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# Women in Music

# Billboard

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AND THE REGIONAL  
MEXICAN SUMMIT  
PREVIEW

WALE BRINGS  
D.C. GO-GO  
TO HIP-HOP

Q3 SOUNDSCAN  
BEATLES,  
JACKO SLOW  
ALBUM  
SALES SLIDE

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OUR WOMAN  
OF THE YEAR

# BEYONCÉ

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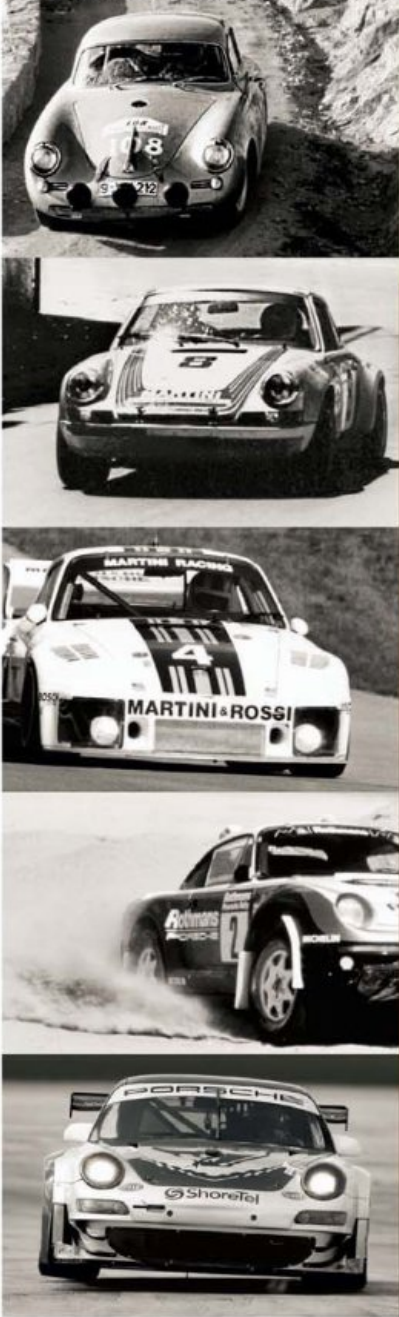
Rising Star **Lady Gaga** And  
Our List Of The 30 Most  
Powerful Female Execs

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HITS THE  
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THE TOP  
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ARTISTS  
OF 2009

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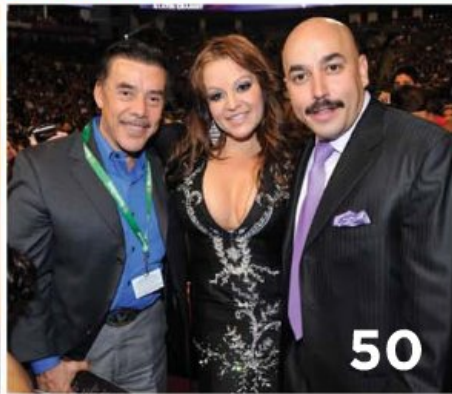


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ON THE COVER: Beyoncé photograph by Mary Ellen Matthews/Corbis Outline

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### Online

**NEW BILLBOARD.COM** There's new, exclusive content on Billboard.com, including video footage from Billboard's Women in Music event with Beyoncé and Lady Gaga, coverage of the Austin City Limits Festival and a Chickenfoot interview.

### Events

**REGIONAL MEXICAN** The summit—Oct. 8-9 at Los Angeles' Hyatt Regency Century Plaza—will feature a panel with the Rivera family—Pedro, Jenni, Juan and Lupillo—and a Q&A with Alejandro Fernández. For more, go to [billboardevents.com](http://billboardevents.com).

### TOURING

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

### MEDIA AND MONEY

This conference—Nov. 12-13 in New York—brings together leaders in media, entertainment and finance for keynote interviews and panel discussions. To register, go to [mediaandmoney.conference.com](http://mediaandmoney.conference.com).

Billboard

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TOP DVD SALES	#1	X-MEN: WOLVERINE





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## Streaming Vs. Downloading— The Coming Cash-Flow Crisis

BY ROBB McDANIELS

First it was, "Fans want to feel it." Then it was, "Fans want to own it." Now it's, "Why own when I can save?"

One of the unforeseen impacts of the global economic downturn on the music industry is the accelerated rate of consumers' adoption of streaming music. Want to save some money while you sit at home looking for a job? Stream. Want to listen to music on your phone while you take care of the kids? Stream. Do you happen to have your iPhone in your car? Stream. Why download when you can stream almost anything you want at any time, in any place?

As streaming becomes more portable, interactive and affordable to the consumer, fans are rapidly shifting their listening habits to embrace this medium that provides instant gratification. And this means trouble for the already wounded music industry.

Labels, particularly independent labels, have lived off of cash flow for many years now. That's why advances have always been the name of the game—money is paid upfront and there is a reasonable expectation it will be made back later. But the rise of streaming threatens to cut off the flow and destroy that model.

Here's the issue with streaming from the perspective of a content owner: It takes 150-200 plays of a song before the con-



tent owner earns royalties on par with one download. Content owners typically get paid 70 cents per download and half a penny per stream. How long does it take the average fan to stream a song 150 times—six months? Twelve months? Longer? There's the cash-flow issue. Money that we were expecting today, we now won't see for six to 12 months, maybe longer in some cases. This means, as a label or an artist, I won't have money today to finance my new record. Many labels also won't recoup their advances as quickly and therefore won't have the cash to fund or market new projects. Their cost of capital will rise and bonus pools (yes, these still exist) will evaporate. So where do we go from here?

Maybe the answer lies within the "problem," as is often the case. Maybe the industry simply needs to unlock the value of this new music experience by embracing the streaming app as its new shiny disc. The value of music has never changed, only the value of the experience. CDs offered a more portable, interactive and consumer-friendly way of delivering music in much the same way that streaming apps do now. I can stream all the music I want from the jukebox in the sky to my phone, computer or car. That's value, and people will pay for portability, interactivity and ease of use.

But you have to make it as easy for me to enjoy this experience as you made listening to a CD. Consumers might pay for a streaming app service if they believed

it would be around in a year and not driven into bankruptcy. They might pay if all the music they wanted was there without restrictions and without the risk of being pulled over some inane licensing dispute. I don't think most consumers believe that a download is 150 times more valuable than a stream, so maybe we need to look at reducing the pricing spread between these two consumption mediums.

It's too bad that the industry continues to stumble over itself when setting up these new models by making the entire content licensing process overly time-consuming and costly. Want to know why the iTunes App Store is so popular and has already reached 2 billion downloads? It is available in 77 countries one year after launch. By comparison, the music store is only in 22 countries more than six years after launch, resulting in plenty of money being left on the table. The restrictive nature of content licensing might make sense in the old paradigm but not the current dynamic, global, on-demand media marketplace. Unfortunately, the music industry is likely going to have to go through a lot more pain before enough friction is removed—and by friction I mean people and systems—and common sense proposals become reality.

Having been involved in the digital music industry since 2001, I am realistic about what may likely transpire. As such, I am having conversations with our clients now about preparing for this cash-flow issue. Artists and labels need to be prepared to significantly reduce fixed operational and administrative costs. They need to effectively manage marketing budgets. They need to leverage the efficiencies of the digital marketplace to generate new sources of income and expand the opportunities for their music. The global music industry will need to come together like never before to work through this latest transformation and emerge a leaner and more vibrant industry.

*Robb McDaniels is founder/president/CEO of INgrooves, a digital media infrastructure company that provides distribution and marketing services through its INgrooves and ONE Digital divisions.*

### MEA MAXIMA CULPA

Through the years Billboard has chronicled the countless times that a performance on the Grammy Awards telecast has boosted an artist's sales and buzz. But due to an oversight, Billboard neglected to include the Grammys telecast in our annual Maximum Exposure survey and the subsequent issue (Sept. 26). The telecast provides considerable exposure that leads to significant sales boosts. For example, U.S. sales of 2009 best new artist winner Adele's album, "19," surged 218% to 57,000 copies, according to Nielsen SoundScan, while sales of M.I.A.'s album "Kala"—which included record of the year nominee "Paper Planes"—jumped 43% to 6,000. Billboard regrets the oversight and hopes our invite to next year's festivities will not be lost in the mail.

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**'ONCE,' AGAIN?**  
Canvasback inks a new deal with Atlantic



**PARA-TOUR**  
Alt-rock act Paramore burns up the road



**MIX IT UP**  
Marcella Araica turns the knobs



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**>>>NIELSEN: WOMEN USE MUSIC SITES MORE THAN MEN**

Women are more likely to visit music news or music-listening Web sites than men, according to Nielsen NetView. In August, women made up 56.1% of the Web traffic to online music sites. Overall, music sites pulled in 42.5 million unique female visitors in August. Females aged 35-49 make up the largest group. More than 14.5 million women within that demographic visited online music sites in August.

**>>>WMG REDUCES STAFF**

Warner Music Group has made staff reductions at Warner Bros. Records and its distribution divisions WEA and the Alternative Distribution Alliance, according to online reports. The cuts follow a reduction at Rhino Entertainment, which trimmed about 20% of its staff because of declining physical sales, sources confirm. In total, some 30-40 staffers were cut. Among those let go at Warner Bros. was senior sales VP Dave Stein, according to sources.

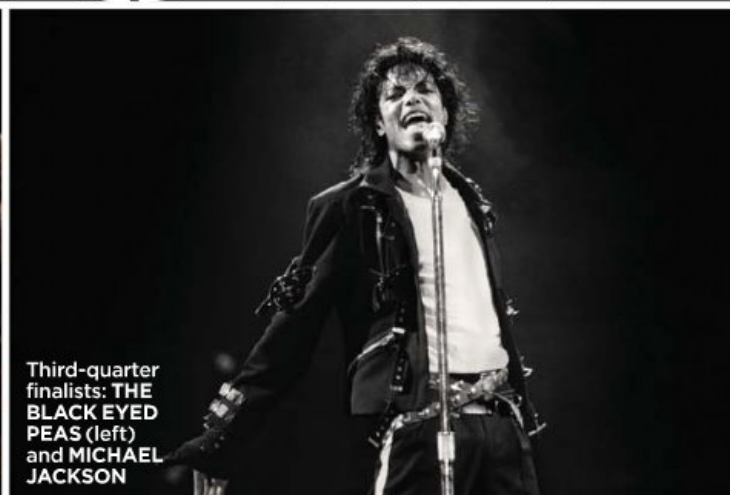
**>>>FURTHER CUTS AT WW1**

Westwood One, already reeling from financial difficulties, instituted further cost reductions to lower operating expenses. The plan calls for a one-week furlough (no work, no pay for five days) and salary cuts equal to five days spread throughout 10 weeks. In total, employees will be faced with 10 unpaid days. The cuts are on top of recent salary reductions between 5% and 15%, as well as a number of reorganization moves.

# UP FRONT



RETAIL BY ED CHRISTMAN



Third-quarter finalists: THE BLACK EYED PEAS (left) and MICHAEL JACKSON

## Jackson And Beatles Bring 'Help'—And Hope—To Retail

**Third-Quarter Sales Show 11% Decline From 2008, Better Than Year As A Whole**

Renewed interest in the Beatles and Michael Jackson slowed the decline of U.S. album sales in the third quarter, which was down 11.1% compared with the same period in 2008, according to Nielsen SoundScan. In the three months ending Sept. 27, 82.1 million albums were sold, down from 93.2 million during the third quarter of last year.

Music retailers are hoping that the continued performance of Jackson and Beatles albums and a strong fourth-quarter release schedule will continue to make up lost ground. So far album sales are down 13.9% this year. After the second quarter, sales were down 14.7% compared with the first half of 2008.

During the quarter, Jackson's June 25 death fueled about 5 million in album sales, and the Sept. 9 rerelease of the Beatles catalog has sold another 1.3 million units so far.

Digital track sales grew 11.1% to 884.2 million downloads from 795.8 million downloads in the first nine months of 2008. When those downloads are converted to track-equivalent albums (also known as TEA) the overall album category declined 8.6% to 345 million in the first nine months of this year, versus the 377.4 million recorded in the nine-month period of the prior year. That's larger than the 5.3% decline 2008 recorded from the 2007 period when albums with TEA totaled 398.6 million units. So far this year 11 albums have topped the 1 mil-

lion-unit mark, the same number as in 2008. In 2008, the top seller was Lil Wayne's "Tha Carter III," at 2.5 million units; this year's top seller is Jackson's "Number Ones," at 1.8 million units.

On the album side, 27 sets have sold more than 100,000 copies each as digital downloads, led by Kings of Leon's "Only by the Night," which has scanned about 350,000 units so far this year. Last year at this point, only 18 albums had topped the 100,000 mark, but the No. 1 digital album seller was Coldplay's "Viva La Vida or Death and All His Friends," with 548,000 downloads.

So far this year 53 digital songs have topped the 1 million-unit mark, and 14 have sold more than 2 million copies, led by the Black Eyed Peas' "Boom Boom Pow," which has been downloaded 4.2 million times. That compares with 39 digital songs that topped the million-unit mark last year, of which 11 scanned more than 2 million units each.

Universal Music Group still leads the industry in market share with a 30.6% slice of the pie for U.S. album sales, including TEA. That outpaces the 27.2% share carved out by Sony Music Entertainment. But UMG's slice is down from the 31.9% it garnered in the first nine months of last year.

UMG also leads the industry in single-track downloads with a 33% market share this year, outpacing the 24.4% share of Sony Music Entertainment. That showing helps UMG keep its commanding industry lead. But by the old industry barometer of pure U.S. album sales, Sony Music Entertainment is closing in on the leader, with a 27.8% slice of the pie, versus

UMG's 29.9% share. Last year, at the end of the third quarter, there was nearly an eight percentage point spread between the two competitors, with UMG leading with 32% market share to Sony's 24.1%.

The narrowing of the gap comes largely from the burst in Jackson album sales, as well as a relatively soft third quarter for UMG. During this period, UMG sold 22.8 million units, compared with 31.4 million units in the same part of 2008. That means UMG's drop in album sales accounted for slightly more than three-quarters of the industry's 11.1 million-unit decline for the third quarter.

In terms of genre sales, the small categories of electronica and new age were the only ones to post gains—rising 2.6% to 6.6 million units and 0.5% to 1.3 million units, respectively. Of the larger genres, country showed the smallest decline, a 1.7% drop to 30.3 million units from 30.8 million units in the corresponding period last year. Likewise, Christian experienced a small decline of 6.4% to 17.6 million units from 18.8 million units for the first nine months of last year.

Rock and R&B (which includes rap) also declined slower than the industry as a whole. Rock sales dropped 11.5% to 88.1 million units, down from 99.6 million units in the same time frame of 2008. R&B fell 6.6% to 51.4 million units from 55 million units. Latin is suffering the worst this year, declining 35.1% from 19.4 million units to 12.6 million.

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## >>> YOUTUBE, WMG AGREE ON NEW DEAL

YouTube and Warner Music Group announced a new content-licensing deal that will bring the label's content back to the video streaming service after a nine-month absence. The main difference of the new deal is that WMG will now sell advertising around its videos rather than YouTube. This will allow the label to set its own prices as well as keep the majority of the resultant ad revenue.

## >>> WOLFGANG'S VAULT OPENS CATALOG

Wolfgang's Vault, which has amassed the largest collection of licensed live recordings for streaming on the Internet, is about to make a treasure trove of those concerts available for download. Beginning Nov. 3, the site will add more than 1,000 titles from 919 artists to the approximately 500 that are currently available for purchase from the site's Concert Vault section. The additions will include more than 160 Grateful Dead concerts as well as titles from acts like Santana, Janis Joplin, Aretha Franklin and many others.

## >>> DIDDY SIGNS WITH INTERSCOPE

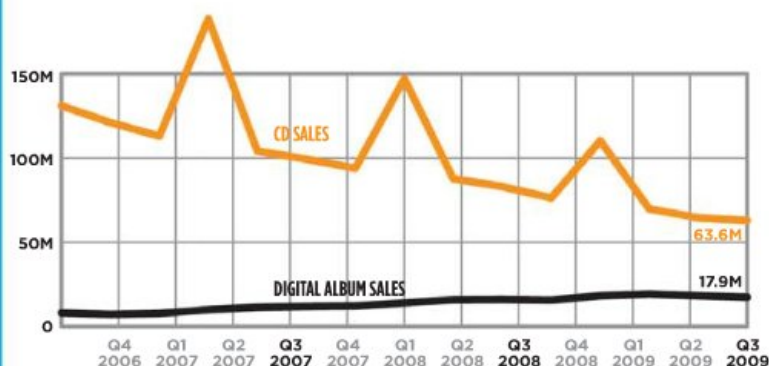
Sean "Diddy" Combs has signed with Interscope Geffen A&M in a deal that includes his future albums and creates a new joint venture with Combs' Bad Boy label. The venture's first release will be Combs' own upcoming album, "Last Train to Paris." Financial terms and the time span of the deal weren't disclosed. Previously, Combs and Warner Music Group's Atlantic label had a deal that lasted almost five years.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Antony Bruno, Ed Christman, Gary Graff, Kenneth Hein and Reuters.

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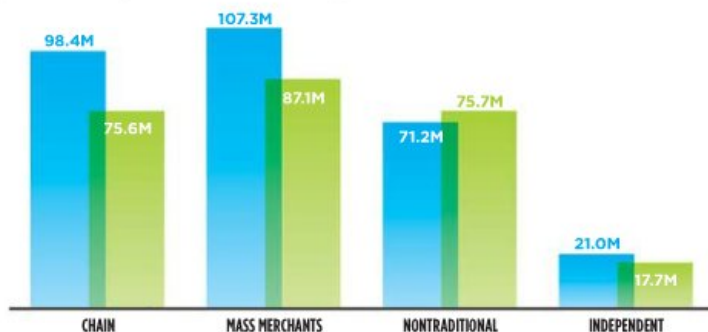
# DRAWING THE QUARTER

A Look At The Last Nine Months' Worth Of Music Business Sales Numbers



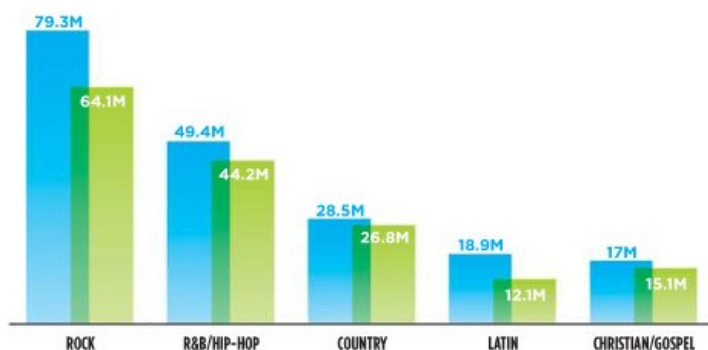
### CD ALBUM SALES VS. DIGITAL ALBUM SALES

Michael Jackson and the Beatles have sold about 6 million CDs in the third quarter between them, but the format's weekly sales continue to drop from an average of 5.2 million units per week in the first half of 2009 to a third-quarter average of 4.9 million units per week.



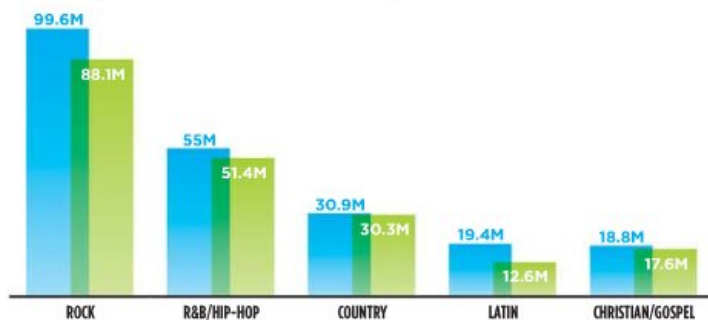
### ALBUM SALES BY STORE TYPE

For the first time, the nontraditional retail sector—which consists of digital stores like iTunes, online CD stores like Amazon, concert sales, mail-order houses and non-music stores like Starbucks—has surpassed the chain category in overall album sales and is now the second-largest category behind mass merchants.



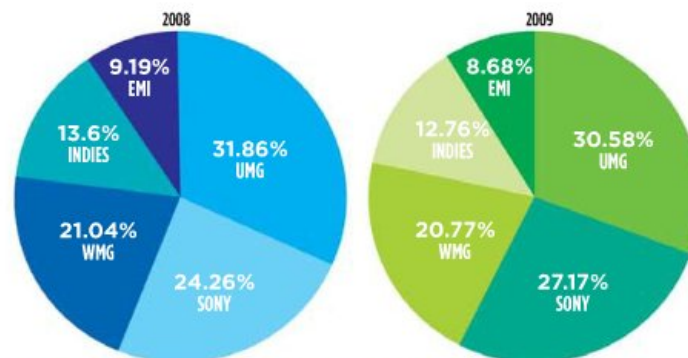
### CD ALBUM SALES BY GENRE

The electronica/dance genre was the only category to post an increase, up 2.2% in unit sales compared with the corresponding period last year. Latin had the largest decline, with a 36.2% drop.



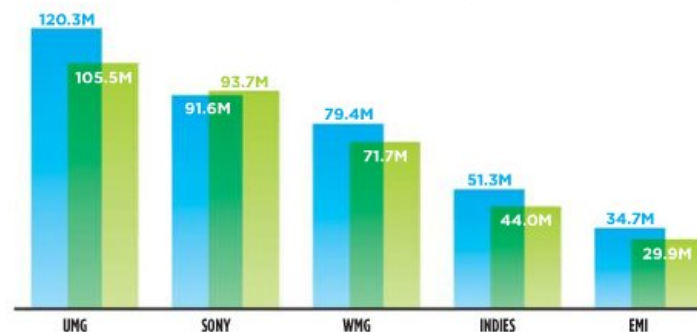
### TOTAL ALBUM SALES BY GENRE

Latin album sales continue to plummet, displacing rap as the genre hardest hit by declines. Latin is suffering shrinking space for CDs at traditional music chains, as well as the 2008 demise of Handleman, a respected rack-jobber that supplied albums to Best Buy and one-third of Wal-Mart stores.



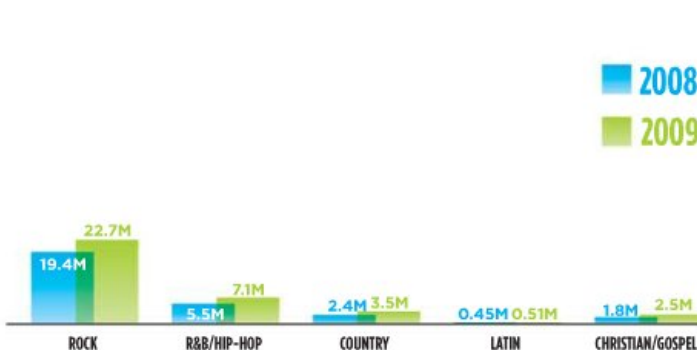
### MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES

Among the major labels, Sony Music Entertainment was the only distributor to gain market share over the prior year. While the indie sector lost market share, the above numbers don't reflect sales by major-owned indie distributors, which are counted within their respective parents.



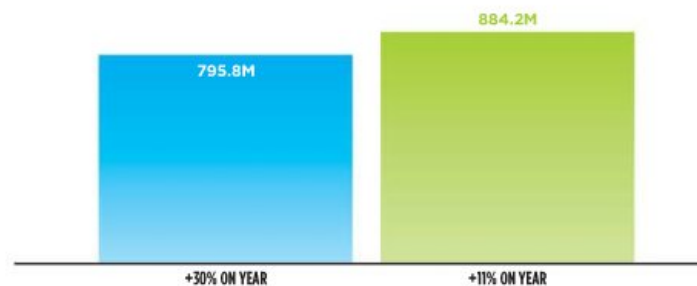
### ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

Sony's market-share gain translated into an album sales gain—a rarity these days. Universal's sales declined by nearly 15 million units, although EMI suffered the largest decline on a percentage basis, at 13.7%.



### DIGITAL ALBUM SALES BY GENRE

Of the larger genres, country and Christian had the biggest percentage gain in unit sales, with the former up 50% and the latter up 39%. Digital accounts for 18.8% of country album sales, 14.1% of Christian's unit sales, 13.7% of R&B, 25.8% of rock and 4% of Latin.



### DIGITAL TRACK SALES

As expected, the percentage of increase in digital sales has slowed as unit sales continue to grow. But this year the growth in unit sales was more modest than it was the previous year: Digital sales only grew 88.4 million units compared with the prior year-to-year growth of 183.6 million.





# Colorful 'Canvas'

Canvasback Music Strikes A New Deal With Atlantic

Former Columbia Records imprint Canvasback Music—best-known for releasing in 2007 the soundtrack to the Academy Award-winning film "Once," which featured music from the Swell Season—has signed a multiyear, worldwide label services and distribution deal with Atlantic Records. Under the partnership, artists signed to Canvasback/Atlantic will have access to label resources under the Warner Music Group (WMG) banner and receive distribution through WEA and Warner Music International.

The first release on Canvasback/Atlantic will be the debut from the London-based rock band

In 2006, Ralbovsky left an executive A&R role at RCA to again join Columbia, where he oversaw Canvasback while also providing A&R direction for select artists and projects on the label's roster. "It was a label imprint and a developing management partnership," Ralbovsky says. "We created a model whereby we'd use independent operations as well as in-house label services."

The most successful release on Canvasback under its deal with Columbia was "Once," which has sold 719,000 copies in the United States, according to Nielsen SoundScan. Other releases on the imprint included albums by Manchester Orchestra, Annuals and Wild Sweet Orange.

Canvasback's partnership with Columbia ended in May, according to Ralbovsky, who adds that senior management at WMG expressed interest in the label earlier this year. "It was a difficult and challenging decision to make, but for a variety of reasons I felt this would be the best for my colleagues and myself," he says. "It felt like a good move to make."

Ralbovsky expects that most label services (publicity, marketing, promotion, new media, touring) for future Canvasback album releases will be handled by Atlantic.

"Initially the intention is to keep it more in-house, because from our point of view, they've got this place populated very well with a lot of great folks," he says. "So we're looking forward to tapping into all the traditional record company departments—maybe a little more than we did in our last relationship [with Columbia]."

Atlantic will also provide services to artists signed to Beekeeper Artists, according to Kallman. "We'll give all our resources to help support the management side of [Ralbovsky's] business and Canvasback."

Ralbovsky says he hopes to expand the management company's roster in the coming months. New signings will be chosen "selectively and focused to our taste," he says. "Less is more, generally, and it has to fit to what we intuitively feel excited about."

The Canvasback/Beekeeper staff includes Jack Hedges, who is the marketing director for the label and oversees touring and finance at the management company; Dan Chertoff, who'll be responsible for A&R and Web management; and Joanna Katz, who'll manage administrative duties.

Meanwhile, Kallman says he doesn't expect Atlantic to enter any similar deals in the near future. "This was a unique opportunity because of who Steve was," he says. "There are very few executives of Steve's caliber, so I don't see many opportunities to repeat this. But obviously wherever there is someone at his level, we'd love to be doing a deal like this."



Bands got 'back: Rock act FANFARLO; inset: Canvasback founder STEVE RALBOVSKY



Fanfarlo, whose new album, "Reservoir," will be released Oct. 13 in the United States.

As part of the joint venture, Atlantic will house Canvasback founder/A&R veteran Steve Ralbovsky's management company Beekeeper Artists, whose roster includes singer/songwriter Rachael Yamagata and producer Scott Litt. The partnership went into effect at the beginning of September; financial terms weren't disclosed. Canvasback and Beekeeper Artists are headquartered at Atlantic's New York offices.

"Steve Ralbovsky is without question one of the absolute best in the business," Atlantic chairman/CEO Craig Kallman says. "The opportunity to bring Steve into the Atlantic fold was a dream come true. He's the consummate record man in every way, shape and form. His track record speaks for itself."

With more than 25 years of experience working for labels like A&M, Elektra, Arista, Interscope, Columbia and RCA, Ralbovsky is responsible for signing acts including Soundgarden, Kings of Leon, My Morning Jacket and the Strokes. He began his career in tour and artist management, then later landed his first A&R role in 1983 at EMI Records. A year later Ralbovsky moved to Columbia, where he signed T Bone Burnett, Matthew Sweet and the Outfield. Other noteworthy signings during his various label stints include Nanci Griffith, Ween, Anthrax, the Breeders, David Gray and Ray LaMontagne.

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# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$16,128,950 \$250/\$30	<b>U2, MUSE</b> Giants Stadium, East Rutherford, N.J., Sept. 23-24	161,810 two sellouts	Live Nation Global Touring
2	\$13,860,480 \$250/\$55	<b>U2, SNOW PATROL</b> Soldier Field, Chicago, Sept. 12-13	135,872 two sellouts	Live Nation Global Touring
3	\$12,859,778 \$252.50/\$32.50	<b>U2, SNOW PATROL</b> Gillette Stadium, Foxboro, Mass., Sept. 20-21	138,805 two sellouts	Live Nation Global Touring
4	\$9,571,672 (\$10,186,702 Canadian) \$236.55/\$30.04	<b>U2, SNOW PATROL</b> Rogers Centre, Toronto, Sept. 16-17	115,411 two sellouts	Live Nation Global Touring
5	\$5,959,426 (\$1,454,800 kroner) \$123.15	<b>METALLICA</b> Forum, Copenhagen, July 20, 22-23, 27-28	48,392 50,000 five shows	Live Nation International
6	\$4,638,645 \$182/\$56.50	<b>ELTON JOHN &amp; BILLY JOEL</b> Nationals Park, Washington, D.C., July 11	38,617 sellout	Live Nation
7	\$4,554,068 (€3,189,525) \$121.36/\$64.25	<b>COLDPLAY</b> Estadio Olimpico, Barcelona, Spain, Sept. 4	63,306 64,376	Live Nation International
8	\$4,340,268 (\$2,949,794) \$156.70/\$83.13	<b>MYLÈNE FARMER</b> Stade Roi Baudouin, Brussels, Sept. 19	34,956 36,685	Live Nation International
9	\$4,244,363 (\$2,968,875) \$121.52/\$64.33	<b>COLDPLAY</b> Parc Des Princes, Paris, Sept. 7	50,355 51,241	Live Nation International
10	\$3,814,089 \$154.50/\$99.50/ \$59.50/\$39.50	<b>BRITNEY SPEARS, JORDIN SPARKS</b> Madison Square Garden, New York, Aug. 24-26	53,356 three sellouts	Concerts West/AEG Live
11	\$3,679,733 (\$4,213,306 Australian) \$148.38/\$87.25	<b>BEYONCÉ, FLO RIDA, JESSICA MAUBOY</b> Acer Arena, Sydney, Sept. 18-19	29,584 two sellouts	Michael Coppel Presents
12	\$3,489,588 \$89.50/\$29.50	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY</b> Staples Center, Los Angeles, Aug. 7-9	50,150 three sellouts	Live Nation
13	\$3,382,171 (\$3,689,950 Canadian) \$343.72/\$14.21	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY</b> Rogers Centre, Toronto, Aug. 30	55,156 sellout	Live Nation
14	\$3,235,729 (\$6,968,530 kroner) \$151.60/\$85.81	<b>COLDPLAY</b> MCH Outdoor Arena, Herning, Denmark, Aug. 16	33,737 40,000	Live Nation International
15	\$3,229,512 (\$3,452,510 Canadian) \$80.45/\$46.77	<b>METALLICA, LAMB OF GOD, GOJIRA</b> Bell Centre, Montreal, Sept. 19-20	42,925 two sellouts	Gillett Entertainment Group, Live Nation
16	\$3,199,085 \$250/\$175/\$140/ \$95	<b>CHER</b> The Colosseum at Caesars Palace, Las Vegas, Sept. 19-20, 22-23, 26-27	21,939 25,176 six shows three sellouts	Concerts West/AEG Live
17	\$3,051,937 (\$2,162,225) \$105.86/\$83.28	<b>EAGLES, PAUL CARRACK</b> Gelredome, Arnhem, The Netherlands, July 18	30,523 sellout	Live Nation International
18	\$2,433,943 (\$4,945,000 kroner) \$162.86/\$105.86	<b>COLDPLAY</b> Koengen, Bergen, Norway, Aug. 19	21,945 sellout	Live Nation International
19	\$2,367,964 (\$6,773,845 krona) \$84/\$69.88	<b>COLDPLAY</b> Stockholm Stadion, Stockholm, Aug. 22	32,651 33,137	Live Nation International
20	\$2,224,670 (\$28,616,796 pesos) \$77.74/\$23.32	<b>ATREVE A SOÑAR</b> Auditorio Nacional, Mexico City, Aug. 21-23, 28, 30	65,360 67,781 seven shows	OCESA/CIE-Mexico
21	\$2,143,596 (\$3,805,600 kroner) \$112.57/\$97.04	<b>METALLICA</b> Oslo Spektrum, Oslo, June 17, July 30	20,280 20,532 two shows	Live Nation International
22	\$1,739,826 \$98/\$65	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> United Center, Chicago, Sept. 20	18,249 sellout	Jam Productions
23	\$1,712,858 \$278/\$178/ \$79.50/\$55	<b>BRITNEY SPEARS, JORDIN SPARKS</b> Mandalay Bay Events Center, Las Vegas, Sept. 26-27	18,799 two sellouts	Concerts West/AEG Live
24	\$1,492,464 (\$1,611,228 Canadian) \$73.18/\$11.81/\$10.29	<b>BLINK-182, FALL OUT BOY, WEEZER &amp; OTHERS</b> Molson Amphitheatre, Toronto, Aug. 8, 23	30,176 32,309 two shows one sellout	Live Nation
25	\$1,311,021 (\$1,424,760 Canadian) \$82.36/\$27.15	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY</b> Bell Centre, Montreal, Aug. 29	19,127 20,232	Gillett Entertainment Group, Greenland Productions, Live Nation
26	\$1,290,639 (\$1,395,090 Canadian) \$92.05	<b>AC/DC, THE ANSWER</b> Scotiabank Place, Ottawa, Aug. 10	14,071 sellout	Live Nation
27	\$1,165,725 \$128/\$98/\$49.50/ \$39.50	<b>BRITNEY SPEARS</b> Wachovia Center, Philadelphia, Aug. 30	17,641 sellout	Concerts West/AEG Live
28	\$1,162,646 \$150/\$59.50/ \$39.50	<b>BRITNEY SPEARS, JORDIN SPARKS</b> Staples Center, Los Angeles, Sept. 23	15,306 sellout	Concerts West/AEG Live
29	\$1,106,605 \$84.50/\$29.50	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY</b> AT&T Center, San Antonio, Aug. 13	17,192 sellout	Live Nation
30	\$1,098,940 \$125/\$95/\$49.50/ \$39.50	<b>BRITNEY SPEARS, JORDIN SPARKS</b> American Airlines Center, Dallas, Sept. 18	13,471 sellout	Concerts West/AEG Live
31	\$1,093,580 \$150/\$50	<b>REVENTON SUPER ESTRELLA</b> Staples Center, Los Angeles, July 18	16,465 sellout	Goldenvoice/AEG Live
32	\$1,087,634 (\$1,166,623 Canadian) \$80.20/\$25.21	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY</b> Scotiabank Place, Ottawa, Aug. 31	16,339 17,465	Live Nation
33	\$1,071,229 (\$1,167,640 Canadian) \$116.79/\$43.58	<b>BRITNEY SPEARS, GIRLICIOUS</b> Scotiabank Place, Ottawa, Ontario, Aug. 21	15,883 sellout	Concerts West/AEG Live
34	\$1,036,457 \$152.50/\$59.50/ \$39.50	<b>BRITNEY SPEARS, JORDIN SPARKS</b> TD Garden, Boston, Aug. 29	15,330 sellout	Concerts West/AEG Live
35	\$1,036,334 (\$742,620) \$82.34	<b>BOSPOP</b> Sportpark Boshoven, Weert, The Netherlands, July 11-12	13,342 26,000 two days	Live Nation International



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## 'Eyes' On The Prize

Paramore Steps Up After Its No Doubt Supporting Slot

This is how artist development is done: digital marketing, label promotion and strategic touring—lots of touring.

Paramore began a headlining tour Sept. 29 at the Fox Theatre in Pomona, Calif.—following an appearance on “The Tonight Show With Conan O’Brien”—the first stop of a mini-tour of “under-plays” that is the latest carefully planned touring move in a career that has made the most of its live opportunities.

The fall North American run consists of about 18 shows in small to midsize venues, wrapping Nov. 1 at Nashville’s sold-out Ryman Auditorium, not far from the band’s hometown of Franklin, Tenn. The fall tour is 80%-90% sold out “and has been for weeks,” according to **Ken Fermaglich**, the band’s agent at the Agency Group.

TAG represents Paramore worldwide, with Fermaglich and agent **David Galea** out of the New York office and TAG U.K. director **Geoff Meall** in London. **Mark Mercado** manages the band.

This tour follows a big summer opening for **No Doubt’s** amphitheater tour. Paramore’s new album “Brand New Eyes” came out Sept. 29. “This is a short little look-see in the States just to get a look-see with the new record and the band touring as headliner on this record,” Fermaglich says.

The supporting slot with No Doubt exposed the band to new fans, allowed it to showcase its music to the right demographic and was priced to allow existing fans to come out en masse. The No Doubt reunion tour averaged 15,000-20,000 per night, fueled by a \$10 lawn promotion put together by promoter Live Nation and No Doubt manager **Jim Guerinot**.

Fermaglich says the promotion gave Paramore fans who may not have wanted to spend \$75-\$85 on a pavilion seat an opportunity to support the band. “The Paramore consumer is not used to spending \$75 to see Paramore—they’re used to paying mid-\$20,” Fermaglich says. “The marketing and promotion of the tour was amazing, the demo was right, so the takeaway was a perfect setup for the new album and the next tour.”

Basically, the No Doubt slot did what a supporting slot is supposed to do: “I don’t know that we want to do a lot more supporting—nor do I think we need to at this point—but

in between albums, to get the remaining parts of the machine going to set up this record, it was the perfect concept,” Fermaglich says.

Paramore will take most of November off, then begin a U.K./European run that starts at the end of November in Helsinki and runs until Dec. 19. Fermaglich says the Euro shows are strong, but the United Kingdom is “massive.”

“We sold out Wembley Arena in one day; we’ll sell about 14,000 tickets in Manchester,” he says. “We started with a three-quarter [arena] setup, now we’re going to full capacity in every one of the arenas we play.”

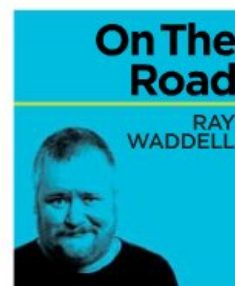
The demand in the United Kingdom positions Paramore as an international headliner. Paramore will play dates on Australia’s Soundwave festival beginning the third week in February, along with some other headlining shows booked around that tour. It’s starting to confirm other Pacific Rim territories as well.

For next spring the band is discussing a headlining tour of secondary and tertiary college markets, mostly 4,000- to 6,000-capacity venues. Then it’s back to Europe in June for festival dates. The rest of the summer is being discussed. “We’ll work in the summer in the U.S., but we don’t know in what scenario,” Fermaglich

says. “We have to see what happens with the record to get a better sense of what we’re dealing with.”

Paramore’s touring is strategic and well-scripted, with the flexibility to react quickly to take advantage of opportunities. “It’s conservative with the intention of trying to sell out as much as possible, leave no meat on the bone and trying to set up for the next tour,” Fermaglich says. “During the No Doubt tour on an off day in August, we did a walk-on at the Warped tour. We really want to continue to have that association with both [Vans Warped producer] **Kevin Lyman** and that tour because it was so instrumental in the development of this band.”

In short, Paramore seems poised for yet another major breakthrough. “You can feel that we have it teed up,” Fermaglich says. “We have an amazing band that is really intelligent about their decisions and how to do this and understands what’s necessary to do this.”



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## 6 QUESTIONS

with MARCELLA ARAICA  
by MARIEL CONCEPCION

Seven years ago, when she first got her start in the male-dominated world of music engineering, Marcella Araica says it was common for musicians to come to her studio and not realize she'd be the one behind the board. But now, her reputation precedes her. Araica—one of two female engineers in R&B/hip-hop, along with Alicia Keys' engineer Ann Mincieli—has worked on songs by Britney Spears ("Gimme More"), Usher ("Love in This Club"), Keri Hilson ("Knock You Down"), Nelly Furtado ("Promiscuous") and Madonna ("4 Minutes"), among many others.

Araica's big break came two months after starting a job as a general assistant at Miami's Hit Factory studio. Although she had only recently graduated from a production and recording program in her hometown of Orlando, Fla., she was asked to work a session with singer/rapper/producer Missy Elliott. From there, Araica, also known as Ms. Lago, built a relationship with Timbaland and launched her career.

**1 Women aren't usually encouraged to enter engineering. How did you get your start?**

When I was 20 years old, I was introduced to a school that offered classes in audio programming, and I loved the program. Four months in, I researched studios I was interested in working in and eventually put in a call to Miami's Hit Factory. There were no positions then, but a week before graduation, I called and they told me there was an opening.

**2 Most people know broadly what an engineer does, but can you explain the specific roles each type of engineer plays? And which do you enjoy the most?**

The engineer is the person that captures the sound or mixes it down to a balanced level, the recording engineer records the artists or the producer, and the mixer takes all of that and makes sense of it. That's what I enjoy doing the most—mixing. You get the vocals that are not exactly recorded right and instrumentation that isn't really good, and you have to beef up and clarify the sound to make it all it could be.

**3 How does it feel to be one of the only females in the field?**

There's only one other female engineer who I know of. It feels amazing to be doing this, though. As a woman in this business, I want to be able to open doors for other women that want to get into this and show them that they can do anything they want.

**4 How did you meet Missy Elliott, Timbaland and hip-hop producer Nate "Danja" Hills?**



Perfect sound forever: From left, TYSON BECKFORD, KERI HILSON, NATE 'DANJA' HILLS and MARCELLA ARAICA

Two months after being in the program, the studio manager asked me if I would work a session with Missy. I was really nervous, but I knew it was an opportunity I couldn't pass up. To my luck, she ended up loving me and asked for me to be in her sessions all the time moving forward. Through her I met Timbaland; his engineer Jimmy Douglas, who is well-known in the field; and then a year later I met Danja.

**5 How did you wind up going into business with Hills?**

We launched our own independent label last year called New Revolution of Stars. Our first act is a singer/songwriter out of Florida named Kevin Cossom. Our mission is to sign artists with real, genuine talent—acts that cover all grounds.

I met Danja about six years ago, and at first we didn't mesh well. But later I found out we basically shared the same goals and dreams. So we began working together and chiseling our crafts together. With the exception of one album, I've worked on every record he's done since.

**6 You're also branching off into songwriting. How's that going for you?**

That comes with me being in the studio and being able to vibe with producers and artists. For me, it comes from a production side, not a lyrical aspect. But my goal is to be on the lyrical end of things. So far though, my stuff is very personal and organic because I'm trying to tell stories and really don't know how to follow a format yet. It will happen in the future though; I know it will, but I'm not in a rush. ...

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Barbara Grieninger, Group Financial Director



>>> MUSE TO PLAY BIG DAY OUT

British alternative rock trio Muse, pop artist Lily Allen and Australian act Powderfinger are booked to play the 2010 Big Day Out festival tour of Australasia. Others confirmed for the lineup include British dance acts Groove Armada and Calvin Harris, Brit rock band Kasabian, alt-rock group the Horrors, rapper Dizzee Rascal and rising acts Ladyhawke, Lisa Mitchell and the Temper Trap. Now entering its 18th run, Big Day Out is the largest outdoor music event of its kind in Australasia. Attendance for the six-date 2009 edition reached 263,054, down slightly from the all-time peak of 282,692 in 2008. The 2010 event kicks off Jan. 15 at Mt Smart Stadium in Auckland, New Zealand.

>>> RADIOHEAD'S YORKE RECRUITS FLEA FOR SHOWS

Radiohead's Thom Yorke has formed a live band and recruited Red Hot Chili Peppers bassist Flea to the lineup, with two Los Angeles concerts confirmed for Oct. 4-5. The shows at the 1,970-capacity Orpheum Theatre will feature material from Yorke's 2006 solo set "The Eraser" (XL) and new songs, he announced on the official Radiohead Web site. The band will also include Radiohead producer Nigel Godrich; drummer Joey Waronker, who has toured and recorded with R.E.M., among others; and Mauro Refosco of New York band Forro in the Dark.

>>> HP, UNIVERSAL PARTNER ON FREE DOWNLOADS

Consumers buying Hewlett-Packard notebook PCs in Asia (excluding Japan) will receive a scratch card and a PIN that will enable them to register on a dedicated Web site to gain access to Universal Music Group's repertoire. The promotion offers consumers up to 1,000 free downloads, which will be valid for one year, with 120 downloads allowed to be retained after that year is up. The promotional campaign launches this month.

Reporting by Lars Brandle, Christie Leo and Andre Paine.

# UPFRONT

GLOBAL BY ROBERT THOMPSON

## CANADA UNITED

### Indies Link For U.S. Releases

TORONTO—Several Canadian indie labels have formed a new label services company, Rock Steady, which aims to help global independent artists crack the American market.

The brainchild of Toronto-based Last Gang Records founder Chris Taylor, Rock Steady is headquartered in Los Angeles and offers marketing, PR, sales and radio promotion services under one roof, although labels need their own U.S. distribution. The other partners in the company are Hamilton, Ontario-based Sonic Unyon Records and Toronto-based labels Dine Alone Records, Paper Bag Records and Underground Operations.

"Label services is the future," says Last Gang VP Trevor Guy, who helped set up Rock Steady. "For any one of the partners, the costs of setting up on their own would be prohibitive. But partnering allows us to make that work."

The Ontario Media Develop-

ment Corp. (OMDC)—a provincial government agency that supports Ontario's cultural and artistic businesses—provided initial funding of \$301,000 Canadian (\$275,000). The five labels contributed a total of \$100,000 Canadian (\$91,000), with Last Gang—home to Crystal Castles and Metric—serving as the primary partner, although it's not in a controlling position.

Rock Steady employs four staffers including GM Adam Hobbs, who was previously artist relations/product manager for the slotMusic project at flash memory company SanDisk. It underwent a soft launch in August and is working current releases from the five partners, including Silver Starling's self-titled debut (Last Gang) and the Ghost Is Dancing's "Battles On" (Sonic Unyon).

Previously, Dine Alone—home to bands including Alexisonfire and Bedouin Soundclash—would either



Northern exposure: SILVER STARLING

sign bands for Canada only or license its albums to U.S. labels, according to founder Joel Carriere. But now the label can enter the U.S. market in its own right.

"It gives us a much stronger presence in America and really boosts our prospects," he says.

Hobbs says that in addition to traditional marketing and promotion, the company is working on a number of innovative deals, including one with a major U.S. hotel chain that would feature Last Gang acts in in-room promotions.

Rock Steady also hopes to sign up labels from outside North America. The European indie PIAS Recordings will work select releases through Rock Steady, including French electronica artist Vitalic's "Flashmob" album.

Vitalic is "a great example of an act we've released in Europe who has great buzz" but needs help to make an impact in America, says PIAS Entertainment Group's U.S. representative Francois Moret. "The small, flexible dynamic at Rock Steady is really appealing to us."

PIAS previously used label services company World's Fair, which shuttered in August, for its U.S. releases—and not everyone is sure Rock Steady will succeed where World's Fair failed. Grant Dexter, chief executive of Canada's MapleCore music group, which operates MapleMusic Recordings, says he considered partnering on the project before backing away.

"It is a great idea," he says, "but I also feel it is basically unsustainable without more government funding," citing

the high cost of covering the U.S. market.

Taylor says Rock Steady can apply for more OMDC money if necessary, but he's confident it won't have to.

"We've had people approaching us before we had computers and desks," he says. "I don't think generating the business we want is going to be the issue."

And Hobbs says lower-cost services—rates start at \$1,000 per month for a single service—will give Rock Steady wide appeal.

"We're super-sensitive to the times and the fact labels and artists aren't spending money like they used to," he says. "But we have a suite of services that can be taken advantage of—some of which they won't even know were out there." ●●●

GLOBAL BY TOM FERGUSON

## A KIND OF MAGIC

### Merlin Targets New Digital Deals

LONDON—Merlin insists that it can still cast its spell over the digital music market, despite a slow start for the independent digital rights licensing operation.

Unveiled at MIDEM in January 2007, the indie label organization anticipated striking multiple deals with digital music services as a virtual "fifth major." But as of the fourth quarter, the digital rights licensing operation has inked only four agreements: with Sweden-based streaming service Spotify, U.S. music subscription service iMesh, Irish music video Web site Muzu.tv and Catch Media, whose Play Anywhere service allows users to store their music collection online. Merlin now has 6,000 label members from 25 countries and claims a catalog of more than 1.5 million tracks and videos.

Still, CEO Charles Caldas insists Merlin remains "on track," promising a batch of new deals before year's end.

"We're in negotiations with Virgin Media, we continue talking to MySpace Music," he says. "There are five or six things we're working on."

Merlin has been at loggerheads with MySpace Music over the majors' equity stakes in the service since its September 2008 launch (Billboard, Oct. 4, 2008).

Caldas declines to reveal Merlin's revenue to date, saying it "includes a lot of payments from

deals we can't discuss publicly." He describes much of Merlin's work as "the 'dark side,' chasing down infringing services—we have ben-

efits [from settlements] flowing through to our members on that level."

Although Caldas declines to confirm it, Merlin member Martin Goldschmidt, managing director of the U.K. indie Cooking Vinyl, says the organization recently settled a long-running dispute with the U.K. Internet radio/streaming service Last.fm (Billboard .biz, July 10, 2008).

Analyst Mark Mulligan of Forrester Research believes Merlin's lack of deals reflects the global economic situation during the past 12-18 months.

"With the credit markets so fragile," Mulligan says, "it's much more difficult to raise the capital that new services need to get to market."

Caldas dismisses talk of underachievement—"Nobody should underestimate the scale and complexity of what we've built," he says—but even some Merlin members admit progress has been slow.

"Merlin has underperformed to date," Goldschmidt says. "It was much, much harder to set up than people thought it would be."

Goldschmidt says Cooking Vinyl and its sister distributor Essential have yet to see money from Mer-

lin but insists it's making a difference. "Without Merlin," he says, "indies have a simple choice: Either take a crap deal or don't participate."

Merlin struck its first licensing deal in October 2008 with Spotify, where a spokesman says Merlin members "account for over 10% of usage" across the six European countries in which it operates.

Caldas says that number "is a tangible, quantifiable testament to the value of what we represent."

London-based Steve Purdham, CEO of the U.K. streaming service We7, also says that Merlin is effective.

"For people like Spotify," he says, "it's been very easy to come along and go to a single point of contact."

We7 doesn't have a deal with Merlin, having begun operations in mid-2007. When Merlin fully launched in April 2008, Purdham says We7 "already had the vast majority of what was required. Had We7 been starting now, would Merlin have been a help to us? Absolutely, yes."

Caldas is confident about future progress. "Consumers are not stupid," he says, "and will gravitate to where the choice is best—a service without the key repertoire we represent would not be a particularly attractive one."

Going forward, Caldas says Merlin is focused on identifying "next-generation music services and hopefully the next Spotify." However, he adds: "It's disappointing that there are still services who are backward-looking or just misinformed as to how they value independent repertoire." ●●●



CALDAS



PURDHAM



# Mike Jbara

WEA  
PRESIDENT/  
CEO

WEA's chief on executing the company's physical and digital sales strategies.



Though WEA president/CEO Mike Jbara is the newest head of a major-label distributor, he has been running the company's day-to-day operations since 2005. Jbara worked under and is succeeding John Esposito, who now heads Warner Music Nashville, as WEA executive VP/COO for the past four years. As such, he is well-versed in the company's capabilities as well as the challenges that the ever-changing business environment present to distribution companies charged with handling physical and digital product flow.

After joining WEA in 1996 as VP of production operations, Jbara added studio services to his duties in 2001. In that capacity, Jbara was instrumental in the creation of WEA's online music and in-house studio operations, which perform audio preparation, digital mastering and content quality control for the digital supply chain.

In 2003, he began overseeing WEA's entire U.S. production and global digital operations, first as VP, and then senior VP of production and media operations, until becoming executive VP/COO. Before joining WEA, Jbara, who holds a bachelor's degree in engineering from the University of Michigan, started the New York-based Media and Entertainment Practice at Andersen Consulting and served as a senior manager from 1987 to 1995. In that role, Jbara launched a number of client projects across consumer and industrial product industries.

## Will there be any changes at WEA?

One of the benefits of having been with [John Esposito] for a bit, and frankly being one of the people he attracted to this place, is to make sure that all of the good stuff he laid down remains, in terms of really being a creative, positive, exciting place for the employees of the group. WEA has to continue to be a company that evolves as the requirements for our services change from our labels. The profile of the WEA employee continues to evolve—a technology background is a more common attribute of the employees walking around the halls—and I feel very comfortable of the new mix of talent we have here.

## What is WEA structured like nowadays?

We continue to be responsible for account management in physical and in our digital business, and we are responsible for the global supply chain, which is the asset management and fulfillment piece, for the music group now as well. In the last 18 months, we also have taken on the responsibility for the operations and sales part of the apparel and merch business led by Matt Young; also what we call the inter-

active marketing group, which includes everything from some shared Web services like search optimization and analytics; all the way to our commerce operations and retail support operation; and our direct-to-consumer business.

We are taking what has been the traditional role of WEA being a shared service for our labels and applied that thinking to the new businesses that we are in.

## How is WEA meeting the challenges of digital distribution while overseeing the decline of physical?

We have always been very attentive to our physical business. But since Warner Music Group (WGM) is perceived as so digital-centric, there was a negative perception, perhaps, with our physical. We believe that learning from our digital business makes us more creative and perhaps even more objective about where we want our physical business to go. Those two businesses inside of our building are so well-integrated that we don't draw a distinction, and we feel like our physical business is better as a result of us taking an early position in digital.

WEA is one of the most active and vocal members of the new for-

mats committee of NARM, which WEA co-chairs with Amazon, where the talk as a group is totally media-agnostic. We are not just bullish but aggressively in search of great physical offerings as well as digital offerings.

## Did Michael Jackson's sales in the wake of his death change the perception of physical within the industry?

Inside of our building, not really, but if it [gets] both analysts and consumers to take another look at physical retail as a place to go for music, we love that.

## With music sales in decline, albums have a shorter life span than ever. How do you try to counter that?

Our thoughts about developing artists starts earlier than it ever has before and it certainly doesn't end from our perspective. An album is a milestone; it is not the beginning or the end of any particular effort that is going on inside the music group right now.

There is a lot more planning because there are a lot more channels. We want to be thoughtful about our artists' time commitment and

about the best places to put their assets—their music and video—with the number of different choices in front of us. We have a lot of busy beavers inside of our labels; product managers who are evolving rapidly and becoming more like brand managers. When we find ourselves stepping into areas that are important to our artists but are not necessarily core skills of the legacy music people, we go and hire experts and we partner them with the creative talent at the labels to make sure that we are as effective as we can be.

## How hard is it to break developing artists now as opposed to three years ago?

We are planning for a long-term relationship with that artist. It could be four or five years before we see any fruit from an artist investment. And that's the long-term focus that [WGM CEO Edgar Bronfman Jr. and chairman/CEO of recorded music Lyor Cohen] have brought to this organization. They certainly have developed a culture that encourages employees to stay focused on the goal of developing artists for lasting careers.

That's what you bring to the table, but my question was referring to traditional sales drivers that have lost their luster and how WEA offsets that.

We are probably better than we have been in some time in supporting artists that are not on the radio. We are very good at finding the market, the consumer, the fan and the channel for those artists. So we have become much better at being targeted as a distributor; being incredibly nimble with physical inventory as well as being able to respond on the physical side with marketing and messaging and talking to that fan base in a way that we have not in the past.

On the other side of the coin, as digital track sales grow, catalog album sales are growing to a larger overall percentage of U.S. album sales, versus current albums. So far this year, catalog is 46.2% of album sales, versus 41.7% for 2008 and 38.8% for 2007. Beside the anomaly of Jackson's sales, is the trend picking up speed?

In the catalog area, there have been some effective programs around pricing and promotion this past year. WEA's data has historically shown that pricing alone, without positioning, does not move the needle. And, promotion/positioning plus price has always been effective for artist discovery whether it be with a developing artist or a classic album that might be yet unknown to a new fan.

While we have been outspoken about our desire to be very analytical about the true price elasticity of music, we always encourage our retail partners to share their individual results if it can provide new insight into their customers' behavior. We want everyone to win in this space. We believe our partners and WGM's artists win if we continue to connect convenience, content, value and price with music fans. ♦♦♦

Learning from our digital business makes us more creative and even more objective about where we want our physical business to go.



# FIERCELY CREATIVELY

**FANS ARE STILL** getting to know Sasha Fierce, Beyoncé's musical alter ego, formally introduced on the singer's 2008 album, "I Am . . . Sasha Fierce." ¶

Most probably don't know, however, that the singer/songwriter has been friends with Fierce since elementary school. ¶ Manager and father Mathew Knowles will never forget the moment he first met Fierce. A 7-year-old Beyoncé was entered in a talent search open to Houston elementary and middle school students. The song she sang? John Lennon's "Imagine." "Beyoncé was the youngest," Knowles says. "She got up onstage and when she was finished, she received a standing ovation. Her mother [Tina Knowles] and I looked at each other and said, 'That can't be our Beyoncé. She's shy and quiet.' "

¶ Twenty-two years later, that simmering brew of shy, quiet talent peppered with fierce determination and ambition is at a boiling point. The former frontwoman of Destiny's Child has come into her own, enjoying

## Beyoncé Honored As Billboard's Woman Of The Year BY GAIL MITCHELL

one of the best years of a still-evolving solo career. ¶ On Oct. 2, Beyoncé will add one more honor to her array of accolades when she accepts Billboard's Woman of the Year Award. The presentation will be made at Billboard's Women in Music brunch in New York, recognizing the year's top 30 women in the music business (see page 59). ¶

"Beyoncé is a multiplatinum artist and a multitalented woman who clearly embodies the qualities of excellence and achievement that the Billboard Woman of the Year Award was created to honor," Billboard editorial director Bill Werde says. "She has not only influenced pop culture with her hit songs and her signature dance moves, but has inspired women everywhere with her unique style, business savvy and dedication to charitable causes."



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WOMAN OF  
THE YEAR







Center stage: BEYONCÉ performs July 13 at Staples Center in Los Angeles.

In the past 12 months alone, Beyoncé has accomplished several career milestones. She not only sang “American the Beautiful” during the opening ceremony of the 2009 presidential inauguration, she also sang the Etta James hit “At Last” as President Barack Obama and first lady Michelle Obama danced their first dance at the Neighborhood Inaugural Ball.

In March Beyoncé launched her worldwide I Am . . . tour, which has grossed some \$53.5 million to date, according to Billboard Boxscore. She’s also the star and executive producer of the 2009 film “Obsessed,” which opened at No. 1 and has grossed more than \$68.3 million in North America, according to Nielsen EDI.

“I Am . . . Sasha Fierce” debuted at No. 1 on the Billboard 200 when it was released by Columbia Records in November. The album, the singer’s third solo set, has spun off a string of Billboard Hot 100 hits: “If I Were a Boy,” “Single Ladies (Put a Ring on It),” “Halo,” “Ego” and “Sweet Dreams.”

After accepting MTV’s video of the year award for her iconic “Single Ladies” video a few weeks ago, Beyoncé gained a new level of fan and industry respect at the Sept. 13 event when she unselfishly brought Taylor Swift back onstage to complete the acceptance speech cut off by Kanye West’s surprise interruption.

Beyoncé also continued her commitment this year to ongoing philanthropic projects and entrepreneurial activities from fashion to fragrances.

“She’s incredibly creative,” says Rob Stringer, chairman of Sony Music Label Group. “She also works phenomenally hard to create the opportunities she has. People tend to think there’s

**‘Other artists pretend they have control over what they do. Beyoncé really does. She’s growing as an artist more rapidly than anyone thought.’**

—ROB STRINGER,  
SONY MUSIC LABEL GROUP

always an image-maker behind female pop stars. That’s not the case with Beyoncé. There’s no element of diva or difficulty about her; she takes control of the process and makes it happen. She’s grown beautifully in that role.”

Beyoncé’s creative skills and hard work date back to that pivotal talent show. Born Sept. 4, 1981, in Houston, the young artist-in-training grew up listening to a variety of musical influences, including Tina Turner, Aretha Franklin, Michael Jackson, Luther Vandross and Rachele Ferrell. She and friend LaTavia Roberson were only 9 years old when the group that led to Destiny’s Child was initially established in 1990 with Mathew Knowles as manager. The duo expanded into a trio after Kelendria “Kelly” Rowland joined in 1992. A year after that, the group became a quartet with the addition of LeToya Luckett.

Throughout the course of several name changes—Girls Time, the Dolls and Cliché—the group rehearsed and played everything from luncheons and fashion shows to church gigs and Tina Knowles’ hair salon. Those experiences not only honed Beyoncé’s talent and work ethic, they also planted the seeds for the singer’s future business acumen.

“I think we certainly played a part,” Mathew Knowles says. “Tina had her own salon and there were many nights when she came home Tuesday through Saturday at 7 or 8. And I was working hard at Xerox. I think all of the girls saw that drive. They saw our successes and also our failures.”

The fledgling Destiny’s Child experienced its share of disappointments before grabbing the gold ring. The act competed on “Star Search” and lost. However, the exposure led to a record/production deal through Elektra Records.

The relationship with Elektra ended after two years, without a record. But things began clicking after Knowles approached an earlier suitor, Columbia Records. Destiny’s Child signed with the label in 1997.

Destiny’s Child scored its first No. 1 when “No, No, No”—the first single from the act’s 1998 self-titled debut album—reached the pinnacle of Billboard’s Hot R&B/Hip-Hop Songs chart.

Two follow-up singles didn’t fare as well. But the stage was set for a platinum-certified future when Destiny’s Child teamed with producer Kevin “She’kspere” Briggs. The result was the group’s first top five pop hit and second R&B chart-topper in 1999: “Bills, Bills, Bills.”

The act’s second album, “The Writing’s on the Wall,” yielded



Whether you're Beyoncé or Sasha, you continue to give us your all.



**CONGRATULATIONS** *on a well-deserved honor as*  
**WOMAN OF THE YEAR!**

From your Team at Beyond Productions





Stealing the show: BEYONCÉ with JAY-Z at the 2003 MTV Video Music Awards; below: DESTINY'S CHILD in 2000.

two more hits ("Say My Name" and "Jumpin', Jumpin'"), opening the door to a storied career.

"There are moments that just stick out from working with the group in the beginning," says Lisa Ellis, former president of Sony Urban Music. "Beyoncé was always so brave and prepared to be the star she is today, even at 16 and 18 years old. She's always pushing the envelope and very competitive but with humility and kindness; the epitome of a professional and human being."

The year after "Wall" brought a lineup change as well as a turning point in Beyoncé's career. Destiny's Child now was a trio, with the departure of original members Roberson and Lockett and the addition of Michelle Williams. And the group exploded in popularity thanks to the 2000 release of its next single, "Independent Women Part I."

The song, used as the theme in the film "Charlie's Angels," spent 11 weeks at No. 1 on the Hot 100 and also marked Beyoncé's emergence as a songwriter. She added production credits to her growing résumé with the group's third album, "Survivor," released in 2001.

In 2004, the act released "Destiny Fulfilled" and, a year later, the trio disbanded, closing a significant chapter in girl-group history. To date, Destiny's Child has sold 16.9 million albums in the United States, according to Nielsen SoundScan. (Worldwide, according to Sony, Destiny's Child and Beyoncé cumulatively have sold 100 million units, including albums, physical and digital singles, and music DVDs).

During the three-year hiatus between the "Survivor" and "Fulfilled" albums, each of the members of Destiny's Child recorded solo albums.

Beyoncé's first solo set, "Dangerously in Love," arrived in 2003. Its popularity was powered by her stiletto-heeled gyrations in the video for the lead single, "Crazy in Love."

That first solo album extolled the joys of love, but the singer/songwriter's second solo release, the 2006 set "B'Day," centered on the theme of female empowerment. With her single "Irreplaceable," Beyoncé introduced into the popular lexicon the memorable phrase, "To the left, to the left," which translates to "I can find someone else. I don't have to stay in this dead-end relationship."

"I have to commend Beyoncé's vision for doing that song and including it on the record," says Mikkel S. Eriksen, one-half of the production duo Stargate. "It was a big risk because the song sounded very different from what was going on at the time and with the other material on the album. I



don't think any of us knew it would be one of the biggest records of her career."

Producer Rodney Jerkins, who worked with Destiny's Child on the hit "Say My Name," witnessed Beyoncé's ability to multitask without dropping the ball while recording the "B'Day" album.

The singer had four studio rooms going simultaneously during a recording session in New York: Jerkins was in one while producers Sean Garrett and Swizz Beatz were housed in two other rooms. Beyoncé was in a fourth room cutting background vocals.

As Jerkins recalls, among the songs she was working on were "Déjà Vu," "Ring the Alarm" and "Upgrade You."

"It freaked me out," he recalls. "It wasn't the fact that she had four rooms going but that she was able to pull off the personality and emotion on each song, going from a ballad to a ghetto hood beat. Songs are like mini-movies to me, and no one can act in four movies at a time. But if you listen to those songs, you can hear the tonality and what she had to do to attack it. Not too many people can wake up and do that—and do

that consistently."

"What people may not know about her is that besides being such an accomplished performer, she's a great producer," adds Big Jon Platt, president of West Coast creative for EMI Music Publishing. "She also has some of the best A&R instincts I've ever come across."

Beyoncé's creative instincts and multitasking skills provide the underpinnings for her other pursuits, including acting, business ventures and philanthropy.

She made her acting debut in the 2001 made-for-TV production "Carmen: A Hip Hopera" for MTV. That was followed in 2002 by her first feature film, co-starring as Foxy Cleopatra opposite Mike Myers in "Austin Powers in Goldmember." Since then she's appeared in five more feature films: "The Fighting Temptations" in 2003; "The Pink Panther" in 2006, with Steve Martin; the hit musical "Dreamgirls" in 2006, with Jennifer Hudson, Jamie Foxx and Eddie Murphy; "Cadillac Records" in 2008, in the role of Etta James; and her most recent, "Obsessed," released earlier this year.

On the latter two films, Beyoncé also served as executive pro-





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Raised her right: BEYONCÉ with her parents MATHEW and TINA KNOWLES; below: Accepting a prize at the 2009 MTV Video Music Awards.



ducer through her own company, Parkwood Films, named after the street she grew up on in Houston.

Beyoncé previously displayed her business skills in 2004 when she and her mother Tina established the production company Beyond Productions. A year later, the pair launched their first fashion collection, named House of Dereon in honor of the singer's maternal grandmother, Agnez Dereon. Since then, two other collections have been spun off: the junior lifestyle line called Dereon and the young girl's division Dereon Girls.

Beyoncé's endorsement opportunities include alliances with Pepsi and L'Oreal along with Tommy Hilfinger's True Star fragrance and Emporio Armani's Diamonds. Those fragrance forays set the stage for the development of Beyoncé's own Coty fragrance, which will be unveiled in early 2010.

Beyond the music, acting and business ventures, philanthropy is one of Beyoncé's passions.

The Survivor Foundation—formed by Beyoncé and Kelly Rowland together with the Knowles family—has donated more than \$2.5 million for transitional housing for Hurricane Katrina victims and storm evacuees in the Houston area. Among the foundation's additional initiatives is the Knowles-Rowland Center for Youth in Houston.

On her current I Am . . . world tour, Beyoncé joined forces with the General Mills brand Hamburger Helper and the charity Feeding America to help deliver more than 3.5 million meals to local food banks through fan donations. The singer also devotes time to the Make a Wish Foundation, meeting and talking with children during her tour stops. She underscores her songs' female empowerment themes through her work with GEMS (Girls Educational and Mentoring Services).

Yet in all of her activities, Beyoncé is always in control, former Destiny's Child member Williams says.

"An important lesson I learned from her is how to be firm and make sure your yes means yes and your no means no," Williams says. "If she

**'Beyoncé was always so brave and prepared to be the star she is today, even at 16 and 18 years old.'**

—LISA ELLIS, FORMER PRESIDENT OF SONY URBAN MUSIC

doesn't want to do it, you can't manipulate the situation with her. It's about making decisions that are right for you, that are right business-wise, that won't take you where you [don't] want to go or hurt you five or 10 years from now."

Sony's Stringer adds, "Other artists pretend they have control over what they do. Beyoncé really does. She's growing as an artist more rapidly than anyone thought."

Already a veteran at the age of 28, Beyoncé tied the record for the most Grammys won in a single year by a female artist when "Dangerously in Love" earned her five statuettes in 2004, including best contemporary R&B album and best R&B song for "Crazy in Love" featuring Jay-Z. Her "B'Day" also garnered a best contemporary R&B Grammy in 2007. That same year, Beyoncé became the first woman in the history of the American Music Awards to receive its International Artist Award.

Her 2007 concert DVD "The Beyoncé Experience Live," featuring her all-female band, has been certified three-times platinum by the RIAA.

This year, Forbes listed Beyoncé at No. 4 on its list of the 100 Most Powerful and Influential Celebrities, No. 3 on its tally of the top-grossing musicians and No. 1 on the countdown of top Best-Paid Celebrities Under 30, estimating her earnings in 2008-09 at \$87 million.

Soon back on the road for the next leg of her worldwide tour, Beyoncé shows no signs of slowing down. And that will keep fans anticipating what the next creative moves will be for Beyoncé/Sasha Fierce.

And in the view of her father, what does the future hold for Beyoncé?

"I can't predict," Knowles says. "But I hope she will be enjoying the fruits of her labor with a continuing mix of music, film, corporate projects; helping others as she does now; and moving into other endeavors like maybe painting. Most people don't know this, but she's a really good painter. Family is also important to her. I see her having a long-lasting career but hopefully not working as hard as she is now."

Whatever Beyoncé does next, the one constant will be her passion.

"That's why she's able to do all of this," Knowles adds. "It's the talent, drive, determination and passion. You can't successfully develop or fulfill any strategies unless you have that."



A young girl in a pink tutu is dancing in a living room. She is wearing a pink leotard and a large, fluffy pink tutu. She is looking down and to the side. The room has a large window with string lights hanging from the ceiling. A green sofa with a red and yellow patterned pillow is visible in the background.

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WHERE SONGS LIVE



# THE BILLBOARD

## Q&A Beyoncé Discusses Her Focused Performances, Frenzied Pace And 'Fierce' Alter Ego BY GAIL MITCHELL

Singer. Songwriter. Philanthropist. Entrepreneur. Actress. Producer. Beyoncé may be the hardest-working woman in showbiz. 🎤 Take the four days leading up to MTV's recent Video Music Awards. 🎤 Beyoncé wraps a run-through of her Radio City Music Hall performance at midnight Thursday evening. Friday morning at 10 a.m., it's déjà vu as she returns to rehearsal mode. A dressing room break is anything but: chats with MTV personnel about show logistics segue into an editing session for her next project—a DVD culled from a summer stand at the Wynn Las Vegas. Later that evening, Beyoncé makes a surprise appearance at husband Jay-Z's Sept. 11 Madison Square Garden show. Then right after the VMAs, Beyoncé and her alter ego Sasha Fierce catch a flight to Australia to kick off the next leg of their I Am . . . world tour. 🎤 As she ticks off her jam-packed schedule, an unfrazzled Beyoncé dismisses her multitasking with a laugh: "It's just one of those grind weeks. It will be less hectic when I'm in Australia." A world tour is less hectic? As you exhale and ponder that irony, it becomes clear that this is someone who thrives on hard work and fierce determination. Before slipping back into her signature stilettos, Billboard's 2009 Woman of the Year shares how she balances work and relaxation, feeds her philanthropic passions and envisions her future.

### The average person can't keep up your pace. How do you do it?

I'm an all-or-nothing type of woman. Either I'm doing absolutely nothing and relaxing—reading a book, sitting by the ocean and not answering any questions—or else I'm hands-on and giving 100%, working really hard.

I was just on vacation for three weeks after touring for a couple of months. I have to schedule time to rest, rejuvenate and get inspired to work again. Now I'm definitely rested and thank God I had the rest—that's the only way I would be able to get through a week like this. After three weeks without giving any answers or approvals and no performing, I came back like, "Yes! I'm ready to work!" [laughs]

### How do you flip the switch from Beyoncé to Sasha Fierce on tour?

It's a lot easier than it used to be since I've put so many hours into performing: I can make the transition from Beyoncé to Sasha Fierce really fast. I don't have any crazy rituals beforehand. I get in maybe two-and-a-half to three hours before each show. I do my makeup on tour myself and get my hair done. Then we all come together, say a prayer and do a little stretch. I also do meet-and-greets during which I meet a lot of my fans. I usually meet children from the Make a Wish Foundation. I've basically given them an open invitation whenever anyone wants to come. That's always a highlight of the day for me.

On my days off from the tour, I do a lot of sightseeing. I love to visit churches and museums all over the world. The architecture in America is amazing but in Europe, there's so much history. I also started riding a bike on my days off with others like my assistant and stylist. It's amazing how I'm able to ride around on a bike. People kind of see it's me but since I'm on a bike, they think, "No, it's not her." And by the time they realize it's me, I'm already gone. It's great to do something normal every day. It keeps me grounded.

### What do you do to maintain your tour stamina? I heard a rumor that you run on a treadmill in heels and sing.

[Laughs heartily] No, I don't run on a treadmill in heels. That's a bit extreme. But I do practice my choreography

in heels. And I have a rule that when I have my heels on, everyone has to have their heels on too. Sometimes the dancers are like, "Oh, God, we hope Beyoncé comes in late," because I'll go all day. And in the end, I'll have blisters and my toes will have bruises. It's really hard sometimes. I still do all the boring things that everyone else does in regular workouts like squats and the treadmill. But I mainly get in shape from doing the choreography during those long 12-hour rehearsals for two months before a tour.

### Were you surprised by the immense popularity of the "Single Ladies (Put a Ring on It)" video?

Out of all my videos, it was the least expensive and took the least amount of time. And it ended up being the most iconic. I absolutely didn't expect that—I don't think anyone did. But I knew exactly what I wanted to do: Keep it simple. I've done so many things in videos with different hair and wardrobe changes, different sets and lights. I just wanted to keep this one really minimal. And once we got on the set, it was like, "Wait a minute. This is something special."

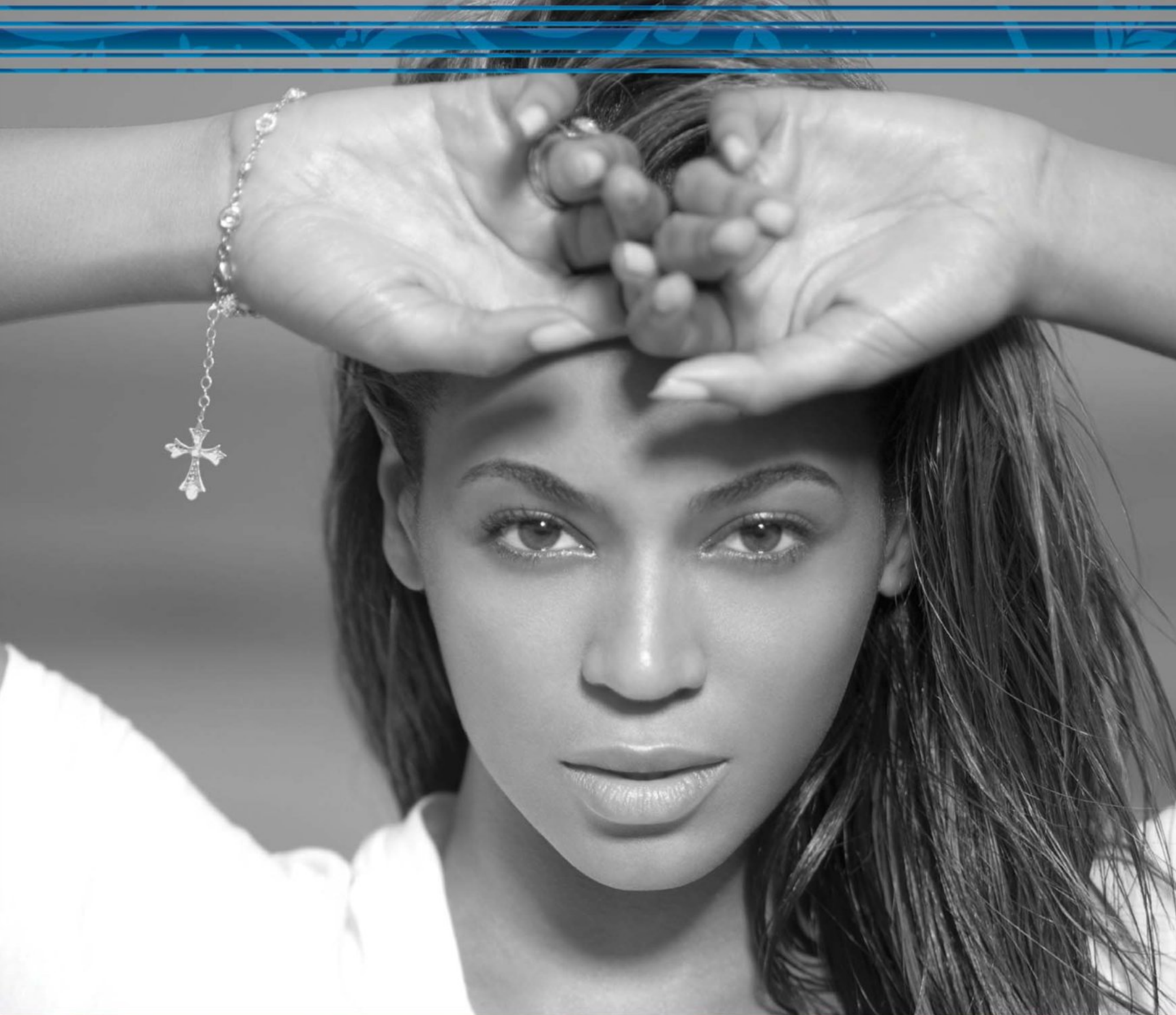
I'd seen this 1969 video [featuring Gwen Verdon], this one take of amazing Bob Fosse choreography set against a white background. And I thought, "Wow, despite all the technology we have now, wouldn't it be great to just strip it all down—without a bunch of different camera shots and cuts, without any hair and wardrobe changes—and make it all about the performance?" We had exactly 12 hours to film that video. We did it after shooting "If I Were a Boy," so I used the same director and same crew, renting out a studio in New Jersey. From the black leotards to incorporating some of Fosse's 1969 choreography into our modern choreography, it was just a conscious effort at keeping everything simple.

### Outside of music, you're committed to several charitable causes. What attracted you to these particular organizations?

I'm like everyone else. There are certain things I'm passionate about that are close to my heart. I'm so inspired by the children in Make a Wish. It gives my life a way bigger purpose when I know I can bring someone joy, especially someone in a hospital whose childhood is ba-







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# Beyoncé's Fans

In advance of Beyoncé's appearance to receive the Woman of the Year Award at Billboard's Women in Music event Oct. 2 in New York, we invited friends, family and colleagues to offer their tributes. Several also named their favorite Beyoncé song.

"I'm definitely proud of her musical accomplishments but I'm probably more proud that she's a truly good person. My favorite song is a bonus track called 'Daddy' that appears on her first solo album. It basically says, 'Thank you for all you've given me and when I marry a man, it will be like my daddy.'"

—MATHEW KNOWLES OF MUSIC WORLD ENTERTAINMENT, BEYONCÉ'S FATHER AND MANAGER

"I'm so proud of my big sister. She's more than woman of the year; she's an inspiration."

—SOLANGE KNOWLES, SINGER/SONGWRITER

"The good news for Beyoncé is that she's not just as good as her last hit song. My admiration for everything she does is immense. Behind her inspiration is an incredible amount of creative energy and work ethic. My life would be so much easier if I had 10 of her."

—ROB STRINGER, CHAIRMAN, SONY MUSIC LABEL GROUP

"Beyoncé knows how to balance what fans want and how to push the envelope, experimenting with sounds and directions. That's what makes her the superstar that she is. 'Irreplaceable' was a sleeper on the album but ultimately turned out to be the fan favorite."

—MAX GOUSSE, SENIOR VP OR A&R, ISLAND DEF JAM RECORDS

"Beyoncé is a true artist who brings it every time. My favorite song will always be 'Flaws and All.' So much feeling, so beautiful; her voice sounds amazing."

—KELLY ROWLAND, SINGER/SONGWRITER



Reigning supreme: BEYONCÉ (center) in a still from the movie 'Dreamgirls.'

sically sacrificed. And their families are sacrificing too. After being in hospitals, dealing with needles, medicines and all the physical and mental pain these kids and families go through . . . for me to know that I can take them away from that is very important.

Ever since I was 9 years old, I've been working with my pastor to help the hungry and homeless. So on every tour, I've done something to help fight hunger. And this time we were able to provide 3.5 million meals—that's such a huge accomplishment. I'm grateful to work with General Mills and Hamburger Helper and be a part of something on such a large scale as Feeding America. I'm just so surprised at how many young people came to the concerts with canned goods and were concerned about this cause. They helped make this happen. It wasn't me.

Our family charity, the Survivor Foundation, is still growing. Then there's GEMS [Girls Educational and Mentoring Services]. I saw something about it on television and wanted to help. It's real important for people not to judge. That's why I sit down and talk to these ladies about what inspires me to be strong, and they inspire me as well. To talk and cry with these ladies, to hug these ladies and invite them to the shows to hear songs about empowering women to set their own standards in relationships and build self-esteem. Those are things I can share with these young women. These are all things that have something to do with my purpose in life.

**And you're just as busy on the entrepreneurial side, dating back to your association with L'Oreal.**

I have worked with L'Oreal since I was 18 and it continues to be a great relationship. And with the clothing line that I started with my mother [Tina Knowles], I'm still making sure the brand is true to what I like and what I think my fans will like. Making it affordable for them was very important. At my concerts, we've offered seats for \$10 so that people who can't afford it can attend.

I don't realize all that I do until I do interviews like this. And then I'm like, "Oh, my God, how is this possible?" But I usually break things up and focus on one thing at a time. It is a lot and thank God I love it, because I don't know how else I would be able to do it. You just make it happen.

**Something else that's about to happen is your new Coty fragrance. Can you give us a sneak preview?**

I've been partners with and have endorsed different fragrances. But this is my first time developing my own fragrance. I've spent over a year having meetings, working

with the perfumeries. It's been really interesting. I'd done a little of that in the past, approving a couple of things here and there. But I've been a part of this from ground zero. We've gone back and forth and back and forth over and over again to get the perfect fragrance. Everything I love, that's what this fragrance is. Fragrance makes me feel sexy, so I want my fragrance to be sexy and seductive.

My favorite color is gold and that's also being incorporated into the project. I grew up playing with my mother's perfumes and love antique bottles, so I wanted my fragrance to have this antique feeling. The bottle looks like a piece of art. I can't reveal the name yet, but it comes out early next year. I've already shot the commercial.

**Have you lined up your next acting gig yet?**

I did two movies last year, which was hard because I had the album and a tour. I'm on tour right now until March and I'll be going back and forth for some of the award shows. So probably next year after the tour something may happen. I've gotten a lot of scripts and out of those there are 10 that are very good. So I have to pick the one I really love.

All of the work I've put into my films has paid off because the type of scripts I'm getting now has completely changed. I've always wanted to do something darker and more dramatic because I'm much better at drama than anything else. I don't think anyone knew that until I played Etta James; people could see my range. And then I did the other movie, "Obsessed." It was so much fun, especially the fight scenes. I fell in love with doing those stunts. That was my first time ever doing anything with action in it. Eventually, I would love to do something with a little more action in it.

I'm not in a rush because acting for me is fun—something I do because I enjoy it. I don't have to do it. So I'm going to be patient and find the right film to work on next year or whenever it works out.

**Is music still as much fun for you as it was in the beginning?**

The truth is I really love what I do. I live for it. I've invested so much of myself in my career that I cherish it. I've worked too hard to do something to damage what I've basically dedicated my life to.

I still definitely get a high every time I get onstage. But it's not just the performing. It's also coming up with creative marketing ideas and doing cool collaborations, like my fragrance. I love everything about this.



A close-up, high-angle portrait of Beyoncé. She is smiling warmly, showing her teeth. Her hair is long, straight, and a light brown color, framing her face. The lighting is soft and even, highlighting her skin texture and the details of her eyes and lips.

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#### What else is on your to-do list?

I'm interested in a lot of different things. I'd like to get involved in videogames since I really love Wii Fit. I think it would be a great idea to incorporate choreography because for me my workout is way more fun when it involves dancing as opposed to running on a boring treadmill. So I would love to do some kind of fitness game but incorporate dance and performance into it. I think a lot of women would enjoy that.

I also want to continue to produce films—even if I'm not in them—as well as a documentary on my life. Actually, I'd like to do a film loosely based on my father's [Mathew Knowles] childhood and school years. He's had an interesting life. But that will probably be in a couple of years.

#### Is there a chance you'll start your own label?

Yes, eventually, when I have time. I'm doing so many things, I have to slow down a bit so I can focus. [laughs]

#### Have you thought about taking a longer break after this tour?

I think after maybe a month or two months, I'd be really bored. But I don't see myself working this hard for the rest of my life. It's just too much to do forever. I thank God I started touring and building a fan base when I was really young. So now if I took off a couple of years, I think I'd still be able to come back, go on tour and do records. I'm still a young woman.

#### What sparks your creative vision?

I've always tried to pick songs and singles that were a part of pop culture, a part of things that people are passionate about and want to talk about and debate. "Single Ladies (Put a Ring on It)" is an uptempo song that's fun. But it's also something women go through every

day. "Irreplaceable" is also about something people experience every day. More than anything, I always try to challenge myself and do a variety of different things. On "Sasha Fierce," the slow album showcased my vocal ability a lot more. And I had the uptempo album to showcase the dance.

I've tried to be an artist who pays attention to detail and who is also a strong vocalist, performer and songwriter. I'm very happy to see other female artists challenging themselves to do everything. That's something we started with Destiny's Child. We were very young, writing and producing our own songs. I'm very proud of that.

#### What will Beyoncé/Sasha Fierce be doing in five to 10 years?

Probably the same things. But maybe I'll be spacing it out a little more. [laughs] Not every year; maybe every three years.

#### Maybe also a mom?

In five years . . . yes, probably.

#### Any ideas yet about your next album?

I haven't actually started writing anything. Maybe after I leave for Australia on the next leg of this tour.

#### You can't end this interview without one last question: Any truth to the rumor about a Destiny's Child reunion tour and/or album?

I don't know if we would do another record anytime soon. And we haven't talked about a tour. That's just been something floating in the media. If people keep talking about it, maybe we'll do it. If that's what people want . . . who knows? But whenever the girls need me or I need the girls, we're here for each other. ●●●



Modern romance:  
BEYONCÉ with JAY-Z

**"My favorite Beyoncé song would have to be 'Dangerously in Love.' She sang it with such conviction and passion; I believed every word. And that's what is great about Beyoncé: She knows how to personalize every song she sings."**

—RICO LOVE, SONGWRITER/PRODUCER

**"Beyoncé is the greatest performer alive. How can one person have all that talent, grace and work ethic? Phenomenal."**

—JOHN LEGEND,  
SINGER/SONGWRITER/PRODUCER

**"It's a privilege to work with someone as talented and driven as Beyoncé. Besides being such an accomplished performer, she's also a great producer with some of the best A&R instincts for what makes a good song. She's not interested in knowing who the song was written by before she hears it. For Beyoncé, it's all about the music, not the personalities behind it."**

—BIG JON PLATT, PRESIDENT OF WEST COAST  
CREATIVE, EMI MUSIC PUBLISHING

**"The greatest singers each have their 'thing' that they do better than anyone else. Beyoncé's thing is taking a great song and making it an event. She adds her own personality and vocal prowess like a master chef adds the missing ingredient to his signature dish. Beyoncé brings that missing ingredient."**

—RYAN TEDDER, SONGWRITER/PRODUCER  
AND MEMBER OF ONEREPUBLIC

**"Beyoncé is a great talent, extremely charismatic. People are drawn to her like a magnet. She's a down-to-earth young woman who, with all she has accomplished, is not full of herself. She is class personified."**

—SMOKEY ROBINSON



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KIDS HEADQUARTERS



# ACTING 'B'

Years After Her MTV Debut, Beyoncé Is A Celebrated Actress With A No. 1 Movie To Her Name  
BY MARIEL CONCEPCION

It was just eight years ago that fans first caught sight of Beyoncé's acting talent.

At the age of 20, the singer added the new achievement to her résumé when she starred in MTV's "Carmen: Hip-Hopera," a made-for-cable movie in which she played an aspiring actress named Carmen Brown, alongside Mekhi Phifer, Mos Def, Wyclef Jean, Jermaine Dupri, Bow Wow and others.

Today, Beyoncé has gone from the small screen to the big screen, acting in six theatrical releases.

When she began her film career, Beyoncé made sure she gained as much experience as possible to be considered a solid actor. A year after filming "Carmen," the singer landed a co-starring role in the third installment of Mike Myers' Austin Powers series, "Austin Powers in Goldmember." She appeared in the role of Foxy Cleopatra.

Then, in 2003, Beyoncé starred in the romantic comedy "The Fighting Temptations" with Cuba Gooding Jr. Next, in 2006, she co-starred with Steve Martin in a remake of "The Pink Panther."

The same year saw the release of "Dreamgirls," in which Beyoncé starred alongside Jennifer Hudson, Jamie Foxx and Eddie Murphy, in the story of the fictionalized '60s R&B group the Dreamettes. Beyoncé co-wrote "Listen," the lead single for the film's soundtrack, which was nominated for an Academy Award.

One of her latest and most noteworthy films is 2008's "Cadillac Records," a biopic about the Chicago-based record company executive Leonard Chess and the musicians who recorded for his label, Chess Records. Beyoncé portrayed singer Etta James—one of her most celebrated roles to date—and garnered producing credits for the film, yet another notch under her belt.

"The film was initially offered to her as just an acting vehicle, and it was something she really responded to in terms of material, role and character," says Andrea Nelson Meigs, Beyoncé's film agent at International Creative Management.

"But she was drawn especially to her role because of what Etta James represented in the music world, and so she wanted to get involved in a more intricate way—both in development for casting and music."

So Beyoncé became one of the boosters for the film, helping to bring all the different elements of the movie together, Meigs says. She aided actors with their scripts, shared her thoughts on how scenes should be shot and even got involved with lighting, among other things.

And earlier this year Beyoncé co-starred in "Obsessed," which opened at No. 1; it's the second film she co-produced after "Cadillac Records." In "Obsessed" she's married to a business executive being stalked by a co-worker.

At one of the meetings during the filming of "Obsessed," Beyoncé impressed observers with her film-producing vision.

"I sat there and watched her give her notes on the



Screen star: BEYONCÉ in (from top) 'The Fighting Temptations,' 'Austin Powers in Goldmember,' 'Obsessed' and 'Cadillac Records.'

script that she had outlined," Meigs says. "They were typed up and articulated how scenes could be better . . . I was so impressed and blown away.

Meigs adds, "I don't think any of us expected or anticipated that.

"Oftentimes when celebs are afforded producing titles, people think those are for vanity. But what happened in that room alone made Beyoncé deserving of her credits."

Although the film received mixed reviews, it has grossed \$68.3 million at the North American box office, according to Nielsen EDI.

What's left for Beyoncé to conquer in the world of film and acting?

Meigs says Beyoncé is looking over a couple of acting and producing projects, although none can yet be announced.

"Going to Broadway and winning a Tony is also something we foresee in the near future," Meigs says.

WOMAN OF THE YEAR

"She's an incredible vocalist and one of the hardest-working artists in show business, not to mention a positive inspiration for women. Young people these days need strong role models, and she's that person. For all the fame and fortune she has been blessed with, Beyoncé acts like she's just the girl next door. She's a real and pure soul."

—JIM JONSIN, SONGWRITER/PRODUCER

"She is graceful and never shows any weakness or frustration despite what may be going on around her. She always has fun with whatever she is doing. A professional but still a sweetheart."

—SEAN GARRETT, SONGWRITER/PRODUCER

"Woman of the year . . . What took so long? She's been woman of the year for me for the last 10 years. My favorite Beyoncé song is 'Survivor.' It's just one of those songs that embodies strength and courage for females as well as males."

—DENNIS ASHLEY, VP OF CONCERTS, INTERNATIONAL CREATIVE MANAGEMENT

"When we worked together on 'Dreamgirls,' it was an opportunity to work with one of the true great voices in our business. I'm so proud to see her continuing in the tradition of great voices like Whitney [Houston], Toni [Braxton] and Mariah [Carey] for the next decade's listeners."

—HARVEY MASON JR., SONGWRITER/PRODUCER

"It's not unexpected that she is being recognized as the woman of the year. You're talking about a woman who is super talented, tireless—and isn't showing any signs of slowing down."

—C. "TRICKY" STEWART, SONGWRITER/PRODUCER



# BEYONCÉ



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# BEYONCÉ

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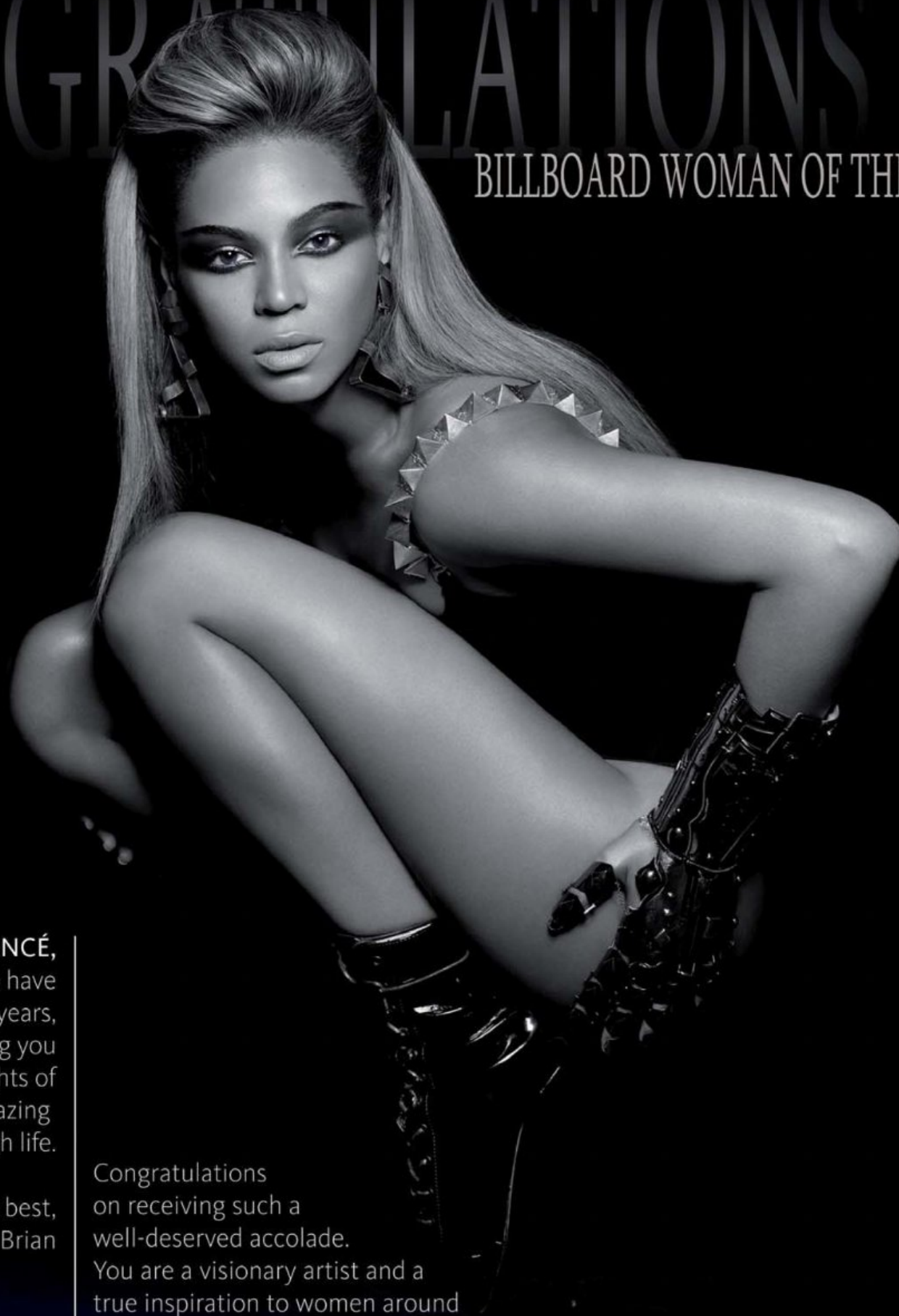
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**BEYONCÉ,**

It's been a true privilege to have worked with you these past few years, and I look forward to seeing you continue to reach new heights of achievement on your amazing journey through life.

All the best,  
Brian

Congratulations on receiving such a well-deserved accolade. You are a visionary artist and a true inspiration to women around the world.

Mike, Michele and all of your friends at BCD Travel.





Lending a hand: From left, Houston Food Bank president/CEO BRIAN GREENE; Congresswoman SHEILA JACKSON-LEE, D-Texas; BEYONCÉ; and St. John's Downtown Church pastor RUDY RASMUS

# HEART OF AN ANGEL

How Beyoncé Gives Back  
BY MARIEL CONCEPCION

Earlier this summer during a concert stop at the Izod Center in New Jersey, Beyoncé brought a little girl named Jada to the stage. While kneeling on the floor and holding in her arms a child who is battling leukemia, the 28-year-old singer dedicated to her the show's closer, "Halo."

According to the Make a Wish Foundation, which works with celebrities to grant wishes to children with life-threatening medical conditions, that dedication was Wish No. 40 that Beyoncé has fulfilled during nine years of involvement with the group.

Although she's one of some 800 celebrities who granted wishes last year alone, according to Make a Wish media relations manager Brent Goodrich, Beyoncé is one of the most popular recipients of requests in recent years.

"She's obviously an admired performer, but also, she really makes the children feel like they're No. 1 when they meet," he says.

Make a Wish isn't the only way in which Beyoncé gives back. A few years ago, she teamed with her mother Tina, father Mathew and sister Solange Knowles to start their own family foundation: Survivor. The nonprofit organization is based in her hometown of Houston and assists those who have been displaced, are homeless or have been stricken by HIV/AIDS. The Survivor Foundation also started the Knowles-Rowland Center for Youth, a multipurpose community outreach facility in Houston.

"Most recently the organization assisted with survivors of Hurricane Katrina and helped find housing for those displaced by the disaster," says Andrea Nelson Meigs, Beyoncé's film agent at International Creative Management.

Her willingness to help doesn't stop there. Late

last year, after watching the documentary "Very Young Girls," Beyoncé visited the Harlem headquarters of Girls Educational and Mentoring Services, which produced the film and works to stop sexual exploitation and domestic trafficking of children.

"Her mother, Tina Knowles, reached out to us and said she'd never heard Beyoncé sound more passionate about something," GEMS founder/executive director Rachel Lloyd says.

"Two days later, Beyoncé came in and said she wanted to learn more and wanted to understand what the girls had been through. She was supposed to stay 15-45 minutes, but stayed five hours instead. At the end, we said a group prayer lead by her mother. It was very intense and emotional."

Since then, Beyoncé has become one of the faces of GEMS' national campaign "Girls Are Not for Sale," alongside Halle Berry and Demi Moore. And she arranged for girls from GEMS to get tickets and backstage passes this past summer for her concert at the Izod Center in East Rutherford, N.J., as part of her I Am . . . Sasha Fierce tour.

On that tour, Beyoncé also teamed with the General Mills brand Hamburger Helper and Feeding America, which touts itself as the nation's largest domestic hunger-relief charity, for the "Show Your Helping Hand" campaign. The campaign sought to provide 3.5 million meals through local food banks by encouraging fan donations at her concerts.

"Her name came up because in various occasions Beyoncé had mentioned how Hamburger Helper was one of her all-time favorite comfort foods," General Mills VP Beth Brady says. "So, we thought there was no one more authentic for it than Beyoncé—giving back is true to her DNA."

This is the second time Beyoncé has joined forces with Feeding America, according to the charity's president/CEO Vicki Efsarra.

"For her 2007 tour, we had a food drive at every one of her tour stops. For this past tour, she held a press event at all her shows to help promote the drive," she says, pointing out that hunger becomes most critical in America during the summer and winter, which is why she is in talks with Beyoncé to work together again this upcoming holiday season.

"She's just so beautiful, talented—she's so impressive and grounded and manages her career very well, but she's always striving to use her voice to try and influence good in the world," Efsarra adds. "Not all human beings find a way to do that." ●●●

WOMAN OF THE YEAR

"She was completely egalitarian [working on the film "Dreamgirls"]. It wasn't about, 'I'm the star and you're not' with the other ladies. It was, 'We're all in this.' And she was sweating bullets and working hard like everyone else. In all my years of mixing with people you would say are stars, Beyoncé was the most refreshing of anyone. The whole star trip isn't there. She's so talented and cool. I adore her."

—HENRY KRIEGER, COMPOSER

"'Irreplaceable' is a well-written, timeless record. And Beyoncé's delivery was incredible. I know I'll still be listening to that song 20-30 years from now."

—RODNEY JERKINS, SONGWRITER/PRODUCER

"I love songs that show off the emotion and rawness in Beyoncé's voice like 'Resentment' and the songs she did as Etta James in 'Cadillac Records.' This honor is well-deserved: She's one of the special angels that we're blessed to have. I absolutely love her to life."

—MICHELLE WILLIAMS, SINGER/SONGWRITER

"I still remember the first time I ever heard 'Crazy in Love' and watched the video. I was blown away by the whole combination: a great record together with an incredible performance. The energy was so in your face. Beyoncé is the total package."

—MIKKEL S. ERIKSEN OF SONGWRITING/PRODUCTION TEAM STARGATE

"I think it's very obvious what my favorite Beyoncé song is. But my second favorite is 'Single Ladies (Put a Ring on It).' It's very sparse yet very creative and the lyrics are intriguing. I don't think I've ever worked with anyone better; I can't wait to work with her again."

—TOBY GAD, CO-WRITER OF "IF I WERE A BOY"



*Dear B,*

*You and your family have been such an incredible part of my life. Your hard work, compassion, generosity, and amazing talent are inspiring. You are truly a beautiful person. Congratulations!*

*I Love You,  
Lorraine*

*p.s. Congrats B – You Rock! I ♥ you! xxx Ofira*

*p.p.s. Debbie says “An award well deserved” She loves you!*

*p.p.p.s. Motek says “I wuff you”*

*You are a true Gem!*

*Love Lorraine, Nissan, and the entire crew.*

*LS*





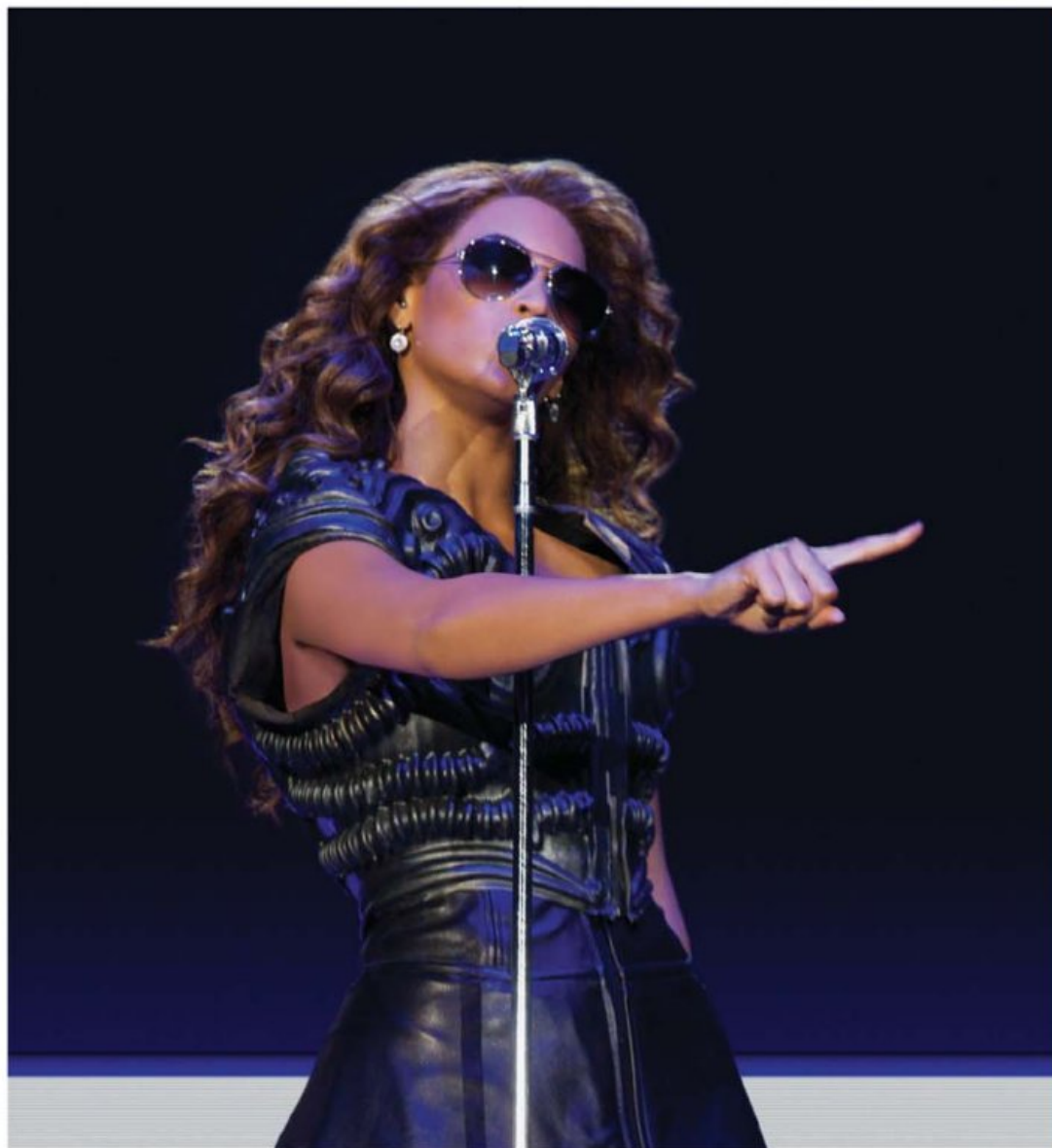
Total eclipse: BEYONCÉ onstage in Chicago.

## TAKING IT ONSTAGE

Beyoncé Emerges As A Formidable Live Force BY GAIL MITCHELL

At a time when touring achievements have become an even more crucial measure of industry success, Beyoncé has grown into a formidable force in concert. ♪ Beyoncé launched her yearlong, worldwide I Am . . . tour in March. She first performed in the United States and Canada before embarking on an international itinerary that included stops in the Netherlands, France, Belgium, Germany, Portugal, the United Kingdom, Ireland and, most recently, Australia and Singapore. The tour sponsors include L’Oreal and General Mills/Feeding America in the United States; Nintendo in the States, Europe and the United Kingdom; and Crystal Geysler in Japan. ♪ Of the 55 shows that Beyoncé has logged as of Sept. 16, she has grossed \$53.5 million and drawn 667,509 fans in primarily 15,000-seat arenas, according to Billboard Boxscore. ♪ In 2007, the Beyoncé Experience tour—staged at similar-sized venues—grossed \$24.9 million, and 272,521 fans attended the 29 shows reported to Boxscore between April 21 and Sept. 8. ♪ “It’s staggering the amount of progress Beyoncé has made at only 28 years old,” Sony Music chairman Rob Stringer says. “She’s doing great in the digital world and still selling physical CDs. The live touring was the last piece of the jigsaw puzzle. Now that touring level is conquered.” ♪ Dennis Ashley, VP of concerts for Beyoncé’s booking agency International Creative Management, adds, “I’ve never seen an artist work as hard as she does just in rehearsal for the perfection she brings onstage to fans.” ♪ Taking a break from the big stage, Beyoncé customized her touring show this summer for an exclusive and intimate engagement at Wynn Las Vegas’ Encore Theater. That four-night stand ran July 30-31 and Aug. 1-2 and was taped for use in an upcoming DVD compilation. ♪ In October Beyoncé will perform in Korea, Japan, China and Ethiopia. Then in November, she’ll travel to Russia, Turkey, Egypt, Greece and back to the United Kingdom and Ireland. Still on tap: dates in Brazil, South Africa and South America before the tour wraps next March.

PAUL WARNER/WIREIMAGE.COM



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# FRAGRANCE, FASHION AND MORE

## Beyoncé Is The Pretty Face Behind Several Endorsements BY MARIEL CONCEPCION

Previously the face of the fragrances True Star from Tommy Hilfiger and Diamond from Emporio Armani, Beyoncé is readying the release of her own scent early next year, with a name that's still under wraps.

According to Carol Goll, head of the global branded entertainment division of International Creative Management, Beyoncé signed a deal with fragrance house Coty, which is also behind perfumes for Jennifer Lopez, Sarah Jessica Parker, Celine Dion, Halle Berry and David and Victoria Beckham. The agreement authorizes Coty to create an "alluring and sophisticated" perfume that "personifies me as a woman [and reflects my] inner power," Beyoncé said in a statement announcing the fragrance.

The new fragrance, slated to hit stores in early 2010, is the latest addition to a lengthy list of endorsement deals for Beyoncé, with companies from Pepsi to L'Oreal.

This past spring, Nintendo DSi premiered a worldwide commercial for its game "Rhythm Heaven," in which Beyoncé stars. Also this spring, Crystal Geyser announced that Beyoncé is the new spokeswoman for the water brand in Japan and would be featured in its ads there.

Also in Japan, Beyoncé and sister Solange Knowles are the faces of Samantha Thavasa—a Japanese fashion company that launched in 1994 and specializes in



A smile that sells: Clockwise from top, BEYONCÉ has deals with L'Oréal, Samantha Thavasa (with sister SOLANGE) and Nintendo.

handbags for young women.

"It's tough, it's fun, and it's sexy," Beyoncé said in a statement about Samantha Thavasa's latest Disney handbags line, which the siblings recently promoted in Japan.

Beyoncé's longest-standing endorsement deal is with cosmetics brand L'Oreal, with which the singer signed a five-year contract in 2004.

"The one thing that attracts someone to Beyoncé is her authenticity," Goll says. "She's really about her lifestyle, her strong feelings of empowerment, her beauty and her passion."

Goll adds that before signing any deal, Beyoncé's team examines a brand's perception in the marketplace, its share of the market and how it stages campaigns.

"We definitely don't want to do one-offs. We'd rather do long partnerships," Goll says.

Moving forward, Goll says there will be more partnerships, but she doesn't offer any details. Goll says of Beyoncé: "Whenever she puts her name on something, it's organic and people can easily see the affiliation. Crystal Geyser is a product she drinks and delivers a message about purity, health and fitness that she wants to exude."



RIGHT: JUN SATO/WIREIMAGE.COM



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Rising Above Addiction

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BEYONCÉ*

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Your Contributions to Those Less Fortunate*

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# BEYONCÉ ON THE CHARTS

Beyoncé has been a force on the Billboard charts since Nov. 29, 1997, when she and her fellow Destiny's Child members debuted on the Billboard Hot 100 with their first hit, "No, No, No." Since then, between her solo sets and her albums with Destiny's Child, Beyoncé has racked up 37 Hot 100 hits. They include five solo No. 1s and another four with the group. ♪ Destiny's Child's "Independent Women Part I" leads Billboard's exclusive recap of Beyoncé's biggest Hot 100 hits. The track spent 11 weeks at No. 1 on the chart in late 2000 and early 2001. It reigns as the song with the most weeks at No. 1 by a female group. ♪ On the Billboard 200, seven studio albums have charted from Beyoncé and Destiny's Child combined. The group's 1998 self-titled set was the first to chart, peaking at No. 67 and selling 831,000 U.S. copies, according to Nielsen SoundScan. Since then, every studio set released from either act has peaked in the top five and sold more than 2 million copies stateside. ●●●

Rank	Title	Artist	Label	Year
1	INDEPENDENT WOMEN PART I	Destiny's Child	Columbia	2000
2	IRREPLACEABLE	Beyoncé	Columbia	2006
3	BABY BOY	Beyoncé Featuring Sean Paul	Columbia	2003
4	CRAZY IN LOVE	Beyoncé Featuring Jay-Z	Columbia	2003
5	CHECK ON IT	Beyoncé Featuring Slim Thug	Columbia	2005
6	SINGLE LADIES (PUT A RING ON IT)	Beyoncé	Music World/ Columbia	2008
7	JUMPIN', JUMPIN'	Destiny's Child	Columbia	2000
8	SAY MY NAME	Destiny's Child	Columbia	1999
9	LOSE MY BREATH	Destiny's Child	Columbia	2004
10	SURVIVOR	Destiny's Child	Columbia	2001
11	BILLS, BILLS, BILLS	Destiny's Child	Columbia	1999
12	NAUGHTY GIRL	Beyoncé	Columbia	2004
13	NO, NO, NO	Destiny's Child	Columbia	1997
14	'03 BONNIE & CLYDE	Jay-Z Featuring Beyoncé Knowles	Roc-A-Fella/ Def Jam/IDJMG	2002
15	SOLDIER	Destiny's Child Featuring T.I. & Lil Wayne	Columbia	2004
16	ME, MYSELF AND I	Beyoncé	Columbia	2003
17	HALO	Beyoncé	Music World/ Columbia	2009
18	IF I WERE A BOY	Beyoncé	Music World/ Columbia	2008
19	BOOTYLICIOUS	Destiny's Child	Columbia	2001
20	BEAUTIFUL LIAR	Beyoncé & Shakira	Music World/ Columbia	2007

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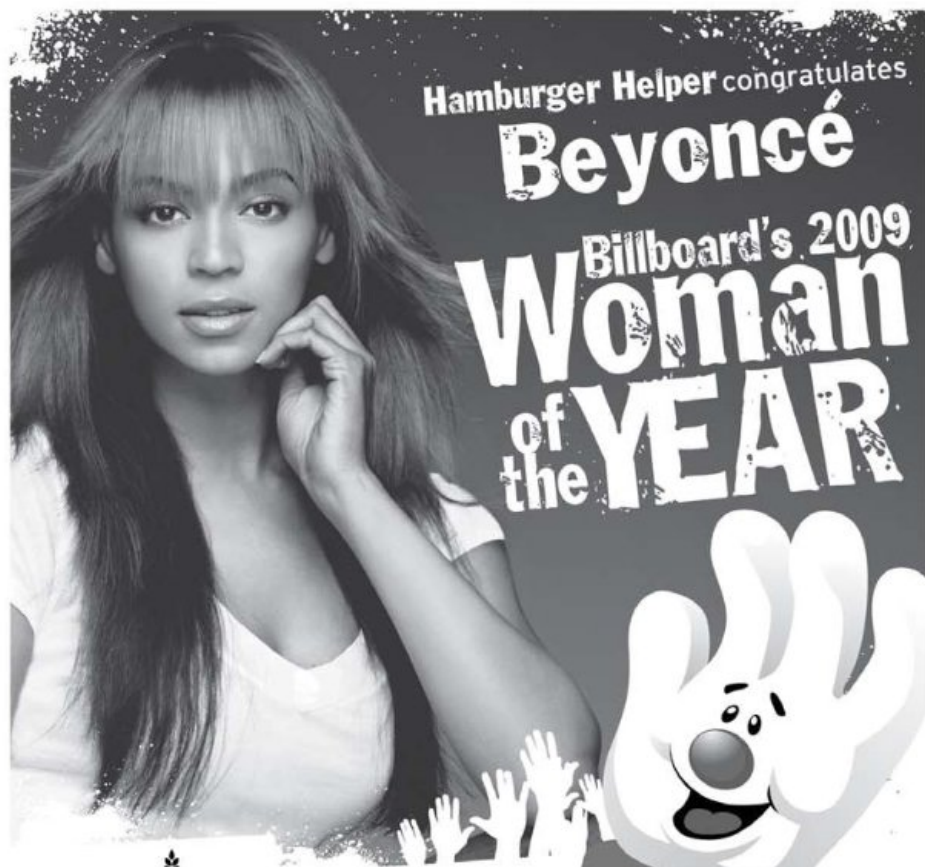
# BEYONCÉ

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## TOP BEYONCÉ BOXSCORES

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$4,890,316 (€3,069,146) \$557.66/\$78.87	BEYONCÉ, SHONTELLE, ZARIF O2 Arena, London May 25-26, June 8-9, 2009	68,927 69,520 four shows	AEG Live
2	\$4,782,898 (€3,446,488) \$485.72/\$83.27	BEYONCÉ, SHONTELLE, ZARIF O2, Dublin May 29-30, June 3-4, 2009	50,606 four sellouts	AEG Live
3	\$3,679,733 (\$423,306 Australian) \$148.38/\$87.25	BEYONCÉ, FLO RIDA, JESSICA MAUBOY Acer Arena, Sydney Sept. 18-19, 2009	29,584 two sellouts	Michael Coppel Presents
4	\$3,526,375 \$321.25/\$16.25	BEYONCÉ, RICHGIRL Madison Square Garden, New York, June 21-22, 2009	27,580 27,710 two shows	Live Nation, Haymon Entertainment
5	\$2,744,345 \$346.25/\$296.25/ \$65.25	BEYONCÉ, ROBIN THICKE Madison Square Garden, New York, Aug. 4-5, 2007	26,109 two sellouts	Live Nation, Haymon Entertainment
6	\$2,686,497 (\$312,580 Australian) \$122.67/\$69.03	BEYONCÉ, FLO RIDA, JESSICA MAUBOY Rod Laver Arena, Melbourne, Australia, Sept. 15-16, 2009	23,448 24,548 two shows	Michael Coppel Presents
7	\$1,708,805 \$77.50/\$67.50	BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA MCI Center, Washington, D.C. April 7, 11, 2004	25,379 30,826 two shows one sellout	Clear Channel Entertainment, Dimensions Entertainment
8	\$1,644,858 \$87.50/\$50.50	BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA Oakland Arena, Oakland, Calif. April 18, 20, 2004	20,725 24,362 two shows one sellout	Clear Channel Entertainment
9	\$1,606,987 \$87.50/\$72.50/ \$50.50	BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA Arrowhead Pond, Anaheim, Calif., April 17, 21, 2004	19,502 24,046 two shows	Clear Channel Entertainment
10	\$1,505,677 (€929,792) \$80.97/\$72.87	BEYONCÉ, SHONTELLE, ZARIF Odyssey Arena, Belfast, Northern Ireland, May 31-June 1, 2009	19,600 two sellouts	AEG Live
11	\$1,437,146 \$250.75/\$20.75	BEYONCÉ, RICHGIRL Staples Center, Los Angeles July 13, 2009	12,738 14,217	Live Nation
12	\$1,402,508 (€1,002,364) \$84.87/\$61	BEYONCÉ, RACHEL KRAMER Ahoy, Rotterdam, the Netherlands May 2-3, 2009	20,297 two sellouts	AEG Live, Live Nation International
13	\$1,390,421 \$200.75/\$20.75	BEYONCÉ, RICHGIRL Verizon Center, Washington, D.C. June 24, 2009	13,736 sellout	Live Nation, Haymon Entertainment
14	\$1,377,995 \$150.75/\$20.75	BEYONCÉ, RICHGIRL Wachovia Center, Philadelphia June 26, 2009	14,971 sellout	Live Nation, Haymon Entertainment
15	\$1,359,250 \$200/\$20	BEYONCÉ, RICHGIRL United Center, Chicago July 17, 2009	13,852 14,773	Live Nation, Haymon Entertainment
16	\$1,299,295 \$129.50/\$89.50/ \$69.50	BEYONCÉ, ROBIN THICKE Staples Center, Los Angeles Sept. 2, 2007	11,664 13,797	Live Nation, AEG Live, Haymon Entertainment
17	\$1,281,632 \$200.75/\$20.75	BEYONCÉ, RICHGIRL Phillips Arena, Atlanta July 1, 2009	13,949 sellout	Live Nation
18	\$1,251,970 \$159.29/\$74.29	BEYONCÉ, ROBIN THICKE MGM Grand Garden, Las Vegas Aug. 25, 2007	10,171 sellout	Live Nation, in-house, Andrew Hewitt Co., Haymon Entertainment
19	\$1,242,263 \$200.75/\$65.75	BEYONCÉ, ROBIN THICKE Verizon Center, Washington, D.C. Aug. 9, 2007	13,248 sellout	Live Nation, Haymon Entertainment
20	\$1,230,623 (\$172,830 Australian) \$112.30/\$86.40	BEYONCÉ, CHRIS BROWN Acer Arena, Sydney April 21, 2007	13,476 sellout	Michael Coppel Presents
21	\$1,177,040 \$248.75/\$49.75	BEYONCÉ, ROBIN THICKE Izod Center, East Rutherford, N.J., Aug. 3, 2007	10,924 15,704	Live Nation, Haymon Entertainment
22	\$1,165,437 (€733,427) \$556.16/\$78.66	BEYONCÉ, SHONTELLE, ZARIF Manchester Evening News Arena, Manchester, England, May 27, 2009	14,592 sellout	AEG Live
23	\$1,158,361 \$200.75/\$20.75	BEYONCÉ, RICHGIRL Toyota Center, Houston July 4, 2009	13,130 sellout	Live Nation, Haymon Entertainment
24	\$1,155,901 \$155.75/\$150.75/ \$104.75/\$49.75	BEYONCÉ, ROBIN THICKE Wachovia Center, Philadelphia Aug. 10, 2007	11,956 13,851	Live Nation, Haymon Entertainment
25	\$1,142,061 (€857,873) \$81.2/\$59.91	BEYONCÉ, HUMPHREY Palais Omnisports Bercy, Paris May 5, 2009	16,149 sellout	AEG Live, Live Nation International



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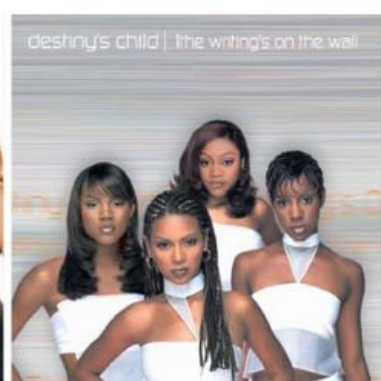
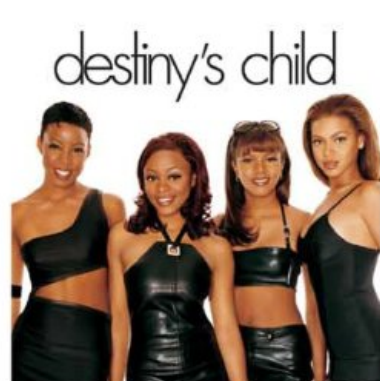
Ken, Jeremy and all of your friends, fans and family at  
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# BEYONCÉ'S ALBUMS BY THE NUMBERS

Year Released	Title	Artist	Billboard 200 Peak	U.S. Sales*
1998	"Destiny's Child"	Destiny's Child	67	831,000
1999	"The Writing's on the Wall"	Destiny's Child	5	6.3 million
2001	"Survivor"	Destiny's Child	1 (two weeks)	4.3 million
2003	"Dangerously in Love"	Beyoncé	1 (two)	4.7 million
2004	"Destiny Fulfilled"	Destiny's Child	2	3.1 million
2006	"B'Day"	Beyoncé	1	3.2 million
2008	"I Am . . . Sasha Fierce"	Beyoncé	1	2.4 million

SOURCE: Nielsen SoundScan, through Aug. 30. \*Worldwide, according to Sony. Destiny's Child and Beyoncé cumulatively have sold 100 million units, including albums, physical and digital singles, and music DVDs.



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Disco inferno:  
LADY GAGA

Lady Gaga is being honored as Billboard's Rising Star, but it seems more accurate to call her a skyrocketing star—of music, videos and fashion so avant garde that it sometimes involves the wearing of Muppets. Her album "The Fame" is the best-selling debut album of this year in the United States with 1.3 million copies sold, according to Nielsen SoundScan. It has spawned four top 10 Billboard Hot 100 hit singles, including two No. 1s: "Just Dance" and "Poker Face." And it's the fifth-biggest-selling album of the year overall, behind only Michael Jackson's "Number Ones," Taylor Swift's "Fearless," the "Hannah Montana Movie" soundtrack and Eminem's "Relapse."

# FIRST LADY

Billboard's Rising Star Breaks Records And Shatters Boundaries  
BY CORTNEY HARDING

Even though Stefani Germanotta paid her dues performing on the Lower East Side and in NYU college bars, the artist known as Lady Gaga seems to have sprung onto the pop stage fully formed and fully fabulous. But Gaga isn't just a talented recording artist and compelling performer.

She's an accomplished songwriter who has licensed tracks from "The Fame" to more than 100 placements and has written for such names as Fergie, the Pussycat Dolls, Britney Spears and New Kids on the Block.

A few months ago, she struck a deal with Steve Stoute's Translation branding agency. Rather than connect her with brands, Stoute says he'll treat the performer herself like one. "I don't just want to do deals for a check with her," Stoute told Billboard. "She's at the point where she's bigger than life. She has transcended music."

Gaga has become known for wearing larger-than-life outfits, but she's not just trying to get attention. She's making a statement about living the glamorous life and defining her own identity in the public's ever-expanding field of vision. "There are all these places where art and self-expression and clothing can intersect," she told Billboard. "When I wore the Kermit outfit [a blouse and hat made of plush dolls], it was a commentary on wearing fur."

Gaga's visual aesthetic can also be seen in her videos, which were nominated for nine awards at the 2009 MTV Video Music Awards, including best new artist, video of the year, best female video and best pop video for "Poker Face." She went home with the trophy for best new artist and a solidified reputation as a live artist after giving a performance that recalled both early Madonna and the movie of Stephen King's "Carrie."

Gaga's year isn't over yet. On Nov. 24 she'll release "The Fame Monster," a double-disc repackaged version of her debut that will include several new songs, including her fifth single, "Bad Romance." And after that, who knows what she'll do—or wear—next.

## ALL THE SINGLES, LADY

GAGA BURNS UP THE BILLBOARD HOT 100

Title	Debut	Debut Date	Peak	Peak Date	Weeks On Chart	Label
"Just Dance"	76	8/16/2008	1 (three weeks)	1/17/2009	49	Streamline/KonLive/Cherrytree/Interscope
"Poker Face"	92	1/3/2009	1	4/11/2009	40	Streamline/KonLive/Cherrytree/Interscope
"LoveGame"	96	3/21/2009	5	6/27/2009	22	Streamline/KonLive/Cherrytree/Interscope
"Paparazzi"	74	9/12/2009	7	10/3/2009	5	Streamline/KonLive/Cherrytree/Interscope

SOURCE: The Billboard 200 through the Oct. 10 chart. Sales through the week ending Sept. 27.





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SECRETS TO THEIR  
REGIONAL MEXICAN  
MUSIC DYNASTY**

**BY  
LEILA COBO**

# IN THE

# FAMILY

Regional Mexican music has always been a business of mavericks, many of them as bold and entrepreneurial as the characters depicted in the genre's hits.

In the United States, a significant part of that business has been forged by a family whose patriarch broke into the business by selling cassettes in a cantina in Long Beach, Calif.

Pedro Rivera founded his own label, Cintas Acuario, in the mid-'80s, launching the careers of multiple acts, including those of his children, Lupillo and Jenni Rivera—two of the most visible and top-selling names in the regional Mexican genre—as well as that of up-and-comer Juan.

In turn, in a genre steeped in tradition, Jenni and Lupillo stand out as pioneers of a new generation of artists who—like pop stars—have presented themselves as personalities as well as artists.

Pedro, an immigrant who came to the United States in 1966, is also developing the careers of two other sons, Pedro Jr.—who sings Christian music—and Gustavo. Another daughter, Rosi, plans to record in the future.

The distinct arcs of each of the Riveras' careers underscores the versatility of the regional Mexican business and how it has redefined itself to preserve its position as the biggest, most lucrative Latin music genre in the United States.

"The Rivera family represents the essence of regional music and the Mexican community in the U.S.," says Gustavo Lopez, president of Fonovisa Records, which releases Jenni and Juan, and Disa, which releases Lupillo. "Their vast musical talent combined with their excellent approach to the business have

and will continue to make them a powerhouse."

The top-selling family member, Lupillo, has sold 1.1 million albums in the United States, according to Nielsen SoundScan. Jenni has sold more than 700,000, while Juan, who's younger and only recently signed with a major label, stands at 67,000.

All the Riveras have espoused a patient approach to stardom, recording for years before hitting it big. All tour constantly, with Jenni selling out two nights at the Nokia Theatre in Los Angeles in July, grossing nearly \$1 million with an attendance of more than 12,000, according to Billboard Boxscore. All learned the music business from the bottom up and, following their father's advice, all kept ownership of their master recordings.

"Lupillo and I both worked at my father's record label," Jenni told *Billboard* in an interview last year. "We know how to deal with distributors and stores. We accidentally turned into artists ourselves, so we know how to hire a promoter, who to deal with, and we've built it up little by little. More than an artist, I'm a businesswoman."

Pedro got started in show business as a photographer in Long Beach nightclubs and cantinas. Eventually, he started singing once a week, then began writing and performing his own material.

He became an accidental impresario after meeting singer Genaro Rodriguez, who had released an album with a small indie label. Rodriguez's master reverted back to him when the album flopped, and on an impulse, he gave it to Pedro.

Pedro took the master and produced thousands of cassettes, which he then sold along with the photographs he took

of nightclub patrons. He began taking cassettes to local distributors and selling the rest at swap meets during the weekends. Eventually, other groups approached him to record and distribute tapes, including El Chapo de Sinaloa in 1986 and Los Razos and Graciela Beltran in 1987—all names that went on to become major stars in the genre years later.

Although Pedro didn't have any musical training or background—and he openly admits this—he did have an eye for talent. And he realized early on that there was money to be made from those home-grown recordings.

"All my artists are licenses," says Pedro, who has refused to sell his publishing catalog through the years. "For example, say you recorded with me 10-12 years ago and had no success. And suddenly you have a hit. I take advantage of that and do a 15-hit compilation and offer it to a label."

Pedro also hit on another notion early on: Because he didn't have the budget to take singles to radio, he exhorted his artists to try their luck with corridos, the narrative subgenre of regional Mexican that relates stories of heroes and anti-heroes, which now is gaining unprecedented traction on radio (see story, right). Pedro says, "I used to tell my artists, 'We have to study corridos, sing corridos, because they can help us sell albums, regardless of who sings them.'"

For Jenni, it was the corrido "Las Malandrinas" that pushed her to general awareness after recording several other albums that did little commercially.

Pedro licensed the album to Fonovisa, and Jenni pounded the pavement promoting it at a time when the genre was





JENNI



JUAN



PEDRO



LUPILLO





Made in the U.S.A.: Sibling singers LUPILLO and JENNI RIVERA perform at the ninth annual Latin Grammys Awards Nov. 13, 2008, in Houston.



Criminal-minded: LARRY HERNANDEZ

catching on—but only among male singers.

“It was the late 1990s and the early 2000s and the female artists were singing ballads and romantic fare,” Jenni says. “So I figured, ‘I’m not typical at all in any way, so I’m going to do what the guys do but in a different voice.’ I wrote it myself, I went and knocked on doors myself, spoke with programmers myself, and they listened. And they said, ‘We’ll give the song the opportunity to air, and we’ll see if there’s response.’ And lo and behold, the song aired on [Los Angeles radio station] La Que Buena [KBUE] . . . and it put Jenni Rivera on the musical map. And then, it was up to me to stay on that map and continue to record songs that were what people wanted to listen to.”

Corridos also were the initial path of success for Lupillo, who burst onto the regional Mexican scene in the early '00s armed with designer suits, cigars, wide-brimmed hats, a shaved head and a Bentley. His father licensed the album “Despreciado” to Sony Discos, and the singer went on to sell more than half a million U.S. copies, according to SoundScan.

Lupillo, who, like his sister, grew up in Long Beach and is bilingual, appealed immediately to a younger, bicultural buyer of Mexican music who identified with his home-grown nature even though he sang traditional banda music.

Jenni and Lupillo have since taken their careers in different directions. Jenni has remained with Fonovisa, which has promoted her heavily through the years although she and her father control their master recordings through Pedro’s company, Ayana Musical.

Lupillo, on the other hand, signed with Univision Records after leaving Sony, then went to Venemusic and now has an artist deal with Disa.

Both siblings, however, have broken ground as artists who have taken regional Mexican music from fairgrounds and rodeos to theaters and arenas like the Gibson Amphitheatre and the Nokia Theatre in L.A. In fact, Lupillo co-hosted the Billboard Latin Music Awards in 2007.

Both have also developed distinct imaging and personas. Jenni, who often speaks publicly about her private life—including her much-publicized divorce from an abusive first husband—is developing a reality TV show and will release a biography later this year.

Juan is producing his own TV show, a blend of reality and performance that he hopes to sell to a network. “My father always taught us to work on our own and rely on no one,” says Juan, who eight months ago was a contestant on a reality show in Mexico on the Azteca network. That led him to host another Azteca show, “El Festival Azteca Music,” in the United States. Acutely aware of the potential of the Internet, he has hired someone to handle digital media for him in Mexico. “Even though times are rougher than ever, I’m working harder than ever,” he says.

These types of extracurricular activities never appealed to Pedro, however, and he now finds sales sorely diminished and the bulk of his income deriving from his valuable master recordings.

“When I began to develop artists, I didn’t have the vision to sign recording deals together with touring contracts,” he says. “And that’s where the money is.”

However, Pedro continues to seek out new talent through his own artist development collective, El Talento, and he has his own Internet radio station, which he hopes will take off in the near future. All Cintas Acuario and Ayana Musical releases are also sold digitally on the Cintas Acuario Web site. “We have to wait for the Internet to begin working [for Latin artists],” he says. “Everything has a process.”

Jenni, Pedro, Lupillo and Juan Rivera will speak at Billboard’s Regional Mexican Music Summit Oct. 8 at the Hyatt Regency Century City in Los Angeles.

## BEYOND BORDERS

### A NEW WAVE OF RISQUE NARCOCORRIDOS GAINS POPULARITY—AND RADIO PLAY—IN THE U.S.

Corridos—songs that tell the stories of notorious characters—have gained new prevalence among mainstream followers of regional Mexican music thanks to artists that are daring to sing in the bluntest of terms and radio’s new willingness to play the racy songs.

Corridos have traditionally tackled many subjects in many ways. For the last three decades, a popular subgenre has been narcocorridos, for example, which tell tales of drug dealers and their exploits.

Until recently, however, songs that got too explicit were rarely, if ever, played on radio. That is no longer the case, with acts like Larry Hernandez, El Compa Chuy and El Potro de Sinaloa rising on the charts with tracks like “El Katch,” “El Piloto Canavis” (The Cannabis Pilot) and “El Sr. de la Hummer” (The Guy With the Hummer).

“What’s very interesting is that radio is increasingly playing more corridos,” says Gustavo Lopez, president of Disa and Fonovisa. “And stations that do so are successful and have younger listeners. So, it’s not only about the movement itself but about the acceptance at radio.”

For example, iconic norteño group Los Tigres del Norte debuted at No. 1 on Billboard’s Top Latin Albums chart with their new album, “La Granja,” at the same time the single of the same name hit No. 1 on the regional Mexican airplay chart. This is the first time a corrido hit No. 1 on that chart since Los Tigres’ “La Reina del Sur” did so in 2003.

Los Tigres pioneered the commercial corrido, singing about drug trafficking long before it was acceptable to radio. But unlike today’s crop of acts, which bluntly spell out drug usage and violence, Los Tigres’ style is far more subtle.

“What happens around us is the same,” says Jorge Hernandez, lead singer of Los Tigres. The way things are told, however, is different. “Our proposal, like [those of journalists], lies in providing information that people have actually experienced. But our reality doesn’t rise to this level of fiction.”

Songs like the legendary “Camelia la Tejana,” for example, tell—in beautiful prose—the story of drug-trafficking lovers Camelia and Emilio, with Camelia shooting Emilio after their successful heist when he confesses he loves someone else. The current hit “La Granja,” in turn, is a parable that compares corrupt government to animals in a farm (and yes, it has been compared to George Orwell’s “Animal Farm”).

In contrast to Los Tigres del Norte, the new crop of acts leaves nothing to the imagination. The players in their songs traffic drugs, they get high, and they make money, as evidenced in the hit “El Katch,” performed by both El Compa Chuy and El Potro de Sinaloa (“Armani, Dolce y Gabbana, Land Rover to cruise/With dollars in my bag and

Buchanan’s to drink.”)

Popular corridos include Larry Hernandez’s “El Baleado,” which reached No. 14 on the regional Mexican airplay chart in July, and El Compa Chuy’s “El Katch,” which is essentially a party song and went to No. 2 the same month.

Few of these hardcore narcocorridos have entered the top 10 of the regional Mexican airplay chart. However, José Santos, president of Santos Latin Media, which consults many radio stations nationwide, says this is a function of certain songs being popular only in specific areas. Because corridos are essentially stories, they often refer to specific regions in Mexico and appeal to pockets of the population that identify with those regions.

A factor in radio programming, Santos says, is that fans—especially those from Mexico—request specific songs. In addition, popularity on the Internet, where many acts have garnered hundreds of thousands of hits on YouTube and MySpace, spurs radio interest.

Larry Hernandez, for example, has been putting out albums since 1999 but only gained radio airplay after he signed with Fonovisa. (Hernandez was shifted to Fonovisa after his original label, Machete Music, was acquired by Universal.)

“I don’t think this would have been possible without a big label,” he says. “Getting onto radio is hard, but when people request the song, nothing is hard. ‘El Baleado’ started climbing. There were radio stations that didn’t want to air it but they finally programmed it. Anything is possible when people want to listen to something.”

“El Baleado” is a track from Hernandez’s new album, “16 Narco Corridos,” which is No. 7 on the Top Latin Albums chart. The song is a day in the life of a hard-drinking, card-playing drug dealer, and the video plays out as an ode to the lifestyle.

However, Hernandez says he in no way seeks to glorify that way of life. While some of the appeal may lie simply in its shock value, composer/singer Hernandez says he sings about what he knows. “I lived violence as a child,” says Hernandez, who’s also an avid reader of books about drug cartels and the drug trade. “I was born in Los Angeles but was raised in Mexico, and as a boy, I saw how this person or the other was killed. They are my experiences.”

But while this may be the reality in Mexico, it isn’t the same in the United States. This fact, producer Adolfo Valenzuela says, makes the songs harmless—and appealing—in the United States. “Here, it would be almost impossible for [young people] to go around toting guns,” says Valenzuela, whose company, Twiins Enterprises, has signed several new acts like El Kommander. “I think they merely see it as something forbidden and cool. They see it as a new trend.” —LC



# BILLBOARD'S TOP 10 WIRELESS ARTISTS

BY ANTONY BRUNO

The mobile music landscape has changed dramatically in the last two years, as the iPhone revolutionized the capabilities of wireless devices. New apps are forging new links between artists and fans, as the phone evolves

beyond a sales platform for ringtones to a hotbed of new ways to entertain and communicate. And while there isn't any shortage of artists pursuing projects in this exciting new space, only a

handful are taking the lead, cutting new trails for others to follow as the landscape changes around them. Here, Billboard presents its second Top 10 Wireless Artists list, identifying the acts setting standards in how to use mobile for promotion and profit.

## FALL OUT BOY: THE INNOVATORS

Most artists are content to use today's mobile applications in the most basic way possible: adding their content to a template and watching what happens.

The members of Fall Out Boy take the tools available and make them their own by integrating mobile services into a broader interactive experience. While plenty of bands let fans download photos to set as wallpaper images for their phones, last year Fall Out Boy made a game out of a series of collectible Tarot cards. Rather than just listing the number for SayNow—a service that lets bands and fans trade voice-mails—the group hid the number in the music video for "Headfirst Slide Into Cooperstown on a Bad Bet." The first message the band posted to the service came from "Tiffany"—the robot lead character of a comic book series called "Fall Out Toy Works"—reading a URL directing fans to the online comic.

In each case, Fall Out Boy keeps fans engaged by adding another layer of entertainment. It was one of the first bands to set up a special Web site where fans could upload mobile photos while at concerts. For this year's Believers Never Die tour, it gave away tickets as part of a mobile messaging sweepstakes. The group is legendary on Twitter—one of the first acts to reach more than 1 million followers—and uses its Mozes mobile fan club to poll members weekly on topics like their favorite song title and desired tour stops.

And it will be one of the first bands to sell music through the new "Tap Tap Revenge 3" mobile rhythm game from Tapulous.

"When they see something working, and see the automatic reaction by the fan, they continue it and keep it going," says Dan Kruckow, head of digital media strategy for Crush Management, which reps Fall Out Boy. "They definitely like to make it very interesting for the fans."



MICHAEL LOCCISANO/GETTY IMAGES





## U2: THE DEAL-MAKERS

Here's the kind of clout U2 has these days: When the band announced that BlackBerry was sponsoring its 360° world tour, the move drew headlines for the fact that Apple—which sponsored its last tour—was no longer involved.

In support of the BlackBerry-exclusive mobile version of its "No Line on the Horizon" album, U2 appeared in a BlackBerry TV spot reminiscent of its earlier iPod ads. The band's app lets users sample songs from the new album and link to a U2 Mobile Shop to buy the album for \$10 or songs for \$1.50 each. Other elements include lyrics, a news feed and a photo gallery.

Up next is an innovative set of social tools that will allow fans at U2 concerts to mark where they're sitting against a map of each venue, and the ability to chat and share photos with other app users attending the same concert. A "Who's Listening" tab will let users see the names and locations of other fans listening to the album on BlackBerry devices in real time.

Manager Paul McGuinness says the band's goal is to reinvent the album for the digital age, replacing CD booklets with interactive digital experiences. "As music fans, the band has always enjoyed all the detail of an album gatefold or CD booklet," he said after the BlackBerry app launched. "They want to make visual material available with their albums, and this app is the ideal way to do it."

## ROB THOMAS: THE TRAILBLAZER

It's easy for artists to jump on the bandwagon once a new mobile application shows promise—it's much riskier to be the first to test out a new platform. Yet when Matchbox Twenty frontman Rob Thomas prepared for the release of his second solo album, "Cradlesong," he became the first artist to launch a mobile version of Atlantic's Fanbase platform.



As a computer widget, Fanbase lets fans aggregate news and content like photos, videos and music from official online sources, like an artist's Web site, as well as from unofficial sources, such as user-generated photos or news outlets. The mobile version does the same through the use of Adobe's Flashlite tech-

nology but adds a few mobile-centric tweaks, such as letting fans leave voice-mails, chat with other fans or find nearby concerts based on the phone's location.

The iPhone version includes two games—"Inner Beauty" and "Reverse Barbershop"—and a version for Nokia's Ovi music and entertainment service is in the works. Thomas is also working with BlackBerry maker Research in Motion on a free app.

A self-professed "Twittering fool" with more than 100,000 followers, Thomas has sent more than 3,800 updates since late March, personally responding to fan questions from his ever-present BlackBerry. He revealed the first single from the new album, "Her Diamonds," on the service. "Everything about the way I deliver music to my fans and my relationship with fans has changed," he told attendees at Billboard's Mobile Entertainment Live conference this spring. "The only thing that hasn't is the context that goes into it."

## DAVE STEWART: THE EMISSARY

Famous for his recording work as half of Eurythmics and as a solo artist, Dave Stewart also now serves as Nokia's ambassador to the entertainment industry.



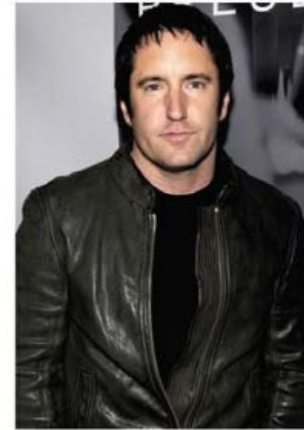
After becoming friendly with Nokia executive VP of entertainment and communities Tero Ojanpera three years ago, Stewart became the inaugural (and to date only) member of the mobile phone company's Artists Advisory Council, charged with brainstorming new mobile music products and forging relationships with the music industry elite.

Nokia could hardly have found anyone better-suited for the role. Stewart may be one of the best-connected songwriters in music—he's introduced Nokia executives to Bono and is writing songs with French first lady Carla Bruni—and he's a regular at big-think conferences like TED and the World Economic Forum in Davos, Switzerland.

Most recently, he used a Nokia-branded mobile game to launch the career of an artist he manages—Canadian singer Cindy Gomes. It was Stewart who convinced Nokia to build the game around the singer by having her record original music specifically for it, which players could then purchase on Nokia's Ovi music service.

## TRENT REZNOR: THE APP MASTER

Ever since he left his major-label contract, Nine Inch Nails mastermind Trent Reznor has been experimenting with new digital models of distribution and promotion. In the mobile environment, he hit his peak in April by releasing the NIN: Access app, which included all the usual elements of artist



apps—access to music, photos, videos and message boards—as well as a GPS-based location feature called Nearby. This lets users scan an area for other Access users as well as add location information to posted messages and photos. It even lets fans join chat sessions with others in a given area. The app uses existing formats to power most of the functionality: An extension of Google Earth lets users

view conversations taking place on the app's chat function from either the phone or from the desktop, and a mobile version of Twitter—called Twinkle—powers the text messaging.

The Access app isn't his only experience on the iPhone; Reznor struck a deal to make the first artist-branded version of the popular music rhythm game "Tap Tap Revenge" late last year, and he later took on Apple's sporadic app approval process when it rejected an update to the Access app that listed his song's lyrics. The update was ultimately approved.

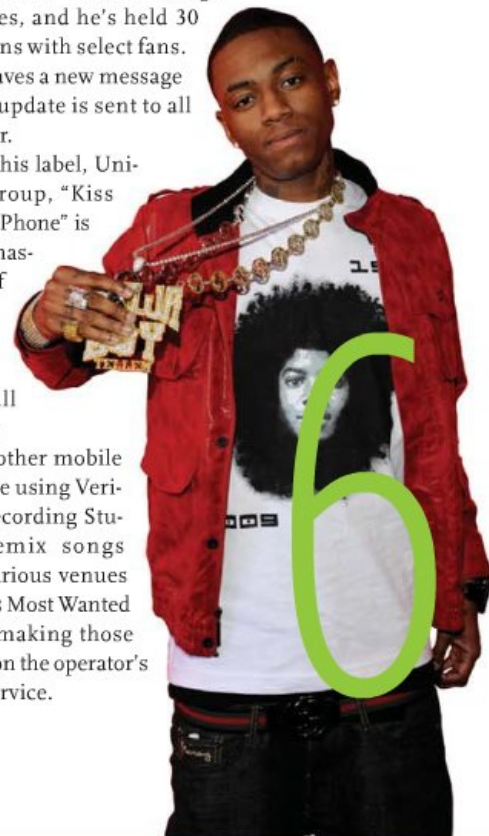
## SOULJA BOY TELL'EM: THE PROMOTER

After launching his career on YouTube, Soulja Boy Tell'em used mobile platforms to maintain his momentum, primarily through fan communication platforms like SayNow.

Soulja Boy included his SayNow number as a line in the chorus for his hit "Kiss Me Through the Phone"—released just before Valentine's Day—and registered more than 4 million fans to his SayNow account. That makes Soulja Boy the service's No. 1 artist, according to SayNow. Since his account went live in June 2007, he's received more than 36 million incoming calls, his recorded messages have been listened to more than 100 million times and fans have left him more than 8.5 million messages. He's also recorded 300 messages for all users to hear, which includes snippets of "leaked" songs and tour updates, and he's held 30 live conversations with select fans. Whenever he leaves a new message on SayNow, an update is sent to all users on Twitter.

According to his label, Universal Music Group, "Kiss Me Through the Phone" is its best-selling master ringtone of the year and has sold the most combined copies across all mobile formats.

Soulja Boy's other mobile activities include using Verizon's Mobile Recording Studio bus to remix songs performed at various venues on the America's Most Wanted tour, and then making those tracks available on the operator's V Cast music service.





## IMOGEN HEAP: THE DIY DIVA

Although signed to a major label, Imogen Heap likes to do things her own way. She's constructed a recording studio in the former playroom of the house where she grew up, and she wrote most of the tracks for her latest album, "Ellipse," while traveling through the Asia Pacific region using a portable setup.



Fans got the inside scoop on most of that process by following her on Twitter. She has averaged three Twitter posts per day since April 2008, and she doesn't use a ghostwriter. In March, she let fans create her official bio by crowd-sourcing it to the Twitter community; she received more than 1,500 responses. Those whose contributions

made it into the final version received a hand-signed copy of the new album. She also posted links to the unfinished songs from the album, eliciting feedback and suggestions. As a result, Heap has more than 900,000 Twitter followers, ranking No. 18 among artists using the service. That's more than other artists who get far more radio airplay and sales, including Lady GaGa and Trent Reznor.

She uses an iPhone app called 12seconds—which lets users create a short video by capturing three photos and an audio-clip from their iPhones—to upload quick updates on her daily activities. And Heap is one of the few artists using the .mobi domain name to operate her mobile Web site.



## PEARL JAM: THE DISTRIBUTORS

Mobile phones weren't even on the radar in 1991, when Pearl Jam put out "Ten," but the band has certainly embraced the platform in recent years. For the album's March reissue, Pearl Jam teamed with Verizon Wireless for promotion: In the 10 weeks prior to the March 24 release, the company gave away a different song off the album each week as a mobile download to subscribers as part of the "Ten Weeks of 'Ten'" initiative.

Prior to that exclusive deal, Pearl Jam teamed with Verizon to make songs performed at each stop on its 2008 tour available to attendees. Using the mobile operator's Mobile Recording Studio bus, the band's engineer mixed three songs from each show for download on the V Cast music service—one for free and two at the standard download price of \$1.29. Verizon later made ringtones and ringback tones out of the same songs. As the tour went on, the catalog grew, allowing fans to download any version performed throughout the tour.

Most recently, Pearl Jam and Verizon promoted the band's new album "Backspacer," released Sept. 20, by offering customers an exclusive ringtone and ringback tone of each song from the album every Thursday leading up to the release date, with the final three songs made available the week before release.



## DAVE MATTHEWS BAND: THE COORDINATORS

After not releasing a studio album for four years, the Dave Matthews Band had plenty of time to get its mobile ducks in a row in preparation for the rollout of "Big Whiskey & the GrooGrux King" in June. Fans who entered their mobile number on the band's Web site received a free MP3 download of the first single, "Funny the Way It Is," before it was available through any other outlet, resulting in 1 million signups. The band also partnered with AT&T to give away the single to those using the Napster Mobile application in hopes of driving them to purchase ringtones and ringback tones of other songs on the album.

The band worked with the mobile fan club operator Mozes to offer special ticket alerts and track giveaways. In advance of the album release, the band created a special version of the "Tap Tap Revenge" iPhone rhythm game from Tapulous that featured older songs and tracks from the new album, becoming only one of a handful of acts to release a branded version of the game. The band then followed up with an iPhone app that lets users see the set list for upcoming shows in real time.

## KEITH URBAN: THE MARKETER

By now it's become a common practice to let fans send text messages and photos to a screen during live shows, but Keith Urban expanded on the idea during his Escape Together world tour.

In addition to offering participating fans the chance to win seat upgrades, Urban gave every fan who posted a text message a free live track from a choice of four songs. Those who provided their mobile phone numbers received details about how to enter the Me, You and a BBQ campaign, backed by tour sponsors KC Masterpiece and Kingsford, with the winner getting a private concert and backyard cookout. The contest received almost 500,000 entries, which KC Masterpiece and Kingsford said was the most they've received for a promotion. Additionally, more than 32% of fans who texted messages during Urban's shows ultimately signed up to his Mozes mobile fan club, which now has 300,000 members.

Urban also created the Keith Urban VIP Pass iPhone app with the mobile service provider Zannel to let fans get news, updates and content from the tour; he preceded his world tour with a set of Verizon VIP performances exclusively for Verizon subscribers. Verizon also was a sponsor of the Escape Together tour.



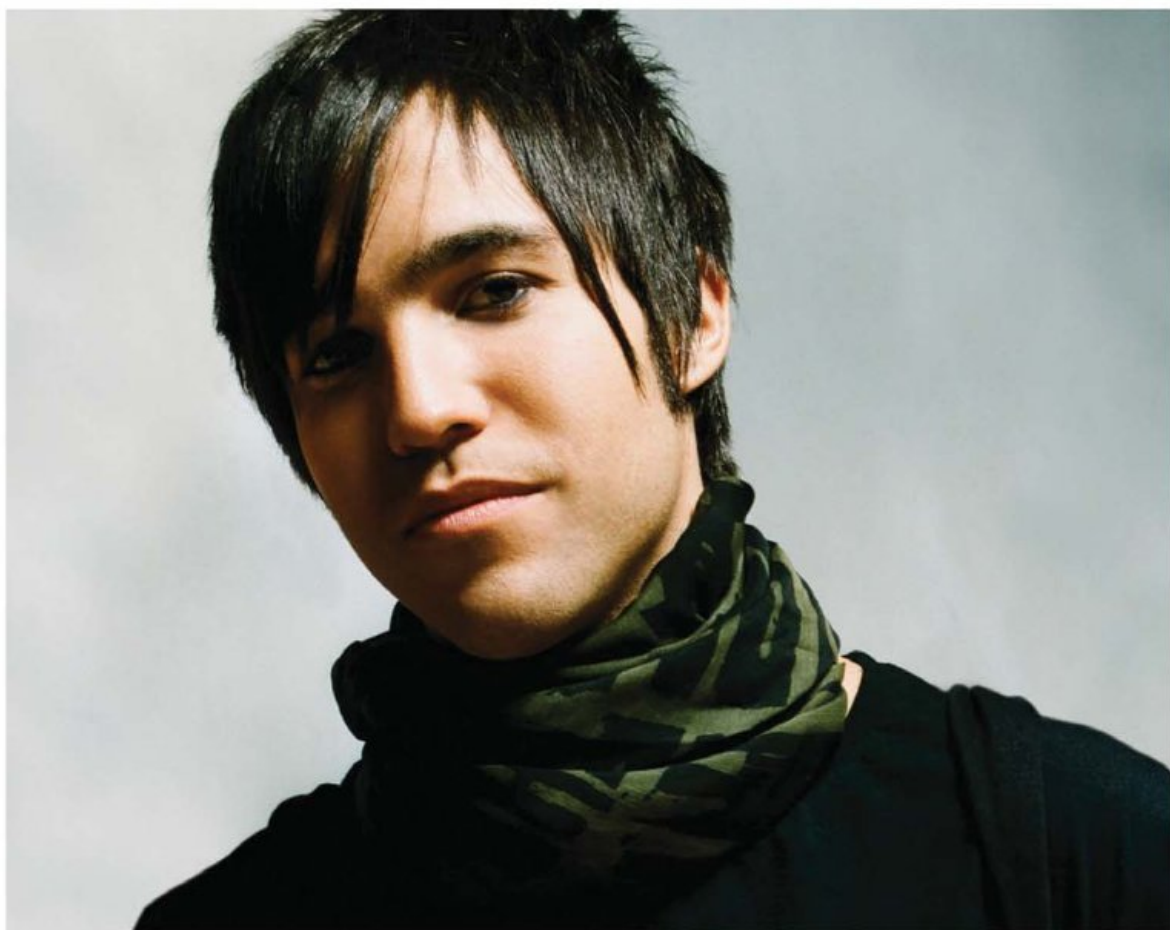


# THE BILLBOARD Q&A: PETE WENTZ

Fall Out Boy's Bassist Talks Mobile Strategy And Offers Advice On How To Get Fans To Love You In 140 Characters

BY CORTNEY HARDING

In this age of oversharing, it seems strange to think that until 10 or 15 years ago the most a fan could hope for in terms of communication from a famous artist was a signed picture from a fan club or a few minutes outside a tour bus after a show. When Pete Wentz and his band, Fall Out Boy, started making noise in 2003, the band was noted not only for its emo-pop music but also the way it used e-mail and blog postings to forge closer relationships with fans at a time when most acts were still getting online. ¶ Millions of albums later, Wentz and his bandmates stay in touch with Twitter and use the Web to engage fans with such quirky online games as "Fall Out Boy Trail," a play on the primitive computer game "Oregon Trail," and viral promotion campaigns like Citizens for Our Betterment, which promoted the band's latest album, "Folie a Deux," under the guise of a political organization. Wentz, who will be the keynote interview at Billboard's Mobile Entertainment Live conference Oct. 6 in San Diego, spoke about his label, the future of Fall Out Boy and why he lets his son Twitter for him.



**How do you develop your digital strategies?**

Ninety-nine percent of the time we come up with the ideas, like the takeoff on the "Oregon Trail" game or the Citizens for Our Betterment campaign. Obviously we don't have any programming skills, though, so we don't do any of the back end. But we go through all the bugs of everything before they come out and speak up if we don't like the way something is presented. There are times when we are approached by different people or companies. We are open to cool ideas from other people, for sure.

**Fall Out Boy was one of the first bands to embrace MySpace and social networking, but now everyone uses those platforms. How do you keep up with new and disruptive technologies?**

We were lucky in a weird way because we came in at the tail

end of the era when bands still had videos on MTV and were still selling records and made money touring, and we had peer-to-peer downloads on MP3.com and MySpace and all of that. So, we had the best of all those things and were able to establish ourselves as a band so that if one platform disappeared, we still had other outlets.

In terms of new stuff, I'm pretty much a total insomniac, and I'm up all night looking around. I follow the kids. My brother was the one who told me to switch everything to Facebook. He was way early on it and he is younger than me. I think that you get into trouble when you stand still. You got to be like a shark.

**Speaking of new things, when can we expect the next Fall Out Boy album?**

I think that there's nothing worse than when you like a band



and you get their record and you can totally tell that their music is uninspired and they just felt like they had to put out a record. We have been grinding so much that we haven't had the time to kind of figure out what we want to do creatively.

#### There have been reports that Fall Out Boy is basically done. That's not the case, right?

We put out a video ["What a Catch, Donnie"] that people can interpret as the final thing or they can interpret it as a celebration of what's going on or whatever it is.

We are going to stop doing Fall Out Boy when Fall Out Boy stops being fun. I think that the world needs a break from Fall Out Boy as much as Fall Out Boy needs a break from the world. They need to embrace some other bands out there and you can't always be shoving everything in people's faces all the time. To that extent, it is calculated.

Maybe we will start recording again in two weeks; maybe it will be three years. I don't really know. There is no plan in motion at all and no one has said the "H" word [hiatus] no matter how many times people try to get us to say it.

#### But you won't disappear from view, since you are so active on Twitter.

Yeah, although sometimes [toddler son] Bronx tweets for me. I was on UberTwitter and [my wife] Ashlee [Simpson] came in the room and asked if I could watch him and he just went in on Baby Twitter. It was whatever numbers or letters he put down went out as the tweet. I was like, "That's pretty cool."

#### As much fun as it is to have your son Twitter, you must have a broader strategy for using it.

You use Twitter two completely, vastly different ways. It could be the ultimate tool of narcissism. Yesterday I said, "I am using Twitter in its most narcissist way possible. I am tweeting in the mirror while I have another mirror set up so I can read the Tweet forwards." It can be so narcissist and selfish, but at the same time we used it to get \$1 million for an organization called Invisible Children by asking followers to each contribute \$1.

One of the greatest things about Twitter is pointing at stuff. For instance, Music Mondays is awesome because you are able to let people hear music that they wouldn't be able to hear otherwise.

#### And I'm sure you used Music Mondays to introduce your followers to bands on your label.

In terms of the label, right now Cobra Starship is really blowing up. We are working hard with them. We are working hard on a new Panic! at the Disco record. We have two bands we are looking to sign. We try to keep our label small. It was supposed to be a vanity label and then all of a sudden Panic sells like a million records and then Gym Class Heroes have a No. 1 song. But at the same time we want to keep it like it is a gang. We never really called it a label; we always called it a gang. It is unfortunate because on the Billboard charts they refer to us as a record label but I wish we could be referred to as a gang.

#### In addition to the label, you also have a number of other ventures. How are those doing?

We have a bar in New York, a bar in Barcelona and a bar in Chicago. I have a boutique for my clothing line and in the back we have a hair salon that's by appointment only. It is just a fun little clubhouse to hang out in when I am in Chicago. These things have always been hobbies for me. I think people think that a lot of what I do is more lucrative than it is, but the truth is a lot of the things don't make money and we are lucky when we break even. But it is not why we are doing them—this is the time to push pop art. This is the time to push pop music and bend it and make it weird. Because people out there are doing it like Lady Gaga and Kanye West. There are other people out there doing it and we want to be a part of that movement.

## DANCE OF DAYS

The Decaydance Roster Is Pete Wentz's iPod Writ Large

### THE ACADEMY IS . . .

#### Latest album:

"Fast Times at Barrington High" (2008)

Sales: 85,000 copies

(all figures according to Nielsen SoundScan)

The Academy Is . . . formed in 2003 in the Chicago suburbs, got signed by Pete Wentz on the strength of its debut EP in 2004 and headlined the Vans Warped tour in 2006—a rather quick upward trajectory. Its emo-punk debut, "Almost Here," sold 265,000 copies, while follow-up "Santi" sold 132,000. Its latest album peaked at No. 17 on the Billboard 200, and the single "About a Girl" went to No. 88 on the Billboard Hot 100. The Academy Is . . . released an EP, "Lost in Pacific Time," Sept. 22 and is touring in the fall.

### THE CAB

#### Latest album:

"Whisper War" (2008)

Sales: 67,000

The Las Vegas band the Cab got its big break at a Cobra Starship show in 2007, where its members met Panic! at the Disco

drummer Spencer Smith, who brought the band to Decaydance. The Cab's first album, "Whisper War," was released in April 2008 and entered the Billboard 200 at No. 108. The band just finished its first national headlining tour, titled What Happens in Vegas, and is currently writing its next album.

### COBRA STARSHIP

#### Latest album:

"Hot Mess" (2009)

Sales: 80,000

The Cobras struck this summer with their hit "Good Girls Go Bad," which peaked at No. 7 on the Hot 100 and featured guest vocals from "Gossip Girl" star Leighton Meester. Formed in 2006 after the breakup of frontman Gibe Sparta's previous band Midtown, Cobra Starship released "While the City Sleeps, We Rule the Streets" in 2006, followed by the Patrick Stump-produced "Viva La Cobra!" a year later. The glam-pop act is promoting its latest release and recently played the MTV Video Music Awards.

### FOUR YEAR STRONG

#### Latest album:

"Explains It All" (2009)

Sales: 10,000

One of the harder bands on the Decaydance roster, Four Year Strong owes more to bands like Lifetime and Gorilla Biscuits than some of its guyniered labelmates. After releasing an album in 2007 on I Surrender Records, the group was courted and signed by Wentz in February 2008.

### GYM CLASS HEROES

#### Latest album:

"The Quilt" (2008)

Sales: 108,000

The rap-rock act came out of the gate strong: Its first album, "As Cruel as School Children," sold 540,000 copies, and the album's single, "Cupid's Chokehold," peaked at No. 4 on the Hot 100. However, its latest album, "The Quilt," was met with a more lukewarm reception. The band is now writing a follow-up.

### HEY MONDAY

#### Latest album:

"Hold On Tight" (2008)

Sales: 64,000

The only female-fronted band on Decaydance, Hey Monday

is poised to be the next Paramore. The upbeat pop-rock act has toured extensively and written plenty of hooky, heart-wrenching songs about breakups and futile crushes. The band is on the Glamour Kills tour with All Time Low, We the Kings and the Friday Night Boys.

### PANIC! AT THE DISCO

#### Latest album:

"Pretty. Odd." (2008)

Sales: 400,000

Panic! at the Disco sent fans into a panic recently when it announced that guitarist Ryan Ross and bassist Jon Walker were leaving the band. The departures raise new questions about Panic's musical direction—while it shot to fame with its glammy, theatrical debut ("I Write Sins Not Tragedies," which sold 1.8 million copies), a more retro, rootsy second album failed to grab fans in the same way. Ross and Walker have announced the formation of a new band, the Young Veins, while the remaining members of Panic are working on a follow-up album.

—Crystal Bell and  
Cortney Harding

## BINARY STARS

Decaydance Pushes Digital Promotion Strategies

When Cobra Starship titled a song on its recent album "Pete Wentz Is the Only Reason We're Famous," it was only half-kidding. During the past five years, Wentz and his imprint, Decaydance, have broken and signed a number of prominent rock acts, including Panic! at the Disco, Gym Class Heroes and, most recently, Cobra Starship, whose "Hot Mess" debuted at No. 4 on the Billboard 200.

Wentz describes Decaydance as a "gang," and Crush Management co-founder Jonathan Daniel says the label is "a family thing."

"The bands on the label all bring in other bands and help them grow," Daniel says. "The office is almost like a commune. We have studios in the back and people just hang out here."

Decaydance has taken a page from the hip-hop playbook when it comes to signing and promoting developing artists. Established bands routinely bring new acts to the label, take them

on tour and discuss them in interviews. Fall Out Boy even put out a mixtape in advance of its last album featuring several Decaydance artists.

"The Decaydance logo on an album really means something," Daniel says. "It's a strong, identifiable brand at this point."

The family aspect of the label is also reflected in its structure. Decaydance is run under the umbrella of Crush Management, which also manages all the acts on the label. Decaydance originally had a distribution deal with Fueled by Ramen and went with it when Atlantic purchased the label. Decaydance's three-year deal with Fueled by Ramen/Atlantic recently ended, and even though Atlantic still distributes most of the acts, it has tried out some new partners, signing a deal with Columbia for the act Hey Monday.

Daniel Kruckow, Crush's head of digital strategy, says this close-knit approach allows the bands to put their fans first. "Our acts have real conver-

sations with their fans, because they realize they're nothing without them," he says. "Gabe [Saporta of Cobra Starship] is online all day long replying to his fans. They use services like SayNow and Livemode to leave voice-mails for fans and set up live calls with them."

When it comes to more ambitious digital initiatives, like Fall Out Boy's version of the "Oregon Trail" videogame, Kruckow says he lets artists take the lead. "Pete blogged about it, the fans love it, and we thought we might as well do it," he says. "The return was huge; hundreds of thousands of kids played it."

Kruckow and the bands also try to pinpoint which digital platforms are about to hit a tipping point. "I spend lots of time reading tech blogs, and the bands are very clued in to the different services," he says. "It's important for a band to actually like to use these platforms; it feels forced and wrong if they're not into it."

—CH



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Billboard Women in Music Honorees!



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The Woman of the Year, Beyoncé

"Pop sensation, break-out success!"

The Rising Star, Lady Gaga

"Artistic vision, executive brilliance!"

The women who shape the industry





# Women In Music 2009



**F**For the fifth consecutive year, Billboard's Women in Music feature in our Power Players series recognizes female executives who drive our business forward with vision, dedication and hard work.

But this year's list differs substantially from those we've presented in previous years, since we set up a nomination process that was more open and inclusive than ever.

This summer, we invited our readers worldwide to submit nominations to [Billboard.biz](http://Billboard.biz). We promoted the nomination process in print, online and through e-mail. Female executives in every industry sector were eligible. More than 150 responded.

A team of Billboard editors then reviewed every nomination, numerically ranking the nominees on their achievements in the past 12 months, the measure of those achievements and their leadership in the broader industry.

The nominees who didn't make this list are certainly accomplished executives. But the selection of the 30 honorees featured here represents the collective ranking and judgment of Billboard's editors.

As in the past, this list reads like a roster of the top 30 people in the music business who happen to be women. But the range of their expertise reflects the achievements of a much greater number of women who are advancing our business. We congratulate them all as we present this year's Women in Music report.

—*Thom Duffy*

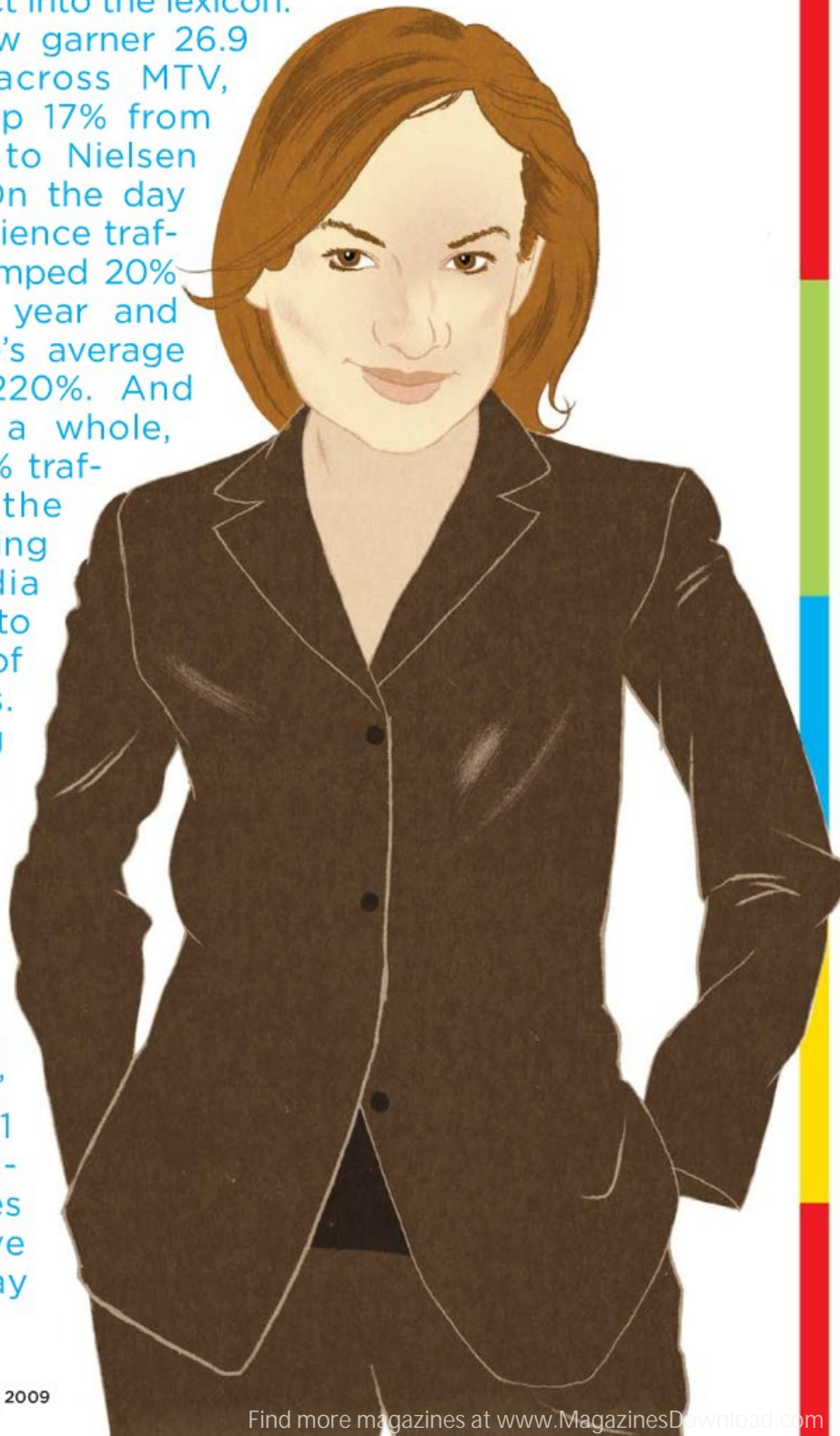


# Judy McGrath

Chairman/CEO, MTV Networks

How do you make it to the top of Billboard's Women in Music list? Bring the Beatles into the digital age. The Sept. 9 launch of "The Beatles: Rock Band" was a singular success story for MTV Networks in 2009, and while figures haven't yet been released, MTV expects the premium \$250 bundle to be sold out by November. Most significantly, the game developed on chairman/CEO Judy McGrath's watch may well mark an important watershed in widening the demographic appeal for videogames that are driven by music. Meanwhile, the Sept. 13 MTV Video Music Awards—with a little help from Kanye West—did more than enter the "I'm gonna let you finish" construct into the lexicon.

It helped the show garner 26.9 million viewers across MTV, MTV2 and VH1, up 17% from 2008, according to Nielsen Media Research. On the day of the awards, audience traffic to MTV.com jumped 20% over the previous year and increased the site's average daily traffic by 220%. And during 2009 as a whole, VH1 enjoyed a 12% traffic bump from the year prior, according to Nielsen Media Research, thanks to the introduction of nine new series. "Music owns a big piece of the cultural conversation," McGrath says, commenting on the past year. "The steady drumbeat of the MTV Awards, 'The Beatles: Rock Band,' followed by 'VH1 Divas' and 'Hip-Hop Honors' gives us a lot to love about music today and every day."



## Julie Greenwald

Chairman/COO, Atlantic Records



Promoted to chairman/COO of Atlantic Records in February, Julie Greenwald has continued her winning streak at the label. Atlantic ended 2008 with the top total album share among U.S. labels and was the first label to report that 50% of its revenue came from digital sales, including downloads and ringtones. (Flo Rida, who set the record for the highest-selling digital single in 2008 with "Low," broke his own mark in February with chart-topping digital sales of "Right Round.") Year to date for 2009, Atlantic's overall album market share, including current and catalog titles, is 7.5%, holding steady with where the label ended '08, according to Nielsen SoundScan. The label this year has racked up 10 top 10 album debuts, including albums from Flo Rida, Rob Thomas, Staind, Jay-Z, Trey Songz and Pleasure P. Atlantic has also been a pioneer in the 360 business model, signing more than 50 acts to multiple-rights deals. "I am most proud of our artist roster," Greenwald says in reflecting on the past year. "We've continued to develop new acts and reposition our bigger artists while engaging in multiple-rights deals with almost 50% of our roster."

## Jody Gerson

Co-president, Sony/ATV Music Publishing



As co-president of Sony/ATV, Jody Gerson successfully mixes creative and business acumen to propel the company to new peaks. Sony/ATV won the coveted ASCAP pop publisher of the year award in April for the first time in the company's history, in large part due to Gerson's leadership and signings, according to the company's director of operations Jimmy Ascii. Moreover, Gerson's leadership has helped Sony/ATV boost its market share in the top 100 songs, as compiled by Nielsen BDS. During her first year at Sony/ATV, Gerson hit with her first signing—Lady Gaga. She has since signed Johna Austin, Enrique Iglesias, Mike Posner, Stereo Skyline, Nikki Jean and 2AM Club, among others. She also works closely with Sony/ATV artists like Akon, Shakira, Wyclef Jean, Maxwell and Linda Perry. Gerson has also revamped the West Coast creative department and the urban department and oversees the film and TV department, led by senior VP Ron Broitman. Gerson is on the board of Alicia Keys' Keep a Child Alive organization, was recently honored by Teen Impact as a person who has made a significant difference in the lives of young people who have cancer or blood diseases and participates in the Bandier Program for the Music and Entertainment Industries at Syracuse University.

## Kathy Willard

Executive VP/CFO, Live Nation



In her role as Live Nation executive VP/CFO, Kathy Willard has worked to identify at least \$40 million in expected savings from the proposed merger of Live Nation and Ticketmaster. (The combined entity would be worth \$5.4 billion in total assets.) Since the merger announcement, Willard has spent countless hours analyzing its impact, while working alongside lawyers, U.S. government officials and executives at both companies, aiming to close the deal by year's end. "This is obviously not our typical acquisition," Willard says, citing Live Nation's \$350 million purchase of House of Blues in 2006 as the company's largest previous acquisition to date. "This is really pulling together a merger of equals." Another focus of Willard's work this year was collaborating with Live Nation execs on their aggressive approach to summer concert pricing and promotions, a strategy conceived to counterbalance a tough economy. "I worked alongside the division heads to understand their business and what the implications are so they could look for ways to cut costs when ticket sales aren't coming in like we wanted to or look for other promotion opportunities," Willard says. More than 800,000 tickets have been sold through Live Nation's No Service Fee Wednesday summer program, she notes.





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AND

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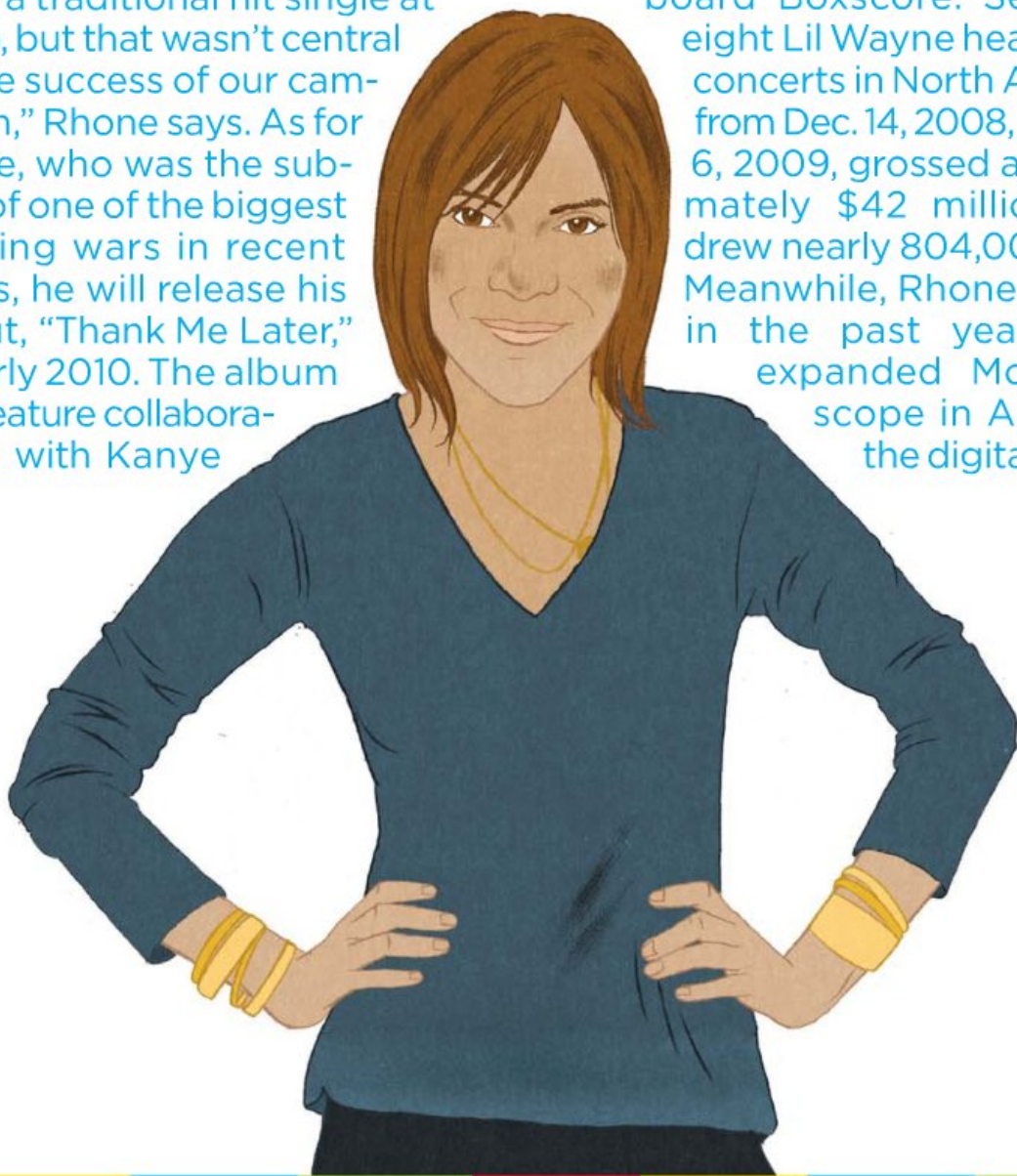


## Sylvia Rhone

President, Universal Motown Records

Universal Motown Records president Sylvia Rhone could have earned her place on this list solely for signing both of hip-hop's most touted MCs of 2009: Kid Cudi and Drake. Kid Cudi released his debut, "Man on the Moon: The End of Day," last month, and it sold 104,000 copies in its first week, according to Nielsen SoundScan. "We didn't have a traditional hit single at radio, but that wasn't central to the success of our campaign," Rhone says. As for Drake, who was the subject of one of the biggest bidding wars in recent times, he will release his debut, "Thank Me Later," in early 2010. The album will feature collaborations with Kanye

West, Jay-Z and Lil Wayne, with whom Drake is currently touring. And speaking of Lil Wayne, the Universal Motown artist, who marked the highest first-week sales last year when his "Tha Carter III" album sold 1 million copies, has the highest-grossing hip-hop tour of the year—and the most lucrative rap jaunt ever, according to Billboard Boxscore. Seventy-eight Lil Wayne headlining concerts in North America from Dec. 14, 2008, to Sept. 6, 2009, grossed approximately \$42 million and drew nearly 804,000 fans. Meanwhile, Rhone's deals in the past year have expanded Motown's scope in A&R and the digital arena.



## Debra Lee

Chairman/CEO, BET Networks



In the past year Debra Lee, chairman/CEO of BET Networks, led her company to a number of notable accomplishments, including spearheading a new programming strategy that led to the launch of "Keyshia Cole: The Way It Is," "Sunday Best," "Brothers to Brutha" and "Tiny & Toya." According to BET, "Tiny & Toya" just finished its first season as the No. 1 original series in the channel's history. In the second quarter, BET had its strongest three months in the network's 29-year history, with viewership up 34% over the same period of 2008, according to Nielsen Media Research. BET also made a significant commitment to encourage viewers to vote in the 2008 presidential election, airing programs that sought to

inform and educate its audience. The coverage ranged from BET News specials to the company's first Inaugural Ball, to celebrate President Barack Obama's arrival in Washington, D.C. Lee also has overseen BET's new international distribution deals secured in the United Kingdom early last year and in Africa in December, as well as the launch of the company's new network, Centric, Sept. 28. "This has been a huge year for BET," Lee says. "We've seen the highest ratings in the history of the network, but clearly the highlight was the BET Awards. It meant so much to all of us to be there for our audience at that emotional time [following the death of Michael Jackson]. The number of viewers who tuned in to see the show was a testament to Michael Jackson's far-reaching and long-lasting influence and legacy."

## Alexandra Patsavas

Owner, Chop Shop Music Supervision



Alexandra Patsavas, owner of Chop Shop Music Supervision, continued the year in her role as the music supervisor for "Grey's Anatomy," "Private Practice," "Chuck," "Gossip Girl," "Without a Trace," "Rescue Me," "Numb3rs," "Supernatural" and "Mad Men," as well as for the upcoming film "The Twilight Saga: New Moon." The soundtrack to the first film in the series, "Twilight"—on her Chop Shop imprint at Atlantic Records—has sold 2.2 million copies, according to Nielsen SoundScan, making it one of the top-selling soundtracks of the past year, while boosting the profile of bands like Paramore, Muse, MuteMath and Iron & Wine. Patsavas' "Music from 'The OC'" soundtrack series—which consists of six collections—have sold more than 869,000 copies, according to SoundScan. Patsavas is a leader in making the critical connection for viewers who want to buy the music they hear on TV; most of her shows feature online music guides and video blogs that detail what songs and artists were featured, as well as giving behind-the-scenes insight as to why they were chosen for that particular episode.

## Amanda Marks

Executive VP/GM, Universal Music Group Distribution



Named executive VP/GM of Universal Music Group Distribution earlier this year, Amanda Marks is at the forefront of efforts to break down the digital/physical divide. Her work allows UMGD artists and labels to move more seamlessly between opportunities in the two distribution channels. "My primary focus has been in reorganizing the company so that on both the marketing and sales sides we are one format-agnostic organization," Marks says. She also has helped create sales and marketing opportunities through deals with companies like Echospin (an integrated multiproduct e-commerce solution), ID Interactive (customizable ringtones), Kyte (an online and mobile video platform for live and on-demand content) and Dell (laptops now have the option of coming with either 50 or 100 song music bundles) that boost the personalized marketing and sales services that UMGD offers its artists and labels. She also has been leading the charge for more direct-to-fan sales initiatives. And UMGD is extending its reach into nontraditional retailers where fans are already shopping. UMGD outpaced the industry during the last year in digital album sales and digital track sales, with the latter up 19.7% at the midyear point, versus 9.9% for the industry excluding UMGD, while digital albums are up 21.3%, against 18.3% for the industry excluding UMGD.

## Claudia Palmer

Executive VP/COO, Europe, EMI Music Publishing



Claudia Palmer, executive VP/COO of EMI Music Publishing, helped design a new organizational structure for the company across Europe, which accounts for about 40% of its business. The result, she says, is "better service and returns for our writers." Palmer also helped lead the launch of new copyright and royalty processing systems and also CORE (EMI Music Publishing's creative content division) in Europe. EMI's move to a centralized administration function in Europe has saved millions of dollars in costs, according to the company. She helped increase profits in the region through new revenue streams and achieved "double-digit growth" in EMI's production library business, for which she also has assumed responsibility. "We've undertaken a huge change-management program, impacting all of our systems and processes, to drive efficiency on behalf of our songwriters across the world," she says. Palmer played a key role in establishing CELAS, the European digital licensing organization that represents EMI Music Publishing repertoire, and she works closely with collection societies throughout Europe.





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## Julie Swidler

Executive VP of business affairs/general counsel, Sony Music Entertainment



As Sony Music Entertainment executive VP of business affairs/general counsel, Julie Swidler is the top-ranking legal executive for the world's second-largest music company. She has played a role in some of Sony Music Entertainment's biggest deals during the last year, including negotiations with Universal Music Group to form the Vevo joint venture and the agreement between Columbia/Epic Label Group and Roc Nation/Jay-Z. She also assisted in Sony Music's transition from a joint venture with BMG to full Sony ownership last year. Swidler is a member of the general counsel committee of the RIAA and part of the team of senior recorded-music executives involved in ongoing negotiations with music publishers in talks concerning a broad array of rights and business issues. Her philanthropic activities include involvement with the TJ Martell Foundation and a position on the board of the Music for Youth Foundation. "With the evolution of our business, I have enjoyed being involved in some intriguing initiatives and deals over the past year," Swidler says. "I am most proud, however, of being a member of the Sony Music senior executive team as we navigate through this extremely challenging time in the music business and continue to vigorously pursue opportunities to strengthen our company. Most importantly, we maintain our passion for our iconic artists as well the emerging and brand-new artists we are signing."

## Marian Leighton Levy

Chairman, Rounder Records



Rounder Records chairman Marian Leighton Levy oversaw the release of the successful Robert Plant/Allison Krauss collaboration "Raising Sand," which won Grammy Awards for album and song of the year. (In all, Rounder this past year was nominated for 13 Grammys in 12 categories.) Leighton Levy has also boosted the company's global reach, signing Rounder's first international distribution deal. She's now gearing up to celebrate the label's 40th anniversary, which will be the subject of a PBS TV special to be taped in October. Additionally, Leighton Levy testified before the Senate Judiciary Committee in early August, on behalf of the record industry's support of the Performance Rights Act, an issue that she has supported for the past two years. All of this has led to sales increases: In 2008, Rounder's market share was up 33% over 2007 while international business doubled in 2008, compared with 2007, the company reports. "This past year has been an exciting one for me and for Rounder," she says. "It is exciting to feel that momentum continue as we enter our 40th year in the record business."

## Marsha Vlasic

Senior VP of contemporary rock, International Creative Management



Marsha Vlasic has long represented some of the top touring acts in rock. Among her clients: Neil Young, Moby, the Strokes, Ben Folds, Elvis Costello, Iggy Pop, Lou Reed, Muse, Ozzy Osbourne and Regina Spektor. Vlasic's stature was secure as founder of her own agency, the Marsha Vlasic Organization. She has been a pioneer in music festival packaging, including Ozzfest and H.O.R.D.E. Last September, International Creative Management acquired Vlasic's company and named her senior VP of contemporary rock. She recently expanded the division with the hire of Robin Taylor, who added to the ICM roster such indie acts as the Shins, Modest Mouse, Band of Horses, the Hold Steady and Wolf Parade. Vlasic describes the growth and development of Spektor, Muse, Cage the Elephant and Devendra Banhart as highlights of 2009, along with the newly forged partnership with Taylor. She's also bullish on Moby's current tour and Osbourne's upcoming recognition as a Legend of Live at the Billboard Touring Conference in November.

## Tammy Genovese

CEO, Country Music Assn.



As CEO of the Country Music Assn., Tammy Genovese shepherds one of the industry's most successful award shows as well as CMA Music Fest, an annual Nashville event that drew an average daily attendance of 56,000 people in June, a 7.2% increase in attendance over 2008. "I have the awesome privilege of working with a great team of staff and board members. We work extremely hard to create an event that our artists enjoy and love to play and that our fans can't live without," she says of the event, which has donated more than \$2.2 million to the Metropolitan Nashville Public Schools system. "It also helps that our festival has earned a reputation for being affordable and family-friendly, which bodes well for us in a sluggish economy. . . . But at the end of the day, it is about our amazing artists and their relationship with their fans." This year "CMA Music Festival: Country's Night to Rock" expanded from a two- to a three-hour ABC TV special. The 43rd annual CMA Awards airs live Nov. 11 on ABC. Genovese in the past year also commissioned an extensive research study on the habits of music consumers. "This information has helped our stakeholders understand the multifaceted marketing approach necessary to reach the various types of fans so we can not only sustain but grow our business."

## Cynthia Sexton

Executive VP of music services, EMI Music, Worldwide



As the music industry transitions away from album sales as a major driver of revenue, Cynthia Sexton has stepped up to successfully generate new revenue streams for EMI artists, as executive VP of music services for EMI Music, Worldwide. She was one of the leaders in the negotiations to bring "The Beatles: Rock Band" to market, as well as drive the use of music in other videogames like "Grand Theft Auto" and "DJ Hero." Other partnerships include deals with iPhone app developer Tapulous on games like "Tap Tap Dance" and "Tap Tap Coldplay." EMI helped pioneer the multiple-rights 360 deal strategy with Robbie Williams and Korn, and now more than 90% of EMI's new artist deals in the past year involve aspects beyond recordings. Brand partnerships include companies like Fairmont Hotels, Guinness, Origins and JCPenney and a deal with lottery marketer Pollard to include artists on instant-win tickets. Nonphysical sales, including digital, licensing and rights, represented more than 35% of EMI's income in the fiscal year, compared with 20% of its income in the previous year, the company reports. For Sexton, however, all you need is love: "The biggest highlight of the year," she says, "has been working with Apple Corps and MTV/Harmonix on the launch of 'The Beatles: Rock Band.'"

## Brenda Romano

President of promotion, Interscope Geffen A&M Records



It's no accident that songs from the Black Eyed Peas and Lady Gaga have been ubiquitous on the radio in 2009. The mastermind behind their airplay push has been Brenda Romano, president of promotion for Interscope Geffen A&M. Her strategy is to secure airplay at multiple formats—including top 40, rock, alternative, hot AC and triple A—resulting in Interscope Geffen A&M acts scaling the Billboard Hot 100, CHR/Top 40, Modern Rock and Rhythmic charts. Thanks to the back-to-back achievements of Lady Gaga's "Poker Face," then the Peas' "Boom Boom Pow" and "I Gotta Feeling" at the top of the Hot 100, Interscope set a new label record for remaining at No. 1 for 26 straight weeks as of the Oct. 3 chart. "It has been a very rewarding year, highlighted by Interscope Geffen A&M holding the No. 1 spot for the longest run in Billboard Hot 100 history with three consecutive No. 1s from the Black Eyed Peas and Lady Gaga," Romano says. "I'm so grateful to have the chance to work with so many talented artists and colleagues."

## Amanda Ghost

President, Epic Records



After a successful global recording career, Amanda Ghost became the president of Epic Records in February. She's already seen seven of her acts ascend Billboard album or singles charts, including the Fray, Modest Mouse, Shakira, Matisyahu, Sean Kingston and Howie Day. Shakira's latest single, "Loba," has hit No. 1 on Billboard's Hot Latin Songs chart, and Ghost has co-written and produced an upcoming track on Shakira's new album "She Wolf" called "Gypsy." Earlier this year, Ghost was nominated for a Golden Globe Award for "Once in a Lifetime," a song co-written for Beyoncé in the film "Cadillac Records." She also co-wrote and co-produced three songs on Beyoncé's third album, "I Am . . . Sasha Fierce." Among the artists for whom she's written and/or produced songs this year are James Blunt, Daniel Merriweather and Beverly Knight, for her new album "Beautiful Night." Ghost is even heard singing backup vocals on the track "Colours" on the Prodigy's current platinum album "Invaders Must Die." "The last year has been extremely rewarding, as I have been given the opportunity to contribute to all the artists on Epic, encouraging their creativity, in order to get the very best results out of the album-making process," Ghost says. "I am very proud of all the records we have produced this year and of the extraordinary talent it took to make them so great."

## Andria Vidler

President, EMI Music U.K. & Ireland



Andria Vidler—the first woman to lead EMI Music U.K. & Ireland—took up her new role at the start of September. But she's already hit the ground running, with the Sept. 9 Beatles Day seeing the Fab Four sell 354,000 albums in the United Kingdom in 11 days, according to EMI. But Vidler brings a wealth of marketing experience from previous roles. She was chief marketing officer at Bauer Media, home to such multiplatform U.K. music brands as Q magazine (recently chosen as one of Billboard's top 10 Maximum Exposure platforms in the United Kingdom), Kerrang and Kiss. That experience should stand her in good stead as she preps the Nov. 9 launch of Robbie Williams' comeback album, "Video Killed the Reality Star" (Virgin), the last studio album in Williams' current EMI contract. Vidler describes her new position as "the perfect mix of my former worlds. Developing creative marketing and product plans that connect with consumers and engage them in the power of music—it's almost a combination of media owner and marketing agency," she says. "There's one striking difference, however: Ultimately, music companies only get paid on results—a very healthy way of doing business."

## Lia Vollack-Friedman

President of worldwide music, Columbia Tristar Motion Pictures Group



Among the highlights of 2009 for Lia Vollack-Friedman was overseeing the soundtrack to "Quantum of Solace," the James Bond film that featured the song "Another Way to Die" by Jack White and Alicia Keys. She also signed "American Idol" runner-up Adam Lambert to do the end-title song, "Time for Miracles," for director Roland Emmerich's upcoming disaster film, "2012." She says, "Rob Cavallo produced this epic, sweeping track for Roland Emmerich's film and we are thrilled with Adam's performance." In addition, she signed Miranda Cosgrove, star of the hit Disney Channel series "iCarly," to do a song for the animated film "Cloudy With a Chance of Meatballs." Upcoming projects include working with Christina Aguilera on music for "Burlesque," starring Cher. "When you are in a job like this, each project you work on is exciting and has its own DNA," she says. "Asking to choose highlights is a bit difficult because I love working on all of our movies. However, one of the most rewarding projects that I've done is Michael Jackson's 'This Is It.' It is an amazing piece of music history and I feel so excited to be a part of it."



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## 1 Kara DioGuardi

Co-owner, Arthouse Entertainment; VP of A&R, Warner Bros. Records



Everyone knows that Kara DioGuardi had an amazing 2009. Not only did she debut as a judge on the top-rated show on TV, "American Idol," appear on "The View" and co-host "Live With Regis and Kelly," but she wrote a few songs that impacted the charts: Pink's "Sober," Kelly Clarkson's "I Do Not Hook Up," Theory of a Deadman's "Not Meant to Be" and Jesse James' "Wanted." But what gets her ranked on this list is her evolution as a businesswoman. Beyond songwriting, she serves as VP of A&R at Warner Bros. Records, where her signings include Jason Derulo, I-Yaz and David Hodges. Moreover, DioGuardi also is the co-owner of Arthouse Entertainment, which has a roster that includes Eman Kiriakou, the writer/co-producer of "Crush" for David Archuleta, and Gasia Livingston, who wrote "Unusual You" for Britney Spears. The success of Arthouse led to its partial sale in 2008 to Bug Music, which has also purchased DioGuardi's publishing company, K'Stuff Music. With Arthouse and Bug Management, DioGuardi is branching out to create new business opportunities. In development are ventures in apparel and videogames, which use her personality and music as branding tools.

## 2 Linda Newmark

Executive VP of acquisitions and strategic projects, Universal Music Publishing Group



Linda Newmark, in her role as executive VP of acquisitions and strategic projects for Universal Music Publishing Group, has been involved this past year in the acquisition and integration of numerous publishing catalogs, including BMG Music Publishing, Rondor Music International and DefJam Music. She's also helped UMPG acquire catalogs containing the songs of Jimmy Webb, Grace Jones and Judy Collins. She has signed agreements relating to the works of Heart, the Bangles, George Thorogood, Stephen Bishop, the Pixies and film composer Mason Daring. Asked to cite highlights of the past year, she singles out the deal that allows Universal Music to represent the Jimi Hendrix catalog for the world outside the United States and an extension of UMPG's worldwide representation of Miles Davis' copyrights. "It is an honor and a privilege," she says, "to represent the works of true icons who have influenced the music we listen to for generations."

## 3 Melissa Lonner

Senior producer, 'Today'



In the four years since NBC "Today" senior producer Melissa Lonner took over the morning show's entertainment coverage, she's pretty much booked every big-name artist around. This past year, she has booked Susan Boyle, the Black Eyed Peas, Jonas Brothers, Miley Cyrus, Rascal Flatts, Taylor Swift, Katy Perry, Bon Jovi, Alicia Keys and No Doubt, among others, for the show's Summer Concert Series. She was also one of the first to book Adele, Chris Brown, Coldplay, Dave Matthews Band and Kings of Leon for the morning slot. Just ask Kings of Leon about how powerful that can be: Their already hit album shot up 21% in sales the following week. Lonner is known for her innovative marketing ideas. She was the first to offer "Today" concerts on iTunes and provide customized promos on various NBC platforms, from taxi TVs to Today Show.com. Lonner has also brokered deals for artist interviews to appear on "Today" and in prime time, such as Meredith Vieira's interview with Susan Boyle that appeared on "Today" and "America's Got Talent." Lonner says, "The most rewarding part of the job is being able to introduce or highlight so many talented, deserving musicians, whether it be from the start of their career or at the height of their career. And we are so appreciative of those artists who loyally return to the show and become a member of the 'Today' family."

## 4 Rebeca Leon

VP of Latin talent, AEG Live/Goldenvoice



It's been a busy year for Rebeca Leon, VP of Latin talent for AEG Live/Goldenvoice, who has promoted the U.S. tours for Ricardo Arjona and Wisin & Yandel—so far the biggest Latin tours solely promoted by AEG Live. Leon says the average ticket price for Wisin & Yandel's tour is \$45, underscoring her goal to keep ticket prices affordable. Yet in a sign of the strength of the Latin touring market, 80% of Wisin & Yandel's VIP packages have sold out as their tour begins, she reports. Meanwhile, AEG's new entertainment complex L.A. Live, which includes the Staples Center, Nokia Theatre and Club Nokia, has quickly become a sought-after venue for Latin acts to perform. At the Nokia Theatre, 85% of AEG Live's Latin shows have sold out in the past year. "We are proving that downtown L.A. is the new hot spot and place to go," Leon says. "It's really exciting to be a part of something that is changing the face of Los Angeles."

## 5 Kathy Spanberger

President of the Anglo American region, peermusic



Kathy Spanberger is peermusic's president of the Anglo American region, and she oversees a team of 67 in six countries (the United States, the United Kingdom, Mexico, Australia, Canada and South Africa). The division "contributed double-digit revenue growth in 2008," peermusic chairman/CEO Ralph Peer says. Spanberger's team celebrated the achievements of Tricky Stewart, who was named writer of the year at the ASCAP Urban Awards; Jason Ingram, who won Christian writer of the year honors from SESAC; and Juanes, who took home Latin Grammy Awards for record, song, album and video of the year. Key placements and hits resulted from the work of such peermusic clients as writer/producer Dan James in the United States, who placed songs on the "Hannah Montana" soundtrack and Ashley Tisdale's second album; Adam Argyle in Australia, who had two hits performed by Australian "Idol" winner Wes Car; and writer/producer Steve Mac in the United Kingdom, who composed the No. 1 hit "Beat Again" for JLS. Spanberger also cites as a highlight "our new deal with Sixth House Music, which gives us the prestige of having Anahi [from RBD] on our roster." Peer praises Spanberger's "ongoing effort to champion and nurture new composers, even in this difficult environment. The work she does with new composers is what our industry depends on for its future."

## 6 Jennifer Schaidler

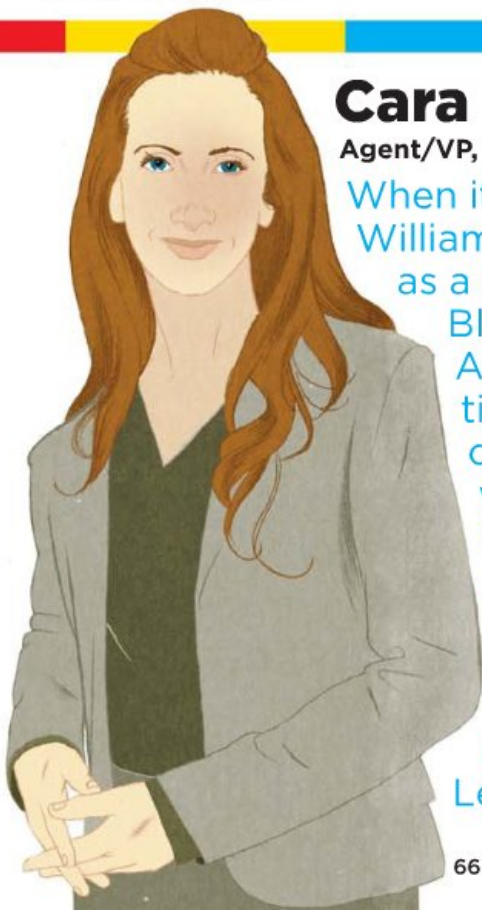
Executive VP of sales, Sony Music Entertainment



Sony Music executive VP of sales Jennifer Schaidler in the past year has boosted Sony's Accel pricing initiative, which offers retailers lower pricing for physical product. Accel "was an initiative that had been going on for two to four years prior to my arrival," she says. "So getting all the [Sony] labels to sign off on it was a big accomplishment, and it gives us a great start in responding to changes at brick-and-mortar retail." While rolling out Accel, Schaidler's sales team also kept ahead of the demand at retail for Michael Jackson product, despite initial outages in the wake of the singer's death in late June. Overall, Sony Music's market share for the year to date has grown to 27.2%, according to Nielsen SoundScan, an increase of 12% over the same period last year. As a former board member of NARM, Schaidler stays involved in the retailing organization and its task force on the future of physical formats.

## 7 Cara Lewis

Agent/VP, William Morris Endeavor Entertainment



When it comes to booking the hottest R&B and hip-hop acts, agent/VP Cara Lewis at William Morris Endeavor Entertainment is at the top of her game. "Signing Mary J. Blige as a client this year was the No. 1 high point," she says, noting her plans to expand Blige's presence throughout the entertainment business. "But watching Kid Cudi, Asher Roth, Rihanna, Ne-Yo and others fill out club and theater tours or play multiple arenas or the Essence Festival, those are all highlights." Among Lewis' other clients are Eminem, who on the recording side of his career had the strongest first-week sales of 2009, selling 608,000 copies of "Relapse," according to Nielsen SoundScan; Kanye West, who kicks off the Fame Kills tour in November with Lady Gaga; Akon; and Lupe Fiasco. Lewis booked one of the highest-grossing hip-hop tours of the past year when West's Glow in the Dark trek, which paired the rapper with Fiasco and Rihanna, brought in more than \$40 million, according to Billboard Boxscore. "There's still the ability to continue to build and grow careers and fan bases—especially at a time when business is really tough out there," Lewis says. "It's just about maximizing an artist's potential."



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## Alison Smith

Senior VP of performing rights, BMI



As BMI senior VP of performing rights, Alison Smith oversees BMI's royalty distribution system, both foreign and domestic, through which in the organization managed nearly \$790 million in flow-through in the past fiscal year. Smith supervises royalty payment calculations and also oversees BMI's TV and cable payment system. She has led the development of new distribution methodologies and digital tools for BMI and manages the organization's writer/publisher administration and research departments. She's charged with creating efficient systems for the repertoire and customer service for BMI's affiliates. In talking about highlights from the past year, Smith cites "getting to know, and signing to BMI, the wonderfully talented and unique artist/composer A.R. Rahman, watching him win [at] the Golden Globes and the [Academy Awards], then [seeing] the world outside of India embrace him." Smith also is an active member of CISAC, the international association of rights societies, and she says the CISAC conference in Washington, D.C., reaffirmed for her that the societies will continue to "fight for the protection of the creators whose contributions are such a part of the fabric of our society."

## Livia Tortella

GM/Executive VP of marketing and creative media, Atlantic Records



In the past year, in her role at Atlantic Records as GM/executive VP of marketing and creative media, Livia Tortella helped grow the company's digital business, which now accounts for more than half of total sales, counting digital downloads, ringtones and more. She played a key role in the development of the label's Fanbase application, the creation of a digital media lab at Atlantic and the opening of the label's in-house Studio 1290 for webcast performances. Tortella executive-produced the 2008 "Twilight" soundtrack, which has sold 2.2 million copies, according to Nielsen SoundScan, and she helped Kid Rock achieve sales in excess of 3 million for "Rock N Roll Jesus" (despite the decision to forgo iTunes sales). This year, Tortella has worked on developing the careers of Shinedown, Death Cab for Cutie and Paramore, among others. Along with chairman/COO Julie Greenwald, she has helped Atlantic achieve a year-to-date overall album market share, including current and catalog titles, of 7.5%, according to SoundScan. "I'm so proud of our team here at Atlantic Records," Tortella says. "Together, we are focused on breaking new artists and new ground. As the industry continues to change, artist development is still king."

## Marilyn Bergman

Former president/chairman, ASCAP



Although she stepped down as president/chairman of ASCAP in April after 15 years in that role, Marilyn Bergman's achievements during the past 12 months qualified her for this list. She remains active on ASCAP's board of directors and also as a songwriter herself. (She co-wrote "Trust Me" for the new Steven Soderbergh film of the same name.) During her tenure, ASCAP reported a record level of collections for its members in 2008. Bergman spearheaded an advocacy agenda for the rights of songwriters and composers in Washington, D.C., meeting with members of Congress to promote an understanding of the importance of intellectual property rights and copyright protections. As president of the ASCAP Foundation, Bergman oversaw the placement of the ASCAP collection at the Library of Congress. Bergman says, "I am most proud of our Bill of Rights for Songwriters and Composers—a grass-roots effort we initiated to clarify the copyright law. As president of the ASCAP Foundation, I am most proud of the Children Will Listen program, which so far has provided close to 1,000 inner-city schoolchildren with their very first experience at attending a first-class production of a Broadway musical."

## Liana Farnham

VP of marketing concerts/network integration, MSG Entertainment



Barely 12 months into her job at MSG Entertainment, Liana Farnham recently expanded her role with responsibility for MSG Media properties MSG Network and Fuse. As a former label executive, Farnham's relationships reach far and have helped her marketing teams in New York, Chicago and Boston promote and book MSG venues in those markets. On the network side, Farnham helped foster the new Fuse Presents franchise, allowing acts from Dave Matthews Band to Jay-Z to partner with the Fuse/MSG multiplatform approach. When MSG reopened the renovated Beacon Theatre in New York this year with Paul Simon (and guest star Art Garfunkel), Farnham helped produce a documentary on the concert. She was also involved in

the concept and development of Steely Dan's residencies in New York, Chicago and Boston, during which the act performed entire albums as well as selections chosen by fans. Her idea of request nights in each market garnered hundreds of thousands of votes and directed fans to a content-rich Web site. "It has been our mission to align and leverage all of MSG's internal assets, including Fuse, MSG Network and MSG Interactive, to provide the artists that play our venues a broader, multiplatform marketing strategy on a scale that no other collection of venues can offer," Farnham says. "By embracing these mediums, my team has been able to create and apply digitally savvy social-media strategies that push forward both the live events and linear television, bringing fans unique ways to experience their favorite artists."

## Marilyn Santiago

Programming/operations manager for Miami, Spanish Broadcasting System

A radio veteran who most recently ran her own media and talent consultancy, Marilyn Santiago was recruited by Spanish Broadcasting System earlier this year to enhance the quality of the network's Miami stations. Her new role makes her one of the most powerful female Latin programmers in the country. Highly respected thanks to a longstanding syndicated show, Santiago has a reputation for programming what she likes, as opposed to just label priorities. Although it's still early days to see a ratings impact, Santiago has sought to add more new artists to playlists while honing the identity of the two stations she directly programs, WRMA (Romance 106.7 FM) Miami and WCMQ (La Raza 106.3 FM) Miami. As the "right hand" assistant to SBS executive VP of programming Polito Vega, Santiago also influences what goes on the air on SBS stations from New York to Puerto Rico. "I am very marketing-oriented," Santiago says. "I see beyond the programming itself and I tackle the radio stations as competitive, marketable product in themselves." Beyond programming, Santiago oversees production, marketing and promotion for both stations and works closely with sales to "provide elements they can go out and monetize." Santiago was a key player in the two anniversary shows honoring Vega at Madison Square Garden last August. The shows featured an all-star cast, including Enrique Iglesias, Juanes, Alejandro Sanz and Paulina Rubio, and grossed more than \$1 million in ticket sales, according to Billboard Boxscore.



Profiles written by Ayala Ben-Yehuda, Antony Bruno, Ed Christman, Leila Cobo, Mariel Concepcion, Ann Donahue, Thom Duffy, Cortney Harding, Gail Mitchell, Andre Paine, Mitchell Peters, Deborah Evans Price, Mark Sutherland and Ray Waddell.



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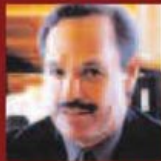


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# The New Era



**Diverse Programming At Billboard's Regional Mexican Music Summit Looks To The Future Of Latin's Top-Selling Genre**

**By Leila Cobo**

Through good times and bad, regional Mexican music has long been the foundation of Latin music sales in the United States.

If anything, this has been particularly true in recent years, when regional Mexican fans have remained Latin music's driving force, continuing to buy physical product at a time when Latin music in general has yet to make significant strides in the digital arena.

But the status quo is now poised for change as regional Mexican music finally enters an age of digital sales and promotion even in the midst of dropping overall sales.

What happens now with the genre could be a defining point for Latin music. Even though regional Mexican is still a blip in the overall digital arena it dominates, the Latin musical landscape, and its future in new technology, formats and business models, will greatly affect the current industry.

This year's Billboard Regional Mexican Music Summit, titled "The New Era," looks at new ways of developing talent, making and promoting music, utilizing new technologies and thinking outside the box.

"How do we maximize sales efforts? How do we win in a competitive environment? How do we achieve our ratings and sales goals? How do we operate with a multimedia platform? What is the most economical way to operate during the recession?" asks José Santos, president of the radio consultancy Santos Latin Media.

"What this conference will do is help us understand where we are and where we are headed. You will be able to talk to those that are facing the current challenges and winning. You will be able to get those questions answered and more."

There's no question that the Latin music industry in general and the regional Mexican industry in particular are testing new ways of doing business.

"We must continue to be creative and fight for our space in the digital as well as the physical world," says Fonovisa/Disa president Gustavo Lopez, a speaker at the conference, noting that digital now represents 25% of his labels' income, up from 1% in 2007. But the fight for space goes beyond revenue or sales.

Learning how to play the regional Mexican field is crucial for Latin music over-

all. In the past year, sales of Latin music have tumbled, according to Nielsen SoundScan, with Latin album sales down by 35% compared with the overall market. But in the first quarter, shipments of regional Mexican product stood at an astonishing 75% of all Latin music, higher than it has ever been, according to still-unpublished numbers obtained by Billboard.

In contrast, at press time, there weren't any regional Mexican songs on iTunes' Latino Top Songs chart, and only 11 such albums on the store's Top 100 Albums chart. It's clear, then, that finding paths to properly promote, market and sell regional Mexican music in a new business arena is crucial to the health of the industry.

This year's conference is geared toward finding new business models and new avenues of revenue. Each panel has been programmed to include different levels and types of players; there are

major concert promoters and club promoters, radio network programmers and small-station programmers, major and indie labels. In regional Mexican music, each sector is vital to the growth and stability of the genre.

In addition, those in the industry have noted that their primary concern is finding and developing new talent. For this reason, the Regional Mexican Music Summit opens with a "Talent Development" panel that features high-power executives like Lopez along with success stories like singer/songwriter Espinoza Paz, who topped Billboard's charts this year.

The intricacies of licensing—one of the few areas of growth in the industry—are explained in "The Song, the Song, the Song," a panel that traces the process from beginning to end and features publishing companies, digital experts and songwriters.

Image and promotion are also major focus points, and media from TV to the Internet will be featured on the "It's All About Media" panel. Radio is a major player here with programmers represented from across the country.

Artists-wise, the conference will feature a host of stars, from Alejandro Fernández to the Rivera dynasty—Jenni, Lupillo, Pedro, Juan, Pedro Jr. and Gustavo—in addition to a roster of marquee acts that are defining and redefining regional Mexican music.

New adventure: ALEJANDRO FERNANDEZ performs Feb. 28 at Beraka Adventure Park in Cuernavaca, Mexico; below: ESPINOZA PAZ





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# Who's Who At The Summit



Conference Panels Among  
The Best In The Business  
By Ayala Ben-Yehuda

Billboard's Regional Mexican Music Summit, which takes place Oct. 8-9 in Los Angeles, will unite the best in the business under one roof to discuss the genre's most pressing issues. From successful artists and songwriters revealing what makes them tick creatively to touring, TV, radio and digital experts breaking down the business by dollars and cents, conference panels offer something for everyone. ✦ Here are capsule profiles of selected panelists confirmed at press time.

**Mauricio Alatorre Gonzalez** is the production and programming director for TeleRitmo/Multimedios Televisión. He also coordinates the branding and graphic image of Milenio Televisión. He is a veteran of branding and promotions of TV programs as well as postproduction.

**Felix Castillo** is the president of Frontera Visual, an agency that provides public relations, marketing and media production services for artists and labels. Frontera Visual's clients have included Disa Records, Sony Music, Twiins Enterprises, Universal Music Latino and Tequila Cardona.

**El Compa Chuy** hit No. 4 on Billboard's Hot Latin Songs chart with the corrido "El Katch," from his Gypsy Records/Sony album "El Niño Del Oro." He will join fellow corridos artists on the "Brave New Groups" panel.

**Abel De Luna** rose from farm worker to a career in politics and government before founding Luna Music, Luna Publishing and Luna Management. He then founded the radio chain Luna Communications, which includes La Maquina Musical, La Vaquera and Radio Tekila, where he is CEO/chairman.

**Gloria España** is the author of Cristian Castro's hit song "El Culpable Soy Yo," which hit No. 9 on the Hot Latin Songs chart. The Oaxaca-born singer/songwriter is the president of ECB Music Group, a production house, publisher and label.

**Eddie Fernandez** is the senior VP for Latin America at Universal Music Publishing Group. UMPG's roster includes Wisin & Yandel, Kike Santander, Café Tacvba, A.B. Quintanilla III, the catalogs of Gloria and Emilio Estefan Jr., Gustavo Santaolalla and Hector "El Father".

**Gabriel Flores** was a recording artist as the leader of La Busqueda, a group on EMI, before his songwriting career took off in 2003. His many hits include "Quédate Callada" sung by Jorge Luis Cabrera and "Hasta El Día De Hoy" by Los Dareyes De La Sierra. He is preparing to release a solo album, "La Voz Del Amor," on his Vial Music label.

**John Frias** is the CEO of Frias Entertainment & Marketing Group, which produces more than 200 concerts per year in partnership with brands like Corona, Budweiser, Toyota, Verizon Wireless, Diageo and Pepsi.

Televisa executive producer **Ruben Galindo**'s recent productions include "Bailando Por Un Sueño" and "Buscando A La Nueva Banda Timbiriche." Galindo has years of experience producing novelas, talk shows, film and news.

Texas native **Julie Garza** is the PD at WYMY Raleigh, N.C. She is also an on-air personality at the Curtis Media Group station, where she has worked since 2005. Garza is a graduate of the University of Texas at Austin with a degree in radio, TV and film.

**Hugo Gonzalez** owns Hip Latin Music, which administers Marco Antonio Solís' publishing catalog in Mexico. Gonzalez is also founder/general director of the label Signos Music. His former positions include associate director at SESAC Latina and creative manager of Univision Music Publishing.

**Eduardo Leon** is Liberman Broadcasting VP of programming, overseeing all Liberman radio stations in the United States. He has programmed stations in the Los Angeles, Fresno, Bakersfield, Dallas, Houston and Chicago markets. He is also the founder of the consultancy Radio Ideas.

**Loren Medina** was a label manager at Sony Music Latin before launching the online marketing and publicity company Digital Girl earlier this year. Along with her partner in the company, Rocio Gutierrez, Medina has marketed acts like Da'Zoo and Calle 13.

**Luis Carlos Monroy** has written songs for Mijares, Emilio Navaira, Pesado, Alejandro Fernandez ("Que Voy A Hacer Con Mi Amor") and Pedro Fernandez ("Dime Mi Amor"), among others. The BMI-affiliated writer will perform his work at the "How I Wrote That Song" panel.

Bandamax executive producer **Victor Manuel Moreno Valadez** has worked at Televisa Networks for 23 years. He assumed leadership of Bandamax's production team in early 2009 and has overseen imaging campaigns and content for the regional Mexican entertainment channel.

**La Nueva Rebelión** was founded in 2007 by norteño veteran Esteban Sagaste, formerly of Los Llaneros De Guamuchil. La Nueva Rebelión's latest corridos album, "La Lightning," was released on Disa earlier this year.

Since joining BMI in 1997, BMI assistant VP of Latin music **Delia Orjuela** has signed and worked with acts including Juanes, Los Tucanes De Tijuana, Gustavo Santaolalla, Molotov, Café Tacvba, Jenni Rivera and Los Tigres Del Norte.

The Mazatlan, Mexico-based BMI songwriter **Horacio Palencia**'s songs have been recorded by La Arrolladora Banda El Limon ("De Ti Exclusivo," "Y Que Quede Claro," "Ya Es Muy Tarde"), Los Huracanes Del Norte, Banda el Recodo, Cuisillos and many others.

**Espinoza Paz** is one of the most sought-after regional Mexican songwriters. El Coyote, Jenni Rivera and Cuisillos have recorded his songs, but so has a new generation of such male soloists as El Potro De Sinaloa. Paz himself has achieved a No. 1 on Top Latin Albums with "Yo No Canto, Pero Lo Intentamos."

**Javier Rivera** is the president of Mexico Musical, a management and booking agency. He has more than 50 years of experience as a businessman and has promoted shows in Mexico and the United States. He has worked with K-Paz De La Sierra, La Numero 1 Banda Jerez, Brazeros Musical, and others.

**Cesar Rodriguez** was a booking agent and radio promoter for Viva Music before founding Discos CBR, the booking company Hispano America Entertainment and the publisher EBR Music Publishing. His label roster includes Banda La Unica De Jerez and Lucho De Santiago. He also books Alerta 3, Banda La Unica De Jerez and K'rolina.

Composer/producer **Toby Sandoval** is behind countless hits, including Sergio Vega's "Quien Es Usted" (with Erika Vidrio) and Los Primos De Durango's "Fuego En Tu Piel" (with Adrian Pieragostino). Sandoval, a former bandleader for Paulina Rubio, is signed to Universal Music Publishing and BMI.

**Jose A. Santos** is founder/president of Santos Latin Media, a media consultancy based in Southern California. His experience includes stints as OM, GM and PD of Latin stations nationwide. Santos consults on programming, sales, marketing and promotions in formats from regional Mexican to Spanish adult hits.

**Roberto Tapia**'s most recent Fonovisa release is "El Niño De La Tuna," in which he duets with Larry Hernandez, his co-panelist at Billboard's Regional Mexican Music Summit. The singer/songwriter of corridos and romantic songs is also a musical arranger who traverses banda and norteño and whose songs have been in demand by other artists.

**Adolfo Valenzuela** and his brother Omar form the production team Twiins Enterprises have produced for many acts, including Jenni Rivera, El Chapo De Sinaloa, Banda Machos and Akwid, and are the go-to producers for regional Mexican remixes of pop and urban songs.

**Joseph Vargas** is the PD at KSJT-FM San Angelo, Texas, and the founder of PuroParty.net, a Web site dedicated to the regional Mexican scene. He's also the creator of the internationally syndicated radio show "La Hora Chida."

**Erika Vidrio** is heard on the radio as an on-air personality for Entravision's La Tricolor network, and her words are heard in songs by El Chapo De Sinaloa ("Maldito Licor"), Conjunto Primavera ("Sentí") and Sergio Vega ("Quien Es Usted," with Toby Sandoval). She's preparing her first album.



From top: MAURICIO ALATORRE GONZALEZ, EL COMPA CHUY, GLORIA ESPAÑA, JULIE GARZA, HUGO GONZALEZ, DELIA ORJUELA, ROBERTO TAPIA and ERIKA VIDRIO



# Front And Center



Showcases Highlight Top Acts At Regional Mexican Music Summit

By Ayala Ben-Yehuda

A Billboard showcase is a powerful platform for an up-and-coming artist to show what he or she can do in front of industry decision-makers. Here's an introduction to some of those performing at showcases and parties at this year's Billboard Regional Mexican Music Summit.

**LILLIAN Y CAÑABRAVA** is a nine-piece group, founded in 2007, that blends Colombian and Mexican sounds. Led by New York-born singer/songwriter Lillian Ham, the group incorporates trumpet, saxophone and trombone. A former singer with mariachi and tropical groups, Ham has shared the stage with Banda Machos and Leo Dan.

**IVÁN** distinguished himself as the first runner-up in the Telefuturo/Univision Puerto Rico TV contest "Objetivo Fama." For his forthcoming pop-grupero album on Fonovisa, "Fantasia," Iván worked with legendary arranger/producer Homero Patrón and production team the Twins.

**JAZMIN LOPEZ** released her self-titled debut of duranguense covers in June. She grew up in Texas, singing at nightclubs on both sides of the border and sharing the stage with Los Tigres del Norte and Alacranes Musical. She's managed by Pedro Avila and is a new Fonovisa Records artist, as well as host of MTV Tr3s' regional Mexican program "ReMexa."

**EL POTRO DE SINALOA'S** latest corridos album, "El Cargamento Del Diablo," was released on Fonovisa in August. Popular as a corridos and romantic artist, his hits include "El Vaso Derrama" and "Chuy Y Mauricio." He will perform at Fonovisa's 25th anniversary celebration Oct. 8. **continued on >>p76**



Clockwise from left: JAZMIN LOPEZ, EL POTRO DE SINALOA and LOS HALCONES DE SAN LUIS

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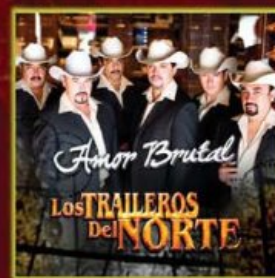


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HERMANOS HERRERA



CONJUNTO AZABACHE



LORYANA EL DIAMANTE DEL NORTE

from >>p74

**CONJUNTO AZABACHE** has released at least a dozen albums, the latest being "Una Nueva Pasion." The norteño group's members are from Chihuahua, Mexico, but are based in the Los Angeles area, from which they tour frequently on both sides of the border.

**LOS HALCONES DE SAN LUIS** are a norteño band from San Luis Potosi founded by the Niño family in 1985. The Frontera Music act has released at least 14 albums since 1989. The band will perform during the Oct. 8 happy hour.

Sony Music Latin artist/TV personality **OLIVER OCHOA** released his debut album, "Una Vez Mas," in May. Ochoa has written songs recorded by La Banda El Recodo, Valentín Elizalde, La Arrolladora Banda El Limón and El Coyote y Su Banda Tierra Santa, among others.

Los Angeles-based singer/songwriter **CESAR BRIZUELA'S** debut banda album on Morena Music is "Corazón Y Alma," produced by Fernando Cavazos. Brizuela has played L.A.'s Fiesta Broadway and Descarga at CityWalk, and he came in second in the 2006 Los Compositores songwriting competition.

**HERMANOS HERRERA** is made up of five brothers and a sister who play norteño, son huasteco, son jarocho and other regional Mexican styles. The Sonbros Records act has shared the stage with Banda El Recodo, Los Tigres del Norte, Julieta Venegas and other major acts.

**SANTOS DIABLITO**, aka Bruno Danzza, co-wrote Edith Marquez's single "Me Voy" with Armando Avila. His songs have been recorded by Jenni Rivera, Banda El Recodo and Valentín Elizalde and have been placed in telenovelas including "Verano De Amor" and "Atrévete A Soñar."

Eclectic L.A. group **LA SANTA CECILIA** has played festivals and museums and has had its music featured in the Showtime series "Weeds." The group traverses cumbia, bossa nova, bolero and tango, with Afro-Cuban percussion and jazz trumpet.

**MARIO QUINTERO** is lead vocalist/songwriter for Los Tucanes de Tijuana, whose hits include "Secuestro De Amor," "El Tucanazo," "Es Verdad," "Desde Que Te Amo," "El Amor Sonado," "Jugo A La Vida," "El Sinvergüenza" and "El Virus Del Amor." He will make a special appearance at BMI's "Noche Mexicana" showcase Oct. 7.

Ohio-born singer **LORYANA EL DIAMANTE DEL NORTE** has sung for the Queen of England in English, but she began her Spanish-language career after meeting songwriter Maria Luisa Medina. Loryana will perform at the happy hour Oct. 8.

**LOS CADETES DE LINARES** are icons of the norteño genre, with more than three decades on Discos Ramex. Los Cadetes, who have two top 10s on Billboard's Top Regional Mexican Albums chart, released their album "Dos Vicios" last year.

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# Genre Giant



**Fonovisa President Gustavo Lopez Discusses The Changing Regional Mexican Business And His Label's Central Role**

**By Leila Cobo**



Fearless leader: **GUSTAVO LOPEZ** prepares his label for the future.

For more than two decades, Fonovisa Records has defined the regional Mexican marketplace in the United States and Mexico. Today, as part of Universal Music Latin Entertainment, Fonovisa and its sister label Disa Records have a dominant presence on Billboard's charts. This week, 10 titles in the top 20 of the Top Latin Albums chart are Fonovisa/Disa releases, as are 15 out of 20 titles on the Regional Mexican Albums list. Both labels are headed by Gustavo Lopez, who previously launched Machete, Universal's urban Latin label, and also headed up Universal's Latin distribution business. Lopez, born in Puerto Rico but raised in California, grew up surrounded by regional Mexican music when he worked for his brother's record store in North Hills, Calif.

**You were most recently head of Machete, an urban Latin label. What's the biggest difference between that and running a regional Mexican label?**

The main difference is that when I ran Machete most of the product breaking out internationally seemed to be Puerto Rican. On the regional Mexican side you have pockets of areas; you have movements coming out of Chicago like pasito duranguense. Or movements starting out in Guadalajara, Mazatlán and even Mexico City. There are different areas where the buzz is starting and you need to definitely expand your horizons in that arena and spot the different trends: You have to have a much wider view of the market.

**How do you do that?**

You have to make sure your A&R staff is very active. But at the end of the day I don't see a difference [from other genres]. In order to know what's happening you have to be in the clubs, in the streets, in the events, you have to know what's happening online. And people have a misconception that regional Mexican only appeals to older consumers. But when you go to the shows, the youth is very active.

**You were appointed to this job when Universal purchased Fonovisa and Disa. What was your first order of action?**

The company was in a very weak digital position. The digital concept had not been exploited. The artists were not aware of what opportunities were available to them from an online standpoint and how to generate revenue. And then, the company was for sale for a long time, and during that time a lot of the artists did not ex-

tend their deals with the company, or they'd done album-by-album deals, so we've been negotiating a lot of contracts. We recently redid [those for] Los Tigres [del Norte], Arrolladora Banda El Limón, El Chapo. Fifteen months later, we are still in renegotiating mode.

**How do you face the challenge of having so many groups and their sales not where they used to be?**

With the shrinking of the market and the economy, we've let go of some companies where the product was flowing through us. So, we've measured realistically how many albums we can release in a year, and we've cut back our releases by 50%. We've reduced the roster somewhat, but our core roster of artists is pretty much intact.

**How many acts are on your roster?**

We have more or less 90 acts on our roster. Sounds like a lot, but we cover such a large range of subgenres within regional Mexican, and it so happens that we are leaders in all of them whether in Mexico or the U.S.

**What kind of artist are you signing?**

We're focused on finding acts that are driving the youth movement. We also are looking for established artists that are open to change and where the relationship has a two-way benefit.

**Most labels are asking artists for a percentage of ancillary income, including touring. Are you doing that?**

Just about every single new contract has some sort of non-recording activity language where we seek revenues from other areas. We're not a management company but we do play a very important part in the development of our artists and we want to participate. We talk to the artists and management about the benefits of a closer relationship that goes beyond music sales. You'd be surprised at how open artists are to work with us in that area.

**How is your digital business doing, and where do you want to see it?**

Digital and new media is probably making up 25% of our income, versus 1% in 2007. Traditional physical sales still account for 65% of our income and another 10% is from other incomes like sponsorships, tie-ins, opportunities we bring to [artists] where we take a piece like any agency would. We're also trying to grow our licensing business. But the digital market has yet to explode. One of our biggest challenges is the fact that there are a large number of Latinos on prepaid phones and users have limitations on doing their purchases.

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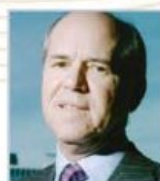
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Luke Bryan remains country to the core

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# MUSIC

**HIP-HOP** BY MARIEL CONCEPTION

## Attention Overload

Will Wale Take Go-Go Mainstream?

Washington, D.C., MC Wale seems poised to make the leap to mainstream success. He's already built up a wealth of hipster cred, making mixtapes inspired by "Seinfeld" with Fader-approved DJ Nick Catchdubs and playing parties at wine bars packed with the young and the cool. But Wale could have a more complicated journey to mainstream success.

It's not for lack of effort. Last month Wale (born Wale Folarin) performed as part of the house band for the MTV Video Music Awards in New York, and he recently confirmed he will be joining Jay-Z, N\*E\*R\*D and J. Cole for a stateside college tour this fall. In the last few months, he also appeared in an ad for the apparel line LRG and a commercial for Nike, inspired by his own "Nike Boots" song.

Now, Wale will be releasing his debut album, "Attention Deficit," Nov. 3 on Allido/Interscope Records. The album boasts appearances from Lady Gaga, Jazmine Sullivan, Gucci Mane and Bun B and production from Cool and Dre, Green Lantern, Scyence, longtime collaborator D.C.'s Best Kept Secret and mentor/Allido label head Mark Ronson.

So far, however, the major embrace hasn't translated into sales. Wale was best-known and acclaimed for incorporating go-go music, a local style that's little used outside D.C. But none of the singles released have been go-go tracks, and the new album's first single, "Chillin'," featuring Gaga, entered the Billboard Hot 100 at No. 99, where it remained for only a week before falling off. The second single, "World Tour," has yet to crack the charts.

Wale's manager Rich Kleiman says the records didn't get a reaction not because they didn't have the go-go sound Wale's known for, but because of a lack of radio support.

"Go-go is something Wale is heavily influenced by, but not something he is going to force on people. Still, the same way he introduced them to go-go, he wants to introduce to his fans all of the other sounds he's been influenced by," he says, adding that core fans shouldn't feel neglected. "Although I wish radio would have embraced the track in a bigger way—and we were disappointed it didn't get to the place on the charts we thought it would—we just wanted to put out the track that felt right now."

Wale agrees, stating the music he makes—whether go-go or not—is all part of his element. "I just make music I feel comfortable making, whether it's party music or offensive at times—whatever reflects what I'm feeling," he says.

Wale got his start passing out mixtapes in D.C. He was discovered by Ronson in 2007, and a few months after that, he signed



Bye-bye to go-go: WALE

**'Wale's the kind of artist that does what he wants when he wants to. That's why the album is titled that way—it's like a focused confusion or an organized mess.'**

—RICH KLEIMAN, WALE'S MANAGER

with Ronson's Allido Records. He went on a U.K. tour with his label chief and "shortly after in 2008, I got signed to Interscope," he says.

Despite the lack of chart heat, Interscope is going ahead with the release of his album and launching a number of marketing

initiatives. To roll out "Deficit," Wale will introduce in the fall an online video series that "follows his life on a day-to-day basis," marketing director Andrew Flad says. Wale also appears in 2K Sports' "NBA 2K10" videogame, available Oct. 6, as a playable character. Flad adds that Wale and his team are working out a deal for the new "DJ Hero" game that also launches this fall.

In addition to the Jay-Z tour, Wale, who recently took the stage for the VH1 Hip-Hop Honors in New York, will perform as-yet-unannounced one-off dates throughout the country starting in the coming weeks and will release a follow-up single, "Let It Loose" featuring Pharrell, which Kleiman says will give him the momentum he needs until the album's release.

"Wale's the kind of artist that does what he wants when he wants to. That's why the album is titled that way—it's like a focused confusion or an organized mess," Kleiman says. "People usually think, 'What's good for the brand?' But he isn't that type of artist. He realized he was ready to work with mainstream producers and artists but will never lose the backbone of who he is. And although he wants to be a star, he won't sacrifice his fans for it."



## LATEST BUZZ

### >>>MADONNA BREAKS U.K. CHART RECORDS

Madonna matched Elvis Presley's U.K. record for a solo artist when her "Celebration" best-of (Warner Bros.) debuted at No. 1. Madonna and Elvis, with 11 U.K. No. 1s each, are now tied for second behind the Beatles, who have 15. According to U.K. Chart Co. data, Madonna has also spent more weeks at No. 1 in the market (29) than any other female solo artist.

### >>>GENESIS RELEASES LIVE SET

As the Rock and Roll Hall of Fame vote draws near, first-time nominee Genesis has released a 10-disc boxed set titled "Genesis Live 1973-2007." Collecting a trophy at the Hall of Fame induction would create the potential for a reunion of the Peter Gabriel 1970-75 lineup, with Phil Collins on drums, that's been rumored for the past five years. Collins is reported to have a back condition that would prevent him from playing, however, making any reunion "a long shot," keyboardist Tony Banks says. Genesis is also planning a 2010 boxed set compiling the group's concert videos with some previously unreleased material as well as "home video" footage shot by Collins during the making of 1983's "Genesis" album.

### >>>SPRINGSTEEN TO PLAY CLASSIC ALBUMS

Bruce Springsteen & the E Street Band will perform an entire album from their catalog each night of their five-show run this month at Giants Stadium in East Rutherford, N.J. Two nights will feature "Born to Run," another two will have "Born in the U.S.A.," and the last of the five will be "Darkness on the Edge of Town." The group is in the midst of a fall tour that wraps Nov. 22 in Buffalo, N.Y. In addition to the Giants Stadium shows, a "Born to Run" gig is set for Nov. 18 in Nashville. The band will also appear Oct. 29 at New York's Madison Square Garden as part of the Rock and Roll Hall of Fame's 25th-anniversary concert.

Reporting by Gary Graff, David J. Prince and Paul Sexton.

DANCE BY KERRI MASON

# Kaleidoscopic Visions

DJ Tiësto Tries To Break Through Stateside

Dutch producer/DJ Tiësto is already ahead of many of his contemporaries: He has corporate sponsors, a Grammy Award nomination, a touring market that spans five continents and sales of more than 538,000 albums domestically, according to Nielsen SoundScan. But even though he's achieved success that usually eludes electronic artists, Tiësto has an even loftier goal in mind—cracking the North American mainstream. While his U.S. sales are nothing to scoff at, they're small potatoes next to his global sales—2.5 million-plus, according to his management.

"Tiësto as an electronic artist may be seen as established; however, we all know how hard it has been for electronic artists to get the respect they deserve in the mainstream music world, particularly in North America," says Michael Cohen, Tiësto's co-manager at AM Only, his worldwide booking agency. "Considering he has played stadium shows in Europe, including a recent headlining show in London's Victoria Park for 25,000 people, there is still a long way to go for all of us in terms of replicating those achievements in North America."

Tiësto is hoping to achieve that success with "Kaleidoscope" (Ultra), his fourth studio album. It will be released Oct. 6 in the United States on Ultra and Oct. 5 elsewhere by Musical Freedom, a collaboration between Tiësto's management company, Complete Control, and PIAS. While it features collaborations with big names in art rock (Jónsi Birgisson from Sigur Rós), indie rock (Kele Okereke from Bloc Party) and

even pop (Nelly Furtado, praising late-night partying on "Who Wants to Be Alone"), the collection never loses its essential Tiësto-ness: massive synth riffs, uplifting melodies and high drama.

For Ultra, the diversity of the collaborators means targeting a number of audiences. "We're connecting the music and message of 'Kaleidoscope' with the indie audience from Pitchfork to modern rock radio," Ultra president Patrick Moxey says. The label is also leveraging its large fan database with sales and Google Analytics data to focus the digital marketing campaign in key areas. "We're well aware that Tiësto needs special attention in Miami, for example, and we have a stepped micro-marketing campaign in that city to activate his fan base for street date," Moxey says. In-stores are scheduled for HMV in Toronto and Amoeba in Los Angeles, and Ultra has successfully sold the album in all of its U.S. retail accounts, including major chains for all 35 U.S. tour stops.

Tiësto, who turned 40 this year, will play a few large venues for the first time on the tour, which kicked off Sept. 24 in New York: Tsongas Arena in Boston (capacity: 7,800); Arrow Hall in Toronto (9,000); UCF Arena in Orlando, Fla. (10,000); Cohen Stadium in El Paso, Texas (11,000); and two shows at the Big Four Building in Calgary, Alberta (4,000).

"His touring profile has grown steadily and consistently, moving from sold-out club shows to sold-out theater shows to sold-out arenas now in some major markets," Cohen says. "As the size of venue has grown the ability to bring in Tiësto's signature production has grown with it, and I think that's the key to his continued success: investing in the live show." The Tiësto experience includes lasers, pyrotechnics, floor-to-ceiling video screens and an eye-popping customized DJ booth.

Heineken is onboard to sponsor some of the major-market shows. Tiësto is also working with Nokia in the Netherlands on a "performance and content partnership" and with Smirnoff and Manchester United Football Club on an Asia Pacific campaign. His long relationship with Armani Exchange will continue as well.

"In North America, we have done about all that an artist and brand could hope to achieve together, including a tour sponsorship, exclusive record release, clothing line and product endorsement," says Josh Neuman of Complete Control, Tiësto's worldwide management company. "We have started doing additional campaigns together in the U.K., China, Dubai and are exploring other territories to work on for 2010."

Additional reporting by Richard Smirke in Manchester, England.



Big beats: DJ TIËSTO



ROCK BY EVAN C. JONES

# BURSTING THE 'BUBBLE'

Wind-Up Bets On Cartel's Comeback

In the spring of 2007, Conyers, Ga., act Cartel seemed like it was on the right track: Its debut had been upstreamed from indie the Militia Group to Epic and was selling briskly, and when it was presented with the opportunity to star in an MTV show, "Band in the

Bubble," the group figured it would be a great next step.

Alas, that wasn't the case. The MTV program didn't achieve its intended result; the album recorded in the bubble, "Cartel," stiffed, selling less than 100,000 copies, according to Nielsen SoundScan.



Musical royalty: JAMIE T

GLOBAL PULSE  
EDITED BY TOM FERGUSON

### >>>T TIME AGAIN

Two-and-a-half years after releasing his Mercury Prize-nominated debut, "Panic Prevention," London-based singer/songwriter Jamie T—real name Jamie Treays—is back, hitting No. 2 on the United Kingdom's Official Charts Co (OCC) list with his second studio set, "Kings & Queens" (Virgin).

The 11-track album was released Sept. 7 in Europe and entered the U.K. chart a week later; it also reached the top 20 on the Australian Recording Industry Assn. albums chart. It makes its U.S. bow Oct. 6 on Astralwerks. "Panic Prevention" peaked at No. 4 on the U.K. chart and has racked up global sales of

250,000, according to the artist's London-based manager Jonathan Dickins.

Dickins calls the new set a progression from "Panic Prevention," being eclectic in the music it refers to "but believable in everywhere it goes."

The new set mixes love-lorn acoustic ballads, feisty punk rock and dancehall rhythms with the artist's distinctly British, fast-paced MC vocal style.

Its U.K. arrival was preceded by the four-track EPs "Sticks 'N' Stones" and "Chaka Demus," which both cracked the OCC top 30. Each EP's title track appears on the album, while a third EP is set to be released in November following a 14-date U.K. tour beginning

JAMIE T: ALEX STURROCK; BENNINGTON: TRAVIS SHINN





Popping fresh: CARTEL

(The band's first album, "Chroma," sold 250,000.) Cartel was released from its contract with Epic and found itself on the market.

But the band got a second chance, courtesy of Wind-up Records president Ed Vetri. The label will release its new album, "Cycles," Oct. 20, as part of a "270" deal with the band. Under the terms of the agreement, Wind-up has the rights to collect revenue from album sales, merchandise and touring. For Vetri, who says he's been keeping track of the band since 2004, this was the perfect opportunity.

"Our lawyer had discussed it with one of the A&R guys at Wind-up," Cartel manager Chris Black says. "They were the first people to know directly that we were free agents and they were on it after that. They wanted it right there and then."

Vetri says his first goal was to give Cartel the time and space to make the record he thinks it could have made all along. Both of its earlier albums were recorded in less than a month, and Vetri says he believed Cartel could create an album that would make fans forget its reality TV foray if the band was allowed to go slow.

"I think [lead singer] Will [Pugh] needed time to find himself again and support to write great songs, which he ultimately did," Vetri says. "It was a long process; they were in the studio for about a year."

Pugh says, "They put us in their studio, gave us the time and allowed us to produce our own record. Listening to the record now, it's the most focused, well-organized and best representation of our band that we've had so far."

Like the group's last two releases, "Cycles" has plenty of hooks but they're tighter and more sophisticated, a by-product of the band's ability to

take time and refine its work. The bass-heavy track "Deep South" pays tribute to the group's Southern pride. ("Go and get my bones/Bring them to the Deep South/Somewhere they can thaw out.") The closing song "Retrograde" contains sweeping vocals and big pop-punk instrumentation, while slower, ballad-type songs ("Only You," "It Still Remains") show the band's emotional depth.

Cartel reconnected with fans while in the studio by posting on Twitter, MySpace and Facebook. The band also did a quick tour with All Time Low and We the Kings as the recording process was winding down. It's planning to hit the road this fall to tour in support of "Cycles" with This Providence, the Summer Set, Bigger Lights and the Dares. Other marketing plans include giveaways and webisodes through the group's social networking sites and an appearance on Fearless TV Oct. 26. The first single, "Let's Go," is being serviced to rock radio.

Vetri has high expectations for the group. "Will has an absolutely amazing voice," he says. "Once we can get the songs out there and his live performance grows, that's when we'll ultimately bring them to a platinum-plus record." ...

Oct. 1, booked by ITB. U.S. dates through Highroad Touring are scheduled for December. Jamie T is published by Image Music.—Richard Smirke

## >>>BLUE LAKES

With Scottish pop-rock act Deacon Blue on indefinite hiatus, singer/chief songwriter Ricky Ross and vocalist Lorraine MacIntosh decided the time was right for a new venture.

The pair, married for 19 years, are founding members of Deacon Blue, which enjoyed five U.K. top five albums between 1989 and 1994 including the chart-toppers "When the World Knows Your Name" (CBS, 1989) and "Our Town—The Greatest Hits" (Columbia, 1994).

They opted to record their first work as MacIntosh Ross in Los Angeles with Daniel Lanois' regular production partner Mark Howard, and the resulting album, "The Great Lakes" (Cooking Vinyl), adds an element of Americana to their Celtic roots.

"We wanted to detach [this record] from some of the his-

tory of the band, which is one of the reasons it was recorded in America," says Cooking Vinyl's London-based director of business development Joe Cokell. "There are some great Nashville [session] players on the record, which will broaden its appeal."

The act is signed worldwide to Cooking Vinyl, which released the album Sept. 28 in Europe. Cokell expects a U.S. release "once we've been built a platform in the U.K. and Europe." MacIntosh Ross will play U.K. shows in November, booked by Asgard. Ross is published by Warner/Chappell; MacIntosh is copyright control. —Steve Adams

## >>>CLEAN LIVING

After just four studio albums since forming in 1978, New Zealand alt-rock act the Clean recently released a new set. "Pitchfork described them as the 'Halley's Comet of indie rock,' which is a pretty good description," says Ben Howe, label manager at the act's current home, Auckland-based Arch Hill Recordings.

The latest sighting comes with "Mister Pop," released Sept. 7 in New Zealand and Sept. 8 in the United States on Merge; Morr Music issued the album Sept. 14 in Europe. Publishing is with Mushroom Music.

The Clean was the most influential act to emerge from the New Zealand indie label Flying Nun. It scored a few domestic hits and was name-checked by bands like Yo La Tengo, Guided by Voices and Pavement. The band split in 1983 but reformed in 1988 and has reconvened every four to five years since, while the members continue solo careers.

The new album, Howe says, has "still got plenty of their old instrumental freakouts," but as befits its title, it's slightly poppier than previous outings.

The Clean last toured in 2007-08, but new dates haven't been booked yet. "There's a lot of demand for them to tour and they probably will at some stage," Howe says. "But they tend to do things in their own time." —John Ferguson

# 6 QUESTIONS

with CHESTER BENNINGTON

by EVAN C. JONES

As the lead singer of the multimillion-selling band Linkin Park, Chester Bennington helped define the rap-metal sound of the early '90s. But as his career was ascending, his life was falling apart: Bennington was heavily involved in drugs and spent some nights wondering whether he would make it to the next day. Luckily, he survived and used the turmoil to inspire his new project, Dead by Sunrise. Bennington and his bandmates—Orgy members Amir Derakh and Ryan Shuck—will release "Out of Ashes" Oct. 13 on Warner Bros.



### 1 Can you explain the meaning behind the band's name?

"Dead by Sunrise" really sums up the kind of lifestyle I was leading when we began working on the record. I was partying a lot; I was drinking heavily; I was using a lot of illegal substances, and it wasn't fun. It got to the point where it was really out of control, so the name of the band comes from that feeling of literally not knowing if you're going to make it to the next day.

### 2 How is Dead by Sunrise different from Linkin Park?

The main difference between them is that Linkin Park was known for taking a more metal approach and incorporating lots of hip-hop beats behind that. Dead by Sunrise has a lot of grungy, punky, straightforward rock elements mixed with an alternative rock, melodic sensibility, as well as some electro-alternative pop stuff.

### 3 You also did some production work on the new album. What lessons did you learn being on the other side of the board?

Being involved with all aspects of the process opened up a lot of creativity within me, and I started writing songs like a madman. I was writing eight to 10 songs a year before. I had a lot of ideas but really not that many great songs, and they came in spurts. Whereas now, I could write probably 100 songs a year. It's really kick-

started a lot of energy in me that was lying dormant for a little while.

### 4 What kind of tour plans do you have?

The idea now is to go out and really start playing small shows. That could mean playing in front of a couple hundred people. My goal is to really build a fan base the grass-roots way: Go out and hit the road and play small shows and get fans who just want to hear us play.

### 5 What promotion are you doing for the new album? Are you targeting Linkin Park fans or a different crowd?

I don't know if Linkin Park fans will like Dead by Sunrise. Some people may actually like Dead by Sunrise and not like Orgy or Linkin Park. I do have an advantage in the fact that Linkin Park is huge, and there are lots of people who are fans of mine, and fans of Linkin Park, and they're going to come see it because it's tied to Linkin Park, and that's all they care about. But I'm not relying on that alone.

### 6 You've worked with a wide range of artists. Is there anyone else you'd like to collaborate with in the future?

If there was somebody I had to choose right now, it would be Chris Cornell. And Slash and I have been kicking around the idea of working on a song together for quite some time; we just can never seem to connect at the right time. ...



# ALBUMS

## WORLD

### BEBEL GILBERTO

All in One

Producers: various

Verve

Release Date: Sept. 29

Despite Bebel Gilberto's Brazilian musical bloodlines (her father is João Gilberto and her mother is Miúcha), she didn't achieve widespread notoriety until she left the South American country. Her 2000 international debut release, "Tanto Tempo," produced in London, put Gilberto on the world music map. Her latest album and Verve debut, "All in One," is something of a return to Brazil, conceptually speaking. Collaborating with artists like Daniel Jobim, Didi Gutman and Carlinhos Brown, Gilberto offers a Euro/Brazil mix of tunes. The set features several strongly tropical numbers, like the gentle "Cancão de Amor" and a fine cover of her father's original bossa nova classic "Bim Bom." Her rendition of Stevie Wonder's "The Real Thing," on the other hand, is insubstantial compared with simpler efforts, including the dark colors of "Secret," the lovely ballad "Port Antonio" and her spirited cover of the Carmen Mi-

randa nugget "Chica Chica Boom Chic."—PVV

## COUNTRY

### PATTY LOVELESS

Mountain Soul II

Producer: Emory Gordy Jr.

Saguaro Road

Release Date: Sept. 29

Patty Loveless has an innate soulfulness that can't be taught, bought or won on a reality show. That's one of the reasons—along with sterling musicianship and inspired song selection—why her new album, "Mountain Soul II," is a must-have for fans of Loveless and roots music alike. When she sings, "There's no place so lonely as being half over you" on the track "Half Over You," listeners feel the same belief in her lyrics as they did when listening to Vince Gill sing "Never knew lonely till I met you" 20 years ago on the song "Never Knew Lonely." The stark tune "Diamond in My Crown," which finds Loveless accompanied by Emmylou Harris and a pump organ, is as pure and aurally fulfilling. Meanwhile, the gospel trio of "Working on a Building" (with Del and Ronnie McCoury), "Friends in Gloryland" (featuring Gill and Rebecca Lynn Howard) and



### TOKIO HOTEL

Humanoid

Producers: various

Cherrytree/Interscope

Release Date: Oct. 6

It's probably unwise to assume that "Darkside of the Sun," the second track from the German band Tokio Hotel's second international set, "Humanoid," references the famous Pink Floyd album with which it almost shares a title. After all, little about Tokio Hotel suggests the group's young members feel any connection to the classic rock canon. Led by elaborate-haired frontman Bill Kaulitz, the band looks to Depeche Mode the way guitar groups regard Led Zeppelin. With its whirring synth riffs ("Noise"), pumping arena-emo grooves ("Pain of Love") and liberal use of Auto-Tune ("Hey You"), "Humanoid" is no less appealingly shiny than its 2007 stateside debut, "Scream." But with the exception of the song "Automatic," an instantly catchy chunk of bubble-grunge perfection, it does have fewer killer melodies, which allows more of your brain to focus on Kaulitz's lyrics. That's a dubious advantage: The song "Dogs Unleashed" sounds an awful lot like he's singing, "We are dogs in heat."—MW



"(We Are All) Children of Abraham" provides the album's spiritual center.—KT

## ROCK

### AVETT BROTHERS

I and Love and You

Producer: Rick Rubin

American Recordings

Release Date: Sept. 29

On past albums, the Avett Brothers' greatest attribute has been their ability to lure comfortable yet elegant fireplace melodies from just a handful of guitars and one DNA strand. But higher stakes are called for on their major-label debut, "I and Love and You"—and the brothers have responded with nothing less than a game-changer. The North Carolina-based band has smartly obliterated and redrawn its folk-punk/grunge-roots history, first declaring its relocation to Brooklyn on the glowing title track, and then swinging for the fences with a finger-painted rave-up ("Kick Drum Heart"). Meanwhile, the song "Heart Full of Doubt, Road Full of Promise" is a swelling epic with a title to match, and "The Perfect Space" is an Elton John-like piano ballad. Packed front to back with lyrical treats and lovely sonic touches (thanks to producer Rick Rubin), "I and Love and

You" may be one of the major labels' best pieces of news this fall.—JV

### ALICE IN CHAINS

Black Gives Way to Blue

Producers: Nick

Raskulinecz, Alice in Chains

Virgin Records

Release Date: Sept. 29

Alice in Chains singer Layne Staley is gone but hardly forgotten—at least not as an integral component of the band's murky, melodic brand of hard rock. The quartet returns 14 years after its last new studio album (and seven years after Staley's death), with an 11-track set that sounds like it could well have been recorded in the same session as the 1995 "Alice in Chains." New singer William DuVall's voice boasts the same kind of cadence and weight as Staley's, and more importantly his vocal blend with guitarist Jerry Cantrell ensures that that integral harmonic trademark remains intact. So does Alice in Chains' dark countenance, from the twisting opening of the song "All Secrets Known" to the sinewy groove of the first single, "Check My Brain." The droning "Private Hell" takes the listener into a trance-like state, while the album-closing title track is a

salute to Staley that features Elton John on piano.—GG

## 7 WORLDS COLLIDE

The Sun Came Out

Producers: various

Sony Music

Release Date: Sept. 29

7 Worlds Collide's new double-disc album, "The Sun Came Out," is the answer to a question few had probably

thought to ask: What would happen if members of Crowded House, the Smiths, Radiohead, Wilco, assorted family members and other guests spent three weeks in a recording studio? The result should have been a misbegotten mess. Instead, with Neil Finn serving as host and co-producer, "The Sun Came Out" turns out to be an in-



### MICHAEL BUBLÉ

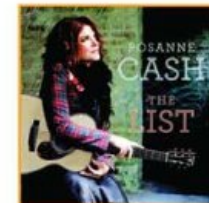
Crazy Love

Producers: various

143/Reprise

Release Date: Oct. 9

There's always been a bit of crazy in the way Canadian crooner Michael Bublé has structured his repertoire, love songs and otherwise; he has the standards down, but he's certainly not trapped in the Great American Songbook. The curveballs on Bublé's fourth studio release, "Crazy Love," give the album some additional cheek, whether it's the finger-snapping take on the Eagles' "Heartache Tonight," the samba-flavored groove of Ron Sexsmith's "Whatever It Takes" or Dinah Washington and Brook Benton's "Baby (You've Got What It Takes)," a slinky R&B romp with Sharon Jones & the Dap-Kings. He also holds his own on a treatment of the Ella Fitzgerald staple "Cry Me a River" (which sounds like a potential James Bond movie theme) and the Van Morrison-written title track. Meanwhile, the single "Haven't Met You Yet"—one of two Bublé writing credits on the album—is a Merseybeat pastiche that seems about to break into "All You Need Is Love" at any minute. "Crazy Love" is another step in Bublé's creation of his own kind of songbook, and there's nothing necessarily crazy about that.—GG



### ROSANNE CASH

The List

Producers: John Leventhal, Rick

DePofi

Manhattan Records

Release Date: Oct. 6

Grieving the loss of a loved one may yield a harvest of creativity. In Rosanne Cash's case, the 2003 death of her father, Johnny Cash, inspired the heartfelt originals on her 2006 release "Black Cadillac." The late country legend's memory also largely informs Cash's new album, "The List"—sublime renderings of tunes her dad considered essential American gems. Cash not only infuses love into her delivery on the collection but also proves herself a supreme song stylist. Guest vocalists contribute gracefully to these country classics, highlighted by Bruce Springsteen singing into the marrow of the midtempo track "Sea of Heartbreak" and Elvis Costello spicing up "Heartaches by the Number." But the spotlight is rightfully on Cash, who sails gently through "Miss the Mississippi and You" while deliciously strolling through Hank Snow's "I'm Movin' On." She ends the acoustic affair with a heartrending interpretation of the Carter Family's "Bury Me Under the Weeping Willow."—DO



# THE BILLBOARD REVIEWS

## SINGLES

spired exercise in artistic collaboration and pop songcraft. Johnny Marr sounds rejuvenated as he takes the mic on "Too Blue," the beautiful album opener he co-wrote with Jeff Tweedy. Radiohead's Phil Selway and Finn's son Elroy make surprisingly strong solo bows. KT Tunstall shines on two standout tracks, "Black Silk Ribbon" (with Bic Runga) and "Hazel Black." And Finn serves up the breezy pop charmer "Little by Little" with his wife, Sharon. Here's hoping the entire collective reconvenes for another go-around.—*LH*

### ELECTRONIC

#### BASEMENT JAXX Scars

**Producers:** Felix Buxton, Simon Ratcliffe  
*Ultra/XL*  
**Release Date:** Sept. 22  
If Basement Jaxx has a flaw, it's the group's tendency to overdo: too many of the craziest sounds you've ever heard happening at once, at too high a volume, surrounding one defenseless vocal line. But the U.K. production duo has found a happy medium between total sonic freedom and popwise efficiency on its fifth album, "Scars." The release is a study of balanced brilliance, a junkyard carnival of found sounds and international influences. The irresistible start-stop title track features a Kelis vocal over a gothic choir, chopped into syncopated bits. The song "Twerk" recalls Basement Jaxx's jump-up mix of N\*E\*R\*D's "She Wants to Move," while the track "Saga" takes Santigold into ska territory—with a cartoon-like ghoulishness, a la Scooby-Doo. Crooner Sam Sparro leads the album standout

"Feelings Gone" with a faithfully soulful vocal over a kinetic dance rhythm that would make Annie Lennox proud. But by closing the song with unadorned strings, Basement Jaxx seems to be finding feeling in its new efficiency.—*KM*

### SOUNDTRACK

#### VARIOUS ARTISTS Music Inspired by More Than a Game

**Producers:** various  
*Harvey Mason Music/Zone 4/Streamline Media/Geffen*  
**Release Date:** Sept. 29  
The soundtrack to the sports documentary "More Than a Game," a coming-of-age story about friendship and loyalty among five young basketball players in the face of adversity, is much like the film: inspiring, with a star-studded lineup. Most of the songs exude a sense of motivation, including Mary J. Blige's heartfelt "Stronger" and Jay-Z's nostalgic "History." Other tracks, like Rich Boy's braggadocios on "Top of the World" and the encouraging "If You Dream," help lift the story of the fab five (led by future NBA superstar LeBron James), whose high school team went on to win its national championship. The album's standout track—and the one that captures most of the film's emotion—is the ambitious "Forever," featuring Drake, Lil Wayne, Kanye West and Eminem. Over the double-speed drums and horn-laden production, Drake harmonizes, "It may not mean nothing to y'all/But understand nothing was done for me/So I don't plan on stopping at all/I want this shit forever."—*MC*

### ROCK

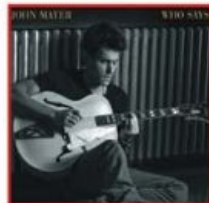
#### JULIAN CASABLANCAS 11th Dimension (4:02)

**Producer:** Jason Lader  
**Writer:** J. Casablancas  
**Publisher:** Julian Casablancas Publishing (ASCAP)  
*RCA/Cult*  
Unabashedly retro, Casio-style keyboards kick off the first single from Strokes frontman Julian Casablancas' anticipated solo debut album, "Phrazes for the Young." Although those first notes sound like they should be playing during the opening credits of a cheesy B-movie from the '80s, Strokes fans can set aside their worst fears, because Casablancas proves that he isn't one to dive headfirst into synth-pop without a sense of irony. On "11th Dimension," the singer redirects kitschy pop into the arena of "Achtung Baby"-era U2, implementing a Teutonic boogie under his smooth, monotone croon. He sings, "I just nod, I've never been so good at shaking hands," but with this ultra-catchy, pop-rock gem, Casablancas shows that he can get hipsters shaking on the dancefloor.—*RH*

### POP

#### KE\$HA TiK ToK (3:22)

**Producers:** Lukasz "Dr. Luke" Gottwald, Benny Blanco



#### JOHN MAYER Who Says (2:55)

**Producers:** John Mayer, Steve Jordan  
**Writer:** J. Mayer  
**Publishers:** Sony/ATV Tunes, Specific Harm Music (ASCAP)

*Columbia*

John Mayer's debut single off his forthcoming "Battle Studies" album finds the singer/songwriter asking a rather daring question: "Who says I can't get stoned?" This is clearly a departure for the artist, from both his radio-friendly singles and heartthrob image. "Who Says" balances Mayer's signature velvety tone with a more stripped-down, folk-inspired arrangement. The lyrics are about yearning for the freedom to define and redefine himself by, among other things, traveling solo, turning off his telephone and pursuing old flames. Mayer may not be speaking in grandiose terms about changing the world or marveling over a woman's beauty, but maybe that's the point. As the singer himself puts it, "Who says I can't be free, from all of the things that I used to be?"—*CB*

**Writers:** K. Sebert, L. Gottwald, B. Levin

**Publishers:** various  
*RCA*

After lending her vocals to Flo Rida's "Right Round," Ke\$ha offers her own fun and frivolous ode to a wild night out. "TiK ToK" finds the 22-year-old singing teasingly about excess pleasures, from drinking ("Ain't got a care in the world but I got plenty of beer") to men ("We kick 'em to the curb unless they look like Mick Jagger"). In case that weren't enough, Ke\$ha also alludes to brushing her teeth with a bottle of Jack Daniel's and name-drops Diddy, who provides a quick cameo for good measure. The song is a love letter to DJs everywhere, with hand claps that build to a crescendo of pure, infectious dance-pop. Ke\$ha's debut album is due in late 2009, and with this first solo effort, the singer reveals a knack for getting the party started.—*KP*

#### JASON CASTRO Let's Just Fall in Love Again (3:28)

**Producer:** Eric Ivan Rosse  
**Writer:** S. McConnell  
**Publisher:** W.B.M. Music (SESAC)  
*Atlantic*  
With this year's top "American Idol" finalists nearing the release of their solo debuts, it might be easy to forget that season seven's Jason

#### ALEJANDRO SANZ FEATURING ALICIA KEYS Looking for Paradise (4:34)

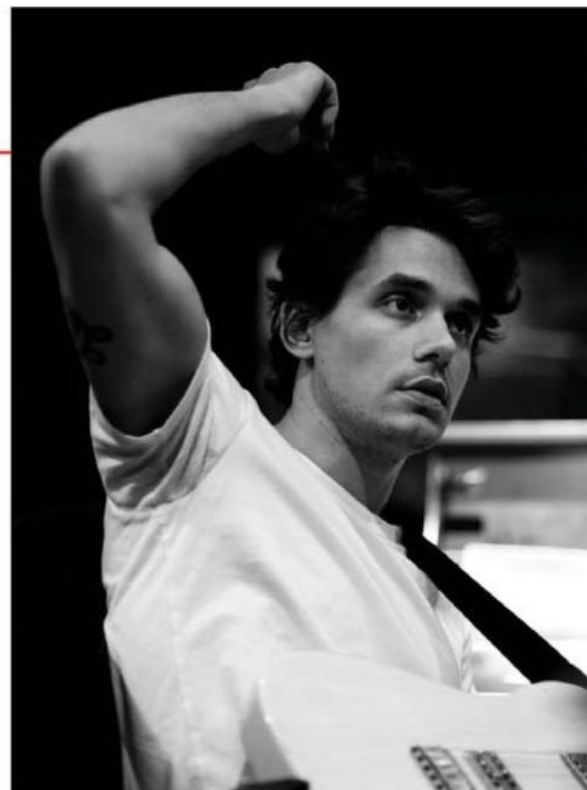
**Producers:** Alicia Keys, Tommy Torres  
**Writers:** A. Sanz, A. Keys, K. Dean, T. Torres  
**Publisher:** Gazul Productions  
*Warner/Chappell Music Spain*

The raspy urgency of Alejandro Sanz's voice has acted as a lovely complement to female belters in the past. The Spanish singer lent heft to Shakira's 2005 hit, "La Tortura," and this time around, his duet partner is Alicia Keys, whose voice also suits his nicely. Kudos to Sanz and Keys for stepping out of their comfort zones and going back and forth in each other's languages. It's refreshing to hear them stretch like that, when they could've simply stuck with Spanish or English. Not that there's much more risk-taking to be found in "Looking for Paradise." The hook consists largely of Keys reprising her "uh-oh, uh-oh" chants from "No One." Like a cool drink of water on a summer day, the song's breezy acoustic guitar riffs and earnest lyrics about looking for human connection are pleasant, but their taste is easily forgotten.—*ABY*



Castro is also putting out his own on Nov. 17. Luckily, his first single is strong enough to redirect some attention toward him. It's a sprightly folk-pop number that reminisces about the puppy-love stage of a relationship, as Castro asks his girlfriend to revisit that idyllic phase and even pokes fun at its inherent silliness. "We'll fall dis-

gustingly fast, and we'll stop hanging out with friends/And they'll be so offended," he sings. Those familiar with his goofy, somewhat haphazard nature on "Idol" will be happy to know that Castro has stepped up his vocal game considerably on his solo material, without losing the carefree spirit that made him such a fan favorite.—*MH*



## LEGEND & CREDITS

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

**CONTRIBUTORS:** Crystal Bell, Ayala Ben-Yehuda, Mariel Concepcion, Gary Graff, Ronald Hart, Louis Hau, Monica Herrera, Kerri Mason, Dan Ouellette, Kelsey Paine, Ken Tucker, Philip Van Vleck, Jeff Vrabel, Mikael Wood

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

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

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.



POP BY JASON LIPSHUTZ

# RISING STAR

Jason Derulo's 'Whatcha Say' Ignites Beluga Heights/Warner Bros. Venture

On the strength of powerful storytelling and the clever use of sampling, "Whatcha Say," the debut single from singer/songwriter Jason Derulo, is burning up mainstream radio. The song has cracked the upper tier of the Billboard Hot 100, currently sitting at No. 5; it's also No. 2 on Hot Digital Songs with 775,000 copies sold, according to Nielsen SoundScan. While the track's chorus puts an electro-pop spin on a sample of Imogen Heap's 2005 song "Hide and Seek," Derulo displays vocal skills that have pegged him as an exciting new artist to watch.

"The sample was just magical, and the song itself is so real," the 20-year-old Derulo says. "I've been singing and dancing since I was 5 years old. So to see everyone's reactions and hear them singing along is incredible."

Before Derulo established himself as a solo artist, the Miami native spent his youth studying opera, theater and ballet, as well as different musical genres. He wrote his first song when he was 8 years old. After attending performing arts schools and honing his talents as a singer and dancer, Derulo won the grand prize on the 2006 season finale of the TV show "Showtime at the Apollo."

Although Derulo's abilities as a performer were still developing, his understanding of song structure helped him become a polished writer and land a deal at Rondor Music Publishing. "As soon as I heard his music, I was a fan," says Ron-

dor senior VP Kevin Hall, who signed Derulo. "We're always looking for songwriters who can cut through everything around them, and I felt like his material had that lasting quality."

Despite the opportunity to write tracks for artists like Lil Wayne, Pitbull and Cassie, Derulo was intent on becoming a solo performer. "It was killing me," he says. "I had a huge attachment to the songs I was writing, but I had to give them up to make a quick buck. Being in music, I was just hoping something would happen, that somebody would notice me."

Among those who noticed the would-be artist were producer/label executive J.R. Rotem and "American Idol" judge/Warner Bros. senior VP of A&R Kara DioGuardi. Rotem, the multiplatinum producer responsible for hits like Sean Kingston's "Beautiful Girls" and Rihanna's "S.O.S.," realized Derulo's potential after the two recorded six songs together on the night of their first meeting. Rotem signed Derulo to his Beluga Heights imprint through Warner Bros. Records and also signed on to produce the artist's debut album.

The use of the "Hide and Seek" sample for the chorus of "Whatcha Say" may have been

a collective decision between Derulo and Rotem. But the singer's brother, who called Derulo right after his girlfriend left him, inspired the song's heartbroken lyrics. "He told me, 'If she gave me another chance, I'd be the man she needed me to be,'" Derulo says. "People experience something like this every single day. The song goes through feelings that are common in a lot of relationships, and I think that's why people are connecting to it."

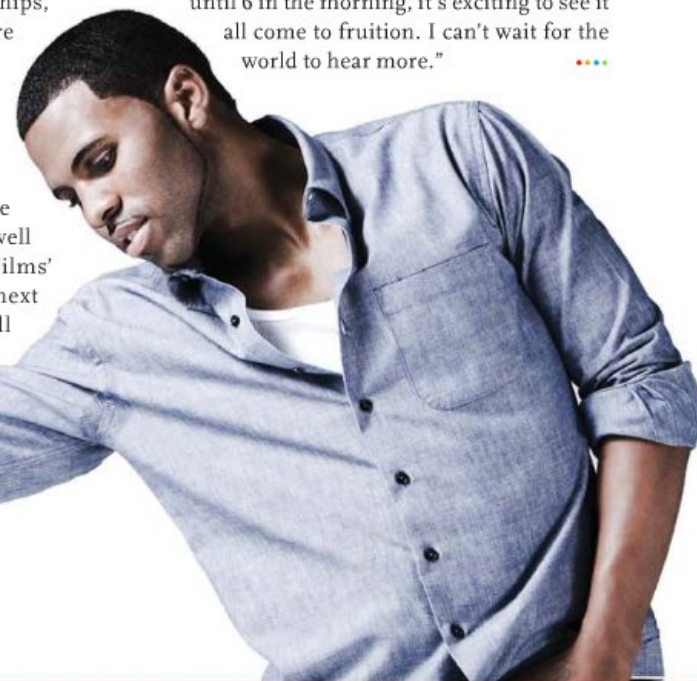
Now Derulo's brother is engaged to the same woman, and "Whatcha Say" has clocked more than 12 million listens on MySpace. Derulo will likely release another single by year's end as well as appear as himself in MTV Films' "Turn the Beat Around" early next year. He will also spend the fall performing club dates across the United States.

While the release of his debut album isn't expected until first-quarter 2010, Derulo has written and recorded hundreds of songs for it. He says the release will be well worth the wait.

"I really don't feel any pressure to follow up 'Whatcha Say' because that song is just an appetizer for the album," he says. "After working so hard and spending every night in the studio until 6 in the morning, it's exciting to see it all come to fruition. I can't wait for the world to hear more."



Hot debut: JASON DERULO



## KINGS OF MULTIPLE FORMATS

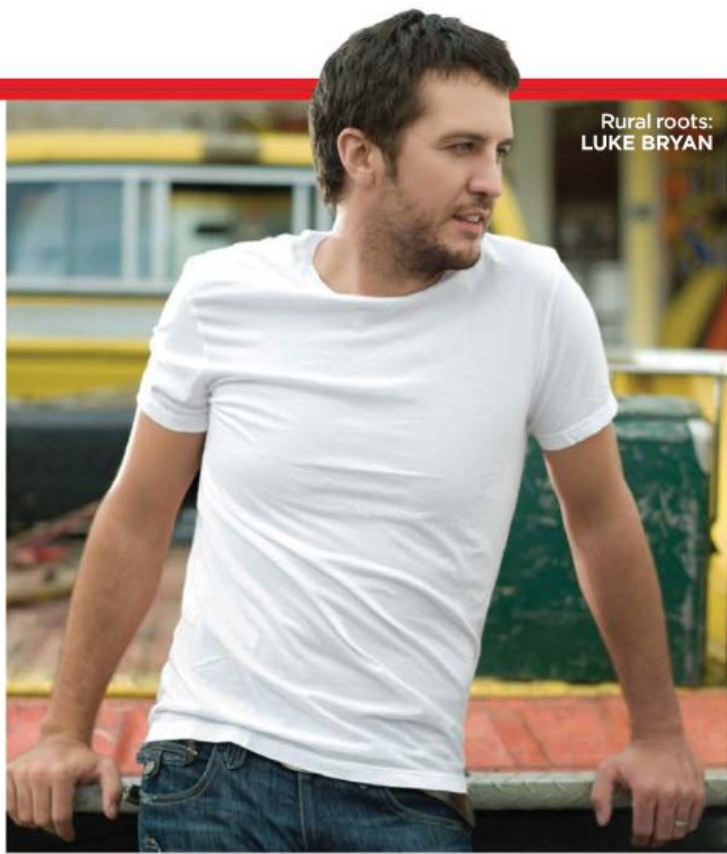
The Kings of Leon continue their multiformat march. The RCA quartet's "Use Somebody" rises 3-1 on Billboard's Mainstream Top 40 chart. In addition to hitting No. 1 on Alternative, Triple A and Adult Top 40, the song becomes the first track to top all four tallies since 2004-05 when Green Day's "Boulevard of Broken Dreams" ruled those lists. Only two

other groups before Green Day and Kings of Leon have achieved this feat since 1996, when all four airplay charts first co-existed (Alternative launched in 1988, Mainstream Top 40 in 1992 and Triple A and Adult Top 40 in 1996): the Goo Goo Dolls' "Slide" (1998-99) and Sugar Ray's "Every Morning" (1999). —Gary Trust

2008		2009	
10/11/08	Debuts on Billboard Hot 100 (No. 86)	2/21/09	Re-enters Hot 100 (No. 100)
		4/9/09	Reaches No. 1 on Alternative
		6/20/09	Reaches top 40 on Hot 100 (52-19) after performance at MTV Movie Awards
		8/8/09	Reaches No. 1 on Triple A, peaks at No. 2 on Hot Digital Songs
		9/12/09	Peaks at No. 4 on Hot 100
		9/19/09	Reaches No. 1 on Adult Top 40
		10/10/09	Reaches No. 1 on Mainstream Top 40

Crowning glory: KINGS OF LEON





Rural roots:  
LUKE BRYAN

COUNTRY BY KEN TUCKER

# Still Doing His Thing

Luke Bryan To Headline Own Tour As Second Capitol Album Bows

Rising star Luke Bryan isn't afraid of a sophomore slump. "When you stop writing songs, that's when you back yourself into a corner," the singer/songwriter says. "As long as you've got 100 songs written, the pressure's off. I just focus on making sure I've got the songs and go from there."

er/songwriter says. "As long as you've got 100 songs written, the pressure's off. I just focus on making sure I've got the songs and go from there."

Bryan's 2007 album "I'll Stay Me" spawned two top 10 airplay singles, including the top five "All My Friends Say," and has sold 262,000 copies, according to Nielsen SoundScan. His second album, "Doin' My Thing" (Capitol Nashville), is due Oct. 6.

The first single "Do I," which speaks to the challenges of maintaining a marital relationship, is No. 17 on Billboard's Hot Country Songs chart after 17 weeks on the chart. Bryan co-wrote the song with Lady Antebellum's Charles Kelley and Dave Haywood.

Joel Burke, PD at country KYGO Denver, says the song has "powerful, compelling and relatable lyrics. There was immediate reaction when we started playing it, and it has since proven to be one of our biggest songs over the past six weeks."

The album also includes a cover of OneRepublic's "Apologize." Bryan recalls doing the song "on a whim one night in Athens, Ga. The crowd just flipped out, so we kept doing it."

How a song plays in front of concert crowds helped Bryan shape his new album. "I'm more sure about who I am and know what songs I'm

going to like to perform on the road day in and day out," he says. "There are songs on my first album that I've never performed live. Any song that's on this new album is a song that I could do live and be proud doing it."

Bryan, who has toured as an opening act for Kenny Chesney and Brooks & Dunn, will headline his own monthlong tour beginning Oct. 30 in Jacksonville, Fla. The new duo Fast Ryde will open the shows. His producer Jeff Stevens' son, Jody, is part of the duo. "To see the look on their faces when I asked them to come out was worth it all," Bryan says. "They are fired up."

The singer will also kick off his Farm Tour Oct. 5 at a plantation outside of Statesboro, Ga. It's an opportunity for Bryan—who grew up on a rural Georgia peanut farm—to give back to charity organizations in local farming communities. He envisions eventually performing a series of shows across the country annually.

"We hope to build it to the point where we can dedicate a portion of each year to the Farm Tour and do 20 shows," he says. "It would be our own little festival."



Happy feelings: STEVIE WONDER, FRANKIE BEVERLY and ANTHONY BEVERLY (from left)

## SALUTING A LEGEND

What do Mary J. Blige, Joe, Musiq Soulchild and the Clark Sisters have in common? They're among the stars saluting the legendary group Maze on "Silky Soul Music . . . An All-Star Tribute to Maze Featuring Frankie Beverly."

Rounding out the impressive lineup reinterpreting such Maze classics as "Before I Let Go" and "Back in Stride" are Mint Condition, Kem, Ledisi, Raheem DeVaughn, Kevon Edmonds, Avant, J. Moss and Kierra Sheard. Produced through Brantera Music Group, the 10-song CD was released Sept. 29. Since its digital release Aug. 25, the project has sold 6,000 copies, according to Nielsen SoundScan.

Grammy Award nominee Rex Rideout produced nine of the tracks, while Grammy-winning modern gospel guru Donald Lawrence helmed the Clark Sisters' contribution, "I Wanna Thank You." Leading the project's charge is the first single, "Can't Get Over You," covered by Joe. The song is No. 27 on Billboard's Adult R&B chart.

"Frankie Beverly is a beloved R&B original," Rideout says, "and straying too far from that would have been sacrilege. So we kept close to the original sound and let the artists' interpretations bring fresh, new perspectives to his work."

"This tribute has really touched my father," adds Anthony Beverly, who heads Brantera Music Group and served as an executive producer on the album. "This project gives him and Maze their just due."

Maze got its break in the early '70s as the backing band for Marvin Gaye. Signed to Capitol and later Warner Bros., the group racked up 30 hit singles and 12 albums. The tribute CD, in fact, borrows part of its title from Maze's 1989 Warner Bros. album.

To drive awareness about the album, Frankie and Anthony have appeared on syndicated radio shows hosted by Steve Harvey, Tom Joyner and Michael Baisden. A video of the Joe single is being serviced to outlets as Brantera gears up to promote the Clark Sisters' track at gospel radio. Also in the wings: Bonus footage of the participating acts discussing the album and Maze's enduring influence will be part of a special CD/DVD edition. —Gail Mitchell

## A SOUTHERN HOMECOMING

"Reunited," the new album by the Gaither Vocal Band released Sept. 8 through Gaither Music Group/EMI Christian Music Distribution, signals both a homecoming for band members Mark Lowry, David Phelps and Michael English and a new chapter in the life of the veteran Southern gospel group.

"It's like hearing these songs for the first time," band founder Bill Gaither says. "[My wife] Gloria and I were smiling as we listened. You always envision great singers singing your material, and these are great singers."

Lowry, Phelps and English rejoined Gaither and Wes Hampton to record a collection of beloved hits written by the Gaithers. The album features such classics as "Because He Lives" and "He Touched Me." The result: "Reunited" this week enters Billboard's Top Christian Albums chart at No. 3 and the Billboard 200 at No. 67.

Besides veterans Lowry, Phelps and English, previous band members include Christian music luminaries Larnelle Harris, Russ Taff, Steve Green and Guy Penrod. After Penrod and Marshall Hall left last year, Gaither decided to revamp the group.

"We could have found young guys coming up as we've done in the past," says Gaither, whose Gaither Music Group empire includes the successful "Homecoming" series of CD/DVDs, concert tours, record labels and publishing. "But I talked to [Lowry, Phelps and English] and they told me,



Together again:  
GAITHER VOCAL BAND

"It was fun; we were just tired and wanted a break. When they came back, it was magic."

The revamped lineup spurred a broader marketing approach for the new album. "With the additions of Mark, Michael and David, the band had larger, mass-market appeal," says Paul Sizelove, VP of sales and marketing for Gaither Music Group. To tap into that appeal, the company launched retail campaigns with Wal-Mart, Amazon and iTunes. The CBA—the trade association for Christian retail—also worked the project through key positioning at many national and independent accounts.

TV also helped spur sales with advertising on networks like GAC, RFD, INSP, Daystar and Gospel

Music Channel. A strong presale campaign on Gaither.com was supplemented by a feature in the Gaither Catalog Collection that was sent to the Gaither mailing list.

Lowry, Phelps and English will continue to record and perform solo. However, the Gaither Vocal Band will be their priority. "My 13 years with the Gaithers the first time was wonderful, and I'm thrilled to be back," says Lowry, who exited in 2001. "I'm singing with David and Michael again, probably my two favorite singers. Then Wes Hampton is blowing me out of the water every night. He's amazing. But standing there again with a legend [like Gaither], how much fun could that be?" —Deborah Evans Price



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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## MARIAH VS. MORE

>>>A bevy of new releases is aiming to crash into the top 10 on next week's Billboard 200. Leading the pack are Mariah Carey's "Memoirs of an Imperfect Angel" and "Brand New Eyes" by Paramore (above), both of which are vying for No. 1 with perhaps as many as 160,000-170,000 copies each.

## NO JOKE

>>>Larry the Cable Guy extends his record as the artist with the most No. 1s on Top Comedy Albums as "Tailgate Party" becomes his sixth chart-topper on the list. His tally of No. 1s is double the total earned by his nearest competitor, Dane Cook.



## ROCK RULES

>>>A pair of rock bands boast big achievements on the Billboard 200. Three Days Grace (above) and Brand New each notch their highest-charting albums. Three Days Grace also earns its best sales week, starting at No. 3 with 79,000 sold.

# CHART BEAT

>>>A staple of AC and Latin radio since his arrival in 1992, Jon Secada makes his first appearance on Billboard's jazz charts. "Expressions" enters Top Traditional Jazz Albums at No. 16 and Top Jazz Albums at No. 39. The set includes standards and new versions of some of his hits.

>>>What does Madonna's "Celebration" have in common with "You'll See" and "American Life"? They are the only three tracks she has placed on the Hot Latin Songs chart. "Celebration" bows at No. 45.

>>>The late Dan Fogelberg appears on the Billboard 200 for the first time since 1993. "Love in Time," recorded before his death in 2007, debuts at No. 117.

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

THREE DAYS GRACE: DANNY CLINCH

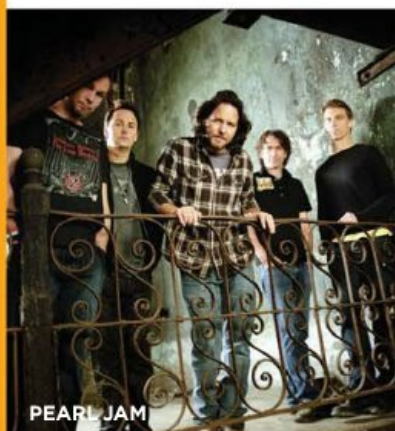
Billboard

# CHARTS

## Pearl Jam's Back On Top; Holidays Are Coming

Has it really been 13 years since **Pearl Jam** was last at No. 1 on the Billboard 200?

The veteran band bows atop the chart with its not-quite retailer-exclusive "Backspacer," selling 189,000



PEARL JAM

copies, according to Nielsen SoundScan. It's the group's fourth chart-topper and first since 1996. That's when "No Code" landed in the penthouse with 367,000 sold. Between "Code" and "Backspacer," the band placed four other sets within the top 10. Pearl Jam's last studio album, its 2006 self-titled J Records set, debuted and peaked at No. 2 with 279,000.

The new album—its first not re-

leased on a major label—is sold exclusively in the United States through Target, iTunes, Pearl Jam's Web site and independent retailers. It arrived off-cycle on Sunday, Sept. 20.

While SoundScan's tracking week runs Monday through Sunday, not all the merchants that report to SoundScan supply data reflecting the same time frame. Target's reporting week is Sunday to Saturday. SoundScan also synched up Pearl Jam's first-day sales from iTunes, the band's Web site and the indie stores with Target's reporting week.

"Backspacer" is Pearl Jam's 30th charting album on the Billboard 200. That sum includes nine studio sets, a greatest-hits package, a B-sides compilation and 19 live releases.

**'TIS THE SEASON:** It may only be October, but this week Billboard's Top Holiday Albums chart returns to the magazine (page 92) and Billboard.biz.

The tally lists the week's best-selling seasonal releases, including traditional Christmas albums as well as Hanukkah and Kwanzaa sets. The

holiday chart will be compiled by Nielsen SoundScan until January 2010.

The annual parade of holiday albums begins Oct. 6 with "Now That's What I Call a Country Christmas." It's followed Oct. 13 by **Sugarland's** "Gold and Green," **David Archuleta's** "Christmas From the Heart" and **Bob Dylan's** "Christmas in the Heart." Further down the road, **Andrea Bocelli's** "My Christmas," out Nov. 3, seems to be the biggest of the holiday crowd, though I'll reserve guesses on whether it'll do **Josh Groban** "Noel"-like numbers.

The holiday chart also houses quasi-holiday sets like **Enya's** 2008 release "And Winter Came . . ." (which leads this week's chart) and **Sting's** "If on a Winter's Night" (due Oct. 27). The latter features folk songs, lullabies and carols.

**WITH 'FRIENDS' LIKE THESE:** **Joshua Bell's** "At Home With Friends," released Sept. 29, might be the most covert holiday album of the season.

The collection, which gives listeners an impression of what it might be

like to hang out with the violinist and his friends at his house, features guest stars like **Sting**, **Josh Groban**, **Chris Botti** and **Kristin Chenoweth**. As for the material, it has a little bit of everything—from "My Funny Valentine" to "Eleanor Rigby," but no holiday songs.

While the set's track list proves the release isn't a holiday album, who wouldn't want the sweet sounds of Bell and Sting drifting through their living room this holiday season?

The album's cover art even punches up the "at home" vibe. It sports a relaxed-looking Bell, dapper in a sport coat. Behind him are glowing candles in an appropriately blurry background along with a pair of women, one of whom is holding a beverage. Think wine bar chic.

Perhaps not so coincidentally, two retailer-exclusive versions of "At Home With Friends" exist, and each comes with a Christmas bonus track. Barnes & Noble's CD features "White Christmas" with Botti, while iTunes' version boasts "O Holy Night" with Chenoweth.

Unlike Sting's "Winter's Night"—which essentially is a holiday/Christmas album—Bell's set is ineligible for the Top Holiday Albums chart. ●●●

## Over The Counter

KEITH CAULFIELD



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,931,000	1,454,000	19,267,000
Last Week	6,431,000	1,447,000	19,875,000
Change	-7.8%	0.5%	-3.1%
This Week Last Year	6,460,000	1,231,000	18,830,000
Change	-8.2%	18.1%	2.3%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	297,866,000	256,556,000	-13.9%
Digital Tracks	795,793,000	884,173,000	11.1%
Store Singles	1,270,000	1,354,000	6.6%
<b>Total</b>	<b>1,094,929,000</b>	<b>1,142,083,000</b>	<b>4.3%</b>
Albums w/TEA*	377,445,300	344,973,300	-8.6%

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

### DIGITAL TRACKS SALES



### SALES BY ALBUM FORMAT

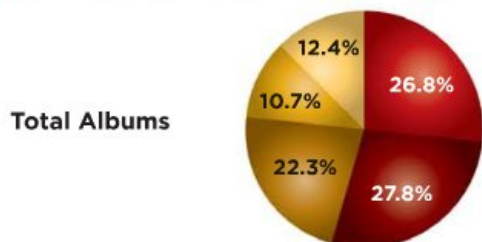
	2008	2009	CHANGE
CD	249,225,000	199,240,000	-20.1%
Digital	47,259,000	55,452,000	17.3%
Vinyl	1,278,000	1,818,000	42.3%
Other	105,000	45,000	-57.1%

For week ending Sept. 27, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

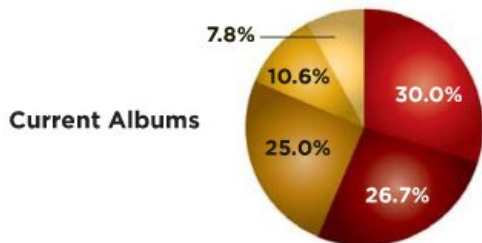
nielsen  
SoundScan

### Distributors' Market Share: 08/31/09-09/27/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI



### Total Albums



### Current Albums



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	<b>PEARL JAM</b>	Backspacer		1
2	1	3	JAY-Z	The Blueprint 3		1
3	NEW	1	THREE DAYS GRACE	Life Starts Now		3
4	2	3	WHITNEY HOUSTON	I Look To You		1
5	5	2	MILEY CYRUS	The Time Of Our Lives (EP)		2
6	NEW	1	BRAND NEW	Daisy		6
7	NEW	1	FIVE FINGER DEATH PUNCH	War Is The Answer		7
8	NEW	1	HARRY CONNICK, JR.	Your Songs		8
9	6	2	DRAKE	So Far Gone (EP)		6
10	3	2	MUSE	The Resistance		3
11	NEW	1	DAVID CROWDER BAND	Church Music		11
12	NEW	1	DAVID GRAY	Draw The Line		12
13	8	10	TAYLOR SWIFT	Fearless		4
14	11	9	KINGS OF LEON	Only By The Night		4
15	143	2	<b>GREATEST GAINER</b> MONSTERS OF FOLK	Monsters Of Folk		15
16	10	7	THE BLACK EYED PEAS	The E.N.D.		1
17	4	2	KID CUDI	Man On The Moon: The End Of Day		4
18	13	12	ZAC BROWN BAND	The Foundation		11
19	NEW	1	MIKA	The Boy Who Knew Too Much		19
20	12	23	LADY GAGA	The Fame		4
21	14	6	TREY SONZ	Ready		3
22	20	14	SOUNDTRACK	Hannah Montana: The Movie		1
23	15	5	BROOKS & DUNN	#1s ... And Then Some		5
24	16	11	COLBIE CAILLAT	Breakthrough		1
25	19	16	VARIOUS ARTISTS	NOW 31		1
26	23	25	JASON ALDEAN	Wide Open		4
27	21	17	MAXWELL	BLACKsummers'night		1
28	24	20	DAUGHTRY	Leave This Town		1
29	28	63	PINK	Funhouse		2
30	7	2	LIL' BOOSIE	SuperBad: The Return Of Boosie Bad Azz		7
31	NEW	1	VARIOUS ARTISTS	Now That's What I Call Club Hits		31
32	26	18	GEORGE STRAIT	Twang		1
33	42	38	LADY ANTEBELLUM	Lady Antebellum		4
34	37	25	SKILLET	Awake		2
35	52	61	OWL CITY	Ocean Eyes		27
36	9	2	MEGADETH	Endgame		9
37	NEW	1	SEAN KINGSTON	Tomorrow		37
38	29	21	REBA	Keep On Loving You		1
39	33	29	NICKELBACK	Dark Horse		2
40	22	4	RAEKWON	Only Built 4 Cuban Linx... Pt. II		4
41	32	27	VARIOUS ARTISTS	NOW That's What I Call Country Vol. 2		10
42	44	31	DARIUS RUCKER	Learn To Live		5
43	126	125	<b>PAGE SETTER</b> SOUNDTRACK	Fame		43
44	40	55	BEYONCE	I Am...Sasha Fierce		2
45	31	32	EMINEM	Relapse		1
46	17	2	MARK KNOPFLER	Get Lucky		17
47	50	37	DAVE MATTHEWS BAND	Big Whiskey And The GrooGrux King		1
48	36	24	PITBULL	Rebution		8
49	30	8	BOYS LIKE GIRLS	Love Drunk		8
50	51	44	SHINEDOWN	The Sound Of Madness		8



Starting with 37,000, it's the singer's second top 10 album. His first came with 2004's "Only You," which debuted and peaked at No. 5. Over on Top Jazz Albums, it's his 11th visit to the penthouse.



After Amazon's MP3 store pushed the title onto the chart a week early, the album now vaults up the list in its proper first week, selling 31,000 (up 90%).



The newest configuration of the "Now" series sports dance mixes of Hot 100 hits from the likes of the Killers (pictured), Black Eyed Peas, Katy Perry, Lady Gaga and Pitbull. It bows with 14,000.



After the film premiered in U.S. theaters Sept. 25, its companion album zipped up the list with a 196% increase. The film's Asher Book (of V Factory, pictured) and Natu Naughton are featured on the set.

The soundtrack to the animated Disney Channel series lands with 8,000 copies and starts at No. 1 on Top Kid Audio. The set includes the show's theme song, "Today Is Gonna Be a Great Day," by Bowling for Soup.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	48	26	CHEVELLE	Sci-Fi Crimes		6
52	49	36	CHRIS YOUNG	The Man I Want To Be		19
53	45	48	TAYLOR SWIFT	Taylor Swift		4
54	NEW	1	HAWK NELSON	Live Life Loud!		54
55	59	49	KEITH URBAN	Defying Gravity		1
56	NEW	1	BROTHER ALI	Us		56
57	54	59	GREEN DAY	21st Century Breakdown		1
58	53	42	SUGARLAND	Love On The Inside		1
59	NEW	1	SOUNDTRACK	Disney: Phineas And Ferb		59
60	57	51	RASCAL FLATTS	Unstoppable		1
61	58	39	SOUNDTRACK	Hannah Montana 3		2
62	61	62	SOUNDTRACK	Twilight		2
63	55	33	FABOLOUS	Loso's Way (Soundtrack)		1
64	73	68	JASON MRAZ	We Sing. We Dance. We Steal Things.		3
65	65	57	JUSTIN MOORE	Justin Moore		10
66	96	116	PHOENIX	Wolfgang Amadeus Phoenix		37
67	66	50	BRAD PAISLEY	American Saturday Night		2
68	63	52	KENNY CHESNEY	Greatest Hits II		3
69	83	88	U2	No Line On The Horizon		1
70	38	2	UNCLE KRACKER	Happy Hour		38
71	NEW	1	LARRY THE CABLE GUY	Tailgate Party		71
72	68	72	THEORY OF A DEADMAN	Scars & Souvenirs		26
73	64	47	DEMI LOVATO	Here We Go Again		1
74	56	2	NEW BOYZ	Skinny Jeans And A Mic		56
75	67	54	NEIL DIAMOND	Hot August Night/NYC		2
76	79	65	SOUNDTRACK	Wizards Of Waverly Place		24
77	84	110	LMFAO	Party Rock		33
78	74	75	THE FRAY	The Fray		1
79	87	83	KELLY CLARKSON	All I Ever Wanted		1
80	93	45	LOS TIGRES DEL NORTE	La Granja		45
81	NEW	1	CHILDREN OF BODOM	Skeletons In The Closet		81
82	90	46	JOHN FOGERTY/THE BLUE RIDGE RANGERS	Rides Again		24
83	27	2	ACE FREHLEY	Anomaly		27
84	60	13	PHISH	Joy		13
85	78	34	RODRIGO Y GABRIELA	11:11		34
86	71	66	SUGARLAND	LIVE On The Inside		1
87	70	70	MICHAEL JACKSON	The Definitive Collection		39
88	88	87	HOLLYWOOD UNDEAD	Swan Songs		22
89	NEW	1	PILLAR	Confessions		89
90	84	73	K'JON	I Get Around		12
91	43	2	THE BLACK DAHLIA MURDER	Defolate		43
92	NEW	1	VOLCANO CHOIR	Unmap		92
93	85	81	3OH!3	Want		44
94	101	96	SICK PUPPIES	Tri-Polar		31
95	75	71	JEREMIH	Jeremih		6
96	95	78	BILLY CRISTON	Little Bit Of Everything		13
97	25	2	PORCUPINE TREE	The Incident		25
98	NEW	1	NOISETTES	Wild Young Hearts		98
99	72	60	KIDZ BOP KIDS	Kidz Bop 16		8
100	105	93	ROB THOMAS	Cradlesong		3

THE BILLBOARD 200 ARTIST INDEX

SOH:3	93	BASEMENT JAXX	173	THE BLACK CROWES	111	THE BLACK EYED PEAS	16	EMINEM	45	EVERY TIME I DIE	105	COLT FORD	184	GLORIANA	106	RANDY HOUSER	183	JAMEY JOHNSON	102	MARK KNOPFLER	46	LMFAO	77		
JASON ALDEAN	26	FRANCESCA BATTISTELLI	178	THE BLACK EYED PEAS	16	KENNY CHESNEY	68	DAVID CROWDER BAND	11	BILLY CURRINGTON	96	MICHAEL FRANTI & SPEARHEAD	171	DAVID GRAY	12	WHITNEY HOUSTON	4	JONAS BROTHERS	114	DIANA KRALL	192	DEMI LOVATO	73		
ALL TIME LOW	160	DIERKS BENTLEY	178	LIL' BOOSIE	30	CHEVELLE	51	BILLY CURRINGTON	96	MILEY CYRUS	5	THE FRAY	78	GREEN DAY	57	ACE FREHLEY	83	GEORGE JONES	133	KRS-ONE & BUCKSHOT	129	LOVE AND THEFT	164		
ARCTIC MONKEYS	115	BEYONCE	44	BOYS LIKE GIRLS	49	CHILDREN OF BODOM	119	DAUGHTRY	28	FABOLOUS	83	HALESTORM	135	INFECTED MUSHROOM	172	INSANE CLOWN POSSE	113	MAT KEARNEY	153	LADY ANTEBELLUM	33	MATT MAHER	128		
AVENTURA	123	THE BIG PINK	138	BRAND NEW	6	ERIC CHURCH	154	DESPISED ICON	162	PUNCH	7	HAWK NELSON	54	KIDZ BOP KIDS	17	LARRY THE CABLE GUY	71	LADY GAGA	30	MARY MARY	149				
BARLOWGIRL	157	BILLY TALENT	107	LINCOLN BREWSTER	165	KELLY CLARKSON	79	DAN FOGELBERG	117	DAN FOGELBERG	117	MOON HEAR	108	LEDS	130	MAXWELL	27	LETOWA	109	MEGADETH	36				
		THE BLACK DAHLIA MURDER	91	ZAC BROWN BAND	18	BOB DYLAN	131	RODRIGO Y GABRIELA	85	RODRIGO Y GABRIELA	85	KERI HILSON	134	MICHAEL JACKSON	159	JAY-Z	2	SEAN KINGSTON	37	K'JON	90	LIL WAYNE	103	MGMT	152







**TOP POP CATALOG™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	2	129	<b>#1</b> MICHAEL JACKSON IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE) 12 WKS MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	■
2	1	339	THE BEATLES APPLE 82468*/CAPITOL (18.98)	Abbey Road	◆
3	3	396	THE BEATLES APPLE 82419*/CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band	◆
4	4	256	THE BEATLES APPLE 82414*/CAPITOL (24.98)	The Beatles	◆
5	5	96	THE BEATLES APPLE 82418*/CAPITOL (18.98)	Rubber Soul	◆
6	8	27	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	◆
7	6	113	THE BEATLES APPLE 46441*/CAPITOL (18.98)	Revolver	◆
8	12	275	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (17.98)	Thriller	◆
9	9	3	THE BEATLES APPLE 43807/CAPITOL (24.98)	Past Masters	◆
10	7	55	THE BEATLES APPLE 46439*/CAPITOL (18.98)	Help! (Soundtrack)	◆
11	11	114	THE BEATLES APPLE 82465*/CAPITOL (18.98)	Magical Mystery Tour (Soundtrack)	◆
12	13	56	THE BEATLES APPLE 82413*/CAPITOL (18.98)	A Hard Day's Night (Soundtrack)	◆
13	10	65	THE BEATLES APPLE 82417*/CAPITOL (18.98)	Let It Be (Soundtrack)	◆
14	14	5	THE BEATLES APPLE 82416*/CAPITOL (18.98)	Please Please Me	◆
15	15	3	THE BEATLES APPLE 82420*/CAPITOL (18.98)	With The Beatles	◆
16	16	3	THE BEATLES APPLE 82414*/CAPITOL (18.98)	Beatles For Sale	◆
17			<b>HOT SHOT DEBUT</b> MUSE TASTE MEDIA 48733*/WARNER BROS. (14.98)	Absolution	●
18			<b>RE-ENTRY</b> ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	■
19	20	68	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19	●
20	18	125	MICHAEL JACKSON EPIC/LEGACY 68072*/SONY MUSIC (11.98)	Bad	◆
21	19	440	THE BEATLES APPLE 29325/CAPITOL (18.98/12.98)	1	◆
22	22	132	MICHAEL JACKSON EPIC/LEGACY 65071*/SONY MUSIC (11.98)	Dangerous	◆
23	23	829	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	◆
24	21	28	THE BEATLES APPLE 82467*/CAPITOL (18.98)	Yellow Submarine (Soundtrack)	◆
25	24	205	MICHAEL JACKSON EPIC/LEGACY 68070*/SONY MUSIC (11.98)	Off The Wall	◆
26	27	33	KINGS OF LEON RCA 03776*/RMG (9.98)	Because Of The Times	◆
27	28	1013	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548904*/UME (13.98/6.98) ⊕	◆	◆
28	30	654	CREEDENCE CLEARWATER REVIVAL Chronicle The 20 Greatest Hits FANTASY 2*/CONCORD (17.98/12.98)	◆	◆
29	34	288	GUNS N' ROSES GEFFEN 001714/IGA (16.98)	Greatest Hits	◆
30	26	39	MUSE WARNER BROS. 44284* (15.98) ⊕	Black Holes And Revelations	◆
31	32	46	MICHAEL JACKSON EPIC 85250/SONY MUSIC (11.98)	Greatest Hits: History - Volume 1	◆
32	17	31	MERCYME INO/COLUMBIA 12573/SONY MUSIC (13.98) ⊕	All That Is Within Me	◆
33	35	505	ABBA POLAR/POLYDOR 517607/UME (18.98/12.98)	Gold - Greatest Hits	◆
34	31	112	CASTING CROWNS BEACH STREET 107333/REUNION (17.98)	Casting Crowns	◆
35	45	230	<b>GREATEST GAINER</b> ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	■
36			<b>RE-ENTRY</b> PEARL JAM EPIC/LEGACY 39846*/SONY MUSIC (19.98) ⊕	Ten	◆
37	39	124	LINKIN PARK MACHINE SHOP 44477*/WARNER BROS. (18.98) ⊕	Minutes To Midnight	◆
38	33	14	JACKSON 5 MOTOWN 530558/UME (13.98)	The Ultimate Collection	◆
39			<b>RE-ENTRY</b> JACKSON 5 The Best Of Jackson 5: 20th Century Masters The Millennium Collection MOTOWN 007718/UME (9.98)	◆	◆
40	40	119	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	◆
41	38	208	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	◆
42			<b>RE-ENTRY</b> PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead	◆
43	43	149	DAUGHTRY RCA 88860/RMG (9.98) ⊕	Daughtry	◆
44	47	97	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip	◆
45			<b>RE-ENTRY</b> TOBYMAC FOREFRONT 70379 (17.98) ⊕	(portable sounds)	◆
46	41	26	KINGS OF LEON RCA 64544/RMG (7.98)	Aha Shake Heartbreak	◆
47	42	103	KID ROCK TOP DDOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	◆
48	25	33	WHITNEY HOUSTON ARISTA 14626/RMG (16.98)	Whitney: The Greatest Hits	◆
49	48	1674	PINK FLOYD CAPITOL 46001* (18.98/10.98)	Dark Side Of The Moon	◆
50	37	111	THE BEATLES APPLE 79808*/CAPITOL (18.98) ⊕	Love	◆

Five Finger Death Punch's second album, "War Is The Answer," starts at No. 9 on Top Digital Albums and at No. 7 on the Billboard 200. On the latter tally, with 44,000 sold, the album gives the band its best week ever. The act's debut set, "The Way of the Fist," peaked at No. 107 on the Billboard 200 more than a year ago. However, on the Heatseekers chart—where new and developing artists rank—the album peaked at No. 1 and spent a whopping 82 weeks on the tally.



**TOP DIGITAL™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		<b>#1</b> PEARL JAM 1 WK MONKEYWRENCH 9274*	Backspacer	1	◆
2	1	3	JAY-Z ROC NATION /AG ⊕	The Blueprint 3	2	◆
3	NEW		THREE DAYS GRACE JIVE /JLG	Life Starts Now	3	◆
4	NEW		DAVID GRAY IHT /MERCER STREET	Draw The Line	12	◆
5	NEW		MIKA CASABLANCA/UNIVERSAL REPUBLIC /UMRG ⊕	The Boy Who Knew Too Much	19	◆
6	NEW		DAVID CROWDER BAND SIXSTEPS /SPARROW	Church Music	11	◆
7	NEW		MONSTERS OF FOLK SHANGRI-LA	Monsters Of Folk	15	◆
8	NEW		BRAND NEW PROCRUSTINATE/DGC/INTERSCOPE /IGA	Daisy	6	◆
9	NEW		FIVE FINGER DEATH PUNCH PROSPECT PARK ⊕	War Is The Answer	7	◆
10	2	2	MUSE HELIUM-3 /WARNER BROS. ⊕	The Resistance	10	◆
11	3	2	KID CUDI DREAM ON/IG D.O.D./UNIVERSAL MOTOWN /UMRG ⊕	Man On The Moon: The End Of Day	17	◆
12	8	50	KINGS OF LEON RCA /RMG	Only By The Night	14	◆
13	NEW		HARRY CONNICK, JR. COLUMBIA /SONY MUSIC	Your Songs	8	◆
14	6	44	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	20	◆
15	14	11	OWL CITY UNIVERSAL REPUBLIC /UMRG	Ocean Eyes	35	◆
16	NEW		MUSE TASTE MEDIA /WARNER BROS.	Absolution	—	●
17	12	16	THE BLACK EYED PEAS INTERSCOPE /IGA	The E.N.D.	16	◆
18	NEW		HAWK NELSON BEC /TOOTH & NAIL	Live Life Loud!	54	◆
19	5	2	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN /UMRG	So Far Gone (EP)	9	◆
20	9	46	TAYLOR SWIFT BIG MACHINE ⊕	Fearless	13	◆
21	NEW		SOUNDTRACK LAKESHORE	Fame	43	◆
22	4	4	WHITNEY HOUSTON ARISTA /RMG	I Look To You	4	◆
23	RE-ENTRY		PHOENIX LOYALTY /GLASSNOTE	Wolfgang Amadeus Phoenix	66	◆
24	16	17	PINK LAFACE /JLG	Funhouse	29	◆
25	NEW		SEAN KINGSTON BELUGA HEIGHTS/EPIC /SONY MUSIC	Tomorrow	37	◆

**TOP INTERNET™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		<b>#1</b> PEARL JAM 1 WK MONKEYWRENCH 9274*	Backspacer	1	◆
2	NEW		BRAND NEW PROCRUSTINATE/DGC/INTERSCOPE 013357/IGA	Daisy	6	◆
3	NEW		THREE DAYS GRACE JIVE 49256/JLG	Life Starts Now	3	◆
4	9	4	WHITNEY HOUSTON ARISTA 10033/RMG	I Look To You	4	◆
5	NEW		HARRY CONNICK, JR. COLUMBIA 47228*/SONY MUSIC	Your Songs	8	◆
6	1	2	MUSE HELIUM-3 521130/WARNER BROS. ⊕	The Resistance	10	◆
7	5	2	MARK KNOPFLER REPRISE 520206/WARNER BROS.	Get Lucky	46	◆
8	NEW		DAN FOGELBERG FULL MOON 013368/UME	Love In Time	117	◆
9	4	3	JAY-Z ROC NATION 520856/AG ⊕	The Blueprint 3	2	◆
10	3	3	THE BEATLES APPLE 82468*/CAPITOL	Abbey Road	—	◆
11	NEW		FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* ⊕	War Is The Answer	7	◆
12	NEW		MONSTERS OF FOLK SHANGRI-LA 101044*	Monsters Of Folk	15	◆
13	NEW		DAVID GRAY IHT 70109/MERCER STREET	Draw The Line	12	◆
14	8	3	THE BEATLES APPLE 82414*/CAPITOL	The Beatles	—	◆
15	10	7	THE BEATLES APPLE 82419*/CAPITOL	Sgt. Pepper's Lonely Hearts Club Band	—	◆
16	21	3	THEY MIGHT BE GIANTS IDLEWILD/DISNEYSOUND 004566/WALT DISNEY ⊕	Here Comes Science	112	◆
17	20	2	KRS-ONE & BUCKSHOT DUCK DOWN 2120	Survival Skills	129	◆
18	2	2	PORCUPINE TREE ROADRUNNER 617857	The Incident	97	◆
19	11	4	THE BEATLES APPLE 82417*/CAPITOL	Revolver	—	◆
20	12	3	THE BEATLES APPLE 82418*/CAPITOL	Rubber Soul	—	◆
21	RE-ENTRY		TAYLOR SWIFT BIG MACHINE 0200 ⊕	Fearless	13	◆
22	16	3	THE BEATLES APPLE 82472*/CAPITOL	Let It Be (Soundtrack)	—	◆
23	7	2	MEGADETH ROADRUNNER 617885	Endgame	36	◆
24	NEW		PETER, PAUL & MARY WARNER BROS. 73161/RHINO	The Very Best Of Peter, Paul & Mary	—	◆
25	NEW		BROTHER ALI RHYMESAYERS 0113	Us	56	◆

**ILIKE PROFILES: MOST ADDED™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	2	10	<b>#1</b> I GOTTA FEELING 1 WK THE BLACK EYED PEAS (INTERSCOPE)	
2	1	36	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	3	62	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	
4	4	47	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	
5	10	3	UPRISING MUSE (HELIUM-3/WARNER BROS.)	
6	5	14	THRILLER MICHAEL JACKSON (EPIC/LEGACY)	
7	6	50	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)	
8	7	46	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
9	9	14	BILLIE JEAN MICHAEL JACKSON (EPIC/LEGACY)	
10	8	14	BEAT IT MICHAEL JACKSON (EPIC/LEGACY)	
11	14	3	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
12	13	35	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	
13	22	2	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
14	15	64	IN THE END LINKIN PARK (WARNER BROS.)	
15	12	11	ABUSADORA WISIN & YANDEL (WY/MACHETE)	

**LALA SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	8	<b>#1</b> DOWN 2 WKS JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
2	2	10	OBSESSED MARIAH CAREY (ISLAND/IDJMG)	
3	3	6	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
4	5	12	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	
5	4	12	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
6	6	11	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
7	7	9	GOOD GIRLS GO BAD CORBA STARSHIP FEAT. LEIGHTON MEESTER (DECAVANCE/FUELED BY RAMEN/ATLANTIC/RRP)	
8	11	7	SHE WOLF SHAKIRA (SONY MUSIC LATIN/EPIC)	
9	9	12	KNOCK YOU DOWN KERI HILSON FEATURING KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
10	10	11	BREAK UP MARIO FEATURING GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)	
11	13	12	BOOM BOOM POW THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
12	14	12	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
13	17	7	BIG GREEN TRACTOR JASON ALDEAN (BROKEN BOW)	
14	19	4	THROW IT IN THE BAG FABOLOUS FEATURING THE-DREAM (DESERT STORM/DEF JAM/IDJMG)	
15	12	2	EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS (ROC NATION)	

**TOP HOLIDAY ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	-	9	<b>#1</b> AND WINTER CAME... 3 WKS ENYA (REPRISE/WARNER BROS.)	
2	-	14	NIGHTMARE REVISITED VARIOUS ARTISTS (WALT DISNEY)	
3	-	17	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS: SPECIAL EDITION SOUNDTRACK (WALT DISNEY)	
4	-	1	RING CHRISTMAS BELLS MORROW TABERNACLE CHOIR/ONCH. AT TEMPLE SQUARE IN BRAN STOKES WYTHLEIGH (WELLS) (MORROW TABERNACLE CHOIR)	
5	-	1	CHRIST IS COME BIG DADDY WEAVE (FERVENT/WORD-CURB/WARNER BROS.)	
6	-	13	YO-YO MA & FRIENDS: SONGS OF JOY & PEACE YO-YO MA (SONY CLASSICAL/SONY MASTERWORKS)	
7	-	30	NOEL JOSH GROBAN (143/REPRISE/WARNER BROS.)	
8	-	50	THE CHRISTMAS COLLECTION IL DIVO (SYCO/COLUMBIA/SONY MUSIC)	
9	-	1	DECEMBER GEORGE WINSTON (WINDHAM HILL/SONY MUSIC)	
10	-	1	CHRISTMAS TRADITION: MUSIC FOR BRASS AND ORGAN CANADIAN BRASS FEATURING ERIC ROBERTSON (OPENING DAY)	
11	-	1	A MERRY CHRISTMAS! STAN KENTON (CAPITOL JAZZ/BLG)	
12	-	154	A CHARLIE BROWN CHRISTMAS (SOUNDTRACK) VINCE GUARALDI TRIO (FANTASY/CONCORD)	
13	-	14	PEACE ON EARTH CASTING CROWNS (BEACH STREET/REUNION/SONY MUSIC)	
14	-	10	WHAT A NIGHT! A CHRISTMAS ALBUM HARRY CONNICK, JR. (COLUMBIA/SONY MUSIC)	
15	-	2	CHRISTMAS WITH WEEZER (EP) WEEZER (DGC/INTERSCOPE/IGA)	

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks titles has appeared on the Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects digital album downloads processed through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. FIVE FINGER DEATH PUNCH: ALYSON BLANCHARD



**HEATSEEKERS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	1 WK	#1 <b>BILLY TALENT</b>	III	
2	NEW		<b>JEFFREE STAR</b>	Beauty Killer	
3	NEW		<b>GIRLS</b>	Album	
4	NEW		<b>THE BIG PINK</b>	A Brief History Of Love	
5	35	2	<b>GREATEST GAINER KSM</b>	ReadBetweenTheLines	
6	NEW		<b>DESPISED ICON</b>	Day Of Mourning	
7	NEW		<b>LA ROUX</b>	La Roux	
8	41	3	<b>INFECTED MUSHROOM</b>	The Legend Of The Black Shawarma	
9	NEW		<b>BASEMENT JAXX</b>	Scars	
10	NEW		<b>SEA WOLF</b>	White Water, White Bloom	
11	3	44	<b>RANDY HOUSER</b>	Anything Goes	
12	6	31	<b>COLT FORD</b>	Ride Through The Country	
13	NEW		<b>GUY CLARK</b>	Somedays The Song Writes You	
14	NEW		<b>KJ-52</b>	Five Two Television	
15	39	7	<b>YIM YAMES</b>	Tribute To (EP)	
16	7	14	<b>TRAILER CHOIR</b>	Off The Hillbilly Hook (EP)	
17	NEW		<b>I'M OK YOU'RE OK</b>	Presents...	
18	11	57	<b>THE AIRBORNE TOXIC EVENT</b>	The Airborne Toxic Event	
19	NEW		<b>SONATA ARCTICA</b>	Days Of Grays	
20	NEW		<b>WHY?</b>	Eskimo Snow	
21	NEW		<b>SKINDRED</b>	Shark Bites And Dog Fights	
22	NEW		<b>DEADMAU5</b>	For Lack Of A Better Name	
23	8	5	<b>THE XX</b>	xx	
24	9	23	<b>MATT &amp; KIM</b>	Grand	
25	25	12	<b>WOMEN OF FAITH WORSHIP TEAM</b>	A Grand New Day	

**4** Robbie Furze and Milo Cordell make up this act, which bows with its debut album. The pair will open for Muse on the U.K. leg of its tour beginning Nov. 4.



It's the fifth charting set on Heatseekers for the electronic/pop duo, which sees its latest enter with nearly 3,000 copies sold.



The set was the Amazon MP3 store's daily deal Sept. 26 and was sold for 99 cents. No surprise then that it jumps with a 143% increase.

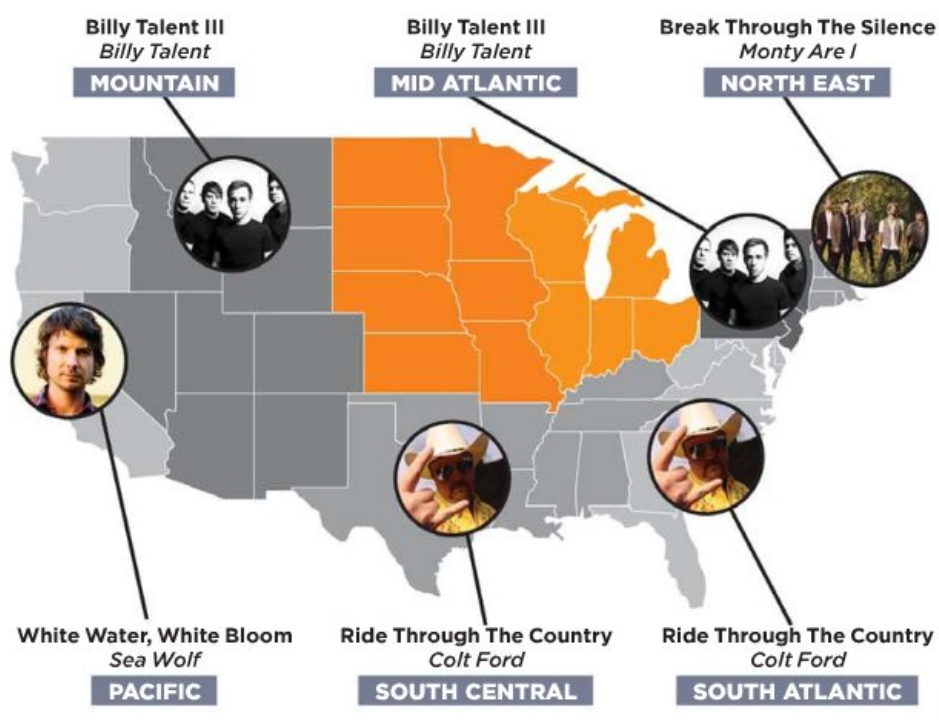
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
26	2	3	<b>MASON JENNINGS</b>	Blood Of Man	
27	16	17	<b>DAVID GARRETT</b>	David Garrett	
28	NEW		<b>OWEN</b>	New Leaves	
29	13	4	<b>MAYER HAWTHORNE</b>	A Strange Arrangement	
30	12	3	<b>THE ISAACS</b>	The Isaacs ... Naturally: An Almost A Cappella Collection	
31	RE-ENTRY		<b>JOSH WILSON</b>	Life Is Not A Snapshot (EP)	
32	NEW		<b>B.REITH</b>	Now Is Not Forever	
33	NEW		<b>MONTY ARE I</b>	Break Through The Silence	
34	23	22	<b>SAFETYSUIT</b>	Life Left To Go	
35	NEW		<b>ISLANDS</b>	Vapours	
36	NEW		<b>VADER</b>	Necropolis	
37	5	2	<b>ASKING ALEXANDRIA</b>	Stand Up And Scream	
38	17	3	<b>PETER WHITE</b>	Good Day	
39	15	3	<b>THE DODOS</b>	Time To Die	
40	21	9	<b>EDWARD SHARPE &amp; THE MAGNETIC ZEROES</b>	Up From Below	
41	4	2	<b>DYING FETUS</b>	Descend Into Depravity	
42	NEW		<b>RAIN MACHINE</b>	Rain Machine	
43	33	3	<b>3 INCHES OF BLOOD</b>	Here Waits Thy Doom	
44	36	5	<b>SIDEWALK PROPHETS</b>	These Simple Truths	
45	26	6	<b>MEV</b>	No More Stories Are Told Today Im Sorry They Washed Away...	
46	10	2	<b>IT DIES TODAY</b>	Lividity	
47	29	5	<b>TERCER CIELO</b>	Gente Comun, Suenos Extraordinarios	
48	28	3	<b>ADELITAS WAY</b>	Adelitas Way	
49	30	4	<b>DAVID BAZAN</b>	Curse Your Branches	
50	RE-ENTRY		<b>CONFIDE</b>	Shout The Truth	

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Top Christian Albums or Top Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. HEATSEEKERS SONGS: The most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist in the top 50 of the Billboard Hot 100 (or the top 50 of Hot 100 Airplay prior to Dec. 5, 1998). If a title reaches that level, it and the act's subsequent songs are then ineligible to appear on Heatseekers Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS. Sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

**HEATSEEKERS SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	6	#1 <b>REPLAY</b>	TYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
2	4	12	<b>LA LA LA</b>	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
3	7	12	<b>DO I</b>	LUKE BRYAN (CAPITOL NASHVILLE)
4	8	13	<b>LOVE YOUR LOVE THE MOST</b>	ERIC CHURCH (CAPITOL NASHVILLE)
5	11	13	<b>RUNAWAY</b>	LOVE AND THEFT (CAROLWOOD)
6	10	13	<b>I'M IN MIAMI TRICK</b>	LMFAO (PARTY ROCK/INTERSCOPE)
7	9	13	<b>BOOTS ON</b>	RANDY HOUSER (UNIVERSAL SOUTH)
8	12	5	<b>FALLING DOWN</b>	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
9	13	10	<b>RED LIGHT</b>	DAVID NAIL (MCA NASHVILLE)
10	24	7	<b>SHOTS</b>	LMFAO FEATURING LIL JON (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
11	43	2	<b>1901</b>	PHOENIX (LOYAUTE/GLASSNOTE)
12	15	9	<b>5 STAR CHICK</b>	YO GOTTI (POLO GROUNDS/J/RMG)
13	17	11	<b>YOU'RE GOING DOWN</b>	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
14	18	5	<b>CITY ON OUR KNEES</b>	TOBYMAC (FOREFRONT/EMI CMG)
15	19	12	<b>JARS</b>	CHEVELLE (EPIC)
16	16	13	<b>ON THE OCEAN</b>	KJON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
17	21	13	<b>AIN'T NO REST FOR THE WICKED</b>	CAGE THE ELEPHANT (DSP/JIVE/JLG)
18	28	9	<b>SAVIOR</b>	RISE AGAINST (DGC/INTERSCOPE)
19	29	9	<b>CAN'T LIVE WITHOUT YOU</b>	CHARLIE WILSON (P. MUSIC/JIVE/JLG)
20	31	13	<b>PANIC SWITCH</b>	SILVERSLIP PICKUPS (DANGERBIRD)
21	23	13	<b>WHEN LOVE TAKES OVER</b>	DAVID GUETTA FEATURING KELLY ROWLAND (SUM/ASTRALWERKS/CAPITOL)
22	37	4	<b>EIGHT SECOND RIDE</b>	JAKE OWEN (RCA NASHVILLE)
23	35	5	<b>TE IRA MEJOR SIN MI</b>	JOAN SEBASTIAN (MUSART/BALBOA)
24	27	13	<b>EL AMOR</b>	TITO "EL BAMBINO" (SIENTE)
25	20	13	<b>BAREFOOT AND CRAZY</b>	JACK INGRAM (BIG MACHINE)

**REGIONAL HEATSEEKERS #1 ALBUMS**



**WEST NORTH CENTRAL**

- 1 **Infected Mushroom**  
The Legend Of The Black Shawarma
- 2 **The Greencards**  
Fascination
- 3 **Mason Jennings**  
Blood Of Man
- 4 **Billy Talent**  
III
- 5 **The Big Pink**  
A Brief History Of Love
- 6 **Trailer Choir**  
Off The Hillbilly Hook (EP)
- 7 **Randy Houser**  
Anything Goes
- 8 **Guy Clark**  
Somedays The Song Writes You
- 9 **KSM**  
ReadBetweenTheLines
- 10 **Jeffree Star**  
Beauty Killer

**EAST NORTH CENTRAL**

- 1 **Billy Talent**  
III
- 2 **Girls**  
Album
- 3 **Jeffree Star**  
Beauty Killer
- 4 **The Big Pink**  
A Brief History Of Love
- 5 **KSM**  
ReadBetweenTheLines
- 6 **Randy Houser**  
Anything Goes
- 7 **Despised Icon**  
Day Of Mourning
- 8 **Skindred**  
Shark Bites And Dog Fights
- 9 **Basement Jaxx**  
Scars
- 10 **Infected Mushroom**  
The Legend Of The Black Shawarma

**PROGRESS REPORT**

**Carmen Reece, "Right Here"**  
The London-born singer is racing toward the top of the Hot Dance Airplay and Hot Dance Club Songs charts as her first Billboard hit flies 12-2 and 14-10, respectively, on the tallies.





**THE BILLBOARD HOT 100**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	16	<b>#1</b> I GOTTA FEELING <small>14 WKS</small>	The Black Eyed Peas <small>PRODUCTION: GUETTA FRIESTERER (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, D. GUETTA, F. FRIESTERER) © INTERSCOPE</small>		1
2	3	2	13	DOWN	Jay Sean Featuring Lil Wayne <small>J. REMY BOBBY/BASS (J. SEAN, J. COTTER, R. LAROW, J. SKALLER, J. PERKINS, D. CARTER) © CASH MONEY/UNIVERSAL REPUBLIC</small>		2
3	6	3	7	PARTY IN THE U.S.A.	Miley Cyrus <small>DR. LUKE (L. GOTTWALD, C. KELLY, J. CORNISH) © HOLLYWOOD</small>		2
4	2	4	9	RUN THIS TOWN	Jay-Z, Rihanna & Kanye West <small>K. WEST, N.O. I.D. (S. C. CARTER, K. WEST, E. WILSON, R. FENTY, A. ALATAS) © ROC NATION</small>		2
5	10	7	7	<b>GREATEST GAINER/DIGITAL</b> WHATCHA SAY	Jason DeRulo <small>J. ROTEM, J. ROTEM, K. ANDERSON, J. DESROULEAUX) © BELUGA HEIGHTS/WARNER BROS.</small>		5
6	4	6	23	YOU BELONG WITH ME	Taylor Swift <small>N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE) © BIG MACHINE/UNIVERSAL REPUBLIC</small>		2
7	7	18	5	<b>GREATEST GAINER/AIRPLAY</b> PAPARAZZI	Lady Gaga <small>R. FUSARI, L. ADY, GAGA (S. G. GERMANOTTA, R. FUSARI) © STREAMLINE/KOOLHAUS/CHERRYTREE/INTERSCOPE</small>		7
8	9	5	35	USE SOMEBODY	Kings Of Leon <small>A. PETRAGLIA, J. KING (C. FOLLOWWILL, J. FOLLOWWILL, M. FOLLOWWILL, N. FOLLOWWILL) © RCA/RMG</small>		4
9	11	8	12	OBSESSED	Mariah Carey <small>M. CAREY, J. STEWART (M. CAREY, T. NASH, C. A. STEWART) © ISLAND/JMG</small>		7
10	5	5	30	EMPIRE STATE OF MIND	Jay-Z + Alicia Keys <small>SHUK, J. SEWELL, J. LEPIC, A. HUNTE (S. C. CARTER, A. SHUCK, BURGH, J. SEWELL, J. LEPIC, A. HUNTE, A. KEYS, B. KEYS, S. ROBINSON) © ROC NATION</small>		5
11	96	-	2	COWBOY CASANOVA	Carrie Underwood <small>M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES) © ARISTA NASHVILLE</small>		11
12	8	-	2	FOREVER	Drake Featuring Kanye West, Lil Wayne & Eminem <small>BOI-1DA, M. SAMUELS, A. GRAHAM, K. WEST, D. CARTER, M. MATHERS) © HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE</small>		8
13	13	11	11	SHE WOLF	Shakira <small>S. MEBARAK, R. J. HILL (S. MEBARAK, R. J. DREXLER, J. HILL, S. ENDICOTT) © SONY MUSIC LATIN/EPIC</small>		11
14	12	9	15	HOTEL ROOM SERVICE	Pitbull <small>J.M. JONES (A. C. PEREZ, J. SCHIFFER, J. PROFFER, S. EDWARDS, JR., J. CAMPBELL, D. HOBBS, J. POSS, C. WINDON, H. PAMPA, R. CAMPBELL, J. FRED, G. WILSON) © MR. 360/POLYGRAM/SONY</small>		8
15	18	33	10	SWEET DREAMS	Beyonce <small>JIM JOHNSON, W. WILKINS, RICO LOVE (B. KNOWLES, J. G. SCHEFFER, W. WILKINS, RICO LOVE) © MUSIC WORLD/COLUMBIA</small>		15
16	14	13	21	BEST I EVER HAD	Drake <small>BOI-1DA (A. GRAHAM, M. SAMUELS, D. HAMILTON, N. COLEMAN, D. CARTER) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN</small>		2
17	16	10	18	GOOD GIRLS GO BAD	Cobra Starship Featuring Leighton Meester <small>K. RUDOLF (COBRA STARSHIP, K. RUDOLF, K. DIUGUARDI, J. KASHER) © DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP</small>		7
18	19	14	17	THROW IT IN THE BAG	Faboolus Featuring The-Dream <small>C. STEWART, T. NASH (J. D. JACKSON, C. A. STEWART, T. NASH) © DESERT STORM/DEF JAM/JMG</small>		14
19	15	12	27	KNOCK YOU DOWN	Keri Hilson Featuring Kanye West & Ne-Yo <small>DANJA (F.N. HILLS, K. L. HILSON, K. COSSOM, S. SMITH, M. ARAICA, K. WEST) © MOSLEY/ZONE 4/INTERSCOPE</small>		3
20	20	17	15	BREAK UP	Mario Featuring Gucci Mane & Sean Garrett <small>S. GARRETT, S. CRAWFORD (S. GARRETT, S. CRAWFORD, R. DAVIS) © 3RD STREET/J/RMG</small>		14
21	17	48	11	SUCCESSFUL	Drake Featuring Trey Songz & Lil Wayne <small>N. SHEBIB (A. GRAHAM, N. SHEBIB, T. NEVENS, D. CARTER) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN</small>		17
22	24	21	10	SAY HEY (I LOVE YOU)	Michael Franti & Spearhead Feat. Cherine Anderson <small>M. FRANTI, S. DUNBAR, R. SHAKESPEAR (M. FRANTI, C. YOUNG) © BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC</small>		21
23	23	19	11	BE ON YOU	Flo Rida Featuring Ne-Yo <small>STARGATE, NE-YO (T. DILLARD, S. SMITH, M. S. ERIKSEN, T. E. HERMANSEN) © PDE BOY/ATLANTIC</small>		19
24	46	58	6	FIREFLIES	Owl City <small>A. YOUNG (A. YOUNG) © UNIVERSAL REPUBLIC</small>		24
25	21	16	20	BATTLEFIELD	Jordin Sparks <small>R. TEDDER, S. WATTERS, L. BIANCANELLO, W. WILKINS (L. BIANCANELLO, S. WATTERS, W. WILKINS, R. TEDDER) © 19/INTERSCOPE</small>		10
26	27	29	10	ONE TIME	Justin Bieber <small>J.B. COLE, C. STEWART (C. A. STEWART, J. BUNTON, C. COLE, T. NKHEREANYE) © ISLAND/JMG</small>		26
27	31	35	9	ALREADY GONE	Kelly Clarkson <small>R. TEDDER (K. CLARKSON, R. TEDDER) © 19/RCA/RMG</small>		27
28	29	13	13	LOVE DRUNK	Boys Like Girls <small>B. HOWES (M. JOHNSON, S. HOLLANDER, D. KATZ) © COLUMBIA</small>		22
29	25	20	16	BIG GREEN TRACTOR	Jason Aldean <small>M. KNOX (J. COLLINS, D. L. MURPHY) © BROKEN BOW</small>		18
30	26	15	29	BOOM BOOM POW	The Black Eyed Peas <small>WILL I AM (W. ADAMS, A. PINEDA, S. FERGUSON, J. GOMEZ) © WILL I AM/INTERSCOPE</small>		1
31	22	26	14	21 GUNS	Green Day <small>B. VIG, GREEN DAY (B. J. ARMSTRONG, GREEN DAY) © REPRISE</small>		22
32	32	31	10	TOES	Zac Brown Band <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS) © HOME GROWN/ATLANTIC/BIGGER PICTURE</small>		31
33	35	23	13	FALLIN' FOR YOU	Colbie Caillat <small>R. NOWELS, K. CAILLAT, J. SHANKS (C. CAILLAT, R. NOWELS) © UNIVERSAL REPUBLIC</small>		12
34	30	24	21	NO SURPRISE	Daughtry <small>H. BENSON (C. DAUGHTRY, C. KROEGER, R. WESTBERG, E. DILL) © 19/RCA/RMG</small>		15
35	28	25	31	I KNOW YOU WANT ME (CALLE OCHO)	Pitbull <small>PRICH, N. FASANO (D. J. WOLINSKI, D. SERAPHINE, S. BOSCO, N. FASANO, P. GONELLA, A. C. PEREZ) © ULTRA</small>		2
36	34	32	16	NEVER SAY NEVER	The Fray <small>A. JOHNSON, M. FLYNN (THE FRAY, J. KING, I. SLADE) © EPIC</small>		32
37	51	59	7	NEED YOU NOW	Lady Antebellum <small>P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR) © CAPITOL NASHVILLE</small>		37
38	42	28	21	FIRE BURNING	Sean Kingston <small>REDONE (K. ANDERSON, N. KHAYAT, B. HAJJI) © BELUGA HEIGHTS/EPIC</small>		5
39	39	36	9	AMERICAN RIDE	Toby Keith <small>T. KEITH (J. WEST, D. PAHANISH) © SHOW DOG NASHVILLE</small>		36
40	33	27	22	WAKING UP IN VEGAS	Katy Perry <small>G. WELLS (K. PERRY, D. CHILD, A. CARLSSON) © CAPITOL</small>		9
41	36	37	24	PLEASE DON'T LEAVE ME	Pink <small>M. MARTIN (PINK, M. MARTIN) © LAFACE/JLG</small>		17
42	45	43	11	ONLY YOU CAN LOVE ME THIS WAY	Keith Urban <small>H. HUFF, K. URBAN (S. MCEWAN, J. REID) © CAPITOL NASHVILLE</small>		42
43	52	55	7	GETTIN' YOU HOME (THE BLACK DRESS SONG)	Chris Young <small>J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY) © RCA NASHVILLE</small>		43
44	38	34	22	PRETTY WINGS	Maxwell <small>H. DAVID, MUSZE (H. DAVID, MUSZE) © COLUMBIA</small>		33
45	55	60	8	SEXY CHICK	David Guetta Featuring Akon <small>D. GUETTA, S. VEE, J. C. SINDRES, G. TUINFORT, S. VEE, A. THIAM) © GUM/ASTRALWORKS/CAPITOL</small>		45
46	47	39	7	EVACUATE THE DANCEFLOOR	Cascada <small>M. REUTER, Y. PEIFER, Y. PEIFER, A. ESHUIS, M. REUTER) © ROBBINS</small>		39
47	75	-	2	MEET ME HALFWAY	The Black Eyed Peas <small>K. HARRIS, WILL I AM (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. BAPTISTE, S. GORDON) © INTERSCOPE</small>		47
48	49	38	76	I'M YOURS	Jason Mraz <small>M. TEREFE (J. MRAZ) © ATLANTIC/RRP</small>		4
49	63	94	3	DROP IT LOW	Ester Dean Featuring Chris Brown <small>P. LOW, DA DON (J. JONES, E. DEAN, C. BROWN) © HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE</small>		49
50	54	52	4	WASTED	Gucci Mane Featuring Plies Or OJ Da Juiceman <small>FATBOI (L. DOUGLAS, R. DAVIS, A. WASHINGTON) © MIZAY/ICEY/WARNER BROS.</small>		50
51	68	66	6	REPLAY	Iyaz <small>J. ROTEM (J. ROTEM, K. JONES, K. ANDERSON, J. DESROULEAUX, T. THERON, T. THOMAS) © TIME IS MONEY/BELUGA HEIGHTS/REPRISE</small>		51
52	44	30	18	ICE CREAM PAINT JOB	Dorrough <small>ZMUCH (D. D. DORROUGH, R. A. PROCTOR) © NGENIUS/ET</small>		27
53	53	44	17	SMALL TOWN USA	Justin Moore <small>J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE) © VALORY</small>		44
54	58	51	10	IMMA STAR (EVERYWHERE WE ARE)	Jeremih <small>M. SCHULTZ (J. FELTON, K. JAMES, M. SCHULTZ) © MICK SCHULTZ/DEF JAM/JMG</small>		51
55	61	-	2	LA LA LA	LMFAO <small>(S. K. GORDY, S. A. GORDY) © PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE</small>		55



**11** The track's No. 8 entry on Hot Digital Songs (110,000 downloads) gives Underwood eight top 10s since the chart's launch in February 2005. That ties her with Beyoncé for second place among females, trailing only Rihanna (12).



**61** The singer posts her first solo Hot 100 appearance since "Superwoman" peaked at No. 82 last October. In 2009, she shared vocal credits with both Jack White and Jay-Z. The latter collaboration slips 5-10 this issue.



**71 & 85** The TV series' charting sum is now up to five with this week's covers of Celine Dion's No. 54-peaking song from 2007 and Queen's 1977 classic (No. 13 peak).



**95** The singer makes his maiden Hot 100 voyage seven years after his first appearance on Hot Country Songs. The track is his first Hot Country Songs top 20 (No. 19).



**97** The album's title track is the fourth single from that set to make the list; it's the second time she's had that many off one collection. Her second album, "Missundaztood" (2001), also had four Hot 100 hits.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	57	41	19	HER DIAMONDS	Rob Thomas <small>M. SERLETIC (R. THOMAS) © EMBLEM/ATLANTIC</small>		23
57	76	84	5	THE FIXER	Pearl Jam <small>B. O'BRIEN (E. VEDDER, M. CAMERON, S. GOSSARD, M. MCCREARY) © MONKEYWRENCH</small>		56
58	56	40	19	NEW DIVIDE	Linkin Park <small>M. SHINODA (LINKIN PARK) © MACHINE SHOP/WARNER BROS.</small>		6
59	48	47	8	SMILE	Uncle Kracker <small>R. CAVALLO (M. SHAFER, B. DALY, J. HARDING, J. BOSE) © TOP DOG/ATLANTIC</small>		47
60	40	-	2	I'M GOING IN	Drake Featuring Lil Wayne & Young Jeezy <small>NEEDLZ, K. GAIN (A. GRAHAM, D. CARTER, J. W. JENKINS) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN</small>		40
61	HOT SHOT DEBUT	1	1	DOESN'T MEAN ANYTHING	Alicia Keys <small>K. BROTHERS, A. KEYS (A. KEYS, K. BROTHERS, JR.) © MBR/J/RMG</small>		61
62	65	67	8	WELCOME TO THE FUTURE	Brad Paisley <small>(W. PAISLEY, C. DUBOIS) © ARISTA NASHVILLE</small>		62
63	62	56	4	LOL :-)	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em <small>FISHA &amp; PRICE (T. NEVENS, T. TAYLOR, T. SCALES, D. WAY, R. DAVIS) © SONG BOOK/ATLANTIC</small>		51
64	64	65	6	I'M ALIVE	Kenny Chesney With Dave Matthews <small>B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO) © BNA</small>		64
65	70	76	4	DO I	Luke Bryan <small>J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD) © CAPITOL NASHVILLE</small>		65
66	37	-	3	UPRISING	Muse <small>(M. BELLMY) © HELIUM-3/WARNER BROS.</small>		37
67	67	57	4	I WILL NOT BOW	Breaking Benjamin <small>D. BENEDETH (B. BURNLEY) © HOLLYWOOD</small>		40
68	74	74	13	GOD IN ME	Mary Mary Featuring Kierra "Kiki" Sheard <small>W. CAMPBELL, F. CAMPBELL, E. ATKINS-CAMPBELL, T. ATKINS-CAMPBELL) © MY BLOCK/COLUMBIA</small>		68
69	72	71	14	LOVE YOUR LOVE THE MOST	Eric Church <small>J. JOYCE (E. CHURCH, M. PHEENEY) © CAPITOL NASHVILLE</small>		63
70	RE-ENTRY	3	3	FACE DROP	Sean Kingston <small>L. SECON (L. SECON, A. MARTIN) © BELUGA HEIGHTS/EPIC</small>		70
71	NEW	1	1	TAKING CHANCES	Glee Cast <small>A. ANDERS, PASTROM (D. A. STEWART, K. DIUGUARDI) © FOX/COLUMBIA</small>		71
72	41	75	3	YOUNG FOREVER	Jay-Z + Mr. Hudson <small>K. WEST (M. GOLD, F. MERTENS, L. BERNARD, S. C. CARTER, K. WEST) © ROC NATION</small>		41
73	85	80	6	STARSTRUKK	3OH!3 Featuring Katy Perry <small>M. SQUIRE, 3OH!3 (S. FOREMAN, N. MOTTE) © PHOTO FINISH/ATLANTIC/RRP</small>		73
74	60	53	16	LIVING FOR THE NIGHT	George Strait <small>T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON) © MCA NASHVILLE</small>		53
75	66	-	2	I WANT TO KNOW WHAT LOVE IS	Mariah Carey <small>M. CAREY, J. WRIGHT (M. JONES) © ISLAND/JMG</small>		66
76	71	61	20	ALRIGHT	Darius Rucker <small>F. ROGERS (R. RUCKER, F. ROGERS) © CAPITOL NASHVILLE</small>		30
77	69	54	15	YOU'RE A JERK	New Boyz <small>D. A. THOMAS (D. A. THOMAS, E. H. BENJAMIN, V. B. ADAMS) © SHOTTY/ASYLUM/WARNER BROS.</small>		24
78	78	77	13	I'LL JUST HOLD ON	Blake Shelton <small>S. HENDRICKS (B. HAYS, LIP, OLSEN, B. SIMPSON) © WARNER BROS. (NASHVILLE)/WRN</small>		76
79	87	79	5	RUNAWAY	Love And Theft <small>J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE) © CAROLWOOD</small>		65
80	86	85	5	NUMBER ONE	R. Kelly Featuring Keri Hilson <small>R. KELLY, R. HAMILTON, R. HAMILTON (R. KELLY, R. HAMILTON, R. HAMILTON, K. L. HILSON) © JIVE/JLG</small>		80
81	81	73	18	I'M IN MIAMI TRICK	LMFAO <small>S. K. GORDY, S. A. GORDY (LMFAO) © PARTY ROCK/INTERSCOPE</small>		51
82	84	81	5	UNDER	Pleasure P <small>TANK (TANK, A. DIXON, L. BEREAL, R. NEW, J. FRANKLIN, T. JONES, K. STEPHENSON, M. COOPER) © ATLANTIC</small>		81
83	50	-	2	HAPPY	Leona Lewis <small>R. TEDDER (R. TEDDER, E. K. BOGART, L. LEWIS) © SYCO/J/RMG</small>		50
84	91	90	9	SOUNDS LIKE LIFE TO ME	Darryl Worley <small>J. BROWN, K. GRANT (D. WORLEY, W. VARBLE, P. O' DONNELL) © STROUD/AVIARIOUS</small>		84
85	NEW	1	1	SOMEBODY TO LOVE	Glee Cast <small>A. ANDERS, PASTROM (F. MERCURY) © FOX/COLUMBIA</small>		85
86	77	72	17	EGO	Beyonce <small>E. WILLIAMS, H. LILLY, B. KNOWLES (E. WILLIAMS, H. LILLY, JR., B. KNOWLES) © MUSIC WORLD/COLUMBIA</small>		39
87	80	69	16	BOOTS ON	Randy Houser <small>M. WRIGHT, C. AUDRETCH, III (R. HOUSER, B. KINNEY) © UNIVERSAL SOUTH</small>		53
88	89	86	14	TRUST	Keyshia Cole Duet With Monica <small>D. ALFORD, R. FAIR (K. M. COLE, F. TAYLOR, D. L. ALFORD) © IMANI/GEFFEN/INTERSCOPE</small>		70
89	94	-	4	FIFTEEN	Taylor Swift <small>N. CHAPMAN, T. SWIFT (T. SWIFT) © BIG MACHINE</small>		65
90	73	70	10	THE ONE	Mary J. Blige Featuring Drake <small>R. JERKINS (M. J. BLIGE, R. JERKINS, E. DEAN, A. GRAHAM) © MARIARCH/GEFFEN/INTERSCOPE</small>		63
91	92	96	5	FALLING DOWN	Selena Gomez & The Scene <small>T. BRUNER, T. VITTOE (T. BRUNER, T. VITTOE, G. SCHOCK) © HOLLYWOOD</small>		91
92	95	-	2	I WANNA	The All-American Rejects <small>J. VALENTE (THE ALL-AMERICAN REJECTS) © DOGHOUSE/DGC/INTERSCOPE</small>		92
93	88	91	3	BREAK	Three Days Grace <small>H. BENSON (THREE DAYS GRACE, B. STOCK) © JIVE/JLG</small>		88
94	99	-	2	CHECK MY BRAIN	Alice In Chains <small>N. RASKUTINECZ, ALICE IN CHAINS (J. CANTRELL) © VIRGIN/CAPITOL</small>		94
95	NEW	1	1	RED LIGHT	David Nail <small>F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY) © MCA NASHVILLE</small>		95
96	NEW	1	1	BAD HABITS	Maxwell <small>H. DAVID, MUSZE (H. DAVID, MUSZE) © COLUMBIA</small>		96
97	NEW	1	1	FUNHOUSE	Pink <small>T. KANAL, J. HARRY (PINK, T. KANAL, J. HARRY) © LAFACE/JLG</small>		97
98	NEW	1	1	BONFIRE	Craig Morgan <small>P. O' DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS) © BNA</small>		98
99	82	62	16	SUMMER NIGHTS	Rascal Flatts <small>D. HUFF, RASCAL FLATTS (G. LEVEX, B. JAMES, BUSBEE) © LYRIC STREET</small>		37
100	59	-	2	PURSUIT OF HAPPINESS (NIGHTMARE)	Kid Cudi Feat. MGMT & Ratatat <small>RATATAT (S. R. S. MESCUDI, E. MAST, M. STROUD) © DREAM ON/G.O.D./UNIVERSAL MOTOWN</small>		59

**BETWEEN THE BULLETS**



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	22	#1 YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	16	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
3	3	10	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	5	10	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
5	4	19	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
6	6	13	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
7	9	13	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
8	8	21	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	10	14	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
10	7	25	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
11	15	6	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
12	14	6	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
13	13	12	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	11	14	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
15	12	21	PRETTY WINGS	MAXWELL (COLUMBIA)
16	16	10	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
17	29	4	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	30	4	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
19	17	16	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
20	18	17	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
21	20	10	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)
22	21	16	SMALL TOWN USA	JUSTIN MOORE (VALORY)
23	33	8	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
24	32	9	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)
25	24	11	NEVER SAY NEVER	THE FRAY (EPIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	19	20	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
27	25	23	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
28	22	14	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
29	26	56	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
30	35	14	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
31	23	12	GOOD GIRLS GO BAD	CORINA STARSHIP FEAT. LIGHTON VESTER (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP)
32	42	7	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
33	36	6	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
34	27	30	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
35	31	11	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
36	38	9	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)
37	37	7	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)
38	47	3	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
39	34	19	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
40	41	7	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 BOD WAX/ANTI-UNIVERSAL REPUBLIC)
41	50	3	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
42	44	6	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
43	40	17	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
44	52	3	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
45	46	5	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY (SONG BOOK/ATLANTIC)
46	28	15	LIVING FOR THE NIGHT	GEORGE STRAIT (MCA NASHVILLE)
47	39	30	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
48	49	9	LOVE YOUR LOVE THE MOST	CHRIS CHURCH (CAPITOL NASHVILLE)
49	72	2	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
50	43	6	UNDER PLEASURE P	(ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	54	5	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
52	55	9	SOUNDS LIKE LIFE TO ME	DARRYL WORLEY (STROUD/DAVARIOUS)
53	-	1	DOESN'T MEAN ANYTHING	ALICIA KEYS (MBAK/J/RMG)
54	51	13	TRUST	KEYSHA COLE DUET WITH MONICA (IMAM/GEFFEN/INTERSCOPE)
55	62	3	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
56	-	1	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
57	60	11	21 GUNS	GREEN DAY (REPRISE)
58	65	2	BAD HABITS	MAXWELL (COLUMBIA)
59	61	5	NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
60	67	2	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
61	64	6	RUNAWAY	LOVE AND THEFT (CAROLWOOD)
62	58	21	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
63	45	14	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)
64	68	2	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)
65	48	19	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
66	73	2	DO I	LUKE BRYAN (CAPITOL NASHVILLE)
67	-	1	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
68	66	4	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
69	56	21	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
70	57	17	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
71	-	1	BONFIRE	CRAIG MORGAN (BNA)
72	70	5	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
73	-	1	REGRET	LETOYA FEAT. LUDACRIS (CAPITOL)
74	-	1	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY (ISLAND/IDJMG)
75	-	1	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)

1,315 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	4	7	#1 PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
2	8	7	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
3	6	16	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
4	3	5	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
5	7	12	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
6	5	7	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
7	1	3	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
8	-	1	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
9	2	2	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
10	10	33	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
11	9	22	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
12	11	11	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	
13	23	6	FIREFLIES	OWI CITY (UNIVERSAL REPUBLIC)	
14	12	12	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
15	16	9	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)	
16	13	17	GOOD GIRLS GO BAD	CORINA STARSHIP FEAT. LIGHTON VESTER (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP)	
17	18	8	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	
18	20	9	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 BOD WAX/ANTI-UNIVERSAL REPUBLIC)	
19	17	13	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
20	15	14	21 GUNS	GREEN DAY (REPRISE)	
21	27	9	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	
22	43	29	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	
23	41	6	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
24	26	13	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
25	35	9	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	25	26	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
27	40	6	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
28	38	21	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
29	32	15	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
30	36	7	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	
31	33	9	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
32	-	1	TAKING CHANCES	GLEE CAST (FOX/COLUMBIA)	
33	24	2	SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
34	14	3	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)	
35	50	2	LA LA LA	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	
36	30	16	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
37	39	13	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
38	21	2	IM GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
39	37	31	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
40	68	3	THE FIXER	PEARL JAM (MONKEYWRENCH)	
41	28	8	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
42	71	2	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
43	44	6	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)	
44	42	19	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)	
45	34	40	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
46	46	11	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)	
47	49	7	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
48	19	3	UPRISING	HELIUM-3/WARNER BROS.	
49	-	1	SOMEBODY TO LOVE	GLEE CAST (FOX/COLUMBIA)	
50	-	1	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	55	9	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)	
52	51	4	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)	
53	-	2	FACE DROP	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
54	47	19	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
55	45	27	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
56	48	15	YOU'RE A JERK	NEW BOYZ (SHOTT/VASYLUM/WARNER BROS.)	
57	52	16	NEVER SAY NEVER	THE FRAY (EPIC)	
58	53	10	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)	
59	58	5	FALLING DOWN	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
60	63	6	STARSTRUKK	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
61	22	2	HAPPY	LEONA LEWIS (SYCO/J/RMG)	
62	57	13	I'M IN MIAMI TRICK	LMFAO (PARTY ROCK/INTERSCOPE)	
63	31	60	JUST DANCE	LADY GAGA FEAT. COLLEEN ROSS (STREAMLINE/KONLIVE/INTERSCOPE)	
64	61	30	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
65	56	23	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
66	69	7	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)	
67	29	2	PURSUIT OF HAPPINESS (NIGHTMARE)	HO CHOI FEAT. NIGHT & INSTANT (DREAM ON/5.0.0.1/UNIVERSAL MOTOWN)	
68	-	1	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)	
69	-	2	WASTED	GUCCI MANE FEAT. PLIES OR GU DA JUICEMAN (MIZAY/SO ICEY/WARNER BROS.)	
70	59	24	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
71	62	21	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
72	70	35	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
73	65	22	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
74	-	2	DO I	LUKE BRYAN (CAPITOL NASHVILLE)	
75	-	1	WHAT WE TALKIN' ABOUT	JAY-Z + LUKE STEELE (ROC NATION)	

**ALBUM CHARTS**

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

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

**PRICING/CONFIGURATION/AVAILABILITY**  
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ 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.
- GREATEST GAINER** Where included, this award indicates the title with the chart's largest airplay increase.

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

**CONFIGURATIONS**  
Ⓜ CD single available. Ⓜ 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.

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

**AWARD CERT. LEVELS**

**ALBUM CHARTS**  
● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 2



MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	14	<b>#1</b> USE SOMEBODY KINGS OF LEON (RCA/RMG)
2	4	10	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	2	16	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	1	17	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
5	5	8	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
6	11	7	<b>GREATEST GAINER</b> WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
7	6	18	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
8	12	9	OBSESSED MARIAH CAREY (ISLAND/IDJMG)
9	8	15	GOOD GIRLS GO BAD CORPUS STATION FEAT. LORITON HUBERTY (DECA/DANCEFUELED BY RAMEN/KLANTIC/RRP)
10	10	12	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)
11	16	5	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	7	19	KNOCK YOU DOWN KERR HILSON FEAT. KANYE WEST & NE-YO (MOSLEY.ZONE 4/INTERSCOPE)
13	14	18	NEVER SAY NEVER THE FRAY (EPIC)
14	9	19	NO SURPRISE DAUGHTRY (19/RCA/RMG)
15	17	10	SWEET DREAMS BEYONCÉ (MUSIC WORLD/COLUMBIA)
16	15	23	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
17	22	5	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
18	13	11	HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)
19	19	8	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)
20	21	6	BE ON YOU FLO RIDA FEAT. NE-YO (PDC BOY/ATLANTIC)
21	25	6	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
22	18	14	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
23	24	9	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)
24	26	5	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
25	23	18	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
26	27	5	STARSTRUKK 3OH3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
27	20	11	SHE WOLF SHAKIRA (EPIC)
28	36	2	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
29	33	3	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
30	28	7	I WANNA THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
31	31	5	EVACUATE THE DANCEFLOOR CASCADA (ROBBINS)
32	34	3	FACE DROP SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
33	30	8	21 GUNS GREEN DAY (REPRISE)
34	37	2	FUNHOUSE PINK (LAFACE/JLG)
35	38	3	THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
36	40	2	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
37	35	3	DROP IT LOW ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
38	32	18	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
39	29	12	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
40	NEW		SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)

Mariah Carey extends her record for most **Mainstream Top 40** top 10s, as "Obsessed" advances 12-8. The song is her 17th top 10 dating to the chart's 1992 launch.

In second place is Madonna with 14 top 10 titles at the format. Nelly, Pink and Justin Timberlake follow with 12 top 10s each.

On **Adult Contemporary**, Michael Bublé registers the fastest climb to the top 10 for a non-holiday song this year, as "Haven't Met You Yet" flies 14-10 in its fourth chart week. Among non-seasonal titles, the song logs the quickest ascent to the top 10 since Michael McDonald's "Your Love Keeps Lifting Me" Higher and Higher" also entered the top tier in four weeks in February 2008.

Bublé logs the swiftest top 10 ascent for an original, non-holiday song since his own "Everything" charged 12-10 in its fourth week in May 2007.



BUBLÉ

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	<b>#1</b> THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	2	36	YOU FOUND ME THE FRAY (EPIC)
3	3	20	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
4	5	33	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
5	6	11	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	7	49	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	8	50	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)
8	12	8	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
9	9	39	HOT N COLD KATY PERRY (CAPITOL)
10	14	4	<b>GREATEST GAINER</b> HAVEN'T MET YOU YET MICHAEL BUBLÉ (143/REPRISE)
11	11	14	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
12	10	23	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
13	13	16	NO SURPRISE DAUGHTRY (19/RCA/RMG)
14	15	21	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
15	20	6	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
16	16	19	COME BACK TO ME DAVID COOK (19/RCA/RMG)
17	18	11	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
18	24	4	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
19	21	2	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)
20	17	11	SHE IS LOVE PARACHUTE (MERCURY/IDJMG)
21	19	17	SECOND CHANCE SHINEDOWN (ATLANTIC)
22	23	8	BEAUTIFUL WORLD (WE'RE ALL HERE) JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)
23	25	4	USE SOMEBODY KINGS OF LEON (RCA/RMG)
24	22	8	I LOOK TO YOU WHITNEY HOUSTON (ARISTA/RMG)
25	RE-ENTRY		BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	<b>#1</b> USE SOMEBODY KINGS OF LEON (RCA/RMG)
2	2	21	NO SURPRISE DAUGHTRY (19/RCA/RMG)
3	3	15	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	4	13	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
5	6	16	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	5	24	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
7	9	21	NEVER SAY NEVER THE FRAY (EPIC)
8	8	23	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
9	7	20	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
10	11	12	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)
11	13	17	21 GUNS GREEN DAY (REPRISE)
12	10	25	COME BACK TO ME DAVID COOK (19/RCA/RMG)
13	15	10	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
14	16	8	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
15	18	6	WE WEREN'T BORN TO FOLLOW BON JOVI (MERCURY/IDJMG)
16	17	13	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
17	19	8	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
18	21	6	HEY, SOUL SISTER TRAIN (COLUMBIA)
19	29	2	<b>GREATEST GAINER</b> SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
20	25	5	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
21	20	14	STARING DOWN COLLECTIVE SOUL (EL/LOUD & PROUD/ROADRUNNER/RRP)
22	22	15	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
23	28	5	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
24	27	8	I WANNA THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
25	26	9	GOOD GIRLS GO BAD CORPUS STATION FEAT. LORITON HUBERTY (DECA/DANCEFUELED BY RAMEN/KLANTIC/RRP)

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

Having first appeared on the Nov. 28, 1992, **Alternative** chart, Alice in Chains notches it first No. 1, as "Check My Brain" rises 2-1. The band had collected two prior top 10s: "No Excuses" (No. 3, 1994) and "Heaven Beside You" (No. 6, 1996).



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	<b>#1</b> CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
2	1	8	UPRISING MUSE (HELIUM-3/WARNER BROS.)
3	3	6	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
4	5	15	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
5	4	18	NOTION KINGS OF LEON (RCA/RMG)
6	6	14	JARS CHEVELLE (EPIC)
7	7	12	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
8	8	29	PANIC SWITCH SILVERSN PICKUPS (DANGERBIRD)
9	10	7	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
10	11	5	MEDICATE AFI (DGC/INTERSCOPE)
11	9	10	THE FIXER PEARL JAM (MONKEYWRENCH)
12	17	4	BREAK THREE DAYS GRACE (JIVE/JLG)
13	14	28	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
14	13	19	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
15	16	37	USE SOMEBODY KINGS OF LEON (RCA/RMG)
16	15	52	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)
17	12	19	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
18	NEW		<b>GREATEST GAINER</b> WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
19	19	12	SHE'S A GENIUS JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
20	20	8	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
21	18	19	21 GUNS GREEN DAY (REPRISE)
22	26	2	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
23	24	6	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
24	23	11	BREAKING ANBERLIN (UNIVERSAL REPUBLIC)
25	21	15	ONE DAY MATISYAHU (J/DUB/DR/EPIC)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	<b>#1</b> FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)
2	3	11	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
3	2	14	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT UZ (ISLAND/INTERSCOPE)
4	4	12	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
5	5	10	THE FIXER PEARL JAM (MONKEYWRENCH)
6	6	15	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	8	19	21 GUNS GREEN DAY (REPRISE)
8	11	6	HEY, SOUL SISTER TRAIN (COLUMBIA)
9	9	34	USE SOMEBODY KINGS OF LEON (RCA/RMG)
10	13	6	BACKWARDS DOWN THE NUMBER LINE PHISH (JEMP)
11	10	16	LITTLE BRIBES DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
12	7	19	YOU NEVER KNOW WILCO (NONESUCH/WARNER BROS.)
13	15	5	DREAMS BRANDI CARLILE (COLUMBIA)
14	12	23	LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)
15	16	8	STARING DOWN COLLECTIVE SOUL (EL/LOUD & PROUD/ROADRUNNER/RRP)
16	19	19	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
17	20	6	SOMETHING BEAUTIFUL NEEDTOBREATHE (ATLANTIC)
18	18	17	BE THERE HOWIE DAY (EPIC)
19	23	3	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
20	21	15	NEVER SAY NEVER THE FRAY (EPIC)
21	22	14	PRECIOUS LOVE JAMES MORRISON (POLY/DOR/INTERSCOPE)
22	24	6	SAY PLEASE MONSTERS OF FOLK (SHANGRI-LA)
23	17	14	GO ON JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
24	30	2	BUSTER VOODOO RODRIGO Y GABRIELA (ATO/RED)
25	28	3	I AND LOVE AND YOU THE AVETT BROTHERS (AMERICAN/COLUMBIA)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, and TRIPLE A panels, respectively are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 201 all-format rock stations, including 61 ALTERNATIVE and 30 TRIPLE A panels, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. ALICE IN CHAINS: JAMES MINCHIN



HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	4	13	<b>#1</b> AMERICAN RIDE <small>1 WK</small>	Toby Keith SHOW DOGS NASHVILLE		1
2	1	3	34	SMALL TOWN USA <small>J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE)</small>	Justin Moore VALORY		1
3	6	7	33	GETTIN' YOU HOME (THE BLACK DRESS SONG) <small>J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)</small>	Chris Young RCA		3
4	5	5	13	ONLY YOU CAN LOVE ME THIS WAY <small>D. HUFF, K. URBAN (S. MCEWAN, J. REID)</small>	Keith Urban CAPITOL NASHVILLE		4
5	3	1	20	BIG GREEN TRACTOR <small>M. KNOX (J. COLLINS, D. L. MURPHY)</small>	Jason Aldean BROKEN BOW		1
6	7	10	14	WELCOME TO THE FUTURE <small>F. ROGERS (B. PAISLEY, C. DUBOIS)</small>	Brad Paisley ARISTA NASHVILLE		6
7	9	11	14	TOES <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DUFFRETTE, J. HOPKINS, S. MULLINS)</small>	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE		7
8	4	2	18	LIVING FOR THE NIGHT <small>T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)</small>	George Strait MCA NASHVILLE		2
9	8	8	32	I'LL JUST HOLD ON <small>S. HENDRICKS (B. HAYSLIP, T. OLSEN, B. SIMPSON)</small>	Blake Shelton WARNER BROS./WRN		8
10	10	12	33	LOVE YOUR LOVE THE MOST <small>J. JOYCE (E. CHURCH, M. PHEENEY)</small>	Eric Church CAPITOL NASHVILLE		10
11	11	18	4	COWBOY CASANOVA <small>M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)</small>	Carrie Underwood ARISTA NASHVILLE		11
12	13	13	35	SOUNDS LIKE LIFE TO ME <small>J. BROWN, K. GRANT (D. WORLEY, W. VARBLE, P. O'DONNELL)</small>	Darryl Worley STROUD/DAVARIOUS		12
13	12	14	10	I'M ALIVE <small>B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)</small>	Kenny Chesney With Dave Matthews BNA		12
14	14	15	31	RUNAWAY <small>J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)</small>	Love And Theft CAROLWOOD		14
15	15	22	7	<b>GREATEST GAINER</b> NEED YOU NOW <small>P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)</small>	Lady Antebellum CAPITOL NASHVILLE		15
16	16	25	5	FIFTEEN <small>N. CHAPMAN, T. SWIFT (T. SWIFT)</small>	Taylor Swift BIG MACHINE		16
17	17	21	23	DO I <small>J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)</small>	Luke Bryan CAPITOL NASHVILLE		17
18	18	20	19	BONFIRE <small>P. O'DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)</small>	Craig Morgan BNA		18
19	19	19	31	RED LIGHT <small>F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)</small>	David Nail MCA NASHVILLE		19
20	20	24	9	HONKY TONK STOMP <small>R. DUNN, T. MCBRIDE (R. DUNN, T. MCBRIDE, B. PINSON)</small>	Brooks & Dunn Featuring Billy Gibbons ARISTA NASHVILLE		20
21	22	27	10	I WANNA MAKE YOU CLOSE YOUR EYES <small>B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley CAPITOL NASHVILLE		21
22	21	26	21	ALL I ASK FOR ANYMORE <small>F. ROGERS (C. BEATHARD, T. JAMES)</small>	Trace Adkins CAPITOL NASHVILLE		21
23	23	30	8	CONSIDER ME GONE <small>R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)</small>	Reba STARSTRUCK/VALORY		23
24	24	29	22	I JUST CALL YOU MINE <small>D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)</small>	Martina McBride RCA		24
25	27	31	16	LONG LINE OF LOSERS <small>B. CHANCEY (K. FOWLER, K. TRIBBLE)</small>	Montgomery Gentry COLUMBIA		25



The fourth-season "Nashville Star" winner achieves his highest chart perch to date with the biggest audience gain in the top 10 (up 2.7 million impressions). His second set is No. 11 on Top Country Albums (10,000 copies sold).



The lead single from the trio's upcoming second album is the Greatest Gainer (up 3 million impressions) in its seventh chart week. The group wraps a Canadian tour with Keith Urban this month and is booked through early December with its own shows.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	41	4	HISTORY IN THE MAKING <small>F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)</small>	Darius Rucker CAPITOL NASHVILLE		26
27	28	32	17	EIGHT SECOND RIDE <small>J. RITCHIE (J. OWEN, E. DURRANCE)</small>	Jake Owen RCA		27
28	35	49	3	SOUTHERN VOICE <small>B. BALLMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)</small>	Tim McGraw CURB		28
29	29	34	13	HURRY HOME <small>D. GEHMAN (Z. WILLIAMS)</small>	Jason Michael Carroll ARISTA NASHVILLE		29
30	34	39	13	OUTSIDE MY WINDOW <small>S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)</small>	Sarah Buxton LYRIC STREET		30
31	37	40	6	WHITE LIAR <small>F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)</small>	Miranda Lambert COLUMBIA		31
32	33	36	14	TODAY <small>M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)</small>	Gary Allan MCA NASHVILLE		32
33	43	54	3	THAT'S HOW COUNTRY BOYS ROLL <small>C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)</small>	Billy Currington MERCURY		33
34	39	46	6	WHY DON'T WE JUST DANCE <small>F. ROGERS (Z. WILLIAMS, J. SINGLETON, D. BROWN)</small>	Josh Turner MCA NASHVILLE		34
35	36	37	12	RADIO WAVES <small>M. WRUCKE (B. SANDERS, M. ELI)</small>	Eli Young Band REPUBLIC/UNIVERSAL SOUTH		35
36	32	35	10	I STILL LIKE BOLOGNA <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson ARISTA NASHVILLE		32
37	38	42	9	BEER ON THE TABLE <small>M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)</small>	Josh Thompson COLUMBIA		37
38	40	45	7	A LITTLE MORE COUNTRY THAN THAT <small>C. CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE)</small>	Easton Corbin MCA NASHVILLE		38
39	42	44	16	COUNTRY FOLKS (LIVIN' LOUD) <small>S. NIELSON, R. LEE (S. NIELSON, R. LEE)</small>	The Lost Trailers BNA		39
40	44	50	5	DIDN'T YOU KNOW HOW MUCH I LOVED YOU <small>C. LINDSEY (C. LINDSEY, A. MAYO, T. VERGES)</small>	Kellie Pickler 19/BNA		40
41	41	43	17	MOO LA MOO <small>S. AZAR, J. NIEBANK (S. AZAR, A. J. MASTERS, J. FEMINO)</small>	Steve Azar RIDE		41
42	53	-	2	THE TRUTH <small>M. KNOX (B. JAMES, A. MONROE)</small>	Jason Aldean BROKEN BOW		42
43	45	48	7	LONG AFTER I'M GONE <small>B. KENNY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)</small>	Big Kenny LOVE EVERYBODY/GLOTTOWN/BIGGER PICTURE		43
44	<b>HOT SHOT DEBUT</b>	1	1	<b>WHY</b> <small>D. HUFF, RASCAL FLATTS (A. SHAMBLIN, R. MATHES)</small>	Rascal Flatts LYRIC STREET		44
45	46	47	6	LOVE LIKE CRAZY <small>D. JOHNSON (D. JOHNSON, T. JAMES)</small>	Lee Brice CURB		45
46	51	-	2	SARA SMILE <small>D. HUFF (D. HALL, J. OATES)</small>	Jimmy Wayne Featuring Daryl Hall & John Oates VALORY		46
47	49	-	3	KEEP ON LOVIN' YOU <small>D. HUFF (C. STAPLETON, T. WILLMON)</small>	Steel Magnolia BIG MACHINE		47
48	48	51	8	LOVE LIVES ON <small>D. BASON (M. HOPE, S. STEVENS, M. WEST)</small>	Mallory Hope MCA NASHVILLE		48
49	50	56	3	EVERYWHERE I GO <small>P. VASSAR (P. VASSAR, J. STEELE)</small>	Phil Vassar UNIVERSAL SOUTH		49
50	57	59	4	STUCK <small>B. CANNON (F. J. MYERS, B. MONTANA)</small>	Ash Bowers STONE CREEK		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	46	<b>#1</b> TAYLOR SWIFT <small>24 WKS</small>	Fearless BIG MACHINE 0209 (18.98) ⊕		1
2	2	3	45	ZAC BROWN BAND <small>ROADSIDE PICTURE HOME GROWN/ATLANTIC 516931/60 (13.98)</small>	The Foundation		2
3	4	4	23	SOUNDTRACK <small>WALT DISNEY 035101 (18.98)</small>	Hannah Montana: The Movie		1
4	3	1	3	BROOKS & DUNN <small>ARISTA NASHVILLE 48622/SMN (13.98)</small>	#1s ... And Then Some		1
5	5	7	25	JASON ALDEAN <small>BROKEN BOW 7637 (18.98)</small>	Wide Open		2
6	6	5	7	GEORGE STRAIT <small>MCA NASHVILLE 013173*/UMGN (13.98)</small>	Twang		1
7	9	11	76	<b>GREATEST GAINER</b> LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03205 (12.98)</small>	Lady Antebellum		1
8	7	6	6	REBA <small>STARSTRUCK/MIDWAY/VALORY (18.98) ⊕</small>	Keep On Loving You		1
9	8	8	5	VARIOUS ARTISTS <small>EMULMADACY 56259/SOW MUSIC (18.98)</small>	NOW That's What I Call Country Vol. 2		4
10	10	9	54	DARIUS RUCKER <small>CAPITOL NASHVILLE 85508 (18.98)</small>	Learn To Live		1
11	12	10	4	CHRIS YOUNG <small>RCA 22818/SMN (10.98)</small>	The Man I Want To Be		6
12	11	13	153	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98) ⊕</small>	Taylor Swift		1
13	15	14	26	KEITH URBAN <small>CAPITOL NASHVILLE 35751* (18.98)</small>	Defying Gravity		1
14	13	12	62	SUGARLAND <small>MERCURY 011273*/UMGN (13.98)</small>	Love On The Inside		1
15	14	16	25	RASCAL FLATTS <small>LYRIC STREET 002504 (18.98)</small>	Unstoppable		1
16	17	18	7	JUSTIN MOORE <small>VALORY 0106 (10.98)</small>	Justin Moore		3
17	18	15	13	BRAD PAISLEY <small>ARISTA NASHVILLE 47262/SMN (13.98)</small>	American Saturday Night		1
18	16	17	19	KENNY CHESNEY <small>BNA 49530/SMN (11.98)</small>	Greatest Hits II		1
19	<b>HOT SHOT DEBUT</b>	1	1	LARRY THE CABLE GUY <small>JACK/WARNER BROS. 519711/WRN (18.98)</small>	Tailgate Party		19
20	19	19	8	SUGARLAND <small>MERCURY 013191 EX/UMGN (14.98 CD/DVD) ⊕</small>	LIVE On The Inside		1
21	20	22	50	BILLY CURRINGTON <small>MERCURY 009550/UMGN (13.98)</small>	Little Bit Of Everything		2
22	23	23	60	JAMEY JOHNSON <small>MERCURY 011237*/UMGN (13.98)</small>	That Lonesome Song		6
23	21	21	8	GLORIANA <small>EMULMADACY/SPECIAL WARNER BROS. 519790/WRN (13.98)</small>	Gloriana		2
24	22	25	4	GEORGE JONES <small>CHANDLER/REPRISE/UNIVERSAL SPECIAL WARNER BROS. 51988/UMGN (11.98)</small>	A Collection Of My Best Recollection		22
25	24	20	5	WILLIE NELSON <small>SHANGRI-LABELLE NOTE 67197/BLG (7.98)</small>	American Classic		14

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	32	32	27	ERIC CHURCH <small>CAPITOL NASHVILLE 20810* (12.98)</small>	Carolina		4
27	26	28	82	ALAN JACKSON <small>ARISTA NASHVILLE 19943/SMN (11.98)</small>	Good Time		1
28	25	27	48	RASCAL FLATTS <small>LYRIC STREET 002764 (13.98)</small>	Greatest Hits Volume 1		2
29	27	26	5	LOVE AND THEFT <small>CAROLWOOD 002135/CPIC STREET (11.98)</small>	World Wide Open		10
30	30	31	52	KELLIE PICKLER <small>19/BNA 22811/SMN (11.98) ⊕</small>	Kellie Pickler		1
31	37	38	34	<b>PAGE SETTER</b> DIERKS BENTLEY <small>CAPITOL NASHVILLE 02158 (18.98)</small>	Feel That Fire		1
32	28	29	45	RANDY HOUSER <small>UNIVERSAL SOUTH 011699 (10.98)</small>	Anything Goes		21
33	35	36	34	COLT FORD <small>AVERAGE JOE'S 1001 (18.98)</small>	Ride Through The Country		24
34	33	33	78	GEORGE STRAIT <small>MCA NASHVILLE 010826/UMGN (13.98)</small>	Troubadour		1
35	31	34	73	TOBY KEITH <small>SHOW DOGS NASHVILLE 010334/UME (19.98)</small>	35 Biggest Hits		1
36	29	30	3	ZAC BROWN BAND <small>ROADSIDE PICTURE HOME GROWN/ATLANTIC 516931/60 (13.98)</small>	The Foundation		29
37	36	35	16	TRAILER CHOIR <small>SHOW DOGS NASHVILLE 026 (7.98)</small>	Off The Hillbilly Hook (EP)		30
38	34	24	4	CROSS CANADIAN RAGWEED <small>UNIVERSAL SOUTH 013231* (13.98)</small>	Happiness And All The Other Things		10
39	40	45	31	JAKE OWEN <small>RCA 31287/SMN (12.98)</small>	Easy Does It		2
40	38	39	50	KENNY CHESNEY <small>BLUE CHAIR/BNA 34553/SMN (18.98)</small>	Lucky Old Sun		1
41	<b>NEW</b>	1	1	DIAMOND RIO <small>WORD-CURB 887395/WARNER BROS. (13.98)</small>	The Reason		41
42	44	41	6	DAVID NAIL <small>MCA NASHVILLE 011033/UMGN (10.98)</small>	I'm About To Come Alive		19
43	43	43	74	TIM MCGRAW <small>CURB 79086 (17.98)</small>	Greatest Hits: Limited Edition		1
44	45	44	45	BLAKE SHELTON <small>WARNER BROS. 512911/WRN (18.98)</small>	Startin' Fires		7
45	41	42	27	MARTINA MCBRIDE <small>RCA 34190/SMN (17.98)</small>	Shine		1
46	42	40	57	VARIOUS ARTISTS <small>CAPITOL NASHVILLE/SPECIAL WARNER BROS. 519790/WRN (13.98)</small>	NOW That's What I Call Country		1
47	51	46	28	RANDY TRAVIS <small>WARNER BROS. 518189/WRN (18.98)</small>	I Told You So: The Ultimate Hits Of Randy Travis		3
48	50	50	44	TRACE ADKINS <small>CAPITOL NASHVILLE 20281 (18.98)</small>	X: Ten		7
49	49	47	73	DIERKS BENTLEY <small>CAPITOL NASHVILLE 09070 (18.98)</small>	Greatest Hits: I'll Every Mile A Memory 2003-2008		2
50	46	37	5	JACK INGRAM <small>BIG MACHINE J10300 (11.98)</small>	Big Dreams & High Hopes		21

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	3	<b>#1</b> THE ISAACS <small>2 WKS</small>	The Isaacs ... Naturally: An Almost A Cappella Collection GATHER MUSIC GROUP 4834		1
2	1	2	2	RICKY SKAGGS <small>SKAGGS FAMILY 901009</small>	Solo: Songs My Dad Loved		1
3	3	32	32	STEVE MARTIN <small>40 SHARE 610647/ROUNDER</small>	The Crow: New Songs For The Five-String Banjo		1
4	5	53	53	OLD CROW MEDICINE SHOW <small>NETTWERK 30812*</small>	Tennessee Pusher		1
5	11	14	14	SARAH JAROSZ <small>SUGAR HILL 4049/WELK</small>	Song Up In Her Head		1
6	4	4	4	YONDER MOUNTAIN STRING BAND <small>FROG PAD 0908*</small>	The Show		1
7	6	48	48	STEVE IVEY <small>EMULMADACY SPECIAL PRODUCTS 53859/MADACY</small>	Ultimate Bluegrass		1
8	<b>RE-ENTRY</b>	1045	1045	RUSSELL MOORE & IIRD TYME OUT <small>RURAL RHYTHM 1045</small>	Russell Moore & IIRD Tyne Out		1
9	14	25	25	DAILEY & VINCENT <small>ROUNDER 610617</small>	Brothers From Different Mothers		1
10	8	57	57	BILL & GLORIA GATHER WITH THEIR HOME-COMING FRIENDS <small>BILL GATHER PRESENTS COUNTRY BLUEGRASS HOME-COMING VOL. ONE GATHER MUSIC GROUP 42736</small>	Bill & Gloria Gather With Their Homecoming Friends		1

BETWEEN THE BULLETS 'RIDE' RUNS TO TOP



Toby Keith's "American Ride"



TOP R&B/HIP-HOP ALBUMS			ARTIST	TITLE	WEEKS ON CHART
1	1	3	<b>JAY-Z</b>	<b>#1 THE BLUEPRINT 3</b> (ROC NATION 520856/AG)	3
2	2	4	<b>WHITNEY HOUSTON</b>	<b>I LOOK TO YOU</b> (ARISTA 10033/RMG)	4
3	3	3	<b>DRAKE</b>	<b>30 MIN (GEM) (BY) (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) 013661/MG</b>	3
4	6	4	<b>TREY SONGZ</b>	<b>READY SONG</b> (BOOK/ATLANTIC 518794/AG)	4
5	4	2	<b>LIL' BOOSIE</b>	<b>UPWARD: THE RETURN OF BOOSIE AND AZZ</b> (LIL' WAYNE/UNIVERSAL MOTOWN) 013767/UMG	2
6	8	12	<b>MAXWELL</b>	<b>BLACKSUMMERS</b> (NIGHT COLUMBIA 89142/SONY MUSIC)	12
7	5	2	<b>KID CUDI</b>	<b>MAN ON THE MOON: THE BIG DRY DREAM</b> (G.O.D./AMERSON) 013767/UMG	2
8	7	3	<b>RAEKWON</b>	<b>ONLY BUILT 4 CUBAN LINK... PT. II</b> (ICE H2O 68794)	3
9	10	16	<b>THE BLACK EYED PEAS</b>	<b>THE E.N.D.</b> (INTERSCOPE 012887*/IGA)	16
10	11	9	<b>FABOLOUS</b>	<b>LOSOS WAY</b> (DESERT STORM/DEF JAM 013398*/UMG)	9
11	15	8	<b>K'JON</b>	<b>I GET AROUND</b> (UP&UP/UNIVERSAL REPUBLIC 013162/UMG)	8
12	9	2	<b>TRICK DADDY</b>	<b>FINALLY FAMOUS: BORN A THUG, STILL A THUG</b> (DUNK RYDERS 001)	2
13	13	5	<b>LETOYA</b>	<b>LADY LOVE</b> (CAPITOL 97259)	5
14	14	4	<b>PITBULL</b>	<b>REBELLION</b> (MR. 305/POLO GROUNDS/J 51991/RMG)	4
15	17	19	<b>EMINEM</b>	<b>RELAPSE</b> (WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA)	19
16	18	21	<b>CHRISSETTE MICHELE</b>	<b>EPIPHANY</b> (DEF JAM 012979/IDJ/MG)	21
17	12	2	<b>NEW BOYZ</b>	<b>SKINNY JEANZ AND A MIC</b> (SHOTTY/ASYLUM 520425/WARNER BROS.)	2
18	20	46	<b>BEYONCÉ</b>	<b>I AM... SASHA FERGIE</b> (MUSIC WORLD/COLUMBIA 19490/SONY MUSIC)	46
19	16	6	<b>LEDISI</b>	<b>TURN ME LOOSE</b> (VERVE FORECAST 012677/AG)	6
20	21	13	<b>JEREMIH</b>	<b>JEREMIH MICK</b> (SCHULTZ/DEF JAM 013095*/IDJ/MG)	13
21	25	32	<b>CHARLIE WILSON</b>	<b>UNCLE CHARLIE</b> (P. MUSIC/JIVE 23389/JLG)	32
22	24	28	<b>KERI HILSON</b>	<b>IN A PERFECT WORLD...</b> (MOSLEY/ZONE 4/INTERSCOPE 012000/IGA)	28
23	23	13	<b>VARIOUS ARTISTS</b>	<b>NOW 31</b> (EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC)	13
24	22	3	<b>JAY-Z</b>	<b>THE BLUEPRINT: COLLECTORS EDITION</b> (ROC-A-FELLA/DEF JAM 013335/UMG)	3
25	27	69	<b>LIL WAYNE</b>	<b>THE CARTER III</b> (CASH MONEY/UNIVERSAL MOTOWN 011977*/UMG)	69
26	30	49	<b>MARY MARY</b>	<b>THE SOUND</b> (MAY BLOCK/COLUMBIA 28087*/SONY MUSIC)	49
27	26	41	<b>ANTHONY HAMILTON</b>	<b>THE POINT OF IT ALL</b> (MISTERS MUSIC/SO DEF 23387/JLG)	41
28	29	11	<b>TWISTA</b>	<b>CATEGORY F5</b> (MG 96412)	11
29	HOT SHOT DEBUT		<b>BROTHER ALI</b>	<b>US RHYMESAYERS</b> 0113	
30	28	6	<b>SEAN PAUL</b>	<b>IMPERIAL BLAZE</b> (VP/ATLANTIC 520047/AG)	6
31	36	11	<b>JOE</b>	<b>SIGNATURE</b> 563 00005/KEDAR	11
32	37	5	<b>MICHAEL JACKSON</b>	<b>THE DEFINITIVE COLLECTION</b> (MOTOWN 013297/UMG)	5
33	40	5	<b>J MOSS</b>	<b>JUST JAMES</b> (PAJAM/SOSP/CEVIC/VERITY 47910/JLG)	5
34	35	16	<b>PLEASURE P</b>	<b>THE INTRODUCTION OF MARCUS COOPER</b> (ATLANTIC 616393/AG)	16
35	19	2	<b>KRS-ONE &amp; BUCKSHOT</b>	<b>SURVIVAL SKILLS</b> (DUCK DOWN 2120)	2
36	38	41	<b>KEYSHIA COLE</b>	<b>A DIFFERENT ME</b> (MANI/GEFFEN 012395/IGA)	41
37	43	4	<b>BEANIE SIGEL</b>	<b>THE BROAD STREET BULLY</b> (SICNESS.NET 67)	4
38	34	15	<b>LAURA IZIBOR</b>	<b>LET THE TRUTH BE TOLD</b> (ATLANTIC 512240/AG)	15
39	42	41	<b>JAMIE FOXX</b>	<b>INTUITION</b> (J 41294/RMG)	41
40	41	24	<b>RICK ROSS</b>	<b>DEEPER THAN RAP</b> (MAYBACK/SLIP-N-SLIDE/DEF JAM 012772*/IDJ/MG)	24
41	39	5	<b>GEORGE BENSON</b>	<b>SONGS AND STORIES</b> (MONSTER 30364/CONCORD)	5
42	33	29	<b>THE-DREAM</b>	<b>LOVE VS MONEY</b> (RADIO KILLA/DEF JAM 012579*/IDJ/MG)	29
43	31	14	<b>GINUWINE</b>	<b>A MAN'S THOUGHTS</b> (NOTIF/ASYLUM 519147/WARNER BROS.)	14
44	51	54	<b>RAPHAEL SAADIQ</b>	<b>THE WAY I SEE IT</b> (COLUMBIA 08585*/SONY MUSIC)	54
45	50	7	<b>SLAUGHTERHOUSE</b>	<b>SLAUGHTERHOUSE</b> E1 2052	7
46	32	2	<b>Q-TIP</b>	<b>KAMAAL</b> (THE ABSTRACT BATTERY 55519*/JIVE)	2
47	47	8	<b>DORROUGH</b>	<b>DORROUGH</b> (MUSIC GENIUS 5114/E1)	8
48	55	5	<b>CALVIN RICHARDSON</b>	<b>FACTS OF LIFE: THE SOUL OF BOBBY WOMACK</b> (SHAMACHE 5779)	5
49	45	5	<b>SMOKEY ROBINSON</b>	<b>TIME FLIES</b> (WHEN YOU'RE HAVING FUN) (ROBBSO 400200)	5
50	54	53	<b>JAZMINE SULLIVAN</b>	<b>FEARLESS</b> (J 32713/RMG)	53

Jay-Z holds down six spots on the 25-position Top R&B/Hip-Hop Catalog chart (viewable at [billboard.biz/charts](http://billboard.biz/charts)), the second-best weekly sum of the year. Only Michael Jackson, who occupied 12 positions three times after his death in June, has placed more.



MAINSTREAM R&B/HIP-HOP			ARTIST	TITLE	WEEKS ON CHART
1	1	13	<b>SUCCESSFUL</b>	<b>DRAKE FEAT. TREY SONGZ &amp; LIL WAYNE</b> (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	13
2	2	17	<b>BREAK UP</b>	<b>MARIO FEAT. GUCCI MANE &amp; SEAN GARRETT</b> (3RD STREET/J/RMG)	17
3	3	18	<b>PRETTY WINGS</b>	<b>MAXWELL</b> (COLUMBIA)	18
4	4	12	<b>UNDER</b>	<b>PLEASURE P</b> (ATLANTIC)	12
5	6	10	<b>WASTED</b>	<b>GUCCI MANE FEAT. PLIES OR QJ DA JUCCMAN</b> (MAY/50 KEY/WARNER BROS.)	10
6	5	9	<b>RUN THIS TOWN</b>	<b>JAY-Z, RIHANNA &amp; KANYE WEST</b> (ROC NATION)	9
7	9	9	<b>LOL :-)</b>	<b>THEY SONGZ FEAT. GUCCI MANE &amp; SOULIA BOY TELLEM</b> (SONG BOOK/ATLANTIC)	9
8	12	9	<b>NUMBER ONE</b>	<b>R. KELLY FEAT. KERI HILSON</b> (JIVE/JLG)	9
9	8	14	<b>OBSESSED</b>	<b>MARIAH CAREY</b> (ISLAND/IDJ/MG)	14
10	7	17	<b>THROW IT IN THE BAG</b>	<b>FABOLOUS FEAT. THE-DREAM</b> (DESERT STORM/DEF JAM/IDJ/MG)	17
11	16	6	<b>REGRET</b>	<b>LETOYA FEAT. LUDACRIS</b> (CAPITOL)	6
12	14	14	<b>5 STAR CHICK</b>	<b>YO GOTTI</b> (POLO GROUNDS/J/RMG)	14
13	13	22	<b>TRUST</b>	<b>KEYSHIA COLE DUET WITH MONICA</b> (MANI/GEFFEN/INTERSCOPE)	22
14	11	19	<b>EGO</b>	<b>BEYONCÉ</b> (MUSIC WORLD/COLUMBIA)	19
15	10	17	<b>ICE CREAM PAINT JOB</b>	<b>DORROUGH</b> (GENIUS/E1)	17
16	15	21	<b>BEST I EVER HAD</b>	<b>DRAKE</b> (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	21
17	18	22	<b>GOD IN ME</b>	<b>MARY MARY FEAT. KIERRA 'KIKI' SHEARD</b> (MAY BLOCK/COLUMBIA)	22
18	22	4	<b>FOREVER</b>	<b>DRAKE</b> (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	4
19	17	14	<b>IMMA STAR (EVERYWHERE WE ARE)</b>	<b>JEREMIH</b> (MICK SCHULTZ/DEF JAM/IDJ/MG)	14
20	24	7	<b>I'M GOOD</b>	<b>CLIPSE FEAT. PHARRELL WILLIAMS</b> (RE UP/COLUMBIA)	7
21	19	12	<b>JUST A KISS</b>	<b>MISHON</b> (DYNASTY/ZONE 4/STREAMLINE/INTERSCOPE)	12
22	25	6	<b>SWEAT IT OUT</b>	<b>THE-DREAM</b> (RADIO KILLA/DEF JAM/IDJ/MG)	6
23	21	9	<b>BECKY</b>	<b>PLIES</b> (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	9
24	31	4	<b>I INVENTED SEX</b>	<b>TREY SONGZ FEAT. DRAKE</b> (SONG BOOK/ATLANTIC)	4
25	NEW		<b>GREATEST GAINER</b>	<b>DOESN'T MEAN ANYTHING</b> (ALICIA KEYS) (MBK/J/RMG)	
26	27	8	<b>BETTER BELIEVE IT</b>	<b>LIL BOOSIE FEAT. YOUNG JEEZY &amp; WEBBIE</b> (TRILL/ASYLUM/WARNER BROS.)	8
27	23	9	<b>THE ONE</b>	<b>MARY J. BLIGE FEAT. DRAKE</b> (MAY/30/GEFFEN/INTERSCOPE)	9
28	26	14	<b>TRICK'N</b>	<b>MULLAGE</b> (FROM THE GROUND UP/JIVE/JLG)	14
29	35	5	<b>DROP IT LOW</b>	<b>ESTER DEAN FEAT. CHRIS BROWN</b> (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	5
30	29	16	<b>YOU'RE A JERK</b>	<b>NEW BOYZ</b> (SHOTTY/ASYLUM/WARNER BROS.)	16
31	28	7	<b>DIGITAL GIRL</b>	<b>JAMIE FOXX FEAT. DRAKE, KANYE WEST &amp; THE-DREAM</b> (J/RMG)	7
32	30	10	<b>TIPSY IN DIS CLUB</b>	<b>PRETTY RICKY</b> (BLUESTAR/BIG CAT/TOMMY BOY)	10
33	NEW		<b>BAD HABITS</b>	<b>MAXWELL</b> (COLUMBIA)	
34	36	4	<b>TROUBLE</b>	<b>GINUWINE FEAT. BUN B</b> (NOTIF/ASYLUM/WARNER BROS.)	4
35	33	7	<b>BUY YOU A ROUND (UP AND DOWN)</b>	<b>VERSE SIMMONDS</b> (DARKCHILD/INTERSCOPE)	7
36	40	2	<b>FRESH</b>	<b>6 TRE G</b> (MOONSTONE/JIVE/BATTERY)	2
37	NEW		<b>EVERYTHING, EVERYDAY, EVERYWHERE</b>	<b>FABOLOUS FEAT. KERI HILSON</b> (DESERT STORM/DEF JAM/IDJ/MG)	
38	34	8	<b>SLOW DANCE</b>	<b>KERI HILSON</b> (MOSLEY/ZONE 4/INTERSCOPE)	8
39	NEW		<b>MONEY TO BLOW</b>	<b>BIRDMAN FEAT. LIL WAYNE &amp; DRAKE</b> (CASH MONEY/UNIVERSAL MOTOWN)	
40	39	2	<b>HEARD 'EM ALL</b>	<b>AMERIE FEAT. LIL WAYNE</b> (DEF JAM/IDJ/MG)	2

### BETWEEN THE BULLETS

## MAXWELL'S DOUBLE DUTY



For the first time in the 16-year history of the Adult R&B airplay chart, one artist holds the top two slots. Maxwell not only takes the honor with "Bad Habits" moving 3-1 and "Pretty Wings" falling 1-2, he also becomes the second artist to replace himself at No. 1. Alicia Keys was the first to do so at the top when "No One" replaced "Like You'll Never See Me Again" on the Nov. 10, 2007, chart. On Hot R&B/Hip-Hop Songs, "Wings" remains perched at No. 1 for the ninth week, and "Habits" rises 16-9 for Maxwell's fifth top 10.

Elsewhere, Jason Derulo's "Whatcha Say" is the eighth debut track of 2009 to reach the Rhythmic Airplay top 10. This year has surpassed the total of 2008, when five such tracks hit the chart's upper region.

—Raphael George

RHYTHMIC			ARTIST	TITLE	WEEKS ON CHART
1	1	13	<b>DOWN</b>	<b>JAY SEAN FEAT. LIL WAYNE</b> (CASH MONEY/UNIVERSAL REPUBLIC)	13
2	3	9	<b>RUN THIS TOWN</b>	<b>JAY-Z, RIHANNA &amp; KANYE WEST</b> (ROC NATION)	9
3	2	14	<b>OBSESSED</b>	<b>MARIAH CAREY</b> (ISLAND/IDJ/MG)	14
4	5	13	<b>BE ON YOU</b>	<b>FLO RIDA FEAT. NE-YO</b> (POE BOY/ATLANTIC)	13
5	6	11	<b>THROW IT IN THE BAG</b>	<b>FABOLOUS FEAT. THE-DREAM</b> (DESERT STORM/DEF JAM/IDJ/MG)	11
6	4	21	<b>BEST I EVER HAD</b>	<b>DRAKE</b> (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	21
7	8	16	<b>I GOTTA FEELING</b>	<b>THE BLACK EYED PEAS</b> (INTERSCOPE)	16
8	7	17	<b>HOTEL ROOM SERVICE</b>	<b>PITBULL</b> (MR. 305/POLO GROUNDS/J/RMG)	17
9	9	11	<b>BREAK UP</b>	<b>MARIO FEAT. GUCCI MANE &amp; SEAN GARRETT</b> (3RD STREET/J/RMG)	11
10	11	7	<b>WHATCHA SAY</b>	<b>JASON DERULO</b> (BELUGA HEIGHTS/WARNER BROS.)	7
11	12	11	<b>SUCCESSFUL</b>	<b>DRAKE FEAT. TREY SONGZ &amp; LIL WAYNE</b> (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	11
12	10	25	<b>KNOCK YOU DOWN</b>	<b>KERI HILSON FEAT. KANYE WEST &amp; NE-YO</b> (MOSLEY/ZONE 4/INTERSCOPE)	25
13	22	3	<b>FOREVER</b>	<b>DRAKE</b> (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	3
14	21	4	<b>LOL :-)</b>	<b>THEY SONGZ FEAT. GUCCI MANE &amp; SOULIA BOY TELLEM</b> (SONG BOOK/ATLANTIC)	4
15	17	13	<b>IMMA STAR (EVERYWHERE WE ARE)</b>	<b>JEREMIH</b> (MICK SCHULTZ/DEF JAM/IDJ/MG)	13
16	19	5	<b>DROP IT LOW</b>	<b>ESTER DEAN FEAT. CHRIS BROWN</b> (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	5
17	14	12	<b>OUTTA CONTROL</b>	<b>BABY BASH FEAT. PITBULL</b> (ARISTA/RMG)	12
18	13	22	<b>EVERY GIRL</b>	<b>YOUNG MONEY</b> (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	22
19	18	6	<b>SHAKE MY</b>	<b>THREE 6 MAFIA FEAT. KALENNA</b> (HYPNOTIZE MINDS/COLUMBIA)	6
20	16	6	<b>WRITTEN ON HER</b>	<b>BIRDMAN FEAT. JAY SEAN</b> (CASH MONEY/UNIVERSAL MOTOWN)	6
21	32	2	<b>SWEET DREAMS</b>	<b>BEYONCÉ</b> (MUSIC WORLD/COLUMBIA)	2
22	34	2	<b>PAPARAZZI</b>	<b>LADY GAGA</b> (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	2
23	26	8	<b>BECKY</b>	<b>PLIES</b> (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	8
24	29	3	<b>TIE ME DOWN</b>	<b>NEW BOYZ FEAT. RAY J</b> (SHOTTY/ASYLUM/WARNER BROS.)	3
25	28	5	<b>FACE DROP</b>	<b>SEAN KINGSTON</b> (BELUGA HEIGHTS/EPIC)	5
26	NEW		<b>GREATEST GAINER</b>	<b>DOESN'T MEAN ANYTHING</b> (ALICIA KEYS) (MBK/J/RMG)	
27	27	8	<b>LA LA LA</b>	<b>LMFAO</b> (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	8
28	37	2	<b>SEXY CHICK</b>	<b>DAVID GUETTA FEAT. AKON</b> (GUM/A&R/VERVO/SONY)	2
29	23	19	<b>WETTER (CALLING YOU DADDY)</b>	<b>TWISTA FEAT. ERIKA SHEVON</b> (GET MONEY GANG/CAPITOL)	19
30	24	20	<b>LOVEGAME</b>	<b>LADY GAGA</b> (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	20
31	31	4	<b>ONE TIME</b>	<b>JUSTIN BIEBER</b> (ISLAND/IDJ/MG)	4
32	35	3	<b>WASTED</b>	<b>GUCCI MANE FEAT. PLIES OR QJ DA JUCCMAN</b> (MAY/50 KEY/WARNER BROS.)	3
33	NEW		<b>I WANT TO KNOW WHAT LOVE IS</b>	<b>MARIAH CAREY</b> (ISLAND/IDJ/MG)	
34	33	4	<b>LET'S GET CRAZY</b>	<b>CASSIE FEAT. AKON</b> (BAD BOY/ATLANTIC)	4
35	38	3	<b>YOU BELONG WITH ME</b>	<b>TAYLOR SWIFT</b> (BIG MACHINE/UNIVERSAL REPUBLIC)	3
36	36	6	<b>NUMBER ONE</b>	<b>R. KELLY FEAT. KERI HILSON</b> (JIVE/JLG)	6
37	NEW		<b>EMPIRE STATE OF MIND</b>	<b>JAY-Z + ALICIA KEYS</b> (ROC NATION)	
38	30	15	<b>MAKE HER SAY</b>	<b>KID CUDI FEAT. KANYE WEST &amp; COMMON</b> (G.O.D./UNIVERSAL MOTOWN)	15
39	NEW		<b>MISS ME KISS ME</b>	<b>COLD FLAMEZ</b> (ASYLUM/WARNER BROS.)	
40	NEW		<b>BABY BY ME</b>	<b>50 CENT FEAT. NE-YO</b> (SHADY/AFTERMATH/INTERSCOPE)	

ADULT R&B			ARTIST	TITLE	WEEKS ON CHART
1	3	15	<b>GREATEST GAINER</b>	<b>BAD HABITS</b> (MAXWELL) (COLUMBIA)	15
2	1	22	<b>PRETTY WINGS</b>	<b>MAXWELL</b> (COLUMBIA)	22
3	5	22	<b>CAN'T LIVE WITHOUT YOU</b>	<b>CHARLIE WILSON</b> (P. MUSIC/JIVE/JLG)	22
4	2	10	<b>I LOOK TO YOU</b>	<b>WHITNEY HOUSTON</b> (ARISTA/RMG)	10
5	4	32	<b>ON THE OCEAN</b>	<b>K'JON</b> (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)	32
6	7	27	<b>THE POINT OF IT ALL</b>	<b>ANTHONY HAMILTON</b> (MISTERS MUSIC/JIVE/JLG)	27
7	6	31	<b>LAST CHANCE</b>	<b>GINUWINE</b> (NOTIF/ASYLUM/WARNER BROS.)	31
8	8				







## CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	22	#1 REVELATION SONG	PHILLIPS, CRAIG & DEAN	IND	
2	2	25	MORE BEAUTIFUL YOU	JONNY DIAZ	IND	
3	3	7	CITY ON OUR KNEES	TOBYMAC	FOREFRONT/EMI CMG	
4	4	19	LEAD ME TO THE CROSS	CHRIS AND CONRAD	VSR	
5	6	44	THE MOTIONS	MATTHEW WEST	SPARROW/EMI CMG	
6	5	18	BORN AGAIN	THIRD DAY FEAT. LACEY MOSLEY	ESSENTIAL/PLG	
7	7	35	I WILL RISE	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	
8	8	17	LAY 'EM DOWN	NEEDTOBREATHE	ATLANTIC/WORD-CURB	
9	9	58	BY YOUR SIDE	TENTH AVENUE NORTH	REUNION/PLG	
10	10	5	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS	BEACH STREET/REUNION/PLG	
11	13	19	HOLD MY HEART	TENTH AVENUE NORTH	REUNION/PLG	
12	17	12	<b>GREATEST GAINER</b> THE WORDS I WOULD SAY	SIDEWALK PROPHETS	FERVENT/WORD-CURB	
13	11	19	THE LOST GET FOUND	BRITT NICOLE	SPARROW/EMI CMG	
14	15	55	THERE WILL BE A DAY	JEREMY CAMP	BEC/TOOTH & NAIL	
15	12	28	WAIT AND SEE	BRANDON HEATH	MONOMODE/REUNION/PLG	
16	21	10	IT'S YOUR LIFE	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB	
17	18	11	HE IS	MARK SCHULTZ	WORD-CURB	
18	14	20	PERFECT PEOPLE	NATALIE GRANT	CURB	
19	16	17	SPEAKING LOUDER THAN BEFORE	JEREMY CAMP	BEC/TOOTH & NAIL	
20	20	12	ALIVE AGAIN	MATT MAHER	ESSENTIAL/PLG	
21	19	15	YOU'RE NOT SHAKEN	PHIL STACEY	REUNION/PLG	
22	24	7	SING, SING, SING	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	
23	23	15	HOW HE LOVES	DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMI CMG	
24	25	15	TO GOD ALONE	AARON SHUST	BRASH	
25	26	8	FOLLOW YOU	LEELAND WITH BRANDON HEATH	ESSENTIAL/PLG	
26	27	11	I'D NEED A SAVIOR	AMONG THE THIRSTY	REV	
27	49	2	WHAT FAITH CAN DO	KUTLESS	BEC/TOOTH & NAIL	
28	HOT SHOT DEBUT		LET THE WATERS RISE	MIKESCHAIR	CURB	
29	22	7	GLORIOUS	NEWSBOYS	INPOP	
30	NEW		SALVATION IS HERE	LINCOLN BREWSTER	INTEGRITY	
31	28	17	WHAT DO I KNOW OF HOLY	ADISON ROAD	IND	
32	29	16	HERO	SKILLET	ARDENT/IND	
33	33	8	HE IS WITH YOU	MANDISA	SPARROW/EMI CMG	
34	30	18	TAKE ME AS I AM	FM STATIC	TOOTH & NAIL	
35	34	9	BEAUTIFUL ENDING	BARLOWGIRL	FERVENT/WORD-CURB	
36	35	8	FROM THE INSIDE OUT	SEVENTH DAY SLUMBER	BEC/TOOTH & NAIL	
37	31	4	HEAVEN IS THE FACE	STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG	
38	41	17	GOD OF THIS CITY	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	
39	37	6	GOD-SHAPED HOLE (2010)	PLUMB	CURB	
40	32	17	JESUS CALLING	33MILES	IND	
41	38	9	NO NOT ONE	CHRISTY NOCKELS	SIXSTEPS/SPARROW/EMI CMG	
42	36	13	HOSANNA	SELAH	CURB	
43	44	6	GLORY TO GOD FOREVER	FEE	IND	
44	48	2	FORGIVEN	SANCTUS REAL	SPARROW/EMI CMG	
45	47	7	SING	JOSH WILSON	SPARROW/EMI CMG	
46	42	9	MY SWEET ESCAPE	RUN KID RUN	TOOTH & NAIL	
47	43	19	MY LAST AMEN	DOWNHERE	CENTRICITY	
48	NEW		SAFE	PHIL WICKHAM	FEAT. BART MILLARD	IND
49	46	2	THE REASON	JULIAN DRIVE	INPOP	
50	45	6	JOY UNSPEAKABLE	TODD AGNEW	IND	

The new worship quartet Sidewalk Prophets gets the Greatest Gainer nod (up 143 plays) with its first top 10 on Hot Christian AC while also taking the biggest gain on Christian Songs (up 1.5 million impressions), where it rises 17-12 with spins at 51 monitored stations.



## TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	HOT SHOT DEBUT		#1 DAVID CROWDER BAND	CHURCH MUSIC SISTERS	SPARROW	6515/EMI CMG
2	1	5	GREATEST GAINER SKILLET	ARDENT	IND/ATLANTIC	264/PROVIDENT-INTEGRITY
3	NEW		HAWK NELSON	LIVE LIFE LOUD!	BEC/TOOTH & NAIL	7306/EMI CMG
4	NEW		PILLAR	CONFESSIONS ESSENTIAL	10904/PROVIDENT-INTEGRITY	
5	2	3	THOUSAND FOOT KRUTCH	WELCOME TO THE MASQUERADE	TOOTH & NAIL	4783/EMI CMG
6	NEW		MATT MAHER	ALIVE AGAIN ESSENTIAL	10906/PROVIDENT-INTEGRITY	
7	3	5	NEEDTOBREATHE	THE OUTSIDERS	ATLANTIC	519702/WORD-CURB
8	7	51	VARIOUS ARTISTS	THE POWER OF ONE	INTEGRITY	4458/PROVIDENT-INTEGRITY
9	5	49	MARY MARY	THE SOUND MY BLOCK	INTEGRITY	4433/PROVIDENT-INTEGRITY
10	15	19	MAT KEARNEY	CITY OF BLACK & WHITE	WARIE	COLUMBIA
11	9	3	GAITHER VOCAL BAND	REUNITED	GAITHER MUSIC GROUP	6044
12	4	3	BARLOWGIRL	LOVE & WAR	FERVENT	887861/WORD-CURB
13	RE-ENTRY		LINCOLN BREWSTER	TODAY IS THE DAY	INTEGRITY	4458/PROVIDENT-INTEGRITY
14	6	5	SELAH	YOU DELIVER ME	CURB	79138/WORD-CURB
15	12	50	FRANCESCA BATTISTELLI	MY PAPER HEART	FERVENT	887378/WORD-CURB
16	11	8	PHILLIPS, CRAIG & DEAN	FEARLESS	IND	4506/PROVIDENT-INTEGRITY
17	10	61	THIRD DAY	REVELATION ESSENTIAL	10853/PROVIDENT-INTEGRITY	
18	13	7	BRITT NICOLE	THE LOST GET FOUND	SPARROW	2358/EMI CMG
19	14	56	CHRIS TOMLIN	HELLO LOVE	SIXSTEPS/SPARROW	2359/EMI CMG
20	RE-ENTRY		BUILDING 429	BUILDING 429	IND	4507/PROVIDENT-INTEGRITY
21	18	5	MARK SCHULTZ	COME ALIVE	WORD-CURB	887394
22	NEW		KJ-52	FIVE TWO TELEVISION	BEC	3926/EMI CMG
23	16	71	TENTH AVENUE NORTH	OVER AND UNDERNEATH	REUNION	10126/PROVIDENT-INTEGRITY
24	NEW		I'M OK YOU'RE OK	PRESENTS... DREAM	009/EMI CMG	
25	17	8	HILLSONG	FAITH + HOPE + LOVE	LOVE	HILLSONG
26	21	48	MICHAEL W. SMITH	A NEW HALLELUJAH	REUNION	10133/PROVIDENT-INTEGRITY
27	22	27	ISRAEL HOUGHTON	THE POWER OF ONE	INTEGRITY	4551/PROVIDENT-INTEGRITY
28	29	18	HILLSONG	WATER	0288/THE GATHER	784/DOWN THE WALL
29	20	33	KARI JOBE	KARI JOBE	INTEGRITY	4550/PROVIDENT-INTEGRITY
30	39	27	MANDISA	FREEDOM	SPARROW	6779/EMI CMG
31	RE-ENTRY		LYNDA RANDLE	I'M FREE	GAITHER MUSIC GROUP	2787/EMI CMG
32	NEW		DIAMOND RIO	THE REASON	WORD-CURB	887395
33	19	5	LEELAND	LOVE IS ON THE MOVE	ESSENTIAL	10905/PROVIDENT-INTEGRITY
34	24	58	BRANDON HEATH	WHAT IF WE	MONOMODE	REUNION
35	38	16	WOMEN OF FAITH WORSHIP TEAM	A GRAND NEW DAY	MYRRH	887824 EX/WORD-CURB
36	36	44	JEREMY CAMP	SPEAKING LOUDER THAN BEFORE	BEC	6790/EMI CMG
37	23	25	MERCYME	10	IND	4626/PROVIDENT-INTEGRITY
38	41	5	MATT REDMAN	WE SHALL NOT BE SHAKEN	SIXSTEPS/SPARROW	2220/EMI CMG
39	31	55	MATTHEW WEST	SOMETHING TO SAY	SPARROW	4520/EMI CMG
40	RE-ENTRY		TRAVIS COTTRELL	JESUS SAVES	LIVE	INTEGRITY
41	25	3	THE ISAACS	THE ISAACS	NATURALLY	WILSON
42	26	11	AUGUST BURNS REND	CONSTELLATIONS	SOLID STATE	4385*/EMI CMG
43	32	21	NEWSBOYS	IN THE HANDS OF GOD	INPOP	1454/EMI CMG
44	27	21	THE DEVIL WEARS PRADA	WITH ROOTS ABOVE AND BRANCHES BELOW	FERRIS	123/WORD-CURB
45	34	33	RED	INNOCENCE & INSTINCT	ESSENTIAL	10863/PROVIDENT-INTEGRITY
46	RE-ENTRY		JOSH WILSON	LIFE IS NOT A SNAPSHOT	(EP)	SPARROW
47	NEW		B.REITH	HOW IS NOT FOREVER	GOTEE	520554/WORD-CURB
48	40	11	SOUNDTRACK	FIREPROOF	REUNION	10143/PROVIDENT-INTEGRITY
49	37	52	ANBERLIN	NEW SURRENDER	UNIVERSAL	REPUBLIC
50	33	3	BETHANY DILLON	STOP & LISTEN	SPARROW	6345/EMI CMG

David Crowder Band achieves its third No. 1 bow and second-largest Nielsen SoundScan week on Top Christian Albums, as "Church Music" debuts with 36,000 copies. The group's biggest sales week was in October 2005 when "A Collision (3+4-7)" opened with 37,000 sold.



## HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	22	#1 REVELATION SONG	PHILLIPS, CRAIG & DEAN	IND
2	2	27	MORE BEAUTIFUL YOU	JONNY DIAZ	IND
3	3	19	LEAD ME TO THE CROSS	CHRIS AND CONRAD	VSR
4	5	18	BORN AGAIN	THIRD DAY FEAT. LACEY MOSLEY	ESSENTIAL/PLG
5	4	17	LAY 'EM DOWN	NEEDTOBREATHE	ATLANTIC/WORD-CURB
6	7	6	CITY ON OUR KNEES	TOBYMAC	FOREFRONT/EMI CMG
7	6	19	HOLD MY HEART	TENTH AVENUE NORTH	REUNION/PLG
8	9	5	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS	BEACH STREET/REUNION/PLG
9	8	45	THE MOTIONS	MATTHEW WEST	SPARROW/EMI CMG
10	11	10	<b>GREATEST GAINER</b> THE WORDS I WOULD SAY	SIDEWALK PROPHETS	FERVENT/WORD-CURB
11	10	16	SPEAKING LOUDER THAN BEFORE	JEREMY CAMP	BEC/TOOTH & NAIL
12	12	18	THE LOST GET FOUND	BRITT NICOLE	SPARROW/EMI CMG
13	15	13	YOU'RE NOT SHAKEN	PHIL STACEY	REUNION/PLG
14	13	21	PERFECT PEOPLE	NATALIE GRANT	CURB
15	14	28	WAIT AND SEE	BRANDON HEATH	MONOMODE/REUNION/PLG
16	16	10	HE IS	MARK SCHULTZ	WORD-CURB
17	17	9	IT'S YOUR LIFE	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB
18	18	7	SING, SING, SING	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
19	19	7	GLORIOUS	NEWSBOYS	INPOP
20	21	8	ALIVE AGAIN	MATT MAHER	ESSENTIAL/PLG
21	24	5	FOLLOW YOU	LEELAND WITH BRANDON HEATH	ESSENTIAL/PLG
22	20	11	WHAT DO I KNOW OF HOLY	ADISON ROAD	IND
23	22	15	JESUS CALLING	33MILES	IND
24	23	8	GLORY TO GOD FOREVER	FEE	IND
25	25	9	HOW HE LOVES	DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMI CMG

## CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	17	#1 HERO	SKILLET	ARDENT/IND
2	2	7	CITY ON OUR KNEES	TOBYMAC	FOREFRONT/EMI CMG
3	3	19	HOLD MY HEART	TENTH AVENUE NORTH	REUNION/PLG
4	5	18	LAY 'EM DOWN	NEEDTOBREATHE	ATLANTIC/WORD-CURB
5	7	27	TAKE ME AS I AM	FM STATIC	TOOTH & NAIL
6	4	21	THE LOST GET FOUND	BRITT NICOLE	SPARROW/EMI CMG
7	8	9	BEAUTIFUL ENDING	BARLOWGIRL	FERVENT/WORD-CURB
8	6	17	SPEAKING LOUDER THAN BEFORE	JEREMY CAMP	BEC/TOOTH & NAIL
9	11	8	MEANING OF LIFE	HAWK NELSON	TOOTH & NAIL
10	10	15	FROM THE INSIDE OUT	SEVENTH DAY SLUMBER	BEC/TOOTH & NAIL
11	9	15	MY SWEET ESCAPE	RUN KID RUN	TOOTH & NAIL
12	12	16	MORE BEAUTIFUL YOU	JONNY DIAZ	IND
13	14	10	FORWARD MOTION	THOUSAND FOOT KRUTCH	TOOTH & NAIL
14	13	11	IT'S YOUR LIFE	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB
15	16	6	<b>GREATEST GAINER</b> HEARTBEAT	REMEDY DRIVE	WORD-CURB
16	15	19	BORN AGAIN	THIRD DAY FEATURING LACEY MOSLEY	ESSENTIAL/PLG
17	17	11	HOW HE LOVES	DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMI CMG
18	21	3	WHAT FAITH CAN DO	KUTLESS	BEC/TOOTH & NAIL
19	23	3	FORGIVEN	SANCTUS REAL	SPARROW/EMI CMG
20	19	16	LEAD ME TO THE CROSS	CHRIS AND CONRAD	VSR
21	20	12	I'LL GO	VOTA	IND
22	24	12	IT JUST TAKES ONE	ADISON ROAD	IND
23	25	3	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS	BEACH STREET/REUNION/PLG
24	22	11	YOU'RE NOT SHAKEN	PHIL STACEY	REUNION/PLG
25	NEW		ON AND ON	CHASEN	IND

## TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	2	5	#1 VICKIE WINANS	HOW I GOT OVER	DESTINY	JOY 8120
2	1	50	MARY MARY	THE SOUND MY BLOCK	COLUMBIA	28087*/SONY MUSIC
3	4	9	<b>GREATEST GAINER</b> EARNEST PUGH	LIVE	MAN ON US	EPIC
4	3	5	J MOSS	JUST JAMES PAJAM	GOSPEL	CENTRIC/VERITY
5	6	27	ISRAEL HOUGHTON	THE POWER OF ONE	INTEGRITY	COLUMBIA
6	5	35	VARIOUS ARTISTS	THE POWER OF ONE	INTEGRITY	COLUMBIA
7	7	4	YOUTHFUL PRAISE FEAT. J.J. HAIRSTON	RESTING ON HIS PROMISE	EVIDENCE	GOSPEL
8	9	47	HEZEKIAH WALKER & LFC	SOULED OUT	VERITY	23487/JLG
9	RE-ENTRY		VARIOUS ARTISTS	GOSPELS BEST: MEN/WOMEN/CHOIRS	EMI	GOSPEL
10	12	25	SMOKIE NORFUL	LIVE	TREMYLES	12832/EMI GOSPEL
11	8	3	VARIOUS ARTISTS	GOTTA HAVE GOSPEL	7	INTEGRITY
12	11	117	MARVIN SAPP	THIRSTY	VERITY	09433/JLG
13	14	17	BRIAN COURTNEY WILSON	JUST LOVE SPIRIT	RISING	066/MUSIC WORLD
14	19	27	DONNIE MCCLURK			



## HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	8	#1 SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC/SONY MUSIC
2	3	8	EVERYBODY SHAKE IT	RALPH ROSSARIO	FEATURING SHAWN CHRISTOPHER BLUEPLATE
3	8	6	SEXY BITCH	DAVID GUETTA	FEATURING AKON GUM/ASTRALWERKS/CAPITOL
4	6	9	WOULD'VE BEEN THE ONE	SOLANGE MUSIC	WORLD/GEFFEN/INTERSCOPE
5	7	10	KEEP IT GOIN' LOUDER	MAJOR LAZER	FEATURING NINA SKY & RICKY BLAZE MAD/DECENT/DOWNTOWN
6	9	6	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM
7	1	7	OBSESSED	MARIAH CAREY	ISLAND/IDJMG
8	4	8	CELEBRATION	MADONNA	WARNER BROS.
9	12	7	THE REAL THING	VANESSA WILLIAMS	CONCORD/CMG
10	14	9	RIGHT HERE	CARMEN REECE	REAL MF
11	11	11	BULLETPROOF	LA ROUX	POLYDOR/CHERRYTREE/INTERSCOPE
12	16	6	FINE PRINT	NADIA ALI	SMILE IN BED
13	5	11	DONT UPSET THE RHYTHM (GO BABY GO)	NOISSETTES	MERCURY/IDJMG
14	17	5	THIS TIME BABY	EDDIE X	PRESENTS NIKI HARIS 3MP
15	28	2	MILLION DOLLAR BILL	WHITNEY HOUSTON	ARISTA/RMG
16	23	4	DID YOU SEE ME COMING?	PET SHOP BOYS	ASTRALWERKS/CAPITOL
17	22	5	I DIDN'T KNOW MY OWN STRENGTH	WHITNEY HOUSTON	ARISTA/RMG
18	24	5	FAME 2009	NATURI NAUGHTON	LAKESHORE
19	27	5	LOVE SONGS	ANJULIE	HEAR/CMG
20	20	6	SHE AIN'T GOT	LETOYA	CAPITOL
21	13	10	WHY YOU WANNA HURT ME SO BAD?	NICKI RICHARDS	NICKIRICHARDS.COM
22	19	12	PARANOID	JONAS BROTHERS	HOLLYWOOD
23	31	5	LOSING MY MIND	ALI KING	JELLYBEAN
24	32	4	S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS	19/JIVE/JLG
25	43	2	POWER PICK PAPARAZZI	LADY GAGA	STREAMLINE/CONJIVE/CHERRYTREE/INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	30	4	DO WHAT U LIKE	BAD BOY BILL	NETTWERK
27	26	6	WE ALL WANNA BE PRINCE	FELIX DA HOUSCAT	NETTWERK
28	10	12	SWEET DREAMS	BEYONCE MUSIC	WORLD/COLUMBIA
29	25	9	WANTED	JESSIE JAMES MERCURY/IDJMG	
30	37	3	STRAIGHT THROUGH MY HEART	BACKSTREET BOYS	JIVE/JLG
31	41	3	SAD SONG	BLAKE LEWIS	TOMMY BOY
32	29	9	GIVE ME TONIGHT	TR	FEATURING FRENCHIE DAVIS DAUMAN
33	35	4	SUPERSTAR	DAVID MAY	FEATURING MOSES MODESTRO ABKCO
34	38	3	BRAND NEW DAY	GEORGIE PORGIE	MUSIC PLANT
35	18	13	ROSE OF JERICHO	BT	NETTWERK
36	34	5	INSECURITIES	JUNIOR VASQUEZ	FEATURING MAXI J SILVER LABEL/TOMMY BOY
37	15	15	GOODBYE	KRISTINA DEBARGE	SODAPOP/ISLAND/IDJMG
38	21	13	SHOES	TIGA	LAST GANG/TURBO
39	42	3	FREEDOM OF LOVE	PEPPER MASHAY	CAPP
40	44	2	BODY LANGUAGE	JESSE MCCARTNEY	FEATURING T-PAIN HOLLYWOOD
41	46	2	TURN IT OUT	ALTAR	FEATURING JEANIE TRACY MAMAHOUSE
42	HOT SHOT DEBUT		WE ARE GOLDEN	MIKA	CASABLANCA/UNIVERSAL MOTOWN
43	48	2	SMOKE	JUS JACK	WITH PHIL GARANT FEATURING MATINA PARISI MODA
44	39	9	I'M A FUCKING CELEBRITY	DJ TIMBO	LUNA TRIP
45	47	2	WAKE UP	SLIMY PEREZCIUS	WARNER BROS.
46	NEW		SEXY PEOPLE	LOLENE	CAPITOL
47	NEW		FUCK YOU	LILY ALLEN	CAPITOL
48	NEW		FIGHT FOR YOU	MORGAN PAGE	NETTWERK
49	36	13	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
50	40	5	DEJA VU	AMERICA	OLIVO DAUMAN

## TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	48	#1 LADY GAGA	LADY GAGA	THE FAME (RE-RELEASE) CONJIVE/CHERRYTREE/INTERSCOPE 01/06/09
2	NEW		VARIOUS ARTISTS	HOW THAT'S WHAT I CALL CLUB HITS 5M	UNIVERSAL 56259/SONY MUSIC
3	2	11	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
4	5	12	LMFAO	PARTY ROCK PARTY ROCK	WILLIAMS/CHERRYTREE/INTERSCOPE 012920/04
5	3	64	3OH!3	WANT PHOTO FINISH	511181
6	4	5	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG
7	NEW		JEFFREY STAR	BEAUTY KILLER	POPSICLE 5004/ILG
8	NEW		LA ROUX	LA ROUX	POLYDOR/CHERRYTREE/INTERSCOPE 013388/IGA
9	15	3	INFECTED MUSHROOM	THE LEGEND OF THE BLACK SHAWARMA	PERFECTO 101140
10	NEW		BASEMENT JAXX	SCARS XL	2175/ULTRA
11	NEW		LUIS MIGUEL	NO CULPAS A LA NOCHE	CLUB REMIXES WARNER LATINA 521318
12	7	15	BEYONCE	IRIS AND RENEE	RODOLFO/SONY MUSIC 012502/04
13	6	5	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
14	NEW		DEADMAUS	FOR LACK OF A BETTER NAME	MAUSTRAP/AND PRESS 2174/ULTRA
15	18	11	OWL CITY	OF JUNE (EP)	SKY HARBOR/UNIVERSAL REPUBLIC 012882/UMRG
16	8	10	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE/THRIVEMX 90814/THRIVE
17	NEW		VIC LATINO	ULTRAMIX 2	ULTRA 2161
18	10	6	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127
19	11	44	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA
20	13	13	MOBY	WAIT FOR ME	LITTLE IDIOT 9416*/MUTE
21	12	6	CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084
22	9	3	CRAZY FROG	EVERYBODY DANCE	HOW NEXT PLATEAU/UNIVERSAL REPUBLIC 013338/EXUMG
23	19	30	TONY OKUNGOWA	TOTAL DANCE 2009	THRIVEDANCE 90807/THRIVE
24	16	24	DEPECHE MODE	SOUNDS OF THE UNIVERSE	MUTE/IRGIN 96789*/CAPITOL
25	17	74	SANTOGOLD	SANTOGOLD	LIZARD KING 70034*/DOWNTOWN

## HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	9	#1 OBSESSED	MARIAH CAREY	ISLAND/IDJMG
2	1	11	EVACUATE THE DANCEFLOOR	CASCADA	ROBBINS
3	12	2	RIGHT HERE	CARMEN REECE	REAL MF
4	4	13	I REMEMBER	DEADMAUS	& KASKADE MAUSTRAP/AND PRESS/ULTRA
5	3	21	LET THE FEELINGS GO	ANNAGRACE	ROBBINS
6	5	5	SEXY CHICK	DAVID GUETTA	FEATURING AKON GUM/ASTRALWERKS/CAPITOL
7	8	8	CELEBRATION	MADONNA	WARNER BROS.
8	6	12	THE SOUND OF MISSING YOU	AMEERAH	ROBBINS
9	7	3	PAPARAZZI	LADY GAGA	STREAMLINE/CONJIVE/CHERRYTREE/INTERSCOPE
10	9	3	I WILL BE HERE	TIESTO & SNEAKY SOUND	SYSTEM ULTRA
11	11	24	INFINITY 2008	GURU	JOSH PROJECT ULTRA
12	18	5	DOWN	JAY SEAN	FEATURING LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
13	14	8	SHAME ON ME	ALEX SANZ	FEATURING LAWRENCE ALEXANDER PAPER/NEXT PLATEAU
14	22	2	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM
15	19	8	BULLETPROOF	LA ROUX	POLYDOR/CHERRYTREE/INTERSCOPE
16	17	14	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
17	NEW		USE SOMEBODY	KINGS OF LEON	RCA/RMG
18	NEW		SAD SONG	BLAKE LEWIS	TOMMY BOY
19	21	5	I BELIEVE	CYBERSUTRA	FEATURING JULIE THOMPSON RED STICK/STRICTLY RHYTHM
20	20	19	ANOTHER DAY	SOPHIA MAY	NERVOUS
21	NEW		FACE DROP	SEAN KINGSTON	BELUGA HEIGHTS/EPIC
22	NEW		KISS ME BACK	KIM SOZZI	ULTRA
23	RE-ENTRY		SWEET DREAMS	BEYONCE MUSIC	WORLD/COLUMBIA
24	NEW		HEADLIGHTS	MIA J	ROBBINS
25	RE-ENTRY		MODERN TIMES	STEVE FORREST	VS CHRIS ORTEGA FEATURING MARCUS PEARSON/RED STICK/STRICTLY RHYTHM

## TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	RE-ENTRY		#1 HARRY CONNICK, JR.	HARRY CONNICK, JR.	YOUR SONGS COLUMBIA 47228*/SONY MUSIC
2	1	27	DIANA KRALL	QUIET NIGHTS	VERVE 012433/VG
3	2	15	MICHAEL BUBLE	MONTE CARLO	FEATURING MANDY PATTON 01770/WARNER BROS.
4	3	20	FRANK SINATRA	LIVE AT THE MEADOWLANDS	THE FRANK SINATRA COLLECTION 3131/CONCORD
5	4	22	MELODY GARDOT	MY ONE AND ONLY	THRILL VERVE 012563*/VG
6	5	36	FRANK SINATRA	SELECTION: SINATRA SINGS OF LOVE	THE FRANK SINATRA COLLECTION 3130/CONCORD
7	6	17	FRANK SINATRA	CLASSIC SINATRA II	THE FRANK SINATRA COLLECTION 36444/CAPITOL
8	NEW		JAN GARBAREK GROUP	DRIVEN: IN CONCERT	ECM 013342/UNIVERSAL CLASSICS GROUP
9	10	29	MADELINE PEYROUX	BARE BONES	ROUNDER 613272
10	NEW		KARRIN ALLYSON	BY REQUEST: THE BEST OF KARRIN ALLYSON	CONCORD JAZZ 31499/CONCORD
11	7	5	ROY HARGROVE BIG BAND	EMERGENCE	GRÖVJIN/ HIGH/EMARCY 013289/DECCA
12	8	5	ROBERT GLASPER	DOUBLE BOOKED	BLUE NOTE 94244/BLG
13	13	7	MIKE STERN	BIG NEIGHBORHOOD	HEADS UP 3157
14	9	23	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI	MONESUCH 48038/WARNER BROS.
15	16	6	THE TERENCE BLANCHARD GROUP	CHOICES	CONCORD JAZZ 31738/CONCORD

## TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	2	#1 RENEE FLEMING	RENEE FLEMING	VERANO DECCA 013278/UNIVERSAL CLASSICS GROUP
2	2	5	IFELICIA HUSSAIN MEYER & THE DETROIT SYMPHONY ORCHESTRA	THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO E1 2024	
3	NEW		JOSHUA BELL	THE BEST OF JOSHUA BELL	THE BECCA YEARS DECCA 013370/UNIVERSAL CLASSICS GROUP
4	3	45	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC
5	4	5	DANIELLE DE NESE ORCH. OF THE AGE OF ENLIGHTENMENT	(MACKERRAS) THE MOZART ALBUM DECCA 013277/UNIVERSAL CLASSICS GROUP	
6	6	4	MURRAY PERAHIA	BACK PARTS 1, 5 & 6	SONY CLASSICAL 44931/SONY MASTERWORKS
7	NEW		SERGEI RACHMANINOFF	RACHMANINOFF PLAYS RACHMANINOFF FOR PIANO	RED SEAL 48671/SONY MASTERWORKS
8	RE-ENTRY		ZUILL BAILEY/SIMONE DINNENSTEIN	BETHOVEN: COMPLETE WORKS FOR PIANO AND CHIELLO	TELARC 80740
9	10	68	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT MUSIC FOR THE SOUL	DECCA 013235/UNIVERSAL CLASSICS GROUP
10	7	46	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP
11	8	56	JOSHUA BELL/ACADEMY OF ST. MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS	SONY CLASSICAL 11013/SONY MASTERWORKS
12	5	29	PLACIDO DOMINGO	AMORE INFINITO	DG 012532/UNIVERSAL CLASSICS GROUP
13	17	5	SAN FRANCISCO SYMPHONY/MICHAEL TILSON THOMAS	WILHELM FURCHER: 4 SYMphonies	MG CUSTOM MARKETING GROUP/SONY MASTERWORKS
14	11	4	K. KASHKASHIAN/B. OLIVERO/T. MANSURI/ANNE STEINBERG	NEHART ECM	NEW SERIES ECM 013235/UNIVERSAL CLASSICS GROUP
15	RE-ENTRY		CAROLINE GOULDING	CAROLINE GOULDING	TELARC 80744

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	5	#1 GEORGE BENSON	GEORGE BENSON	SONGS AND STORIES MONSTER 3064/CONCORD
2	2	27	CHRIS BOTTI	CHRIS BOTTI	IN BOSTON COLUMBIA 38735/SONY MUSIC
3	3	3	PETER WHITE	GOOD DAY	PEAK 31006/CONCORD
4	4	5	NAJEE	MIND OVER MATTER	HEADS UP 3156
5	8	34	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815
6	NEW		KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252
7	7	3	SPENCER DAY	VAGABOND	YONAS MEDIA/CONCORD JAZZ 31317/CONCORD
8	20	6	HERB ALPERT & LANI HALL	ANYTHING GOES	LIVE CONCORD JAZZ 31441/CONCORD
9	15	72	ESPERANZA SPALDING	ESPERANZA	HEADS UP 3140
10	9	24	BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/ROCK RIDGE
11	10	3	VARIOUS ARTISTS	SMOOTH JAZZ HITS	CONCORD 31485
12	25	5	IMPROMPT2	IT IS WHAT IT IS	JCS 91209/ORPHEUS
13	22	8	JESSY J	TRUE LOVE	PEAK 31282/CONCORD
14	12	9	RICK BRAUN	ALL IT TAKES	MACK AVENUE 7020/ARTISTRY
15	11	17	VANESSA WILLIAMS	THE REAL THING	CONCORD 30816

## TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	46	#1 IL DIVO	IL DIVO	THE PROMISE SYCO COLUMBIA 38968/SONY MUSIC
2	1	17	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP
3	4	47	ANDREA BOCELLI	INCANTO	SUGAR 012161/DECCA
4	3	22	PAUL POTTS	PASSIONE	SYCO/COLUMBIA 47439/SONY MUSIC
5	5	29	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MANHATTAN 21681/BLG
6	7	14	NEAL E. BOYD	MY AMERICAN DREAM	DECCA 012897
7	6	18	ESCALA	ESCALA	SYCO/COLUMBIA 47423/SONY MUSIC
8	9	27	MORMON TABERNACLE CHORUS	AT TEMPLE SQUARE (WILBERG)	COME THOU POINT OF EVERY BLESSING
9	10	6	MORMON TABERNACLE CHORUS	AT TEMPLE SQUARE (WILBERG)	RING CHRISTMAS BELLS
10	8	73	JOSH GROBAN	AWAKE	LIVE 143/REPRISE 412668/WARNER BROS.
11	11	37	GREGORIAN	MASTERS OF CHANT	CURB 79015 EX
12	14	27	SHARON ISBIN	JOURNEY TO THE NEW WORLD	SONY CLASSICAL 45456/SONY MASTERWORKS
13	12	9	LAURENT KORCIA	CINEMA	APM 65442
14	13	20	SOUNDTRACK	ANGELS & DEMONS	SONY CLASS



HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	13	#1 <b>GREATEST GAINER</b> LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)	
2	1	11	MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)	
3	3	11	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)	
4	4	23	LO INTENTAMOS	ESPINOZA PAZ (DISA/ASL)	
5	8	9	SU VENENO	AVENTURA (PREMIUM LATIN)	
6	6	33	EL AMOR	TITO "EL BAMBINO" (SIENTE)	
7	7	8	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)	
8	5	9	LA GRANJA	LOS TIGRES DEL NORTE (FONOVISIA)	
9	11	17	SUFRE	LOS DAREYES DE LA SIERRA (DISA)	
10	10	30	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)	
11	9	12	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)	
12	13	11	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
13	17	9	ADIOS	JESSE & JOY (WARNER LATINA)	
14	20	3	ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)	
15	19	5	GRACIAS A TI	WISIN & YANDEL (MACHETE)	
16	18	23	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)	
17	23	12	TE VES FATAL	EL TRONO DE MEXICO (FONOVISIA)	
18	25	7	EL BORRACHO MONTEZ DE DURANGO	GRUPO MONTEZ DE DURANGO (DISA)	
19	12	22	NO ME DEJES DE AMAR	LA APUESTA (SERCA)	
20	15	22	COMPRENDEME	GERMAN MONTERO (FONOVISIA/MUSIVISA)	
21	HOT SHOT DEBUT		LOOKING FOR PARADISE	ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)	
22	21	8	DEJAME ENTRAR	MAKANO (PANAMA/MACHETE)	
23	27	3	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATINO)	
24	22	12	TOCANDO FONDO	RICARDO ARJONA (WARNER LATINA)	
25	33	7	MI COMPLEMENTO	LOS MURACANES DEL NORTE (DISA)	
26	38	3	FELIZ	KANY GARCIA (SONY MUSIC LATIN)	
27	24	7	TU DEFECTO	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)	
28	26	6	CELOS	FANNY LU (UNIVERSAL MUSIC LATINO)	
29	28	20	CAMINARE	INTOCABLE (EMI TELEVISION)	
30	30	11	Y AHORA QUE?	LOS RIELEROS DEL NORTE (FONOVISIA)	
31	32	9	MARIPOSA MIA	VIVANATIVA (VIV/PIMP KING MUSIK)	
32	43	4	SENTIMIENTOS DE CARTON	DUETO (FONOVISIA)	
33	31	3	AL DIABLO CON TU AMISTAD	EL CHAPO DE SINALOA (DISA)	
34	37	3	ERES TODO TODO	JULION ALVAREZ (ASL)	
35	39	2	COMO VOLVER A SER FELIZ	LUIS ENRIQUE (TOP STOP)	
36	36	15	ME GUSTA ME GUSTA	LOS BUTRES DE CUCAPAM SINALOA (LADIS/UNIVERSAL MUSIC LATINO)	
37	42	9	OVARIOS	JENNI RIVERA (FONOVISIA)	
38	34	20	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)	
39	29	9	CUMBAYA	PEEWEE (EMI TELEVISION)	
40	48	2	ALMA EN PENA	LOS INQUIETOS DEL NORTE (EAGLE MUSIC)	
41	40	2	ENCONTRE	CONJUNTO ALMA NORTEÑA (DISA/ASL)	
42	45	2	LLUEVE POR DENTRO	LUIS FONSI (UNIVERSAL MUSIC LATINO)	
43	NEW		BARTENDER	ALEXIS & FIDO (SONY MUSIC LATIN)	
44	NEW		SENTIMIENTO	VICO C FEATURING ARCANGEL (EMI TELEVISION)	
45	NEW		CELEBRATION	MADONNA (WARNER BROS.)	
46	NEW		EL PILOTO CANAVIS	LARRY HERNANDEZ (FONOVISIA/MUSIVISA)	
47	RE-ENTRY		EL RITMO NO PERDONA (PRENDE)	DADDY YANKEE (EL CARTEL)	
48	RE-ENTRY		TU PRIMERA VEZ	HECTOR ACOSTA (D.A.M./VENEMUSIC)	
49	NEW		LOS PRIMOS	LOS MORROS DEL NORTE (DISA/ASL)	
50	NEW		DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON (FONOVISIA)	

After debuting a week early due to street-date violations, Kany Garcia's second album, "Boleto de Entrada," leaps 58-6 on Top Latin Albums (2,000 copies), her first top 10 on that list. Her debut album, "Cualquier Dia," peaked at No. 48 in 2007.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	2	3	#1 LOS TIGRES DEL NORTE	LA GRANJA FONOVISIA 354192/UMLE (2)
2	1	2	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE
3	3	16	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN (2)
4	HOT SHOT DEBUT		LUIS MIGUEL	NO CULPES A LA NOCHE: CLUB REMIXES WARNER LATINA 521318
5	4	18	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE (4)
6	58	2	PACE SETTER KANY GARCIA	BOLETO DE ENTRADA SONY MUSIC LATIN 47340
7	7	26	LARRY HERNANDEZ	16 NARCO CORRIDOS MENDIETA/FONOVISIA 570037/UMLE
8	5	29	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
9	12	57	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE (4)
10	10	46	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISIA 353804/UMLE
11	6	19	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
12	9	3	VARIOUS ARTISTS	LOS SUPER UNO'S DISA 724181/UMLE
13	NEW		GRUPO MONTEZ DE DURANGO	EL BORRACHO DISA 721389/UMLE
14	11	6	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE
15	8	12	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282
16	13	15	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISIA 354088/UMLE (4)
17	17	5	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA
18	15	4	VARIOUS ARTISTS	DURANGUENSE #1'S 2009 DISA 721301/UMLE
19	19	27	MARISELA	20 EXITOS INMORTALES IM 6614
20	16	4	VARIOUS ARTISTS	BANDA #1'S 2009 DISA 721302/UMLE
21	RE-ENTRY		LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627
22	21	2	LOS TEMERARIOS/BRONCO/LOS BUKIS	LO MEJOR DE B.A.T.: SUS 20 MAS GRANDES EXITOS FONOVISIA 354133/UMLE
23	18	8	TERCER CIELO	GENTE COMUN... VENEMUSIC/UNIVERSAL MUSIC LATINO 653762/UMLE
24	20	12	TIERRA CALI	SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE
25	29	11	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISIA 354118/UMLE
26	22	9	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE
27	23	59	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE (2)
28	28	19	LUIS ENRIQUE	CICLOS TOP STOP 8910 (4)
29	24	45	RICARDO ARJONA	5TO PISO WARNER LATINA 516669
30	41	67	LOS INQUIETOS DEL NORTE	LA CLIMA EAGLE MUSIC/SIENTE/UNIVERSAL MUSIC LATINO 653880/UMLE (4)
31	27	74	MANA	ARDE EL CIELO WARNER LATINA 481788 (2)
32	25	6	PATRULLA 81	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE
33	37	40	LOS INQUIETOS DEL NORTE	LA HORMONERA EAGLE MUSIC/SIENTE/UNIVERSAL MUSIC LATINO 653880/UMLE (4)
34	32	3	LA ARROLLADORA BANDA EL LIMON	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729496/UMLE
35	31	4	VARIOUS ARTISTS	CORRIDO #1'S 2009 DISA 721303/UMLE
36	26	45	MAKANO	TE AMO PANAMA/MACHETE 460031/UMLE
37	39	14	PAULINA RUBIO	GRAM CITY POP UNIVERSAL MUSIC LATINO 013075/UMLE (4)
38	34	52	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
39	38	9	JENNI RIVERA	JENNI: EDICION COLORED SUPER DELUXE AYVA/FONOVISIA 354002/UMLE (4)
40	33	4	VARIOUS ARTISTS	NORTENO #1'S 2009 DISA 721304/UMLE
41	50	28	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44847
42	30	5	GRUPO EXTERMINADOR	PA' CORRIDOS FONOVISIA 354132/UMLE
43	14	2	JESSE & JOY	ELECTRICIDAD WARNER LATINA 521320
44	36	35	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917
45	48	45	BANDA EL RECODO	TE PRESUMO FONOVISIA 353799/UMLE
46	43	6	ALACRANES MUSICAL	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS AQUILA FONOVISIA 354156/UMLE
47	40	24	EL COMPA CHUY	EL NIÑO DE ORO GYPSY 37208/SONY MUSIC LATIN
48	49	18	HECTOR ACOSTA	SIMPLEMENTE... EL TORNO D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 653762/UMLE
49	44	6	LOS PIKADIENTES DE CABORCA	LA TENIA MAS GRANDE SONY MUSIC LATIN 48300 (4)
50	46	27	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724180/UMLE

In its 11th week on Latin Rhythm Airplay, "Mi Cama Huele A Ti" by Tito "El Bambino" steps 2-1 (3.6 million audience impressions), only his second No. 1 on the chart. In terms of top 10s, however, he's tied with Don Omar for third most in the chart's history (nine) behind Wisin & Yandel (15) and Daddy Yankee (11).



REGIONAL MEXICAN ALBUMS™

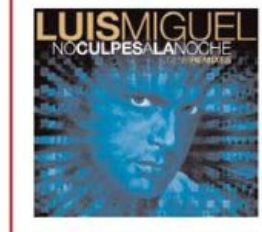
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	3	#1 LOS TIGRES DEL NORTE	LA GRANJA FONOVISIA 354192/UMLE (4)
2	3	23	LARRY HERNANDEZ	16 NARCO CORRIDOS MENDIETA/FONOVISIA 570037/UMLE
3	6	46	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISIA 353804/UMLE
4	2	19	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
5	5	3	VARIOUS ARTISTS	LOS SUPER UNO'S DISA 724181/UMLE
6	NEW		GRUPO MONTEZ DE DURANGO	EL BORRACHO DISA 721389/UMLE
7	7	6	LARRY HERNANDEZ	CONTIGO PARA SIEMPRE DISA 721307/UMLE
8	4	12	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282
9	8	15	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISIA 354088/UMLE (4)
10	11	5	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA
11	9	4	VARIOUS ARTISTS	DURANGUENSE #1'S 2009 DISA 721301/UMLE
12	10	4	VARIOUS ARTISTS	BANDA #1'S 2009 DISA 721302/UMLE
13	13	2	LOS TEMERARIOS/BRONCO/LOS BUKIS	LO MEJOR DE B.A.T.: SUS 20 MAS GRANDES EXITOS FONOVISIA 354133/UMLE
14	12	12	TIERRA CALI	SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE
15	16	11	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISIA 354118/UMLE
16	14	9	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE
17	RE-ENTRY		LOS INQUIETOS DEL NORTE	LA CLIMA EAGLE MUSIC/SIENTE/UNIVERSAL MUSIC LATINO 653880/UMLE (4)
18	15	6	PATRULLA 81	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE
19	RE-ENTRY		LOS INQUIETOS DEL NORTE	LA HORMONERA EAGLE MUSIC/SIENTE/UNIVERSAL MUSIC LATINO 653880/UMLE (4)
20	19	3	LA ARROLLADORA BANDA EL LIMON	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729496/UMLE

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	16	#1 AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN (2)
2	2	20	LUIS ENRIQUE	CICLOS TOP STOP 8910 (4)
3	4	18	HECTOR ACOSTA	SIMPLEMENTE... EL TORNO D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 653762/UMLE
4	5	4	VARIOUS ARTISTS	URBANIZACION PERFECT ZMG 30020/SONY MUSIC LATIN
5	3	11	VARIOUS ARTISTS	SUPER 1'S MEGA HITS MACHETE 013149/UMLE
6	6	9	OMEGA	EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN
7	9	33	GILBERTO SANTA ROSA	EL CABALLERO DE LA SALSA DISCOS 66601/14130/SONY MUSIC LATIN (4)
8	8	25	VARIOUS ARTISTS	30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610
9	7	16	VARIOUS ARTISTS	20 CANTAS PRESENTAN: LO MEJOR LO MEJOR 2008 ROCK & ROLL 6036/SONY MUSIC LATIN
10	10	45	VARIOUS ARTISTS	40 BACHATAS PODEROSAS MOCK & ROLL 60348/SONY MUSIC LATIN
11	11	26	VARIOUS ARTISTS	FIESTA LATINA DISCOS 605 37203/SONY MUSIC LATIN
12	12	33	VARIOUS ARTISTS	BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN
13	14	59	VARIOUS ARTISTS	BACHATA #1'S: VOL. 2 MACHETE 011705/UMLE
14	20	42	VARIOUS ARTISTS	BACHATAS 2009: THE #1 HITS SERIES J & N 50303/SONY MUSIC LATIN
15	13	2	MARIO ORTIZ ALL STAR BAND	TRIBUTO 45 ANIVERSARIO ZMG 00201/SONY MUSIC LATIN
16	16	43	XTRME	CHAPTER DOS MACHETE /UMLE
17	15	6	MARLON	ESTOY DE PIE MACHETE 013124/UMLE
18	RE-ENTRY		VARIOUS ARTISTS	LOS MEJORES DE LA BACHATA 2009 ROCK & ROLL 60369/SONY MUSIC LATIN
19	RE-ENTRY		CARLOS Y ALEJANDRA	LA INTRODUCCION MACHETE 012814/UMLE
20	17	30	VARIOUS ARTISTS	SALSAS 2009: THE #1 HITS SERIES J & N 50311/SONY MUSIC LATIN

BETWEEN THE BULLETS

LUIS MIGUEL TAKES TO THE NIGHT



Not only does Luis Miguel earn his 16th top 10 on Top Latin Albums with "No Culpes a la Noche" (No. 4, 3,000 copies), the dance remix album also bows at No. 11 on Top Electronic Albums. He's only the fourth artist to chart on both the Latin and the Electronic lists following Kinky, Kumbia Kings and Thalía. On Top Latin Pop Albums, where "La Noche" enters at No. 2, Miguel is now tied with Marco Antonio Solís for most top five debuts by a solo artist (11).

—Raully Ramirez



JAPAN			
BILLBOARD JAPAN HOT 100			
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	SEPTEMBER 30, 2009
1	18	YELL	IKOMONOGAKARI EPIC
2	14	CANDY	KEN HIRAI DEFSTAR
3	NEW	HIKARIHITSU	HIDEAKI TAKIZAWA AVEX
4	31	KONYA HA BOOGIE BACK	TOKYO NO.1 SOUL SET + HELLCALI TEARBRIDGE
5	11	CELEBRATION	MADONNA WARNER BROS.
6	28	SHUNKASHUTOU	HILCRHYME UNIVERSAL
7	1	BLAME IT ON THE GIRLS	MIKA CASABLANCA/ISLAND
8	30	MINNA SORA NO SHITA	AYAKA WARNER
9	3	ALL NIGHT LONG	STEVIE HOANG AVEX TRAX
10	12	ICHIBU TO ZENBU	BZ VERMILLION

UNITED KINGDOM			
SINGLES			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	OCTOBER 27, 2009
1	1	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC
2	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	15	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
4	5	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
5	4	RUN THIS TOWN	JAY-Z, RIHANNA & KAYNE WEST ROC NATION
6	7	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
7	6	BOYS AND GIRLS	PIXIE LOTT MERCURY
8	3	CELEBRATION	MADONNA WARNER BROS.
9	8	HOLIDAY	DIZZEE RASCAL FT. CHROME DIRTTEE STANK
10	9	LEFT MY HEART IN TOKYO	MINIWA GEFEN

GERMANY			
SINGLES			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	OCTOBER 29, 2009
1	NEW	PUSSY	RAMMSTEIN MOTOR/UNIVERSAL
2	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	1	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
4	3	PAPARAZZI	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
5	NEW	AUTOMATISCH	TOKIO HOTEL STUNNER
6	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
7	5	HEAVY CROSS	THE GOSSIP KILL ROCK STARS/COLUMBIA
8	7	CELEBRATION	MADONNA WARNER BROS.
9	6	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
10	9	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN

EUROPEAN HOT 100			
THIS WEEK	LAST WEEK		SEPTEMBER 30, 2009
1	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	2	CELEBRATION	MADONNA WARNER BROS.
4	NEW	AUTOMATISCH	TOKIO HOTEL STUNNER
5	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
6	NEW	PUSSY	RAMMSTEIN MOTOR/UNIVERSAL
7	6	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC
8	5	PAPARAZZI	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
9	8	LADY MELODY	TOM FRAGER/GWAYAV GWAYAV/AZ
10	41	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
11	11	EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/AATW
12	10	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
13	9	RUN THIS TOWN	JAY-Z, RIHANNA & KAYNE WEST ROC NATION
14	12	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
15	7	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
16	13	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND
17	14	HEAVY CROSS	THE GOSSIP KILL ROCK STARS/COLUMBIA
18	15	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
19	16	HUSH HUSH	THE PUSSYCAT DOLLS INTERSCOPE
20	22	HOTEL ROOM SERVICE	PITBULL MR. 305/POLO GROUNDS/J

EURO DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 10, 2009
1	1	SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN
2	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	2	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC
4	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
5	8	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
6	6	RUN THIS TOWN	JAY-Z, RIHANNA & KAYNE WEST ROC NATION
7	5	CELEBRATION	MADONNA WARNER BROS.
8	7	BOYS AND GIRLS	PIXIE LOTT MERCURY
9	9	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND
10	10	PAPARAZZI	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
11	19	HOTEL ROOM SERVICE	PITBULL MR. 305/POLO GROUNDS/J
12	NEW	DIRTEE CASH	DIZZEE RASCAL DIRTEE STANK
13	14	LEFT MY HEART IN TOKYO	MINIWA GEFEN
14	12	UPRISING	MUSE A&E/HELIUM-3/WARNER
15	RE	SEX ON FIRE	KINGS OF LEON HAND ME DOWN/RCA

FRANCE			
SINGLES			
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	OCTOBER 30, 2009
1	1	LADY MELODY	TOM FRAGER/GWAYAV AZ
2	NEW	AUTOMATISCH	TOKIO HOTEL STUNNER
3	4	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	3	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
5	2	CELEBRATION	MADONNA WARNER BROS.
6	6	EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/AATW
7	5	HUSH HUSH	THE PUSSYCAT DOLLS INTERSCOPE
8	NEW	OBSESSED	MARIAH CAREY ISLAND
9	7	LASSE-TOI ALLER BEBE	COLLECTIF METISSE UNIVERSAL
10	8	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA

CANADA			
BILLBOARD CANADIAN HOT 100			
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)	OCTOBER 10, 2009
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
2	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN/EMI
3	3	YOU BELONG WITH ME	TAYLOR SWIFT BIG MACHINE/OPEN ROAD/UNIVERSAL
4	10	DOWN	JAY SEAN FT. LL WYNE CASH/MONEY/UNIVERSAL REPUBLIC/UNIVERSAL
5	8	PARTY IN THE U.S.A.	MILEY CYRUS HOLLYWOOD/UNIVERSAL
6	7	EVACUATE THE DANCEFLOOR	CASCADA ROBBINS/AWESOME
7	4	FIRE BURNING	SEAN KINGSTON BELLEGA HEIGHTS/EPIC/SONY MUSIC
8	6	RUN THIS TOWN	JAY-Z, RIHANNA & KAYNE WEST ROC NATION/WARNER
9	5	PAPARAZZI	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL
10	9	USE SOMEBODY	KINGS OF LEON RCA/SONY MUSIC

AUSTRALIA			
SINGLES			
THIS WEEK	LAST WEEK	(ARIA)	OCTOBER 27, 2009
1	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	2	LIKE IT LIKE THAT	GUY SEBASTIAN SONY MUSIC
3	3	THE LAST DAY ON EARTH	KATE MILLER-HEIDKE SONY MUSIC
4	4	EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/AATW
5	21	DON'T STOP BELIEVIN'	GLEE CAST FOX/COLUMBIA
6	5	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
7	6	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
8	8	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE
9	7	GOOD GIRLS GO BAD	COBRA STARSHIP FT. LEBRON WEAVER 320/ARCADE FUELED BY RAMEN
10	10	THE BOY DOES NOTHING	ALESHA DIXON ASYLUM

EURO DIGITAL SONGS SPOTLIGHT			
IRELAND			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 10, 2009
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	5	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
3	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
4	2	SEXY BITCH	DAVID GUETTA FEATURING AKON GUM/VIRGIN
5	3	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC
6	6	RUN THIS TOWN	JAY-Z, RIHANNA & KAYNE WEST ROC NATION
7	8	HOTEL ROOM SERVICE	PITBULL MR. 305/POLO GROUNDS/J
8	7	BOYS AND GIRLS	PIXIE LOTT MERCURY
9	NEW	UPRISING	MUSE A&E/HELIUM-3/WARNER
10	NEW	GET SHAKY	THE IAN CAREY PROJECT 360/TALL AROUND THE WORLD/MTV

EUROPEAN ALBUMS			
THIS WEEK	LAST WEEK		SEPTEMBER 30, 2009
1	NEW	MADONNA	CELEBRATION WARNER BROS.
2	1	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER
3	NEW	PEARL JAM	BACKSPACER MONKEYWRENCH/ISLAND
4	21	MIKA	THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
5	2	MARK KNOPFLER	GET LUCKY VERTIGO
6	4	DAVID GUETTA	ONE LOVE GUM/VIRGIN
7	3	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
8	7	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
9	NEW	ELEMENT OF CRIME	BMER DA WU DU BIST BIN ICH NIE VERTIGO BERLIN
10	NEW	DIZZEE RASCAL	TONGUE N' CHEEK DIRTEE STANK
11	15	LADY GAGA	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
12	6	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO
13	5	JAY-Z	THE BLUEPRINT 3 ROC NATION
14	9	MICHAEL JACKSON	KING OF POP EPIC
15	20	PUR	WUENSCH E CAPITOL

ITALY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	OCTOBER 28, 2009
1	1	L'AMORE SI ODDIA	NOEMI SONY MUSIC
2	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	4	PAPARAZZI	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
4	8	MANOS AL AIRE	NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO
5	3	CELEBRATION	MADONNA WARNER BROS.
6	5	LOBA/SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
7	10	AYO TECHNOLOGY	MILOW HOMERUN/MUNICH
8	7	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
9	9	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
10	6	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND

SPAIN			
SINGLES			
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	SEPTEMBER 30, 2009
1	1	ESCLAVO DE SUS BESOS	DAVID BISBAL VALE
2	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	2	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL BLANCO Y NEGRO
4	5	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
5	6	RECUERDAME	LA QUINTA ESTACION SONY MUSIC
6	4	LOBA	SHAKIRA SONY MUSIC LATIN/EPIC
7	20	LOOKING FOR PARADISE	ALEJANDRO SANZ FT. ALICIA KEYS WARNER BROS.
8	8	ANTES DE QUE CUENTE DIEZ	RITO & FITIPALDIS DRD
9	9	COLGANDO EN TUS MANOS	CARLOS BAUTE/MARTA SANCHEZ DRD
10	22	QUE NADIE	MANUEL CARRASCO DUO COM MALU VALE

BRAZIL			
ALBUMS			
THIS WEEK	LAST WEEK	(APBD/NIELSEN)	SEPTEMBER 29, 2009
1	1	ROBERTO CARLOS	ELAS CANTAM ROBERTO CARLOS SONY MUSIC
2	NEW	VARIOUS ARTISTS	CAMINHO DAS INDIAS SOM LIVRE
3	2	VARIOUS ARTISTS	PARAISO NACIONAL SOM LIVRE
4	4	BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
5	3	ANA CAROLINA	NOVE SONY MUSIC
6	NEW	VARIOUS ARTISTS	CAMINHO DAS INDIAS INTERNACIONAL SOM LIVRE
7	7	VICTOR E LEO	BORBOLETAS SONY MUSIC
8	6	PADRE FABIO DE MELO	EU E O TEMPO SOM LIVRE
9	5	VARIOUS ARTISTS	RADIO A VOZ DO PARAISO SOM LIVRE
10	8	VICTOR & LEO	AO VIVO EM UBERLANDIA SONY MUSIC

Lars Winnerback nabs his fourth straight No. 1 studio set on the Sweden Albums chart with "Tank Om Jag Angrar Mig Och Sen Angrar Mig Igen."



EUROPEAN AIRPLAY			
THIS WEEK	LAST WEEK		SEPTEMBER 30, 2009
1	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	2	CELEBRATION	MADONNA WARNER BROS.
4	4	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
5	7	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
6	5	BODIES	ROBBIE WILLIAMS CHRYSALIS
7	6	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
8	8	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND
9	10	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
10	13	PAPARAZZI	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
11	12	F**K YOU	LILLY ALLEN REGAL/PARLOPHONE
12	9	AYO TECHNOLOGY	MILOW HOMERUN/MUNICH
13	17	EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/AATW
14	11	PLEASE DON'T LEAVE ME	PINK LAFACE/JLG
15	15	21 GUNS	GREEN DAY REPRISE

SWEDEN			
SINGLES			
THIS WEEK	LAST WEEK	(GLF)	OCTOBER 25, 2009
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	3	JAG FAR LIKSOM INGEN ORDNING	LARS WINNERBACK UNIVERSAL
3	7	THE THINGS WE OWE	TAKIDA UNIVERSAL
4	5	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
5	4	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN

ALBUMS			
THIS WEEK	LAST WEEK		OCTOBER 25, 2009
1	NEW	LARS WINNERBACK	TANK OM JAG ANGRAR MIG OCH SEN ANGRAR... UNIVERSAL
2	2	TAKIDA	THE DARKER INSTINCT UNIVERSAL
3	1	EUROPE	LAST LOOK AT EDEN HELL AND BACK/UNIVERSAL
4	3	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
5	4	JOHN FOGERTY/THE BLUE RIDGE RANGERS	RIDES AGAIN FORTUNATE SON/VERVE FORECAST

IRELAND			
SINGLES			
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK)	OCTOBER 25, 2009
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	22	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
3	3	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
4	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
5	2	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC

ALBUMS			
THIS WEEK	LAST WEEK		OCTOBER 25, 2009
1	NEW	MADONNA	CELEBRATION WARNER BROS.
2	NEW	PEARL JAM	BACKSPACER MONKEYWRENCH/ISLAND
3	1	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER
4	3	JAY-Z	THE BLUEPRINT 3 ROC NATION
5	2	DAVID GRAY	DRAW THE LINE POLYDOR

NEW ZEALAND			
SINGLES			
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.)	SEPTEMBER 30, 2009
1	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	1	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
3	5	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
4	4	DOWN	JAY SEAN FT. LL WYNE CASH/MONEY/UNIVERSAL REPUBLIC
5	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE

ALBUMS			
THIS WEEK	LAST WEEK		SEPTEMBER 30, 2009
1	NEW	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER
2	NEW	PEARL JAM	BACKSPACER MONKEYWRENCH/ISLAND
3	38	BEYONCE	I AM...SASHA FIERCE (2CD DELUXE) MUSIC WORLD/COLUMBIA
4	1	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
5	NEW	MARK KNOPFLER	GET LUCKY VERTIGO

FLANDERS			
SINGLES			
THIS WEEK	LAST WEEK	(ULTRATOP/GFK)	SEPTEMBER 30, 2009
1	3	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	4	SLAAP LEKKER (FANTASTIG TOCH)	DIGGY DEX FT. EVA DE ROOVERE MARCUS & HEINZ
4	2	DE ZEPPE & ZIKKI SONG	ZEPPE & ZIKKI ARS
5	NEW	ZATERDAGAVOND	DENNIE/MIKE/CHRISTOFF & LINDSAY ARS

ALBUMS			
THIS WEEK	LAST WEEK		SEPTEMBER 30, 2009
1	2	MADONNA	CELEBRATION WARNER BROS.
2	3	ANOUK	FOR BITTER OR WORSE DINO
3	4	MIKA	THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
4	5	SOUNDTRACK	JUNIOR EUROSONG 2009 CAPITOL
5	1	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER







# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Warner Music Group names **Chris Ancliff** general counsel of international. He served in the same role at EMI Group.

**PUBLISHING:** BMI promotes **Kay Clary** to senior director of media relations. She was director.

EMI Music Publishing appoints **Johnny Tennander** VP of A&R for Europe/head of A&R for Scandinavia. He was A&R director for Scandinavia.

ASCAP names **Sam Taylor** director of membership for rhythm and soul. He was manager of A&R urban at Warner/Chappell Music Publishing.



**TOURING:** The facility management firm **Global Spectrum** names **Troy Flynn** GM of the 10,500-seat **Mullins Center** in Amherst, Mass. He was assistant GM at the **Sovereign Bank Arena** in Trenton, N.J.

**DIGITAL:** MySpace names **Alex Maghen** chief technology officer. He served in the same role at the **MySpace Music** joint venture.

**RELATED FIELDS:** The licensing consulting company **Rights-Flow** promotes **Scott Sellwood** to senior VP of business affairs and human resources. He was VP.

—Edited by Mitchell Peters

# GOODWORKS

## IDELSOHN SOCIETY AIMS TO PRESERVE VINTAGE JEWISH MUSIC

One evening in late August, MySpace Music president Courtney Holt and his 5-year-old daughter watched Latin jazz band leader Arturo O'Farrill and his Afro-Cuban band re-create the 1961 album "Mazel Tov, Mis Amigos," a collection of traditional Yiddish and Hebrew songs performed with a Latin twist, at New York's Lincoln Center. The concert was organized by the Idelsohn Society, a volunteer-based nonprofit group whose goal is to "recover lost classics from the Jewish archive and reissue them," says Roger Bennett, who co-founded the group with Holt, Birdman Records founder David Katznelson and University of Southern California professor Josh Kun. (Music biz veteran Seymour Stein is an adviser.)

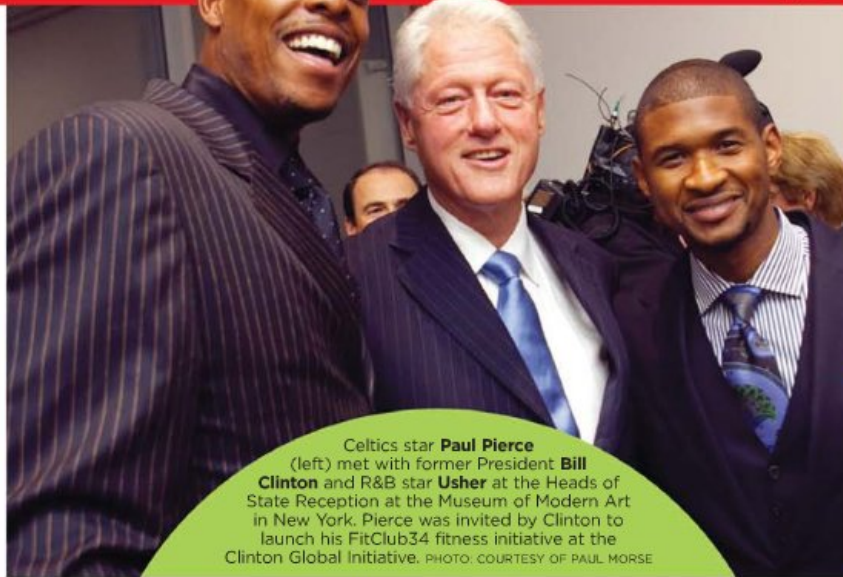
During the Aug. 23 show—which aimed to promote the society's Aug. 11 reissue of "Mazel Tov, Mis Amigos"—Holt recalls thinking, "If we hadn't pulled this record out of the vaults, then at some point it would've just turned to dust." In recent years the society has also self-released reissues from Jewish artists like Fred Katz, Irving Field and Gershon Kingsley.

The society's next musical project is a 30-track album of African-American artists singing Jewish music, slated for release in March 2010. The as-yet-untitled double-disc set will feature performances by Eartha Kitt, Johnny Mathis, Lena Horne, Billie Holiday and others. The society's releases are available for purchase through its Web site, Idelsohn Society.com, and other digital and physical retailers.

In addition to reissuing forgotten music, the society was recently granted funding by Steven Spielberg's Righteous Persons Foundation to begin a film project that will document the stories of living Jewish musicians from as early as the '40s. "In 2010, we'll fan out all over America and record their stories," Bennett says, noting that the footage will be archived for preservation and research purposes.

—Mitchell Peters

# BACKBEAT



Celtics star **Paul Pierce** (left) met with former President **Bill Clinton** and R&B star **Usher** at the Heads of State Reception at the Museum of Modern Art in New York. Pierce was invited by Clinton to launch his FitClub34 fitness initiative at the Clinton Global Initiative. PHOTO: COURTESY OF PAUL MORSE



Epic Records artist **Sean Kingston** arrived at New York hotspot Tenjune Sept. 23 to celebrate the release of his second album, "Tomorrow," which features the hit single "Fire Burning." Lil Jon, Rick Ross and Russell Simmons were among the partygoers who got to see Kingston perform three songs, including his breakout single, "Beautiful Girls," off his self-titled debut. PHOTO: COURTESY OF WIREIMAGE.COM

While in Chicago on a promotional tour, Academy Award-winning act the Swell Season stopped by the music production house Comma, where it performed for advertising agency creatives. The duo's **Glen Hansard** and **Marketa Irglova** performed songs from their new album, "Strict Joy," due Oct. 27 from Anti-, as well as the 2007 film "Once," in which they also starred. From left: Comma creative director/composer **Larry Pecorella**, executive producer/artist liaison **Bonny Dolan** and composer/executive producer **Bryan Rheude**; Irglova; Comma executive producer-New York **Michael Paoletta**, DDB senior producer of music and integration **Gabe McDonough**, and Hansard. PHOTO: COURTESY OF BECCA SCAMPINI



From left: Third Day's **David Carr**, **Mark Lee**, **Mac Powell** and **Tai Anderson** backstage at the 31st annual Georgia Music Hall of Fame Awards Sept. 19 in Atlanta. PHOTO: COURTESY OF RICK DIAMOND/GETTY IMAGES



Soul powerhouse **Mike Farris** (center) with manager **Doug Rountree** (left) and Billboard executive director of content and programming for touring and live entertainment **Ray Waddell** outside Nashville's Station Inn following the recent resumption of Farris' Sunday Night Shout performances.

## INSIDE TRACK

### IF THE SHOE FITS

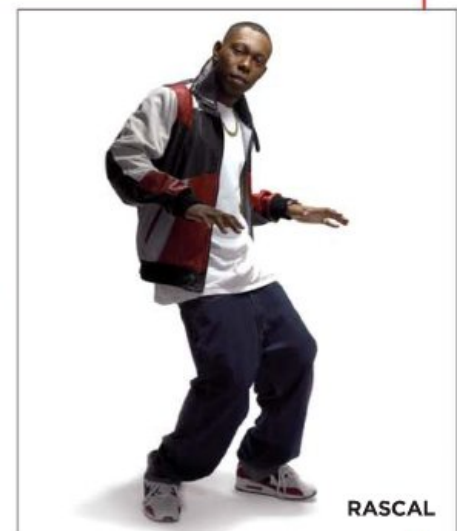
Dizzee Rascal's latest album, "Tongue N' Cheek," may have already spawned two top 10 singles in the United Kingdom and debuted at No. 3 on the Official Charts Co. tally, but it's his new line of shoes that's making noise among sneaker pimps around the world.

Rascal teamed with Nike and his longtime collaborator, designer Ben Dury, to create a custom shoe that would match the aesthetic of his new release. The result is the Nike Air Max 90 Tongue N' Cheek, a tan shoe with a distinctive pink tongue and the album's logo stitched above the laces.

Rascal's silhouette appears on the heel and the logo of his indie label, Dirty Stank Records, is embossed on the sole.

The shoe launched in London at the Nike 1984 store a few days before the album's release and quickly sold out. Rascal, not surprisingly, is a big fan of sneakers. "I've always loved these shoes, and I got maybe 65 pairs at home," he says. "When the call came up, I was all for it because it's a good shoe. The Air Max is the street shoe, so it just made sense."

A U.S. release date for Rascal's album hasn't yet been set.



RASCAL





VHI president **Tom Calderone** (left), **Paula Abdul** and MTV Networks Music & Logo Group president **Van Toffler** attend the 2009 "VHI Divas" party to benefit the VHI Save the Music Foundation Sept. 17 at One Hanson Place in Brooklyn. The series, hosted this year by Abdul, is in its 10th year and included performances by artists Adele, Kelly Clarkson, Leona Lewis and Miley Cyrus. PHOTO: COURTESY OF KEVIN MAZUR/WIREIMAGE.COM



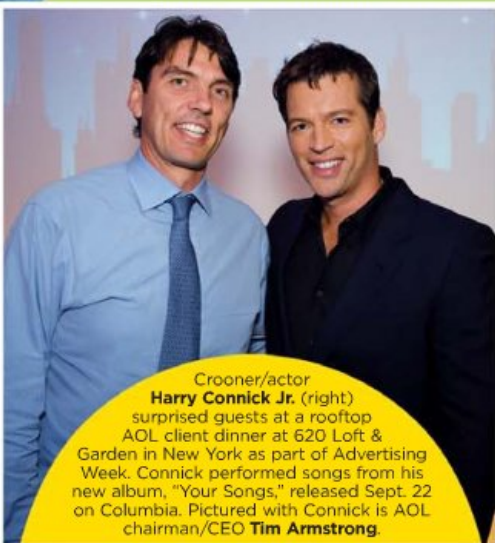
Hip-hop artist **Kid Cudi** (center) presents a \$10,000 check donated by Boost Mobile to the principal and students of the Urban Assembly School of Music and Art to support underserved music programs in the Brooklyn community. Pictured with the students are school principal **Paul Thompson** (second from left) and **Funk Master Flex** (right). PHOTO: COURTESY OF NICOLE SWEET



VHI's "Hip Hop Honors 2009" celebrated the 25th anniversary of Def Jam in a ceremony held at the Brooklyn Academy of Music. Pictured receiving their "Hip Hop Honors" medallions are (from left) Def Jam producer **Bill Stephey**, Warner Music Group executive VP/former Def Jam president/CEO **Kevin Liles**, Atlantic Records senior VP of urban music **Michael Kyser**, Atlantic Records chairman/COO **Julie Greenwald**, Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas and the United Kingdom **Lyor Cohen**, Columbia Records co-head/Def Jam co-founder **Rick Rubin** and Russell Simmons Music Group founder/Def Jam co-founder **Russell Simmons**. PHOTO: COURTESY OF PIOTR SIKORA/VHI



The Common Ground Foundation held its second annual Common & Friends concert Sept. 26 at the Hollywood Palladium. The foundation—committed to the empowerment and development of urban youth in the United States—was created by Grammy Award-winning hip-hop artist/actor **Common**. The concert featured live performances from Common, the Roots, Nas, De La Soul, **Ludacris**, Queen Latifah, Kanye West, Mos Def, **Talib Kweli** and Heavy D. From left: Ludacris, Common and Kweli. PHOTO: COURTESY OF JOHNNY NUNEZ/WIREIMAGE.COM



Crooner/actor **Harry Connick Jr.** (right) surprised guests at a rooftop AOL client dinner at 620 Loft & Garden in New York as part of Advertising Week. Connick performed songs from his new album, "Your Songs," released Sept. 22 on Columbia. Pictured with Connick is AOL chairman/CEO **Tim Armstrong**.



Sony/ATV Music Publishing chairman/CEO **Martin Bandler** recently met with artist **Mr Hudson** at the publisher's London offices. Celebrating the artist's new deal with Sony/ATV, which includes Mr Hudson's impending album release titled "Straight, No Chaser," are (from left) Mr Hudson's manager **Tony Tagoe** of Rebel Management U.K., Bandler, Mr Hudson, Sony/ATV U.K. managing director **Rak Sanghvi** and Sony/ATV U.S. co-president **Danny Strick**.



**Miley Cyrus** with Honda Center VP of operations **Kevin Starkey** before her sold-out performance Sept. 23 at the Anaheim, Calif., venue. PHOTO: COURTESY OF HONDA CENTER



**Miranda Lambert** celebrated her sold-out show Sept. 24 at Nashville's Ryman Auditorium, where she performed every song from her new album "Revolution" (released Sept. 29) as well as classic country hits and favorites from previous releases. Following the show, a reception was held at Nashville venue the Stage. From left: Country Music Assn. awards show executive producer **Robert Deaton**, Sony Nashville chairman **Joe Galante**, Lambert, Academy of Country Music awards show executive producer **RAC Clark** and Sony Nashville executive VP **Butch Waugh**.



One Haven Music recently signed hip-hop artist **Greg Nice**, best-known as one-half of the East Coast duo Nice & Smooth. Promotion of Nice's upcoming release will be overseen by **Lee Resnick's** South East Music and the Orchard, which will support the artist in branding and interactive marketing initiatives. From left: One Haven Music president **Jonathan Chang**, Orchard CEO **Greg Scholl**, Nice, Resnick, the Orchard executive VP **Brad Navin** and One Haven Music CEO **Michael Caplan**.

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