISTA 10033/RMG
2	NEW		TREY SONGZ	READY	SONG BOOK/ATLANTIC 518794/AG
3	2	9	66 MAXWELL	BLACKSUMMERS'NIGHT	COLUMBIA 89142/SONY MUSIC
4			LETOYA	LADY LOVE	CAPITOL 97259
5	NEW		PITBULL	REBELLION	MR. 305/POLO GROUNDS/J 51991/RMG
6	4	6	FABOLOUS	LOSOS WAY	(SOUNDTRACK) DESERT STORM/DEF JAM 013098/IDJMG
7	5	3	LEDISI	TURN ME LOOSE	VERVE FORECAST 012677/VG
8	8	13	THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE 012887/JGA
9	7	5	K'JON	I GET AROUND	UP&UP/UNIVERSAL REPUBLIC 013162/UMRG
10	9	18	CHRISTETTE MICHELE	EPIPHANY	DEF JAM 012797/IDJMG
11	13	10	JEREMIH	JEREMIH	MICK SCHULTZ/DEF JAM 013095/IDJMG
12	11	16	EMINEM	RELAPSE	WEB/SHADY/AFTERMATH/INTERSCOPE 012863/JGA
13	NEW		BEANIE SIGEL	BROAD STREET BULLY	SICNESS.NET 67
14	16	3	TWISTA	CATEGORY F5	GMG 96412
15	14	10	VARIOUS ARTISTS	NOW 31	EMI/UNIVERSAL/ZD&MBA 28617/SONY MUSIC
16	12	3	SEAN PAUL	IMPERIAL BLAZE	VP/ATLANTIC 520047/AG
17	20	29	CHARLIE WILSON	UNCLE CHARLIE	P. MUSIC/JIVE 23389/JLG
18	19	43	BEYONCE	I AM...SASHA FIERCE	MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
19	23		GINUWINE	A MAN'S THOUGHTS	NOTIFI/ASYLUM 519147/WARNER BROS.
20	22	25	KERI HILSON	IN A PERFECT WORLD...	MOSLEY/ZONE 4/INTERSCOPE 012009/JGA
21	2		MICHAEL JACKSON	THE DEFINITIVE COLLECTION	MOTOWN 013297/UME
22	8		JOE	SIGNATURE	563 00005/KEDAR
23	3	2	QUEEN LATIFAH	PERSONA FLAVOR	UNIT 012972/VG
24	21	36	ANTHONY HAMILTON	THE POINT OF IT ALL	MISTERS MUSIC/SO SO DEF 23387/JLG
25	6	2	J MOSS	JUST JAMES PAJAM	GOSPO CENTRIC/VERITY 47910/JLG
26	28	26	THE-DREAM	LOVE V/S MONEY	RADIO KILLA/DEF JAM 012579/ADJMG
27	33	12	LAURA IZIBOR	LET THE TRUTH BE TOLD	ATLANTIC 512240/AG
28	27	46	MARY MARY	THE SOUND	MY BLOCK/COLUMBIA 28087/SONY MUSIC
29	25	13	PLEASURE P	THE INTRODUCTION OF MARCUS COOPER	ATLANTIC 516393/AG
30	10	2	SMOKEY ROBINSON	TIME FLIES WHEN YOU'RE HAVING FUN	ROBSO 40020
31	32	21	RICK ROSS	DEEPER THAN RAP	MAYBACH/SUP-N-SLIDE/DEF JAM 012727/IDJMG
32	31	38	JAMIE FOXX	INTUITION	J 41294/RMG
33	24	5	DORROUGH	DORROUGH	MUSIC GENIUS 5114/E1
34	NEW		KILLER MIKE	UNDERGROUND ATLANTA	GRIND TIME OFFICIAL 347*/SMC
35	18	2	LIL WYTE	THE BAD INFLUENCE	HYPNOTIZE MINDS 520806/ASYLUM
36	2		GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD
37	29	4	SLAUGHTERHOUSE	SLAUGHTERHOUSE	E1 2052
38	5		KEYSHIA COLE	A DIFFERENT ME	IMANI/GEFFEN 012395/JGA
39	43	12	WILL DOWNING	CLASSIQUE	PEAK 31278/CONCORD
40	37		RAPHAEL SAADIQ	THE WAY I SEE IT	COLUMBIA 08585*/SONY MUSIC
41	35	66	LIL WAYNE	THE CARTER III	CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG
42	41	13	TEENA MARIE	CONGO SQUARE	STAX 31320/CONCORD
43	42	54	YOUNG JEEZY	THE RECEPTION	CTE/DEF JAM 011536*/IDJMG
44	38		JADAKISS	THE LAST KISS	RUFF RYDERS/SO-BLOCK/ROCA-RELLA/DEF JAM 012311/IDJMG
45	4		METHOD MAN & REDMAN	BLACKOUT! 2	WU-TANG/DEF SQUAD/DEF JAM 012400/IDJMG
46	39	10	MAINO	IF TOMORROW COMES...	HUSTLE HARD/ATLANTIC 512968/AG
47	49	2	IMPROMPT2	IT IS WHAT IT IS	JCS 91209/ORPHEUS
48	30	2	CALVIN RICHARDSON	FACTS OF LIFE	THE SOUL OF BOBBY WOMACK SHANACHE 5779
49	46		GUCCI MANE	MURDER WAS THE CASE	BIG CAT 4029/TOMMY BOY
50	48	50	JAZMINE SULLIVAN	FEARLESS	J 32713/RMG

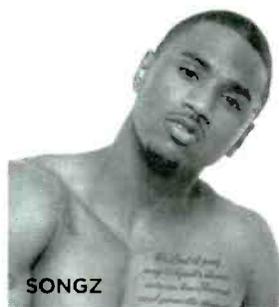
With 15 weeks in the perhouse of Hot Rap Songs, Drake's "Best I Ever Had" becomes the longest-running chart-topper this decade. The track surpasses the mark of 14 weeks held by both Ja Rule Featuring Ashanti's "Always on Time" (2001) and "Lollipop" by Lil Wayne Featuring Static Major (2008).



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	14	#1 BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT	(3RD STREET)/RMG
2	2	15	PRETTY WINGS	MAXWELL	(COLUMBIA)
3			SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4		14	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/IDJMG)
5			BEST I EVER HAD	DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
6	10	9	UNDER PLEASURE P	(ATLANTIC)	
7			ICE CREAM PAINT JOB	DORROUGH	(NGENIUS/E1)
8			OBSESSED	MARIAH CAREY	(ISLAND/IDJMG)
9	11	6	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)
10	7		WASTED	GUCCI MANE FEAT. PLIES	(MIZAY/SO ICEY/WARNER BROS.)
11	7	16	EGO	BEYONCE	(MUSIC WORLD/COLUMBIA)
12	8	19	TRUST	KEYSHIA COLE DUET WITH MONICA	(IMANI/GEFFEN/INTERSCOPE)
13	14		5 STAR CHICK	YO GOTTI	(POLO GROUNDS/J/RMG)
14	18		NUMBER ONE	R. KELLY FEAT. KERI HILSON	(JIVE/JLG)
15			IMMA STAR (EVERYWHERE WE ARE)	JEREMIH	(MICK SCHULTZ/DEF JAM/IDJMG)
16	19	6	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLEM	(SONG BOOK/ATLANTIC)
17	13	19	EVERY GIRL	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
18	19	19	WETTER (CALLING YOU DADDY)	TWISTA FEAT. ERIKA SHEVON	(GET MONEY GANG/CAPITOL)
19	15	13	YOU'RE A JERK	NEW BOYZ	(ASYLUM/WARNER BROS.)
20	20	13	LAST CHANCE	GINUWINE	(NOTIFI/ASYLUM/WARNER BROS.)
21	22		GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD	(MY BLOCK/COLUMBIA)
22	24		JUST A KISS	MISHON	(DYNASTY/ZONE 4/STREAMLINE/INTERSCOPE)
23	25	6	BECKY	PLIES	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)
24			TRICK'N	MULLAGE	(FROM THE GROUND UP/JIVE/JLG)
25	26	6	THE ONE	MARY J. BLIGE FEAT. DRAKE	(MARIACHI/GEFFEN/INTERSCOPE)
26	9		REGRET	LETOYA FEAT. LUDACRIS	(CAPITOL)
27	28	4	DIGITAL GIRL	JAMIE FOXX FEAT. DRAKE, KANYE WEST + THE-DREAM	(J/RMG)
28	31	4	I'M GOOD	CLIPSE FEAT. PHARRELL WILLIAMS	(RE UP/COLUMBIA)
29	9		MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON	(G.O.O.D./UNIVERSAL MOTOWN)
30	33	3	SWEAT IT OUT	THE-DREAM	(RADIO KILLA/DEF JAM/IDJMG)
31	7		TIPSY IN DIS CLUB	PRETTY RICKY	(BLUESTAR/BIG CAT/TOMMY BOY)
32	4	5	BETTER BELIEVE IT	LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE	(TRILL/ASYLUM/WARNER BROS.)
33	5		SLOW DANCE	KERI HILSON	(MOSLEY/ZONE 4/INTERSCOPE)
34	4		BUY YOU A ROUND (UP AND DOWN)	VERSE SIMMONDS	(INTERSCOPE)
35	4		WHAT YOU DO	CHRISTETTE MICHELE FEAT. NE-YO	(DEF JAM/IDJMG)
36	38	2	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN	(HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
37	NEW		I INVENTED SEX	TREY SONGZ FEAT. DRAKE	(SONG BOOK/ATLANTIC)
38	NEW		TROUBLE	GINUWINE FEAT. BUN B	(NOTIFI/ASYLUM/WARNER BROS.)
39	4		YOU'RE NOT MY GIRL	RYAN LESLIE	(NEXT SELECTION/CASABLANCA/UNIVERSAL MOTOWN)
40	NEW		66 FOREVER	DRAKE FEAT. MARIO FEAT. LIL WAYNE & SEAN GARRETT	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)

BETWEEN THE BULLETS

TREY'S 'READY' WITH NO. 2 DEBUT



As Whitney Houston earns applause at No. 1, Trey Songz's third album, "Ready," lands at No. 2 on Top R&B/Hip-Hop Albums. It's his second straight debut as the runner-up, following "Trey Day," which bowed in 2007. His debut, "I Gotta Make It" (2005), entered at No. 6. With 131,000 sold and a No. 3 spot on the Billboard 200, "Ready" is Songz's first top 10 and best Nielsen SoundScan frame.

Three singles from the new album have already hit Hot R&B/Hip-Hop Songs: "I Need a Girl" peaked at No. 3 in August, while both "LOL :-)" (16-15) and "I Invented Sex" (48-41) continue to climb. Songz also benefits from his guest spot on Drake's "Successful" at No. 3 this week. Not yet released to retail by Drake's label, the song can only be purchased on Songz's deluxe version.

—Raphael George

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	18	#1 BEST I EVER HAD	DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	3	11	OBSESSED	MARIAH CAREY	(ISLAND/IDJMG)
3	5	10	DOWN	JAY SEAN FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL REPUBLIC)
4			HOTEL ROOM SERVICE	PITBULL	(MR. 305/POLO GROUNDS/J/RMG)
5	2	13	I GOTTA FEELING	THE BLACK EYED PEAS	(INTERSCOPE)
6	22		KNOCK YOU DOWN	FLO RIDA FEAT. KANYE WEST & NE-YO	(MOSLEY/ZONE 4/INTERSCOPE)
7	8	10	BE ON YOU	FLO RIDA FEAT. NE-YO	(POE BOY/ATLANTIC)
8	9	8	66 THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/IDJMG)
9	10	6	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)
10			EVERY GIRL	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	8		BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT	(3RD STREET)/RMG
12	16		SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	13	22	BIRTHDAY SEX	JEREMIH	(MICK SCHULTZ/DEF JAM/IDJMG)
14	17	22	ICE CREAM PAINT JOB	DORROUGH	(NGENIUS/E1)
15	12	16	WETTER (CALLING YOU DADDY)	TWISTA FEAT. ERIKA SHEVON	(GET MONEY GANG/CAPITOL)
16	14	17	LOVEGAME	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	21	9	OUTTA CONTROL	BABY BASH FEAT. PITBULL	(ARISTA/RMG)
18	22	4	WHATCHA SAY	JASON DERULO	(BELUGA HEIGHTS/WARNER BROS.)
19	19	27	BOOM BOOM POW	THE BLACK EYED PEAS	(WILL.I.AM/INTERSCOPE)
20	15	12	MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON	(G.O.O.D./UNIVERSAL MOTOWN)
21	20	18	FIRE BURNING	SEAN KINGSTON	(BELUGA HEIGHTS/EPIC)
22	24		IMMA STAR (EVERYWHERE WE ARE)	JEREMIH	(MICK SCHULTZ/DEF JAM/IDJMG)
23			WRITTEN ON HER	BIRDMAN FEAT. JAY SEAN	(CASH MONEY/UNIVERSAL MOTOWN)
24	26	3	SHAKE MY	THREE 6 MAFIA FEAT. KALENA	(HYPNOTIZE MINDS/COLUMBIA)
25	23		SHE WOLF	SHAKIRA	(EPIC)
26	30	2	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN	(HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
27	28		BECKY	PLIES	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)
28	25	20	YOU'RE A JERK	NEW BOYZ	(ASYLUM/WARNER BROS.)
29	37	5	LA LA LA	LMFAO	(PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
30	NEW		LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLEM	(SONG BOOK/ATLANTIC)
31	35	6	NOW I'M THAT BITCH	LIVVI FRANC FEAT. PITBULL	(JIVE/JLG)
32	33	2	I NEED A GIRL	TREY SONGZ	(SONG BOOK/ATLANTIC)
33			FACE DROP	SEAN KINGSTON	(BELUGA HEIGHTS/EPIC)
34	34	4	GOOD GIRLS GO BAD	CORSA STARSHIP FEAT. LEGITIM WEESTER	(DEJANANCE/ROULED BY RAMEN/ATLANTIC/PPP)
35	NEW		TRICK'N	MULLAGE	(FROM THE GROUND UP/JIVE/JLG)
36	4		NUMBER ONE	R. KELLY FEAT. KERI HILSON	(JIVE/JLG)
37	29	16	SO FINE	SEAN PAUL	(VP/ATLANTIC)
38	NEW		LET'S GET CRAZY	CASSIE FEAT. AKON	(BAD BOY/ATLANTIC)
39	32	14	EGO	BEYONCE	(MUSIC WORLD/COLUMBIA)
40	NEW		ONE TIME	JUSTIN BIEBER	(ISLAND/IDJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	19	#1 PRETTY WINGS	MAXWELL	(COLUMBIA)
2	1	29	ON THE OCEAN	K'JON	(UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
3		28	LAST CHANCE	GINUWINE	(NOTIFI/ASYLUM/WARNER BROS.)
4	6	7	I LOOK TO YOU	WHITNEY HOUSTON	(ARISTA/RMG)
5	4	12	BAD HABITS	MAXWELL	(COLUMBIA)
6	5	24	THE POINT OF IT ALL	ANTHONY HAMILTON	(MISTER'S MUSIC/JIVE/JLG)
7	7	1	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON	(P. MUSIC/JIVE/JLG)
8	35		SOBEAUTIFUL	MUSIC SOULCHILD	(ATLANTIC)
9	9	16	IN LOVE WITH ANOTHER MAN	JAZMINE SULLIVAN	(J/RMG)
10			THERE GOES MY BABY	CHARLIE WILSON	(P. MUSIC/JIVE/JLG)
11	11	4	EPIPHANY (I'M LEAVING)	CHRISTETTE MICHELE	(DEF JAM/IDJMG)
12	47		FROM MY HEART TO YOURS	LAURA IZIBOR	(ATLANTIC)
13	16		BLAME IT ON ME	CHRISTETTE MICHELE	(DEF JAM/IDJMG)
14			NEVER GIVE YOU UP	RAPHAEL SAADIQ FEAT. STEVIE WONDER & C.J.	(COLUMBIA)
15	17	26	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD	(MY BLOCK/COLUMBIA)
16	17		CLOSE TO YOU	BEBE & CECE WINANS	(B&C/MALACCO)
17	16		GIVE IT TO ME RIGHT	MELANIE FIONA	(SRC/UNIVERSAL MOTOWN)
18	18	9	GOIN' THRU CHANGES	LEDISI	(VERVE FORECAST/VERVE)
19			OH	KEVIN EDMONDS	(MAKE)
20			DON'T STAY	LAURA IZIBOR	(ATLANTIC)
21			CAN'T GET OVER YOU	JOE	(BRANTERA)
22	22	6	THIS TIME	KIDDI FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ	(UP&UP/UNIVERSAL REPUBLIC)
23	38	2	WHAT I'VE BEEN WAITING FOR	BRIAN MCKINNY	(HARD WORK/E1)
24			GIVING MYSELF	JENNIFER HUDSON	(ARISTA/RMG)
25		10	SAME SONG	LAKISHA JONES	(ELITE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	20	#1 BEST I EVER HAD	DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	3	13	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/IDJMG)
3	2	11	SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	4	7	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)
5	6	21	ICE CREAM PAINT JOB	DORROUGH	(NGENIUS/E1)
6		21	EVERY GIRL	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	8	12			

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	8	#1 BULLETPROOF	LA ROUX	POLYDOR/CHERRYTREE/INTERSCOPE	
2	4	5	CELEBRATION	MADONNA	WARNER BROS.	
3	8	7	OBSESSED	MARIAH CAREY	ISLAND/IDJMG	
4	9	5	SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC/SONY MUSIC	
5		8	DONT UPSET THE RHYTHM (GO BABY GO)	NOI SETTES	MERCURY/IDJMG	
6	11	5	EVERYBODY SHAKE IT	RALPHI ROSARIO	FEATURING SHAWN CHRISTOPHER BLUEPLATE	
7	1	9	SWEET DREAMS	BEYONCÉ	MUSIC WORLD/COLUMBIA	
8	13	6	WOULD'VE BEEN THE ONE	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE	
9		12	GOODBYE	KRISTHINA DEBAIGE	SDDADPOP/ISLAND/IDJMG	
10	12	9	PARANOID	JONAS BROTHERS	HOLLYWOOD	
11	14	7	KEEP IT GOIN' LOUDER	MAJOR LAZER	FEATURING NINA SKY & RICKY BLAZE	MAD DECENT/DOWNTOWN
12	21	3	SEXY BITCH	DAVID GUETTA	FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
13	10	11	BE ALRIGHT	KRISTINE W FLY	AGAIN	
14	6	10	ROSE OF JERICHO	BT	NETTWERK	
15	5	10	SHOES	TIGA	LAST GANG/TURBO	
16	15	13	CRAZY POSSESSIVE	KADI BATTAGLIA	CURB	
17	20	7	WHY YOU WANNA HURT ME SO BAD?	NICKI RICHARDS	NICKIRICHARDS.COM	
18	24	3	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM	
19	17	14	FIRE BURNING	SEAN KINGSTON	BELUGA HEIGHTS/EPIC	
20	19	15	MONEY'S TOO TIGHT TO MENTION 2009	SIMPLY RED	SIMPLYRED.COM/RAZOR & TIE	
21	26		THE REAL THING	VANESSA WILLIAMS	CONCORD/CMG	
22	25	6	RIGHT HERE	CARRIE REECE	REAL MF	
23	23	6	WANTED	JESSIE JAMES	MERCURY/IDJMG	
24	18	10	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE	
25	22	12	ATTENTION WHORE	DEADMAUS & MELLEEFRESH	PLAY	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
26	29	6	GIVE ME TONIGHT	TR	FEATURING FRENCHIE DAVIS DAUMAN	
27	33	3	FINE PRINT	NADIA ALI	SMILE IN BED	
28	37	3	SHE AIN'T GOT	LETOYA	CAPITOL	
29	28	1	LIVING FOR THE WEEKEND	JILL JONES	PEACE BISQUIT	
30	42	2	POWER PICK THIS TIME BABY	EDDIE X	PRESENTS NIKI HARIS 3MP	
31	31	6	I'M A FUCKING CELEBRITY	OJ TIMBO	LUNA TRIP	
32	44	2	I DIDN'T KNOW MY OWN STRENGTH	WHITNEY HOUSTON	ARISTA/RMG	
33	40	3	WE ALL WANNA BE PRINCE	FELIX DA HOUSECAT	NETTWERK	
34	48	2	FAME 2009	NATURI NAUGHTON	LAKESHORE	
35	27	13	ANOTHER DAY	SOPHIA MAY	NERVOUS	
36	35	10	WHILE YOU SEE A CHANCE	MATT ZARLEY	FEATURING BILLY PORTER ZARLEY SONGS	
37	43	2	DEJA VU	AMERICA OLIVO	DAUMAN	
38	47	2	LOVE SONGS	ANJULIE HEAR	CMG	
39	30	12	ARMAGEDDON	JESSICA JARRELL	MERCURY/IDJMG	
40	49	2	LOSING MY MIND	ALI KING	JELLYBEAN	
41	36	11	TOTALLY NUMB	TOD MINER	MUSIC PLANT	
42	50	2	INSECURITIES	JUNIOR VASQUEZ	FEATURING MAXI J SILVER LABEL/TOMMY BOY	
43			HOT SHOT DEBUT DID YOU SEE ME COMING?	PET SHOP BOYS	ASTRALWERKS/CAPITOL	
44	41	8	I GET LIFTED	ERICK MORILLO	FEATURING DEBORAH COOPER	SUBLIMINAL
45	16	15	WAKING UP IN VEGAS	KATY PERRY	CAPITOL	
46			NEW DO WHAT U LIKE	BAD BOY BILL	NETTWERK	
47			NEW BOYSHORTS	LAUREN HILDEBRANDT	RED WALLEY	
48			NEW S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS	19/JIVE/JLG	
49	46	6	FOUNTAINS OF YOUTH	LOVERUSH UK	FEATURING HOLLY BANCROFT SEA TO SUN	
50			NEW SUPERSTAR	DAVID MAY	FEATURING MOSES MODESTRO	ABKCO

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	45	#1 LADY GAGA	THE FAME	CONCORD/CHERRYTREE/INTERSCOPE 011805/IGA
2	1	2	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG
3	4	8	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
4		61	3OH3	WANT PHOTO FINISH	511181
5		2	DAVID GUETTA	ONE LOVE GUM	B6847/ASTRALWERKS
6	6	9	LMFAO	PARTY ROCK PARTY ROCK	WILLI AM/CHERRYTREE/INTERSCOPE 012932/IGA
7	9	2	BEYONCÉ	MONTE CARLO	REPRISE 012932/IGA
8	8	7	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVE/DANCE/THRIVEMIX 90814/THRIVE
9			BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127
10	10	3	CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084
		41	SOUNDTRACK	SLIMMDOG MILLIONAIRE	INTERSCOPE 012502/IGA
		21	DEPECHE MODE	SOUNDS OF THE UNIVERSE	MUTE/ARMIN 96769*/CAPITOL
13	13	27	TONY OKUNGBOWA	TOTAL DANCE 2009	THRIVEDANCE 90807/THRIVE
		10	MOBY	WATT FOR ME	LITTLE IDIOT 9416*/MUTE
15	15	1	SANTOGOLD	SANTOGOLD	LIZARD KING 70034*/DOWNTOWN
16	16	35	DJ SKRIBBLE	TOTAL CLUB HITS 2	THRIVEDANCE 90799/THRIVE
17	17	16	OWL CITY	MAYBE IM DREAMING	SKY HARBOR/UNIVERSAL REPUBLIC 012855/UMRG
18			PET SHOP BOYS	YES	ASTRALWERKS 96470
19	21	8	OWL CITY	OF JUNE (EP)	SKY HARBOR/UNIVERSAL REPUBLIC 012882/UMRG
20	19	6	YACHT	SEE MYSTERY LIGHTS	OFA 2218
21			JASON NEVINS	ULTRA WEEKEND 5	ULTRA 2080
22	20	9	OAKENFOLD	PERFECTO	VEGAS PERFECTO 90819/THRIVE
23	18	9	DISCOVERY	LP XL 446*/BEGGARS GROUP	
24			NEW THE CRYSTAL METHOD	DIVIDED BY NIGHT	TUNY 8 009*/INGROOVES
25	23	15	VARIOUS ARTISTS	JUSTDANCE	ULTRA/ISLAND 013025/IDJMG

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	18	#1 LET THE FEELINGS GO	ANNAGRACE ROBBINS		
2	3	8	EVACUATE THE DANCEFLOOR	CASCADA	ROBBINS	
3	2	2	WHEN LOVE TAKES OVER	DAVID GUETTA	FEATURING KELLY ROWLAND	GUM/ASTRALWERKS/CAPITOL
4			INFINITY 2008	GURU JOSH	PROJECT ULTRA	
5		11	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE	
6	7	5	CELEBRATION	MADONNA	WARNER BROS.	
7			THE SOUND OF MISSING YOU	AMEERAH	ROBBINS	
8	9	16	ANOTHER DAY	SOPHIA MAY	NERVOUS	
9	10	10	I REMEMBER	DEADMAUS + KASKADEE	MAUSTRAP/AND PRESS/ULTRA	
10	14	7	SHE WOLF	SHAKIRA	EPIC	
11	11	5	BULLETPROOF	LA ROUX	POLYDOR/CHERRYTREE/INTERSCOPE	
12	13	6	OBSESSED	MARIAH CAREY	ISLAND/IDJMG	
13	12	2	HOTEL ROOM SERVICE	PITBULL	MR. 305/POLO GROUNDS/J/RMG	
		5	ARMAGEDDON	JESSICA JARRELL	MERCURY/IDJMG	
15		2	SEXY BITCH	DAVID GUETTA	FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
16	15	10	WAKING UP IN VEGAS	KATY PERRY	CAPITOL	
17	23		NOW I'M THAT BITCH	L'WEE FRANC	FEATURING PITBULL	JIVE/JLG
18	17	3	BEAUTIFUL PEOPLE	NINA SKY	POLO GROUNDS/J/RMG	
19	16	5	SHAME ON ME	ALEX SANZ	FEATURING LAWRENCE ALEXANDER	PAKER/NEXT PLATEAU
20	18		PLEASE DON'T LEAVE ME	PINK	LAFACE/JLG	
21	19	15	LOVEGAME	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
22	21	3	DOWN	JAY SEAN	FEATURING LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC
23			NEW BROKEN STRINGS	CAREFREE	LIT I ME UP	
24			RE-ENTRY BEAUTIFUL U R	DEBORAH COX	DECO/IMAGE	
		22	16	LOVE STRUCK	V FACTORY	REPRISE

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1			NEW #1 BILLIE HOLIDAY	THE COMPLETE BILLIE HOLIDAY XS	DIGITAL EX
2	1	17	FRANK SINATRA	LIVE AT THE MEADOWLANDS	THE FRANK SINATRA COLLECTION 31331/CONCORD
3	2	24	DIANA KRALL	QUIET NIGHTS	VERVE 012433/VG
4	3	12	MICHAEL BUBLE	MICHAEL BUBLE MEETS MADONNA	SOMER GARDEN 145/REPRISE 51750/WARNER BROS.
5	5	10	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG
6	4	2	ROBERT GLASPER	DOUBLE BOOKED	BLUE NOTE 94244/BLG
7			THE TERENCE BLANCHARD GROUP	CHOICES	CONCORD JAZZ 31736/CONCORD
8	11	33	FRANK SINATRA	SELECTIONS	SINATRA SINGS OF LOVE THE FRANK SINATRA COLLECTION 516860/REPRISE
9			ROY HARGROVE BIG BAND	EMERGENCE	EMARCY 013289/DECCA
10	9	14	FRANK SINATRA	CLASSIC SINATRA	50TH ANNIVERSARY THE FRANK SINATRA COLLECTION 96444/CAPITOL
11	12	20	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI	MONESLICH 480380/WARNER BROS.
12	13	6	MADELEINE PEYROUX	BARE BONES	ROUNDER 613272
13	15	31	VARIOUS ARTISTS	BEST OF BIG BAND	MADACY SPECIAL PRODUCTS 54101/MADACY
14	10	2	ROBERTA GAMBARINI	SO IN LOVE	EMARCY HIGHEMARCY 013160/DECCA
15	8	4	MIKE STERN	BIG NEIGHBORHOOD	HEADS UP 3157

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	2	#1 BELA FLECK	THE DETROIT SYMPHONY ORCHESTRA	THE MELODY OF RHYTHM TRIPLE CONCERTO & MUSIC FOR TRIO 01204	
2	5	2	ZULL BAILEY/SIMONE DINNERSTEIN	BEETHOVEN COMPLETE WORKS FOR PIANO AND CHIELLO	TELARC 80740	
3			KIM KASHKASHAN/BETTY OLIVERO/TIGRAN MANSURJAN/ETAN STEINBERG	NEHAROT ECM NEW SERIES	ECM 013257/UNIVERSAL CLASSICS GROUP	
4	2	42	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC	
5			NEW MURRAY PERAHIA	BACH PARTITAS 1, 5 & 6	90TH CLASSICAL 44061/SONY MASTERWORKS	
6	8	26	PLACIDO DOMINGO	AMORE INFINITO	012332/UNIVERSAL CLASSICS GROUP	
7		43	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP	
8	4	20	SOUNDTRACK	THE SOLOIST	DECCA 012298/UNIVERSAL CLASSICS GROUP	
9			SAN FRANCISCO SYMPHONY	MICHAEL TILSON THOMAS SYMPHONY NO. 8	SONY CLASSICAL 88693/SONY MASTERWORKS	
10	7	53	JOSHUA BELL	ACADEMY OF ST. MARTIN IN THE FIELDS	WARNER CLASSICAL 11013/SONY MASTERWORKS	
11			NEW VLADIMIR HOROWITZ	VLADIMIR HOROWITZ AT CARNEGIE HALL	RED SEAL 54604/SONY MASTERWORKS	
12	6	6	JOHN ADAMS	SAINT LOUIS SYMPHONY ORCHESTRA	ROBERTSON DOCTOR ATOMIC SYMPHONY	NONESUCH 468220/WARNER BROS.
13	10	65	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT	MUSIC FOR THE SOUL DECCA 011489/UNIVERSAL CLASSICS GROUP	
14	11	20	STILE ANTICO	SONG OF SONGS	HARMONIA MUNDI 807489	
15			RE-ENTRY DANIELLE DE NERCO	ORCHESTRA OF THE AGE OF ENLIGHTENMENT	BLACKFRAS	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	2	#1 GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD	
2	2	2	NAJEE	MIND OVER MATTER	HEADS UP 3156	
3		24	CHRIS BOTTI	CHRIS BOTTI	IN BOSTON COLUMBIA 38735/SONY MUSIC	
4	5	2	IMPROMPTU	IT IS WHAT IT IS	JCS 91209/ORPHEUS	
5		14	VANESSA WILLIAMS	THE REAL THING	CONCORD 30816	
6		31	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815	
7	7	7	PAUL TAYLOR	BURNIN'	PEAK 31257/CONCORD	
8	9	6	RICK BRAUN	ALL IT TAKES	MACK AVENUE 7020/ARTISTRY	
9	6	3	HERB ALPERT & LANI HALL	ANYTHING GOES	LIVE CONCORD JAZZ 31441/CONCORD	
10	17	16	RICHARD ELLIOT	ROCK STEADY	MACK AVENUE 7018/ARTISTRY	
11	12	15	PAUL HARCASSTLE	THE COLLECTION	TRIPPIN' 'N' RHYTHM 36	
12	19		BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/ROCK RIDGE	
13	34		KENNY G	PLAYLIST	THE VERY BEST OF KENNY G	ARISTA/LEGACY 27460/SONY MUSIC
14	20	26	THE RIPPINGTONS	FEATURING RUSS FREEMAN	MODERN ART	PEAK 30635/CONCORD
15	16	2	BRIAN BROMBERG	IT IS WHAT IT IS	MACK AVENUE 7019/ARTISTRY	

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL		
1	2	14	#1 DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP		
2	7	19	PAUL POTTS	PASSIONE	SYCO/COLUMBIA 47439/SONY MUSIC		
3		43	IL DIVO	THE PROMISE	SYCO/COLUMBIA 33968/SONY MUSIC		
4		15	ESCALA	ESCALA	SYCO/COLUMBIA 47423/SONY MUSIC		
5		44	ANDREA BOCELLI	INCANTO	SUGAR 012151/DECCA		
6		26	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MANHATTAN 21681/BLG		
7		11	NEAL E. BOYD	MY AMERICAN DREAM	DECCA 012897		
8	24		MORMON TABERNACLE CHORUS	ORCHESTRA AT TEMPLE SQUARE	(WILBERG) COME THOU FOUNT OF EVERY BLESSING	MORMON TABERNACLE CHORUS 5014332	
9	1	3	MORMON TABERNACLE CHORUS	ORCHESTRA AT TEMPLE SQUARE	WITH SPAN GLAZIER	WILBERG RING CHRISTMAS BELLS	MORMON TABERNACLE CHORUS 5023338
10	10	70	JOSH GROBAN	AWAKE	LIVE 143/REPRISE 412668/WARNER BROS.		
11	14	6	LAURENT KORCIA	CINEMA APM	65642		
12	12	37	MORMON TABERNACLE CHORUS	ORCHESTRA AT TEMPLE SQUARE	(WILBERG) PRAISE TO THE MAN	MORMON TABERNACLE CHORUS 5012323	
13	10	34	GREGORIAN	MASTERS OF CHANT	CURB 790		

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATIN)
2	2	10	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
3	3	20	LO INTENTAMOS	ESPINOZA PAZ (DISA/ASL)
4	5	8	GREATEST GAINER TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
5	4	30	EL AMOR	TITO "EL BAMBINO" (SIENTE)
6	9	9	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
7	22	22	CAUSA Y EFECTO	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
8	7	27	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
9	19	6	SU VENENO	AVENTURA (PREMIUM LATIN)
10	11	14	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
11	13	20	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
12	20	5	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
13	8	6	LA GRANJA	LOS TIGRES DEL NORTE (FONOVIISA)
14	15	8	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
15	14	18	ABUSADORA	WISIN & YANDEL (WY/MACHETE)
16	10	19	COMPRENDEMME	GERMAN MONTERO (FONOVIISA/MUSIVISA)
17	16	19	NO ME DEJES DE AMAR	LA APUESTA (SERGA)
18	17	44	TE PRESUMO	BANDA EL RECODO (FONOVIISA)
19	12	19	YO NO SE MANANA	LUIS ENRIQUE (TOP STOP)
20	18	33	AQUI ESTOY YO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
21	21	6	CUMBAYA	PEEWEE (EMI TELEVISION)
22	23	9	TOCANDO FONDO	RICARDO ARJONA (WARNER LATINA)
23	22	6	ADIOS	JESSE & JOY (WARNER LATINA)
24	25	17	CAMINARE	INTOCABLE (EMI TELEVISION)
25	29	9	TE VES FATAL	EL TRONO DE MEXICO (FONOVIISA)
26	26	17	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
27	28	5	DEJAME ENTRAR	MAKANO (PANAMA/MACHETE)
28	27	8	Y AHORA QUE?	LOS RIELEEROS DEL NORTE (FONOVIISA)
29	24	18	QUIEN ES USTED?	SERGIO VEGA (DISA)
30	30	3	CELOS	FANNY LU (UNIVERSAL MUSIC LATIN)
31	35	6	MARIPOSA MIA	VIVANATIVA (VIV/PIMP/KING MUSIK)
32	31	4	EL BORRACHO MONTEZ DE DURANGO	GRUPO MONTEZ DE DURANGO (DISA)
33	31	4	TU DEFECTO	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
34	31	12	ME GUSTA ME GUSTA	LOS RUTRES DE CULIACAN SINALOA (LADISCOMUSIC/UNIVERSAL MUSIC LATIN)
35	36	6	OVARIOS	JENNI RIVERA (FONOVIISA)
36	37	5	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
37	20	20	EL CULPABLE SOY YO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)
38	44	4	MI COMPLEMENTO	LOS MURACANES DEL NORTE (DISA)
39	38	12	NECESITO DE TI	VICENTE FERNANDEZ (SONY MUSIC LATIN)
40	50	2	GRACIAS A TI	WISIN & YANDEL (MACHETE)
41	NEW	DEBUT	SENTIMIENTOS DE CARTON	DUELO (FONOVIISA)
42	45	4	INFINITY 2008	GURU JOSH PROJECT (ULTRA)
43	41	10	MAR ADENTRO	TOMMY TORRES (WARNER LATINA)
44	33	20	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL (PREMIUM LATIN)
45	RE-ENTRY	45	HAGAMOSLO AUNQUE DUELA	MARLON (MACHETE)
46	48	2	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
47	NEW	47	HUMANO	LUZ RIOS (LCR)
48	43	4	TU PRIMERA VEZ	HECTOR ACOSTA (D.A.M./VENEMUSIC)
49	42	16	LOCO POR TI	LOS TEMERARIOS (FONOVIISA)
50	NEW	50	FELIZ	KANY GARCIA (SONY MUSIC LATIN)

Christian duo Tercer Cielo attains its first No. 1 record as its debut effort, "Gente Común, Sueños Extraordinarios," hops 4-1 on Top Latin Pop Albums (up 32% in sales). Coinciding with their tour of Central and South America, virtually all of the album's sales come from Puerto Rico and the Virgin Islands.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	1	13	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
2	4	15	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
3	3	3	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE
4	2	2	JOAN SEBASTIAN	PEGAOITO AL CORAZON MUSART 4208/BALBOA
5	6	26	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
6	5	9	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282
7	8	16	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
8	7	43	EL TRONO DE MEXICO	ALMAS GEMEAS FONOVIISA 353804/UMLE
9	9	23	LARRY HERNANDEZ	16 MARCO CORRIDOS MEMOETIA/FONOVIISA 570037/UMLE
10	10	6	VARIOUS ARTISTS	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE
11	HOT SHOT	DEBUT	VARIOUS ARTISTS	DURANGUENSE #1'S 2009 DISA 721301/UMLE
12	NEW	12	VARIOUS ARTISTS	BANDA #1'S 2009 DISA 721302/UMLE
13	30	16	LUIS ENRIQUE	CIelos TOP STOP 8910
14	23	5	TERCER CIELO	GENTE COMUN, SUEÑOS EXTRAORDINARIOS WY/MACHETE/SONY MUSIC LATIN 025702/UMLE
15	11	12	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVIISA 354088/UMLE
16	18	54	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE
17	12	60	ESPINOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE
18	16	9	TIERRA CALI	SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATIN 653700/UMLE
19	13	42	RICARDO ARJONA	5TO PISO WARNER LATINA 516669
20	17	24	MARISELA	20 EXITOS INMORTALES IM 8614
21	21	56	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE
22	NEW	22	VARIOUS ARTISTS	CORRIDO #1'S 2009 DISA 721303/UMLE
23	24	3	PATRULLA 81	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE
24	15	3	LOS PIKADIENTES DE CABORCA	LA TENIA MAS GRANDE SONY MUSIC LATIN 48300
25	NEW	25	VARIOUS ARTISTS	NORTENO #1'S 2009 DISA 721304/UMLE
26	20	8	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVIISA 354118/UMLE
27	NEW	27	VARIOUS ARTISTS	URBANIZACION PERFECTO MEJOR DE LO MEJOR: DNG 30022/SONY MUSIC LATIN
28	19	2	GRUPO EXTERMINADOR	PA' CORRIDOS FONOVIISA 354132/UMLE
29	27	19	DON OMAR	100N MACHETE 012867/UMLE
30	22	3	MAZIO MUSICAL	FOR EL RESTO DE TU VIDA FONOVIISA 354168/UMLE
31	31	37	LOS INQUIETOS DEL NORTE	LA BORRACHERA EAGLE MUSIC/SIENTE/UNIVERSAL MUSIC LATIN 653856/UMLE
32	34	25	LA QUINTA ESTACION	SIN FRENOS SONY MUSIC LATIN 44947
33	29	2	EL COMPA CHUY	EL NINO DE ORO GYPSY 37208/SONY MUSIC LATIN
34	32	11	PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATIN 013075/UMLE
35	55	32	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917
36	44	42	MAKANO	TE AMO PANAMA/MACHETE 460031/UMLE
37	25	25	VARIOUS ARTISTS	SUPER 1'S MEGA HITS MACHETE 013149/UMLE
38	36	3	ALACRANES MUSICAL	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVIISA 354155/UMLE
39	35	49	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
40	14	14	JENNI RIVERA	JENNI: EDICION CD+DVD SUPER DELUXE AYANA/FONOVIISA 354092/UMLE
41	45	48	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVIISA 353748/UMLE
42	37	71	MANA	ARDE EL CIELO WARNER LATINA 481788
43	33	2	BETO QUINTANILLA	LA EJECUCION DE JUAN FRONTERA 7425
44	59	5	OMEGA	EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN
45	62	2	ROCIO DURCAL	DUETO DISCOS 605 56808/SONY MUSIC LATIN
46	41	64	LOS INQUIETOS DEL NORTE	LA SIENA: EDICION ESPECIAL EAGLE MUSIC/SIENTE/UNIVERSAL MUSIC LATIN 653800/UMLE
47	42	76	ENRIQUE IGLESIAS	95/08 UNIVERSAL MUSIC LATIN 010974/UMLE
48	NEW	48	GRUPO INNOVACION	SOTA DE OROS GARMEX 8754
49	38	24	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE
50	53	15	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATIN 653681/UMLE

After eight previous appearances on Top Regional Mexican Albums, Conjunto Atardecer finally nabs its first No. 1 on the chart as "Contigo Para Siempre" steps 2-1 (3,000 copies). The set posts strong sales in the Dallas-Fort Worth, Houston and Denver markets.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 LO INTENTAMOS	ESPINOZA PAZ DISA/ASL
2	5	8	GREATEST GAINER TE IRA MEJOR SIN MI	JOAN SEBASTIAN MUSART/BALBOA
3	3	29	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON DISA/EDIMONSA
4	7	23	COMO UN TATUAJE	K-PAZ DE LA SIERRA DISA/EDIMONSA
5	6	17	SUFRE	LOS DAREYES DE LA SIERRA DISA
6	2	6	LA GRANJA	LOS TIGRES DEL NORTE FONOVIISA
7	8	24	NO ME DEJES DE AMAR	LA APUESTA SERGA
8	4	22	COMPRENDEMME	GERMAN MONTERO FONOVIISA/MUSIVISA
9	10	46	TE PRESUMO	BANDA EL RECODO FONOVIISA
10	9	26	FUE SU AMOR	ALACRANES MUSICAL AGUILA/FONOVIISA
11	13	20	CAMINARE	INTOCABLE EMI TELEVISION
12	17	13	TE VES FATAL	EL TRONO DE MEXICO FONOVIISA
13	12	38	QUIEREME MAS	PATRULLA 81 DISA
14	14	21	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO A.R.C.
15	15	8	Y AHORA QUE?	LOS RIELEEROS DEL NORTE FONOVIISA
16	11	21	QUIEN ES USTED?	SERGIO VEGA DISA
17	16	27	EL KATCH	EL COMPA CHUY SONY MUSIC LATIN
18	19	4	EL BORRACHO MONTEZ DE DURANGO	GRUPO MONTEZ DE DURANGO DISA
19	20	7	TU DEFECTO	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ DISA/EDIMONSA
20	18	51	ESPERO	GRUPO MONTEZ DE DURANGO DISA

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 MANOS AL AIRE	NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATIN
2	2	8	LOBA	SHAKIRA EPIC/SONY MUSIC LATIN
3	3	13	HAGAMOSLO AUNQUE DUELA	MARLON MACHETE
4	5	17	ABUSADORA	WISIN & YANDEL WY/MACHETE
5	4	21	YO NO SE MANANA	LUIS ENRIQUE TOP STOP
6	8	9	EL ULTIMO BESO	CAROLINA LAO SYNERGY
7	6	13	TU PRIMERA VEZ	HECTOR ACOSTA D.A.M./VENEMUSIC
8	9	9	MIL KILOMETROS	OMAR HENRIQUEZ OH
9	7	16	SALSA CON TIMBA	AYMEE NUVIOLA JSF
10	13	4	SU VENENO	AVENTURA PREMIUM LATIN
11	15	9	SI TE VAS/QUE TENGO QUE HACER	OMEGA PLANET
12	16	13	AGUA PASADA	ANDY ANDY PLANET/SONY MUSIC LATIN
13	25	6	GREATEST GAINER MI CAMA HUELE A TI	TITO "EL BAMBINO" FEAT. ZION & LENNOX SIENTE
14	22	7	ADICTO A TU PIEL/HOLDING ON TO LOVE	FRANKIE NEGRON AIRGO
15	11	6	ASI ES LA VIDA	MAMBO NUEVAYORK DS
16	18	13	DECIDI	DANIEL MONCIN M.P./JVN/J & N
17	10	6	DEJAME ENTRAR	MAKANO PANAMA/MACHETE
18	14	7	ASI ES LA VIDA	EL KLAN DE PORFI KORTA/VENEMUSIC
19	19	3	CHINITA	MARCO ORTIZ ALL STAR BAND FEAT. GILBERTO SANTA ROSA ZMG/SONY MUSIC LATIN
20	17	24	AQUI ESTOY YO	LUIS FONSI UNIVERSAL MUSIC LATIN

BETWEEN THE BULLETS

AVENTURA: BUILT TO 'LAST'



With "The Last" claiming its 13th week at the summit of Top Latin Albums, Aventura's set is the sixth in the last 10 years to string together so many consecutive weeks at No. 1. Christina Aguilera holds the decade record, with "Mi Reflejo" spending 19 straight weeks atop the chart in 2000 and 2001. It's likely "The Last" will continue its No. 1 streak as it benefits from exposure gleaned from its rising third single, "Su Veneno," and Aventura's upcoming 15-city U.S. tour.

—Raully Ramirez

HOT LATIN SONGS, TOP LATIN ALBUMS, REGIONAL MEXICAN AIRPLAY, TROPICAL AIRPLAY, LATIN POP AIRPLAY, LATIN RHYTHM AIRPLAY are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JAPAN

ALBUMS

(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) SEPTEMBER 8, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	SUPERFLY	BOX EMOTIONS (CD/DVD LTD EDITION) WARNER
2	1	ARASHI	ALL THE BEST! 1999-2009 J-STORM
3	NEW	CRYSTAL KAY	BEST OF CRYSTAL KAY (LTD EDITION) EPIC
4	NEW	SUPERFLY	BOX EMOTIONS WARNER
5	NEW	NE-YO	THE COLLECTION DEF JAM/UNIVERSAL
6	NEW	BENI	BITTER & SWEET (CD/DVD LTD EDITION) UNIVERSAL
7	NEW	NE-YO	THE COLLECTION COMPLETE EDITION DEF JAM/UNIVERSAL
8	NEW	AK-69	THE CARTEL FROM STREETS (CD/DVD LTD EDITION) IMS
9	NEW	AYAKA HIRAHARA	MY ESSENTIALS DREA
10	NEW	BASE BALL BEAR	(WHAT IS THE) LOVE&POP EMI

UNITED KINGDOM

ALBUMS

(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 6, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ARCTIC MONKEYS	HUMBUG DOMINO
2	20	VERA LYNN	WE'LL MEET AGAIN - THE VERY BEST OF DECCA
3	2	DAVID GUETTA	ONE LOVE GUM/VIRGIN
4	22	KINGS OF LEON	ONLY BY THE NIGHT HAND ME DOWN/RCA
5	4	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
6	6	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC
7	3	CALVIN HARRIS	READY FOR THE WEEKEND FLY EYE/COLUMBIA
8	10	FLORENCE + THE MACHINE	LUNGS ISLAND
9	8	MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY
10	9	JAMES MORRISON	SONGS FOR YOU, TRUTHS FOR ME POLYDOR

GERMANY

ALBUMS

(MEDIA CONTROL) SEPTEMBER 8, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
2	NEW	SEMINO ROSSI	DIE LIEBE BLEIBT KOECH
3	1	JAN DELAY	WIR KINDER VOM BANHOF SOUL UNIVERSAL
4	3	MICHAEL JACKSON	KING OF POP EPIC
5	2	DAVID GUETTA	ONE LOVE GUM/VIRGIN
6	5	PETER FOX	STADTATFE DOWNBEAT
7	6	MARIT LARSEN	IF A SONG COULD GET ME YOU VIOLENT
8	NEW	CULCHA CANDELA	SCHOENE NEUE WELT UNIVERSAL
9	10	SOEHNE MANNHEIMS	IZ ON SOHNE MANNHEIMS
10	NEW	SALTATIO MORTIS	WER WIND SAET EDEL

EUROPEAN HOT 100

SEPTEMBER 9, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	4	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	3	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
4	2	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
5	NEW	RUN THIS TOWN	JAY-Z FT. RIHANNA & KANYE WEST ROC NATION
6	6	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
7	NEW	SEXTONIK	MYLENE FARMER POLYDOR
8	11	HEAVY CROSS	THE GOSSIP KILL ROCK STARS/COLUMBIA
9	NEW	GET SEXY	SUGABABES ISLAND
10	9	LASSE-TOI ALLER BEBE	COLLECTIF METISSE UNIVERSAL
11	10	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
12	8	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
13	7	BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
14	5	HOLIDAY	DIZEE RASCAL FT. CHROME DIRTTEE STANK
15	13	EVACUATE THE DANCEFLOOR	CASCADA ZDOLAND/ZEBRALATION/AATW
16	48	SEX ON FIRE	KINGS OF LEON HAND ME DOWN/RCA
17	12	CA M'ENERVE	HELMUT FRITZ DUST IN
18	14	STADT	CASSANDRA STEEN & ADEL TAWIL DOMESTIC ROCK/URBAN
19	16	WITHOUT YOU (PERDUE SANS TOI)	OCEAN DRIVE/OJ DRISKA SONY MUSIC
20	20	POKER FACE	LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE

EURO DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 19, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN
2	19	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST ROC NATION
3	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	NEW	GET SEXY	SUGABABES ISLAND
5	2	HOLIDAY	DIZEE RASCAL FT. CHROME DIRTTEE STANK
6	4	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
7	5	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
8	6	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
9	RE	SEX ON FIRE	KINGS OF LEON HAND ME DOWN/RCA
10	7	REMEDY	LITTLE BOOTS 679/ATLANTIC
11	13	PAPARAZZI	LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE
12	11	EVACUATE THE DANCEFLOOR	CASCADA ZDOLAND/ZEBRALATION/AATW
13	NEW	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
14	8	NEVER LEAVE YOU	TINHY STRYDER FT. AMELLE BERTRAND 4TH & BROADWAY
15	10	OUTTA HERE	ESMEE DENTERS TENNMAN/INTERSCOPE

FRANCE

ALBUMS

(SNEP/IFOP/TITE-LIVE) SEPTEMBER 8, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	MARC LAVOINE	VOLUME 10 MERCURY
2	1	DAVID GUETTA	ONE LOVE GUM/VIRGIN
3	NEW	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
4	6	MAURANE	NOUGARO OU L'ESPERANCE EN L'HOMME POLYDOR
5	3	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
6	5	CHARLIE WINSTON	HOOB REAL WORLD/ATMOSPHERIQUES/LONG TALE
7	4	MELODY GARDOT	MY ONE AND ONLY THRILL U.C.J.
8	1	ARCTIC MONKEYS	HUMBUG DOMINO
9	8	VARIOUS ARTISTS	MOZART LOPERA ROCK WARNER
10	7	GREGOIRE	TOI + MOI MY MAJOR COMPANY

CANADA

ALBUMS

(NIELSEN BOS/SOUNDSCAN) SEPTEMBER 19, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	WHITNEY HOUSTON	I LOOK TO YOU ARISTA/SONY MUSIC
2	1	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE/UNIVERSAL
3	NEW	PITBULL	REBELLION MR. 305/POLO GROUNDS/SONY MUSIC
4	NEW	VINCENT VALLIERES	MONDE TOURNE FORT LE SPECTRA/SELECT
5	3	KINGS OF LEON	ONLY BY THE NIGHT RCA/SONY MUSIC
6	2	DAVID GUETTA	ONE LOVE GUM/VIRGIN/EMI
7	10	TAYLOR SWIFT	FEARLESS BIG MACHINE/OPEN ROAD/UNIVERSAL
8	1	BILLY TALENT	III WARNER MUSIC CANADA/WARNER
9	11	LADY GAGA	THE FAME STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE/UNIVERSAL
10	NEW	THE USED	ARTWORK REPRISE/WARNER

AUSTRALIA

ALBUMS

(ARIA) SEPTEMBER 6, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	JIMMY BARNES	THE RHYTHM AND THE BLUES LIBERATION
2	1	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
3	4	PINK	FUNHOUSE LAFACE/JLG
4	3	MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY
5	6	KATE MILLER-HEIDKE	CURIOUSER SONY MUSIC
6	7	ROB THOMAS	CRAZESONG EMBLEM/ATLANTIC
7	NEW	DAVID GUETTA	ONE LOVE GUM/VIRGIN
8	5	JET	SHAKA ROCK VIRGIN
9	2	ARCTIC MONKEYS	HUMBUG DOMINO
10	8	TAYLOR SWIFT	FEARLESS BIG MACHINE

EURO DIGITAL SONGS SPOTLIGHT

FINLAND

(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 19, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	CELEBRATION	MADONNA WARNER BROS.
2	6	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	2	ET HUOMAA	IRINA EMI
4	10	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
5	RE	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
6	4	BADEN-BADEN	CHISU HELSINKI
7	RE	UPRISING	MUSE A&E/HELIUM-3/WARNER
8	RE	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
9	9	JAI HOI (YOU ARE MY DESTINY)	A R RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE
10	3	NEW VIBRATION	WALDO'S PEOPLE MUSIC MONSTER/RCA

EUROPEAN ALBUMS

SEPTEMBER 9, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
2	2	DAVID GUETTA	ONE LOVE GUM/VIRGIN
3	1	ARCTIC MONKEYS	HUMBUG DOMINO
4	3	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
5	4	MICHAEL JACKSON	KING OF POP EPIC
6	5	LADY GAGA	THE FAME STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE
7	NEW	SEMINO ROSSI	DIE LIEBE BLEIBT KOECH
8	20	KINGS OF LEON	ONLY BY THE NIGHT HAND ME DOWN/RCA
9	6	JAN DELAY	WIR KINDER VOM BANHOF SOUL UNIVERSAL
10	8	BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA
11	77	VERA LYNN	WE'LL MEET AGAIN - THE VERY BEST OF DECCA
12	9	GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
13	7	MICHAEL JACKSON	THE COLLECTION MJJ EPIC
14	10	MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY
15	12	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC

ITALY

ALBUMS

(FIMI/NIELSEN) SEPTEMBER 7, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
2	1	MICHAEL JACKSON	KING OF POP EPIC
3	2	TIZIANO FERRO	ALLA MIA ETA' CAPITOL
4	3	EROS RAMAZZOTTI	ALI E RADICI RCA
5	4	MICHAEL JACKSON	THRILLER EPIC/LEGACY
6	29	DOLORES O'RIORDAN	NO BAGGAGE COOKING VINYL
7	9	ZERO RENATO	PRESENTATE TATTICA
8	7	LIGABUE	SETTE NOTTI IN ARENA WARNER BROS.
9	10	ALESSANDRA AMOROSO	STUPIDA EPIC
10	8	LAURA PAUSINI	PRIMAVERA IN ANTICIPO ATLANTIC

SPAIN

ALBUMS

(PROMUSICAE/MEDIA) SEPTEMBER 9, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	PEREZA	AVIONES SONY MUSIC
2	2	JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD
3	3	BEBE	Y VALE
4	1	MICHAEL JACKSON	KING OF POP EPIC
5	8	CARLOS BAUTE	DE MI PUNO Y LETRA DRO
6	NEW	CARLOS BAUTE	DIRECTO EN TUS MANOS DRO
7	6	SOUNDTRACK	HANNAH MONTANA 3 WALT DISNEY
8	18	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
9	40	POCOYO	FIESTA SONY MUSIC
10	11	BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA

BRAZIL

ALBUMS

(APBD/NIELSEN) SEPTEMBER 1, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ANA CAROLINA	NOVE SONY MUSIC
2	2	VARIOUS ARTISTS	CAMINHO DAS INDIAS INTERNACIONAL SOM LIVRE
3	3	VARIOUS ARTISTS	PARAISO NACIONAL SOM LIVRE
4	5	BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA
5	7	PADRE FABIO DE MELO	EU E O TEMPO SOM LIVRE
6	6	VICTOR E LEO	BORBOLETAS SONY MUSIC
7	4	PITTY	CHIAROSCURO DECK/DISC
8	10	VARIOUS ARTISTS	CAMINHO DAS INDIAS INOIANO SOM LIVRE
9	NEW	LEONARDO	ESSE ALGUEM SOU EU UNIVERSAL
10	NEW	SEU JORGE	AMERICA BRASIL O DISCO EMI

World War II-era singer Dame Vera Lynn races 20-2 on the U.K. Albums chart with a compilation released to coincide with the 70th anniversary of the outbreak of the war.



SWEDEN

SINGLES

(GLF) SEPTEMBER 4, 2009

THIS WEEK	LAST WEEK	ARTIST	SINGLE
1	1	JAG FAR LIKSOM INGEN ORDNING	LARS WINNERBECK UNIVERSAL
2	2	CELEBRATION	MADONNA WARNER BROS.
3	3	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
4	NEW	FUNNY LITTLE WORLD	ALEXANDER RYBAK LIONHEART
5	6	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	SARAH DAWN FINER	MOVING ON KING ISLAND ROXY STARS
2	NEW	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
3	1	GASOLIN'	MASSER AF SUCCES COLUMBIA
4	4	MALENA ERNMAN	LA VOIX DU NORD KING ISLAND AB ROXY
5	3	DRIFTERS	LJDET AV DITT HJARTA LIONHEART

IRELAND

SINGLES

(IRMA/CHART TRACK) SEPTEMBER 4, 2009

THIS WEEK	LAST WEEK	ARTIST	SINGLE
1	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	3	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	NEW	GET SEXY	SUGABABES ISLAND
4	1	RUN THIS TOWN	JAY-Z FT. RIHANNA & KANYE WEST ROC NATION
5	6	SUPERNOVA	MR. HUDSON FT. KANYE WEST MERCURY

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	2	THE SCRIPT	SCRIPT PHONOGENIC/RCA
2	4	FLORENCE + THE MACHINE	LUNGS ISLAND
3	1	ARCTIC MONKEYS	HUMBUG DOMINO
4	3	DAVID GUETTA	ONE LOVE GUM/VIRGIN
5	7	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC

WALLONIA

SINGLES

(ULTRATOP/GFK) SEPTEMBER 9, 2009

THIS WEEK	LAST WEEK	ARTIST	SINGLE
1	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	HEAVY CROSS	THE GOSSIP KILL ROCK STARS/COLUMBIA
4	6	HUSH HUSH	THE PUSSYCAT DOLLS INTERSCOPE
5	5	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	DAVID GUETTA	ONE LOVE GUM/VIRGIN
2	2	MAURANE	NOUGARO OU L'ESPERANCE EN L'HOMME POLYDOR
3	NEW	MARC LAVOINE	VOLUME 10 MERCURY
4	3	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
5	8	ROCH VOISINE	AMERICANA 2 JIVE

ARGENTINA

ALBUMS

(CAPIF) SEPTEMBER 8, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	MERCEDES SOSA	CANTORA 2 SONY MUSIC
2	2	SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY
3	NEW	VARIOUS ARTISTS	LA FIESTA JUNTOS DE VERDAD SONY MUSIC
4	4	MERCEDES SOSA	CANTORA SONY MUSIC
5	8	GILDA	20 GRANDES EXITOS LEADER
6	10	VARIOUS ARTISTS	LA FIESTA JUNTOS DE VERDAD (CD/DVD) SONY MUSIC
7	3	JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD
8	5	DADDY YANKEE	TALENTO DE BARRIO UNIVERSAL
9	6	RICARDO MONTANER	LAS COSAS COMO SON EMI
10	9	TEENANGELS	TEENANGLES 3 CRIS MORENA

EUROPEAN AIRPLAY

SEPTEMBER 9, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
2	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	4	CELEBRATION	MADONNA WARNER BROS.
4	2	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
5	6	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
6	5	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
7	8	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND
8	9	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
9			

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Motown Records promotes **Tatia Adams Fox** to VP of marketing. She was senior marketing director.

WEA Corp. promotes **Mike Jbara** to president/CEO. He was executive VP/COO.

Universal Republic Records names **Jay Wilson** senior VP of media relations. He was VP of publicity at Universal Motown.

Golden Music Nashville appoints **Lou Ramirez** Southeast director of promotion and marketing. He was associate PD/music director at country San Antonio KAJA-FM.



FOX

JBARA

CHRISTIANSEN

GRECO

PUBLISHING: Warner/Chappell Music promotes **Wendy Christiansen** to senior VP of film/TV music creative. She was VP of film and TV.

Spirit Music Group names **Paul Greco** senior creative director. He was VP/executive music producer and supervisor at Young & Rubicam in New York.

The nonprofit BMI Foundation elects **David Bills**, **Richard Garza** and **Camellia Petty** to its board of directors. All three are BMI employees: Bills is senior director of online communications and marketing, Garza is director of legal and business affairs for performing rights, and Petty is assistant VP of information technology.

TOURING: Philadelphia-based facility management firm **Global Spectrum**, a division of **Comcast-Spectacor**, names **Derek Goldfarb** assistant GM and director of sales of **AutoZone Park** in Memphis. He was an account executive at the **Wachovia Center** in Philadelphia.

—Edited by Mitchell Peters

GOODWORKS

MUSIC ICONS ROCK HMV CHARITY CALENDAR

U.K. entertainment retailer **HMV** has issued a limited-edition charity calendar featuring the stars of its "My Inspiration" advertising campaign. **HMV** hopes to raise £20,000 (\$33,100) for **CLIC Sargent**, the children's and young person's cancer charity.

The three-year press campaign is a familiar one to U.K. consumers. Iconic artists and newcomers approached for the series are invited to share the lyric or lines that have inspired them. The calendar features the selections of such icons as **Davie Bowie**, **Bob Dylan**, **Paul McCartney**, **Bruce Springsteen**, the **Killers**, **Bono**, **Deborah Harry**, **Tom Waits** and **Keith Richards**.

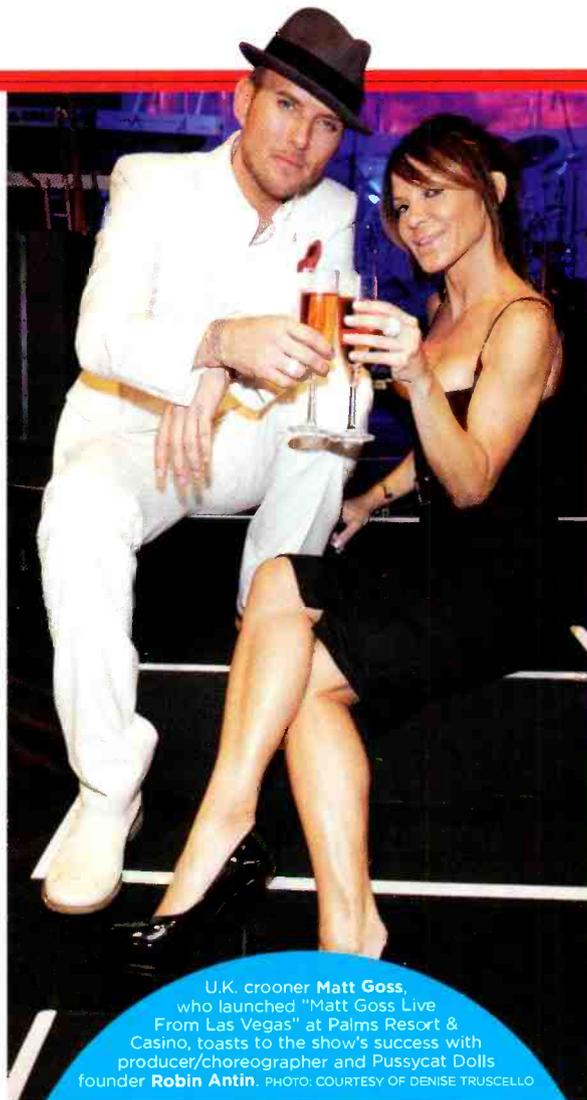
The calendar is available for £7.99 (\$13.24) in more than 270 **HMV** stores in the United Kingdom and can be ordered online at **HMV.com**. Up to £4 (\$6.62) from each calendar sold will go to the charity.

HMV's campaign began in September 2006, when **Bowie** selected **Syd Barrett's** "Gigolo Aunt." **Dylan** chose **Scottish poet Robert Burns** as his inspiration, and **Bono** and **McCartney** in turn named **Dylan**. The former Beatle went for "She Belongs to Me," and the **U2** frontman chose "Visions of Johanna."

Island Records founder **Chris Blackwell** chose **Bob Marley's** "One Love" for August 2010, while the **HMV** staff selected **Elvis Presley's** "Suspicious Minds" for March 2010.

The calendar, produced at cost by manufacturer **Danilo**, has 18 months' worth of selections, ending in January 2011 with **Metallica's** choice of "Overkill" by **Motörhead**. The artist shots are by celebrated rock photographers that include **Anton Corbijn** and **Lawrence Watson**. —Andre Paine

BACKBEAT

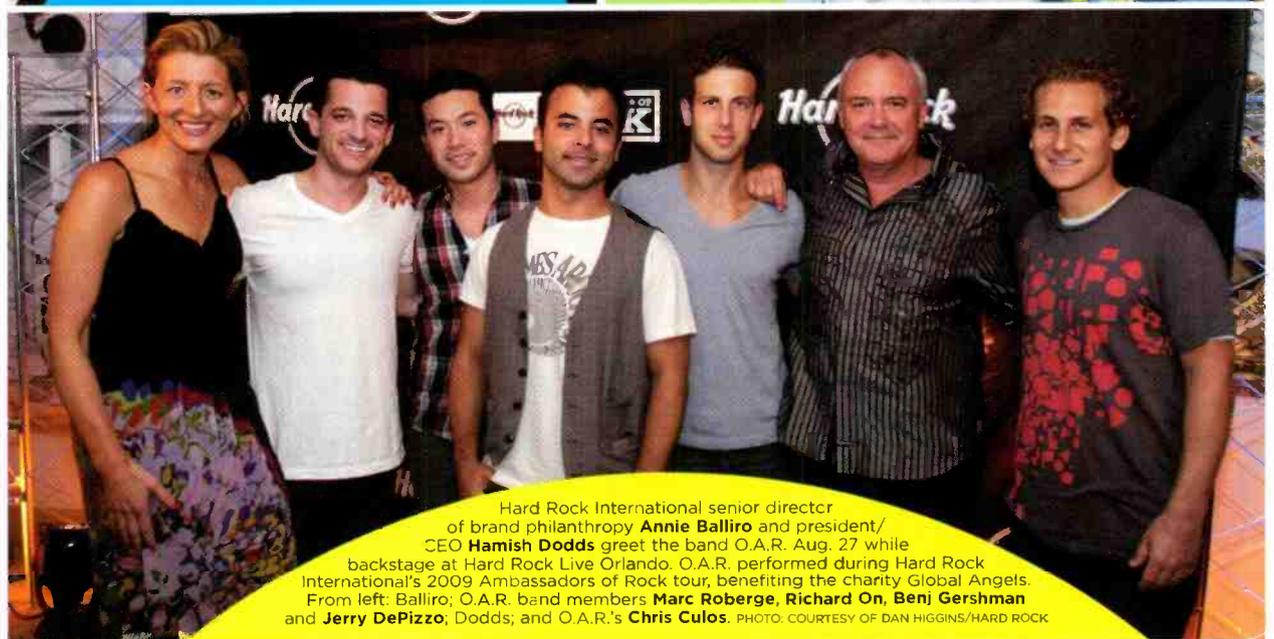


U.K. crooner **Matt Goss**, who launched "Matt Goss Live From Las Vegas" at **Palms Resort & Casino**, toasts to the show's success with producer/choreographer and **Pussycat Dolls** founder **Robin Antin**. PHOTO: COURTESY OF DENISE TRUSCELLO



Producer/songwriter **Jeremy "JHawk" Hawkins** signed a deal with **Arthouse Entertainment**, which will represent his current catalog and future recordings. The 17-year-old is known for his presence in the jerk music community and has produced for **New Boyz**, **Pink Dollaz** and the **Bangz**, among others. From left: Hawkins, **Bug Music** CEO **John Rudolph** and **Arthouse Entertainment** president **Stephen Finfer**.

David Guetta (right) dropped by the **Virgin Records** floor at **EMI Music's** **Wrights Lane** headquarters in **London** Sept. 1 to celebrate the international success of his new album with **EMI Music** CEO **Elio Leoni-Scteti** (left). **Virgin** president **Shabs Jobanputra** and the **London** staff. PHOTO: COURTESY OF ROB JONES



Hard Rock International senior director of brand philanthropy **Annie Balliro** and president/CEO **Hamish Dodds** greet the band **O.A.R.** Aug. 27 while backstage at **Hard Rock Live Orlando**. **O.A.R.** performed during **Hard Rock International's** 2009 **Ambassadors of Rock** tour, benefiting the charity **Global Angels**. From left: **Balliro**; **O.A.R.** band members **Marc Roberge**, **Richard On**, **Benj Gershman** and **Jerry DePizzo**; **Dodds**; and **O.A.R.'s** **Chris Culos**. PHOTO: COURTESY OF DAN HIGGINS/HARD ROCK

INSIDE TRACK

MUSIC MAN

Even as he promotes his award-winning 2008 live album "A New Hallelujah," **Michael W. Smith** has been "a writing fool" and is eyeballing not one but two new albums.

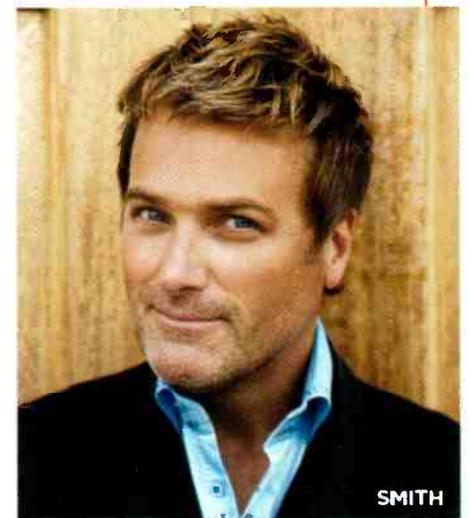
The Christian music superstar says he currently has "30 or 40 melodies and ideas," with more coming every day. "I never know what's gonna spill out of me," he says. "The spigot is just open, and I can't hit 'record' fast enough. It's very exciting."

The new songs, he adds, are also "a cool kind of departure, just something different and hopefully fresh. Last week I was writing this rock thing like **Bruce Springsteen**; I've never written anything like that. Then I was writing

something that sounded like it's right out of a movie, then I'm writing some pop songs."

Smith plans to focus for now on a song-oriented album, his first since 2006's "Stand," which he plans to start recording in December with a goal to finish by mid-April for a fall 2010 release. "I've never met a deadline in my entire life," he says with a laugh, "but I'm going to make every attempt to do so this time."

Smith has also been writing material for an instrumental album, though that's currently taking a back seat to the other project. "Once you go into the studio with the instrumental thing, it's not a long process," he explains.



SMITH

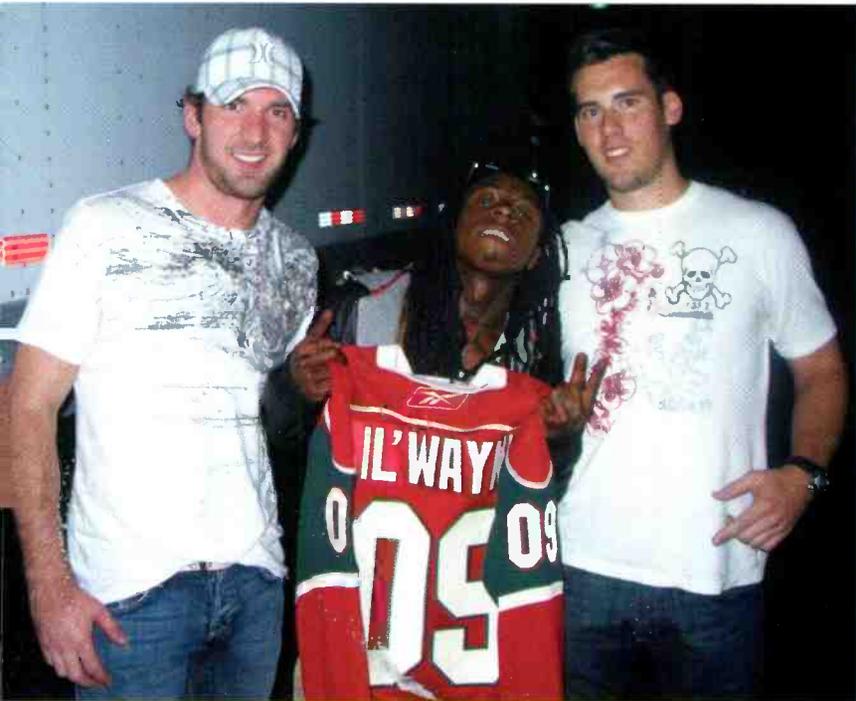
"The pop album is a lot more experimental and time-consuming."



Author/producer **Jan Bozarth** celebrated the multimedia release of her Random House book series "The Fairy Godmother Academy" and the launch of her Austin-based company FGA Media Aug. 27 at the Hotel Saint Cecilia in Austin. "Birdie's Book" arrived Aug. 25, accompanied by the Fairy Godmother Academy interactive pre-teen social media Web site and the companion five-song CD "Hello Dreamer." From left: Disney Music Publishing VP of creative **Barbara Vander Linda**, music supervisor **Roanna Gillespie**, Bozarth and **Fred Goldring** of Goldring, Hertz and Lichtenstein, LLP. PHOTO: COURTESY OF CAMERON JORDAN



Jay Sean visited WHZT (Z100) New York as his hit record "Down" approaches the top five on Billboard's Mainstream Top 40 chart. Sean logged the quickest rise to the top 10 of the list for a new male artist in two years. From left: Z100 music director **Jagger**, Sean, Z100 PD **Sharon Dastur** and Universal Republic senior director of top 40 promotion **Mike Nazzaro**.



Minnesota Wild goaltender **Josh Harding** (left) and center **James Sheppard** (right) present **Lil Wayne** with a jersey during the Young Money Presents America's Most Wanted Festival tour stop Sept. 2 at the Xcel Energy Center in Minneapolis. PHOTO: COURTESY OF KATHY O'CONNOR



Members of Cheap Trick met with Wixen Music Publishing in Los Angeles to collect their signing "advance"—four pairs of Wixen Music socks. From left: Cheap Trick's **Rick Nielsen** and **Robin Zander**, Wixen Music president **Randall Wixen** and director of music synchronization and licensing **Michael Bush**, Cheap Trick's **Tom Petersson** and band manager **Dave Frey**.



Legendary trumpeter and bandleader **Herb Alpert** and his wife, singer **Lani Hall**, recently celebrated the release of their new—and first—album together, "Anything Goes" (Concord Jazz), at the Grammy Museum in downtown Los Angeles. The evening included a special performance by the duo with their band as well as a Q&A moderated by Grammy Museum executive director **Bob Santelli**. From left: Concord Music Group senior VP of sales **Mike Gillespie**, Alpert, Hall, Santelli, producer **Ken Ehrlich** of Ken Ehrlich Productions, producer **David Foster**, NARAS president **Neil Portnow** and producer **Phil Ramone**.

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