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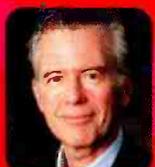
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ON THE CHARTS

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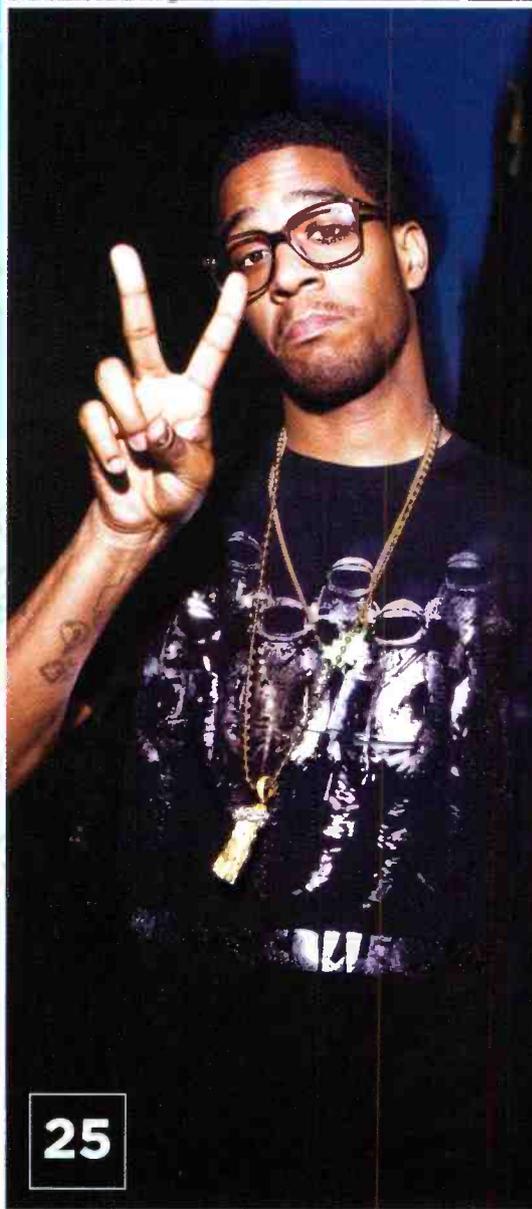
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Online

NEW BILLBOARD.COM
The latest exclusive content on Billboard.com includes a music video debut from Sean Kingston, Q&As with Kenny Chesney and Pearl Jam, and much more.

Events

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

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

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

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The Creative Constant

A Changing Industry Must Not Lose Sight Of What Creative People Need To Thrive

BY PAUL WILLIAMS

I've been writing songs for most of my life, so I know firsthand the challenging steps it takes for a song to reach a wide audience. In the early years of my 40-plus years of writing I benefitted from the care and expertise of a world-class publisher, a record company that fostered the dreams and creative choices of their artists and a publicity/promotion machine that made the consumers aware of what I had to offer. For many talented young writers beginning their careers today, the landscape has changed dramatically.

Almost everything in the process is different. The recording of music, its delivery and promotion, and the multitude of ways it can be enjoyed on a variety of wonderful devices make music available to a larger, more fractionalized audience. Business models continue to change as the world is able to access, discover and experience music like never before. The Internet is the brave new world, and at every click of the mouse music scores the journey.

As a result, billions of dollars change hands as companies and their executives attract investors, buyers and advertisers. New devices and distribution models are introduced with increasing frequency while issues critical to the music industry are too often couched in



master much more than musical or lyrical skill to build a career. It is fast becoming a mandate that they learn how to use a host of technical tools not only to record their music, but to distribute and promote it as well. If you are a performer and a composer or songwriter, you can also throw publicist, promoter, merchandiser, webmaster, social networking expert and booking agent into the mix.

Today, like yesterday and 100 years before that, music creators need the space and support to free their imagination, to be open and available to that flash of inspiration when it comes out of the blue, to have stretches of time to push through the frustration when inspiration is elusive, to walk away from something and then return again with a fresh set of ears. But they also must know that their creative work has great worth. Not just to themselves as artists, or to the people whose lives their music will enrich, but to the network of businesses whose bottom lines thrive on their creativity.

Given my vocation, it's not surprising that I often think in terms of themes and refrains. And one recurring refrain revolves around the letter "C." "C" stands for many of the things that have made a difference in my life and career. (This is where my work writing for the Muppets comes in handy.) "C" stands for collaboration, for community, for connection, for commitment and yes, for copyright too—an essential protection that helps turn a passion into a viable living. It was important enough for Alexander Hamilton to include it in our Constitution. Let's give it the attention it deserves today.

We must all work together to nurture and support a new generation of songwriters and composers and give them a realistic incentive to pursue a career. This starts with everyone in the distribution chain recognizing that the value of music should be measured at its source—in the act of its creation—when a spark can change the world. ♦♦♦

Paul Williams is an Academy-, Grammy- and Golden Globe Award-winning Hall of Fame songwriter. He was elected chairman/president of the board of ASCAP in April.

oppositional terms, or too often oversimplified or discussed without regard to the artistic community.

It's important to remember that at the head waters of this grand revenue stream is the writer, perhaps working with headphones because there's a baby sleeping in the next room or a partner that has to get up for work in the morning. Let's continue to honor his or her gift by protecting the right of music creators to make a viable living with their music.

What remains constant in this whirlwind of change is the art and craft of the creative process. Composers and songwriters have a unique gift—the ability to combine sparks of inspiration, imagination and life experience with talent, hard work—and often a little bit of magic—to create music that touches other people's lives. The music creators' gift is the engine that drives our industry. Its value should never be underestimated.

I am concerned that if music is not fairly valued or compensated, then a successful career in music will be increasingly out of reach. The viability of our industry, and in turn our greater economy, depends upon making sure that young creators have the opportunity to pursue music as a profession, not just as a hobby.

Today, new creators are expected to

FEEDBACK

A GOOD MAN, INDEED

We lost an outrageous, funny, hardworking and loyal member of the music promotion family when Howie Goodman passed away from cancer Aug. 2 (Billboard, Sept. 5). With a heart of gold bigger than all the gold records he earned for promotion combined, Goodman made an impression on everyone he met.

And for the record, Goodman's company was named GoodChoice Productions, and the correct name of his daughter's trust is the Howard Goodman Trust for the Benefit of Morgan Goodman.

Teresa Rando

Executor/trustee of the Howard Goodman Trust for the Benefit of Morgan Goodman

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>>>MADONNA SETS RECORD WITH STICKY

Madonna's Sticky & Sweet tour wrapped Sept. 2, putting the lid on what looks to be a record-setting outing. With a gross of \$408 million, the tour is the top-grossing trek by a solo artist; it is second only to the Rolling Stones' \$558 million Bigger Bang tour of 2005-07. Since its launch in August 2008, Sticky & Sweet has drawn more than 3.5 million fans to 85 shows in 32 countries, according to Live Nation.

>>>VEVO IN TALKS WITH CBS, NBC

Vevo, an online music video startup backed by Universal Music Group and Sony Music and supported by YouTube's technology platform, is in talks with CBS Corp. and NBC to license and develop shows for the Web, according to two people familiar with the talks. It could mean that Vevo would eventually be a competitor to Viacom's MTV Networks empire of cable shows. Vevo is due to launch by December.

>>>WARNER GAMBLES ON LOTTERY PROMOTION

Warner Bros. Records joined with the California Lottery in a new promotion that gives players the chance to win such music-related prizes as downloads and concert tickets. Warner scratch tickets are now retailing for \$2 in the 21,000 California Lottery ticket outlets throughout the state. Besides the regular instant cash prizes, the scratchers will offer second-chance prizes online. Music prizes include 100 downloads each for 2,400 winners.

UP FRONT

RADIO BY PAUL HEINE

NEW KIDS ON THE BLOCK

N.Y., L.A. CBS Stations Shake Up Top 40 Radio

In mid-July, CBS Radio top 40 WXRK (92.3 Now) New York placed Iyaz's "Replay" into medium rotation, after the track generated a flood of text messages when Sean Kingston played the catchy, Caribbean-flavored tune during a live interview with Now afternoon jock TicTak.

Six weeks later, "Replay," which has yet to chart on Billboard's Mainstream Top 40 list, is the fledgling station's 12th-most-played track with 64 spins, according to Nielsen BDS. While WXRK is the only New York station playing it, "Replay" has racked up 19,000 digital downloads in the New York market in the first three weeks following its release, according to Nielsen SoundScan.

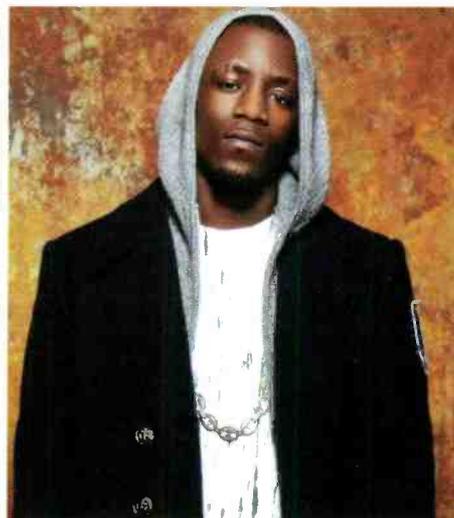
Iyaz's experience is the latest sign of the surprising left welded by the new top 40 stations that CBS launched earlier this year in the nation's two largest radio markets.

Now and its West Coast bookend, KAMP (Amp 97.1) Los Angeles, are helping expose numerous artists, quickening the pace that songs cross over from urban and rhythmic outlets and helping spur sales, label promotion executives say.

Though neither has the reach of New York's WHTZ (Z100) and L.A.'s KIIS-FM, Clear Channel's iconic top 40s that have dominated their markets for decades, the newcomers are making an impact.



Bright lights, big city: **KIM SOZZI** (left) and **IYAZ** have benefited from airplay on new top 40 station WXRK (92.3 Now) New York.



"Now is showing itself to be a station that can break records in the market," says Phil Nieves, senior director of promotion at Ultra Records, whose former No. 1 Hot Dance Airplay track "Feel Your Love" by Kim Sozzi has received 682 plays on the station as of Aug. 30.

There's more at stake than two markets: If Amp and Now succeed over the long term, CBS and other broadcasters could flip stations in other markets to top 40, a format that performs exceptionally well when measured by Arbitron's Portable People Meter ratings service but has largely been limited to one per market for decades.

"In most major markets, there's room for two top 40s: one guitar-leaning and one rhythmic," says WXRK PD and CBS Radio VP of CHR programming Dom Theodore.

Labels are proceeding with caution to protect longstand-

ing relationships with power players Z100 and KIIS. "There will be political problems down the road," says the VP of pop promotion at a major label. "A lot of labels are gunshy about pissing off Z100."

Another executive says "it could get messy" when the new stations compete with Z100 and KIIS for acts to play their station shows. Z100's spring Zootopia and winter Jingle Ball concerts are two of New York's hottest tickets, as is KIIS' Wango Tango in L.A. Neither new station has announced concert plans, although Theodore says the station will stage a show before year's end.

"It's a minefield out there," says Frank Murray, VP of promotion at Robbins Entertainment. "It can be your worst nightmare when you have two top 40s in one market."

Now has nearly doubled its total weekly listeners age 6 and older to 2.8 million since flip-

ping from the alternative K-Rock format March 11, according to Arbitron. Its largest growth has been among listeners 12-24, where it skyrocketed from a 1.8% audience share in February to 5.0% in July for a fourth-place tie. Z100 tumbled from a 12.8% audience share to 8.1% in the same period but remains No. 1.

In L.A., Amp's rise has been swifter. The station, which bowed Feb. 20 out of the ashes of talk KLSX, ranked second in July among female listeners aged 18-34 with an 8.5% audience share, less than one percentage point behind KIIS-FM's 9.3%. But Clear Channel spokeswoman Michele Clarke said CBS' recent format flips haven't hurt the company's overall competitive position in L.A.

While the startups shaved shares from Clear Channel's top 40 titans, they're also growing the ratings pie in both markets for top 40, a red-hot

format riding a large swell of strong releases from a balanced menu of genres. In New York, the format had a combined 6.6% share in July, up from Z100's 5.6% in February before Now's launch. In L.A., top 40 had an 8.7% share in July, up from KIIS-FM's 6% in January before Amp's launch.

So far, both new stations are lean music machines with minimal talk and promotional clutter. Each launched with commercial-free, 10,000-song music marathons and remain commercial-free on Mondays. And both have an intentional rhythmic bend. In New York, Now was the first top 40 to give significant airplay to crossover hits like "Knock You Down" by Keri Hilson featuring Kanye West and Ne-Yo, "Down" by Jay Sean featuring Lil Wayne and Pitbull's "Hotel Room Service" and "I Know You Want Me (Calle Ocho)."

Edgier and more rhythmic to reflect L.A.'s Latin- and hip-hop-leaning musical tastes, KAMP put tracks by Pitbull, L.A. electro-rap duo LMFAO and Brooklyn-based rapper Kid Cudi into heavy rotation when it launched. More recently, rapper Ya Boy's independently released "We Run L.A." received 128 spins for the week ending Aug. 16 on Amp—it and KIIS are the only top 40 stations in the country to play the artist.

While both new stations are positioned as their city's "new hit music channel," about half the titles on Billboard's Mainstream Top 40 airplay chart are nowhere to be found on their playlists, including hits from rockers Daughtry, Nickelback and Theory of a Dead Man and pop acts like Bey-

continued on page 6

>>> CANADIAN PUBLISHERS SUING XM

Canadian music publishers are suing XM Satellite Radio seeking unpaid royalties dating back to 2005. CSI, a group representing the Canadian Musical Reproduction Rights Agency and the Society for Reproduction Rights of Authors, Composers and Publishers in Canada, is suing XM for an undisclosed amount of unpaid royalties. A spokesman for Sirius Satellite Radio in Canada says the company has paid its royalties in full.

>>> BOWERY PRESENTS TEAMS WITH BROOKLYN BOWL

New York-based independent concert promoter the Bowery Presents has partnered with Brooklyn Bowl to bring free and ticketed events to the Brooklyn-based bowling alley and music venue. Bowery Presents' Josh Moore has been named lead talent buyer for Brooklyn Bowl, in addition to his booking duties at Brooklyn's Music Hall of Williamsburg. The Bowery Presents primarily focuses on booking and promoting shows at New York venues like the Mercury Lounge, Bowery Ballroom, Terminal 5 and Webster Hall.

>>> SNOW PATROL LAUNCHES PUB VENTURE

Members of the U.K. rock band Snow Patrol have formed a new publishing venture, Polar Music. The venture is independent of their deal with Universal Music Publishing and will be administered by Kobalt Music in London. Polar's first signing will be 32-year-old Johnny McDaid, formerly of the Northern Ireland act Vega4.

Compiled by Chris M. Walsh. Reporting by Mitchell Peters, Reuters, Robert Thompson, Ray Waddell and Jen Wilson.

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continued from page 5

oncé, the Fray, Rob Thomas and Britney Spears.

That's been a source of frustration for several labels. "While it's great to have multiple CHRs to help reinforce uptempo rhythmic records, I've seen a drop on straight pop records getting played in L.A. and a decline in pop rock in New York," says an executive VP of promotion at a major label.

"We are a mass-appeal top 40 station for Los Angeles," says KAMP PD and CBS senior VP of programming Kevin Weatherly. "The rock-based sounds don't perform as well here as they do in other parts of the country."

Label execs say the stations' rhythmic slant is helping cross over records faster from rhythmic and urban formats. Serani's "No Games," which began airing late last year in New York on Emmis rhythmic

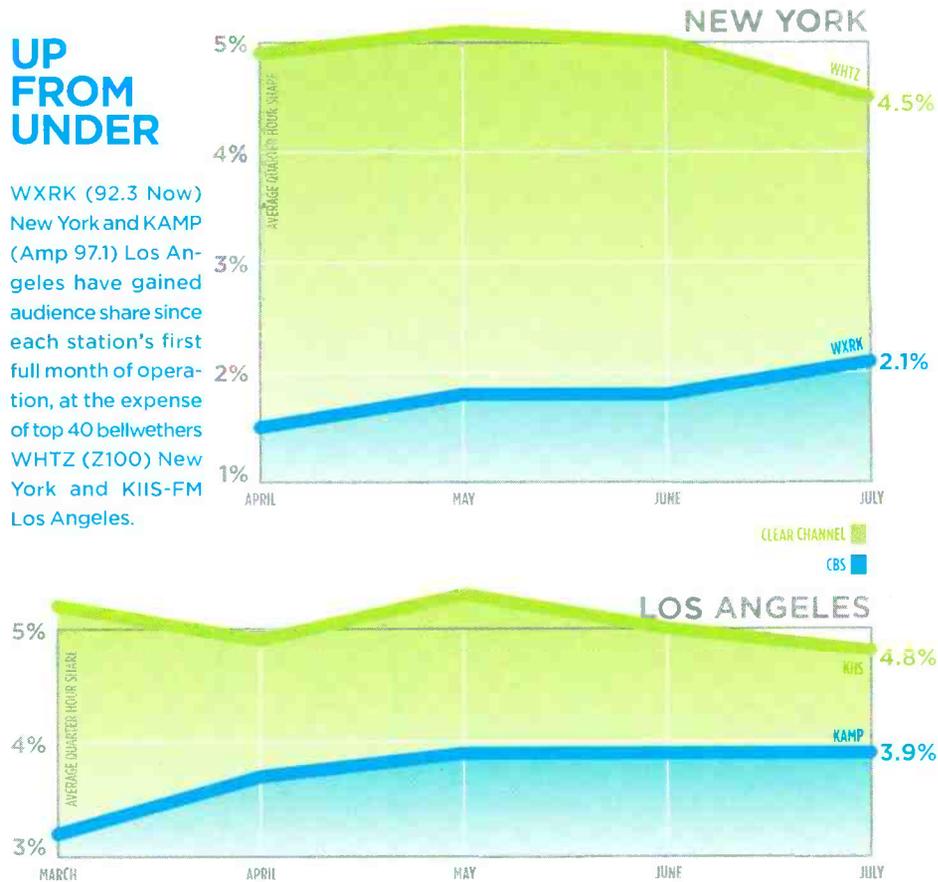
WQHT (Hot 97) and Clear Channel urban WWPR (Power 105). WXRK added it in the spring. Weekly track sales of "No Games" increased by 21% to roughly 1,100 the week ending May 17, the same week that Now played it 92 times. The station bumped it up to 124 spins the following week and sales shot up 27% to around 1,400 copies, followed by a 23% sales increase for the week ending May 31.

For a hit song's sales to rise, airplay on multiple outlets is often required. Such was the case in New York with Robbins Entertainment act Cascada's dance smash "Evacuate the Dancefloor," currently airing on four New York stations.

"With another outlet [like WXRK] reaching 2.8 million people," Robbins Entertainment's Murray says, "it's going to help you sell records on a hit."

UP FROM UNDER

WXRK (92.3 Now) New York and KAMP (Amp 97.1) Los Angeles have gained audience share since each station's first full month of operation, at the expense of top 40 bellwethers WHTZ (Z100) New York and KIIS-FM Los Angeles.



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LEGAL MATTERS

UMG V. VEOH TO TEST DMCA 'SAFE HARBOR'

by BEN SHEFFNER



High-profile music copyright trials are rare enough.

But after the major labels won victories over peer-to-peer users Jammie Thomas-Rasset and Joel Tenenbaum this summer, the third—and most important—music copyright trial of the year will begin Sept. 29 in a federal courtroom in Los Angeles.

That's when Universal Music Group (UMG) is set to face off in a copyright suit against Veoh, a popular online video site that features user-generated content as well as professionally produced content from major media companies including ABC, ESPN, Warner Bros. and Viacom.

The trial, believed to be the first time a jury will consider such issues, will present a major test case that may provide further clarity for whether, and when, sites like Veoh—and others like YouTube and MP3Tunes.com that also host user-uploaded music—may be held liable for copyright infringement committed by their users.

There's little doubt that a user commits copyright infringement of both a sound recording and composition when he uploads a video containing a song to a video-sharing site like Veoh without permission from the label and publisher. What's at issue in this case is whether Veoh can be held responsible for the services it provides, such as encouraging users to upload their videos (which often contain copyrighted content, including music), hosting the videos, putting them into the correct technical format, organizing them into categories so that viewers can find them and streaming them and making them available for download to millions of users—all without paying copyright owners a dime.

Veoh's primary defense is the "safe harbor" provisions of the 1998 Digital Millennium Copyright Act, which provide a shelter from infringement claims for user-generated content sites that follow certain steps, including responding promptly to "takedown" no-

trices. Veoh says it's a "model citizen under the DMCA" that goes above and beyond what the law requires, having instituted Audible Magic's content identification system that filters out copyrighted music and signing on to the "UGC Principles," a set of best practices intended to minimize copyright infringement while allowing user-generated content sites to thrive. The principles have been endorsed by major copyright owners including Disney, Fox and Sony Pictures, as well as big content-sharing sites like MySpace, DailyMotion and Crackle.

UMG, however, counters that Veoh can't avail itself of the DMCA safe harbor because it has knowledge of vast amounts of infringement on its site and actively encourages—or "induces," in the language of the U.S. Supreme Court's 2005 Grokster decision—users to upload infringing content. "Veoh eschewed available filtering solutions, adopted policies that turned a blind eye to obvious infringement and pro-

vided users with mechanisms to download copyrighted works at the click of a button," UMG contends in a pre-trial brief.

While a jury verdict isn't itself a precedent that binds other courts, the views of the jurors will be closely watched by attorneys and litigants in an even bigger copyright battle—the one pitting copyright owners including Viacom and



Video drone: Veoh

large independent music publisher Bourne against YouTube, the 800-pound gorilla of user-generated content sites. While three of the majors—all except Warner Music Group—now have deals with YouTube that permit users to upload their songs (and split revenue with the copyright owners), a ruling against YouTube on the DMCA safe harbor issue would significantly tip the balance of power in copyright owners' direction vis à vis such sites.

The Veoh suit has already produced some important precedents. Late last year, U.S.

District Court Judge Howard Matz rejected UMG's attempt to defeat Veoh's DMCA defense short of trial, ruling that safe harbor protections cover technical functions like transcoding users' videos. And in February, Matz dismissed UMG's claims against Veoh's venture capital investors whom UMG had attempted to hold liable for infringement on Veoh's site. The court ruled that the investors couldn't be held responsible for the site's actions unless they had actively participated in running the company, which it said UMG's complaint didn't adequately allege. That ruling is now on appeal.

With close to 2,000 of UMG's works at issue in the case, embodied in about 7,000 videos, the potential damages that a jury could force Veoh to pay make the \$1.9 million awarded against Thomas-Rasset and the \$675,000 against Tenenbaum look like a pittance.

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner currently works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).

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The Pick Of Destiny

Fate Of Fall's New Titles Could Point To Music Games' Staying Power

By showing labels new ways to promote and sell their music, "Rock Band" and "Guitar Hero" have made a big impression on the recording industry. But the next four months could be crucial to determine whether the music videogame franchises remain relevant.

Four new music-game titles are due by year's end: "Guitar Hero 5" (Sept. 1), "The Beatles: Rock Band" (Sept. 9), "DJ Hero" (Oct. 27) and "Band Hero" (Nov. 3). Videogame and music executives will watch all of their sales closely, as the music-game genre is in dire need of a shot in the arm.

During the first seven months of 2009, revenue from U.S. sales of "Guitar Hero" and "Rock Band" tumbled 36% and 67%, respectively, from the same period last year, according to videogame analyst Michael Pachter of Wedbush Morgan. He says sales of the two games combined totaled \$354 million through the end of July, down 42% from about \$626 million a year earlier.

Part of the decline stems from a slowdown in the overall U.S. videogame sector, where NPD Group says revenue fell 29% in July from the same period last year, marking the fifth straight month of year-over-year declines. But it's also worth noting that music-game makers now sell new editions of their titles without bundled packages of hardware like new guitar and drum controllers, making them less expensive than earlier versions. So it would be premature to point



Four tops (clockwise from top left): Grandmaster Flash in 'DJ Hero'; Nirvana's Kurt Cobain in 'Guitar Hero 5'; the Beatles in 'The Beatles: Rock Band'; and Maroon 5's Adam Levine in 'Band Hero.'

to the recent decline in revenue as a sign that the popularity of music games is winding down.

"The music genre is a victim of its own success," Pachter says. "While it's down year over year, that's coming off of a gigantic base. It's crazy to act like it's over."

That said, much is riding on these four new titles. While none of them is expected to match the unit sales or revenue that earlier hit titles generated, the new games will need to sell respectable numbers to maintain the category's relevance. To do so, game makers are looking to draw newcomers into the fold with music that goes beyond the usual hard rock and heavy metal tracks featured in earlier versions.

"DJ Hero," for example,

targets hip-hop and dance music fans with a turntable-based controller and a soundtrack featuring Eminem, Jay-Z and Beastie Boys. "The Beatles: Rock Band" aims for older gamers, while "Band Hero" targets a younger, pop audience.

"There's still 80% of people who own consoles who haven't bought a music franchise game yet," says Dan Rosensweig, president/CEO of Activision's "Guitar Hero" unit. "The 'Guitar Hero' franchise is likely to be the No. 2- or No. 3-selling franchise overall this year. This is a very powerful category and a very powerful franchise."

Recent price cuts for game consoles will also help lure new users. In August, Microsoft and Sony slashed \$100 off the price of the Xbox 360 Elite and the 80 GB PlayStation3, respectively, reducing the price for each console to \$300. About 15% of new console buyers also pick up a music-based game in the same purchase, Pachter says.

Game designers know they will need to innovate with functionality to keep the category relevant. "Guitar Hero 5" attempts this by adding new options, such as allowing weak gamers to change the difficulty setting during the song. An-

other music game, Sony's "SingStar," adds the ability to record performances on webcams and is exploring the use of motion-capture technology.

Still, these are just incremental upgrades. The music-game category needs far broader advancements to re-create its growth rate of the last three years, according to gaming analyst Jesse Divnich of Electronic Entertainment Design and Research.

"Anytime one sees explosive growth . . . it is likely due to a very large evolutionary jump in a game's feature set over its predecessors," Divnich observed in a column at IndustryGamers.com in July. "'Guitar Hero' and 'Rock Band' both face a ceiling in feature evolution due to their strong reliance on imitating a real-world experience . . . It is tough to evolve a guitar-like peripheral when the guitar itself has not seen a major feature upgrade in nearly 50 years."

Go to billboard.biz for an interview with SingSong head Dave Ranyard for a broader discussion on the state of music games.

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BITS & BRIEFS

MUSIC AND WEATHER

The Weather Channel has launched a digital music service to sell songs featured on the company's cable TV network, as well as other tunes. The channel features song clips during segments like "Local on the 8s" and "PM Edition." It also features a number of themed mixes, such as island getaways, world music, acoustic and jazz. Featured artists include Al Jarreau, Carlos Santana, Patsy Cline and Duke Ellington. Previous Weather Channel music initiatives have included CD releases dedicated to the same themes.

T-PAIN GOES VIRTUAL

T-Pain is licensing his merch to the virtual world Fiesta. Members of the site will be able to buy virtual versions of the singer's top hat, glasses

and suit featured on his latest album, "Thr33 Ringz." The deal comes through Fiesta parent company Outspark, a provider of several online games. Outspark is also holding a T-Pain-themed contest to win additional items, like real-life autographed merch and other gear from the artist.

DJ GAME FOR IPHONE

The game developer I-play introduced a new iPhone music game called "Hip Hop All Star." Similar to the upcoming "DJ Hero" from Activision, the game lets users scratch and tap notes to the rhythm of 12 songs that come with the game, including tracks from Busta Rhymes, Kid Cudi, Ray J and DJ Green Lantern. I-play is the publishing division of the casual games company Oberon Media.

HOT MASTER RINGTONES™ SEP 12 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	7	#1 BEST I EVER HAD	DRAKE
2	2	14	BIG GREEN TRACTOR	JASON ALDEAN
3	3	8	OBSESSED	MARIAH CAREY
4	7	5	DOWN	JAY SEAN FEATURING LIL WAYNE
5	5	11	BREAK UP	MARIO FEATURING GUCCI MANE & SEAN GARRETT
6	5	11	I GOTTA FEELING	THE BLACK EYED PEAS
7	6	15	YOU'RE A JERK	NEW BOYZ
8	31	2	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST
9	5	5	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH
10	8	8	ICE CREAM PAINT JOB	DOORROUGH
11	13	5	TOES	ZAC BROWN BAND
12	10	23	BOOM BOOM POW	THE BLACK EYED PEAS
13	11	17	WETTER (CALLING YOU DADDY)	TWISTA FEATURING ERIKA SHEVON
14	37	2	PARTY IN THE U.S.A.	MILEY CYRUS
15	12	19	BIRTHDAY SEX	JEREMIH
16	28	2	WASTED	GUCCI MANE FEATURING PLIES
17	14	13	YOU BELONG WITH ME	TAYLOR SWIFT
18	19	8	BEAUTIFUL	EMINEM
19	18	6	USE SOMEBODY	KINGS OF LEON
20	26	3	TRICK'N	MULLAGE

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



FLASH DANCE

The iBlink noise-isolation headphones aim to please both the eyes and the ears. Targeting nighttime joggers and fashion-conscious teens alike, the earbuds feature built-in USB-rechargeable LED lights that flash along to the rhythm of the music. The louder the music, the brighter they blink. And as part of the marketing plan, the company is asking users to upload photos of themselves in various settings with the earbuds blinking away.

The iBlink earphones are available for \$30. —AB



WITH THE BRAND

FREE MUSIC AND SOCIAL CURRENCY

by FRANK COOPER III



Music wants to be free.

Before you condemn this statement, let me explain.

I'm not advocating the overturn of copyright laws to allow people to consume music free of charge. I recognize and appreciate the inherent value of recorded music. I also believe that, at the right price points, recorded music will have continued viability.

But none of us can deny the momentum behind the idea that the consumption of recorded music should be free. For those willing to go beyond the product itself, I believe that significant marketing opportunities exist to facilitate and leverage the social and cultural value of music. Music needs to be heard and it needs to be shared, even more than it needs to be sold.

When author **Stewart Brand** declared a quarter-century ago that "information wants to be free," many viewed this statement as a prediction of the death of information-based commerce. For many, his statement sounded like unthinkable market anarchy.

Yet, in the face of information wanting to be free, companies like Google

became fast-growing, extraordinarily profitable enterprises by adding value to the new behaviors that arose. Free information gave rise to new needs and therefore new business opportunities. Users needed their free information organized in a manner that made it easily accessible. Google recognized and exploited these opportunities.

Similarly, in the face of music wanting to be free, new viable business models can and will arise. One of the most interesting, albeit inadvertent, side effects of the "music is free" era is that music has once again become social. The consumer demand—the thirst—centers not on the purchase of recorded music, but on the social interaction and cultural capital derived from music.

Within this framework, PepsiCo

has developed programs that heighten future possibilities within music, such as Mountain Dew's label, Green Label Sound.

We launched Green Label Sound to empower a community of artists who have a DIY ethic, who often function outside the mainstream and who fundamentally want to remain true to themselves. Working with the Cornerstone agency, we give these artists access to resources and tools to expand their exposure, plugging them into the Mountain Dew infrastructure to fuel their growth. It's a singles-only label that attempts to strengthen artists' bonds with their "1,000 true fans" (as *Wired* magazine co-founder **Kevin Kelly** put it) and to expand that social bond to potential fans.

We're not charging consumers for downloads of the singles. We are giving them away. (Yes, this is easy for a nonendemic music company to say.) Through the free music, acts like **Matt & Kim, the Cool Kids, Kuroma, Flosstradamus** and **Caroline Polachek** have deepened their relationships with existing fans. They've also expanded their fan network, increased their ability to tour and developed a platform that allows them to generate income. The music served as a catalyst for expanding the social bond—for sharing a human experience.

Beyond the hundreds of thousands of downloads, we featured the artists' music in 60-second radio spots, included them in MTV2 specials, put them on a sold-out tour (with a \$5 door charge), amplified their presence on key sites and blogs, and created a center of gravity to attract new fans.

Green Label Sound gives its partner acts a real shot at success by thoroughly covering the fundamentals of artist development—that's something

many new artists aren't afforded in today's music business. We're helping them create deeper fan connections, promoting clear growth for our acts in touring, publishing, merchandising and record sales revenue.

Our company also benefits from the label. Mountain Dew's brand equity increases in part from the artists' success, but mostly from playing a critical role in building this social and cultural currency. Mountain Dew underwrites the logistics but otherwise steers clear of the creative process. It's enough that the music is breaking free and finding its way into appropriate social circles.

That's the function jukeboxes and top 40 radio used to serve. Those were great social tools of past generations. For this generation, the mechanisms have changed, but the ideal, if not the song, remains the same.

Take music from the proverbial forest where it's not getting heard and make it social currency. Create social currency and, in time, there's no telling how much that will be worth. ...

Jukeboxes and top 40 radio were great social tools of past generations. For this generation, the mechanisms have changed, but the ideal, if not the song, remains the same.

Frank Cooper III is chief marketing officer of sparkling beverages for Pepsi-Cola North America Beverages, the refreshment beverage unit of PepsiCo. Cooper oversees the PCNAB soft drink portfolio, including the Pepsi, Mountain Dew and Sierra Mist trademarks.

Billboard WEBCAST:

Matching Independent Musicians To Your Brand

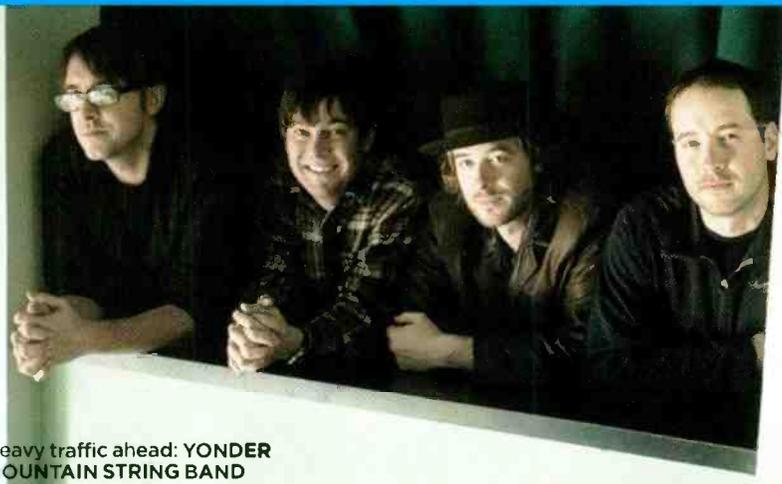
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Heavy traffic ahead: **YONDER MOUNTAIN STRING BAND**

Travelin' Band

Yonder Mountain Takes Its Unique Sound To Venues Big And Small

Sometimes being hard to define has its advantages.

Yonder Mountain String Band has been touring for nearly 11 years, long enough to adapt to the range of venues appropriate for its unique music.

A look at the Colorado-based quartet's route in support of its new Frog Pad Records album, "The Show," shows amphitheater dates—including a headliner at Red Rocks near Denver and a three-night triple bill at the Gorge in George, Wash., with **Dave Matthews Band** and **G. Love**—mixed in with festivals, theaters and House of Blues clubs in Boston and Chicago.

"The band plays venues that cross virtually the complete spectrum of our business," says **Aaron Pinkus**, the band's agent at Paradigm, "from clubs a la the 9:30 Club in Washington, D.C.; to more traditional performing arts venues like the Tennessee Theater in Knoxville; to festival spaces like Horning's Hideout outside of Portland, Ore.; where they host their own festival, the Northwest String Summit."

Pinkus says radio or retail doesn't determine Yonder Mountain's routing. "It's always been about the previous play in the market informing the current play and how the current show sets up the next step in the market," he says. "If the band gets an extra lift from radio, or the album sells, then that's gravy. But we look for sustained growth, even if it comes in small increments, because it's a long race, and we plan on being around for a long, long time."

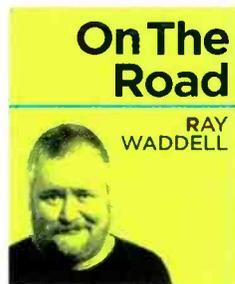
While Yonder Mountain features traditional bluegrass instrumentation—minus a fiddle—the band clearly pulls from a wide range of influences, from **the Grateful Dead** to **the Del McCoury Band**. **Jeff Austin**, Yonder Mountain's mandolin player, says he didn't grow up listening to bluegrass, so when he discovered it as a young adult by way of **John McEuen**, he brought rock sensibilities to his mandolin playing.

"I adapted it to what my ear heard when I was young, to the rock kind of style," Austin says. "I have fun playing music that way."

Yonder Mountain's music straddles the fence between rock and bluegrass, but it's safe to say that the band's audience is more on the rock side, specifically the jam scene.

"As far as a community goes, I would say that the bluegrass community hasn't really embraced us," Austin says. "But I think that's a loose interpretation of the whole scenario, because the bluegrass musicians have never shunned us. There's people that we've met that are musicians in the bluegrass field that are really now dear friends of ours, more than just somebody to look up to."

The band's rather inauspicious introduction to the bluegrass community came several years ago when Yonder Mountain closed a night of performances at the International Bluegrass Music Assn. gathering in Louisville, Ky.



"We got this great introduction from **Pete Wernick** [of **Hot Rize**], and when we started to play people just left, they just exited out of the venue," says Austin, who laughs about the incident now. "But that's not reflected in any of the musicians I know."

If the bluegrass community hasn't exactly welcomed Yonder Mountain, "the people that have embraced us have allowed us to be ourselves," Austin says. "What we might have lost in that one community, we gained 50-fold in this other group of folks."

Austin describes "this other group of folks" as "really open listeners," many of whom were at Michigan's Rothbury Festival in July.

"People had been out in the weather, getting rained on and baked in the sun; we were not going to go out there and play a set of ballads and gentle waltzes," Austin says. "From the first note until 90 minutes later we played our asses off; get the people moving."

The band's live approach stems from when it first started out trying to turn on fans by playing festivals for free. "It was instilled in us by a lot of our musical friends, especially the guys from **Leftover Salmon**," Austin says. "They would always say, 'When you get that chance, play your ass off, knock 'em out.' One thing I'm glad we kept is that mentality. That's the way you get people to stay and remember you and become a fan. That's what pays the bills and allows you to travel one more tour and then another tour."

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

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$12,775,662 \$275/\$175/\$125/ \$49.50	PAUL McCARTNEY Citi Field, Flushing, N.Y., July 17-18, 21	109,541 three sellouts	Concerts West/AEG Live, Marshall Arts, MPL
2	\$5,054,620 \$250/\$175/\$125/ \$45	PAUL McCARTNEY Cowboys Stadium, Arlington, Texas, Aug. 19	35,903 sellout	Live Nation, Concerts West/AEG Live, Marshall Arts, MPL
3	\$4,659,836 (13,735,846 lei) \$265.29/\$34.60	MADONNA, PAUL OAKENFOLD Parc Izvor, Bucharest, Romania, Aug. 26	69,088 sellout	Live Nation Global Touring
4	\$4,231,365 \$125/\$99.50/ \$61.50/\$22	GEORGE STRAIT, SUGARLAND, BLAKE SHELTON, JULIANNE HOUGH Reliant Stadium, Houston, Aug. 8	48,054 sellout	The Messina Group/AEG Live
5	\$3,920,651 (757,991,285 forints) \$290.95/\$69.83	MADONNA, PAUL OAKENFOLD Kincsem Park, Budapest, Hungary, Aug. 22	41,045 sellout	Live Nation Global Touring
6	\$3,655,403 (€2,558,855) \$235.71/\$78.57	MADONNA, PAUL OAKENFOLD Olympiastadion, Munich, Aug. 18	35,127 sellout	Live Nation Global Touring
7	\$3,517,564 \$400/\$79.50	PAUL McCARTNEY, THE SCRIPT Piedmont Park, Atlanta, Aug. 15	36,062 49,999	Live Nation
8	\$3,066,820 (\$3,669,407 Australian) \$116.29/\$83.04	PINK, EVERMORE Acer Arena, Sydney, Aug. 28-29	29,648 two sellouts	Michael Coppel Presents
9	\$2,771,625 \$175/\$45	DEPECHE MODE, PETER BJORN AND JOHN Hollywood Bowl, Hollywood, Calif., Aug. 16-17	34,919 35,126 two shows	Live Nation, Andrew Hewitt Co.
10	\$2,648,659 \$253/\$198/\$98/ \$59.50	PAUL McCARTNEY BOK Center, Tulsa, Okla., Aug. 17	15,479 sellout	Concerts West/AEG Live, Live Nation, Marshall Arts, MPL
11	\$2,540,906 (\$2,960,601 Canadian) \$170.79/\$19.31	KENNY CHESNEY, TAYLOR SWIFT, JAKE OWEN, JAYDEE BIXBY Commonwealth Stadium, Edmonton, Alberta, July 9	33,910 44,500	Panhandle Productions, The Messina Group/AEG Live
12	\$1,738,139 (113,625,820 dinar) \$138.90/\$41.61	MADONNA, PAUL OAKENFOLD Uscje Park, Belgrade, Serbia, Aug. 24	39,713 sellout	Live Nation Global Touring
13	\$1,509,579 \$104.50/\$42	COLDPLAY, ELBOW, KITTY DAISY & LEWIS Comcast Center, Mansfield, Mass., Aug. 3	19,845 19,953	Live Nation
14	\$1,467,804 \$89.50/\$69.50/ \$35/\$24.75	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL DTE Energy Music Center, Clarkston, Mich., Aug. 11-12	31,034 two sellouts	Live Nation, Palace Sports & Entertainment
15	\$1,444,475 (\$1,677,613 Canadian) \$145.51/\$76.63	KENNY CHESNEY, JAKE OWEN Pengrowth Saddledome, Calgary, Alberta, July 10	12,364 sellout	Stampede Concerts, The Messina Group/AEG Live
16	\$1,246,658 \$49.50	PHISH Saratoga Performing Arts Center, Saratoga Springs, N.Y., Aug. 16	25,234 sellout	Live Nation
17	\$1,230,552 \$80/\$39.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Nissan Pavillion at Stone Ridge, Bristow, Va., Aug. 29	22,670 sellout	Live Nation, The Messina Group/AEG Live
18	\$1,168,383 \$200/\$24.75	AEROSMITH, DROPKICK MURPHYS Comcast Center, Mansfield, Mass., June 16	16,159 19,904	Live Nation
19	\$1,145,523 (\$1,237,314 Canadian) \$223.58/\$84.71	ROD STEWART General Motors Place, Vancouver, Aug. 8	11,672 sellout	Live Nation
20	\$1,050,691 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Aug. 25-26, 29-30	9,023 15,632 four shows	Concerts West/AEG Live
21	\$1,025,908 \$89.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY BJCC Arena, Birmingham, Ala., Aug. 16	17,078 sellout	Live Nation
22	\$1,021,803 \$82.50/\$27.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY New Orleans Arena, New Orleans, Aug. 15	16,954 sellout	Live Nation, in-house
23	\$996,260 \$80/\$35	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Time Warner Cable Music Pavilion, Raleigh, N.C., Aug. 30	19,985 sellout	Live Nation, The Messina Group/AEG Live
24	\$985,810 \$41	PHISH Comcast Theatre, Hartford, Conn., Aug. 14	24,087 sellout	Live Nation
25	\$962,349 \$99/\$49	DEPECHE MODE, PETER BJORN AND JOHN Honda Center, Anaheim, Calif., Aug. 19	12,430 13,094	Live Nation
26	\$950,865 \$98/\$35	BRUCE SPRINGSTEEN & THE E STREET BAND Comcast Theatre, Hartford, Conn., Aug. 19	15,745 24,729	Live Nation
27	\$938,248 \$92.50	AC/DC, THE ANSWER Palace of Auburn Hills, Auburn Hills, Mich., Aug. 16	11,920 15,100	Live Nation, Palace Sports & Entertainment
28	\$928,845 (\$1,010,287 Canadian) \$219.73/\$81.83	ROD STEWART Pengrowth Saddledome, Calgary, Alberta, Aug. 14	9,910 sellout	Live Nation
29	\$902,628 \$83.50/\$29	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Verizon Wireless Music Center, Noblesville, Ind., Aug. 15	25,660 sellout	Live Nation
30	\$854,990 \$250/\$55	MARCO ANTONIO SOLÍS Gibson Amphitheatre, Universal City, Calif., Aug. 14-15	10,949 11,961 two shows	Live Nation, Alvarez & Garner
31	\$837,711 \$76/\$13.75	BLINK-182, FALL OUT BOY, PANIC! AT THE DISCO, CHESTER FRENCH Comcast Center, Mansfield, Mass., Aug. 6	19,881 19,900	Live Nation, in-house
32	\$822,172 \$94.50/\$25	JAM'N 94.5 SUMMER JAM: BOW WOW, AKON, FLO RIDA & OTHERS Comcast Center, Mansfield, Mass., June 14	18,069 19,900	Live Nation
33	\$815,185 \$61/\$31	DAVE MATTHEWS BAND, DONAVON FRANKENREITER Verizon Wireless Amphitheater, Virginia Beach, Va., Aug. 7	20,030 sellout	Live Nation
34	\$800,094 (£489,330) \$49.05	PET SHOP BOYS O2 Arena, London, June 19	16,311 sellout	Live Nation-U.K.
35	\$798,832 \$75/\$40	DAVE MATTHEWS BAND, OLD CROW MEDICINE SHOW DTE Energy Music Center, Clarkston, Mich., July 28	15,728 sellout	Live Nation, Palace Sports & Entertainment

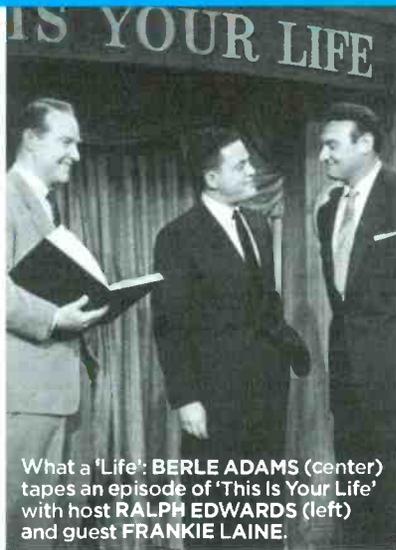
Berle Adams, 92

Berle Adams, a longtime music industry executive/manager, talent agent and international TV sales agent, died Sept. 1 in Los Angeles following a long illness. He was 92.

Adams helped build the career of Louis Jordan; booked road dates for Glenn Miller and Nat "King" Cole; founded Mercury Records; signed the Who, Neil Diamond and Bob Newhart; and was the driving force behind the TV hits "This Is Your Life" and "Queen for a Day." During his two-decade stint with Lew Wasserman at MCA, Adams served as the agent for Jack Benny, Dinah Shore, Bud Yorkin, Norman Lear and Alfred Hitchcock.

Under the Chicago-based Adams, Jordan, a singer and bandleader, moved from club dates in the Midwest and warehouses in the South to shows in breakthrough, integrated urban theaters including the Paramount in New York, the Oriental Theater in Chicago and the Golden Gate Theater in San Francisco.

Jordan's "jump blues" sessions with Decca Records produced a stream of hits, including the first recording of "Caldonia," "Ain't Nobody Here but Us Chickens," "Is You Is or Is You Ain't My Baby" and "Let the Good Times Roll." The Jordan



What a 'Life': **BERLE ADAMS** (center) tapes an episode of 'This Is Your Life' with host **RALPH EDWARDS** (left) and guest **FRANKIE LAINE**.

band was at times enhanced by the talents of Dinah Washington, Sarah Vaughan and other singers, all signed by Adams.

In 1945, Adams was among the founders of Mercury Radio and Television, which became Mercury Records. The label soon began recording Washington, Frances Langford and Tony Martin and employed Mitch Miller and Norman Granz as producers.

In 1950, Adams' career took a giant leap when MCA president Wasserman hired him to join the entertainment giant. He began by booking TV and Las Vegas appearances for stars like Shore, Jane Russell and Dean Martin & Jerry Lewis.

In 1962, after MCA bought Decca Records, which owned Universal Pictures, Adams left the talent agency business for film and TV production and distribution.

Wasserman asked him to streamline the film studio's 30 distribution offices around the world; he reduced the number of offices to eight.

Adams later negotiated the purchase of Leeds Music, bringing MCA the copyrights to such pop classics as "I'll Never Smile Again" and "The Girl From Ipanema." He established a new MCA music company, UNI Records, and signed Diamond, the Who, Elton John and Olivia Newton-John to recording contracts. In England, under MCA's Decca label, Adams and MCA colleague Brian Brolly signed Andrew Lloyd Webber and Tim Rice to a contract to record the score to "Jesus Christ Superstar."

Adams left MCA in 1971 and formed BAC to represent TV producers for international distribution. Two years later, he joined the William Morris Agency and established William Morris Sports, where one of his clients was Henry Aaron. In 1978, he was executive producer of "The Brass Target," starring Sophia Loren and John Cassavetes.

Later at BAC, Adams distributed the TV specials of Diamond, Dean Martin, George Burns, Dolly Parton, Goldie Hawn, Cher and Liberace. For 24 years he was the sole international distributor of the Emmy Awards.

Survivors include two children, Helen Kleinberg and Richard Adams; four grandchildren; and seven great-grandchildren.

—Mike Barnes



Adam Goldstein, who was professionally known as DJ AM and made a career out of his unique mash-ups of rock and hip-hop acts, died Aug. 28 in his New York apartment. He was 36.

Goldstein was born in Philadelphia and began to DJ at age 20. Before his successful solo career, he played with the rock group Crazy Town and recorded with Will Smith, Madonna, Babyface, Bubba Sparxxx and Papa Roach.

After performing for singer Melissa Etheridge's 40th birthday party in 2001, Goldstein was in high demand among Hollywood's A-list, performing at events for Ben Stiller, Jennifer Lopez and Leonardo DiCaprio. Goldstein also was a fixture at several U.S. clubs, performing weekly shows at Pure in Las Vegas and LAX in Los Angeles, which he co-owned. He also performed at corporate functions for Bacardi, T-Mobile and Heineken.

Recently, Goldstein toured with Blink-182 drummer Travis Barker as TRVSDJAM; the duo combined Barker's drums and Goldstein's scratches. The two were the only survivors of a South Carolina plane crash in 2008 that killed four others.

In lieu of flowers, Goldstein's family requests donations to the National MS Society, Southern California chapter (2440 S. Sepulveda Blvd., Suite 115, Los Angeles, CA 90064), or to Friendly House (FriendlyHouse.net).—Evan C. Jones

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Billboard STARS



>>>BMG RIGHTS MANAGEMENT SHARES REVENUE FORECAST

BMG Rights Management will generate revenue of around €10 million (\$14.3 million) in its first year in business, according to Thomas Rabe, CFO at German media group Bertelsmann. Following a recent agreement (billboard.biz, July 8), Gütersloh, Germany-based Bertelsmann owns 49% in the master rights and publishing joint venture and London investment company Kohlberg, Kravis & Roberts owns 51%. "After a few years, Bertelsmann will have the option of acquiring this business by buying KKR's stake," Rabe says. A decline in advertising revenue contributed to a net loss of €333 million (\$476.3 million) for Bertelsmann in the first half of 2009, dropping from a €372 million profit (\$532.1 million) during the same period last year.

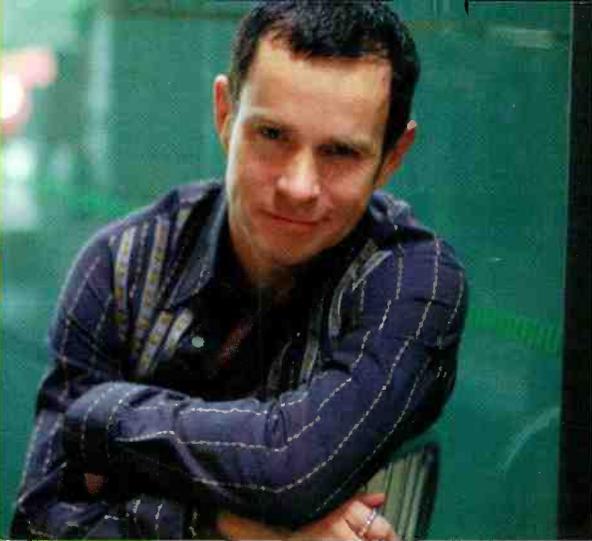
>>>WOMAD HEADS TO BRAZIL

Womad will be held next year (Sept. 3-5) in the northeastern Brazilian coastal town of Costa de Sauipe—the first time the world music festival will be staged in South America. This year's 15th Womad is being held Nov. 12-15 in the Canary Islands city of Las Palmas. Acts haven't been confirmed for either event. Peter Gabriel and his co-founders created Womad in 1982 and there are additional annual and biannual Womad festivals in the United Kingdom, Spain, Italy, Australia, New Zealand and Singapore.

>>>SPOTIFY IPHONE APP APPROVED

Spotify says Apple has approved its iPhone app, which will soon be available to premium subscribers who pay £9.99 (\$16.16) in the United Kingdom for a higher-quality, ad-free version of the music streaming service. The app will be available from the App Store for customers in the United Kingdom, Sweden, France, Spain, Norway and Finland.

Reporting by Howell Llewellyn, Andre Paine and Wolfgang Spahr.



GLOBAL BY ROBERT THOMPSON



Nett gains and losses: TERRY MCBRIDE, SARAH MCLACHLAN and BARENAKED LADIES (from left)

STAYING FOCUSED

Nettwerk Weathers Artist Departures As It Looks To Lilith Relaunch

VANCOUVER—Nettwerk Music Group co-founder Terry McBride says his company is as well-connected as ever, despite a string of recent high-profile departures from its artist roster.

"Nettwerk doesn't stand still," McBride says.

But some of Nettwerk's most prominent management clients have left the fold in recent years, including Coldplay, Sum 41, Dido, Avril Lavigne and Barenaked Ladies, which signed with newly formed Cam 8 in July.

One of the most recent losses came from Nettwerk's own executive ranks: senior VP Pierre Tremblay, who left in August after 14 years with the Vancouver-based company (billboard.biz, Aug. 14).

Tremblay has opened his own venture, Hive Management, taking with him Billy Talent, currently the most popular rock band in Canada. "The focus has changed away from the management side of the business, which is what I'm interested in specifically," Tremblay says.

Nettwerk's management roster still has more than 40 acts, including newly signed U.K. classical crossover

star Katherine Jenkins. Its publishing roster boasts 57 writers including Sinéad O'Connor and Welsh alt-rock act Super Furry Animals, while the Nettwerk Records label's 50 artists include Sarah McLachlan and Josh Rouse.

McBride downplays the importance of the recent artist departures.

"We're sitting here in a business that has been in a recession for just over 10 years," he says, "and we're in a much stronger position than we were 10 years ago."

McBride is focused on resurrecting the all-female Lilith Fair touring festival—dormant for the past decade—on the back of a new album by longtime client McLachlan. That will appear in 2010, when McLachlan will play more than 50 Lilith Fair shows with other female-led acts.

"I looked at Lilith and thought that it had to be a priority," he says. "The next Sarah record is a priority. Frankly, the last time we did Lilith Fair I did it and Sarah—and nothing else. You only have so much personal bandwidth."

One management client, Canadian hip-hop star k-os, credits McBride as an influential innovator. Under McBride, k-os garnered significant media attention for his "pay what you want" tour of Canada this year (Billboard, May 9). "A lot of the concepts we considered stem from Terry being a sounding board," he says. "Whatever he came back to me with, I was ready for. And he came up with some great ideas."

McBride declined to comment on the recent split with the Barenaked Ladies or singer Stephen Page's earlier departure from the band. Cam 8, a new management company co-founded by Barenaked Ladies manager Jordan Feldstein at Career Artist Management, said in July that it signed the band as its first client (billboard.biz, July 10).

McBride is credited with guiding the Canadian group to U.S. success, but he and Page engaged in a media spat after the singer announced his departure in February. Feldstein declined to comment. Page's manager Ray Daniels didn't return phone calls.

McBride insists Nettwerk is stronger than ever with the addition of new blood like Jenkins, who he calls "the female Josh Groban."

"If I look back to 1999, this is a stronger roster," he says. "Are we smaller than we were at our peak three or four years ago? Yes. But that's because we focused on what we were really good at."

6 QUESTIONS with STEVE McMELLON by TOM FERGUSON

First State Media Group, the parent of music publisher S1 Songs Group, recently acquired the catalog of singer/songwriter Sheryl Crow, which includes 153 songs that Crow released between 1993 and 2008 (billboard.biz, Aug. 19).

The Dublin-based company, which also secured the publishing rights to Crow's next two albums, owns a portfolio of about 30,000 songs, including the former DreamWorks Music Publishing and Wind-up Entertainment catalogs. Since October, the company has completed more than \$150 million in music copyright investments.

In an interview, First State Media co-managing director and S1 Songs CEO Steve McMellon discusses the company's plans for the Crow catalog and further acquisitions.

1 How hotly contested was the bidding for Sheryl Crow?

There was, I understand, one major involved and a few independents were sniffing around. But the fact that we were able to secure an exclusive period within which to undertake due diligence and agree to the terms gave us the edge all the way through.

2 How does S1 plan to further monetize Crow's catalog?

She's an international artist, and we don't think she's really been exploited internationally like she could be on the publishing front. If you look at the catalog and analyze it closely, there are a lot of songs that sit outside the top 50 that are stunning, that have great, great appeal.

3 What specific opportunities do you see?

We're pitching for synch deals, ads right across the board, but focusing quite a lot on film. When you come back to songs like "Redemption Day" or "Home" and listen to the words, they conjure up all sorts of visual images in your mind. So that's what we're trying to do with a lot of these other songs.

During Sheryl's career, she's written bespoke music for films—"Tomorrow Never Dies," for example—and she's had songs in major soundtracks like "Big Daddy," "Bridget Jones." We see that continuing, with the bespoke music, that could be songs or scores.

4 What particular genres or territories interest S1 for additional acquisitions and



artist signings?

We want a portfolio covering all genres and all timelines. One of the reasons we bought DreamWorks [Music Publishing in May 2007] was because it was a good "land grab," with all these great songs spread over a long period of time, covering lots of genres. We're looking at expanding that approach locally, so that we've got local repertoire in France, Germany, Spain, Sweden, the U.K. and Ireland.

5 How keen is S1 to develop new writers?

Very, and not just U.S. and U.K. writers—we want writers from other international jurisdic-

tions. On a global basis, we've got around 20-25 active writers. That includes people like [former Evanescence member] Ben Moody, Amy Lee, Lifehouse/Jason Wade and our whole Nashville roster, which is very active. When we bought Wind-up [Entertainment] in October 2007, we also bought the futures for some of the big bands like Seether, Finger Eleven, Creed, Evanescence.

6 First State Media Group's FS Media Works Fund 1, which has financed your acquisitions, closes in October. What happens next?

Expect more acquisitions of various sizes between now and then. There is an independent fund board and they'll consider that closing date maybe in September. If there are outstanding deals that are in the frame, they've got the power to extend it by a short period of time. Beyond that, there are some further pretty heavy-weight potential investors in the frame.

GLOBAL BY PATRICIA MESCHINO

Tropical Storm Front

Caribbean Festival Circuit Hit By Dwindling Sponsorship Support

It's not all sunshine in the Caribbean, especially for the region's once-booming festival scene.

Falling tourist numbers have caused sponsorship money in the tourism-reliant region's economies to dwindle, resulting in tough times for the Caribbean's outdoor shows.

Jamaica's heavily promoted Reggae Sumfest (July 21-23) bucked a downward trend by drawing 38,000 fans—up from 35,000 in 2008—with U.S. names including Ne-Yo and Keri Hilson plus top-tier Jamaican artists like Damian Marley and Beenie Man.

But even Sumfest had sponsorship issues. After former title sponsor Red Stripe pulled out, five local sponsors each raised their contributions to at least \$150,000 to compensate, according to Sumfest director of marketing and sponsorship Marcia McDonnough.

McDonnough says the support reflects the event's domestic standing after running for 17 years, as "there's a feeling of ownership among Jamaicans—it's our reggae festival and we want it to succeed."

Other events have been less fortunate. Tobago's Plymouth Jazz Festival, which launched in 2005 and has featured Sting, Elton John, Stevie Wonder and Rod Stewart, was canceled in February after headline sponsor CL Financial pulled out amid expectation of poor attendance due to the financial climate. A lack of sponsors was also blamed for last year's cancellations of Jamaica's annual reggae concerts Original Dancehall Jam Jam, Welcome to Jamrock and East Fest, which are held in December.

U.S. reggae band Morgan Heritage, which is signed to VP Records of Queens, N.Y., has organized East Fest since its 2000 launch. Vocalist Peetah Morgan says the event also faced a tough local economy in 2007, but adds that "our sponsors supported us [and] we fought our way through."

But after East Fest drew only 3,000 attendees in 2007, compared with 12,000 in the

previous year, sponsorships evaporated, canceling the 2008 event.

"People don't realize the expenses involved," Morgan says, noting that ticket sales don't cover East Fest's costs. "We're still hopeful for 2009, but the economy's now below the 2007 level."

Trinidad's long-established Steelpan & Jazz Festival, which features a roster this year that includes trumpeter Etienne Charles and Exodus Steel Orchestra, scaled back from eight nights to three (Sept. 30-Oct. 2) this year after losing sponsorships. That follows a troubled 2008, when one main sponsor "pulled out days before the festival started," costing the organizers \$200,000, says Ainsley Mark, chairman of organizer Queen's Royal College Foundation.

An announcement hasn't yet been made about 2009's Dancehall Jam Jam, which previously attracted audiences of 15,000. Meanwhile, Welcome to Jamrock, which drew 7,000 in 2006, is tentatively scheduled for Dec. 19 in Kingston, Jamaica.

The Caribbean Tourism Organization reports falling tourist numbers in 11 of its 14 reporting countries compared with last year. As a result, many islands are encouraging inter-Caribbean tourism.

A similar approach benefited Barbados' five-week Crop Over festival, which highlights calypso and soca music each July and August. Expanded regional promotion brought tourists from Grenada, Trinidad and Jamaica in 2009, says David Jordan, a consultant with Barbados' National Cultural Foundation, which helped coordinate the campaign.

That helped the festival's traditional closing Cohobblot concert (Aug. 2) attract 10,000 for the second consecutive year, with a lineup including soca artists Machel Montano and Alison Hinds.

Jordan is confident of returning in 2010 despite only breaking even this year, when "costs increased from \$400,000 to \$650,000, [but] sponsorship increased only \$35,000."

Soca maverick Montano is a veteran of the festival scene, a long-established route for Caribbean acts to reach wider audiences. With festivals shrinking and local recorded-music sales historically small, "even he is doing things differently now," says his manager (and mother) Liz Montano, noting that her son is writing a children's book and releasing an exercise tape.

Caribbean artists like her son, Montano says, are seeking "avenues to generate income other than festivals and touring."



International rhymes: WATERFLOW (left) and OMAR OFFENDUM

Dakar Dreaming

Nomadic Wax Brings Senegalese Hip-Hop To The U.S.

If you thought Ludacris' support of Barack Obama during the last U.S. presidential campaign was groundbreaking, think again—candidates running for president in Senegal all had official rappers back in 2007.

It's just one of the fascinating details to emerge from a new documentary, "Democracy in Dakar," which chronicles the birth and rise of a hip-hop scene in the West African nation and explores the role of musicians and MCs in politics.

The film—which is not only informative and well-produced, but also accompanied by a killer soundtrack—was co-produced by Nomadic Wax and Sol Productions. Nomadic Wax, which grew out of founder Ben Herson's senior thesis at Hampshire College, is a small label with an international bent that has hit on a winning formula, branching out beyond music to film and showcasing music in unusual settings.

"Nomadic Wax started as a music production company," Herson says. "When I was in Senegal, I was listening to so much great local music, but it was all on cassettes and the recording quality was terrible. Once I had produced and mixed and mastered a bunch of tracks, I started to wonder who would buy it."

Herson tried shopping the comp to some established labels but came up empty. He then decided to start his own label and struck indie distribution deals. But he quickly found out that simply selling compilations of virtually unknown African hip-hop artists wasn't enough to pay the bills.

"We expanded out of necessity," he says. "I met Magee [McIlvaine, co-founder of Sol Productions] and we started working together on the films. I also started working with colleges to bring the film and the artists to campuses."

Producing packages for colleges and universities has proved more successful than touring artists through the usual live music outlets. "We almost always lose money when we put on shows at clubs," Herson says. "With the schools, you get a set amount."

Nomadic Wax tours have included a diverse range of artists including Senegalese rapper Waterflow, U.K. hip-hop duo Poetic Pilgrimage and Syrian-American MC Omar Offendum. Herson adds that Nomadic Wax is working on writing curriculum for schools to use to teach students about West African politics and culture.

Herson adds that the compilations and film soundtracks he produces are money losers. "At this point, they are something we have to do to get the music out there," he says. "We've cut pretty far back—we have digital distribution and sell physical copies through our Web site, but they aren't sold in stores. We might go into stores at some point, but not right now."

Licensing has proved to be another major revenue stream for Nomadic Wax. "The majority of our income comes from licensing," Herson says. "We've done deals with Nike, Starbucks, Lifetime TV and ESPN."

To Herson, the licensing successes represent a growing awareness of and appreciation for African hip-hop in the States. "It's a totally different climate now," he says. "In 2006, there seemed to be a renewed interest in Africa and technology, and social media have broken down barriers. There are a lot of African rappers in the U.S., and they are going to be

challenging the norms of U.S. hip-hop. We've already seen this in Europe—almost all of the big French rappers are originally from Africa."

He adds that African hip-hop just needs one breakout star to escape from the "world music" label and cross over to the mainstream. "It could be similar to what happened with reggae," he says. "It was seen as this 'other' sort of music, and then Bob Marley became a pop star. He made the local seem universal."

And while the documentary reveals that Senegalese rappers do make overtly political music—some so overt that politicians try to ban it from being played on the radio—Herson says that they also cover many more common topics. "There are plenty of songs about partying, and almost every record has a song about how much the rapper loves his mother."

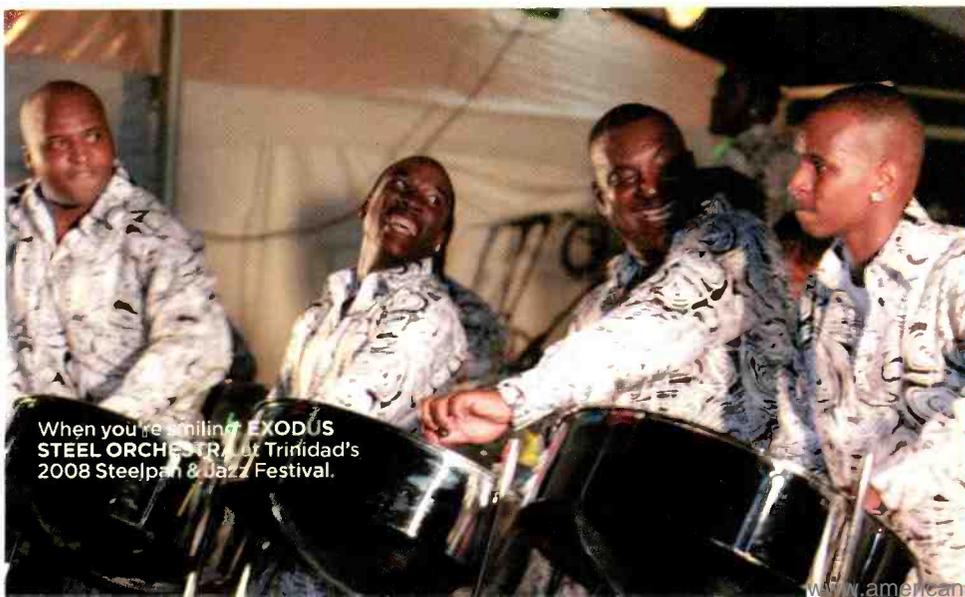
But while he waits for a Senegalese star to break out, Herson says Nomadic Wax will move ahead with a number of projects. "We're still working 'Democracy in Dakar,' and we're also working on a 'Democracy in Paris' film about youth in the projects during the 2007 election, which will also have a great soundtrack," he says. "I'm also working on building the Nomadic Wax catalog, finding more artists and getting them heard in the States."

The Indies

CORTNEY HARDING



For 24/7 indie news and analysis, see billboard.biz/indies or follow [billboardindies](https://twitter.com/billboardindies) on Twitter.



When you're smiling, EXODUS STEEL ORCHESTRA, at Trinidad's 2008 Steelpan & Jazz Festival.

LEFT: ANTHONY HARRIS; STEELPAN AND JAZZ FESTIVAL; RIGHT: PHOEBE STOCKMAN

Digital Converters

Billboard's Regional Mexican Summit To Discuss Genre's Embrace Of New Forms Of Marketing

There's a generalized view outside of the Latin music industry that considers regional Mexican music to be an antiquated genre popular among parents, grandparents and recent immigrants. This assumption has been accentuated by the fact that, although regional Mexican outsells all other styles of Latin music, digital sales of the genre have lagged.

In the last year, however, thanks in part to outlets like YouTube, Twitter, mobile phones and good old-fashioned TV, it has become clear that regional Mexican music transcends barriers of age and language. This, of course, is something Latin music executives have long known; after all, regional Mexican music commands

more than half of Latin music sales in the country, according to Nielsen SoundScan.

But now, with new artists like **Larry Hernández** using YouTube as their major marketing tool and veterans like **Vicente Fernández** receiving placement on the iTunes home page, regional Mexican music is steadily gaining greater visibility.

Billboard's Regional Mexican Music Summit, taking place Oct. 7-9 at the Hyatt Regency Hotel in Los Angeles, will focus on a "new era" for the genre, one in which traditional marketing and promotion co-exist with viral marketing, aggressive street promotion, youth artist movements and outreach to a bilingual and bi-

cultural audience.

Overwhelmingly, our audience wanted to hear about new artist development and emerging artistic movements, not only from the stalwarts of the genre, but also from a younger, often irreverent generation of fans, managers, promoters and radio programmers.

This year's panelists include rising corrido acts like **Hernández**, **El Compa Chuy**, **Roberto Tapia** and **La Nueva Generación**. There are also young digital marketing experts like Digital Girl president **Loren Medina** and Universal Music Latin Entertainment online and mobile marketing manager **Horacio Rodríguez**.

The conference will bring together producers from TeleRitmo, TV Azteca, Bandamax and Televisa as well as the heads of major publishing companies like Universal Music Publishing Latin America and indie powerhouses like



Online leader: **LARRY HERNÁNDEZ**

Arpa Música.

The thrust behind this year's summit, now in its fourth year, is to provide a forum for ideas to converge within discussions about songwriting, publishing, new media, radio programming, emerging technologies and touring, among other topics. Feel free to e-mail me at lcobo@billboard.com with suggestions or ideas to contribute to the conversation.

Discussions during the summit will be punctuated, of course, by music—begin-

ning with a BMI Noche Mexicana showcase and ending with Fonovisa's 25th-anniversary party, featuring some of the top acts on the country's leading regional Mexican label. This year's star Q&A is **Alejandro Fernández**, who will discuss the simultaneous release of his pop and ranchera albums.

For more information on the conference, go to regionalmexicanmusicssummit.com.

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

EN BREVE

RESIDENTE TO HOST LOS PREMIOS MTV '09

Residente, one-half of the urban duo Calle 13, will host this year's edition of Los Premios MTV. The awards show will air live Oct. 15 from the Gibson Amphitheatre in Los Angeles on MTV Latin America and on MTV TR3s in the United States. As is customary, the awards will also air on select broadcast stations throughout Latin America.

Residente (aka René Pérez) is the outspoken and irreverent rapper and lyricist of Calle 13. (His brother Eduardo Cabra, aka Visitante, is the other half of the pair.) Previous hosts for Los Premios MTV include actor Diego Luna, Paulina Rubio and rock band Molotov.

Nominees for Los Premios MTV are selected by a "music and video academy" comprising music industry professionals and fans. Winners for most of the categories are chosen by viewers' votes through MTV Latin America's Web site at TVLA.com.

—Leila Cobo

STATE FARM GETS REAL

The Spanish-language network Telemundo has teamed with State Farm Insurance to produce an eight-hour reality show documenting the creation and launch of a new musical act. "La Banda Del Pueblo" premieres Sept. 13 on Telemundo and Sept. 20 on sister station mun2. The show will run weekly on both channels.

The program documents the trails and tribulations of a group of regional Mexican musicians who came together as a band during a State Farm casting call. The group, originally called Los Felinos De La Noche—and now seeking a new name as one of the show's objectives—went on to perform at multiple events, including Billboard's Latin Music Conference in April.

State Farm is producing the show with its advertising agency, Alma DDB; its partner company FiRe Advertising; and media agency OMD.

—LC

6 QUESTIONS

with **POLITO VEGA**
by **LEILA COBO**

At 71 years old, Polito Vega is an institution. With five decades in radio, the popular New York DJ's voice has been the soundtrack for generations of listeners on WSKQ, the top-rated Spanish-language station in the country, where he hosts "Salsa Con Polito" every Saturday and Sunday from noon to 8 p.m.

Vega rose up the ranks at Spanish Broadcasting System alongside SBS founder and good friend Raul Alarcón Sr. Now, as the network's executive VP of programming, he supervises all programming at SBS' 15 stations. Vega's clout was underscored by two massive shows Aug. 28-29 at Madison Square Garden that brought together an unprecedented number of top stars.

1 What is the biggest programming challenge today?

Because we have a new audience measuring system [Arbitron's Portable People Meter], we have to be more cautious in our programming. In the beginning, they put the fear of God in me and I kept programming as I've always done, and my ratings have remained up in New York. Regardless, the most important thing is the musical rotation. If you play good music, your audience stays with you. And of course, you have to be pleasant, never sound arrogant on-air, nor like a know-it-all or anything like

that. That's one of the biggest challenges: Have a good on-air personality. The music and the DJ go hand in hand. You can play good music, good music, good music, but sooner or later the DJ has to intervene.

2 How does a song get on the air?

All songs go through a music committee. If the committee approves the song, the programmers can put it into their rotation in the way they see fit.

3 When you started, radio was a different business.

It was prehistoric times. First, there was no computerized

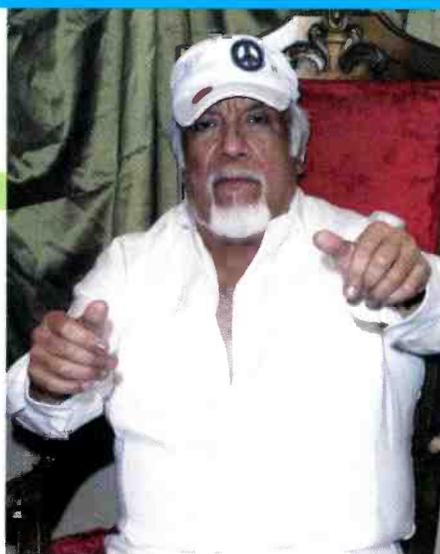
system. Today, everything is computerized: the ads, the jingles. I had my turntables and a book with all the advertisements and you had to read them live. Even the ads weren't regulated by the FCC. And you would bring a record you thought could be a hit and it went on the air. There were so many times when you could spot a hit right away.

4 What's a hit?

Right now, that new Luis Enrique song, "Yo No Sé Mañana." That's a hit because you hear it on all the Puerto Rican stations, in Miami, everywhere. It's a

song that works on its own. But there are different kinds of hits. There are radio hits that programmers play over and over and yet, they don't sell. There are medium hits and full-blast hits. A hit is really determined by the audience and by the labels, because if the record sells, it's a hit for them. And of course, it has to be good music, although a station can play good records that are not hits, but still good music. There are many different programming tactics.

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5 What trends do you see in Latin music today?

Right now it's stagnant. Is there good music? Yes. Hit music, no. Before, you'd call the record store and ask, "What records are selling?" and they'd give you a list of 10-12 records and the programmers would mix those hits. Now, what record store can you call? So you let yourself be guided a lot by Billboard and by [Nielsen] BDS. They look and see what's at No. 1 and that dictates the rotations. They play it safe.

What I do see with a big future are regional Mexican stations. There's so much good Mexican music and so many Mexicans arriving here daily. Although pop, tropical and rhythmic will never disappear.

6 What does a new artist need to get into radio?

A label. Because labels have promoters. Promoters visit the radio stations, they do follow-up. That's a process. If you release an album—what a beautiful album I have, what a cover, what a performance—but no one knows about it, you lost that album.

UNIVERSAL
MUSIC
LATINO/
MACHETE
PRESIDENT

Walter Kolm

The head of Universal Music Latino and Machete discusses collaborations and monetizing his labels' assets.



When Universal Music Group (UMG) restructured its U.S. Latin operations last year in the wake of its acquisition of Univision Music Group, it put its Latin pop, urban, tropical and rock repertoire under the leadership of Walter Kolm, formerly senior VP of marketing and A&R for Universal Music Latino.

Since May 2008 when he became president of Universal Music Latino and Machete, Kolm has presided over more than a change in administration. UMG's U.S. Latin labels, which also include the regional Mexican imprints Fonovisa and Disa, have launched their own business development team devoted to pursuing sponsorships around artists and content.

When UMG launches its YouTube-powered Vevo online video service, Universal Music Latino and Machete will have an online channel devoted to Latin pop and urban music. Separately, the new business development team is producing visual content around the label's artists that it plans to sell to sponsors for reality shows, making-of specials and other TV programming.

Kolm is also interested in exploring further cross-genre collaborations, such as last year's pairing of Latin pop star Enrique Iglesias and urban duo Wisin & Yandel on a remix of the former's "Lloro Por Ti."

After a year of notable successes, including Wisin & Yandel's hit album "La Revolucion" and pop artist Luis Fonsi's promotional campaign with Telemundo and AT&T, Kolm spoke with Billboard about finding a home for hit songs on multiple platforms and redefining the meaning of "crossover" in Latin music.

Will you line up commercial sponsors before you pitch a package of artist programming to a TV network?

Yes, we bring the sponsor. Our business is to generate content and sell it and be partners with a channel, be it broadcast or cable or Internet.

You can only do it with a powerful company and a lot of hits. At the end of the day, we need traffic and traffic comes from hit songs. So we're seeing how we can be creative and give people what they want to see: their star making an album and how they do this or that. Not after the album comes out and there's a DVD—it's while the album is being made.

My responsibility is to think in terms of an entertainment business. Yes, there are album deals with artists, but there are many other opportunities we're bringing to the table.

When Universal reorganized its U.S. Latin operation, the pop and urban labels were put under your leadership. Is that partly a reflection of people's listening habits?

Urban music has become the new pop in Latin music. Crossover isn't what it used to be, which was, "I used to sing in Spanish but now I sing in English." Crossover, to me, is from one genre to another. At last year's Billboard Latin Music Conference, there was a Q&A with Wisin & Yandel. And right after that was Enrique Iglesias' Q&A. So during the break, I introduced them to each other so they could talk. They had chemistry and they started working on [a new version of] "Lloro Por Ti," Enrique's second single. In the past we'd done a lot of those things, but this time we said we would capture it with an image. We invested in a good video for that song.

In the past, such things were thought of as a remix for radio and clubs. [This time], we said, "No—we'll do it with the intention of crossing cultures." When Enrique sang in Mexico, Wisin & Yandel came a day early so they could sing together at Enrique's show. And when Wisin & Yandel sang "Lloro Por Ti" without Enrique at their own show, it was one of the show's most popular numbers. And I think these

types of fusions, when they're done with that type of thinking—it's a way of selling music.

Enrique is going to Argentina to sing with Wisin & Yandel. And now with Wisin & Yandel's new single, it'll feature Enrique Iglesias, and they'll film a video together in Argentina. We just did Paulina Rubio's new single with Pitbull, "Ni Rosas Ni Juguetes." We just finished it and now we're going to do a video. It's another explosive combination.

This will be the promotional single instead of the original?

In Enrique's case, when "Lloro Por Ti" was already a hit, we put out the version with Wisin & Yandel. We'll do the same thing with Paulina. When "Ni Rosas Ni Juguetes" gets up there, we'll put out the version with Pitbull, but not at radio. The best premiere is a viral campaign so that people can discover Paulina and Pitbull together.

Do YouTube video streams really bring in significant income for Universal Music Latino and Machete?

Absolutely. YouTube is a partner with us, and every hit we make, the revenue doesn't just come from the U.S., but from YouTube's agreements in each country.

How much of your revenue comes from things other than music products sold to the consumer—for example, sponsorships, synchs and YouTube streams?

I can't tell you a percentage, but our business is going in that direction. Our business is focused on monetizing all of our actions. So what are we doing? Generating a lot of visual content. Let's say we're working on a star's album. We'll film in order to create a making-of-the-album reality show for webisodes or mobile phones. We're creating a lot of content around our artists to look for that type of commercialization.

How has your strategy for signing new artists changed?

It used to be that we would sign an artist and record an album with 12 songs, and we'd go to radio. That's over. Today, we sign an artist and

we record one, two or three songs and we start a different promotional strategy. We start working it at social networks and online and go directly toward the consumer. With that direct consumer contact, we know which direction to go with the project. For example, with [new artist] Jerry Sandoval, we noticed that people liked the urban side of her more. So our A&R department started recording her with other producers.

So why even sign new artists for albums?

If an album isn't ready, we put out singles to the market. There's no pressure to put out an album, but there is a lot of pressure to make hits. We'll make a deal in which we're not obligated to release an album.

You sign new artists single by single?

It's not like you put out a single and then I renew you. It's an open deal. I sign with you and we work together. We can put out a single, or an EP, or whatever. Or maybe we'll do a song for a film and keep working on the repertoire.

We just signed J. King and Maximán through [Puerto Rican reggaeton label] White Lion. They're the two biggest reggaetoneros in Puerto Rico. We signed them, and what did we do first? The remix of Fanny Lu's second single, featuring J. King and Maximán. Today they're filming the video in New York. We signed J. King and Maximán and we're not talking about an album. First we put them with Fanny Lu and we've put together a compilation of new artists with White Lion and put a couple of their songs there. If they could be for an album, perfect, we'll put out an album. When, we don't know. Today, we need to make artists, because albums are a thing of the past. ...

It used to be that we would sign an artist and record an album with 12 songs, and we'd go to radio. That's over. There's no pressure to put out an album, but there is a lot of pressure to make hits.

Revolutionary Road

Miranda Lambert Is
A Little Bit Country,
A Little Bit Rock'n'roll—
And Totally Ready
To Take Over Radio

By Ken Tucker



Miranda Lambert's set opens by proclamation: A warning siren roars from the loudspeakers as the house lights fall. A hip-hop track booms, its billowing bass and percussive clicks rattling the 20,000 or so fans who fill the Raleigh, N.C., Time Warner Cable Music Pavilion for Kenny Chesney's annual tour.

Lambert, second on a three-act bill, rushes onto the stage as the band cranks up, her smile beaming nearly as brightly as the sequined silver tank-top she sports over mildly tattered, wildly tight blue jeans. "How ya doing, Raleigh?" she asks, emphasizing the last syllable playfully.

She starts quickly into "Kerosene," her first major single, holding the microphone like Mick Jagger, jumping a bit and stomping a lot.

Lambert gives a dynamic, smart performance that mixes rock's certitude and country's sensitivity. It's a fitting representation of her third album, "Revolution," due Sept. 29 on Columbia Nashville—itself a seductive mix of spirited rock and heartfelt country.

While Lambert's first two albums were defined by in-your-face songs like "Kerosene" and "Gunpowder & Lead," "Revolution" reveals—like her new campaign as the face of Cotton Inc.—a softer side. It's a musically adventurous album that sets Lambert up for success in one arena she hasn't yet conquered: radio. And that's still the main channel where country fans get their music.

Lambert has released 10 singles to radio. Four have reached the top 20 on Billboard's Hot Country Songs chart: the incendiary "Kerosene" peaked at No. 15 in 2006, "Famous in a Small Town" hit No. 14 in 2007, and the vulnerable "More Like Her" reached No. 17 earlier this year. Her biggest chart hit was "Gunpowder & Lead," which peaked at No. 7 last year. The first single off "Revolution," "Dead Flowers," reached No. 37.

But just because Lambert hasn't had a major radio hit doesn't mean programmers don't appreciate her.

"There are some artists that you 'believe' more than others," says Scott Lindy, PD of Atlanta's WUBL (the Bull). "To truly be successful, an artist needs to be vulnerable when they perform, showing their true self with little or no fear of what the audience thinks. Her fans—and 99% of all listeners—don't follow the charts and don't care about album sales."

Lambert doesn't sound overly concerned, either. "I would absolutely love to have a top five [hit]," she says, "but I've had a great career and so I'd rather keep it the same than try to do something different and not have it work at all."

Lambert's major-label debut, "Kerosene," released on Epic Nashville, has sold 976,000 copies, according to Nielsen SoundScan. When Epic closed Lambert moved to sister label Columbia Nashville, where her second album, "Crazy Ex-Girlfriend," sold 794,000.

Beverlee Brannigan, PD at KFDI Wichita, Kan., says Lambert stands apart from other females in country. "Miranda has a rock edge to her, where some other females in the format are more pop-leaning," she says. "Yet, even with her edge, Miranda has a very strong country sensibility."

Like Lindy, Brannigan is fine with Lambert's lack of a major radio hit. "Two million sold is impressive with or without radio airplay," she says. "Everyone's in a hurry for a hit, but what's wrong with a career that builds slow and steady?"

Lambert hopes that her sales history will buoy the new di-

rection she takes on "Revolution." "I'm expanding in who I am as a person and my career and my personal life," she says. "I was ready to come up with some new sounds."

Those sounds include the punkish drum and raw guitar-driven "That's the Way the World Goes Round," the hill-billy hybrid "White Liar" and "Maintain the Pain," which owes less to Johnny Cash than the Clash. "Time to Get a Gun" is a throwback to '70s country-rock with more than a dash of B-3 organ.

Lambert shares credit for her sound with producers Frank Liddell and Mike Wrucke, who have been with her from the start. "Those guys are unbelievable," she says. "I knew before I even got a record deal who I wanted to produce my first record. I did the politically correct thing and met with a lot of producers, but I knew in my heart who I wanted. I've always been about no rules in the studio and they keep innovating my sound. They get me."

Lambert's recording process starts when she plays her songs for Liddell and Wrucke. "I don't have work tapes or fancy demos," she says. "They build this amazing music around my lyrics."



"Falling in love is awesome but it's horrible for songwriting," Miranda Lambert says—except, of course, when you can corral your significant other into writing with you.

Lambert's boyfriend is fellow country star Blake Shelton, who co-wrote three songs on Lambert's "Revolution." "I like the sad, cheating, mad, killing-people songs, and that's what I'm drawn to, whether I'm singing them or not," Lambert says. "This time around I was OK with having a few songs that were love songs. He had so much to do with that."

On the found-her-mate-cheating-and-made-him-pay song "Sin for a Sin," Shelton "started writing from a girl's perspective and was even saying things

that a girl would say when we were sitting there writing," Lambert says. "It was a really cool bonding experience for us."

Meanwhile, "The House That Built Me," a powerful song about revisiting a childhood home and all its memories written by Tom Douglas and Allen Shamblin, was originally pitched to Shelton. "It sounds like someone wrote it for me, but I found it riding around with Blake," Lambert says. "He had [it on] a pitch CD—I started balling when I heard it. He said, 'So I guess you want that song?'"

Lambert and Shelton co-wrote "Love Song" with Lady Antebellum's Charles Kelley and Dave Haywood. "I got a call at about one in the morning from Blake

and Charles and Dave. I think they'd had a few martinis and had this big plan to come down and write," she says. "I thought they'd forget about it, but they came down two weeks later." The song is uncharacteristically lovey-dovey for Lambert—but it made the album.

Lambert can also thank Shelton, a Twitter user known for his out-of-left-field tweets, for introducing her to the microblogging tool. "Blake taught me how to tweet, which is funny because he's so not technically inclined," she says. "It's just fun. It's an outlet where I can say random crap. What I didn't know was that people would be interested in that random crap." —KT

Liddell says the system works. "Once you hear something presented in a certain way, your mind is set. If it's just a guitar-vocal [setup], there are fewer preconceived notions about how it can sound at the end. You can take it wherever you want it."

Unlike her second album, which was rushed because of her success after the first, Lambert set aside time to write songs for "Revolution." "I took some time over the Christmas holidays and in January to really focus on songwriting," she says. "I can write on the road, but the best place is my farm." That farm is in Oklahoma, a few miles from that of beau Blake Shelton, with whom she co-wrote three songs (see story, above).

"Revolution" also includes covers from John Prine, Julie Miller and Canadian alt-country artist Fred Eaglesmith. And Lambert says she's forgoing mechanical royalties on three of her solo songs so that the album can include 15 tracks. "We made this record as a whole album," Lambert says, "and if we took even one song off, it wouldn't be complete."

It was the right decision, she believes. "I've had some great success and a steady career, but I feel like this is the one to take me to the next level. I'm glad I took the time because I have a great product."

Building A Brand

While Lambert tries to conquer radio as an artist, she's already making a name for herself as a brand.

"People know what they're getting when you say there's a new Miranda album coming," says Tanya Welch, senior director of artist development for Sony Nashville. "She's had an elevated profile because of things like the ACM [Academy of Country Music] album of the year, even when we haven't had the radio success we would have hoped for. That brings partners to the table like the Cotton deal and [the Recording Academy], who wanted her to participate in the Grammy in the Schools project."

Sony is still making plans, but Welch says retail has been eager to support Lambert's new album. "Because of her track record, the accounts are thinking out of the box and bringing us opportunities," Welch says. "They know that a 15-track collection is a tremendous value for the consumer's money."

Fans who pre-order "Revolution" on iTunes will receive a bonus track, "Stay With Me," which is lifted from Lambert's Country Music Assn. Music Festival appearance. And a four-song EP, "Dead Flowers," will be available exclusively at Best Buy Sept. 8. Lambert also shot a performance for Wal-Mart's "Sound-check" program.

The label will use Twitter, YouTube and social networks to reach Lambert's core fans as well as those who became aware of her through critical praise or her ACM album of the year nod.

Lambert will be featured in People's fall country special, as well as in Country Weekly, an Us Weekly fall fashion feature and Maxim. She'll also do a round of TV, including ABC's "Good Morning America" on the day of the album's release.

Lambert will play Dallas as part of the Texas State Fair, Chicago's Country Music Festival and Minneapolis the week of release, since all are historically strong markets for her. She'll headline a handful of dates the rest of the year and tour to support a headliner in January.

In March she'll head out on her own again, playing 3,000- to 5,000-seat arenas and theaters. "We're building her into a hard-ticket act and that's the game plan for the next 12 months," 360 Artist Agency principal Joey Lee says.

Lambert says she's learned from Chesney during their recent tour. "He's got it down for sure," she says. "I really needed to be in front of as many people as I could, and what better way to do it than be on the biggest tour in country."

One eagerly anticipated performance is Sept. 24 at Nashville's Ryman Auditorium, where Lambert will play her new album

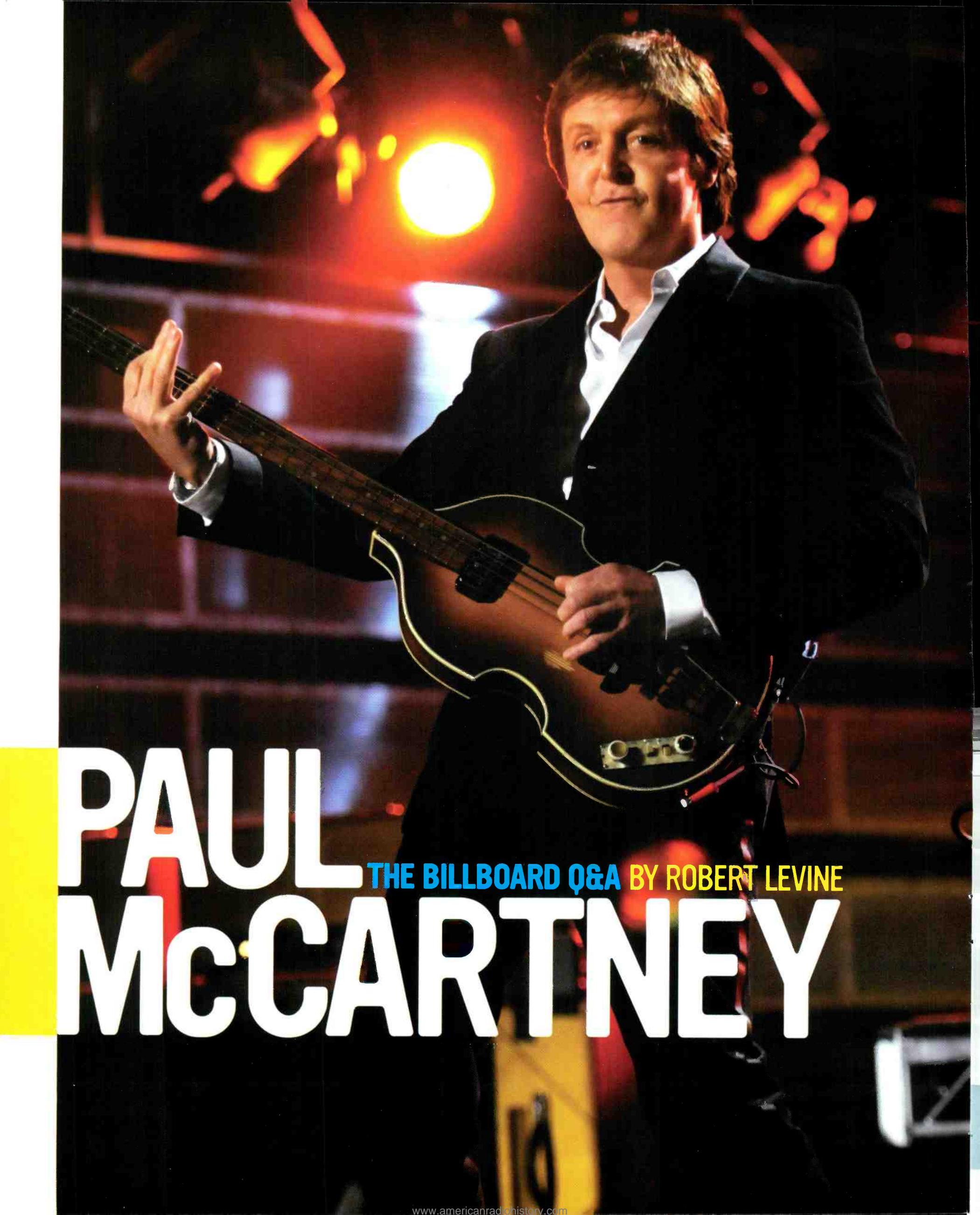
beginning to end, then finish with a few surprises. "It's hard to play Nashville," she says. "People don't say that, but playing any music town is hard. People are jaded. They don't come to the shows as fans like we're used to on the road."

Lambert's Nashville show will be sponsored by Cotton Inc., which recently launched an experiential marketing promotion focused on Lambert, Zoey Deschanel and Jazmine Sullivan. The promotion offers mall shoppers a chance to peek into closets filled with the kinds of cotton clothes worn by the singers, as well as a chance to try their hand at recording their own versions of "The Fabric of Our Lives." The cotton promotion will visit 15 markets through Nov. 1, including Boston, Chicago, Las Vegas, Milwaukee, San Francisco, Atlanta, Nashville and Baton Rouge, La.

Back in Raleigh, Lambert struts her stuff onstage, shaking her blue-jeaned rear at the crowd while singing in front of four cloth banners covered in sketches of ivory-handled pistols. She's doing what she loves, and the audience is feeding on the energy.

"In 20 years I hope I'm talking to you about my new album and tour," she says with a laugh. "Music is what I do; I can't do anything else. I don't have any other skills." ...

Additional reporting by Grayson Currin in Raleigh, N.C.



PAUL THE BILLBOARD Q&A BY ROBERT LEVINE
MCCARTNEY



BACK IN 1964, Beatles publicist Derek Taylor predicted that “the kids of AD 2000” would still dig the Fab Four. “For the magic of the Beatles is, I suspect, timeless and ageless . . . It is adored by the world.” ■ When Taylor made this claim—in the liner notes of “Beatles for Sale”—AD 2000 was more than 35 years away. The magic of the Beatles was just 2 years old, at least on record, and the idea of a rock band finding an audience behind the Iron Curtain, let alone in China, must have seemed like a stretch. How could so many people agree on one band? ■ Forty-five years later—almost a decade after the millennium—Taylor’s prediction still sounds bold. The magic of the Beatles isn’t legally available on the Internet, the medium that really does bring the world together. With hundreds of channels and thousands of Web sites, how can so many people agree on one band? ■ And yet the music of the Beatles is still adored by the world—to a degree that might surprise anyone who has written off the idea of mass media for a mass audience. The Beatles’ “1” is the best-selling album of the decade so far, with 11.5 million copies sold, according to Nielsen SoundScan. The band has sold 28.2 million albums since 2000, second only to Eminem (with 32 million), who they could well pass before the end of the year. Last month a Pew Research survey revealed that the Beatles are one of the most popular acts among all age groups. Paul McCartney spent the summer playing stadiums, the Beatles’ “Rock Band” videogame made the cover of the New York Times Magazine, and the “9-9-09” reissues of the group’s catalog will be among the best-selling albums of the fall. ■ “It’s staggering, isn’t it?” McCartney says just before he takes the stage in Tulsa, Okla., sounding genuinely surprised that his old band could be the best-selling act of the decade. ■ There were times when some of the Beatles themselves seemed to disagree with Taylor’s assessment of their enduring appeal—John Lennon famously sang, “I don’t believe in Beatles.” But McCartney never stopped valuing the band’s legacy, which he guards carefully. Most recently, he approved the remastering for the “9-9-09” reissues and helped make “The Beatles: Rock Band” as accurate as possible, down to the color of the walls in Liverpool’s famous Cavern Club. He also spent some of the summer thinking about Beatles songs—which make up about half his set—and he says they’ve never sounded better than they do on the reissues. “It sounds,” he says, “like we were in the room.”

I saw you play a few weeks ago in New York and it looked like you were having the time of your life. Do you still get the same charge out of performing that you used to? It’s been feeling very good at the moment. Because we’re not flogging away on a great big tour—we’re picking and choosing certain dates, some of which are events like the opening of Citi Field [in New York]—they’re special events. We’ve got plenty of time between them to hang, so we’re almost combining it with a holiday. And the band’s playing great. Also, the audiences are super fab. They’re going bananas. We haven’t been around too much, so they’re not fed up with us yet.

You’re playing some Beatles songs just as the remasters are about to come out. Does that bring back memories? I always do songs I want to play and also songs the audience wants to hear. I think it’s interesting, when you have some time to consider things. I was talking to people at dinner the other night and they’d heard about the show or seen it and [we started talking about] the significance of the Beatles politically. So many people, in America particularly, come up to me and say, “You changed my life.”

This whole idea of the significance of the Beatles is incredible. Someone mentioned the Russian thing—the bringing down of the Iron Curtain. That was the whole ethos behind rock music—we just happened to symbolize it because we were possibly the most visible. It’s not often that that kind of a thing has such a global influence. We were lucky because we were at a time of global communications—TV and records and radio were stretching through borders. And the other day I was doing a bit of yoga and the yoga teacher said, “I have to thank you and the guys—I wouldn’t be doing this if it weren’t for the Beatles.” I feel that more as time goes on.

I don’t know if you know this, but the Beatles’ “1” is probably going to be the best-selling album of the decade in the United States, according to Nielsen SoundScan, and the Beatles might be the best-selling act. Wow. I’m staggered.

I think the “1” album had a lot to do with that. When that was out, I was noticing people coming up to me and saying, “My kids are going crazy over the ‘1’ album.” And you were getting the 7-year-olds! I listened to it—we got it ready before we put it out but that was for the business things—and the word I came up with was “structure.” It seemed to be well-structured. There didn’t seem to be anything on the record that shouldn’t be there. Kids can see that same structure in it that adults do and the kids who originally bought the records felt. But it’s amazing.

Did you pay a lot of attention to the remastering process? We do the approving and the other guys do the real hard work. We needed a very good team to help with “Anthology” and Cirque du Soleil and now for “Rock Band.” So they do the work and then Ringo [Starr] and I go in and listen to the demos and usually go, “Wow, this is amazing.” [In this case] that’s what it sounded like in the room. That’s what’s nice about it. It’s not smarter or more sophisticated—it’s just more real. It’s more true to the noise we were actually making. I can listen to those records and see John [Lennon] right there.

You mentioned Cirque and “Rock Band,” and there was also the movie “Across the Universe.” Have you decided to do more of these projects?

It’s not us deciding so much as other people. Cirque du Soleil came to George [Harrison] and said, “We should do something,” and George came to us. Then the guys came up with the “Rock Band” thing and [said it would make a great game] and we said, “Prove it to us.” And over a series of meetings and approval sessions, they did. And we would say, “That’s

not how I walk, I don’t play like that, that’s not how I hold the guitar, John doesn’t stand like that.” I think the fact that we were working so closely with them gave them a bit of a charge.

The ones that look interesting, we say, “Can you prove to us that you can do it?” And I think that’s good for them, too.

What do you look for?

I think it’s just class. Cirque du Soleil, you’re not going to get a more interesting group to put on a show in Las Vegas. We couldn’t do the Celine Dion thing. And Cirque du Soleil couldn’t play [the show, even though] they have their own band. That was the discussion: “Are you going to have your own band playing the Beatles songs?” That won’t satisfy people. “Are you going to just play the Beatles records?” That won’t satisfy people.

I happened to have been very excited about this Elvis Presley remix [the version of “A Little Less Conversation” remixed by Junkie XL] that went to No. 1. I loved that because it was Elvis but with a modern backing. So I was half looking for an excuse in my own mind to see if we could do anything like that with the Beatles. Then Cirque came along and we said, “This is it—and we can even go further now.” So we got George and Giles [Martin] in and said, “Go crazy.”

What about “Rock Band”? Is it weird having your music out there for people to interact with?

I think it’s great. It’s just the modern world and you either embrace it or you don’t. I’m happy to embrace good new ideas—it keeps things exciting. If kids—or anyone—want to play a videogame and someone like [“Rock Band” publisher] Harmonix wants to put together a great Beatles project, then it makes sense to me.

This is the same kind of thing [as the “1”] album. I’m sure the kids don’t care—and I don’t care—how they hear the music. To hear it is the fun. It’s very good quality—Giles Martin has been doing all the work, so I think it’s going to be an interesting phenomenon that will make another Beatles thing happen.

A “Rock Band” development executive told me a great story about how you corrected the background of the Cavern Club. He said you have a fantastic memory.

For certain things. I couldn’t tell you what I had for breakfast last week. But for those kind of things, yes.

I have to ask: Have you played the game?

[Laughs] The guys who demonstrate it are so good that I’ve got to play it on my own privately or they will just wipe the floor with me. I’m going to practice it and then challenge them. But I was on the original records—I don’t have to qualify.

One aspect of the modern world the Beatles haven’t embraced is iTunes. Have you thought about it? Or do you think that not having your music available there has helped you?

That originally was mentioned a number of years ago and we all sort of said we’d look at it. But there was a logjam with the people who took over EMI—there were some aspects of the whole thing that they became nervous about. So we’re just waiting. Meantime, as you say, it’s kind of interesting, because virtually the same kind of thing is going to happen with “Rock Band”—you’re going to be able to download albums from that. We bypassed the logjam—not really intentionally. But one day I think that it’s natural that it will be on iTunes. . . .

‘THE KIDS DON’T CARE—AND I DON’T CARE—HOW THEY HEAR THE MUSIC. TO HEAR IT IS THE FUN.’

—PAUL MCCARTNEY

ALBUM REMASTERS—HERE, THERE
AND EVERYWHERE EXCEPT ITUNES

BY ED CHRISTMAN

SHOP AND THINK ABOUT THEM



COULD A BAND that broke up in 1970 really become the best-selling act of the decade?

■ The Beatles might just pull it off, thanks to EMI Music's Sept. 9 release of their remastered catalog. ■ Eminem currently reigns as the best-selling artist of the decade, with sales of 32 million albums in the United States, according to Nielsen SoundScan, followed by the Fab Four with 28.2 million. The Eminem catalog is sure to pick up more sales by year's end, thanks in part to the continued strong performance of his May release "Relapse," which falls six notches to No. 28 on this week's Billboard 200 and has sold 1.4 million copies, according to SoundScan. ■ Beyond the fan excitement generated by the first remastering of the entire Beatles catalog in more than 20 years, sales will also benefit from the massive marketing push behind MTV Networks' videogame "The Beatles: Rock Band," which will be released on the same date. Sources say the game is backed by a \$20 million-\$25 million advertising campaign, which includes the value of advertising on TV networks owned by MTV parent Viacom. That will provide consumers with a timely refresher course on their favorite Beatles songs—and perhaps prompt many of them to pick up a newly minted remaster.

EMI is banking on the legendary band to be a strong seller through the year-end holidays. The label is shipping 4 million copies worldwide on street date, including 1.9 million in the United States. The catalog relaunch will also get its own \$1 million-\$2 million TV advertising campaign, which will include spots on key cable networks like ESPN, TNT, TBS, TV Land, USA Network and MSNBC. Sources say that the primary spend will be at MTV's fellow Viacom sibling Nickelodeon as part of an effort to turn the network's young,

game-playing audience into Beatles fans.

And just in time for the start of the holiday shopping season, sources say ABC is planning to air a two-hour prime-time special on Thanksgiving night that will feature Beatles footage and contemporary artists performing Beatles songs.

SoundScan sales tallies of the remastered Beatles albums could be diluted somewhat by a boxed set that includes all of the remastered titles in stereo and a collectible monophonic boxed set of the Beatles albums originally released in mono.

According to sources, EMI is shipping worldwide about 150,000 copies of the stereo boxed set and 40,000-50,000 copies of the mono set. Each U.S. sale of either multidisc set will count as only one SoundScan sale, however, which could deflate total unit sales.

Even though EMI has ramped up production of both boxed sets, consumers may find them tough to find initially. Amazon, which took preorders on both versions, says it's sold out based on its initial allocations but is encouraging customers to continue preordering the sets, promising to let them know when more are available. After initial shipments are sold out, sources say the stereo boxed set—expected to be a popular Christmas gift purchase—won't be back in stock until late September. The mono set is expected to be back in stock in mid-October.

GAUGING CONSUMER INTEREST

In a year when U.S. album sales are down 14.7% to date from the same period last year, sources project the Beatles reissues to generate first-week U.S. sales of more than 500,000, with first-month sales expected to reach 1.3 million. But after that initial burst of fan excitement, how will consumers respond to the marketing of a remastered catalog? During the '80s and '90s, remastering campaigns provided labels with a reliable means of goosing sales of older titles. Recently, the marketing of catalog reissues has focused less on improved sound quality than on the inclusion of previously unreleased recordings and other bonuses.

COMMERCIAL POTENTIAL

Sony/ATV Execs Explain How They Pick Fab Four Synch Deals

In 1987, the use of the Beatles' "Revolution" in a Nike TV ad sparked a furor over the commercial use of the iconic song. Today, synch deals involving famous compositions are so common that the use of Led Zeppelin's "Rock and Roll" in a Cadillac commercial barely seems shocking.

Sony/ATV Music Publishing, which owns most of the Beatles song catalog, still faces the same kinds of choices about deciding what placements are appropriate for some of the most revered songs of all time. In an interview, Sony/ATV senior VP of film and TV Ron Broitman, who handles synchs for screens big and small, and senior VP of global marketing Rob Kaplan, who oversees TV ad synchs, explain the thinking behind the deals they make, as well as the ones they turn down.

How do you reach synch licensing deals for Beatles compositions? Do Paul McCartney and the John Lennon estate have any say in the process?

Rob Kaplan: For the copyrights we control, ultimately we have the final say. As a courtesy, we do reach out to the Lennon-McCartney attorneys and let them know what is going on. That is just for the publishing. In terms of the master recordings, the Beatles and Apple Corps ultimately have the final say, which is why you see a lot of Beatles synchs which involve rerecords.

Ron Broitman: It is important to note from a publishing standpoint that we do have a committee to evaluate each of these uses and we sort of build the facts together and filter it up to [Sony/ATV chairman/CEO] Marty Bandier. There are a number of us that work together to make sure it's the right use.

Kaplan: This is the crown jewel of our catalog and we are extremely protective.

Are there any sacred cows—songs that you would never approve for a synch deal?

Kaplan: As long as the product or—and Ron can speak to this—TV or film uses are tasteful and use the song in a respectful way, I think we are open to all opportunities.

Broitman: We definitely look at certain key songs that have a certain cultural significance and treat those a little differently. But we also like it when music supervisors or film and TV music execs actually show that they are fans and latch onto a song that wouldn't be such an obvious choice. Even lesser-known compositions still retain the significance of a Lennon-McCartney song.

How did you consider whether to use the Beatles' "All You Need Is Love" for the All You Need Is Luvs diaper campaign?

Kaplan: "All You Need Is Love" is one of the most beloved songs ever. There is nothing anyone can do to diminish its legacy. Some people found synchronizing the track with a diapers commercial to be quite sweet because it featured babies and appealed to young parents. There have been many synchronized uses of the track both prior to and since the Luvs commercial ran. Everyone who licenses "All You Need Is Love" finds a different and exciting way to interpret the song's meaning.

Do most Beatles synch deals come from songs you've shopped or requests you've received?



Kaplan: [We] are incredibly proactive in letting the entire branding, entertainment and gaming communities know that our copyrights are available for appropriate uses. Our clients are also great music fans.

Broitman: It's literally a daily occurrence that we both get approached by various people and we are putting it out there for certain projects, and it's only intensified with recent activities.

What kind of synch rates do the Beatles command compared to bands like Led Zeppelin or the Rolling Stones?

Broitman: These are songs that generations of people love and as such they command top dollar.

Kaplan: The price of the synch depends on the use. All the activity surrounding "The Beatles: Rock Band" and the rereleases has intensified Beatles interest.

What plans are afoot to capitalize on all the current Beatles activities?

Kaplan: We worked closely with "Rock Band" to ensure they have the necessary rights to create the amazing advertising announcing the game.

Broitman: This catalog allows us to maybe look at things in a bigger conceptual kind of way where we can have a number of songs as the soundtrack for a project. We are doing that as well with certain film and TV possibilities where these songs really become a character in a project.

Kaplan: Many of our advertising clients have created brilliant new versions of classic Lennon-McCartney songs. OK Go's version of "Anytime at All," produced for a Chase bank spot, was unique, as were many of the versions of "Hello, Goodbye" created for the various Target ads. —EC

None of the Beatles reissues will feature previously unreleased tracks, although in an apparent nod to the need for bonus material, mini-documentaries on each Beatles album will be included in early copies of individual reissue titles and in the stereo boxed set.

It isn't clear whether improved sound will be much of a draw for young music fans, many of whom listen to music through MP3 players and computer speakers.

"Although the sound is different, the songs are the same, so I doubt the kids of today will give a hoot about the remasters, unless the 'Rock Band' game has a positive influence," says Chuck Thatcher, VP of retail at Music City, the Nashville-based parent of the seven-store Cat's Music chain. "I hope the label works the radio stations for airplay of the remasters. That could have an impact on the younger generations."

In addition, some retailers and industry executives question the wisdom of releasing the new Beatles reissues all at once, expressing concern that the simultaneous release of so many titles could dilute sales for certain individual albums. In the late '80s when EMI finally released the entire Beatles catalog on CD, the label staggered the albums' arrival, putting out at most only a few titles at a time and, in the minds of some industry observers, helping extend consumer demand beyond just perennial top sellers like "Abbey Road" or "Sgt. Pepper's Lonely Hearts Club Band."

"I am more of a fan of the staggered release because fans don't have unlimited wallets and to go buy 13 CDs in a single scoop is expensive," says Carl Mello, head of purchasing at

Newbury Comics. "Also, with the staggered release, you are giving fans a reason and a date to come back into the stores."

At the same time, a senior distribution executive points out that by releasing all of the Beatles' titles at the same time, EMI can get more bang for its advertising dollars by amortizing the expense over a larger revenue base. Furthermore, the simultaneous release of all of the titles in conjunction with that of "The Beatles: Rock Band"—and its multimillion-dollar ad campaign—has already created a full-fledged media event that's also generated an additional wave of free publicity.

CHRISTMAS GREETINGS FROM THE BEATLES

Brick-and-mortar merchants are viewing the Fabs' catalog relaunch as an early Christmas gift that will help push consumers into their stores to buy CDs. That's because the Beatles are among a small number of major acts that still don't make any of their albums available as digital downloads.

While Apple and EMI have discussed releasing the Beatles through iTunes, EMI doesn't have any immediate plans to sell the Beatles' music digitally, sources say, despite speculation that a deal might be announced Sept. 9, when press-savvy Apple has scheduled a press conference to make an iPod-related announcement.

But the band has done quite well sales-wise without embracing downloads. Despite its absence from iTunes, now the top U.S. music retailer, the Beatles' 2000 hits collection "1" is the best-selling album of the decade, while the Cirque

du Soleil-related "Love" album has sold nearly 2 million copies and certain individual catalog titles like "Rubber Soul" and "The Beatles" (The White Album) have sold more than 1 million each since the start of the new millennium, according to SoundScan.

Another factor fueling the Beatles' rise during this decade could be the burgeoning strength of catalog sales, which have grown from 34.4% of total album sales in 2000 to 41.8% in 2008. So far this year, catalog sales account for 46.2% of overall album sales.

The Beatles are also the second-best-selling act of the SoundScan era in the United States, with album sales of nearly 58 million copies since SoundScan's launch in May 1991. Country star Garth Brooks is No. 1, with sales of 69.3 million.

Like the Beatles, Brooks doesn't make any of his albums available for purchase as downloads. Coincidence? Some market watchers believe the ability to buy individual tracks cannibalizes album sales. While that may be true to some extent, most executives don't believe it explains the sales superiority of the Beatles or Brooks, which can each count on the loyalty of huge fan bases.

"One could even argue how much bigger they would be if they were available digitally, particularly now, with iTunes accounting for 25% of the U.S. market," says one distribution executive, who also made an observation echoed by other executives.

"The fact that they are No. 2 for this decade," he says, "is due to the power of the Beatles." ...

GAMES BEATLES PLAY



HOW THE FAB FOUR FINALLY WENT
DIGITAL—THANKS TO MTV'S 'ROCK BAND'
BY ANTONY BRUNO

PAUL DEGOOYER IS TIRED—for good reason. ■ It's about two weeks before the release of MTV's "The Beatles: Rock Band," and DeGooyer, senior VP of electronic games and music for MTV Networks Music Group, has been traveling to New York, Boston, Los Angeles and London since 2007 to work on the project. He's conducted delicate negotiations with surviving Beatles Paul McCartney and Ringo Starr, along with Yoko Ono Lennon and Olivia Harrison; hammered out essential licensing deals with executives at Sony/ATV and EMI Music, which treat the Beatles catalog with almost reverent care, and overseen the development of new technologies to meet the high expectations of all involved.

"It's been a bit of a blur," he says, the fatigue obvious in his voice as he speaks from his New York office.

To all involved—MTV, its game development subsidiary Harmonix, EMI, Sony/ATV, the remaining band members and the families of all—the end result of all this time, effort and frustration is much more than just a videogame. It's the latest contribution to the hallowed canon of what many consider to be the world's greatest band.

"It's really about a new way to play with the Beatles' music than it is a new 'Rock Band' game," DeGooyer says with quiet humility. "If we did our jobs right, it is an authentic piece of the Beatles' catalog of work, and that sounds kind of crazy because it's a videogame."

This point became crystal clear to DeGooyer when, after

first pitching the concept to the band and surviving family members two years ago, they insisted on including music from every stage of the Beatles' career—something that wasn't as easy as it sounds, given the primitive way the band recorded its early work.

On "Taxman," for example, the drums and guitar were recorded on the same track. But "Rock Band" needs to devote a separate audio track to each instrument, so MTV had to figure out how to split those tracks into separate files in order to include the earlier songs in the game. Failure would mean losing the band's blessing—and thus the project.

Thankfully, MTV and Harmonix were able to enlist the help

of Giles Martin, son of Beatles producer George Martin, who had access to the Beatles' master recordings and had just cataloged them while working on the Grammy Award-winning "Love" project for Cirque du Soleil. He developed a filtering method that split these instruments into separate tracks.

With that hurdle passed, MTV could have just plowed forward with the simple act of licensing. Instead the team brought in Martin Bandier and Peter Brodsky, Sony/ATV's CEO and executive VP of business and legal affairs, respectively; and Cynthia Sexton, executive VP of global brand partnerships at EMI, into the planning and development process along with the Apple Corps shareholders.

"While it was critical to work with Apple and the Beatles, we didn't want to take for granted the other rights holders would go along with them," DeGooyer says. "They all needed to understand exactly what we were doing and have input. When you have that many rights holders involved in a catalog, it's not obvious that their interests align at all points."

The results of this process are evident in the game. In addition to the 45 songs from the band's catalog—more from one act than any other music-based game yet released—the title brings a level of detail not yet seen in a music-based game. Each band member is animated in striking detail, down to the way their eyes and hair move while playing. Scenes of the Beatles' performances in Liverpool's Cavern Club and New York's Shea Stadium include the actual crowd noise from each venue. The game's re-creation of the Beatles recording in Abbey Road's famed Studio 2 includes never-before-heard banter among the band as it recorded its later work. Trivia about the act is included as unlockable bonus material, along with previously unreleased photos, audio and video.

Perhaps most remarkably, the Beatles will allow fans to buy at least a portion of their music in digital form as extra downloadable content for the game, starting with "Abbey Road" Oct. 20 and followed by "Sgt. Pepper's Lonely Hearts Club Band" and "Rubber Soul" in November and December, respectively.

"Everyone realized doing this game was really a significant event in bringing the Beatles into the 21st century," Sony/ATV's Bandier says. "This is an enormous opportunity, because for a moment in time, it will be the only legitimate place where you can get the music in a digital form."

Game on! **PAUL McCARTNEY** and **RINGO STARR** introduce 'The Beatles: Rock Band' at the Microsoft XBox 360 E3 2009 press conference in Los Angeles.



'REVOLUTION'

Legacy aside, the Beatles hope the game will generate profits for them as well. And the band will make money on the music included in the game, but also on likeness and for the downloadable music being made available later.

The many versions of the game include a \$250 deluxe edition with plastic signed replicas of McCartney's Hofner bass guitar and Starr's Ludwig drums (George Harrison's Gretsch Duo Jet and John Lennon's Rickenbacker will be sold separately for \$100 each). That's \$90 more than the \$160 "value" package that includes basic "Rock Band" instruments. There's also a \$60 disc-only version for consumers who have existing "Rock Band" or "Guitar Hero" instruments.

Sales expectations are high. Wedbush Morgan Securities videogame analyst Michael Pachter estimates the game will sell 5 million copies by year's end, with the disc-only version moving 3.5 million and the deluxe and standard versions selling 1.5 million between them.

For the Beatles, the biggest upside comes from the sales of the deluxe version. MTV won't make much money on that package, but the company enjoys healthy margins on the disc-only version, as well as downloadable content. There isn't a shortage of speculation about how much MTV paid for the rights to the Beatles catalog, but sources say the design and motion-capture work was just as expensive as the licensing costs in the eight-figure budget.

Without directly addressing the game's costs, MTV's De-Gooyer says the deal is structured so both parties stand to profit.

"The deal was carefully constructed as a partnership with the Beatles and Apple Corps," he says, "and that's borne out in both the creative of the game as well as the business deal behind it."

MTV hopes the game will drive subsequent sales of downloadable Beatles content and convert Beatles buyers to the "Rock

Band" franchise. Beatles content won't be available for existing versions of "Rock Band," nor will "Rock Band" music be playable on the Beatles game. But the plastic instruments that come with the Beatles game will work with other versions of "Rock Band," which customers can buy as a disc.

Each downloadable Beatles album will cost \$17, with individual songs going for \$2. MTV typically keeps about 70% of the price of downloadable content purchased through "Rock Band." Although the Beatles are believed to have received a better deal, this is still a very profitable business.

The entire music-game category has suffered a 46% decline in year-over-year revenue through July of this year, according to the NPD Group, causing some to question whether music games are just a passing fad. But much of this decline is due to sales migrating from expensive first-time hardware purchases to software sales that consist of new music either in the form of downloadable content or expansion discs. And NPD's figures don't include the revenue made from downloadable content.

'GOT TO GET YOU INTO MY LIFE'

The future of music games depends on attracting newcomers, which is why the Beatles game is so important to MTV.

"It has to be for older people," Wedbush Morgan's Pachter says. "They're sitting around waiting for something to come along that appeals to them. So they're 40-something people that have looked at 'Guitar Hero' but are not sure why they want to learn Aerosmith or Metallica songs. They see this and think, 'I can get into this.'"

The game's developers went to great lengths to appeal to



The Beatles have game: 'The Beatles: Rock Band' instruments (left); above scenes from the game.

this demographic by removing many of the "game" elements from the Beatles title. While "Rock Band" has players earning points for accuracy and being rewarded with virtual money to spend on such band essentials as a van or instruments, the Beatles game is fully experiential. There's no "goal" or "boss" or even points. You just play.

The Beatles music should attract new gamers, and the way the band used the title to tell its story could

also inspire others artists to get creative in this new medium. From their formation in 1959 to their 1970 breakup, the Beatles always experimented with whatever medium was driving rock music at the time. Their rise to fame was driven by concerts, their greatest success came from studio albums. And now, despite having skipped digital downloading, the Fab Four stand poised to master yet another format—interactive media.

"I look at the musical landscape and say, 'There's the Beatles and everybody else,'" Bandier says. "I don't think you can find another artist that you can use a chronology of their life and events in the same way."

Even so, the Beatles will almost certainly inspire other bands to take the plunge into the world of gaming. Pearl Jam plans to release its new album as downloadable "Rock Band" content the same day it arrives in stores. And the new Rock Band Network allows any band to create and sell music as it likes through MTV's system.

"It would be great if people look at this a year from now and say, 'I want to play my favorite song in this format,'" De-Gooyer says. "And chances are, a lot of people's favorite songs will be on the 'Rock Band' platform." ...

RETAILERS CAPITALIZE ON NEW BEATLES MERCH TIMED TO REISSUES

BABY YOU'RE A RICH BAND

Music fans who have empty shelf space next to their Beatles CDs won't for much longer.

In conjunction with the Sept. 9 release of the Beatles remasters and the band's "Rock Band" game, retailers are stocking up on new Beatles merchandise. Fans can now create veritable Beatles altars that include a special Beatles edition of Trivial Pursuit, new apparel, guitar straps, journals, address books, key chains—even a baby stroller.

"[Sept. 9] is going to be a huge day, no doubt about it, and lead to a huge few weeks of sales," says Steve Glasenk, VP of licensing at Live Nation Merchandise, the exclusive licensing agent for the Beatles in North America. "But the sales on all of that—be it the videogame, remastered CDs or merchandise—is going to carry through" into the fourth quarter.

Live Nation—which also manages the group's North American online store at Beatles.com—works closely with London-based Apple Corps to develop new products. "We will solicit ideas and interests from various people, then go to [Apple Corps] for approval of the product category and company involved," says Live Nation Merchandise executive VP of retail and licensing worldwide Michael Krassner. "The Beatles program is only constrained by their idea to have quality product."

Fans may have access to thousands of different Beatles items, but Apple Corps is strict about approving new products. "Apple won't do certain product categories," Krassner says. "We wouldn't even try to get alcohol or cigarettes, for example."

Here's how several major retailers are taking advantage of Beatlemania:



BORDERS

On Sept. 9, Borders' 500-plus North American stores will feature a front-of-store Beatles merch setup that includes everything from the albums and videogame to puzzles and calendars.

"You will not miss it if you walk into a Borders," says Jodi Jackson, the chain's license trend gift buyer. Stores will carry more than 40 Beatles items (12 of which are exclusive)—the largest number of items for a musical act in the chain's history.

Borders is promoting the albums and merch in store signage and its weekly e-mail blast to 30 million people. As an incentive, customers who purchase two remastered Beatles albums will have the option to buy an album-sized "Abbey Road" tin for a reduced price of \$7.99 (the original costs \$19.99). The campaign runs through September and will pick up again during the year-end holidays.

"Since [Beatles music isn't yet] available on iTunes, this is the core demographic that will buy CDs," Jackson says. "So since we already had the customer in the store, we thought it would be a great idea."

RESTORATION HARDWARE

The home furnishing chain Restoration Hardware also will have a dedicated area for Beatles products in its North American stores during the fourth quarter, according to Live Nation's Glasenk. The chain will carry Beatles Trivial Pursuit, high-end

clothing and Box of Vision, an \$89.99 CD storage unit that contains a 200-page book of Beatles artwork and a guide to the band's catalog.

Veteran label executive Jon Polk, who created Box of Vision and is selling it online (boxofvision.com), says he's already shipped about 20,000 copies to retailers around the world. "The [online] preorders have now put me in the black," he says, noting that 5,000 orders have been placed. "The excitement about the remasters and 'Rock Band' are helping me, because people are online doing searches and there's a lot of discussion going on."

MIRAGE RESORT AND CASINO

Inside the Mirage Resort and Casino in Las Vegas, the store for Cirque du Soleil's Beatles show, "Love," carries various Beatles- and "Love"-themed merchandise, including albums, performance programs and clothing. About 40% of those items are exclusive to the 2,200-square-foot shop, which opened in 2006 and is frequently visited by Yoko Ono, according to store manager Nick Hernandez.

With the reissues, the store is setting up Xbox demo stations, where visitors can play "The Beatles: Rock Band" and buy the game and CDs.

The store's buyers work with Apple Corps to decide which products to sell, but "the contract we have is with the Beatles, so everything inside the store needs to have all four members," Hernandez says, noting that Cirque du Soleil owns the logo rights to the show's name. "We've had guests asking for John Lennon shirts and stuff like that, but we can't sell one person's product."

The shop's best-selling item is the \$20 "Love" album, according to Hernandez. The set has sold 2 million copies in the United States, according to Nielsen SoundScan. Eight percent (157,000 copies) of the album's sales have come from the Las Vegas market.

—Mitchell Peters



THE BEATLES' ALBUMS ARE CONSIDERED NATIONAL TREASURES—SO REMASTERING THEM REQUIRES SOME INTERESTING DECISIONS BY PAUL SEXTON

REPAVING 'ABBEEY ROAD

Any appointment at Abbey Road still involves walking over the most famous pedestrian crossing in popular music. And the history of the north London studio hangs heavy in the air when the meeting is with the engineers who have just finished digitally remastering all the original Beatles albums, from "Please Please Me" through "Abbey Road."

Borrowing a phrase from one of those engineers, project coordinator Allan Rouse says wryly that his seven-member team has spent the last four-and-a-half years "fiddling with the crown jewels," a phrase that could induce alarm in audiophiles. But Rouse and his colleagues have years of experience with the Beatles masters among them, and they approached the most famous 525 minutes in recorded-music history with meticulous respect.

Rouse, who joined EMI straight from school in 1971, began his career working with Beatles engineer Norman "Hurricane" Smith. Recording engineers Guy Massey and Paul Hicks worked on the 1995 "Anthology" DVD set, while Rouse and others oversaw the 5.1 surround sound and stereo mixes of the 1999 "Yellow Submarine" reissue.

Even so, they knew that one intrusive piece of sonic tweaking could infuriate hordes of fans—many of whom have a relationship with Beatles albums that borders on the obsessive.

"There were seven of us involved, so as not to put this huge amount of pressure on the shoulders of one individual," Rouse says candidly. Sean Magee, who worked with Hicks on the mono versions of the remasters, adds, "You have to switch into work mode. You basically do it as you would any remastering job, with due reverence to what went before."

Rouse passionately defends the decision to go back to master tapes that were last reissued in 1987. "There was nothing really that wrong with the '87 [releases]," he says. In some ways, however, they're no longer up to today's standards. "It's a long overdue overhaul. The minute the CD got invented, everybody thought it was adequate to get the master tape out and put it onto CD. Remastering was something that happened maybe a decade or so later."

Many of the changes Rouse and his team did make are less the result of creative fiddling than superior equipment. "Today equipment exists that didn't exist then to [handle] some of the things we decided we wanted to tackle," he says. "With a tiny bit of help here and there, they're greatly improved."

Most of those improvements are subtle, and the engineers chose not to apply the dynamic compression found on some recent remasters. "Our tweaking, in terms of EQ, is quite sub-

tle," he says. "There's upwards of 20 tracks, within the stereo [remasters], where we haven't done anything. There's a large number above that where it's very small amounts of EQ. Maybe you're trying to help the drums, [for instance, if] Ringo [Starr's] snare isn't cracking through."

Rouse says the team tweaked a small number of "bad edits, dropouts and, more importantly, sibilance, microphone pops and electrical clicks." Some probably went unnoticed. One that casual listeners might have heard was the "pop" in John Lennon's vocal on "I'm a Loser," now corrected.

"We'd already agreed that if we thought [a "mistake"] was in any way connected with the performance, we weren't going to touch it," he says. "Breaths, Ringo's squeaky bass drum pedal, the squeaky chair at the end of 'A Day in the Life,' coughs, [Lennon's] 'fuck' in the middle of 'Hey Jude'—all of these little things were going to remain."

First, Massey listened to each track up to three times and made a list of what needed to be tweaked on each album. Then audio restoration engineer Simon Gibson made the necessary change, "so that it didn't affect the integrity of the recording."

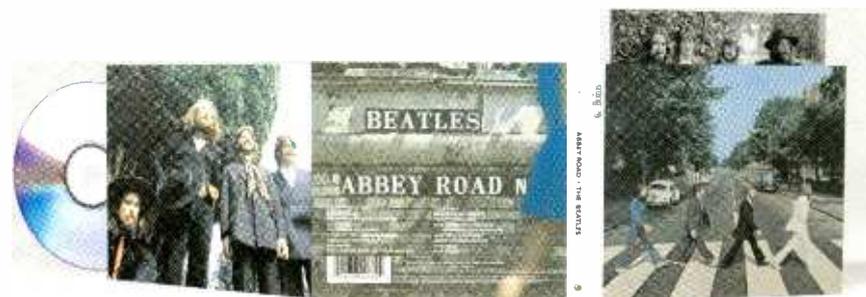
Rouse and Magee played Billboard some "before and after" comparisons of how the new masters sound compared with their 1987 equivalents. And from the harmony vocals in "Hey Bulldog" and "Goodnight" to the backward cymbal in "While My Guitar Gently Weeps," many sounds are crisper and more vital. Of course, many listeners will hear these new albums not on the high-end speakers at Abbey Road but on car radios or—worse yet from a sonic perspective—ripped MP3s.

"The way people listen now is on equipment that quite frankly is inferior," Rouse says. "I don't think anybody in this building or any other studio in the world ever changed their attitude about trying to provide the best possible sound, but nobody's hearing it. It's a crying shame. I don't really know how you can change that apart from educating people that what they're hearing is only part of what's there."

If and when the Beatles catalog comes to iTunes, Rouse says, the team could decide to make further tweaks. "We haven't looked into it, but let's say for instance you had to create a



On the record: RINGO STARR (center) and GEORGE HARRISON (right) arrive at Abbey Road in November 1966; below: the 'Abbey Road' reissue.



slightly different EQ'd master to make it acceptable for this method of playback," he says. "So it goes up on iTunes and you can put it on your iPod or whatever and it sounds better. What happens then if somebody decides—as I'm sure people must do—to burn a disc, they've got decent hi-fi and they play it on that? You've now created something that isn't the best way of representing it, so you're putting out two masters. That worries me, I've got to admit."

Rouse declines to comment on the remastering budget but hints that it inevitably ran beyond the initial number. "Every time we do a Beatles job, I have to budget for it," he says. An estimated £25,000 budget (\$41,000) for the 1999 "Yellow Submarine" mixes ended up being half of the real cost.

"You get it as right as you can," Rouse says, "but I still have an attitude [of], 'OK, I've gone over. So what? It's the Beatles.' "



VOICE OF AMERICA
Renée Fleming readies
15th solo album



LATIN, YOU BETCHA
Canada's Alex Cuba
preps U.S. push



TRIBUTE TO A MENTOR
Steve Wariner salutes
Chet Atkins



NERF WARS
Forever the Sickest
Kids builds fan base



MARATHON MAN
Jack Ingram sets
Guinness World Record

26

26

27

30

31

MUSIC

HIP-HOP BY MARIEL CONCEPCION

'DAY' BREAK

After A Successful Debut With The Single 'Day N Nite,'
Kid Cudi Releases His First Album

At the beginning of the year, Kid Cudi threatened to quit the music industry because "the drama that comes with it is more overwhelming than the shit I was dealing with when I was piss-poor broke," he wrote on his blog. He says he felt pressured to top the success of his introductory single, "Day N Nite," which peaked at No. 3 on the Billboard Hot 100—and the expectations weren't helped by reports of a beef with fellow rapper and labelmate Consequence.

But times have changed. On the eve of the release of his debut album, "Man on the Moon: The End of Day," due Sept. 15 on G.O.O.D./Universal Motown, Cudi, born Scott Mescudi in Cleveland, has made peace with his situation by putting his frustrations down on vinyl.

"Early on, before I even had a deal, before shit was poppin' for me I felt some pressure," Cudi says. "But after people started responding to my mixtape, it made me more confident. When you see you have people supporting you, it makes you comfortable. Fans really helped me open up a lot more than I thought—they are who really gave me the confidence to do what I do. I could've just made another 'Day N Nite,' but they gave me the confidence to tell my story instead."

With the help of producers Plain Pat, Rataat, Kanye West and Emile and collaborators like Rataat, West, Common, Chip the Ripper, Billy Cravens and MGMT, Cudi takes his listeners through a dark, ambitious, self-reflective 15-track set—broken down by acts and narrated as dreams and nightmares—revealing his deepest fears, hopes and dreams.

"I really wanted creative records. I knew what I was looking for when I listen to beats. I knew what I needed and how many tracks I needed just like that," Cudi says of the "nice collection of new-sounding shit," as he refers to the album. "I went off instinct a lot, which made it easier for me to put together. This album wasn't hard at all."

The best examples of his storytelling ability come courtesy of tracks like "Heart of a Lion (Kid Cudi Theme Music)," which finds Cudi rhyming, "At the end of the day, my momma told me/'Don't let no one break me,' " over drums and synthesizers; "Cudi Zone," on which he raps, "When I'm zoned, I'm feeling all right/I forget about it all," over violin strings; and "Pursuit of Happi-

ness," with lyrics like "I'm in pursuit of happiness/I'll be fine once I get it/I'll be good," atop electric guitar riffs. "Pursuit" is slated to be the third single off the album.

Other standout tracks include the piano- and drum-laden "Enter Galactic," the bass-heavy "Sky Might Fall," the anxious "Solo Dolo," the thoughtful "Soundtrack 2 My Life" and the second single "Make Her Say," which reached No. 43 on the Hot 100.

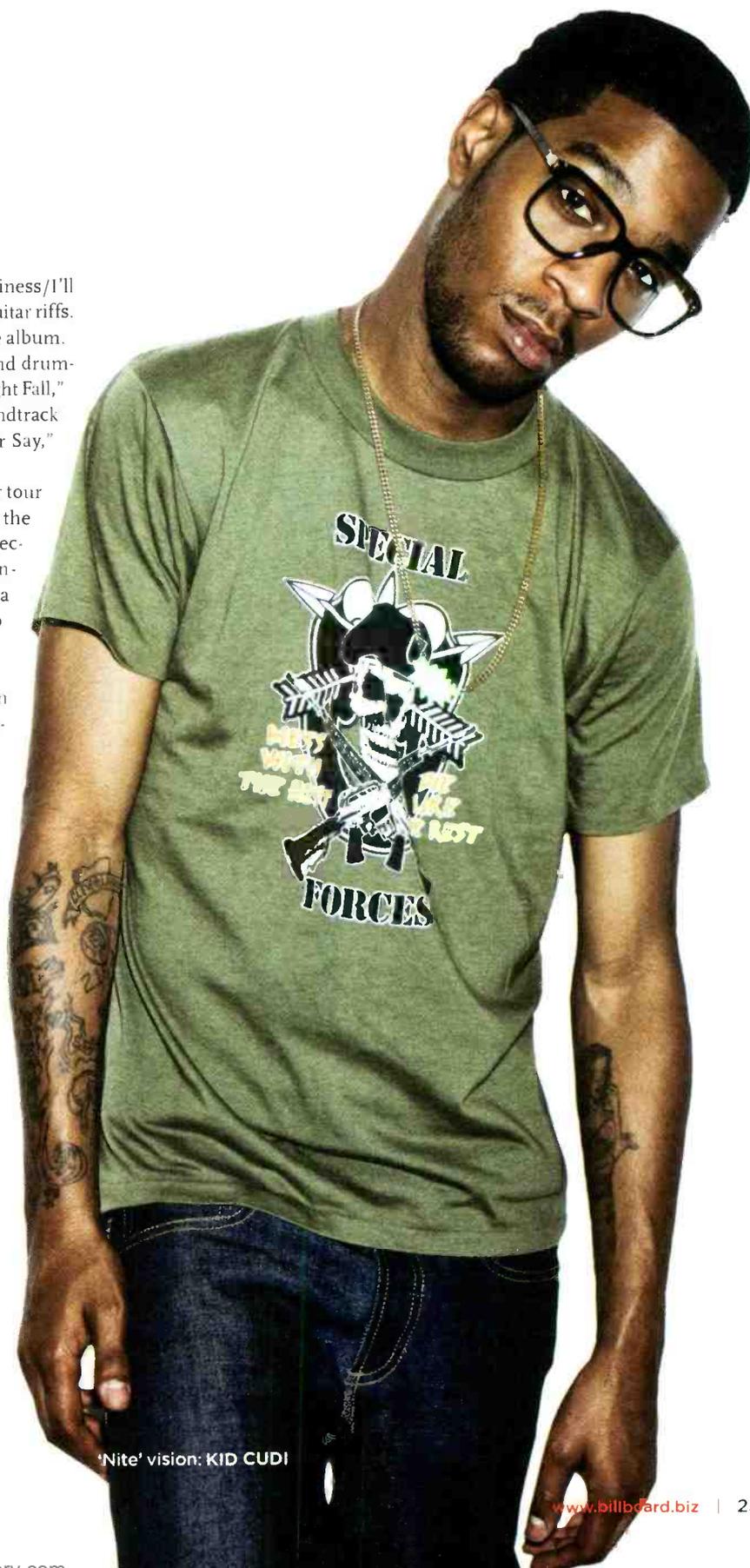
Cudi recently wrapped the Great Hangover tour with Asher Roth and is slated to start filming the HBO show "How to Make It in America," executive-produced by Mark Wahlberg ("Entourage"). Additionally, Cudi is set to host a listening at the Bape Store with designer Nigo (Bathing Ape) during fashion week this fall; a collaborative shirt design is in the works.

Online, according to Universal Motown Records Group senior director of marketing Bill Zarro, Cudi recently unveiled the artwork—which he personally sketched—and the track list to the album on his Twitter page. As for the album itself, there will be a deluxe version available with a DVD containing concert footage, a poster and lyrics, Zarro says.

Cudi is also involved with Activision's upcoming "DJ Hero" videogame.

Yet with fame comes not only drama, as Cudi says, but comparisons. So far, "Man on the Moon" has been compared to West's "808s and Heartbreak," while Cudi has been likened to West and another newcomer and labelmate, Drake.

But Cudi takes the assessments in stride, calling them "a compliment." He says, "To be in the same category with great people of great talent is amazing. But, my mission statement is to change things and make shit better. I want to make music that inspires motherfuckers to feel like they are me, that they can do what they want if they believe in themselves. I don't know another artist that makes music with that type of motivation." ■■■



'I went off instinct a lot—this album wasn't hard at all.'
—KID CUDI

'Nite' vision: KID CUDI

LATEST BUZZ

>>>VULTURES HIT THE GROUND RUNNING

Them Crooked Vultures—the supergroup featuring Foo Fighter Dave Grohl, Queens of the Stone Age's Josh Homme and Led Zeppelin bassist John Paul Jones—will launch its first U.S. tour next month, including a just-announced set at the Austin City Limits Music Festival. The group will perform on the festival's opening night (Oct. 2) prior to Yeah Yeah Yeahs and Kings of Leon, as well as kick off the festival Oct. 1 at Stubb's Bar-B-Q as a part of the ACL Aftershow series.

>>>SUBLIME REUNITES WITH NEW SINGER

Sublime, the chart-topping Long Beach, Calif.-based punk reggae group that split up more than 13 years ago when its lead singer died, will play its first official gig with a new vocalist as part of the Smokeout festival, to be held Oct. 23-24 at the San Manuel Amphitheatre in San Bernardino, Calif. Sublime's original lead singer, Bradley Nowell, died of a drug overdose in 1996 just as the band was achieving its biggest mainstream success. Surviving members Bud Gaugh and Eric Wilson went on to form the Long Beach Dub All Stars, but earlier this year played a gig with Northern California-based singer Rome that Gaugh later called a Sublime reunion.

>>>NOEL GALLAGHER QUILTS OASIS

Lead guitarist/songwriter Noel Gallagher has quit Oasis, according to a statement he posted on the band's Web site. The announcement came shortly after the last-minute cancellation of the group's scheduled performance Aug. 28 at the Rock En Seine festival in Paris. "It's with some sadness and great relief to tell you that I quit Oasis tonight," Gallagher wrote. "People will write and say what they like, but I simply could not go on working with Liam a day longer."

Reporting by Michael D. Ayers, Evie Nagy and Mitchell Peters.

CLASSICAL BY KERRI MASON

Down To Earth Diva

Renée Fleming Helps Bring Classics To The Masses

There are divas, and then there is Renée Fleming.

During her 25-year career, the opera soprano has accrued all the trappings and tributes of international prima donna-dom. Designers like John Galliano, Karl Lagerfeld and Oscar De La Renta have dressed her in glittering custom threads for her gala performances. Heads of state have commissioned her performances, including President Barack Obama, at his January inauguration celebration. She's the face of Rolex in select print campaigns. She has inspired and named a perfume (Coty's La Voce by Renée Fleming), a flower (the Renée Fleming Iris) and even a chocolate dessert (Master Chef Daniel Boulud's La Diva Renée).

But despite the glamour and adoration, in real life, Fleming is open, real and decidedly un-diva-like. That very quality guides the plan to support her 15th solo album, "Verismo" (Decca), out Sept. 15. The collection explores the earthy Verismo style, from its most known music and composers ("La Bohème," Puccini) to those more obscure (Leoncavallo, Catalani).

"It's become very clear to me, with experience, that singers who have a penchant for diva behavior just do, and those of us who don't, don't," Fleming says. "It's not in my makeup; I don't have the time or energy to devote to that. I'm a pragmatist at heart, I work very hard, and I love what I do. That's where I put all my diva energy."

Since signing with Decca in 1996, the Pennsylvania native has sung on more than 30 releases, which have collectively sold nearly 780,000 copies, according to Nielsen SoundScan. Her voice is one of the most soulful in opera history and was famously described by conductor Georg Solti as "double cream." Its richness

The soprano:
RENÉE FLEMING

and humanity has allowed her to explore other genres—like jazz and folk on 2005's "Haunted Heart" and the American theater songbook on 2003's "Under the Stars" (with baritone Bryan Terfel)—without sounding like an out-of-touch opera singer. Her elegantly gritty take on Joni Mitchell's "River" helped win her younger admirers, including "Harry Potter" actor Daniel Radcliffe. ("My daughters think he's a wonderful fan to have," she says.)

Decca has high hopes for "Verismo." "It's purely classical material, but popular and easily accessible," says Decca U.S. product manager Joseph Oerke. "And Renée is that rare classical artist that can and has been showcased to a larger group, through TV appearances and press. That's part of the goal with any release, but especially with something like this with her."

The marketing plan—which, unlike a pop release, stretches as long as 12 months from release day—consists of in-venue retail at all of Fleming's recital dates throughout December and January, and as many direct audience touch points as possible, including in-store and post-show receptions and signings. "She's superb at interacting with fans, she's so gracious, and we definitely utilize that," Oerke says. "She's the best advertising for her own self."

iTunes users will get an exclusive bonus track, and Amazon will run a "listening party" promotion, giving away a prerelease album track to "let people test out the repertoire before committing to buy it," Oerke says. At press time, "Verismo" is No. 5 on the Amazon classical chart from pre-orders alone.

Fleming will open the New York Philharmonic season Sept. 16, star in "Der Rosenkavalier" at the Metropolitan Opera in October and embark on a five-city recital tour in December. She's also collecting material for a future release: "A roots kind of disc of Appalachian folk songs. My grandfather was a fiddler." Your typical diva? Not quite. ●●●

World beat:
ALEX CUBA



LATIN BY AYALA BEN-YEHUDA

CUBA LIBRE

Alex Cuba Charts His Own Course

Smithers, British Columbia, isn't a typical Latin music hub, but Cuban-born singer/songwriter Alexis Puentes has always done things his way.

The artist, who lives in Canada, started his own label, Caracol, to release albums that didn't fit into the tropical salsa mold one might expect from

his performance moniker, Alex Cuba. But staying true to his Spanish-language folk-funk-rock hybrid has paid off, with his first two albums winning Juno Awards (Canada's version of the Grammys).

Cuba played showcases at South by Southwest and the Latin Alternative Music Con-

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>TALKING TRASH

Scottish alt-rock six-piece Trashcan Sinatras experienced the Internet's power firsthand in July, when the band issued a prerelease edition of its new album, "In the Music," on its Web site.

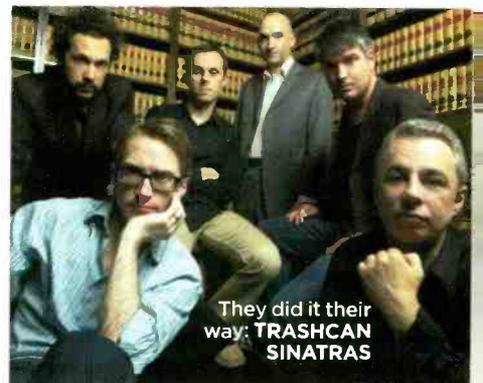
"The reaction was incredible," says Jim Collinson, partner at Lo-Five, the band's management agency and U.K./European label. "It sold so fast our bank thought we were running some elaborate fraud and froze our accounts. We had to spend six hours on the phone reassuring them that all was well."

All is indeed well, with the indie-pop act currently enjoying something of a renaissance—23 years into its career. Its fifth album, "Into the Music," gets a U.K./European release Sept. 14, following its April 22 Japanese release on JVC/Victor. A

fall U.S. release is due through Fontana Distribution. Even the last-minute collapse of a licensing deal with Hensley Music Group didn't derail its 21-date U.S. tour, booked by Mob Inc., which finished Aug. 16.

"The band has such a strong following—and such a dedicated grass-roots team around them—that, tour support or not, there was no question whether we would carry on," Collinson says.

Collinson notes that U.K. and European dates are planned for later in the year,



They did it their way: **TRASHCAN SINATRAS**

6 QUESTIONS

with STEVE WARINER
by DEBORAH EVANS PRICE



ference and opened for Colombian indie favorite Aterciopelados on its spring U.S. tour this year. This fall, he'll engage in a full-court stateside press.

On the heels of co-writing credits and featured vocals on fellow Canadian Nelly Furtado's forthcoming Spanish album, Cuba has affiliated with BMI and is putting together a co-publishing deal with Universal Music Publishing Group (UMPG). Booked stateside by the Agency Group, he has a packed schedule of club and festival dates before and after

the Sept. 22 rerelease of his last album, "Agua Del Pozo," with new tracks on iTunes. A physical run of 10,000-12,000 copies through a pressing and distribution deal with EMI/Caroline will accompany the digital release. And in an unusual approach for a Latin alternative artist, Cuba's single "Si Pero No" is being promoted to college radio, bilingual entertainment channels mun2 and MTV Tr3s and commercial Latin radio stations.

"I have a mission to change people's minds about what Cuban music is," says Cuba, who also has his own "Live From SoHo" EP on iTunes. "They think they'll see a show with a 16-piece band with lots of horns. I do my show with a trio and we blow everyone away. I feel that doing more with less is very powerful."

Cuba's sound "doesn't fit into the traditional pop box," manager Andres Mendoza says, which makes commercial Latin airplay far from a given. But "obviously the connection with Nelly is wonderful and it's broken down barriers in introducing him to a lot of people in the industry. We are looking forward to a lot of synchs and co-writes that [UMPG] can set up."

Cuba is playing small venues in the United States, like Stubb's Bar-B-Q in Austin, the Mint in Los Angeles and Highline Ballroom in New York, before returning to Canada for a long stretch of shows at performing arts centers and theaters through the spring. Meanwhile, he's finishing his self-titled third album, out Oct. 27 in Canada on Caracol/EMI and slated for a U.S. release in the spring.

"Alex Cuba" shows his breadth as a musician and songwriter, with touches of Afrobeat, meditative lullabies and a track in English (the acoustic disco track "If You Give Me Love"). There's also "Caballos," an uptempo jazz-funk blend; "Tierra Colora," a brisk psychedelic groove; and "En El Cielo," which sounds like a ska rhythm with coolly romantic salsa vocals.

For his part, Cuba—who picked up the bass when he was 14 and grew up on the island fascinated by American acts like Michael Jackson and Kool & the Gang—says it's been gratifying to see people in the audience at his shows that are already familiar with his music. "It's been fun coming into my own and seeing people appreciate that."

with Japan and Australia also on the horizon. The band's songs are published through Sony Music Publishing in Japan and Cooking Vinyl Music for the rest of the world.

—Steve Adams

>>> BEST IN CLASS

The name's a lot to live up to, but London-based trio the Very Best might well justify its hype.

The group—Malawi-born singer Esau Mwamwaya and production team Radioclit—made a splash with the 2008 mixtape "Esau Mwamwaya and Radioclit Are the Very Best," which its manager, Steve Webster, says has been downloaded 250,000 times. Featuring collaborations with M.I.A. and Santigold, the mix was recorded after the act had finished its album "Warm Heart of Africa," which then sat on the shelf for almost two years.

"Warm Heart of Africa" is finally appearing Aug. 31 on the U.K. indie label Moshi Moshi, rolling out internationally before its Oct. 6 U.S. release on Green Owl Records.

Moshi Moshi co-founder Stephen Bass says the title

track, on which Vampire Weekend's Ezra Koenig guests, has already been added to the playlist at digital station BBC 6 Music. On both sides of the Atlantic, he adds, "We're targeting tastemakers and sending out plenty of remixes to various blogs and radio. We're lucky to be starting off with a base of awareness because of the success of the mixtape."

Bass says the group will play fall U.S. shows after European summer festival dates. The Very Best is currently without a publisher, and it's booked by the Windish Agency (United States) and Decked Out (international).

—Cortney Harding

>>> DAY TRIPPER

Sarah Blasko's distinctive vocals have established her as one of Australia's premier talents, but her voice doesn't carry onto Australia's radio airwaves. With the exception of state-funded youth station Triple J, the national networks rarely play the singer, who's about to hit the road again.

Blasko's live performances—and critical acclaim—have cap-

tured a sizable audience Down Under. Her current album, "As Day Follows Night" (Dew Process/Universal Music Australia), hit the Australian Recording Industry Assn. chart at No. 5 following its July 10 release, eclipsing the peaks of her two previous platinum-certified (70,000 copies) albums.

"To have platinum records [without] significant airplay is something she should be very proud of," Dew Process founder Paul Piticco says. "Her sound's very unique, and she has a very strong sense of what's right and wrong for her."

A European release date for the album is being finalized, Blasko's manager Edrei Cullen says. Having performed at the Splendour in the Grass Festival (July 25-26) in Australia's Byron Bay, Blasko plays a handful of European shows in August and early September before heading home for dates through October and November.

Blasko is published by Sony/ATV and booked by High Road Touring (United States), Mobile Industries (Australia) and Pitch & Smith (Europe).

—Lars Brandle

Paying homage to a legend can be a challenge, especially when it's a close friend and mentor, but Steve Wariner rises to the occasion on "Steve Wariner, c.g.p., My Tribute to Chet Atkins" (out Oct. 6 on SelecTone).

Atkins gave Wariner his start: While the legendary guitarist was head of RCA Nashville in 1977, he fired Wariner from his own band in order to sign him to a solo deal. Wariner went on to have hits with "All Roads Lead to You," "The Weekend" and "Holes in the Floor of Heaven," as well as a lengthy, Grammy Award-winning career as a singer, songwriter and guitar virtuoso.

1 When did you meet Chet Atkins?

In 1973—I was touring with Dottie West. RCA put together a tour of Europe with a lot of their big acts—Dottie West, Jim Ed Brown, Bobby Bare, Danny Davis and the Nashville Brass and Chet. Chet was on the first leg of the tour because he had to get back to running the label. We were doing a show at Wembley Stadium. It was really cool meeting him. He was just as kind as I thought he would be.

stuff. And I certainly learned a ton from him in the studio. Chet trusted my playing from day one. Playing on my own records is vital for me as an artist and Chet saw that. He let me cut my own songs. He was not into the publishing game. Chet said, "I do not play that stuff. If it's a great song, then I go for it, I don't care who wrote it or who published it." That's a lesson that stuck with me.

4 Why did you launch SelecTone Records in 2003?

It was something that my wife, Caryn, and I talked about doing a long time. It was in the works when I left Capitol Records. I think the timing was right. The first album was "Steal Another Day" and then the Christmas album and then I did an album called "This Real Life," and then I did the Chet tribute.

5 The album came out in limited release in June and will be widely released Oct. 6. Why two street dates?

I wanted the timing between Chet's birthday and the time of his death. He was born on June 20 [1924] and then he died on June 30 [2001]. I really wanted the wide release to be then, but it was just not going to be ready. We are giving part of the

money from the limited release, which has a different cover, to Chet's music foundation.

6 In addition to the original songs you wrote, you recorded a "Producer's Medley" encompass-

ing hits that Atkins produced for Skeeter Davis, Perry Como, Jim Reeves and the Everly Brothers. Why?

He never recorded that medley ever. He did it on a TV show a couple times. When we did our symphony dates, we would do it and he would say, "Every now and then we get lucky with the right song with the right artist, and I am going to play you some of the hits"—and then he would make a joke, saying, "I do not have a medley of my hits because I don't have that many." I had to do that medley because I love it. It illustrates what a brilliant man he was as a record producer.



Guitar hero STEVE WARINER, inset: performing with CHET ATKINS, circa 1992.

2 How did you approach paying tribute to your friend and mentor?

I really wrestled with that. I have wanted to do this project since he passed away in 2001. My thought was, "What is the purpose of doing his songs and doing them halfway as good as he did?" I had to have some kind of different take on it. My hook is that I wrote part of it and had the concept of a soft timeline and trying to record songs in styles of those different eras. I used some of his guitars and I used analog tapes. I used old vintage mics. I really wanted it to be true to how he would do it.

3 How did he influence you?

Watching how he dealt with people, I really learned a lot from him aside from all the music



ALBUMS

AMERICANA

RICKY SKAGGS

Solo (Songs My Dad Loved)

Producer: Ricky Skaggs
Skaggs Family Records

Release Date: Sept. 15

If these are indeed the songs Ricky Skaggs' father sang to him as a child, it's a wonder he didn't suffer from perpetual nightmares. There's some awfully sober terrain covered on these 13 bluegrass and folk tracks, from the likes of the Stanley Brothers, the Monroe Brothers, Clyde Moody and the public domain. But Skaggs, who plays more than a dozen instruments and harmonizes with himself on this one-man-band set, tucks into all of them with a joyful and unapologetic reverence. The result makes "Solo (Songs My Dad Loved)" truly feel like an intimate, fly-on-the-wall field recording. Such instrumentals as "Colonel Prentiss," "Pickin' in Caroline" and "Calloway" give Skaggs room to show off his multitracked chops, while tracks like "Sinners, You Better Get Ready," "Green Pastures in the Sky" and "God Holds the Future in His Hands" offer case studies in how spirituality was communicated in rural Appalachia.—GG

ROCK

MARK KNOPFLER

Get Lucky



SCARLETT JOHANSSON & PETE YORN

Break Up

Producer: Sunny Levine
Atco/Rhino Records

Release Date: Sept. 15

Actress Scarlett Johansson follows up her 2008 collection of Tom Waits covers, "Anywhere I Lay My Head," with another fascinating project centered on quirky yet classic music. The songs on "Break Up" (a duets album with singer/songwriter Pete Yorn that was inspired by Serge Gainsbourg's '60s recordings with Brigitte Bardot) feel like relics from a long-lost AM radio station that has the urgency of modern pop. The set is less than 30 minutes of subtly crafted tunes about a disintegrating relationship, including the hand clap-driven "Blackie's Dead" and a stirring reworking of Chris Bell's "I Am the Cosmos." While Johansson is still a raw talent, she sounds comfortable exploring Yorn's songwriting and providing the backbone for his lilting vocals. Meanwhile, Sunny Levine's production keeps the album ticking, with clean acoustic riffs and piano keys only enhancing both vocal performances. "Break Up" could have been a messy misfire, but Johansson and Yorn have sculpted a short, sweet winner.—JL

Producers: various

Warner Bros. Records

Release Date: Sept. 15

Fifteen years removed from the global success of Dire Straits, Mark Knopfler is ever the quiet craftsman, sculpting one modest gem after another beyond the spotlight (at least in the United States). It's a shame that his solo music is largely ignored outside the States, because his albums are cohesive and complete in concept and they boast an aural bonanza of sound. "Get Lucky" is a tribute to the experiences and personalities of Knopfler's youth. The album takes sonic sojourns to the likes of Scotland ("Border River") and the Wild West ("Cleaning My Gun"), and the songs all seem to lock, with such prayer-like moments as the lovely "Remembrance Day." Listening to "Get Lucky" feels like a journey, where great care has been taken to ensure that you'll come back a little better.—WO

BOYS LIKE GIRLS

Love Drunk

Producers: various
Columbia Records

Release Date: Sept. 8

Boys Like Girls' 2006 self-titled debut had three hit singles, and subsequent touring scored the band more frequent flier miles in a 36-month span than most people accrue



NELLY FURTADO

Mi Plan

Producers: various

Universal Music Latino

Release Date: Sept. 15

There is nothing contrived about Nelly Furtado's Spanish-language debut, "Mi Plan." With simple, straightforward songs that appeal to melodic sensibilities rather than rhythmic contraptions, the set is a mix of vulnerability and earnestness. On the album, Furtado teams up with several Latin artists, including Alejandro Fernández, Juan Luis Guerra, Julieta Venegas, La Mala Rodríguez and Concha Buika, and classical crossover singer Josh Groban. The uptempo first single, "Manos Al Aire," lends itself to dance clubs, but it doesn't set the tone for the album, which balances intimacy with commercial appeal. Even when Furtado dwells on the obvious—like the cumbia beat of "Vacación" or the banal improvisation of "Bajo Otra Luz"—she does it with an appealing freshness that defies the formulaic. Standouts include "Como Lluvia" (featuring Guerra), with a chorus that switches from major to minor for a haunting feel. But the biggest departure is "Silencio" (featuring Groban), with Furtado adapting to his dramatic, classical sound while still retaining her earthy vocals and organic cadence.—LC



in a lifetime. If the new album "Love Drunk" is any indication, the group can plan on logging even more in the future. While the band's debut was one-dimensional, Boys Like Girls bolsters "Love Drunk" with new sounds and style shifts. The band's glam influences shine on "Real Thing" and "Heart Heart Heartbreak"—synth-laden retro-rockers that recall Bon Jovi's glory days. The ballads "Someone Like You" and "Go" show marked growth for the group, while the heart-on-its-sleeve "Two Is Better Than One" is a sure-fire hit. Those who weren't fans of Boys Like Girls' previous work may want to turn off the radio, because some of these songs will be heard for many years to come.—EL

THE BLACK CROWES

Before the Frost . . . Until the Freeze

Producer: Paul Stacey
Silver Arrow Records

Release Date: Sept. 1

It took the Black Crowes seven years to release last year's "Warpaint," but now that the Robinson brothers are back in the studio album business, they're making up for lost time. Fans who buy "Before the Frost . . ." will receive a dig-

ital password entitling them to a free download of the companion album ". . . Until the Freeze." Both sets were recorded before a live audience at Levon Helm's Woodstock, N.Y., compound and the sound of applause punctuates many tracks, reminding listeners of the fans' presence when the crisp arrangements don't. The material spans the Crowes' usual blues-rock spectrum—the opener, "Good Morning Captain," rides a roadhouse-worthy slide-guitar groove, while gorgeous harmonies enrich a cover of the Stephen Stills/Chris Hillman gem "So Many Times." But one highlight, "I Ain't Hiding," suggests that the band's Rolling Stones worship has reached a new level: It's an unlikely disco-boogie jam a la "Miss You."—MW

HIP-HOP

Q-TIP

Kamaal the Abstract

Producer: Q-Tip
Battery Records

Release Date: Sept. 15

Originally set for an April 23, 2002, street date, A Tribe Called Quest leader Q-Tip's second solo album is a stark contrast to the polished swagger of his underrated 1999

debut, "Amplified." Soulful and organic, with roots in jazz and funk, "Kamaal the Abstract" finds Q-Tip not only rhyming in his trademark nasal cadence, but also singing—and surprisingly well to boot. But his label shelved the album after dubbing it "too uncommercial." Eight years later, "Kamaal the Abstract" finally gets an official release, thanks to Sony subsidiary Battery Records—and even after the long delay, the set seems ahead of its

time. In addition to the original nine tracks—including the Prince-meets-Yusef Lateef slow burner "Do U Dig U?" and the airtight collaboration with sax great Kenny Garrett on "Abstractionisms"—this expanded edition contains two tracks left off the original release.—RH

JAZZ

BRUCE HORNSBY & THE NOISEMAKERS
Levitare



SHADOWS FALL

Retribution

Producers: Zeuss, Elvis Baskette
Everblack Industries/Ferret/ILG

Release Date: Sept. 15

Back on an indie label after a brief stint with Atlantic for its 2007 album "Threads of Life," Massachusetts-based Shadows Fall caters to its core on the new "Retribution," which packs plenty of the pummeling post-thrash jams the group has been kicking out for the better part of this decade. That's not to suggest that frontman Brian Fair and his bandmates didn't pick up a thing or two during their major-label days—tracks like "The Taste of Fear" and "Still I Rise" reflect a newfound economy of purpose, while "Picture Perfect" and "Dead and Gone" both make room amid the aggression for pretty acoustic interludes. Still, with its speedy tempos, gargled vocals and high-octane guitar roar, "Retribution" should convince doubters that Shadows Fall didn't relinquish its roots in its bid for the big time.—MW

THE BILLBOARD REVIEWS

SINGLES

Producers: Bruce Hornsby, Tony Berg
Verve Forecast

Release Date: Sept. 15

Bruce Hornsby rocketed to pop stardom with his 1986 album "The Way It Is," but he spent the better part of the next quarter-century following his multifaceted musical muse. From jazz outings with Christian McBride and Jack DeJohnette to his work with Ricky Skaggs and the Grateful Dead, Hornsby has managed to continually break musical boundaries. On "Levitate," Hornsby—backed boldly by his longtime touring band, the Noisemakers—digs deep into topical songwriter turf: rodents and their bacterial strains on the opener "The Black Rats of London," love and plate tectonics on "Continents Drift" and tripping the time-space continuum on "Space Is the Place," featuring the soaring guitar work of Eric Clapton. With scarcely a piano solo in sight, Hornsby lets the songwriting speak for itself, all while managing to encapsulate the very essence of his signature sound.—JR

CLASSICAL

ISABELLE FAUST & ALEXANDER MELNIKOV

Beethoven: Complete Sonatas for Piano and Violin
Producer: Martin Sauer
Harmonia Mundi

Release Date: Sept. 8

Pianist Alexander Melnikov and violinist Isabelle Faust combined their formidable virtuosity to create this three-CD album (plus a DVD), which brings listeners all 10 of Beethoven's sonatas for piano and violin. Tracking this body of work required the duo to cover a good deal of

emotional and technical sonic terrain, and they do so with great skill and sensitivity. One of their finest efforts is heard on "Sonata No. 4 in A Minor," featured on the second disc. This piece opens in presto, Melnikov and Faust playing with sharp precision and the fine timing of their interplay immediately evident. The central movement opens most delicately; Faust's bowing is terribly expressive. Beethoven mixed tempos here—*andante* and *scherzo*—and Faust and Melnikov work adroitly in this complex section. The piece ends *allegro molto*, and again the duo shines, providing an appropriately dramatic finale to this wonderful sonata.—PVV

CHRISTIAN

BARLOWGIRL Love & War

Producer: Otto Price
Fervent/Word Records
Release Date: Sept. 8

The sister trio BarlowGirl has always packed a one-two punch, with its compelling vocals and substantive lyrics. The group's fourth studio album, "Love & War," once again employs that winning formula as Alyssa, Lauren and Becca Barlow continue their spiritual journey and take their audience along for the ride. The lead single, "Beautiful Ending," is a gorgeous anthem with a sweetly soaring melody and thought-provoking lyrics. "Tears Fall" is a poignant ballad that examines abortion, while the buoyant pop-rocker "Come Alive" showcases the siblings' potent vocal attack. The set feels like a more seasoned, confident effort from three young women who have always been bold about expressing their faith through music.—DEP

R&B

WHITNEY HOUSTON Million Dollar Bill (3:24)

Producers: Swizz Beatz, Alicia Keys
Writers: A. Keys, K. Dean, N. Harris
Publishers: various
Arista

From the moment this single opens with a funk bassline and an unmistakable "ohhh," Whitney Houston makes it clear which record-breaking diva is back on top. Houston recalled her iconic '80s and '90s ballads with her new album's first single/title track, "I Look to You," and on the disco anthem "Million Dollar Bill," she turns her attention to the dancefloor. Producers Swizz Beatz and Alicia Keys—who co-wrote with Philly soul great Norman Harris—shake up just the right mix of bass and beats that allows her lofty vocals to sparkle on a song that recalls her 1987 No. 1 hit, "I Wanna Dance With Somebody." Although a new generation of R&B singers has since arrived on the charts, it's Houston who will close this decade with every note still touching gold.—MM

ROCK

KAREN O & THE KIDS All Is Love (2:48)

Producer: Tom Biller
Writers: K. Orzolek, N. Zinner
Publisher: Chrysalis (BMI)
DGC/Interscope

Indie director Spike Jonze and Yeah Yeah Yeahs' Karen O might not be a couple anymore, but that hasn't stopped them from collaborating. For the soundtrack to Jonze's adaptation of the children's book "Where the Wild Things Are," O assembled an impromptu supergroup known as the Kids, featuring members of Deerhunter, the Bird & the Bee, the Dead Weather and her own band. The musicians perfectly capture childlike innocence on the first single, "All Is Love," on which O sings with the glee of a kindergarten chorus. Meanwhile, the Kids churn out a whimsical melody that's lighter and brighter than anything these indie impresarios have ever delivered in their respective full-time outfits. If you close your eyes, you can easily envision the Wild Things prancing along to this joyful singalong that both parents and kids can appreciate.—RH

COUNTRY

KENNY CHESNEY WITH DAVE MATTHEWS I'm Alive (3:20)

Producers: Buddy Cannon, Kenny Chesney
Writers: K. Chesney, D. Dillon, M. Tamburino
Publishers: various
BNA
With the latest single from last year's album, "Lucky Old

JERRY LEE LEWIS

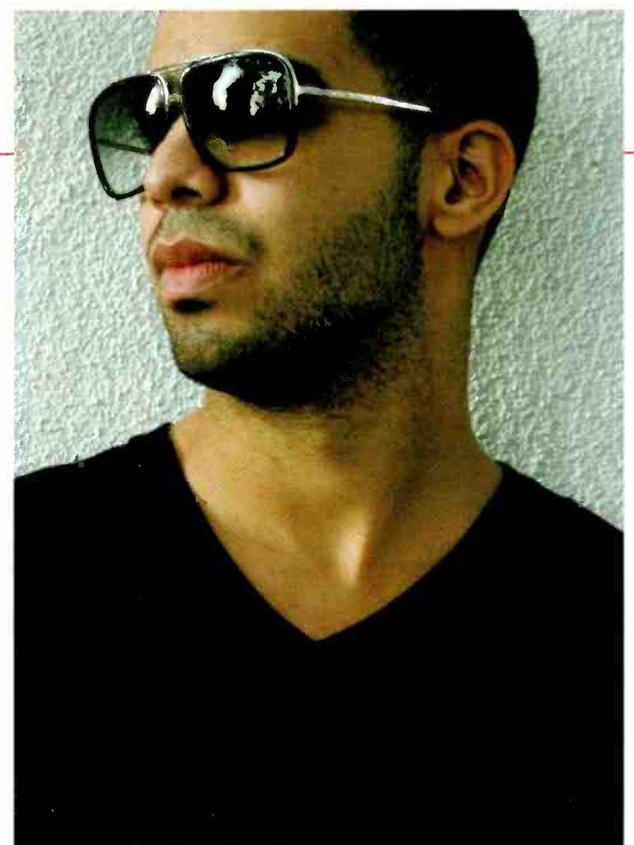
Mean Old Man (2:48)
Producers: Phoebe Lewis, Steve Bing, Jim Keltner
Writer: K. Kristofferson
Publisher: Jody Ray Publishing (BMI)
Shangri-La Music

Considering that Jerry Lee Lewis once shot his bass player (accidentally) and threatened to kill Elvis Presley, it's no surprise that at 75 years young, he considers himself a "Mean Old Man." On his first country single in decades, the sole survivor of Sun Records extols the virtues of being a heartbreaker, family man and good 'ole friend. Written by fellow musical outlaw Kris Kristofferson, "Mean" is a quintessential rebel song by the man famously nicknamed "the Killer," as Lewis' Louisiana twang delivers such poetry as, "If I look like a voodoo doll who takes his lickin' standing tall/Who'd rather fight you back than crawl, that's what I am." In a year that has seen the passing of so many music greats, it's wonderful to hear this particular old man sounding as mean as ever.—RH



Sun," country star Kenny Chesney forgoes his usual fun-loving cowboy demeanor for a more introspective tone. Over a breezy, percussive shuffle, he sings, "All the dreams you sat and watched go up in flames/Dwell on the wreckage as it smolders in the rain." Heavy stuff, but it goes down easy in the context of the song's simple, inspirational message: "I'm alive, and well."

Though Dave Matthews joins Chesney for the song, it's hardly a traditional duet, as their voices barely unite. But Chesney makes a strong emotional connection when he hands off the second verse to Matthews, who sings with a quiet strength that brings the message home. "I'm Alive" is an easy add for country radio with crossover adult contemporary appeal.—CW



DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM

Forever (5:57)
Producer: Matthew "Boi-1da" Samuels
Writers: various
Publishers: various
Harvey Mason/Zone 4/Streamline/Interscope

Posse cuts—rap songs featuring successive verses from numerous MCs—aren't what they used to be. While A Tribe Called Quest's classic "Scenario" derived electricity when its all-stars traded verses in one studio, today's lyrical summits are often put together by e-mail. Such was the case with "Forever," rising superstar Drake's effort to equate himself with three of hip-hop's most elite names: Kanye West, Lil Wayne and Eminem. Drake continues to demonstrate a flair for radio-friendly hooks, and he has some memorable punch lines. But although his verse holds together better than Wayne's, it doesn't surpass West or Eminem, both of whom make a more convincing case about why they'll be around forever. Drake's supporters will likely outnumber critics as hip-hop fans debate the monster collaboration of the moment.—JS

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Gary Graff, Ronald Hart, Jason Lipschutz, Evan Lucy, Michael Menachem, Deborah Evans Price, Wes Orshoski, John Regan, Jesse Serwer, Philip Van Vleck, Chris Williams, Mikael Wood

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

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

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POP BY JASON LIPSHUTZ

Whoa! Teen Spirit

Forever The Sickest Kids Nets Hasbro's Nerf Fall Campaign

In a new national TV spot for Hasbro's Nerf products, a group of teenage boys toss foam footballs, form teams for a dart-gun war and leap in slow-motion over a shower of foam pellets. The soundtrack to this intense re-creation is "Whoa Oh! (Me vs. Everyone)," the carefree anthem from the Dallas pop-punk band Forever the Sickest Kids.

The act, which also appears in the spot performing the track, is hoping to use the ad to expand its audience. "Hasbro was looking for a certain type of band that could have fun and be crazy, and they felt the song was a good fit for their fall campaign," Kids lead vocalist Jonathan Cook says.

The result of a pitch to Hasbro by Universal Motown's strategic marketing department, the Kids' appearance in the ad signals a savvy understanding of the group's fan base. "Forever the Sickest Kids' demographic is ages 13-24, and when you look at Nerf, that fits really well," says label product manager Lisa Linder, who also cites positive fan reaction to the ad on Twitter. Cook adds, "Hasbro was trying to reach an older audience, we were trying to reach a younger audi-

ence, and we met in the middle."

Since coming together at the end of 2006, the six-piece band has showcased its blend of pop melodies and heavy guitars through constant touring, including appearances on the Vans Warped tour. Before being heard in the Nerf ad, "Whoa Oh!" was the first single off "Underdog Alma Mater," the Kids' 2008 debut on Universal Motown that peaked at No. 45 on the Billboard 200.

Following the album's release, the Kids have searched for unique opportunities to appeal to fans. The band rerecorded "Whoa Oh!" with pop singer Selena Gomez contributing vocals and in June gave an impromptu acoustic performance in New York's Times Square. On July 7, "Underdog" was rereleased with 18 new audio tracks and a behind-the-scenes DVD that, according to Cook, "gives fans a better chance to get to know us." The reissue posted a 275% sales increase the week of July 12, selling slightly more than 2,000 copies, according to Nielsen SoundScan. But it hasn't re-entered the Billboard 200.

The upcoming release of three "mini-albums," however, may be the band's most ambitious promotional strategy yet. The "Weekend" albums, titled "Friday," "Saturday" and "Sunday," will be issued every five to six months, with "Friday" set for a Nov. 17 release.

Having fun: FOREVER THE SICKEST KIDS



Guitarist Marc Stewart thinks the format of the mini-albums, which will each feature eight songs, will connect with the group's target demo. "Most fans have short attention spans; an album of 12 songs won't last two years anymore," he says. "We'll see how this goes. But I think [the release format] is really going to appeal to our fans."

Leading up to the "Friday" release, the band will be heard on the soundtrack to the Christina Milian film "Bring It On: Fight to the Finish." The act also plans to actively support the mini-albums on MySpace and Twitter. In conjunction with that, Cook, Stewart and fellow members Caleb Turman (guitar), Austin Bello (bass), Kent Garrison (keyboards) and Kyle Burns (drums) will embark on their first head-

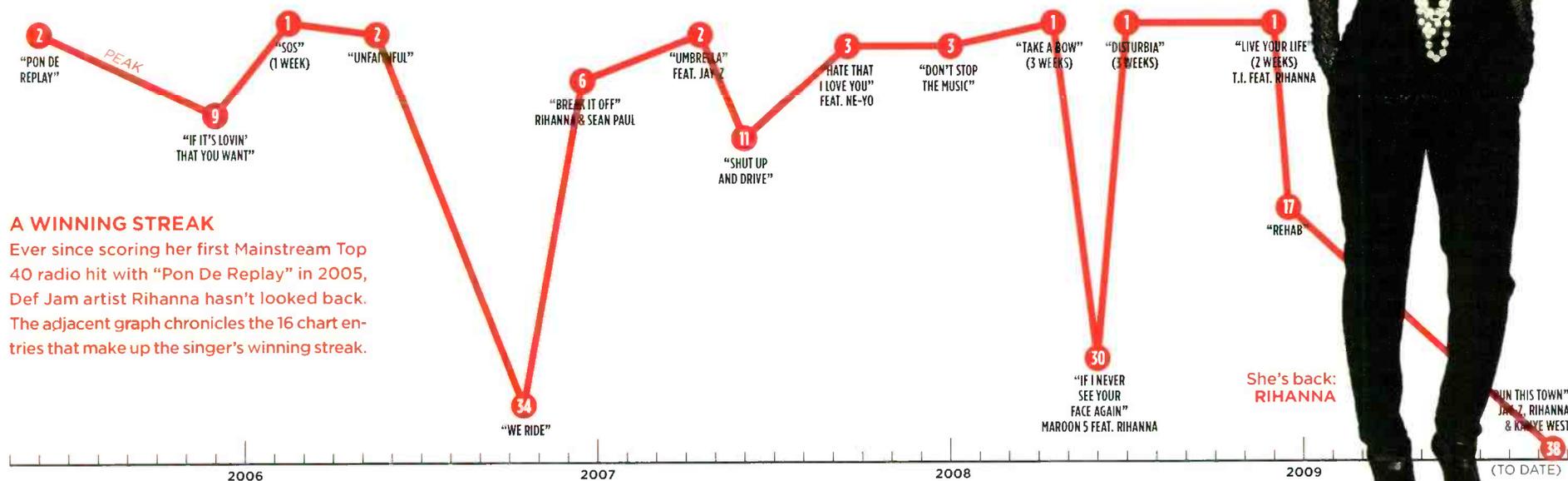
lining tour in North America from Oct. 25 to Dec. 5. In comparison to this summer's Warped tour, Linder says the upcoming Taco Bell-sponsored trek will "not have as much outdoor craziness, but the band is excited to have so much more content to play."

In the wake of their Nerf ad success, the Kids hope to maintain a relationship with Hasbro as well as explore different advertising opportunities. Fortifying the band's connection with its teenage fan base, Cook says, will be the key in any future brand partnerships. "Our fan base is younger, and we want to do stuff that appeals directly to them, from our songwriting to our merchandising," he says. "We just want everything we do to be as relatable as possible."

'RUN'-AWAY SUCCESS

Rihanna returns to Billboard's Mainstream Top 40 radio airplay chart—along with Jay-Z and Kanye West—as "Run This Town" debuts at No. 38. ¶ The singer has dominated the chart since her arrival four years ago. "Run This Town" is her 16th entry dating back to her first, "Pon De Replay," which entered the June 25, 2005, chart. In that span, Rihanna claims the crown as the female artist with the most chart entries; Beyoncé is second with nine. Among all artists in that four-year stretch, Rihanna outruns the competition with four No. 1s (tied with Justin Timberlake) and 11 top 10s. ¶ This week marks Rihanna's first showing on the chart since her guest feature on T.I.'s "Live Your Life," last ranked in the March 28 issue. That week completed an astounding run for Rihanna: Dating back to her first chart week in 2005, the singer appeared on the list with at least one title in 194 out of 197 weeks.

—Gary Trust



A WINNING STREAK

Ever since scoring her first Mainstream Top 40 radio hit with "Pon De Replay" in 2005, Def Jam artist Rihanna hasn't looked back. The adjacent graph chronicles the 16 chart entries that make up the singer's winning streak.

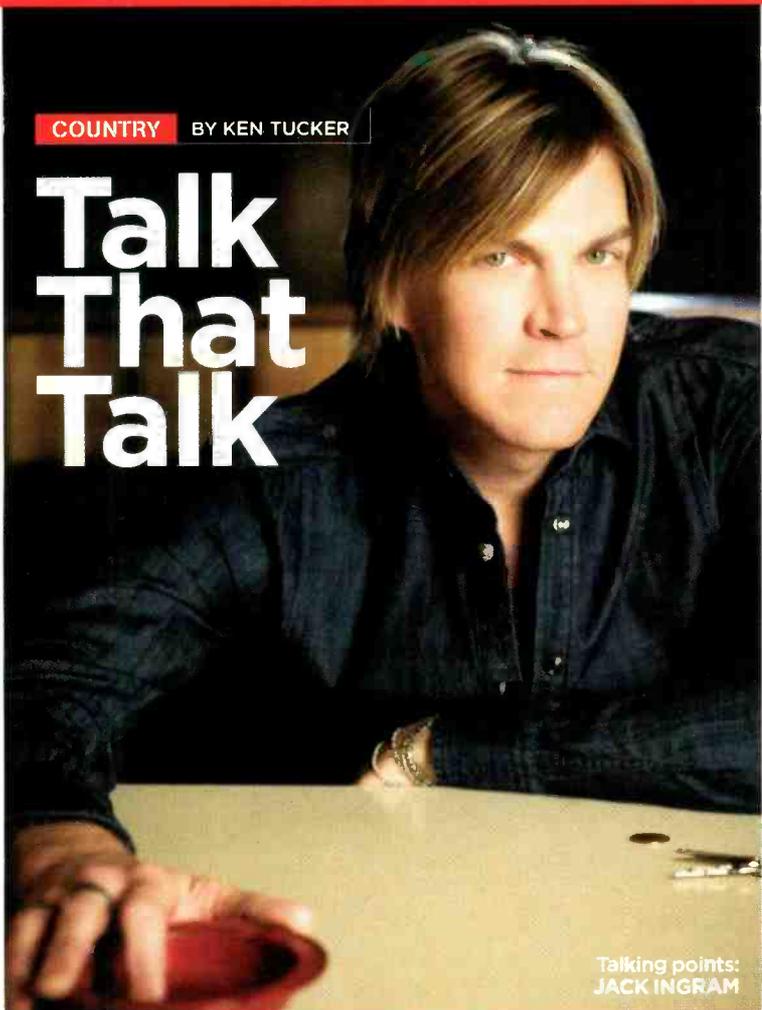
She's back: RIHANNA

(TO DATE)

FOREVER THE SICKEST KIDS: EVAN HUNT; RIHANNA: SAMIR HUSSEIN/GETTY IMAGES; INGRAM: GLEN ROSE; FRANTI: DANNY CLINCH; LE GRAND: PERSFOTOS

COUNTRY BY KEN TUCKER

Talk That Talk



Talking points: JACK INGRAM

Jack Ingram Promotes His New Album And Gabs His Way To A Guinness Record

Jack Ingram has taken word-of-mouth to a new level. While promoting his third Big Machine Records album, "Big Dreams & High Hopes," the country singer/songwriter shattered the Guinness World Record for the most radio interviews in 24 hours—clocking in at a whopping 215.

"It's a noisy world out there and it's kind of hard to get your voice heard," says Ingram, who hasn't lost his gift for gab. "It was a great stunt and got the word out about my record in a big way."

Debuting this week at No. 21 on Billboard's Top Country Albums chart, "Big Dreams & High Hopes" was released Aug. 25—the day Ingram kicked off his talk fest. The goal? To break the June record of 96 interviews in 24 hours set by communications guru T.J. Walker and Jess Todtfeld. The prior record holders were Fall Out Boy's Pete Wentz and Patrick Stump, who did 72 interviews in 2008.

Ingram's own marathon began at 8 a.m. EST in New York. During the next 24 hours, land-line phone interviews, also streamed on CMT.com, encompassed most of the 50 states and beyond—from Gippsland, Australia, to parts of Canada and Ireland.

There was just one qualifying rule: Each interview had to last exactly five minutes. On hand to certify the results was a Guinness representative.

"I don't think people realize how long five minutes really is," Ingram says with a laugh. "In my shoes, it was an eternity."

That's because some radio jocks focused only on the Guinness aspect and forgot to mention the new album. "Once you tell them about the [Guinness record], there's not much more meat on that bone," Ingram says.

"After about two-and-a-half minutes, some would say, 'It's great to be a part of this,' and I'd say, 'No, no, hold on, dude. We have to fill two-and-a-half more minutes.' So I'd end up answering questions they didn't ask or give a long answer about my favorite song on the album and why."

During the interview marathon, Ingram subsisted on water, Red Bull and Clif Bars ("You get tired after you eat big meals," he says). Pressed into service for needed potty breaks were the restrooms in a local ice cream shop. It was a hit-and-run proposition: Limited to a half dozen, each break could last no longer than 60 seconds. "Nobody realized they should have built in more breaks because nobody had done this before," Ingram says.

However, Ingram did take a late-night four-hour break. "I was so wired after I got back to my hotel at midnight that I had a shot and a couple of beers," he says.

After the marathon ended, Ingram performed the album's current top 10 country single, "Barefoot and Crazy," on Fox News' national morning show "Fox & Friends." Then the singer flew to Dallas for a show that night.

"I'm not a great singer to begin with," says the self-deprecating Ingram. "So after talking for 24 hours and not getting much sleep, I was concerned I'd sound like crap. Luckily my voice held out. It didn't sound any worse than it normally does." ♦♦♦

Sounding off: FEDDE LE GRAND



LE GRAND DEBUT

There's another name to watch in the burgeoning hip-hop-infused dance movement. Dutch DJ/producer Fedde Le Grand will release his debut album, "Output" (Ultra Records), Sept. 29. His set follows two one-off singles that took Le Grand up the charts and onto tastemaker radar.

Last year's "Let Me Think About It" topped Billboard's Dance Airplay chart for six weeks. In the meantime, Madonna mashed up Le Grand's 2007 club favorite, "Put Your Hands Up for Detroit," with her own "Music" for use on her Sticky & Sweet tour. Together, "Let" and "Put" have sold more than 281,000 digital downloads, according to Nielsen SoundScan.

"What's cool about Fedde is he doesn't have a typical dance sound. It's somewhere between Timbaland and dance," Ultra president Patrick Moxey says. "He has a love for hip-hop, so those things merging together give him a sound that's bigger than just the dance format."

"Output" delivers on that crossover promise, blending globular synth sounds with classic American styles under a layer of proper nightclub sweat. Featured guest Will.i.am takes a modern James Brown turn on "Feel Alive," rhyming over an Apache-like drum sample. Stereo MC's frontman Rob Birch works the funk angle on "Wild & Raw," chanting, "Get on the dancefloor/I'm coming," while tubas blast and a piano riffs. The video for the first single, "Scared of Me," featuring Mitch Crown—falsetto R&B by way of an aggressive synth attack—has attracted 1.1 million YouTube views.

Even the cuts that track back to dance succeed as something else. With a vocal that doesn't start until halfway through, "3 Minutes to Explain" could be pure underground club fodder. But thanks to its heady energy and male/female sing-off (brother and sister team Andy and Dorothy Sherman), mash-up DJs are already pairing it with hip-hop and top 40 tracks.

Le Grand will tour U.S. nightclubs throughout the fall and winter as a DJ. There aren't any current plans for a live show.

"I grew up having been fed so many different musical tastes and applied an open mind to all the ["Output"] tracks," Le Grand says. "There is something for everyone: It certainly doesn't deserve a dance-only label." —Kerri Mason

FINDING 'LOVE' ON THE RADIO

Several weeks ago as Michael Franti was notching his first Billboard Hot 100 single in a two-decade-plus career, he found himself in surgery with a ruptured appendix.

"The doctor is saying, 'It's a lot more serious than we expected but we'll do our best to get all the infection,'" Franti recalls from the New York set of Jimmy Fallon's late-night TV show. "And I'm thinking, 'Great, I have a hit song after all these years and I'll never hear it on the radio.'"

Thankfully, Franti survived. And he's not only hearing his feel-good anthem "Say Hey (I Love You)" on the radio, he's watching it climb several charts. This week the single moves 43-25 on the Hot 100, 16-14 on Adult Top 40 and 29-22 on Mainstream Top 40. Registering 54,000 downloads this week for a Nielsen SoundScan total of 417,000, the single jumps 28-17 on Hot Digital Songs. Its video numbers 1.3 million views on YouTube.

"Say Hey"—a mix of dancehall reggae, folk and New Orleans zydeco—appears on Michael Franti & Spearhead's current Anti- album, "All Rebel Rockers" (2008). In August, Universal Republic Records entered an agreement to promote and distribute the project after the song began taking off at triple A radio in the spring.

"[Anti- owner] Brett Gurewitz and his staff did a superior job in getting the song launched," Universal Republic president/CEO Monte Lip-

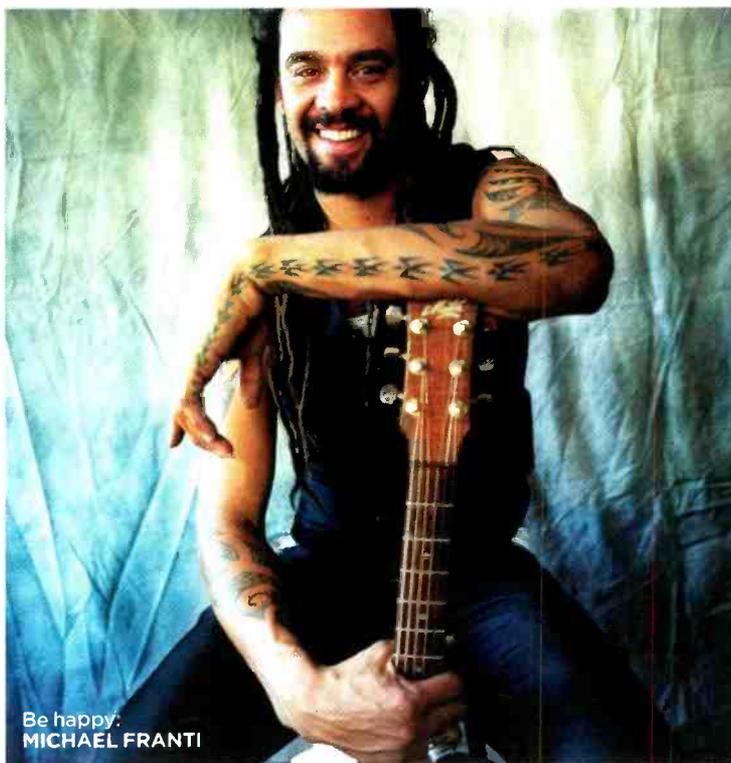
man says. "This strategic alliance just adds more people and resources to the mix. Michael is an exceptional artist and this song is my favorite

kind of record: one you can't categorize other than using the word 'hit.'"

The single's success is a huge surprise for musician/activist Franti and Spearhead after 15 years of pioneering social humanitarianism through an intriguing fusion of genres, including hip-hop, funk, soul, reggae and folk. This time, though, Franti wanted to do something different.

"I've made political music my whole life," he says. "But at the end of this project, I thought we needed a fun, singalong song given the serious things happening in the world. And while I can't wipe the smile off my face about the song's success, it's just another reminder for me to just make music for the love of it."

—Gail Mitchell



Be happy: MICHAEL FRANTI

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

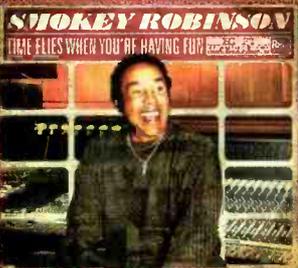


SIZZLING DEBUT

>>The Christian-leaning rock band Skillet makes a hot debut at No. 2 on the Billboard 200 and No. 1 on Top Christian Albums with "Awake," selling 68,000 copies. It's the quartet's best sales week yet and highest chart position on either tally.

I WANNA ROCK

>>For the first time since the Top Rock Albums chart launched on Jan. 14, 2006, eight of the tally's top 10 are debuts (see page 36). The parade is led by the guitar-strumming sounds of Colbie Caillat's "Breakthrough" and wraps with Collective Soul's self-titled set at No. 10.



SMOKEY HAS 'FUN'

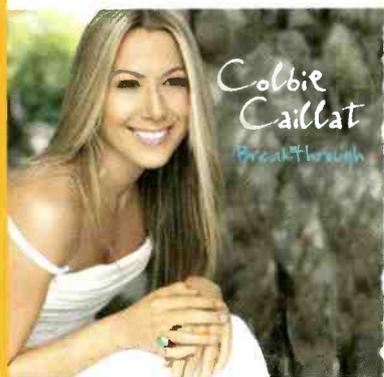
>>Smokey Robinson claims his highest-charting album on the Billboard 200 in more than 20 years as "Time Flies When You're Having Fun" sails in at No. 59. He last went higher with the album "One Heartbeat," a No. 26 hit in 1987.

CHARTS

Caillat's On Top, Cyrus's Early, And Houston's Next

With Colbie Caillat's No. 1 debut on the Billboard 200 with "Breakthrough," Universal Music Group Distribution notches a sixth consecutive debut at No. 1 on the chart. It's the first time a distributor has achieved the feat in the chart's 53-year history.

The last time we came close to six in a row was when UMG snared five back-to-back toppers in the summer of 2006 with AFI, Busta Rhymes, Nelly Furtado, India.Arie and Johnny Cash.



While this is interesting to note, it also makes one wonder just how mighty of an achievement it is. With the rapid turnover at the top of the chart—where an album is king for a week and then swiftly becomes old news—the Billboard 200 is only going

to churn through titles increasingly faster as the months march on. We're waiting for a post-Thanksgiving week later this year where the entire top 10 will house new entries.

BREAK ON THROUGH: Singer/songwriter Colbie Caillat finds her way to her first No. 1 on the Billboard 200 with her second album, "Breakthrough," selling a bigger-than-expected 106,000 copies. The "Bubbly" singer may not have the visibility level of, say, Lady GaGa, but her guitar-strumming pop certainly has won her a following.

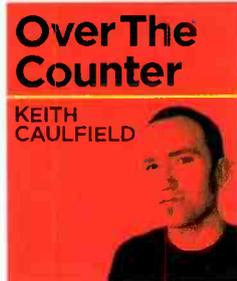
Caillat's first week was bolstered by a deluxe version of the album carried in the iTunes store that had seven bonus tracks in addition to the album's 12 songs. In turn, downloads from all digital retailers made up 40% of the set's first week. (But iTunes had the bulk of that share.)

"Breakthrough" also starts at No. 1 on Top Digital Albums (see page 36), where the set is one of a record nine debuts in the top 10 of the 4-year-old chart. The list most recently hosted eight arrivals in the top 10 on

the June 6 tally.

While Caillat's entrance at No. 1 on the Billboard 200 was expected, Miley Cyrus' entry at No. 3 was not.

The entertainer's Wal-Mart-exclusive EP "The Time of Our Lives" had its release moved up three days to Aug. 28 from its original Monday street date. Thus, it enters the Billboard 200 with 62,000 sold based on just three days of sales. That's a pretty



impressive number, considering the last-minute change wasn't publicized.

However, it doesn't take a rocket scientist to figure out that even without announcing a shift in release date, just the mere presence of a new Cyrus album in Wal-

Mart—prominently placed next to her new budget-friendly tween clothing line—will generate healthy sales. And with back-to-school shopping in full effect, one can only picture the scene during the weekend in Wal-Marts across America where little girls convinced their parents to buy them not only a new Cyrus T-shirt but her new EP too.

Cyrus' debut was also aided by her Aug. 28 chat and performance on

NBC's "Today," where she promoted her clothing line, the EP and the "Hannah Montana" TV show.

HOUSTON LAUNCH: How will Miley Cyrus' EP fair next issue, with its first full week of sales? Industry prognosticators suggest it could sell between 120,000 and 140,000, which should keep it near the top of the Billboard 200 next week.

However, Cyrus will likely take a back seat to Whitney Houston, with her much heralded comeback album "I Look to You." Sources suggest the set could sell in the range of 250,000-270,000 its first week. If it hits a number that big, it will give the singer her best opening sales week since Nielsen SoundScan began tracking data in 1991.

FOR THE RECORD: The Billboard Hot 100's Between the Bullets column (see page 38) should have stated that Interscope Records extends its chart record of consecutive weeks at No. 1 to 23 this issue. The label spent a week at the top with Lady GaGa's "Poker Face" in the week prior to the start of the Black Eyed Peas' current run. The Hot 100 page went to print before this correction could be rectified.

CHART BEAT

>>Kiss ends a 10-year absence from Billboard's rock airplay charts, as "Modern Day Delilah" debuts at No. 26 on Heritage Rock. The legendary group's Billboard chart history dates to April 20, 1974, when its self-titled set bowed on the Billboard 200. Kiss will log its 33rd charted album following the Oct. 6 release of the Wal-Mart-exclusive "Sonic Boom," the band's first set of new material this decade.

>>Hold on: Who's that debuting on Christian Songs at No. 49? Wilson Phillips' Chynna Phillips, who make up half of the new duo Chynna & Vaughan. The singer last drew Billboard chart ink in 2004 with "California," Wilson Phillips' first album since 1992, and the set's cover of Fleetwood Mac's "Go Your Own Way."

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

SKILLET: DAVID HOLM/NAR

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,822,000	1,405,000	20,053,000
Last Week	5,707,000	1,284,000	20,659,000
Change	2.0%	9.4%	-2.9%
This Week Last Year	7,157,000	1,150,000	18,582,000
Change	-18.7%	22.2%	7.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	270,876,000	231,184,000	-14.7%
Digital Tracks	719,247,000	804,711,000	11.9%
Store Singles	1,126,000	1,196,000	6.2%
Total	991,249,000	1,037,091,000	4.6%
Albums w/TEA*	342,800,700	311,655,100	-9.1%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

CD	227,340,000	179,755,000	-20.9%
Digital	42,309,000	49,744,000	17.6%
Vinyl	1,128,000	1,643,000	45.7%
Other	98,000	42,000	-57.1%

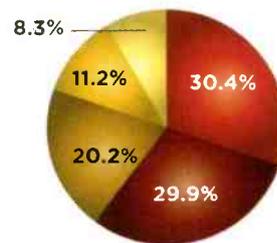
For week ending Aug. 30, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

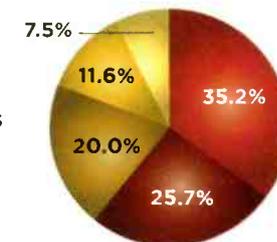
Distributors' Market Share: 08/03/09-08/30/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	COLBIE CAILLAT IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough		1
2	NEW	1	SKILLET ARDENT/INO ATLANTIC 519927/AG (13.98)	Awake		2
3	NEW	1	MILEY CYRUS HOLLYWOOD 004719 (10.98)	Time Of Our Lives (EP)		3
4	4	49	GREATEST GAINER KINGS OF LEON RCA 32712 RMG (17.98)	Only By The Night		4
5	NEW	1	IMOGEN HEAP MEGAPHONIC/RCA 50605 RMG (11.98)	Ellipse		5
6	1	2	REBA STARSTRUCK 0010 VALORY (18.98) ⊕	Keep On Loving You		6
7	2	1	GEORGE STRAIT MCA NASHVILLE 013173/UMGN (13.98)	Twang		7
8	5	3	THE BLACK EYED PEAS INTERSCOPE 012887/IGA (13.98)	The E.N.D.		8
9	8	9	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		9
10	NEW	1	VARIOUS ARTISTS EMI UNIVERSAL 56759 SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		10
11	7	14	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		11
12	NEW	1	LETOYA CAPITOL 97259 (18.98)	Lady Love		12
13	9	8	DAUGHTRY 19/RCA 53744 RMG (18.98) ⊕	Leave This Town		13
14	10	6	VARIOUS ARTISTS EMI UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)	NOW 31		14
15	NEW	1	ARCTIC MONKEYS DOMINO 237 (13.98)	Humburg		15
16	13	13	ZAC BROWN BAND ROAR BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		16
17	11	7	MAXWELL COLUMBIA 89142 SONY MUSIC (15.98) ⊕	BLACKsummers'night		17
18	NEW	1	INGRID MICHAELSON CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN 013217/UMRG (13.98)	Everybody		18
19	NEW	1	MATISYAHU JUBILOR EPIC 22170 SONY MUSIC (11.98)	Light		19
20	NEW	1	NEEDTOBREATHE ATLANTIC 519702/AG (13.98)	The Outsiders		20
21	16	17	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		21
22	17	16	LADY GAGA STIMULINK/KONLIVE CHERRYTREE/INTERSCOPE 011805/IGA (12.98)	The Fame		22
23	6	2	NEIL DIAMOND COLUMBIA LEGACY 56001 EX/SONY MUSIC (14.98 CD/DVD) ⊕	Hot August Night/NYC		23
24	NEW	1	COLLECTIVE SOUL ELI LILAND & TROUD 017878/ROADRUNNER (18.98)	Collective Soul		24
25	NEW	1	QUEEN LATIFAH FLAVOR UNIT 012572 VG (13.98)	Persona		25
26	15	12	SOUNDTRACK WALT DISNEY 002970 (18.98)	Hannah Montana 3		26
27	NEW	1	JET REAL HORRORSHOW 720/FIVE SEVEN (13.98)	Shaka Rock		27
28	22	19	EMINEM WEB SHADY AFTERMATH/INTERSCOPE 012863/IGA (13.98)	Relapse		28
29	24	24	NICKELBACK ROADRUNNER 6100/B (18.98)	Dark Horse		29
30	23	22	DARIUS RUCKER CAPITOL NASHVILLE 05506 (18.98)	Learn To Live		30
31	25	18	DEMI LOVATO HOLLYWOOD 003493 (18.98)	Here We Go Again		31
32	19	15	FABOLOUS DEBENT STORM DEF JAM 013095/IDJMG (13.98) ⊕	Loso's Way (Soundtrack)		32
33	29	21	KIDZ BOP KIDS RAZOR & TIE 89200 (18.98)	Kidz Bop 16		33
34	27	29	SHINEDOWN ATLANTIC 511244 AG (18.98)	The Sound Of Madness		34
35	21	11	SUGARLAND MERCURY NASHVILLE 013191 EX/UMGN (14.98 CD/DVD) ⊕	LIVE On The Inside		35
36	NEW	1	LOVE AND THEFT CAROLWOOD 002135 LYRIC STREET (11.98)	World Wide Open		36
37	32	34	LADY ANTEBELLUM CAPITOL NASHVILLE 01206 (12.98)	Lady Antebellum		37
38	14	2	LEDISI VERVE FORECAST 012677/IG (13.98) ⊕	Turn Me Loose		38
39	28	27	SOUNDTRACK WALT DISNEY 003006 (18.98)	Wizards Of Waverly Place		39
40	20	10	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore		40
41	31	30	SUGARLAND MERCURY NASHVILLE 011273/UMGN (13.98)	Love On The Inside		41
42	42	41	DAVE MATTHEWS BAND BAMA RAGE/HCA 40712 RMG (18.98) ⊕	Big Whiskey And The GrooGrux King		42
43	NEW	1	WILLIE NELSON BLUE NOTE 071197/BLG (17.98)	American Classic		43
44	34	43	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity		44
45	3	2	THIRD EYE BLIND MEGA COLLIDER 01 (14.98)	Ursa Major		45
46	NEW	1	MICHAEL JACKSON MOTOWN 013297/UMG (13.98)	The Definitive Collection		46
47	26	20	GLORIANA EMBLEM REPRISE WARNER BROS. (NASHVILLE) 519780/WRN (13.98)	Gloriana		47
48	40	44	BEYONCE MUSIC WORLD COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce		48
49	36	28	GREEN DAY REPRISE 017153/ WARNER BROS. (18.98)	21st Century Breakdown		49
50	35	31	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (18.98)	American Saturday Night		50



Heap enters with 48,000 sold, giving the artist her best sales week. Her last album, "Speak for Yourself" (2005), never went higher than No. 145 nor sold more than 7,000 copies in one week.

19 Matisyahu scores his fifth No. 1 on the Top Reggae Albums chart in as many tries. The artist's latest starts with 22,000 sold. His last full-length, "Youth" (2006), sold 119,000 in its first week.



With assists from an array of guest stars (such as Kelly Rowland, Ne-Yo, Will.i.am and Akon), the DJ/producer appears on the Billboard 200 for the first time (and starts at No. 3 on Top Electronic Albums) with 8,000 sold.

90 While the remake of the 1980 film doesn't open in U.S. theaters until Sept. 25, the companion album enters with 6,000 sold and bows at No. 7 on Top Soundtracks. The movie's Naturi Naughton debuts at No. 48 on Hot Dance Club Play Songs with the title track.



The pop/jazz veteran scores his best-charting solo set on the Billboard 200 in more than 20 years and a No. 2 entry on Top Contemporary Jazz. His prior best was "Twice the Love" (peaking at No. 76 on the Oct. 8, 1988, chart).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	38	36	KENNY CHESNEY BNA 49510 SMN (18.98)	Greatest Hits II		3
52	12	2	SEAN PAUL VP/ATLANTIC 520047/AG (18.98) ⊕	Imperial Blaze		12
53	39	35	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		53
54	45	46	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		4
55	54	51	PINK LAFACE 76759 JLG (18.98)	Funhouse		55
56	48	45	SOUNDTRACK SUMMIT SHOP ATLANTIC 515923/AG (18.98) ⊕	Twilight		2
57	33	26	JONAS BROTHERS HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times		57
58	53	88	COLDPLAY CAPITOL 16880 (18.98)	Viva La Vida or Death And All His Friends		2
59	NEW	1	SMOKEY ROBINSON MOTOWN 400200 (16.98)	Time Flies When You're Having Fun		59
60	64	75	WILCO NONESUCH 516608/ WARNER BROS. (18.98)	Wilco (The Album)		4
61	NEW	1	JACK INGRAM BIG MACHINE J11300 (11.98)	Big Dreams & High Hopes		61
62	NEW	1	MARK SCHULTZ WORD/CJRB 867334/ WARNER BROS. (13.98)	Come Alive		62
63	51	50	THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98)	Scars & Souvenirs		25
64	44	49	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		13
65	49	39	JASON MRAZ ATLANTIC 448508/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.		3
66	NEW	1	SELAH CJRB 79138 (18.98)	You Deliver Me		66
67	46	42	SOUNDTRACK FOX SIRE 518909/ WARNER BROS. (13.98)	(500) Days Of Summer		42
68	50	32	K'JON UP&UP/UNIVERSAL REPUBLIC 013162/UMRG (13.98)	I Get Around		12
69	52	40	JEREMIH MICK SCHULTZ DEF JAM 013095/IDJMG (12.98)	Jeremih		6
70	NEW	1	DAVID GUETTA GUM 86847/ASTRALWERKS (18.98)	One Love		70
71	NEW	1	FUN. NETWERK 30847 (12.98)	Aim And Ignite		71
72	66	50	CHRISSETTE MICHELE DEF JAM 012797/IDJMG (13.98) ⊕	Epiphany		72
73	30	4	COBRA STARSHIP DEADYDANCE 517002/FUELED BY RAMEN (13.98)	Hot Mess		73
74	NEW	1	J MOSS PAJAM GOSPO CENTRIC/VERITY 47910/JLG (11.98)	Just James		74
75	59	52	ROB THOMAS EMBLEM ATLANTIC 517814/AG (18.98) ⊕	Cradlesong		3
76	57	37	THE FRAY EPIC 10202/ SONY MUSIC (18.98) ⊕	The Fray		1
77	NEW	1	VARIOUS ARTISTS XS DIGITAL EX (2.98)	The 99 Most Essential Pieces of the Romantic Era		77
78	72	76	OWL CITY UNIVERSAL REPUBLIC 013141/UMRG (10.98)	Ocean Eyes		27
79	55	38	MODEST MOUSE EPIC 46289/ SONY MUSIC (9.98)	No One's First, And You're Next (EP)		15
80	65	61	HOLLYWOOD UNDEAD A&M OCTONE 011331/IGA (12.98)	Swan Songs		22
81	58	56	CHICKENFOOT REDLINE 20091 (13.98)	Chickenfoot		81
82	80	67	KELLY CLARKSON 19/RCA 32715/SONY MUSIC (18.98) ⊕	All I Ever Wanted		1
83	NEW	1	CHEAP TRICK CHEAP TRICK UNLIMITED 37000/BIG3 (14.98)	Sgt. Pepper Live		83
84	NEW	1	LEELAND ESSENTIAL 10905/SONY MUSIC (13.98)	Love Is On The Move		84
85	56	59	3OH!3 PHOTO FINISH 511181 (13.98)	Want		44
86	63	54	JORDIN SPARKS 19/JIVE 44668/JLG (18.98) ⊕	Battlefield		7
87	61	53	TWISTA GMG 96412 (18.98)	Category F5		87
88	76	66	KATY PERRY CAPITOL 04249 (12.98)	One Of The Boys		9
89	18	2	MUTEMATH TELEPROMPT 519783/ WARNER BROS. (13.98)	Armistice		18
90	NEW	1	SOUNDTRACK LAKESHORE 340952 (18.98)	Fame		90
91	68	69	KERI HILSON MOSLEY ZONE 4 INTERSCOPE 012000/IGA (13.98)	In A Perfect World...		91
92	79	71	THE DEAD WEATHER THIRD MAN 519785/ WARNER BROS. (18.98)	Horehound		6
93	77	68	SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!		93
94	74	65	PHOENIX LOYALTY 0165/ GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
95	67	2	PATTON OSWALT DEGENERATE 518428/ WARNER BROS. (16.98 CD/DVD) ⊕	My Weakness Is Strong		67
96	NEW	1	GEORGE BENSON MONSTER 30364/CONCORD (18.98) ⊕	Songs And Stories		96
97	NEW	1	JAMES ROBERSON JDI 1277 (14.98)	everyBody danCe!		97
98	84	82	CAGE THE ELEPHANT DSP JIVE 49658/JLG (13.98)	Cage The Elephant		67
99	62	57	ALL TIME LOW HOPELESS 710 (15.98)	Nothing Personal		99
100	47	2	OTEP VICTORY 529 (13.98) ⊕	Smash The Control Machine		47

THE BILLBOARD 200 ARTIST INDEX

3OH!3	85	AVENTURA	116	THE BLACK EYED PEAS	8
THE AIRBORNE TOXIC	199	FRANCESCA BATISTELLI	139	BREATHLE CAROLINA	139
JASON ALDEAN	21	BEHEMOTH	200	ZAC BROWN BAND	16
THE ALL-AMERICAN	175	GEORGE BENSON	98	CAGE THE ELEPHANT	98
ALL TIME LOW	99	DIERKS BENTLEY	189	COLBIE CAILLAT	1
ARCTIC MONKEYS	15	BEYONCE	48	CAVO	132
				CHEAP TRICK	83

KENNY CHESNEY	51	CREEDEnce CLEARWATER	190	THE-OREAM	190
CHICKENFOOT	81	REVIVAL	106	THE FRAY	76
ERIC CHURCH	134	BILLY CURRINGTON	64	GRIZZLY BEAR	49
KELLY CLARKSON	82	MILEY CYRUS	3	DAVID GUETTA	70
COBRA STARSHIP	73				
COLDPLAY	58				
KEYSHIA COLE	192				
COLLECTIVE SOUL	24				
CONJUNTO ATARDECER	157				
DANE COOK	137				
DAVID COOK	152				

EMMINEM	28	FABOLOUS	32	GREEN DAY	49
EMMURE	124	COLT FORD	169	GRIZZLY BEAR	49
		JAMIE FOXX	157	DAVID GUETTA	70
		MICHAEL FRANTI & SPEARHEAD	191		

JEREMIH	69	K'JON	68	THE LONELY ISLAND	178
JET	27	DIANA KRALL	149	DEMI LOVATO	31
JOE	119			LOVE AND THEFT	36
JAMEY JOHNSON	108				
JONAS BROTHERS	57				

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	81	70	23	VARIOUS ARTISTS	NOW 30	●	1
102	83	79	26	U2	No Line On The Horizon		1
103	75	78	7	SICK PUPPIES	Tri-Polar		31
104	NEW		1	LIL WYTE	The Bad Influence		104
105	78	63	10	SOUNDTRACK	Transformers: Revenge Of The Fallen: The Album		10
106	41	33	4	CREEDENCE CLEARWATER REVIVAL	Opus Collection		25
107	94	89	8	LMFAO	Party Rock		33
108	90	84	56	JAMEY JOHNSON	That Lonesome Song	●	28
109	119	92	4	HILLSONG	Faith + Hope + Love: Live		47
110	91	80	64	LIL WAYNE	Tha Carter III	●	1
111	104	105	145	DAUGHTRY	Daughtry	●	1
112	86	86	12	VARIOUS ARTISTS	Vans Warped Tour: 2009 Tour Compilation		45
113	93	90	10	REGINA SPEKTOR	Far		3
114	73	58	7	FRANK SINATRA	Live At The Meadowlands		52
115	95	98	14	HALESTORM	Halestorm		40
116	102	83	12	AVENTURA	The Last	●	5
117	85	64	4	DORROUGH	Dorrough Music		36
118	97	73	24	GEORGE STRAIT	Troubadour	■	1
119	89	74	7	JOE	Signature		7
120	NEW		1	OH, SLEEPER	Son Of The Morning		120
121	NEW		1	VICKIE WINANS	How I Got Over		121
122	NEW		1	BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS	Nashville Homecoming		122
123	107	106	24	MGMT	Oracular Spectacular		38
124	60	-	2	EMMURE	Felony		60
125	116	110	20	SILVERSN PICKUPS	Swoon		7
126	105	94	78	ALAN JACKSON	Good Time	●	1
127	92	102	4	PHILLIPS, CRAIG & DEAN	Fearless		46
128	113	100	45	MARY MARY	The Sound		7
129	101	91	9	KILLSWITCH ENGAGE	Killswitch Engage		7
130	183	-	2	MEW	No More Stories Are Told Today I'm Sorry They Washed Away...		130
131	NEW		1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Joy In My Heart		131
132	87	47	3	CAVO	Bright Nights Dark Days		47
133	117	93	37	KELLIE PICKLER	Kellie Pickler		17
134	112	101	20	ERIC CHURCH	Carolina		17
135	100	62	3	BRITT NICOLE	The Lost Get Found		62
136	NEW		1	MATT REDMAN	We Shall Not Be Shaken		136
137	118	103	15	DANE COOK	ISolated INcident		4
138	109	-	2	VARIOUS ARTISTS	Monster Ballads: The Ultimate Set		109
139	43	-	2	BREATHE CAROLINA	Hello Fascination		43
140	148	151	39	BRITNEY SPEARS	Circus	■	1
141	141	129	15	MAT KEARNEY	City Of Black & White		15
142	135	132	28	CHARLIE WILSON	Uncle Charlie		28
143	136	128	47	VARIOUS ARTISTS	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits	●	1
144	120	109	47	RISE AGAINST	Appeal To Reason		3
145	106	97	10	GINUWINE	A Man's Thoughts		9
146	132	-	2	SOUNDTRACK	Quentin Tarantino's Inglourious Basterds		132
147	70	25	3	SLAUGHTERHOUSE	Slaughterhouse		25
148	115	87	11	INCUBUS	Monuments And Melodies		5
149	129	113	22	DIANA KRALL	Quiet Nights		3
150	128	125	16	RANDY HOUSER	Anything Goes		101

111
The band's self-titled set has yet to shift to catalog status, as its final single, "What About Now," is still in the top 10 on the Adult Contemporary chart.



140
The album was a featured title in iTunes' back-to-school sale last week, in which a number of releases were discounted to \$7.99. "Circus" is up 18% in overall sales and 107% in downloads.



The odd soundtrack song of the week award goes to the "Halloween II" album: It boasts 10cc's perky single "The Things We Do for Love," a No. 5 Billboard Hot 100 hit in 1976.



Belated cheers for T.I., whose sixth album, "Paper Trail"—already his best-selling set—surpassed the 2 million sales mark last week.



The soundtrack debuts with 3,000 sold and features acts like Paramore's Hayley Williams, Cobra Starship (pictured), SilverSun Pickups and Dashboard Confessional.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	126	118	44	RASCAL FLATTS	Greatest Hits Volume 1		6
152	122	99	41	DAVID COOK	David Cook	■	3
153	124	119	12	PLEASURE P	The Introduction Of Marcus Cooper		12
154	138	137	63	FRANK SINATRA	Nothing But The Best	●	2
155	37	-	2	SISTER HAZEL	Release		37
156	NEW		1	SMILE EMPTY SOUL	Consciousness		156
157	125	111	32	JAMIE FOXX	Intuition	■	1
158	123	115	37	ANTHONY HAMILTON	The Point Of It All		12
159	NEW		1	SOUNDTRACK	Halloween II		159
160	82	23	3	JESSIE JAMES	Jessie James		23
161	108	85	4	SOUNDTRACK	American Idol Season 8: The 5 Song EP		108
162	99	77	5	ASHLEY TISDALE	Guilty Pleasure		12
163	137	133	15	PARACHUTE	Losing Sleep		40
164	NEW		1	JOAN SEBASTIAN	Pegadito Al Corazon		164
165	103	-	2	CONJUNTO ATARDECER	Contigo Para Siempre		103
166	127	107	14	WISIN & YANDEL	La Revolucion		127
167	139	123	23	PAPA ROACH	Metamorphosis		8
168	71	-	2	DAVID NAIL	I'm About To Come Alive		71
169	143	147	10	COLT FORD	Ride Through The Country		140
170	RE-ENTRY		5	REV THEORY	Light It Up		74
171	156	148	37	HINDER	Take It To The Limit	●	4
172	176	126	14	VARIOUS ARTISTS	Playing For Change: Songs Around The World		10
173	140	108	9	LEVON HELM	Electric Dirt		36
174	152	144	32	CHRIS TOMLIN	Hello Love		9
175	188	170	37	THE ALL-AMERICAN REJECTS	When The World Comes Down		15
176	159	152	14	GRIZZLY BEAR	Veckatimest		8
177	150	131	48	T.I.	Paper Trail	■	18
178	157	145	20	THE LONELY ISLAND	Incredibad		13
179	153	136	19	RICK ROSS	Deeper Than Rap		19
180	146	135	40	TOBY KEITH	35 Biggest Hits	■	2
181	133	121	12	VARIOUS ARTISTS	Disney Channel Playlist		72
182	160	150	26	TENTH AVENUE NORTH	Over And Underneath		95
183	149	139	65	DISTURBED	Indestructible	■	1
184	196	183	14	HILLSONG	United: [a CROSS//the_EARTH] : Tear Down The Walls		21
185	175	191	21	SAVING ABEL	Saving Abel	●	49
186	NEW		1	SOUNDTRACK	Jennifer's Body		186
187	169	163	54	THIRD DAY	Revelation		169
188	121	72	3	WINDS OF PLAGUE	The Great Stone War		72
189	145	117	30	DIERKS BENTLEY	Feel That Fire		145
190	162	143	25	THE DREAM	Love V/S Money		162
191	165	-	5	MICHAEL FRANTI & SPEARHEAD	All Rebel Rockers		39
192	158	158	37	KEYSHIA COLE	A Different Me	●	2
193	170	195	3	TRAILER CHOIR	Off The Hillbilly Hook (EP)		170
194	168	114	11	GEORGE HARRISON	Let It Roll: Songs By George Harrison		24
195	151	142	25	FRANCESCA BATTISTELLI	My Paper Heart		81
196	130	95	5	KRISTINA DEBARGE	Exposed		23
197	RE-ENTRY		32	VARIOUS ARTISTS	NOW That's What I Call Country		197
198	RE-ENTRY		2	EARNEST PUGH	LIVE: Rain On Us		110
199	167	134	28	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event		108
200	98	55	3	BEHEMOTH	Evangelion		55

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
CHRISSETTE MICHELE	72	BRITT NICOLE	135	KATY PERRY	88
MODEST INOUE	76	PHILLIPS, CRAIG & DEAN	127	RASCAL FLATTS	53
J MOSS	74	OH, SLEEPER	120	REBA	6
JASON MRAZ	65	OTEP	100	MATT REDMAN	6
MUTEMATH	89	OWI CITY	78	SEAN PAUL	52
DAVID NAIL	168	BRAD PAISLEY	50	REV THEORY	170
NEOTOBREATHÉ	20	PAPA ROACH	167	RISE AGAINST	144
WILLIE NELSON	43	PARACHUTE	163	SELAH	66
NICKELBACK	29	PATTON OSWALT	95	SHINEDOWN	34
		QUEEN LATIFAH	25	SICK PUPPIES	103
				SILVERSN PICKUPS	125
				FRANK SINATRA	114
				SISTER HAZEL	155
				SKILLET	2
				SLAUGHTERHOUSE	2
				SMILE EMPTY SOUL	156
				JORDIN SPARKS	90
				HALLOWEEN II	159
				WIZARDS OF WAVERLY PLACE	39
				HANNAH MONTANA 3	26
				JENNIFER'S BODY	186
				MAMMA MIA!	93
				QUENTIN TARANTINO'S INGLORIOUS BASTERDS	146
				ROB THOMAS	75
				T.I.	177
				ASHLEY TISDALE	162
				CHRIS TOMLIN	174
				TRAILER CHOIR	193
				TWISTA	87
				TENTH AVENUE NORTH	182
				THE THEORY OF A DEADMAN	63
				THIRD DAY	187
				THIRO EYE BLIND	45
				TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM	105
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				CHARLIE WILSON	142
				VICKIE WINANS	121
				WINDS OF PLAGUE	188
				WISIN & YANDEL	166

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	125	#1 MICHAEL JACKSON Epic/Legacy 66072* /SONY MUSIC (18.98/12.98)	Number Ones	■
2	3	271	GREATEST GAINER MICHAEL JACKSON Epic/Legacy 17986*/SONY MUSIC (19.98)	Thriller	◆
3	2	23	MICHAEL JACKSON Epic/Legacy 94287/SONY MUSIC (25.98)	The Essential Michael Jackson	■
4	4	121	MICHAEL JACKSON Epic/Legacy 66072* /SONY MUSIC (12.98)	Bad	■
5	5	128	MICHAEL JACKSON Epic/Legacy 66071* /SONY MUSIC (12.98)	Dangerous	■
6	6	201	MICHAEL JACKSON Epic/Legacy 66070* /SONY MUSIC (12.98)	Off The Wall	■
7	7	108	CASTING CROWNS Beach Street 10733/REUNION (18.98)	Casting Crowns	■
8	8	10	JACKSON 5 MOTOWN 530558/UMG (13.98)	The Ultimate Collection	■
9	9	1009	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers Tuff Gong/Island 548904*/UMG (13.98/8.98) ◆		◆
10	HOT SHOT DEBUT		MERCYME JNO/Columbia 12573/SONY MUSIC (15.98) ◆	All That Is Within Me	◆
11	12	825	JOURNEY Columbia/Legacy 85889/SONY MUSIC (18.98/12.98) ◆	Journey's Greatest Hits	◆
12	11	501	ABBA Polar/Polydor 517007/UMG (18.98/12.98)	Gold - Greatest Hits	◆
13	13	29	KINGS OF LEON RCA 03776*/RMG (13.98)	Because Of The Times	■
14	15	42	MICHAEL JACKSON Epic 85290/SONY MUSIC (13.98)	Greatest Hits: HIStory - Volume 1	●
15	14	650	CREEDENCE CLEARWATER REVIVAL Chronicle The 20 Greatest Hits Fantasy 2* Concord (17.98/12.98)		■
16	16	284	GUNS N' ROSES Geffen 001714-IGA (16.98)	Greatest Hits	■
17	10	12	JACKSON 5 The Best Of Jackson 5: 20th Century Masters The Millennium Collection Motown 007718/UMG (9.98)		●
18	24	64	ADELE XL/Columbia 31859*/SONY MUSIC (15.98)		●
19	18	22	KINGS OF LEON RCA 64544/RMG (11.98)	Aha Shake Heartbreak	●
20	33	116	PARAMORE Fueled By Ramen 159612*/AG (13.98)	RIOT!	■
21	28	436	THE BEATLES Apple 29325/CAPITOL (18.98/12.98)		◆
22	RE-ENTRY		COLBIE CAILLAT Universal Republic 009219/UMRG (10.98)	Coco	■
23	19	51	TOM PETTY AND THE HEARTBREAKERS Geffen 010327/UMG (13.98)	Greatest Hits	■
24	17	306	JIMI HENDRIX Experience Hendrix: The Best Of Jimi Hendrix Experience Hendrix 111671*/UMG (18.98/12.98)		■
25	20	204	NICKELBACK Roadrunner 618300 (18.98) ◆	All The Right Reasons	■
26	23	128	ORIGINAL BROADWAY CAST RECORDING Rhino 73271 (18.98)	Jersey Boys	●
27	22	99	KID ROCK Top Dog/Atlantic 290556*/AG (18.98) ◆	Rock N Roll Jesus	■
28	21	120	LINKIN PARK Machine Shop 44477*/WARNER BROS. (18.98) ◆	Minutes To Midnight	■
29	31	38	MICHAEL JACKSON Epic 69400*/SONY MUSIC (12.98)	Invincible	■
30	25	93	LED ZEPPELIN Swan Song 313148*/ATLANTIC (19.98) ◆	Mothership	■
31	29	1670	PINK FLOYD Capitol 46001* (18.98/10.98)	Dark Side Of The Moon	◆
32	27	146	SUGARLAND Mercury Nashville 007411/UMG (13.98)	Enjoy The Ride	■
33	32	226	ORIGINAL BROADWAY CAST RECORDING Decca Broadway 001682/DECCA (18.98)	Wicked	■
34	RE-ENTRY		CARRIE UNDERWOOD Arista Nashville 11221*/SMN (18.98)	Carnival Ride	■
35	45	369	LINKIN PARK Warner Bros. 47755 (18.98/12.98)	[Hybrid Theory]	◆
36	26	96	SEETHER Wind-Up 13127 (18.98)	Finding Beauty In Negative Spaces	●
37	42	199	CREED Wind-Up 13103 (18.98 CD/DVD) ◆	Greatest Hits	■
38	35	894	AC/DC Epic/Legacy 80207*/SONY MUSIC (17.98) ◆	Back In Black	◆
39	36	19	MICHAEL JACKSON Blood On The Dance Floor: HIStory In The Mix MJJ/Epic/Sony Custom Marketing Group 23908*/SONY MUSIC (6.98)		■
40	38	94	GARTH BROOKS Pearl 213 (25.98 CD/DVD) ◆	The Ultimate Hits	■
41	44	239	ELVIS PRESLEY RCA 68079*/SONY MUSIC (19.98/12.98)	Elvis: 30 #1 Hits	■
42	RE-ENTRY		THE BEATLES Apple 79808*/CAPITOL (18.98) ◆	Love	■
43	RE-ENTRY		TOBYMAC Forefront 70379 (17.98) ◆	(portable sounds)	●
44	46	198	JACK JOHNSON Jack Johnson/Brushfire/Universal Republic 004149*/UMRG (13.98)	In Between Dreams	■
45	NEW		FOREIGNER Rhino Flashback 78137/RHINO (6.98)	Hot Blooded And Other Hits	■
46	37	145	GEORGE STRAIT MCA Nashville 000459/UMG (25.98)	50 Number Ones	■
47	41	768	BOB SEGER & THE SILVER BULLET BAND Capitol 30334 (16.98)	Greatest Hits	■
48	39	83	EMINEM Shady/Aftermath/Interscope 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	■
49	RE-ENTRY		METALLICA Elektra 61113*/AG (18.98)	Metallica	◆
50	47	498	DEF LEPPARD Mercury 52818/UMG (18.98/11.98)	Vault - Greatest Hits 1980-1995	■

MercyMe benefits from a promotion at the Family Christian retail chain as its album "All That Is Within Me" debuts at No. 10 on Top Pop Catalog. The set was offered for \$5, spurring its sudden rise on the chart, as it went from selling less than 1,000 copies last week to slightly more than 6,000 this week. It's the group's fourth top 10 on Pop Catalog—four more than it has had on the Billboard 200.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		#1 COLBIE CAILLAT Universal Republic/UMRG ◆	Breakthrough	1	■
2	NEW		IMOGEN HEAP Megaphonic/RCA/RMG	Ellipse	5	■
3	NEW		SKILLET Ardent/INO/Atlantic/AG	Awake	2	■
4	2	46	KINGS OF LEON RCA/RMG	Only By The Night	4	■
5	NEW		INGRID MICHAELSON Cabin 24/Original Signal/Universal Motown/UMRG	Everybody	18	■
6	NEW		ARCTIC MONKEYS Domino	Humbug	15	■
7	NEW		MATISYAHU Joub/Dr/Epic/Sony Music	Light	19	■
8	NEW		NEEDTOBREATHE Atlantic/AG	The Outsiders	20	■
9	NEW		JET Real Horrowshow/Five Seven	Shaka Rock	27	■
10	NEW		VARIOUS ARTISTS The 99 Most Essential Pieces of the Romantic Era X5		77	■
11	NEW		DAVID GUETTA Gum Astralwerks	One Love	70	■
12	11	7	DAUGHTRY 19/RCA/RMG ◆	Leave This Town	13	■
13	7	12	THE BLACK EYED PEAS Interscope/IGA	The E.N.D.	8	■
14	13	40	COLDPLAY Capitol	Viva La Vida or Death And All His Friends	58	■
15	NEW		COLLECTIVE SOUL El/Loud & Proud/Roadrunner	Collective Soul	24	■
16	18	13	DAVE MATTHEWS BAND Bama Rags/RCA/RMG ◆	Big Whiskey And The GrooGrux King	42	■
17	8	6	SOUNDTRACK Fox/Sire/Warner Bros.	(500) Days Of Summer	67	■
18	12	42	TAYLOR SWIFT Big Machine ◆	Fearless	9	■
19	1	2	THIRD EYE BLIND Mega Collider	Ursa Major	45	■
20	19	7	OWL CITY Universal Republic/UMRG	Ocean Eyes	78	■
21	16	13	ZAC BROWN BAND Roar/Bigger Picture/Home Grown/Atlantic/AG	The Foundation	16	■
22	15	40	LADY GAGA Streamline/KonLive/CherryTree/Interscope/IGA	The Fame	22	■
23	17	43	SOUNDTRACK Summit/Chop Shop/Atlantic/AG ◆	Twilight	56	■
24	NEW		FUN. Netwerk	Aim And Ignite	71	■
25	20	12	SOUNDTRACK Walt Disney	Hannah Montana: The Movie	11	■

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		#1 IMOGEN HEAP Megaphonic/RCA 50605/RMG	Ellipse	5	■
2	NEW		WILLIE NELSON Blue Note 67197/BLG	American Classic	43	■
3	NEW		FUN. Netwerk 30847	Aim And Ignite	71	■
4	NEW		COLBIE CAILLAT Universal Republic 013194/UMRG ◆	Breakthrough	1	■
5	7	16	VARIOUS ARTISTS Playing For Change: Songs Around The World Hear 31130 ◆		172	■
6	NEW		COLLECTIVE SOUL El/Loud & Proud 617876/Roadrunner	Collective Soul	24	■
7	NEW		NEEDTOBREATHE Atlantic 519702/AG	The Outsiders	20	■
8	NEW		MARK SCHULTZ Word/Curb 887394/Warner Bros.	Come Alive	62	■
9	4	3	GEORGE STRAIT MCA Nashville 013173*/UMG	Twang	7	■
10	3	2	REBA Starstruck M0100/Valory ◆	Keep On Loving You	6	■
11	NEW		ARCTIC MONKEYS Domino 237	Humbug	15	■
12	NEW		MATISYAHU Joub/Dr/Epic 22170/Sony Music	Light	19	■
13	11		DAUGHTRY 19/RCA 53744/RMG ◆	Leave This Town	13	■
14	NEW		LEDISI Verve Forecast 012677/WG ◆	Turn Me Loose	38	■
15	1		NEIL DIAMOND Columbia/Legacy 56001 EX/SONY MUSIC ◆	Hot August Night/NYC	23	■
16	12	12	KINGS OF LEON RCA 32712/RMG	Only By The Night	4	■
17	8	15	MICHAEL JACKSON Epic/Legacy 17986*/SONY MUSIC	Thriller	—	◆
18	24	9	WILCO Nonesuch 516608*/Warner Bros	Wilco (The Album)	60	■
19	RE-ENTRY		INSANE CLOWN POSSE Psychopathic 4063	The Tempest	—	■
20	NEW		SKILLET Ardent/INO/Atlantic 519927/AG	Awake	2	■
21	NEW		OTEP Victory 529 ◆	Smash The Control Machine	100	■
22	15	2	SOUNDTRACK Columbia 518805/Rhino	Woodstock: Music From The Original Soundtrack And More	—	■
23	13	9	MICHAEL JACKSON Epic/Legacy 66070*/SONY MUSIC	Off The Wall	—	■
24	16	8	LEVON HELM Dirt Farmer/Vanguard 79861*/WELK	Electric Dirt	173	■
25	NEW		CHEAP TRICK Cheap Trick Unlimited/Big3	Sgt. Pepper Live	83	■

ILIKE PROFILES: MOST ADDED™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	32	#1 POKER FACE 14 WKS	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
2	2	29	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
3	3	10	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)
4	4	10	BILLIE JEAN	MICHAEL JACKSON (EPIC/LEGACY)
5	5	43	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
6	10	58	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
7	9	46	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)
8	6	10	BEAT IT	MICHAEL JACKSON (EPIC/LEGACY)
9	8	42	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
10	7	47	HOT N COLD	KATY PERRY (CAPITOL)
11	11	7	ABUSADORA	WISIN & YANDEL (WY/MACHETE)
12	12	6	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
13	13	60	IN THE END	LINKIN PARK (WARNER BROS.)
14	15	31	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
15	14	49	NUMB	LINKIN PARK (WARNER BROS.)

LALA SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	8	#1 I GOTTA FEELING 7 WKS	THE BLACK EYED PEAS (INTERSCOPE)
2	2	6	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
3	7	2	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (RDC NATION)
4	6	4	DOWN	JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
5	3	7	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
6	4	8	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
7	5	8	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
8	16	5	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
9	8	8	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
10	10	7	BREAK UP	MARIO FEATURING GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
11	9	8	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
12	14	3	SHE WOLF	SHAKIRA (EPIC)
13	11	8	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
14	12	8	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	15	8	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)

TOP ROCK ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	—	1	#1 BREAKTHROUGH 1 WK	COLBIE CAILLAT (UNIVERSAL REPUBLIC/UMRG)
2	—	1	AWAKE	SKILLET (ARDENT/INO/ATLANTIC/AG)
3	2	49	ONLY BY THE NIGHT	KINGS OF LEON (RCA/RMG)
4	—	1	ELLIPTIC	IMOGEN HEAP (MEGAPHONIC/RCA/RMG)
5	—	7	LEAVE THIS TOWN	DAUGHTRY (19/RCA/RMG)
6	—	1	HUMBUG	ARCTIC MONKEYS (DOMINO)
7	—	1	EVERYBODY	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN/UMRG)
8	—	1	LIGHT	MATISYAHU (JDOUB/OR/EPIC/SONY MUSIC)
9	—	1	THE OUTSIDERS	NEEDTOBREATHE (ATLANTIC/AG)
10	—	1	COLLECTIVE SOUL	COLLECTIVE SOUL (EL LOUD & PROUD/ROADRUNNER)
11	—	1	SHAKA ROCK	JET (REAL HORROWSHOW/FIVE SEVEN)
12	5	41	DARK HORSE	NICKELBACK (ROADRUNNER)
13	6	42	THE SOUND OF MADNESS	SHINEDOWN (ATLANTIC/AG)
14	10	13	BIG WHISKEY AND THE GROOGRUX KING	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
15	1	2	URSA MAJOR	THIRD EYE BLIND (MEGA COLLIDER)

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

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
2	2	18	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	21	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
4	4	17	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	5	15	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
6	6	6	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7	9	9	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
8	8	10	HOTEL ROOM SERVICE	PITBULL (MR. 305 POLO GROUNDS/JRMG)
9	10	13	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/JRMG)
10	7	16	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
11	14	6	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
12	16	9	THROW IT IN THE BAG	FABLOUS FEAT. THE-DREAM (DESERT STORM/DEF. JAM/IDJMG)
13	12	17	PRETTY WINGS	MAXWELL (COLUMBIA)
14	13	8	GOOD GIRLS GO BAD	CORINA STARSHIP FEAT. LEGION MEESTER (DECA/DANCE/RELEBY RAVEN/ATLANTIC/RRP)
15	19	12	BATTLEFIELD	JORDIN SPARKS (19 JIVE/JLG)
16	21	8	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
17	18	7	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
18	20	13	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
19	11	16	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	17	26	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
21	23	10	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
22	15	18	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
23	22	19	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
24	24	52	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
25	29	15	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	28	15	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
27	27	14	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)
28	30	11	LIVING FOR THE NIGHT	GEORGE STRAIT (MCA NASHVILLE)
29	33	6	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
30	25	26	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
31	26	17	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
32	32	12	SMALL TOWN USA	JUSTIN MOORE (LALORY)
33	41	6	AMERICAN RIDE	TOBY KEITH (SHOW BIG NASHVILLE)
34	39	10	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)
35	31	17	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
36	45	7	NEVER SAY NEVER	THE FRAY (EPIC)
37	35	37	SECOND CHANCE	SHINEDOWN (ATLANTIC)
38	37	17	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
39	36	26	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
40	50	5	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)
41	34	14	WETTER (CALLING YOU DADDY)	TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)
42	47	10	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
43	38	13	LAST CHANCE	GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
44	44	13	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
45	48	13	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
46	42	9	TRUST	KEYSHIA COLE DUET WITH MONICA (MANI/GEFFEN/INTERSCOPE)
47	46	30	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
48	49	12	BAREFOOT AND CRAZY	JACK INGRAM (BIG MACHINE)
49	61	2	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
50	54	5	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	58	4	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
52	59	3	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)
53	56	7	IT'S A BUSINESS DOING PLEASURE WITH YOU	TIM MCGRAW (CUBB)
54	66	3	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD FEATURING CHERIE ANDERSON (BOO BOO HAVANTHA/UNIVERSAL REPUBLIC)
55	71	2	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
56	57	5	LOVE YOUR LOVE THE MOST	ERIC CHURCH (CAPITOL NASHVILLE)
57	55	13	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
58	70	3	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
59	51	14	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
60	68	2	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
61	69	2	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
62	62	7	21 GUNS	GREEN DAY (REPRISE)
63	75	2	UNDER	PLEASURE P. (ATLANTIC)
64	65	5	SOUNDS LIKE LIFE TO ME	DARRYL WORLEY (STROUD/AVARIOS)
65	63	7	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
66	64	11	WILD AT HEART	GLORIANA (EMBLEM REPRISE/WARNER BROS./WRN)
67	53	12	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
68	-	1	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
69	-	1	LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY (SONG BOOK/ATLANTIC)
70	72	13	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
71	73	2	RUNAWAY	LOVE AND THEFT (CAROLWOOD)
72	-	1	MANOS AL AIRE	NELLY FURTADO (INELLSTAR/UNIVERSAL MUSIC LATIN/O)
73	-	1	NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
74	-	1	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF. JAM/IDJMG)
75	67	3	MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)

1,319 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	#1 PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
2	2	12	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
3	4	8	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
4	3	3	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
5	15	3	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
6	5	29	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
7	6	13	GOOD GIRLS GO BAD	CORINA STARSHIP FEAT. LEGION MEESTER (DECA/DANCE/RELEBY RAVEN/ATLANTIC/RRP)	
8	7	7	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	
9	9	9	HOTEL ROOM SERVICE	PITBULL (MR. 305 POLO GROUNDS/JRMG)	
10	8	18	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
11	31	9	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
12	11	8	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
13	12	22	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
14	13	12	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
15	10	3	SEND IT ON	DISNEY'S FRIENDS FOR CHANGE (WALT DISNEY/HOLLYWOOD)	
16	20	5	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)	
17	28	5	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO HAVANTHA/UNIVERSAL REPUBLIC)	
18	14	17	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
19	18	9	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
20	19	10	21 GUNS	GREEN DAY (REPRISE)	
21	16	15	BATTLEFIELD	JORDIN SPARKS (19 JIVE/JLG)	
22	17	23	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
23	21	11	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
24	22	15	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
25	35	3	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	30	7	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)	
27	36	5	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
28	26	4	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	
29	33	5	THROW IT IN THE BAG	FABLOUS FEAT. THE-DREAM (DESERT STORM/DEF. JAM/IDJMG)	
30	25	6	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/JRMG)	
31	27	27	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
32	23	9	I'M IN MIAMI TRICK	LMFAO (PARTY ROCK/INTERSCOPE)	
33	24	18	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
34	-	2	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)	
35	34	26	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	2
36	40	5	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	
37	32	11	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)	
38	38	17	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
39	37	8	MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)	
40	-	1	THE FIXER	PEARL JAM (MONKEYWRENCH)	
41	29	20	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
42	43	3	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF. JAM/IDJMG)	
43	39	36	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
44	57	4	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
45	72	2	REPLAY	JAYZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
46	-	5	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON (EPIC/LEGACY)	
47	46	2	SHE IS LOVE	PARACHUTE (MERCURY/IDJMG)	
48	41	12	NEVER SAY NEVER	THE FRAY (EPIC)	
49	48	4	MAGIC	SELENA GOMEZ (WALT DISNEY)	
50	67	5	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	FALLING DOWN	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
52	-	1	OVERCOME	CREED (WIND-UP)	
53	-	1	AWAKE AND ALIVE	SKILLET (AHHENT/INO ATLANTIC)	
54	50	33	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
55	51	22	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
56	45	14	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)	
57	47	44	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	2
58	54	11	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)	
59	-	1	(IF YOU'RE WONDERING IF I WANT YOU) I WANT YOU TO	WEEZER (DGC/INTERSCOPE)	
60	-	1	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
61	64	3	AMERICAN RIDE	TOBY KEITH (SHOW BIG NASHVILLE)	
62	62	15	HER DIAMONDS	ROB THOMAS (EMBLEM ATLANTIC)	
63	69	3	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)	
64	52	70	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	4
65	74	2	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	
66	75	2	STARSTRUKK	3OH3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)	
67	49	19	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF. JAM/IDJMG)	
68	-	1	WAR	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
69	58	19	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
70	55	31	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
71	61	9	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)	
72	-	1	RUNAWAY	LOVE AND THEFT (CAROLWOOD)	
73	-	1	CHILLIN	WALE FEAT. LADY GAGA (ALL.I.DO/INTERSCOPE)	
74	-	1	SHAKE MY	THREE 6 MARFA FEAT. KALENA (HYPNOTIZE MINDS/COLUMBIA)	
75	70	29	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	

ALBUM CHARTS

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

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

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

SONG CHARTS

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

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

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

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

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

HOT DANCE CLUB SONGS
Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week. ■ This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

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

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

MUSIC VIDEO SALES CHARTS
● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
2	2	12	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	15	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
4	5	10	USE SOMEBODY KINGS OF LEON (RCA/RMG)
5	6	11	GOOD GIRLS GO BAD COBAY STARSHIP FEAT. LADY GAGA (MCA/SONY)
6	4	19	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
7	7	14	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
8	9	6	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
9	11	15	NO SURPRISE DAUGHTRY (19/RCA/RMG)
10	10	10	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	18	18	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	13	7	SHE WOLF SHAKIRA (EPIC)
13	15	7	HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)
14	22	4	GREATEST GAINER PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
15	12	18	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
16	18	8	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)
17	21	14	NEVER SAY NEVER THE FRAY (EPIC)
18	14	22	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
19	20	14	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
20	16	21	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
21	24	5	OBSESSED MARIAH CAREY (ISLAND/DJMG)
22	29	4	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD FEAT. CHERIE ANDERSON (600 800 WAX/ANTI-UNIVERSAL REPUBLIC)
23	23	6	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
24	26	14	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
25	28	6	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
26	27	8	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
27	25	9	SO FINE SEAN PAUL (VP/ATLANTIC)
28	35	3	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
29	30	5	ONE TIME JUSTIN BIEBER (ISLAND/DJMG)
30	36	2	BE ON YOU FLO RIDA FEAT. NE-YO (PDE BOY/ATLANTIC)
31	33	3	I WANNA THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
32	39	2	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
33	NEW	NEW	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
34	38	4	21 GUNS GREEN DAY (REPRISE)
35	NEW	NEW	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
36	32	8	RADAR BRITNEY SPEARS (JIVE/JLG)
37	NEW	NEW	STARSTRUKK 3OH3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
38	NEW	NEW	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (RCA/NATION)
39	NEW	NEW	EVACUATE THE DANCEFLOOR CASCADA (ROBBINS)
40	37	11	I'M IN MIAMI TRICK LMFAO (PARTY ROCK/INTERSCOPE)

Two weeks after Jordin Sparks passed Daughtry for the second-most top 10s among "American Idol" graduates on the Mainstream Top 40 chart, the latter act evens the score. Daughtry, tied by 2006 "Idol" fourth-place finalist Chris Daughtry, collects its fourth top 10, as "No Surprise" lifts 11-9. The only alumnus with more top 10s is 2002 winner Kelly Clarkson, with nine. All three acts dot the chart; Sparks bullets at No. 7, and Clarkson dims 39-32.

On Adult Top 40, the Black Eyed Peas post their first top 10, as "I Gotta Feeling" pushes 11-10. Of the group's five prior entries, dating to "Where Is the Love?" in 2003, "Boom Boom Pow" rose the highest (No. 21).

As a solo artist, band member Fergie has made one trip to the top 10. "Big Girls Don't Cry" reigned for seven weeks beginning two years ago this month.



DAUGHTRY

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	25	#1 THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	3	32	YOU FOUND ME THE FRAY (EPIC)
3	2	56	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
4	5	29	COME ON GET HIGHER MATT NATHANSON (VANGUARD CAPITOL)
5	6	16	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
6	4	45	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	7	46	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)
8	9	45	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)
9	8	50	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)
10	11	7	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
11	10	35	HOT N COLD KATY PERRY (CAPITOL)
12	12	19	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
13	13	10	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
14	15	21	HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
15	17	15	COME BACK TO ME DAVID COOK (19/RCA/RMG)
16	18	17	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
17	16	12	NO SURPRISE DAUGHTRY (19/RCA/RMG)
18	24	4	GREATEST GAINER FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	21	7	SHE IS LOVE PARACHUTE (MERCURY/DJMG)
20	19	11	ELECTRICITY ELTON JOHN (MERCURY/DECCA BROADWAY/DECCA)
21	22	7	SECOND CHANCE SHINEDOWN (ATLANTIC)
22	28	7	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
23	27	2	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE)
24	23	4	I LOOK TO YOU WHITNEY HOUSTON (ARISTA/RMG)
25	26	4	BEAUTIFUL WORLD (WE'RE ALL HERE) JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 NO SURPRISE DAUGHTRY (19/RCA/RMG)
2	4	18	USE SOMEBODY KINGS OF LEON (RCA/RMG)
3	2	19	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
4	3	20	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
5	16	16	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
6	6	21	COME BACK TO ME DAVID COOK (19/RCA/RMG)
7	8	11	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
8	7	23	SECOND CHANCE SHINEDOWN (ATLANTIC)
9	9	12	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	11	9	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
11	12	17	NEVER SAY NEVER THE FRAY (EPIC)
12	13	23	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
13	10	23	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
14	16	8	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD FEAT. CHERIE ANDERSON (600 800 WAX/ANTI-UNIVERSAL REPUBLIC)
15	14	11	SHE IS LOVE PARACHUTE (MERCURY/DJMG)
16	15	13	21 GUNS GREEN DAY (REPRISE)
17	17	6	SMILE UNCLE KRACKER (TDP DOG/ATLANTIC)
18	20	9	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
19	18	22	STAY SAFETY SUIT (UNIVERSAL MOTOWN)
20	19	10	STARING DOWN COLLECTIVE SOUL (LOUD & PROUD/ROADRUNNER/RRP)
21	23	4	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
22	25	4	CHANCES FIVE FINGER FIGHTING (AWARE/COLUMBIA)
23	21	11	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
24	32	2	GREATEST GAINER WE WEREN'T BORN TO FOLLOW BON JOVI (MERCURY/DJMG)
25	22	13	99 TIMES KATE VOEGLER (MYSPEACE/DGC/INTERSCOPE)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	6	THE FIXER PEARL JAM (MONKEYWRENCH)
3	5	3	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
4	3	13	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
5	4	13	USE SOMEBODY KINGS OF LEON (RCA/RMG)
6	6	10	JARS CHEVELLE (EPIC)
7	7	13	PANIC SWITCH SILVERSN PICKUPS (DANGERBIRD)
8	8	13	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
9	10	13	CHAMPAGNE CAVO (REPRISE)
10	12	12	WHISKEY HANGOVER GOODSMACK (UNIVERSAL REPUBLIC)
11	9	13	21 GUNS GREEN DAY (REPRISE)
12	11	13	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
13	13	13	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
14	16	3	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
15	14	13	NOTION KINGS OF LEON (RCA/RMG)
16	15	4	UPRISING MUSE (WARNER BROS.)
17	24	2	OVERCOME CREED (WIND-UP)
18	17	11	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
19	21	2	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
20	18	13	I GET OFF HALESTORM (ATLANTIC)
21	25	9	SHE'S A GENIUS JET (FIVE SEVEN/CAPITOL)
22	20	13	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)
23	19	13	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
24	22	8	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
25	23	13	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
26	26	2	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
27	28	7	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
28	NOT SHOT DEBUT	NEW	GREATEST GAINER MEDICATE AFI (DGC/INTERSCOPE)
29	29	13	KNOW YOUR ENEMY GREEN DAY (REPRISE)
30	31	8	1901 PHOENIX (LDYAUET/GLASSNOTE)
31	30	13	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
32	35	4	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
33	32	13	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJOR DOG/SHOUT! FACTORY/ISLAND/DJMG)
34	39	4	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
35	33	13	LIFELINE PAPA ROACH (DGC/INTERSCOPE)
36	36	4	FAR FROM OVER REV THEORY (VAN HOWES/MALOFF/DGC/INTERSCOPE)
37	38	4	BY THE WAY THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
38	43	3	FIREFLIES DWL CITY (UNIVERSAL REPUBLIC)
39	47	2	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
40	40	8	YOU NEVER KNOW WILCO (NONESUCH/WARNER BROS.)
41	45	13	LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)
42	NEW	NEW	FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)
43	42	5	ONE DAY MATISYAHU (JDUJ/OR/EPIC)
44	41	2	BREAKING ANBERLIN (UNIVERSAL REPUBLIC)
45	RE-ENTRY	NEW	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD FEAT. CHERIE ANDERSON (600 800 WAX/ANTI-UNIVERSAL REPUBLIC)
46	50	2	INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
47	37	13	DROWNING (FACE DOWN) SAVING ABEL (SKIDDCC/VIRGIN/CAPITOL)
48	NEW	NEW	AGAIN LYLEAF (A&M/OCTONE/INTERSCOPE)
49	46	13	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)
50	NEW	NEW	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)

David Gray's fourth No. 1 on Triple A, "Fugitive," completes his first set of back-to-back chart-toppers. "You're the World to Me" ruled for eight weeks in 2007-08. Among solo artists, only Sheryl Crow (seven), Jack Johnson (six) and John Mayer (five) have more No. 1s.



GRAY

ALTERNATIVE			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	25	PANIC SWITCH SILVERSN PICKUPS (DANGERBIRD)
3	14	14	NOTION KINGS OF LEON (RCA/RMG)
4	3	6	THE FIXER PEARL JAM (MONKEYWRENCH)
5	10	3	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
6	5	4	UPRISING MUSE (WARNER BROS.)
7	6	11	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
8	9	8	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
9	7	15	21 GUNS GREEN DAY (REPRISE)
10	21	2	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
11	8	24	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
12	11	10	JARS CHEVELLE (EPIC)
13	14	15	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
14	13	33	USE SOMEBODY KINGS OF LEON (RCA/RMG)
15	16	48	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)
16	12	26	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
17	17	3	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
18	15	21	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
19	19	8	SHE'S A GENIUS JET (FIVE SEVEN/CAPITOL)
20	18	17	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
21	NEW	NEW	GREATEST GAINER MEDICATE AFI (DGC/INTERSCOPE)
22	24	11	ONE DAY MATISYAHU (JDUJ/OR/EPIC)
23	22	16	CHAMPAGNE CAVO (REPRISE)
24	28	4	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
25	25	7	BREAKING ANBERLIN (UNIVERSAL REPUBLIC)

TRIPLE A			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	7	#1 GREATEST GAINER FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)
2	6	7	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
3	15	15	YOU NEVER KNOW WILCO (NONESUCH/WARNER BROS.)
4	2	30	USE SOMEBODY KINGS OF LEON (RCA/RMG)
5	5	10	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
6	4	15	21 GUNS GREEN DAY (REPRISE)
7	7	6	THE FIXER PEARL JAM (MONKEYWRENCH)
8	8	19	LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)
9	11	5	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
10	9	12	LITTLE BRIBES DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
11	12	11	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
12	10	25	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
13	13	19	DON'T WANNA CRY PETE DINKlage (COLUMBIA)
14	14	47	NOTHING EVER HURT LIKE YOU JAMES MORRISON (POLYDOR/INTERSCOPE)
15	18	15	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
16	15	20	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
17	17	19	THE GREAT DEFECTOR BELL X1 (YEP ROC)
18	20	13	BE THERE HOWIE DAY (EPIC)
19	19	13	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJOR DOG/SHOUT! FACTORY/ISLAND/DJMG)
20	16	17	OK, IT'S ALRIGHT WITH ME ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)
21	23	4	STARING DOWN COLLECTIVE SOUL (LOUD & PROUD/ROADRUNNER/RRP)
22	21	10	GO ON JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
23	2	2	HEY, SOUL SISTER TRAIN (COLUMBIA)
24	30	2	BACKWARDS DOWN THE NUMBER LINE PHISH (JEMP)
25	22	11	NEVER SAY NEVER THE FRAY (EPIC)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ALTERNATIVE, and TRIPLE A charts are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for rules and explanations. © 2009 Nielsen

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	16	#1 BIG GREEN TRACTOR 2 WKS M. KNOX, J. COLLINS, D.L. MURPHY	Jason Aldean BROKEN BOW		1
2	4	28	GREATEST GAINER BOOTS ON M. WRIGHT, C. AUDRETT, III (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH		2
3	2	20	SUMMER NIGHTS D. HUFF, RASCAL FLATTS (G. LEVOX, B. JAMES, BUSBEE)	Rascal Flatts LYRIC STREET		2
4	5	14	LIVING FOR THE NIGHT T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE		4
5	7	30	SMALL TOWN USA J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE)	Justin Moore VALORY		5
6	3	21	ALRIGHT F. ROGERS (D. RUCKER, F. ROGERS)	Darius Rucker CAPITOL NASHVILLE		1
7	9	9	AMERICAN RIDE T. KEITH (J. WEST, D. PAHANISH)	Toby Keith SHOW DOG NASHVILLE		7
8	10	10	I'LL JUST HOLD ON S. HENDRICKS (B. HAYS, LIP, A. KINS, D. DAVIDSON)	Blake Shelton WARNER BROS. WRN		8
9	12	12	ONLY YOU CAN LOVE ME THIS WAY D. HUFF, K. URBAN (S. MCEWAN, J. REID)	Keith Urban CAPITOL NASHVILLE		9
10	11	11	BAREFOOT AND CRAZY J. STOVER (B. HAYS, LIP, A. KINS, D. DAVIDSON)	Jack Ingram BIG MACHINE		10
11	14	14	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBDIS)	Brad Paisley ARISTA NASHVILLE		11
12	16	17	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA		12
13	13	13	IT'S A BUSINESS DOING PLEASURE WITH YOU B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, J. MOI, C. KRUEGER)	Tim McGraw CURB		13
14	15	15	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church CAPITOL NASHVILLE		14
15	17	16	WILD AT HEART M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana EMBLEM/REPRISE/WARNER BROS. WRN		15
16	18	18	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANTY (D. WORLEY, W. VARBLE, P. DONNELL)	Darryl Worley STROUD/AVARIOS		16
17	19	10	AIR POWER TOES K. STEGALL, Z. BROWN (L. BROWN, W. DURRIE, J. HOPKINS, S. MULLINS)	Zac Brown Band HOME GROWN/ATLANTIC/RED BUD PICTURE		17
18	20	19	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD		18
19	21	6	AIR POWER I'M ALIVE B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)	Kenny Chesney With Dave Matthews BNA		19
20	22	20	JOEY B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. ANDERSON)	Sugarland MERCURY		20
21	23	22	15 MINUTES T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)	Rodney Atkins CURB		21
22	24	24	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE		22
23	25	25	BONFIRE P. O'DONNELL, C. MORGAN (T. B. T. KIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA		23
24	27	27	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE		24
25	26	26	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE		25



Urban's 21st top 10 advances the singer from sixth place to a three-way tie with Brad Paisley and George Strait for fifth among acts with the most top 10s this decade. Kenny Chesney tops that tally with 27, followed by Tim McGraw and Toby Keith (both with 25) and Rascal Flatts (22).



Ingram's second top 10 is his first since "Wherever You Are" topped the May 20, 2006, chart. His new album "Big Dreams & High Hopes" opens at No. 21 on Top Country Albums (9,000 copies).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	34	HONKY TONK STOMP R. DUNN, T. MCBRIDE (R. DUNN, T. MCBRIDE, B. PINSON)	Brooks & Dunn Featuring Billy Gibbons ARISTA NASHVILLE		26
27	28	28	BELIEVERS B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols UNIVERSAL SOUTH		27
28	29	18	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA		28
29	34	36	I WANNA MAKE YOU CLOSE YOUR EYES B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		29
30	32	31	LONG LINE OF LOSERS B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry COLUMBIA		30
31	39	50	NEED YOU NOW P. WARDLEY, L. ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE		31
32	31	30	ROCKIN' THE BEER GUT T. KEITH (B. UTTER)	Trailer Choir SHOW DOG NASHVILLE		30
33	33	33	I WANT MY LIFE BACK M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington LYRIC STREET		32
34	38	43	CONSIDER ME GONE R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARSTRUCK/VALORY		34
35	35	37	EIGHT SECOND RIDE J. RITCHEY (J. OWEN, E. DURRANCE)	Jake Owen RCA		35
36	36	39	I STILL LIKE BOLOGNA K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		36
37	37	38	HURRY HOME Z. GEHMAN (Z. WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE		37
38	42	40	RADIO WAVES M. WRUCKE (B. SANDERS, M. ELI)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH		38
39	41	41	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)	Gary Allan MCA NASHVILLE		39
40	40	42	THAT THANG J. STEVENS, J. STEVENS, J. HARRISON (J. HARRISON, J. STEVENS)	Fast Ryde REPUBLIC NASHVILLE		40
41	HOT SHOT DEBUT	1	FIFTEEN N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		41
42	43	45	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET		42
43	45	47	MOO LA MOO S. AZAR, J. NIEBANK (S. AZAR, A. J. MASTERS, J. FEMINO)	Steve Azar RIDE		43
44	44	48	COUNTRY FOLKS (LIVIN' LOUD) S. NIELSON, R. LEE (S. NIELSON, R. LEE)	The Lost Trailers BNA		44
45	46	49	BEER ON THE TABLE M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson COLUMBIA		45
46	50	-	WHITE LIAR F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA		46
47	47	-	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. POYTHRESS, R. L. FEEL, W. VARBLE)	Easton Corbin MERCURY		47
48	49	54	SKINNY DIPPIN' M. BRIGHT (W. DUNCAN, C. TOMPKINS)	Whitney Duncan WARNER BROS. WRN		48
49	48	57	LONG AFTER I'M GONE B. KENNY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)	Big Kenny LOVE EVERYBODY/GLOWTOWN/BIGGER PICTURE		48
50	58	-	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 REBA 2 WKS STARSTRUCK/M100/VALORY (18.96)	Keep On Loving You		1
2	2	1	GEORGE STRAIT MCA NASHVILLE 013173/UMGN (13.98)	Twang		1
3	4	2	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless		1
4	HOT SHOT DEBUT	1	VARIOUS ARTISTS EMI/UNIVERSAL 5629/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		4
5	3	6	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
6	5	5	ZAC BROWN BAND RCA/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
7	6	7	JASON ALDEAN BROKEN BOW 7637 (18.96)	Wide Open		2
8	9	9	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
9	8	4	SUGARLAND MERCURY 013191 EX/UMGN (14.98 CD/DVD)	LIVE On The Inside		1
10	NEW	10	LOVE AND THEFT CAROLWOOD 002135/LYRIC STREET (1.98)	World Wide Open		10
11	12	12	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
12	7	3	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore		3
13	11	10	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside		1
14	NEW	14	WILLIE NELSON BLUE NOTE 67197/BLG (17.98)	American Classic		14
15	13	15	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
16	10	8	GLORIANA EMBLEM/REPRISE/WARNER BROS. 519780/WRN (13.98)	Gloriana		2
17	14	11	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (18.98)	American Saturday Night		1
18	15	14	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II		1
19	16	13	RASCAL FLATTS LYRIC STREET 002504 (18.98)	Unstoppable		1
20	18	16	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift		1
21	NEW	21	JACK INGRAM BIG MACHINE J10300 (11.98)	Big Dreams & High Hopes		21
22	17	17	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
23	20	19	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song		6
24	21	18	GEORGE STRAIT MCA NASHVILLE 010626/UMGN (13.98)	Troubadour		1
25	22	21	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	20	KELLIE PICKLER 19 BNA 22811/SMN (18.98)	Kellie Pickler		1
27	23	23	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
28	27	26	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		21
29	26	25	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		2
30	19	-	DAVID NAIL MCA NASHVILLE 010033/UMGN (10.98)	I'm About To Come Alive		19
31	28	28	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country		24
32	30	27	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
33	29	24	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
34	31	30	TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)		30
35	34	34	GREATEST GAINER VARIOUS ARTISTS CAPITOL NASHVILLE 010033/UMGN (10.98)	NOW That's What I Call Country		1
36	32	31	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun		1
37	33	23	PACE SETTER MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
38	40	38	RANDY TRAVIS WARNER BROS. 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		3
39	38	37	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
40	39	43	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It		2
41	37	33	BLAKE SHELTON WARNER BROS. 517911/WRN (18.98)	Startin' Fires		7
42	36	36	MONTGOMERY GENTRY CRACKER BARREL/UMG MISC. CUSTOM WARR. THE GROUP 4846/SBN (11.98)	For Our Heroes		5
43	41	44	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All		1
44	35	29	WILLIE NELSON LOST HIGHWAY 013254* (13.98)	Lost Highway		29
45	44	41	HANK WILLIAMS JR. CURB 79149 (18.98)	127 Rose Avenue		7
46	42	35	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		10
47	43	42	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten		7
48	45	40	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits Every Mile A Memory 2003-2008		2
49	46	39	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		1
50	48	48	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous		5

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	28	#1 STEVE MARTIN 23 WKS 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	
2	2	2	LOUDON WAINWRIGHT III 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project	
3	6	3	THE WAILIN' JENNYS RED HOUSE 220	Live At The Mauch Chunk Opera House	
4	3	49	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher	
5	4	44	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	
6	5	53	BILL & GLORIA GATHER WITH THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736	Bill & Gloria Presents: Country Bluegrass Homecoming Volume One	
7	8	11	SARAH JAROSZ SUGAR HILL 4049/WELK	Song Up In Her Head	
8	9	21	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers	
9	7	53	BILL & GLORIA GATHER WITH THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737	Bill & Gloria Presents: Country Bluegrass Homecoming Volume Two	
10	10	11	RHONDA VINCENT ROUNDER 610623	Destination Life	

BETWEEN THE BULLETS

ROOKIES SHINE IN '09



Opening with 13,000 copies sold on Top Country Albums, the rookie trio Love and Theft's "World Wide Open" is the third top 10 start by a new act in 2009, following top 10 bows by Gloriana and Justin Moore. Gloriana's self-titled debut popped on at No. 2 (44,000 copies, Aug. 22), and "Justin Moore" bowed at No. 3 (34,000, Aug. 29). Moore also spent three weeks on the chart's lower end with an iTunes-exclusive EP in June and July. By this time last year, five new acts had opened inside the top 10.

In its 27th chart week, Love and Theft's lead single, "Runaway," is No. 18 on Hot Country Songs. —Wade Jessen

HOT COUNTRY SONGS: 121 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower, album sales, and audience data are compiled by Nielsen BDS. TOP COUNTRY ALBUMS: See Charts legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	
1	HOT SHOT DEBUT		#1 LETOYA	LADY LOVE	CAPITOL 97259	
2	2	8	MAXWELL	BLACKSUMMERS/NIGHT	COLUMBIA 89142/SONY MUSIC	
3	NEW		QUEEN LATIFAH	PERSONA FLAVOR UNIT	012972/1VG	
4	5		FABOLOUS	LOSOS WAY (SOUNDTRACK)	DESERT STORM/DEF JAM 01309*/DJMG	
5	2		LEDISI	TURN ME LOOSE	VERVE FORECAST 012677/1VG	
6	NEW		J MOSS	JUST JAMES PAJAM/GOSPO	CENTRIC/VERITY 47910/JLG	
7	5	4	K'JON	I GET AROUND	UP&UP/UNIVERSAL REPUBLIC 013162/UMRG	
8	6	12	THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE 012887*/1GA	
9	8	17	GREATEST GAINER	CHRISSETTE MICHELE	EPIPHANY	DEF JAM 012797/DJMG
10	NEW		SMOKEY ROBINSON	TIME FLIES WHEN YOU'RE HAVING FUN	ROBSO 400200	
11	7	15	EMINEM	RELAPSE	WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/1GA	
12	3	2	SEAN PAUL	IMPERIAL BLAZE	VP/ATLANTIC 520047/AG	
13	9		JEREMIH	JEREMIH MICK SCHULTZ/DEF JAM	013095*/DJMG	
14	11	9	VARIOUS ARTISTS	NOW 31	EMI/UNIVERSAL ZOMBA 28617/SONY MUSIC	
15	NEW		GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD	
16	10	7	TWISTA	CATEGORY F5	GMG 96412	
17	NEW		MICHAEL JACKSON	THE DEFINITIVE COLLECTION	MOTOWN 013297/UME	
18	NEW		LIL WYTE	THE BAD INFLUENCE	HYPNOTIZE MINDS 520806/ASYLUM	
19	11	12	BEYONCE	I AM...SASHA FIERCE	MUSIC WORLD/COLUMBIA 19492/SONY MUSIC	
20	19	28	CHARLIE WILSON	UNCLE CHARLIE	P MUSIC/JIVE 23389/JLG	
21	13		JOE	SIGNATURE	563 00005/KEDAR	
22	14	24	KERI HILSON	IN A PERFECT WORLD...	MOSLEYZONE 4/INTERSCOPE 012000/AGA	
23	18	10	GINUWINE	A MAN'S THOUGHTS	NOTIF/ASYLUM 519147/WARNER BROS.	
24	21	37	ANTHONY HAMILTON	THE POINT OF IT ALL	MISTERS MUSIC/SO SO DEF 23387/JLG	
25	22	12	PLEASURE P	THE INTRODUCTION OF MARCUS COOPER	ATLANTIC 516393/AG	
26	15	4	DORROUGH	DORROUGH	MUSIC GENIUS 5114/E1	
27	20	45	MARY MARY	THE SOUND	MY BLOCK/COLUMBIA 28087*/SONY MUSIC	
28	28	25	THE-DREAM	LOVE VS MONEY	RADIO KILLA/DEF JAM 012579*/DJMG	
29	12	3	SLAUGHTERHOUSE	SLAUGHTERHOUSE	E1 2052	
30	NEW		CALVIN RICHARDSON	FACTS OF LIFE	THE SOUL OF BOBBY WOMACK SHANACHEE 5779	
31	23	37	JAMIE FOXX	INTUITION	J 41294/RMG	
32	26	20	RICK ROSS	DEEPER THAN RAP	MAYBACK/SUP-N-SLIDE/DEF JAM 012727*/DJMG	
33	18		LAURA IZIBOR	LET THE TRUTH BE TOLD	ATLANTIC 512240/AG	
34	24	37	KEYSHIA COLE	A DIFFERENT ME	IMANI/GEFFEN 012395/1GA	
35	25		LIL WAYNE	THA CARTER II	CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG	
36	NEW		LIL' RU	21 & UP	DEF JAM 013152*/DJMG	
37	34		RAPHAEL SAADIA	THE WAY I SEE IT	COLUMBIA 08585*/SONY MUSIC	
38	27	21	JADAKISS	THE LAST KISS	RUFF RYDERS-D-BLOCK/ROC-A-FELLA/DEF JAM 01291*/DJMG	
39	33	9	MAINO	IF TOMORROW COMES...	HUSTLE HARD/ATLANTIC 512968/AG	
40	NEW		FREDDIE JACKSON	DIAMOND COLLECTION	HUSH 91214/ORPHEUS	
41	NEW		TEENA MARIE	CONGO SQUARE	STAX 31320/CONCORD	
42	31	53	YOUNG JEEZY	THE RECESSION	CT/DEF JAM 011536*/DJMG	
43	29	11	WILL DOWNING	CLASSIQUE PEAK	31278/CONCORD	
44	36	15	METHOD MAN & REDMAN	BLACKOUT!	2 WU-TANG/DEF SQUAD/DEF JAM 012400*/DJMG	
45	43	23	CHRISTELLE	DEBUT	R&B/POP EP MCGANN 1028/CHRISTELLE	
46	37	17	GUCCI MANE	MURDER WAS THE CASE	BIG CAT 4029/TOMMY BOY	
47	51	39	MUSIQ SOULCHILD	DNMY	RADIO ATLANTIC 512335/AG	
48	38	49	JAZMINE SULLIVAN	FEARLESS	J 32713/RMG	
49	NEW		IMPROMPT2	IT IS WHAT IT IS	JCS 91209/ORPHEUS	
50	46	42	SEAL	SOUL	143 515868/WARNER BROS	

Christette Michele's "Epiphany" has remained in the top 10 of Top R&B/Hip-Hop Albums for all of its 17 chart weeks and this week is the Greatest Gainer at No. 9 (up 15%). The singer is currently touring the United States, opening for Maxwell.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	13	#1 BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT	(3RD STREET)/RMG
2	2	14	PRETTY WINGS	MAXWELL	(COLUMBIA)
3	3	9	SUCCESSFUL	DRAKE FEAT. LIL WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	6	13	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/DJMG)
5	17		BEST I EVER HAD	DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
6	8	13	ICE CREAM PAINT JOB	DORROUGH	(GENIUS/E1)
7	15		EGO	BEYONCE	(MUSIC WORLD/COLUMBIA)
8	18		TRUST	KEYSHIA COLE DUET WITH MONICA	(IMANI/GEFFEN/INTERSCOPE)
9	10	10	OBSESSED	MARIAH CAREY	(ISLAND/DJMG)
10	14	8	GREATEST GAINER	UNDER PLEASURE P	(ATLANTIC)
11	13	5	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)
12	15	6	WASTED	GUCCI MANE FEAT. PLIES	(MIZAV/SD ICEY/WARNER BROS.)
13	18		EVERY GIRL	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	18	10	5 STAR CHICK	YO GOTTI	(POLO GROUNDS/J/RMG)
15	12	12	YOU'RE A JERK	NEW BOYZ	(ASYLUM/WARNER BROS.)
16	11	18	WETTER (CALLING YOU DADDY)	TWISTA FEAT. ERIKA SHEVON	(GET MONEY GANG/CAPITOL)
17	19	10	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)
18	20	5	NUMBER ONE	R. KELLY FEAT. KERI HILSON	(JIVE/JLG)
19	21		LOL (-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY	TELLEM (SONG BOOK/ATLANTIC)
20	17	22	LAST CHANCE	GINUWINE	(NOTIF/ASYLUM/WARNER BROS.)
21	6	20	I NEED A GIRL	TREY SONGZ	(SONG BOOK/ATLANTIC)
22	22	18	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD	(MY BLOCK/COLUMBIA)
23	23	0	TRICK'N	MULLAGE	(FROM THE GROUND UP/JIVE/JLG)
24	27	8	JUST A KISS	MISHON	(DYNASTYZONE 4/STREAMLINE/INTERSCOPE)
25	26	5	BECKY	PLIES	(BIG GATES/SUP-N-SLIDE/ATLANTIC)
26	24	5	THE ONE	MARY J. BLIGE FEAT. DRAKE	(MTRIAIRCH/GEFFEN/INTERSCOPE)
27	25	8	MAKE HER SAY	KID CUDDI FEAT. KANYE WEST & COMMON	(G.O.O.D./UNIVERSAL MOTOWN)
28	28	3	DIGITAL GIRL	JAMIE FOXX FEAT. DRAKE, KANYE WEST + THE-DREAM	(J/RMG)
29	31	2	REGRET	LETOYA FEAT. LUDACRIS	(CAPITOL)
30	29	6	TIPSY IN DIS CLUB	PRETTY RICKY	(BLUESTAR/BIG CAT/TOMMY BOY)
31			I'M GOOD	CLIPSE FEAT. PHARRELL WILLIAMS	(RE UP/COLUMBIA)
32	30	4	SLOW DANCE	KERI HILSON	(MDSLEYZONE 4/INTERSCOPE)
33	2		SWEAT IT OUT	THE-DREAM	(RADIO KILLA/DEF JAM/DJMG)
34	33	4	BETTER BELIEVE IT	LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE	(TRILL/ASYLUM/WARNER BROS.)
35	36	3	BUY YOU A ROUND (UP AND DOWN)	VERSE SIMMONDS	(INTERSCOPE)
36	35	4	I LOOK TO YOU	WHITNEY HOUSTON	(ARISTA/RMG)
37	39		YOU'RE NOT MY GIRL	RYAN LESLIE	(NEXTSELECTION CASABLANCA/UNIVERSAL MOTOWN)
38	NEW		DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN	(HARVEY MASONZONE 4/STREAMLINE/INTERSCOPE)
39	40	3	WHAT YOU DO	CHRISSETTE MICHELE FEAT. NE-YO	(DEF JAM/DJMG)
40	34	12	WHO'S REAL	JADAKISS FEAT. SWIZZ BEATZ & DJ DA JUICEMAN	(RUFF RYDERS-D-BLOCK/DEF JAM/DJMG)

BETWEEN THE BULLETS

LEADING LADIES CHARGE CHART



LeTOYA

In all, there are seven debuts in the top 20 for the second time this year and the most since the Dec. 29, 2007, chart.

For the first time in more than a year, female solo artists earn consecutive No. 1 debuts on Top R&B/Hip-Hop Albums. LeToya's Hot Shot Debut with "Lady Love" follows Ledisi, who opened at No. 1 with "Turn Me Loose" last issue. The last chart to host back-to-back female debuts was the Jan. 5, 2008, tally when Mary J. Blige bowed with "Growing Pains" one week after Alicia Keys crowned the list with "As I Am." Queen Latifah lands an impressive debut for the ladies as "Persona" is her best-ever debut. The artist's previous high came with a pair of No. 6 debuts, "All Hail the Queen" (1990) and "Trav'lin' Light" (2007).

—Raphael George

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	17	#1 BEST I EVER HAD	DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
2	2	12	I GOTTA FEELING	THE BLACK EYED PEAS	(INTERSCOPE)	
3	5	10	OBSESSED	MARIAH CAREY	(ISLAND/DJMG)	
4	3	13	HOTEL ROOM SERVICE	PITBULL	(MR. 305/POLO GROUNDS/J/RMG)	
5	7	9	GREATEST GAINER	DOWN	JAY SEAN FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL REPUBLIC)
6	4	21	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO	(MOSLEYZONE 4/INTERSCOPE)	
7	6	18	EVERY GIRL	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
8	8	9	BE ON YOU	FLO RIDA FEAT. NE-YO	(PDE BOY/ATLANTIC)	
9	10		THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/DJMG)	
10	12	5	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)	
11	15		BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT	(3RD STREET)/RMG	
12	9	15	WETTER (CALLING YOU DADDY)	TWISTA FEAT. ERIKA SHEVON	(GET MONEY GANG/CAPITOL)	
13	16		LOVEGAME	LADY GAGA	(STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)	
14	11		MAKE HER SAY	KID CUDDI FEAT. KANYE WEST & COMMON	(G.O.O.D./UNIVERSAL MOTOWN)	
15	20	7	SUCCESSFUL	DRAKE FEAT. LIL WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
16	21		ICE CREAM PAINT JOB	DORROUGH	(GENIUS/E1)	
17	18	30	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL	(ULTRA)	
18	19	26	BOOM BOOM POW	THE BLACK EYED PEAS	(WILL.I.AM/INTERSCOPE)	
19	16		FIRE BURNING	SEAN KINGSTON	(BELUGA HEIGHTS/EPIC)	
20	22		OUTTA CONTROL	BABY BASH FEAT. PITBULL	(ARISTA/RMG)	
21	26	3	WHATCHA SAY	JASON DERULO	(BELUGA HEIGHTS/WARNER BROS.)	
22	24	5	SHE WOLF	SHAKIRA	(EPIC)	
23	25	9	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)	
24	21	19	YOU'RE A JERK	NEW BOYZ	(ASYLUM/WARNER BROS.)	
25	33	2	SHAKE MY	THREE 6 MAFIA	(HYPNOTIZE MINDS/COLUMBIA)	
26	30	2	WRITTEN ON HER	BIROMAN FEAT. JAY SEAN	(CASH MONEY/UNIVERSAL MOTOWN)	
27	29	4	BECKY	PLIES	(BIG GATES/SUP-N-SLIDE/ATLANTIC)	
28	15		SO FINE	SEAN PAUL	(VP/ATLANTIC)	
29			DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN	(HARVEY MASONZONE 4/STREAMLINE/INTERSCOPE)	
30	31	3	THE WARNING	EMINEM	(NOT LISTED)	
31	28	13	EGO	BEYONCE	(MUSIC WORLD/COLUMBIA)	
32	27	11	I NEED A GIRL	TREY SONGZ	(SONG BOOK/ATLANTIC)	
33	32	3	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LIGHTN MESTER	(DECA/DANCE/FILED BY RAMEN/ATLANTIC/PPP)	
34	34	5	NOW I'M THAT BITCH	LIVVI FRANC FEAT. PITBULL	(JIVE/JLG)	
35	36	7	WAKING UP IN VEGAS	KATY PERRY	(CAPITOL)	
36	37	4	LA LA LA	LMFAO	(PARTY ROCK/WILL.I.AM/CHEERYTREE/INTERSCOPE)	
37	40	2	NUMBER ONE	R. KELLY FEAT. KERI HILSON	(JIVE/JLG)	
38	39	3	FACE DROP	SEAN KINGSTON	(BELUGA HEIGHTS/EPIC)	
39	NEW		I'M YOURS	JASON MRAZ	(ATLANTIC/RRP)	

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	28	#1 ON THE OCEAN	K'JON	(UP&UP/DEF TYME/UNIVERSAL REPUBLIC)
2	1	18	PRETTY WINGS	MAXWELL	(COLUMBIA)
3	3	27	LAST CHANCE	GINUWINE	(NOTIF/ASYLUM/WARNER BROS.)
4	5	11	BAD HABITS	MAXWELL	(COLUMBIA)
5	4		THE POINT OF IT ALL	ANTHONY HAMILTON	(MISTERS MUSIC/JIVE/JLG)
6	6		I LOOK TO YOU	WHITNEY HOUSTON	(ARISTA/RMG)
7	7		CAN'T LIVE WITHOUT YOU	CHARLIE WILSON	(P MUSIC/JIVE/JLG)
8	8	34	SOBEAUTIFUL	MUSIQ SOULCHILD	(ATLANTIC)
9	11	15	IN LOVE WITH ANOTHER MAN	JAZMINE SULLIVAN	(J/RMG)
10	29		EPIPHANY (I'M LEAVING)	CHRISSETTE MICHELE	(DEF JAM/DJMG)
11	46		THERE GOES MY BABY	CHARLIE WILSON	(P MUSIC/JIVE/JLG)
12	9	28	NEVER GIVE YOU UP	RAPHAEL SAADIA FEAT. STEVIE WONDER & CJ	(COLUMBIA)
13	15	15	BLAME IT ON ME	CHRISSETTE MICHELE	(DEF JAM/DJMG)
14	14	46	FROM MY HEART TO YOURS	LAURA IZIBOR	(ATLANTIC)
15	13	40	IF THIS ISN'T LOVE	JENNIFER HUDSON	(ARISTA/RMG)
16	17	15	GIVE IT TO ME RIGHT	MELANIE FIDNA	(SRC/UNIVERSAL MOTOWN)
17	18	25	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD	(MY BLOCK/COLUMBIA)
18	19	16	CLOSE TO YOU	BEBE & CECE WINANS	(B&C/MALACD)
19	22	8	GOIN' THRU CHANGES	LEDISI	(VERVE FORECAST/VERVE)
20	20	6	DON'T STAY	LAURA IZIBOR	(ATLANTIC)
21	29		OH	KEVON EDMONDS	(MAKE)
22	25	5	THIS TIME	K'JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ	(UP&UP/UNIVERSAL REPUBLIC)
23	28	13	GIVING MYSELF	JENNIFER HUDSON	(ARISTA/RMG)
24	9		SAME SONG	LAKISHA JONES	(ELITE)
25	23	20	MAJIC	JOE	(563/KEDAR)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	19	#1 BEST I EVER HAD	DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	3	10	SUCCESSFUL	DRAKE FEAT. LIL WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	12		THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/DJMG)
4					

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	8	#1 SWEET DREAMS	BEYONCÉ MUSIC WORLD/COLUMBIA
2	4	7	BULLETPROOF	LA ROUX POLYDOR/CHERRYTREE/INTERSCOPE
3	1	11	GOODBYE	KHISTINA DEBARGE SODAPOP/ISLAND/IDJMG
4	4	4	CELEBRATION	MADONNA WARNER BROS.
5	6	9	SHOES	TIGI LAST GANG/TURBO
6	9	9	ROSE OF JERICHO	BT NETTWERK
7	7	7	DONT UPSET THE RHYTHM (GO BABY GO)	NOISSETTES MERCURY/IDJMG
8	18	3	OBSESSED	MARIAH CAREY ISLAND/IDJMG
9	16	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC/SONY MUSIC
10	1	10	BE ALRIGHT	KRISTINE W FLY AGAIN
11	17	4	EVERYBODY SHAKE IT	RALPH ROSSANO FEATURING SHAWN CHRISTOPHER BLUEPLATE
12	14	8	PARANOID	JONAS BROTHERS HOLLYWOOD
13	19	5	WOULD'VE BEEN THE ONE	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
14	20	6	KEEP IT GOIN' LOUDER	MAJOR LAZER FEATURING NINA SKY & RICKY BLAZE MAD DECENT/DOWNTOWN
15	10	12	CRAZY POSSESSIVE	KACI BATTAGLIA CURB
16	15	14	WAKING UP IN VEGAS	KATY PERRY CAPITOL
17	8	13	FIRE BURNING	SEAN KINGSTON BELUGA HEIGHTS/EPIC
18	12	9	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
19	13	14	MONEY'S TOO TIGHT TO MENTION 2009	SIMPLY RED SIMPLYRED.COM/RAZOR & TIE
20	26	6	WHY YOU WANNA HURT ME SO BAD?	NICKI RICHARDS NICKIRICHARDS.COM
21	36	2	POWER SEXY BITCH	DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
22	21	11	ATTENTION WHORE	DEADMAUS & MELLEEFRESH PLAY
23	28	4	WANTED	JESSIE JAMES MERCURY/IDJMG
24	38	2	RELEASE ME	AGNES KING ISLAND ROCKY STAR/NFM
25	29	5	RIGHT HERE	CARMEN REECE REAL MF

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	31	3	THE REAL THING	VANESSA WILLIAMS CONCORD/CMG
27	22	12	ANOTHER DAY	SOPHIA MAY NERVOUS
28	24	13	LIVING FOR THE WEEKEND	JILL JONES PEACE BISQUIT
29	34	5	GIVE ME TONIGHT	TR FEATURING FRENCHIE DAVIS DAUMAN
30	27	10	ARMAGEDDON	JESSICA JARRELL MERCURY/IDJMG
31	37	5	I'M A FUCKING CELEBRITY	DJ TIMBO LUNA TRIP
32	11	14	HUSH HUSH	THE PUSYCAT DOLLS FEATURING NICOLE SCHERZINGER INTERSCOPE
33	42	2	FINE PRINT	NADIA ALI SMILE IN BEO
34	33	10	SUGARFREE	KAT DANSON FLOWER
35	32	9	WHILE YOU SEE A CHANCE	MATT ZARLEY FEATURING BILLY PORTER ZARLEY SONGS
36	30	10	TOTALLY NUMB	TOD MINER MUSIC PLANT
37	44	1	SHE AIN'T GOT	LETOVA CAPITOL
38	23	13	PATRON TEQUILA	PARADISO GIRLS FEATURING LIL JON & EVE WILL JAM/INTERSCOPE
39	25	12	DROP A HOUSE	DJ DEMARCO FEATURING HEATHER LEIGH WEST SILVER LABEL/TOMMY BOY
40	48	2	WE ALL WANNA BE PRINCE	FELIX DA HOUSECAT NETTWERK
41	29	7	I GET LIFTED	ERICK MORILLO FEATURING DEBORAH COOPER SUBLIMINAL
42	HOT SPOT DEBUT		THIS TIME BABY	EDDIE X PRESENTS MIKI HARIS 3MP
43	NEW		DEJA VU	AMERICA OLIVO DAIJMAN
44	NEW		I DIDN'T KNOW MY OWN STRENGTH	WHITNEY HOUSTON ARISTA/RMG
45	41	6	WHATEVA WHATEVA	RALPH FALCON NERVOUS
46	45	5	FOUNTAINS OF YOUTH	LOVERUSH UK FEATURING MOLLY BANCROFT SEA TO SUN
47	NEW		LOVE SONGS	ANJULIE HEAR/CMG
48	NEW		FAME 2009	NATURI NAUGHTON LAKESHORE
49	NEW		LOSING MY MIND	ALI KING JELLYBEAN
50	NEW		INSECURITIES	JUNIOR VASQUEZ FEATURING MAXI J SILVER LABEL/TOMMY BOY

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL
1	NEW		#1 IMOGEN HEAP	ELLIPSE MEGAPHONIC/RCA 50605/RMG
2	1	44	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011865*/IGA
3	NEW		DAVID GUETTA	ONE LOVE GUM B6847/ASTRALWERKS
4	4	7	OWL CITY	OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG
5	3	11	3OH!3	WANT PHOTO FINISH 511181
6	8	8	LMFAO	PARTY ROCK PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE 012932/AGA
7	2	2	BREATHE CAROLINA	HELLO FASCINATION FEARLESS 30127
8	6	6	DJ SKRIBBLE	TOTAL CLUB HITS 3 THRIVEDANCE/THRIVEMIX 90814/THRIVE
9	5	11	BEYONCÉ	ALIVE AND PERSONAL VIDEO COLLECTION & DANCE MOVIES (EP) MUSIC WORLD/COLUMBIA 50655/SONY MUSIC
10	7	2	CASCADA	EVACUATE THE DANCEFLOOR ROBBINS 75084
11	9	20	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE/VERGIN 96769*/CAPITOL
12	10	40	SOUNDTRACK	SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA
13	1	26	TONY OKUNGBOWA	TOTAL DANCE 2009 THRIVEDANCE 90807/THRIVE
14	13	9	MOBY	WAIT FOR ME LITTLE IDIOT 9416*/MUTE
15	1	70	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN
16	17	34	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE
17	19	15	OWL CITY	MAYBE I'M DREAMING SKY HARBOR/UNIVERSAL REPUBLIC 012658/UMRG
18	18	8	DISCOVERY	LP XL 446*/BEGGARS GROUP
19	15	5	YACHT	SEE MYSTERY LIGHTS DFA 2218
20	20	8	OAKENFOLD	PERFECTO: VEGAS PERFECTO 90819/THRIVE
21	24	7	OWL CITY	OF JUNE (EP) SKY HARBOR/UNIVERSAL REPUBLIC 012882/UMRG
22	16	9	JASON NEVINS	ULTRA WEEKEND 5 ULTRA 2080
23	23	14	VARIOUS ARTISTS	JUSTDANCE ULTRA/ISLAND 013025/IDJMG
24	21	9	MIKE SNOW	MIKE SNOW DOWNTOWN 70085*
25	4	4	AMANDA BLANK	I LOVE YOU DOWNTOWN 70089*

HOT DANCE AIRPLAY™

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

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL
1	1	16	#1 FRANK SINATRA	LIVE AT THE MEADOWLANDS THE FRANK SINATRA COLLECTION 01331/CONCORD
2	2	23	DIANA KRALL	QUIET NIGHTS VERVE 012433/VG
3	3	11	MICHAEL BUBLE	MICHAEL BUBLE MEETS MADISON SQUARE GARDEN 1409/REPRISE 51750/WARNER BROS.
4	NEW		ROBERT GLASPER	DOUBLE BOOKED BLUE NOTE 94244/BLG
5	4	18	MELODY GARDOT	MY ONE AND ONLY THRILL VERVE 012563*/VG
6	NEW		ROY HARGROVE BIG BAND	EMERGENCE EMARCY 013289/DECCA
7	5	2	THE TERENCE BLANCHARD GROUP	CHOICES CONCORD JAZZ 31736/CONCORD
8	6	6	MIKE STERN	BIG NEIGHBORHOOD HEADS UP 3157
9	9	13	FRANK SINATRA	CLASSIC SINATRA II THE FRANK SINATRA COLLECTION 96444/CAPITOL
10	NEW		ROBERTA GAMBARINI	SO IN LOVE ECM 013160/UNIVERSAL CLASSICS GROUP
11	8	32	FRANK SINATRA	SELECTION SINATRA SINGS OF LOVE THE FRANK SINATRA COLLECTION 015980/REPRISE
12	12	19	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI MONESUCH 480390/WARNER BROS.
13	11	25	MADELEINE PEYROUX	BARE BONES HUNTER 613272
14	7	6	BILL FRIESEL	DISFORMER MONESUCH 478524/WARNER BROS.
15	10	30	VARIOUS ARTISTS	BEST OF BIG BAND MADACY SPECIAL PRODUCTS 54101/MADACY

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL
1	NEW		#1 SOLOIST DG	THE SOLOIST DG 012298/UNIVERSAL CLASSICS GROUP
2	1	41	THE PRIESTS	THE PRIESTS RCA VICTOR 33969/SONY MUSIC
3	NEW		SAN FRANCISCO SYMPHONY MICHAEL TILSON THOMAS	SYMPHONY NO. 8 SONY BMG CUSTOM MARKETING GROUP 60021 SAN FRANCISCO SYMPHONY
4	2	19	SOUNDTRACK	THE SOLOIST DG 012298/UNIVERSAL CLASSICS GROUP
5	NEW		ZUILL BAILEY SIMONE DINNERSTEIN	BEETHOVEN: COMPLETE WORKS FOR PIANO AND CHIELO TELARC 80740
6	6	5	JOHN ADAMS SAINT LOUIS SYMPHONY ORCHESTRA (ROBERTSON)	DOCTOR ATOMIC SYMPHONY MONESUCH 46822/WARNER BROS.
7	5	52	JOSHUA BELL ACADEMY OF ST. MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS SONY CLASSICAL 11013/SONY MASTERWORKS
8	3	25	PLACIDO DOMINGO	AMORE INFINITO DG 012532/UNIVERSAL CLASSICS GROUP
9	5	5	LUCIANO PAVAROTTI	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP
10	8	64	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT MUSIC FOR THE SOUL DECCA 011488/UNIVERSAL CLASSICS GROUP
11	4	19	STILE ANTICO	SONG OF SONGS HARMONIA MUNDI 807489
12	NEW		VARIOUS ARTISTS	VIVALDI: FARNACE NAIVE 30471
13	RE-ENTRY		YUJA WANG	SONATAS & ETUDES: COMPLETE WORKS FOR PIANO DECCA 012534/UNIVERSAL CLASSICS GROUP
14	9	6	VICTORIA MULLOY GIULIANO CARMINO BAROQUE ORCHESTRA (MARCOS)	VIVALDI: CONCERTOS FOR TWO VIOLINS MONESUCH 48222/UNIVERSAL CLASSICS GROUP
15	31	31	JULIA FISCHER ACADEMY OF ST. MARTIN IN THE FIELDS	BACH: CONCERTOS DECCA 012490/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL
1	NEW		#1 GEORGE BENSON	SONGS AND STORIES MONSTER 30364/CONCORD
2	NEW		NAJEE	MIND OVER MATTER HEADS UP 3156
3	1	23	CHRIS BOTTI	CHRIS BOTTI: IN BOSTON COLUMBIA 38735/SONY MUSIC
4	2	30	BONEY JAMES	SEND ONE YOUR LOVE CONCORD 30815
5	NEW		IMPROMPT2	IT IS WHAT IT IS JCS 91209/DRPHEUS
6	3	2	HERB ALPERT & LANI HALL	ANYTHING GOES: LIVE CONCORD JAZZ 31441/CONCORD
7	5	6	PAUL TAYLOR	BURNIN' PEAK 31257/CONCORD
8	6	13	VANESSA WILLIAMS	THE REAL THING CONCORD 30816
9	9	5	RICK BRAUN	ALL IT TAKES MACK AVENUE 7020/ARTISTRY
10	NEW		JEFF GOLUB	BLUES FOR YOU E1 4540
11	21	48	FOURPLAY	ENERGY HEADS UP 3146
12	11	14	PAUL HARCADISTE	THE COLLECTION TRIPPIN' N' RHYTHM 36
13	15	47	DAVE KOZ	GREATEST HITS CAPITOL 34163
14	19	33	KENNY G	PLAYLIST: THE VERY BEST OF KENNY G ARISTALEGACY 27480/SONY MUSIC
15	12	4	MEDESKI MARTIN & WOOD	RADIOLARIANS III INDIRECTO 07

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL
1	2	42	#1 IL DIVO	THE PROMISE SYCO/COLUMBIA 33968/SONY MUSIC
2	1	13	DAVID GARRETT	DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP
3	3	43	ANDREA BOCELLI	INCANTO SUGAR 012161/DECCA
4	5	25	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG
5	4	10	NEAL E. BOYD	MY AMERICAN DREAM DECCA 012897
6	8	14	ESCALA	ESCALA SYCO/COLUMBIA 47423/SONY MUSIC
7	6	18	PAUL POTTS	PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC
8	7	23	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (WILBERG)	COME THOU FOUNT OF EVERY BLESSING MORMON TABERNACLE CHOIR 5014332
9	14	23	SHARON ISBIN	JOURNEY TO THE NEW WORLD SONY CLASSICAL 45456/SONY MASTERWORKS
10	10	69	JOSH GROBAN	AWAKE LIVE 143/REPRISE 412668/WARNER BROS.
11	23	2	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (WILBERG)	RING CHRISTMAS BELLS MORMON TABERNACLE CHOIR 5023338
12	11	36	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (WILBERG)	PRaise TO THE MAN MORMON TABERNACLE CHOIR 5012333
13	16	16	SOUNDTRACK	ANGELS & DEMONS SONY CLASSICAL 52096/SONY MASTERWORKS
14	15	5	LAURENT KORCIA	CINEMA APM 65642
15	13	75	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (WILBERG)	CALLED TO SERVE MORMON TABERNACLE CHOIR 0814

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	20	#1 GO FOR IT	BERNIE WILLIAMS REFORM/ROCK RIDGE
2	2	33	STEADY AS SHE GOES	WALTER BEASLEY HEADS UP
3	3	11	TALK OF THE TOWN	QARREN NIAH NUGROOVE
4	4	27	MOVE ON UP	RICHARD ELLIOT ARTISTRY
5	7	6	TROPICAL RAIN	JESSY J PEAK/CMG
6	1	14	SEND ONE YOUR LOVE	BONEY JAMES CONCORD/CMG
7	8	17	WHO WILL COMFORT ME	MELODY GARDOT VERVE
8	5	28	I'M WAITING FOR YOU	JACKIE JOYNER ARTISTRY
9	13	6	GREATEST BRIGHT GAINER	PETER WHITE PEAK/CMG
10	9	8	LIVING IN HIGH DEFINITION	GEORGE BENSON CONCORD/CMG
11	10	13	TIJUANA DANCE	

HOT LATIN SONGS

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

Nelly Furtado achieves her first No. 1 as a lead artist on Hot Latin Songs as "Manos Al Aire" rises 2-1 (16.5 million audience impressions, up 16%). Furtado has had one other No. 1 on this chart as a featured artist on Juanes' "Fotografia," which spent five weeks at the top in 2003.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	12	#1 AVENTURA	THE LAST PREMIUM LATIN 2008/SONY MUSIC LATIN	2
2	HOT SHOT DEBUT	1	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA	
3	2	2	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE	
4	3	14	WISIN & YANDEL	LA REVOLUCION WY MACHETE 012967/UMLE	
5	5	8	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
6	6	25	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE	
7	9	42	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVI SA 353804/UMLE	
8	7	15	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
9	4	22	LARRY HERNANDEZ	16 NARCO CORRIDOS SIENDETA/FONOVI SA 570037/UMLE	
10	8	5	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE	
11	16	11	EL TRONO DE MEXICO	DESDE LA PATRIA EN VIVO FONOVI SA 354088/UMLE	
12	15	59	ESPIÑOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE	
13	28	41	GREATEST RICARDO ARJONA GAINER	3TO PISO WARNER LATINA 516669	
14	13	5	JENNI RIVERA	JENNI EDICION CD/DVD SUPER DELUXE AYANA/FONOVI SA 354092/UMLE	
15	14	2	LOS PIKADIENTES DE CABORCA	LA TENIA MAS GRANDE SONY MUSIC LATIN 48300	
16	12	6	TIERRA CALI	SI TU TE VAS VENEMUSIC UNIVERSAL MUSIC LATIN 653700/UMLE	
17	17	23	MARISELA	20 EXITOS INMORTALES IM 6614	
18	20	53	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE	
19	NEW	1	GRUPO EXTERMINADOR	PA CORRIDOS FONOVI SA 354132/UMLE	
20	24	7	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVI SA 354118/UMLE	
21	19	55	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE	
22	10	2	MAZIZO MUSICAL	POR EL RESTO DE TU VIDA FONOVI SA 354168/UMLE	
23	42	4	PACE SETTER TERCER CIELO	GENTE COMUN VENEMUSIC UNIVERSAL MUSIC LATIN 653702/UMLE	
24	26	2	PATRULLA 81	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE	
25	18	7	VARIOUS ARTISTS	SUPER 1'S MEGA HITS MACHETE 013149/UMLE	
26	11	3	PEEWEE	YO SOY EMI TELEVISIA 65737	
27	21	18	DON OMAR	IDON MACHETE 012867/UMLE	
28	NEW	1	EL POTRO DE SINALOA	CARGAMENTO DEL DIABLO FONOVI SA 354169/UMLE	
29	22	20	EL COMPA CHUY	EL NINO DE ORO GY/PSY 37208/SONY MUSIC LATIN	
30	32	15	LUIS ENRIQUE	CICLOS TOP STOP 5910	
31	RE-ENTRY	1	LOS INQUIETOS DEL NORTE	LA BORRACHERA EAGLE MUSIC/SIENTE UNIVERSAL MUSIC LATIN 653856/UMLE	
32	23	10	PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATIN 013075/UMLE	
33	NEW	1	BETO QUINTANILLA	LA EJECUCION DE JUAN FRONTERA 7425	
34	29	24	LA QUINTA ESTACION	SIN FRENOS SONY MUSIC LATIN 44947	
35	31	48	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. 4 MUSART 735/BALBOA	
36	36	2	ALACRANES MUSICAL	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVI SA 354155/UMLE	
37	35	70	MANA	ARDE EL CIELO WARNER LATINA 481788	
38	34	23	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE	
39	33	8	BANDA EL RECODO	LA HISTORIA DE LOS EXITOS FONOVI SA 354120/UMLE	
40	30	10	ALICIA VILLARREAL	LA JEFA FONOVI SA 354073/UMLE	
41	40	63	LOS INQUIETOS DEL NORTE	LA CUCA EAGLE MUSIC/SIENTE UNIVERSAL MUSIC LATIN 653800/UMLE	
42	41	75	ENRIQUE IGLESIAS	95/08 UNIVERSAL MUSIC LATIN 010974/UMLE	
43	52	18	EL GUERO Y SU BANDA CENTENARIO	SE NOS MURO EL AMOR A.R.C. 3397	
44	25	41	MAKANO	TE AMO PANAMA/MACHETE 460031/UMLE	
45	45	47	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVI SA 353746/UMLE	
46	53	64	MARCO ANTONIO SOLIS	UNA NOCHE EN MADRID FONOVI SA 353530/UMLE	
47	43	2	VARIOUS ARTISTS	CLASICOS DE LOS SUPER GRUPOS FONOVI SA 354104/UMLE	
48	38	19	EL COMPA SACRA: EL ULTIMO RAZO	HIERRA MALA NUNCA MUERE SONY MUSIC LATIN 42714	
49	49	12	VARIOUS ARTISTS	SUPER ESTRELLAS 100LOS FONOVI SA 354008/UMLE	
50	59	16	VARIOUS ARTISTS	DURANGUENSE HITS: SINGLES DISA 724172/UMLE	

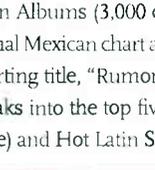
Despite being widely considered as a Latin rap/reggaeton pioneer, Vico C lands his first top 10 on Latin Rhythm Airplay as "Sentimiento" jumps 21-7 (2 million audience impressions, up 68%). This is only his second Latin Rhythm appearance. His first, "Se Escaman," peaked at No. 39 in 2005.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	NEW	1	#1 JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA	
2	1	2	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE	
3	3	8	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
4	6	42	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVI SA 353804/UMLE	
5	4	15	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
6	2	19	LARRY HERNANDEZ	16 NARCO CORRIDOS MENDIETA/FONOVI SA 570037/UMLE	
7	5	5	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE	
8	12	11	EL TRONO DE MEXICO	DESDE LA PATRIA EN VIVO FONOVI SA 354088/UMLE	
9	11	33	ESPIÑOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE	
10	9	4	JENNI RIVERA	JENNI EDICION CD/DVD SUPER DELUXE AYANA/FONOVI SA 354092/UMLE	
11	10	2	LOS PIKADIENTES DE CABORCA	LA TENIA MAS GRANDE SONY MUSIC LATIN 48300	
12	8	8	TIERRA CALI	SI TU TE VAS VENEMUSIC UNIVERSAL MUSIC LATIN 653700/UMLE	
13	NEW	1	GRUPO EXTERMINADOR	PA CORRIDOS FONOVI SA 354132/UMLE	
14	14	7	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVI SA 354118/UMLE	
15	7	2	MAZIZO MUSICAL	POR EL RESTO DE TU VIDA FONOVI SA 354168/UMLE	
16	15	2	PATRULLA 81	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE	
17	NEW	1	EL POTRO DE SINALOA	CARGAMENTO DEL DIABLO FONOVI SA 354169/UMLE	
18	13	15	EL COMPA CHUY	EL NINO DE ORO GY/PSY 37208/SONY MUSIC LATIN	
19	RE-ENTRY	1	LOS INQUIETOS DEL NORTE	LA BORRACHERA EAGLE MUSIC/SIENTE UNIVERSAL MUSIC LATIN 653856/UMLE	
20	NEW	1	BETO QUINTANILLA	LA EJECUCION DE JUAN FRONTERA 7425	

Grammy Award winner Joan Sebastian returns to the charts as "Pegadito Al Corazon" debuts atop Regional Mexican Albums and at No. 2 on Top Latin Albums (3,000 copies sold). The set is his first No. 1 bow on the regional Mexican chart and extends his No. 1 count to seven, dating to his first charting title, "Rumores," in 1986. The lead single, "Te Ira Mejor Sin Mi," breaks into the top five on Regional Mexican Airplay (7.9 million in audience) and Hot Latin Songs (9.8 million).



LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	5	41	#1 RICARDO ARJONA	3TO PISO WARNER LATINA 516669	
2	2	23	MARISELA	20 EXITOS INMORTALES IM 6614	
3	3	53	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE	
4	9	10	TERCER CIELO	GENTE COMUN VENEMUSIC UNIVERSAL MUSIC LATIN 653702/UMLE	
5	1	3	PEEWEE	YO SOY EMI TELEVISIA 65737	
6	4	10	PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATIN 013075/UMLE	
7	6	24	LA QUINTA ESTACION	SIN FRENOS SONY MUSIC LATIN 44947	
8	7	70	MANA	ARDE EL CIELO WARNER LATINA 481788	
9	8	75	ENRIQUE IGLESIAS	95/08 UNIVERSAL MUSIC LATIN 010974/UMLE	
10	10	23	MARISELA	20 EXITOS INMORTALES VOL. 2 IM 6615	
11	NEW	1	ROCIO DURCAL	DUETO DISCOS 605 56808/SONY MUSIC LATIN	
12	11	38	RICARDO ARJONA	SIMPLEMENTE... LO MEJOR MUSIC 605 44948/SONY MUSIC LATIN	
13	12	23	VARIOUS ARTISTS	NOW LATINO 4 EMI UNIVERSAL 47246/SONY MUSIC LATIN	
14	13	20	LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627	
15	18	31	ALEJANDRO FERNANDEZ	DE NOCHE CLASICOS A MI MANERA MUSIC 105 42419/SONY MUSIC LATIN	
16	15	18	CRISTIAN CASTRO	EL CULPABLE SOY YO UNIVERSAL MUSIC LATIN 012841/UMLE	
17	14	7	BEBE	Y EMI TELEVISIA 65811	
18	17	48	REIK	UN DIA MAS DAY 1/NORTE 35579/SONY MUSIC LATIN	
19	19	16	VARIOUS ARTISTS	BOLEROS: 60 EXITS MULTIMUSIC 8348	
20	20	40	VARIOUS ARTISTS	SUPER 1'S UNIVERSAL MUSIC LATIN 012361/UMLE	

Hot Latin Songs: 120 stations (62 regional Mexican, 31 Latin pop, 18 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JAPAN			
BILLBOARD JAPAN HOT 100			
THIS WEEK	LAST WEEK	(HANSHIN SOUNDSCAN JAPAN/PLATTECH)	SEPTEMBER 2, 2009
1	22	SOTTO KYUTTO SMAP VICTOR	
2	NEW	LIWAKE MAYBE AKB48 KING	
3	19	KIMI WA TAIYO SPITZ UNIVERSAL	
4	1	YUME WO ARIGATOU YUKI HARA VICTOR	
5	5	ICHIBU TO ZENBU B'Z VERMILLION	
6	2	BOKURA NO NATSU NO YUME TATSURO YAMASHITA WARNER	
7	8	CELEBRATION MADONNA WARNER BROS.	
8	NEW	KIMINOUTA ABINGDON BOYS SCHOOL EPIC	
9	12	FUTATSU NO TABIJI SUPER BEAVER EPIC	
10	7	JKAN WO TOMETE.. LILB DEFSTAR	

UNITED KINGDOM			
SINGLES			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	AUGUST 30, 2009
1	NEW	HOLIDAY DIZEE RASCAL FT. CHROME DIRTEE STANK	
2	1	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
3	2	I GOTTA FEELING THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE	
4	4	READY FOR THE WEEKEND CALVIN HARRIS FLY EYE/COLUMBIA	
5	3	NEVER LEAVE YOU TINCHY STRYDER FT. AMELLE BERRABAH 4TH & BROADWAY	
6	6	REMEDY LITTLE BOOTS 679/ATLANTIC	
7	5	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA	
8	7	OUTTA HERE ESMEE DENTERS TENNMAN/INTERSCOPE	
9	8	SUPERNOVA MR. HUDSON FT. KANYE WEST MERCURY	
10	NEW	THAT GOLDEN RULE BIFFY CLYRO 14TH FLOOR	

GERMANY			
SINGLES			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	SEPTEMBER 1, 2009
1	1	IF A SONG COULD GET ME YOU MARI LARSEN VIRGIN	
2	4	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	
3	3	STADT CASSANDRA STEEN & ADEL TAWL DOMESTIC ROCK/URBAN	
4	7	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA	
5	2	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE	
6	6	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
7	5	MANOS AL AIRE NELLY FURTADO NELLSTAR/UNIVERSAL MUSIC LATINO	
8	9	DAS GEHT AB FRAUENARZT/MANNY MARC KONTR	
9	14	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
10	10	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA	

EUROPEAN HOT 100			
THIS WEEK	LAST WEEK		SEPTEMBER 2, 2009
1	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
2	1	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
3	3	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	
4	4	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
5	NEW	HOLIDAY DIZEE RASCAL FT. CHROME DIRTEE STANK	
6	5	IF A SONG COULD GET ME YOU MARI LARSEN VIRGIN	
7	6	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE	
8	16	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW	
9	8	LASSE-TOI ALLER BEBE COLLECTIF METISSE UNIVERSAL	
10	7	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA	
11	18	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA	
12	14	CA M'ENERVE HELMUT FRITZ DUST IN	
13	12	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW	
14	13	STADT CASSANDRA STEEN & ADEL TAWL DOMESTIC ROCK/URBAN	
15	15	READY FOR THE WEEKEND CALVIN HARRIS FLY EYE/COLUMBIA	
16	19	WITHOUT YOU (PERDUE SANS TOI) OCEAN DRIVE/DJ DRISKA SONY STRATEGIC MARKETING	
17	10	NEVER LEAVE YOU TINCHY STRYDER FT. AMELLE BERRABAH 4TH & BROADWAY	
18	9	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE	
19	11	SHOW CE SOIR BISSO NA BISSO UP	
20	20	POKER FACE LADY GAGA STREAMLINE/NONALIVE/CHERRYTREE/INTERSCOPE	

EURO DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 12, 2009
1	2	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN	
2	NEW	HOLIDAY DIZEE RASCAL DIRTEE STANK	
3	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
4	3	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
5	6	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	
6	4	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA	
7	9	REMEDY LITTLE BOOTS 679/ATLANTIC	
8	5	NEVER LEAVE YOU TINCHY STRYDER FT. AMELLE BERRABAH 4TH & BROADWAY	
9	7	READY FOR THE WEEKEND CALVIN HARRIS FLY EYE/COLUMBIA	
10	8	OUTTA HERE ESMEE DENTERS TENNMAN/INTERSCOPE	
11	11	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW	
12	10	SUPERNOVA MR HUDSON FT. KANYE WEST MERCURY	
13	16	PAPARAZZI LADY GAGA STREAMLINE/NONALIVE/CHERRYTREE/INTERSCOPE	
14	13	FIRE BURNING SEAN KINGSTON BELUGA HEIGHTS/EPIC	
15	15	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE	

FRANCE			
SINGLES			
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	SEPTEMBER 1, 2009
1	1	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
2	2	LASSE-TOI ALLER BEBE COLLECTIF METISSE UNIVERSAL	
3	4	CA M'ENERVE HELMUT FRITZ SONY	
4	3	WITHOUT YOU (PERDUE SANS TOI) OCEAN DRIVE/DJ DRISKA STRATEGIC MARKETING	
5	3	SHOW CE SOIR BISSO NA BISSO UP	
6	6	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE	
7	9	MISS FRANCE HELMUT FRITZ STRATEGIC MARKETING	
8	7	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW	
9	8	WALK THE LINE - REMIX LAURENT WOLF M6 INTERACTIONS	
10	NEW	MELODIE PEP'S AZ	

CANADA			
BILLBOARD CANADIAN HOT 100			
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)	SEPTEMBER 12, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL	
2	2	FIRE BURNING SEAN KINGSTON BELUGA HEIGHTS/EPIC/SONY MUSIC	
3	4	PAPARAZZI LADY GAGA STREAMLINE/NONALIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL	
4	6	YOU BELONG WITH ME TAYLOR SWIFT BIG MACHINE/OPEN ROAD/UNIVERSAL	
5	5	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC/SONY MUSIC	
6	3	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA/EMI	
7	7	GOOD GIRLS GO BAD COBRA STARSHIP FT. LEIGHTON MEESTER ATLANTIC	
8	8	USE SOMEBODY KINGS OF LEON RCA/SONY MUSIC	
9	9	BATTLEFIELD JORDIN SPARKS 19/JIVE/SONY MUSIC	
10	11	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD/UNIVERSAL	

AUSTRALIA			
SINGLES			
THIS WEEK	LAST WEEK	(ARIA)	AUGUST 30, 2009
1	1	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
2	4	LIKE IT LIKE THAT GUY SEBASTIAN SONY	
3	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
4	3	THE LAST DAY ON EARTH KATE MILLER-HEIDKE SONY	
5	8	GOOD GIRLS GO BAD COBRA STARSHIP FT. LEIGHTON MEESTER ATLANTIC	
6	6	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW	
7	5	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA	
8	7	BATTLEFIELD JORDIN SPARKS 19/JIVE/JLG	
9	18	THE BOY DOES NOTHING ALESHA DIXON ASYLUM	
10	13	WE ARE GOLDEN MIKA CASABLANCA/ISLAND	

EURO DIGITAL SONGS SPOTLIGHT			
DENMARK			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 12, 2009
1	5	VELKOMMEN TIL MEDINA MEDINA LABEL/MADE:A LARM	
2	4	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN	
3	2	ENGEL RASMUS SEEBACH ARTPEOPLE	
4	NEW	DOMESTIC MORTEN BREUM DISCO WAX/WARNER	
5	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
6	7	CELEBRATION MADONNA WARNER BROS.	
7	RE	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
8	NEW	JEG VIL HA' DIG FOR MIG SELV BURHAN G COPENHAGEN	
9	9	YO-YO JOEY MOE COPENHAGEN	
10	8	BACK TO THE 80'S AQUA UNIVERSAL	

EUROPEAN ALBUMS			
THIS WEEK	LAST WEEK		SEPTEMBER 2, 2009
1	NEW	ARCTIC MONKEYS HUMBUG DOMINO	
2	NEW	DAVID GUETTA ONE LOVE GUM/VIRGIN	
3	1	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	
4	2	MICHAEL JACKSON KING OF POP EPIC	
5	6	LADY GAGA THE FAME STREAMLINE/NONALIVE/CHERRYTREE/INTERSCOPE	
6	5	JAN DELAY WIR KINDER VOM BANHOF SOUL UNIVERSAL	
7	4	MICHAEL JACKSON THE COLLECTION MJJ/EPIC	
8	3	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA	
9	7	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE	
10	8	MICHAEL JACKSON THE ESSENTIAL EPIC LEGACY	
11	9	CALVIN HARRIS READY FOR THE WEEKEND COLUMBIA	
12	13	PAOLO NUTINI SUNNY SIDE UP ATLANTIC	
13	12	U2 NO LINE ON THE HORIZON MERCURY	
14	15	PINK FUNHOUSE LAFACE/JLG	
15	17	LILY ALLEN IT'S NOT ME. ITS YOU REGAL/PARLOPHONE	

ITALY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	AUGUST 31, 2009
1	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
2	1	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	
3	5	INDIETRO TIZIANO FERRO CAPITOL	
4	2	CELEBRATION MADONNA WARNER BROS.	
5	4	LOBA/SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC	
6	6	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
7	NEW	WE ARE GOLDEN MIKA CASABLANCA ISLAND	
8	17	AYO TECHNOLOGY MILOW HOMERUN	
9	9	PER DIMENTICARE ZERO ASSOLUTO RTI	
10	8	FLY HIGH SHAGGY FT. GARY PINE NESTA TIME	

SPAIN			
SINGLES			
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	SEPTEMBER 2, 2009
1	1	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
2	3	LOBA SHAKIRA SONY MUSIC LATIN/EPIC	
3	2	SUMMERCAT BILLIE THE VISION & THE DANCERS LOVE WILL PAY THE BILLS	
4	5	COLGANDO EN TUS MANOS CARLOS BAUTE/MARTA SANCHEZ DRO	
5	4	MOVING MACACO EMI	
6	NEW	ESCLAVO DE SUS BESOS DAVID BISBAL VALE	
7	7	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
8	6	HOT INNA VALE	
9	9	HALO BEYONCE MUSIC WORLD/COLUMBIA	
10	8	RECUERDAME LA QUINTA ESTACION SONY	

PORTUGAL			
ALBUMS			
THIS WEEK	LAST WEEK	(RIM)	SEPTEMBER 2, 2009
1	1	HOJE AMALIA HOJE LA FOLIE	
2	2	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY	
3	3	TONY CARREIRA O HOMEM QUE SOU FAROL	
4	4	PAULO GONZO PERFIL COLUMBIA	
5	5	RODRIGO LEAO A MAE SONY	
6	6	DEOLINDA CANCAO DO LADO IPLAY	
7	NEW	ARCTIC MONKEYS HUMBUG DOMINO	
8	7	MARIZA TERRA EMI	
9	17	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA	
10	9	TT MAIS QUE UMA RAZO MERCURY	

Singer Pep nets his second top 10 hit on the France Singles chart with "Melodie" at No. 10.



NETHERLANDS			
SINGLES			
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)	AUGUST 28, 2009
1	4	LIPPEN OP DE MIJNE NICK & SIMON ARTIST & COMPANY	
2	1	MI ROWSU (TUINTJE IN MIJN HART) DAMARU TOP NOTICH	
3	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
4	2	SLAAP LEKKER (FANTASTIG TOCH) DIGGY DEX FT. EVA DE ROOVERE MARCUS & HEINZ	
5	16	HALLELUJAH LISA SONY	

ALBUMS			
THIS WEEK	LAST WEEK		
1	NEW	ILSE DE LANGE LIVE IN AHOY UNIVERSAL	
2	NEW	ARCTIC MONKEYS HUMBUG DOMINO	
3	1	MICHAEL JACKSON KING OF POP: THE DUTCH COLLECTION EPIC	
4	3	KREZIP BEST OF SONY MUSIC	
5	2	JANNES DE NIEUWE VAN JANNES CNR	

AUSTRIA			
SINGLES			
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40)	SEPTEMBER 1, 2009
1	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
2	1	IF A SONG COULD GET ME YOU MARI LARSEN VIRGIN	
3	5	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	
4	4	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE	
5	4	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	

ALBUMS			
THIS WEEK	LAST WEEK		
1	1	MICHAEL JACKSON KING OF POP EPIC	
2	NEW	HANSI HINTERSEER KOMM MIT MIR SONY	
3	NEW	DAVID GUETTA ONE LOVE GUM/VIRGIN	
4	2	JAN DELAY WIR KINDER VOM BANHOF SOUL UNIVERSAL	
5	7	DIE JUNGEN ZILLERTALER GIPFELTREFFEN - OROBN AUFM BERG KOCH	

NORWAY			
SINGLES			
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY)	SEPTEMBER 2, 2009
1	1	AMBITIONS DONKEYBOY WARNER	
2	5	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
3	6	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
4	4	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	
5	3	LONESOME TRAVELER PAPERBOYS BONNIER	

ALBUMS			
THIS WEEK	LAST WEEK		
1	1	ALAN JACKSON NORWEGIAN FAVORITES RCA	
2	3	MICHAEL JACKSON & THE JACKSON 5 THE MOTOWN YEARS MOTOWN/UMG	
3	NEW	MARI BOINE STERNA PARADISEA EMARCY	
4	4	DEMIS ROUSSOS SONGS FROM AN ISLAND IN THE SUN UNIVERSAL	
5	2	MEW NO MORE STORIES SONY	

DENMARK			
SINGLES			
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH)	SEPTEMBER 1, 2009
1	5	VELKOMMEN TIL MEDINA MEDINA LABEL/MADE:A LARM	
2	4	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
3	2	ENGEL RASMUS SEEBACH ARTPEOPLE	
4	NEW	DOMESTIC MORTEN BREUM DISCO WAX/WARNER	
5	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	

ALBUMS			
THIS WEEK	LAST WEEK		
1	1	MEW NO MORE STORIES ARE TOLO TODAY... ALARM/MBO	
2	2	MICHAEL JACKSON THE COLLECTION MJJ/EPIC	
3	3	AQUA GREATEST HITS UNIVERSAL	
4	NEW	ARCTIC MONKEYS HUMBUG DOMINO	

15 MINUTES (Almo Music Corp., ASCAP/Multitone Music, ASCAP/EMI Blackwood Music, Inc. (BMI), HL, CS 21)
21 GUNS (WB Music Corp., ASCAP/Green/Daze Music Publishing, ASCAP, HL/WB/M, H100 29)
5 STAR CHICK (Give Me Me, ASCAP/Copyright Control) RBH 21

A

ABUSAOORA (WY Publishing, BMI/Universal-Musica Unica Publishing, BMI/EMI Blackwood Music, Inc., BMI/Blue Kraft Music Publishing, BMI/Marcus Maseri Music, BMI) WB, H100 14
ADIOS (WB Music Corp., ASCAP/Westwood Publishing S.A. De C.V.) LT 22
ALL I ASK FOR ANYMORE (Sony/ATV Acut Rose Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Bird's Music, BMI), HL/WB/M, CS 25
ALL UP 2 YOU (Premium Latin Publishing, ASCAP/Bye-tal Productions Inc., ASCAP/Sony/ATV Harmony, ASCAP/EMI Blackwood Music, Inc., BMI/Universal-Musica Unica Publishing, BMI), HL/WB/M, LT 33
ALOHA (Joseph Cartagena Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Rico Love Is Still A Rapper, SESAC/Foray Music, Inc., SESAC/Gramdis's Joy Publishing, SESAC/Hood 66 Music, SESAC/Silverplatinum/2K Publishing, BMI), WB/M, RBH 96
ALREAQON (Songs For My Shrink, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Write 2 Live, ASCAP, H100 51
ALRIGHT (Cadeja Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP), HL/WB/M, CS 6, H100 45
ALWAYS STRAPPED (Money Mack, BMI/Young Money Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Dark Key Publishing, BMI), WB/M, RBH 36
AMERICAN RIDE (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl Music, BMI/Totally Wright-ows Music, BMI/Big Loud Bucks, BMI), HL/WB/M, CS 7, H100 44
EL AMOR (Tito El Patron Publishing, ASCAP) LT 4
AQUI ESTO YO (Fonisi Music Publishing, ASCAP/Sony/ATV Discos Music Publishing LLC, ASCAP/Music Music, SESAC/Universal Music Corp., ASCAP/EMI Sounds LLC, SESAC) LT 18
AWAKE AND ALIVE (Lantrum Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Phonon Music, BMI/High Buck Publishing, BMI/EMI Blackwood Music, Inc.), HL/WB/M, H100 100

B

BAO HABITS (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/BenAmi Music, ASCAP/EMI April Music, Inc.), HL, RBH 23
EL BALEADO (Not Listed) LT 40
BAREFOOT AND CRAZY (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music, Inc., BMI/Brettnick Music, BMI/String Stretcher Music, BMI), HL/WB/M, CS 10, H100 64
BATTLEFIELD (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music, Inc., ASCAP/Sony/ATV Discos Music Publishing LLC, ASCAP/Blow The Speakers, ASCAP), HL, H100 14
BECKY (First N' G's Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs LLC, BMI), HL/WB/M, RBH 32
BEER ON THE TABLE (Ash Street Music, BMI/Big Loud Bucks, BMI/Sho Bud Pacific, SESAC/Songs Of Pubg, SESAC/Pacific Wind Music, SESAC/Z5 North Publishing, BMI), CS 45
BELIEVERS (Songs Of Combustion Music, ASCAP/Music Of The West, ASCAP/EMI Blackwood Music, Inc., BMI/Kratos Music, BMI/Big Loud Bucks, BMI/Sony/ATV Tree Publishing Company, BMI/This Town Music, BMI), HL/WB/M, CS 27
BE ON YOU (E-Class Publishing, ASCAP/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/EMI April Music, Inc., ASCAP, HL, H100 27
BEST I EVER HAD (Lionel Richie, BMI/EMI Blackwood Music, Inc., BMI/Tring Music, Inc., BMI/Spirit Music, BMI/Songs Of Universal, Inc., BMI/Rag/Hustaz Publishing, BMI/The Music Source, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Money Publishing, Inc., BMI/Sony/ATV Tunes), HL/WB/M, H100 7, RBH 7
BETTER BELIEVE IT (Trill Productions, ASCAP/WB Music Corp., ASCAP/Young Jeezy Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/King K Publishing, BMI), HL/WB/M, RBH 57
BETTER WITH TIME (Not Listed) RBH 81
BIG GREEN TRACTOR (Sexy Tractor Music, BMI/Big Loud Bucks, BMI/Hope-N-Gal Music, BMI/Cat IV Entertainment, LLC, BMI/Old Desperados, ASCAP/NZD Publishing Company, Inc., ASCAP/Carol Vincent And Associates, LLC, ASCAP, WB/M, CS 1, H100 21
BIRTHDAY SEX (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mack Schultz Publishing, BMI/Songs Of Universal, Inc. (BMI), HL/WB/M, RBH 40)
BLAME IT (Sly As A Fox Music, Inc., BMI/Bug Music, Incorporated, BMI/Gifted Source Music, ASCAP/EMI April Music, Inc., ASCAP/It's NB Publishing, Melancho/ASCAP/John Coffey, Jr., ASCAP/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Chameleon Publishing, BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/RoyNet Music, ASCAP/Tenor Music, BMI), HL/WB/M, RBH 31
BLAME IT ON ME (Seag Music, Inc., SESAC/Four Kings Production Inc., SESAC/Christine Michele Music, SESAC/EMI April Music, Inc., ASCAP/Strauss Co., LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Studio Beat Music, BMI/Warner-Tamerlane Publishing Corp., BMI), HL/WB/M, RBH 39
BOOY (Not Listed) RBH 84
BOY (Who Is Mike Jones? Music, BMI/2 Playas Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/It's About Music, ASCAP/Radic Davis Music Group, ASCAP, WB/M, RBH 85
BONFIRE (Key Brothers Music, BMI/Botkin Music, BMI/Nashvilleville Songs, BMI/KRD Music, BMI/Magic Mustang Music, BMI/Tripole Shoes Music, BMI/Morgan Racing Music, ASCAP) CS 23
BOOM BOOM POW (Will I am Music, Inc., BMI/Nawasha Networks, BMI/Jeprey Music, Inc., BMI/Headphone Justice Publishing, ASCAP/Cherry River Music Co., BMI/EMI April Music, Inc., ASCAP), QJ/W/L, H100 17, RBH 96
BOOTS ON (Songs Of Windswept Pacific, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/CGC, BMI) CS 2, H100 53
EL BORRACHO MONTE DE OURANGO (Not Listed) LT

C

BREAK UP (Team 5 Dot Publishing, BMI/Las Vegas Publishing Company, Inc., ASCAP/EMI April Music, Inc., ASCAP/Street Certified Publishing, BMI), HL, H100 15, RBH 2
BRINGIN' BACK THE SUNSHINE (Krankit Music, BMI/Leary's Irish Saw Music, ASCAP, CS 60
BUY YOU A ROUND (UP AND OWN) (Verse & Sharn Publishing, BMI), RBH 62
CANNARE (ISERCA, BMI) LT 25
CAN'T GET OVER YOU (Amazement Music, BMI) RBH 65
CAN'T LIVE WITHOUT YOU (I And Me Music Publishing, ASCAP/Universal Music - MGB Songs, BMI) WB/M, CS 1, ASCAP/Demis Hol Songs, ASCAP/EMI April Music, Inc., ASCAP/Fantailry Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/Strange Note Music, ASCAP), HL/WB/M, RBH 29
CAN'T REMEMBER (Dolla Boy Publishing, ASCAP/Ty Epps Music, ASCAP/Phila Kids Music, BMI/Music Czar Publishing, Inc., BMI/Tightwerk Music, BMI/Unchappell Music, Inc., BMI/Hot-Cha Music Co., BMI), WB/M, RBH 90
CAUSA Y EFECTO (Sony/ATV Tunes LLC, ASCAP/Westwood Publishing S.A. De C.V.) LT 6
CELOS (EMI April Music, Inc., ASCAP/Ediciones Musicales - Hogroek, SGAE) LT 30
CHANGED MAN (Not Listed) RBH 77
CHILLIN' (Dead Stock Music, BMI/Dade Co. Project Music, BMI/Universal Music - Z Songs, BMI/Universal Music - Z Tunes LLC, ASCAP/Unchappell Music, Inc., BMI/First Priority Music, BMI/Songs Of Universal, Inc. (BMI), HL/WB/M, H100 99
THE CLIMB (Vistaville Music, ASCAP/Hopeless Rose Music, ASCAP/Music Of Stage Three, BMI/Mabe II Big Music, BMI), WB/M, H100 83
CLOSER TO LOVE (EMI Blackwood Music, Inc., BMI/Facade Aside Music, BMI/ALCB Music Publishing, BMI/59 Cadillac Music, BMI/Meaux Mercy, BMI/EMI CMG Publishing, BMI), HL, H100 95
CLOSE TO YOU (EverGreen Copyrights, BMI) RBH 59
COME BACK TO ME (Zac Maloy Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI Blackwood Music, Inc., BMI), H100 83
COMO UN TATUAJE (Arpa Musical, LLC) BMI LT 13
COMPROMENDE (Universal Music, Inc., ASCAP) LT 10
CONSIDER ME GONE (Ten And Steve's Music, ASCAP/EverGreen Copyrights, BMI/Warner-Tamerlane Publishing Corp., BMI), WB/M, CS 34
COOL (Tappy Whyte's Music, BMI/Songs Of Universal, BMI/Musky Ainc, BMI/EMI Blackwood Music, Inc., BMI/Ramon Montemayor, ASCAP/Grump Tigit Publishing, ASCAP), HL/WB/M, RBH 46
COUNTRY FOLKS (LIVIN' LOUD) (EMI Blackwood Music, Inc., BMI/Geotrey Stokes Nielson Publishing, BMI/One Day Young Publishing LLC, BMI), HL, CS 44
EL CULPABLE SOY YO (Blue Deep Publishing, BMI) LT 2
CUMBAYA (EMI Blackwood Music, Inc., BMI/Blue Kraft Music Publishing, BMI/Norega Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/The Kids Publishing, BMI) LT 21

D

DAME TU CORAZON (Not Listed) LT 46
DEJAME ENTRAR (Universal Music - MGB Songs, ASCAP) LT 28
OION? TU YOU KNOW HOW MUCH I LOVED YOU (Universal Music - MGB Songs, ASCAP/Magic Farming Music, ASCAP/Universal Music - Careers, BMI/Silverkiss Music Publishing, BMI/Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI), HL/WB/M, CS 55
DEAR LITTLE GIRL (March 9th Publishing, ASCAP/Songs Of Peer Ltd., ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music, Inc., BMI/Universal Music - Z Songs, BMI/NappyPub Music, BMI/Universal Music Corp., ASCAP), HL/WB/M, RBH 38
D.O.A. (DEATH OF AUTO-TUNE) (EMI April Music, Inc., ASCAP/Carly Boy Publishing, ASCAP/Rio 10 Music, BMI/Chrislays Music, BMI/Unchappell Music, Inc., BMI), HL/WB/M, RBH 80
D.I. (Planet Peanut, BMI/Murrah Music Corporation, BMI/Bug Music, Incorporated, BMI/Warner-Tamerlane Publishing Corp., BMI/RAD/0BULETSPublishing, BMI/DIAPaywood Music, BMI), WB/M, CS 24
DON STAY (Imagem Music Limited, IMRO) RBH 72
DOWNTOWN (Rocks Music Publishing, BMI/Songs Of Universal, Inc., BMI/Orion Factory Music, ASCAP/Coffin Pin Publishing, ASCAP/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), WB/M, H100 2
DROPT IT LOW (My Diet Starts Tomorrow, BMI/Songs Of Universal, Inc., BMI/Dat Damn Dead, BMI/Culture Beyond U Experience Publishing, BMI), HL/WB/M, RBH 68

E

EGO (Eivs Loe Music, BMI/EMI Blackwood Music, Inc., BMI/Unic Bobby Music, BMI/EMI April Music, Inc., ASCAP), HL/WB/M, H100 27
EIGHT SECOND RIDE (Not Listed) RBH 56
EMI/SHI/Make (Not Listed) RBH 56
EMPIPHANY (I'M LEAVING) (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Strauss Co., LLC, ASCAP/EMI April Music, Inc., ASCAP), HL/WB/M, RBH 38
EVACUATE THE DANCEFLOOR (Rocks, ASCAP/Songkitchen Music Publishing, BUMA/Sterna, BUMA) H100 47
EVERY GIRL (Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Write LLC, BMI/EMI Blackwood Music, Inc., BMI/West Coast Livin Publishing, ASCAP/Hendricks Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Corp., ASCAP), HL/WB/M, H100 37, RBH 19
EVERYTHING, EVERYDAY, EVERYWHERE (EMI April Music, Inc., ASCAP/J Brasco Music, ASCAP/NextSelection Music Group, ASCAP/Keriokey Music, ASCAP), HL, RBH 67
FALLIN' FOR YOU (Cocomarie Music, BMI/EMI April Music, Inc., ASCAP/R-Rated Music, ASCAP), HL, H100 18
FALLING DOWN (Silly Fish Music, ASCAP/Almo Music Corp., ASCAP/Extremity Corrosive Music, BMI/Schock It Publishing, ASCAP/EMI April Music, Inc., ASCAP) H100 93
FIFTEEN (Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI), HL, CS 41
FIRE BURNING (Sony/ATV Songs LLC, BMI/Ret/One Productions LLC, BMI/Sean Kingston Publishing Designee, BMI), HL, H100 19, LT 37
FIREFLIES (Ocean City Park, ASCAP) H100 94
THE FIXER (Innocent Bystander, ASCAP/Theory Of Color, ASCAP/Write Trade Music, ASCAP/Jumpin' Cat Music, ASCAP) H100 56
FOREVER (1da Ba! Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Write LLC, BMI/EMI Blackwood Music, Inc., BMI/Please Gimme My Publishing Inc., BMI/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Stroom Steady Music, BMI/Songs Of Universal, Inc., BMI), HL/WB/M, RBH 58
FRESH (Imrate 17447 Muzik Publishing, ASCAP/Ken P Publishing, BMI/Entertaining Music, BMI/Stek-Hick Music Corp., BMI), RBH 86
FROM MY HEART TO YOURS (Imagem Music Limited, IMRO) RBH 50
GETTIN' YOU HOME (THE BLACK DRESS SONG) (Runnin' Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP) Want To Hold Your (BMI), HL, CS 12, H100 67
GIVING MYSELF (I Like Em Thoke Music, ASCAP) RBH 95
GO IN ME (EMI April Music, Inc., ASCAP/Wet Ink Red Publishing, BMI/Depot's Plum Song, ASCAP/As The Flame, ASCAP) H100 75, RBH 11
GOIN' THRU CHANGES (Blue Toes Music Publishing Designee, ASCAP/Uncle Buddie's Music, ASCAP) RBH 54
GOOD GIRLS GO BAD (Blast Beast Music, ASCAP/EMI April Music, Inc., ASCAP/Lion Aire Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Terrace Music, BMI/Bug Music, Incorporated, BMI/J. Kasper Publishing, ASCAP), HL/WB/M, H100 10
GRACIAS A TI (Not Listed) LT 50
HEARD OR HEARD (Not Listed) RBH 91
HER DIAMONDS (I Ruote Music, ASCAP/EMI April Music

H

Inc., ASCAP, HL, H100 33
HONKY TONK STOMP (Sony/ATV Tree Publishing Company, BMI/Showbizly Music, BMI/Turn Me On Music, BMI/Orbison Music, LLC, BMI/EverGreen Copyrights, BMI/Music Of Stage Three, BMI/Booby's Song And Salvage, BMI) CS 26
HOTEL ROOM SERVICE (Pibull's Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Jumpin' Cat Music, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Songs LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Bernard's Other Music, BMI/Music Of Ever Hip-Hop, BMI/EMI Virgin Music Ltd., ASCAP/Chrislays Music Ltd., BMI), HL/WB/M, H100 9, LT 48, RBH 88
HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP), WB/M, CS 37

I

ICE CREAM PAINT JOB (Dorough Music Publishing Company, ASCAP/Ultra Tunes, ASCAP/Minder Music (USA), ASCAP) H100 28, RBH 12
IF THIS ISN'T LOVE (B-Unleash Songs, ASCAP/Universal Music Corp., ASCAP/GiveMeAllMy Publishing, ASCAP/EMI April Music, Inc., ASCAP/TNT Explosive Publishing, ASCAP) RBH 42
(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO (E.O. Smith Music, BMI/EMI April Publishing For Breakfast, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 82
I GET CRAZY (Maaj Music, SESAC/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), WB/M, RBH 87
I GET IT IN (Not Listed) RBH 89
I GOTTA FEELING (Will I am Music, Inc., BMI/Jeprey Music, Inc., BMI/Tat Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rivoli Publishing, ASCAP/Square Rivoli Music, ASCAP/Shapiro, Bernstein & Co., Inc., ASCAP/Roster Editions' SAC/EMI, CLM/HL, H100 1, LT 15
INVENTED SEX (DaMystro Music, BMI/Sony/ATV Songs LLC, BMI/Chet Huff Publishing Inc., BMI/April's Boy Muzik, BMI/Warner-Tamerlane Publishing Corp., BMI/Write LLC, BMI), HL/WB/M, RBH 48
I JUST CALL YOU MINE (Right Bank Music, Inc., ASCAP/Itly Makes Music, ASCAP/Haber Corp., ASCAP/EMI April Music, Inc., ASCAP/My A River Music, ASCAP/Karies Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, CS 28
I KNOW YOU WANT ME (CALLE CHO) (Don Williams Music, BMI/Big Elk Music, BMI/Balloonhead Music Publishing, ASCAP/Ultra Tunes, ASCAP/Do It Yourself Music Group S r l, SIAE/Universal Music - Careers, BMI/Pibull's Legacy Publishing, BMI/Marimbero Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP), HL/WB/M, H100 23
I'LL JUST HOLD ON (WB Music Corp., ASCAP/Meisla's & Money Music, ASCAP/Get A Load Of This Music, ASCAP/Encore Entertainment LLC, BMI/Noise Music, BMI/Hilbilly Poetry, BMI/Rio New/Entertainment, BMI), WB/M, CS 8, H100 78
I LOOK UP TO YOU (R Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI), HL/WB/M, H100 98, RBH 27
I'M ALIVE (Sony/ATV Milene Music, ASCAP/Islandsoul Music LLC, ASCAP/Sony/ATV Cross Keys Music Publishing, ASCAP/Sony/ATV Acut Rose Music, Inc., BMI/Unleash Music, BMI/Face Bruite Music, ASCAP/Big Loud Bucks, BMI), HL, CS 19, H100 81
I'M GONING IN (Not Listed) RBH 63
I'M GOING TO (Go's Own Publishing, ASCAP/Sony/ATV April Music, Inc., ASCAP/EMI Blackwood Music, Inc., BMI/Thornion Trust Publishing, BMI/Neighborhood Pusha Publishing, BMI), HL, RBH 43
I'M IN MIAMI TRICK (No.8's Publishing, ASCAP) H100 59
IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing, BMI/EMI April Music, Inc., ASCAP/EMI April Music, Inc., BMI), HL/WB/M, H100 55, RBH 24
I'M YOURS (Goo Eye), ASCAP) H100 35
I NEED A GIRL (Naked Under My Clothes, ASCAP/Chrislays Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI April Music, Inc., ASCAP), HL, H100 86, RBH 15
INFINITELY (Not Listed) RBH 44
IN LOVE WITH ANOTHER MAN (NappyPub Music, ASCAP/Universal Music - Z Tunes LLC, ASCAP/aback-ants music publishing, BMI), HL/WB/M, RBH 47
I STILL LIKE BOLOGNA (EMI April Music, Inc., ASCAP/Tri-Angels Music, ASCAP), HL, CS 36
IT DO (Warner-Tamerlane Publishing Corp., BMI/Sycamore Canyon Music, BMI/Hope-N-Gal Music, BMI/Sony Vector Music, BMI), WB/M, CS 58
IT KILLS ME (Go's Own Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/UseU Publishing, SESAC/Music Sales Corporation, ASCAP), HL, RBH 73
IT'S A BUSINESS DOING PLEASURE WITH YOU (Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP/Stage Three Music, Inc., BMI/Mo Music Productions, SOCAN/Warner-Tamerlane Publishing Corp., BMI/Anaesthetic Publishing, SOCAN), WB/M, CS 13
I WANNA MAKE YOU CLOSE YOUR EYES (Home With The Armadillo Music, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP/Creative Sounds Publishing, ASCAP), HL, CS 29
I WANT MY LIFE BACK (Sixteen Stars Music, BMI/Frank Myers Music, BMI/HorriPro Entertainment Group, Inc., ASCAP/Grand & Gee Music Group LP, ASCAP) CS 33

J

JOEY (Jennier Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Dirkpil Music, BMI/Sony/ATV Tree Publishing Company, BMI/Mr. Bubba Music, BMI)
JUST A KISS (Viva Panama, ASCAP/JoeGo Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works, ASCAP/Bug Music, ASCAP/Music Of Windswept Pacific, ASCAP/EMI April Music, Inc., ASCAP/Roc For Publishing & Music Famanem LLC, ASCAP/Mars Force Music, ASCAP/Norhside Independent Music Publishing, ASCAP/Bughouse, ASCAP), HL/WB/M, RBH 41
KNOCK YOU DOWN (Danjanz Music, SESAC/W.B.M. Music Corp., SESAC/Keriokey Music, ASCAP/Universal Music Corp., ASCAP/YRP Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Universal Music - Z Tunes LLC, ASCAP/Par In The Ground Publishing, ASCAP/Write Trade Music, Inc., ASCAP/David M. Ehrlich Esq., RC, ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music, Inc., BMI), HL/WB/M, H100 8, RBH 25
L

K

LA GRANJA (IN Ediciones Musicales, BMI) LT 8
LAST CHANCE (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Noontune South, SESAC/EMI Composite Music, SESAC/Foray Music, Inc., SESAC/Jaylen Adonis Music Publishing, SESAC/Christian Combs Publishing, SESAC/Arctic Tracks, ASCAP), HL/WB/M, H100 76, RBH 11
A LITTLE MORE COUNTRY THAN THAT (Universal Music - MGB Songs, ASCAP/Don PolyPress Songs, ASCAP/SMGJ, IMRO/A Sing And A Prayer Music, ASCAP/State One Music America, BMI/Warner-Tamerlane Publishing Corp., BMI/Precious Flour Music, BMI), HL/WB/M, CS 47
LIVING FOR THE NIGHT (George Strait Publishing Designee/Butba Strait Publishing Designee/Sony/ATV Acut Rose Music, BMI/Unleash Music, BMI), HL, CS 4, H100 58
LOBA (The Caramel House Music, BMI/Ensign Music Corporation, BMI/Rodeman Music, ASCAP/EMI April Music, Inc., ASCAP/Ediciones Musicales Clippers, S.L./Warner Chappell Music Spain S.A., SGAE/Arnall Coast Music, BMI/Chrislays Songs, BMI), HL/WB/M, LT 2

L

LOCO PDR TI (Universal Music, Inc., ASCAP) LT 42
LO INTENTAMOS (Not Listed) LT 3
LOL - I (April's Boy Muzik, BMI/Warner-Tamerlane Publishing Corp., BMI/No Quinceyence Music Publishing, BMI/Chet Huff Publishing Inc., BMI/Souja Boy Television Music, BMI/Element 9 Hip Hop, BMI/Takin' Care Of Business, BMI/Radic Davis Music Group, ASCAP/EMI Blackwood Music, Inc., BMI), HL/WB/M, RBH 16
LONG AFTER I'M GONE (Big Love Music, BMI/Do Write Music, LLC, ASCAP/Wounded Sky Music, ASCAP/Crossfire Music, ASCAP/Zampampoojee Music, ASCAP) CS 49
LONG LINE OF LOSERS (Kevin Fowler Music, BMI/Music Of RPM, ASCAP/Category 5 Music, ASCAP) CS 31
LOVE DRUNK (Marlin Johnson Music, ASCAP/EMI April Music, Inc., ASCAP/Mayday Malone Music, ASCAP/State One Songs America, ASCAP/3 Songs, ASCAP/EMI Blackwood Music, Inc., BMI/Repitilian Music, BMI), HL/WB/M, H100 26
LOVEGANG (Stefani Germanotta p/a/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/Write LLC, BMI/Do Write Music, Inc., BMI/Rec/One Productions, BMI), HL, H100 24
LOVE LIKE CRAZY (Mike Carb Music, BMI/Sweet Radical Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Bird's Music, BMI), WB/M, CS 50
LOVE LIVES ON (Sony/ATV Cross Keys Music Publishing, ASCAP/My Good Girl Music, ASCAP/Oona Songs, LLC, ASCAP/Hannah Bea Songs, BMI/Matthew West Publishing Designee, ASCAP), HL, CS 51
LOVE YOUR LOVE (The MOST) (Sony/ATV Tree Publishing, BMI/Sony/ATV Acut Rose Music, Inc.), HL, CS 14, H100 63

M

MAGIC (Screen Gems-EMI Music, Inc., BMI), H100
MAJIC (563 Music Publishing, ASCAP/Universal Music - Z Tunes LLC, ASCAP), HL/WB/M, RBH 97
MAKE HER SAY (Elsie's Baby Boy Publishing, ASCAP/Very Good Beats, BMI/Hip Hop Smpc 1978, BMI/Senseless Music, Inc., BMI/Songs Of Universal, Inc., BMI/Sony/ATV Songs LLC, BMI/Red/One Productions LLC, BMI/Write LLC, BMI/Do Write Music, Inc., BMI/NappyPub Music, BMI/Universal Music - Z Songs, BMI/EMI April Music, Inc., ASCAP/Gitad Source Music, ASCAP/Sly As A Fox Music, Inc., BMI/Fox King Entertainment, BMI/NB Publishing, ASCAP/2 The Moon Publishing, BMI/WB Music Corp., ASCAP/2082 Music Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melancho, ASCAP/EMI Blackwood Music, Inc., BMI/Please Gimme My Publishing Inc., BMI), HL/WB/M, H100 51
MANOS AL AIRE (Not Listed) LT 1
MAR ADOENTRO (Mostly Sad Songs, ASCAP/WB Music Corp., ASCAP) LT 41
MARIPOSA MIA (Not Listed) LT 35
ME GUSTA ME GUSTA (Not Listed) LT 39
MI CAMA HUELE A TI (Not Listed) LT 20
MI COMPLACENTE (Universal Music - MGB Songs, ASCAP), HL, RBH 33
MILLION BUCKS (Five 2 Fifteen Publishing, BMI/Swizz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC), HL/WB/M, RBH 70
MILLION DOLLAR BILL (Lellow Productions, ASCAP/EMI April Music, Inc., ASCAP/Swizz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/State One Music America, BMI/SMGJ, IMRO/Andy Three Music Publishing, BMI), HL/WB/M, RBH 56
MOO LA MOO (Cotton City Music Publishing, BMI/Riverz Music Publishing, BMI/Weebie Writin Music Publishing, BMI/Nice Shot Music Publishing, BMI/Laluna Tunes, BMI/Jan Femiin Songs, SESAC) CS 43
MR. HIT OUT HOT (Rickey Tenayne Harris, BMI/Montre-Be Music, BMI), WB/M, RBH 98
MY PARTNA OEM (Not Listed) RBH 93
MY WAY TO YOU (EMI Blackwood Music, Inc., BMI/Big Gassed Hitles, BMI/Bay Parkway Music, BMI), HL, CS 52

M

MY HEART (I LOVE YOU) (Fanticulous, ASCAP/Universal Music Corp., ASCAP/VA Later Sounds, BMI), HL/WB/M, H100 25
SECONO CHANCE (Driven By Music, BMI/EMI Blackwood Music, Inc., BMI/Two Of Everything Music, ASCAP/WB Music Corp., ASCAP), HL/WB/M, H100 42
SENO MURIO EL AMOR (Seg-Son Music, Inc., BMI) LT 29
SEXY BITCH (Shapiro, Bernstein & Co., Inc., ASCAP/Editions Square Rivoli Publishing, ASCAP/Sony/ATV Harmony, ASCAP/Bylett Productions Inc., ASCAP/Sony/ATV Songs LLC, BMI/Piano Songs, BMI/Tapa, BV/Ultra Empire Music, BMI/Dipul, s r l), HL, H100 79
SHAKE MY (Tennessee Publishing, BMI/Bug Music, Incorporated, BMI/Songs For Juice, BMI/EMI Blackwood Music, Inc., BMI/Pibull's Legacy Publishing, BMI/Universal Music - Careers, BMI/Lasgash Music, BMI/Gizzo Music, ASCAP), HL, H100 85
SHE IS LOVE (How It Should Be Music, BMI), WB/M, H100 66
SHE WOLF (The Caramel House Music, BMI/Ensign Music Corporation, BMI/Rodeman Music, ASCAP/EMI April Music, Inc., ASCAP/Ediciones Musicales Clippers, S.L./Warner Chappell Music Spain S.A., SGAE/Arnall Coast Music, BMI/Chrislays Songs, BMI), HL/WB/M, H100 12
SINCE YOU BROUGHT IT UP (Warner-Tamerlane Publishing Corp., BMI/Eldorotto Music Publishing, BMI/Cat IV Songs, ASCAP/Slupid Boy Music, ASCAP/Universal Music Corp., ASCAP/Macmyco Music, ASCAP), HL, WB/M, RBH 26
SKINNY DIPPIN' (Springhill Music, ASCAP/Dazahl Music, ASCAP/Bug Music, ASCAP) CS 48
SLOW DANCE (Keriokey Music, ASCAP/Universal Music Corp., ASCAP/Tennan Tunes, ASCAP/Universal Music - Z Tunes LLC, ASCAP/Millennium Kid Music Publishing, ASCAP/Royal Court Music Publishing, ASCAP/WB Music Corp., ASCAP/Notting Dale Songs Inc., ASCAP), HL, RBH 19
SMALL TOWN USA (West Moraine Music, ASCAP/Walk Music Corp., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 66
WHITE LIAR (Sony/ATV Tree Publishing Company, BMI/Pink Dot Publishing, BMI/Tillwhirl Music, BMI/Carnival Music Group, BMI/Blewater Music, BMI), HL, CS 46
WHO'S REAL (Jaewon's Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April Music, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
WHY DON'T WE JUST DANCE (Sony/ATV Tree Publishing Company, BMI/Beverline Tunes, BMI/CrossTown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
WHAT I'VE BEEN WAITING FOR (Not Listed) RBH 75
WHAT YOU DO (EMI April Music, Inc., ASCAP/Strauss Co., LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 66
WHITE LIAR (Sony/ATV Tree Publishing Company, BMI/Pink Dot Publishing, BMI/Tillwhirl Music, BMI/Carnival Music Group, BMI/Blewater Music, BMI), HL, CS 46
WHO'S REAL (Jaewon's Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April Music, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
WHY DON'T WE JUST DANCE (Sony/ATV Tree Publishing Company, BMI/Beverline Tunes, BMI/CrossTown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
WHAT I'VE BEEN WAITING FOR (Not Listed) RBH 75
WHAT YOU DO (EMI April Music, Inc., ASCAP/Strauss Co., LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 66
WHITE LIAR (Sony/ATV Tree Publishing Company, BMI/Pink Dot Publishing, BMI/Tillwhirl Music, BMI/Carnival Music Group, BMI/Blewater Music, BMI), HL, CS 46
WHO'S REAL (Jaewon's Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April Music, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
WHY DON'T WE JUST DANCE (Sony/ATV Tree Publishing Company, BMI/Beverline Tunes, BMI/CrossTown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
WHAT I'VE BEEN WAITING FOR (Not Listed) RBH 75
WHAT YOU DO (EMI April Music, Inc., ASCAP/Strauss Co., LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 66
WHITE LIAR (Sony/ATV Tree Publishing Company, BMI/Pink Dot Publishing, BMI/Tillwhirl Music, BMI/Carnival Music Group, BMI/Blewater Music, BMI), HL, CS 46
WHO'S REAL (Jaewon's Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April Music, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
WHY DON'T WE JUST DANCE (Sony/ATV Tree Publishing Company, BMI/Beverline Tunes, BMI/CrossTown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
WHAT I'VE BEEN WAITING FOR (Not Listed) RBH 75
WHAT YOU DO (EMI April Music, Inc., ASCAP/Strauss Co., LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 66
WHITE LIAR (Sony/ATV Tree Publishing Company, BMI/Pink Dot Publishing, BMI/Tillwhirl Music, BMI/Carnival Music Group, BMI/Blewater Music, BMI), HL, CS 46
WHO'S REAL (Jaewon's Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April Music, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
WHY DON'T WE JUST DANCE (Sony/ATV Tree Publishing Company, BMI/Beverline Tunes, BMI/CrossTown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
WHAT I'VE BEEN WAITING FOR (Not Listed) RBH 75
WHAT YOU DO (EMI April Music, Inc., ASCAP/Strauss Co., LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 66
WHITE LIAR (Sony/ATV Tree Publishing Company, BMI/Pink Dot Publishing, BMI/Tillwhirl Music, BMI/Carnival Music Group, BMI/Blewater Music, BMI), HL, CS 46
WHO'S REAL (Jaewon's Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April Music, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
WHY DON'T WE JUST DANCE (Sony/ATV Tree Publishing Company, BMI/Beverline Tunes, BMI/CrossTown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WB/M, RBH 64
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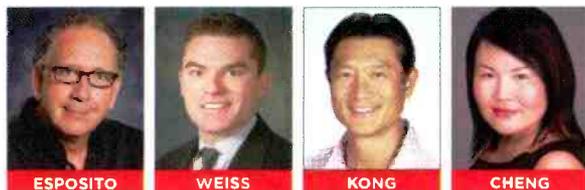
Send submissions to: exec@billboard.com

RECORD COMPANIES: The newly formed Warner Music Nashville—which will include Warner Bros. Nashville, Word Entertainment and the relaunched Atlantic Nashville—names **John Esposito** president. He was president/CEO at Warner Music Group's sales and marketing division, WEA Corp.

Sony Classical International appoints **Valérie Gross** VP of A&R and **Mark Cavell** VP of financial. Gross held the same title at Decca Music Group in London; Cavell was also at Decca in London as VP of finance and business affairs.

Warner Bros. Records names **Ed Jefferson** VP of A&R. He was senior director of creative at EMI Music Publishing.

Island Def Jam Music Group names **Melissa Victor** senior director of publicity. She was director at EMI Records.



TOURING: Philadelphia-based facility management firm Global Spectrum, a division of Comcast-Spectacor, names **Ben Weiss** GM of AutoZone Park in Memphis. He was GM of the Mullins Center on the campus of the University of Massachusetts in Amherst, Mass.

DIGITAL: Digital entertainment and content production company Hoodiny Entertainment Group names **Victor Kong** executive VP of sales and business development. He was VP/managing director of the Latin America & U.S. Hispanics divisions at MySpace.

Digital marketing and entertainment company FameCast appoints **Rob Hallett** and **Antonio O. Garza** members of its advisory board. Hallett was president of international touring at AEG Live, and Garza was the former U.S. ambassador to Mexico.

RELATED FIELDS: SESAC Latina promotes **J.J. Cheng** to associate VP. She was senior director.

—Edited by Mitchell Peters

GOODWORKS

ARTISTS ASSIST WITH AGASSI FUND-RAISER

Tim McGraw, Lionel Richie, Daughtry, Dane Cook and Brian McKnight are among the performers at the Andre Agassi Foundation's 14th annual Grand Slam for Children fund-raiser, to be held Sept. 26 at the Wynn Las Vegas.

The event—which has featured appearances by Barbra Streisand, Elton John and Rod Stewart—has raised \$75 million, according to foundation CEO Steve Miller. "If it's not the largest one-night sports education fund-raiser in the country, it's certainly among the biggest," he says.

The majority of money raised from the concert will fund the Andre Agassi College Preparatory Academy, a public charter school in Las Vegas for kindergarten and grades 1-12. In June, the school celebrated its first graduating class of 34 seniors.

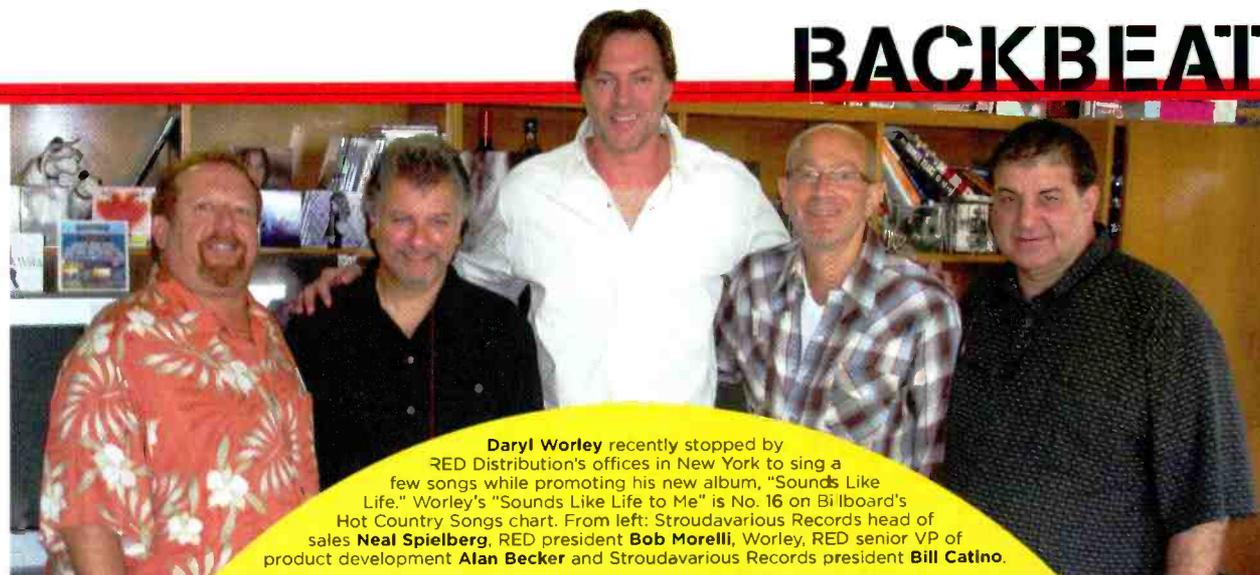
"They're all on their way to college," Miller says. "Kids enter via a lottery, and you have to live within a certain radius of the school to be in the mix."

The school was founded in 2001 as a way for tennis legend Agassi to give back to his hometown, but it's now working to expand its efforts nationwide. "We're beginning to use our voice and history for talking about educational legislative changes in America," Miller says.

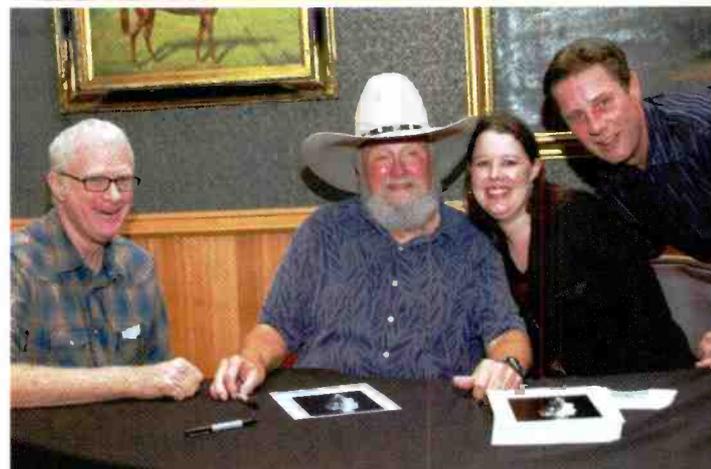
Tickets are available through AgassiFoundation.org, with individual seats available in sets of two ranging from \$3,500 to \$8,000.

—Mitchell Peters

BACKBEAT



Daryl Worley recently stopped by RED Distribution's offices in New York to sing a few songs while promoting his new album, "Sounds Like Life." Worley's "Sounds Like Life to Me" is No. 16 on Billboard's Hot Country Songs chart. From left: Stroudavarious Records head of sales **Neal Spielberg**, RED president **Bob Morelli**, Worley, RED senior VP of product development **Alan Becker** and Stroudavarious Records president **Bill Catino**.



The Charlie Daniels Band performed Aug. 27 at Nashville Songwriters Assn. International's "It All Begins With a Song" Songwriter Series at the Wildhorse Saloon in Nashville. From left: NSAI legislative chairman and songwriter **Bob Regan**, **Charlie Daniels**, Harry Fox Agency Publisher Services team leader **Danielle Boone** and NSAI executive director **Barton Herbison**. PHOTO: COURTESY OF BEV MOSER



INGrooves CEO **Robb McDaniels** (right) presents ESL Music CFO **Phil Hawken** (left) with a plaque celebrating ESL's 1 million-plus song downloads at ESL Music Studio in Washington, D.C. Holding the plaque is ESL artist **Eric Hilton** of Thievery Corporation.



The Berklee College of Music awarded 11 teenagers from around the country full tuition scholarships at the 16th annual Berklee City Music Blowout Concert. After Boston Mayor **Thomas P. Menino** gave opening remarks, and the City Music students, who studied at the college during the summer on scholarships, performed songs by Maroon 5, Beyoncé, Chaka Khan and Michael Jackson. Berklee City Music is the college's effort to use current music to reach underprivileged kids. Since 1991, more than 1,800 teenagers have received opportunities at the school. From left: students **Kadeem Roberts**, **Fred Theagene** and **Franchesca Phillip**; Berklee City Music Continuing Scholarship recipient **Jalysa Riley**; Berklee president **Roger Brown**; Menino; Boston School Committee vice chairman the Rev. **Gregory Groover**; Berklee City Music associate VP for education outreach/executive director **J. Curtis Warner**; and City Music Boston director **Krystal Banfield**. PHOTO: COURTESY OF PHIL FARNSWORTH

INSIDE TRACK

WAYNE SMILING WIDE

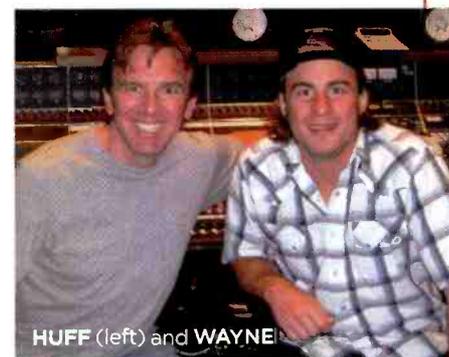
"It has been a shield and my sword," Jimmy Wayne says of "Sara Smile," the '70s Hall & Oates classic that helped him land his first record deal and will be his new single. Wayne, who topped Billboard's Hot Country Songs chart for three weeks last year with "Do You Believe Me Now?," has been performing "Sara Smile" for years and recently teamed with producer Dann Huff (Rascal Flatts, Faith Hill, Keith Urban) to record the song for his forthcoming second album with Valory Music.

"I do it at every show . . . and it gets the best reaction ever," Wayne says during a break from recording in Nashville's Blackbird Studio. "We're trying to capture the magic that I do onstage on tape

and that is always hard, but Dann Huff being the producer that he is, he gets it and he got it."

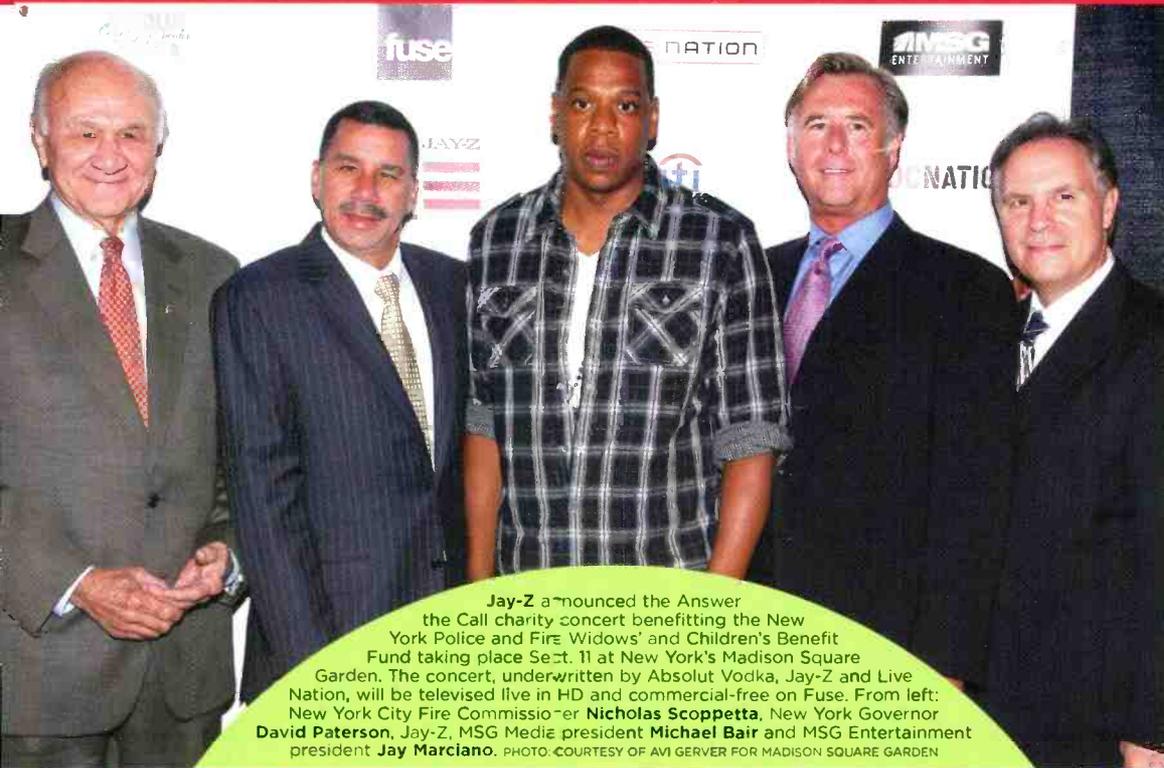
"Sara Smile" helped Wayne land his first contract with the now-defunct DreamWorks Records. "It blew me away. It was in our very first meeting when I was still at DreamWorks," says Scott Borchetta, president/CEO of Big Machine and Valory Music and CEO of Republic Nashville. "Jimmy played 'Sara Smile.' After I peeled my head off the wall behind me, I told him that he wasn't leaving the building until he was signed." (Borchetta also signed Wayne to his current deal at Valory Music.)

Wayne has been performing "Sara Smile" on radio promo visits since the



HUFF (left) and WAYNE

early days of his career and Borchetta feels it's the right time to release it as a single. "He's on the [Brad] Paisley tour and it's going over huge every night," he says. "Country PDs have been asking for it for years. I want him to come off of the Paisley tour as hot as possible, and this feels like a heat-seeking missile."



Jay-Z announced the Answer the Call charity concert benefitting the New York Police and Fire Widows' and Children's Benefit Fund taking place Sept. 11 at New York's Madison Square Garden. The concert, underwritten by Absolut Vodka, Jay-Z and Live Nation, will be televised live in HD and commercial-free on Fuse. From left: New York City Fire Commissioner **Nicholas Scoppetta**, New York Governor **David Paterson**, Jay-Z, MSG Media president **Michael Bair** and MSG Entertainment president **Jay Marciano**. PHOTO: COURTESY OF AVI GERVER FOR MADISON SQUARE GARDEN



Miami rapper **Pitbull** (center), newly signed to Polo Grounds Music/RCA Music Group, visited Music Choice Studios in New York to raise awareness about his new project "Rebellion." With Pitbull is Music Choice marketing manager **Rosalía Bobé** and Latin programming coordinator **Luis Rivera**. PHOTO: COURTESY OF MUSIC CHOICE



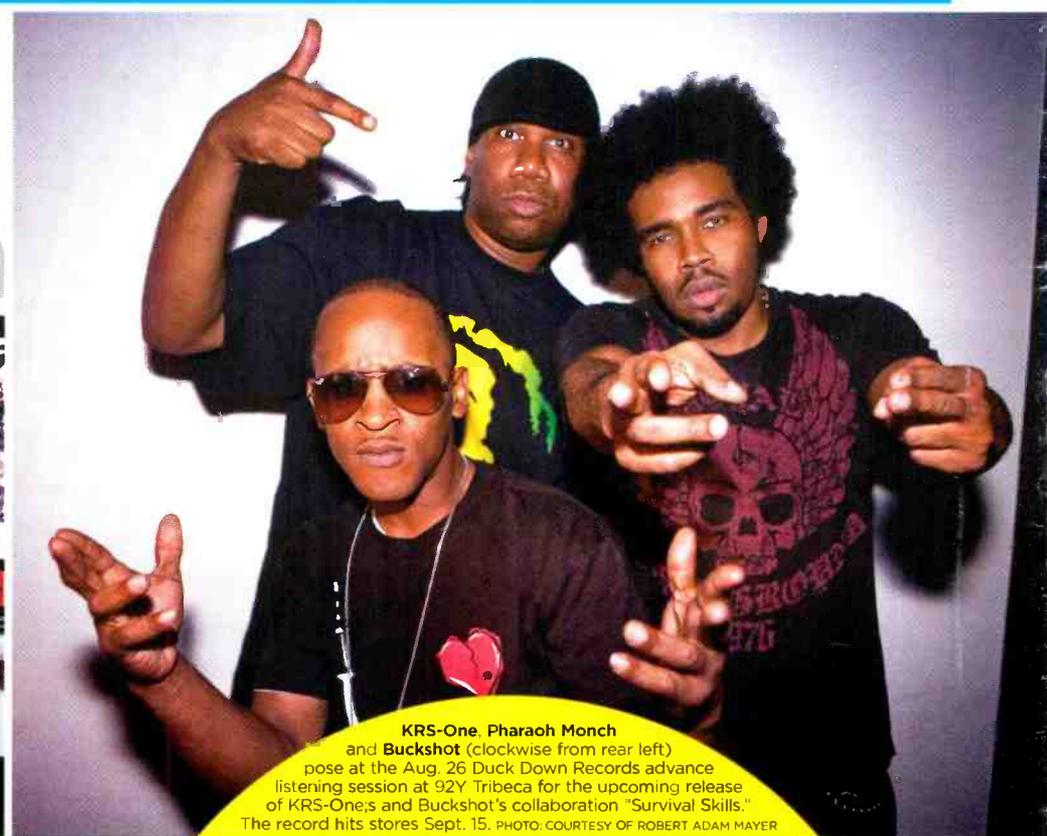
Musicians **Nikki Yanofsky** and **Wyclef Jean** attend the 2009 J&R MusicFest at City Hall Park Aug. 29 in New York. PHOTO: COURTESY OF KAREN MARTIN



While in New York for her sold-out Madison Square Garden show with Taylor Swift, BNA Records artist **Kelle Pickler** paid a visit to Sony's offices at 550 Madison Ave. From left: Sony Nashville VP of marketing **Tom Baldrice**, Sony Music executive VP of business affairs/general counsel **Julie Swidler** and executive VP/chief human resources officer **Kathy Chalmers**, Pickler, Sony Music CEO **Rolf Schmidt-Holtz** and executive VP/CFO **Kevin Kelleher**, and Sony Nashville senior VP of sales/operations **Paul Barnabeeille**.



RCA/Jive Label Group chairman/CEO **Barry Weiss** (center) caught up with **Denis Handlin** (left), chairman/CEO of Sony Music Australia and New Zealand, and RCA/Jive Label Group senior VP of international **John Fleckenstein** on a product and artists visit to Australia. Weiss was presented with a special plaque in recognition of RCA/Jive Label Group artists' total sales exceeding 30 million copies in Australia.



KRS-One, **Pharoah Monch** and **Buckshot** (clockwise from rear left) pose at the Aug. 26 Duck Down Records advance listening session at 92Y Tribeca for the upcoming release of KRS-One's and Buckshot's collaboration "Survival Skills." The record hits stores Sept. 15. PHOTO: COURTESY OF ROBERT ADAM MAYER

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