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TROUBLES HIT
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SUITS UP FOR
SEDUCTIVE SET**

**CHART HEAT
DEMI LOVATO
KELLIE PICKLER
CHRIS BROWN**

PEARL JAM

**New Release. No Label.
How Rock's New Indie Act
Stays On Target**

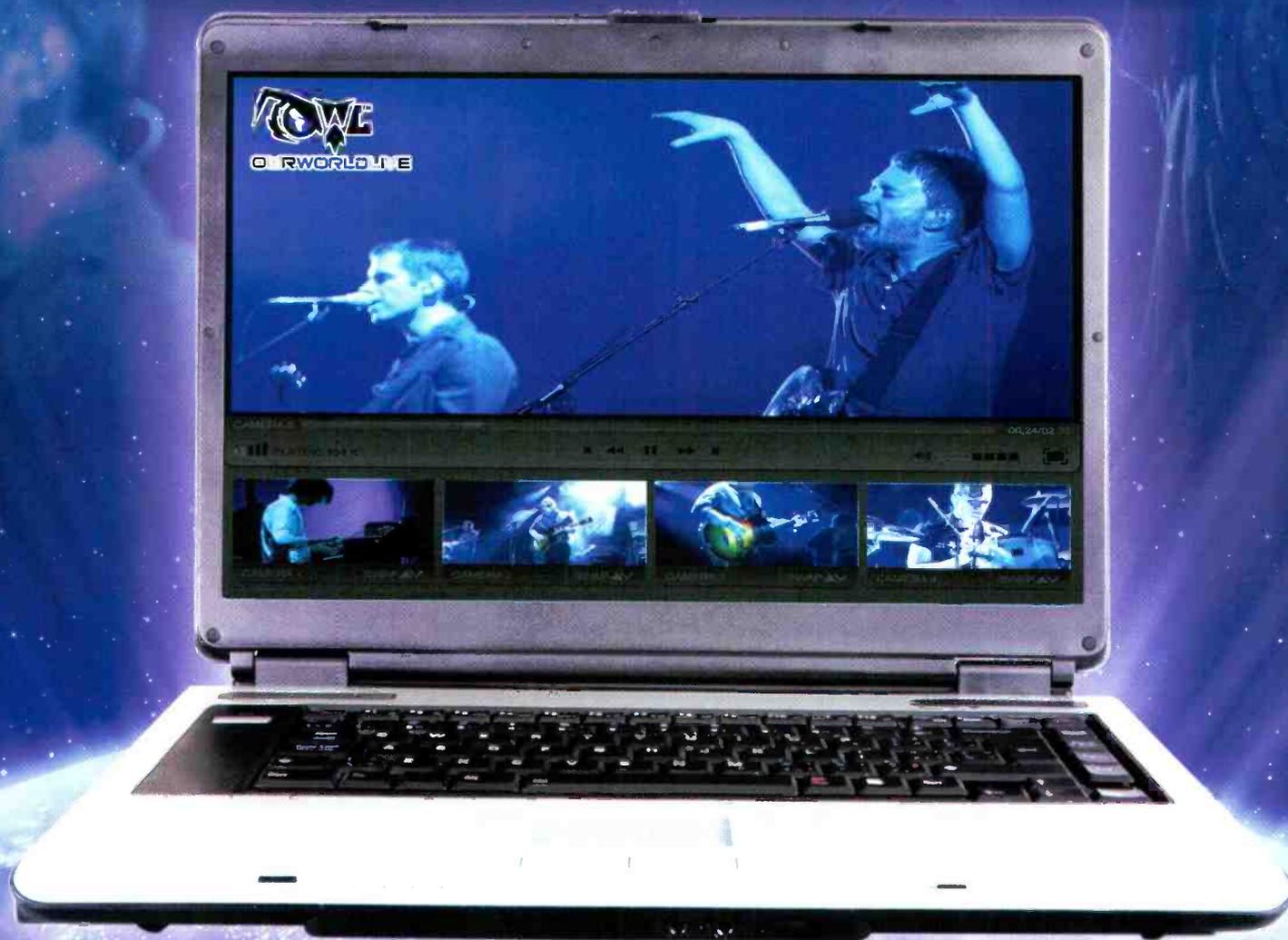
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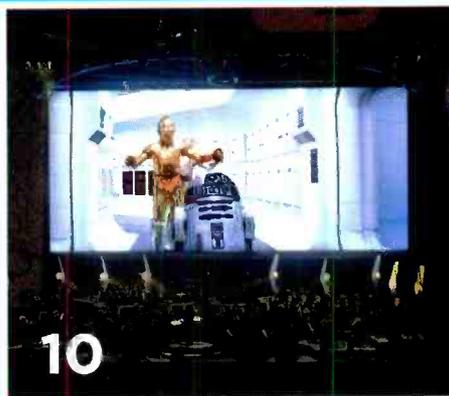
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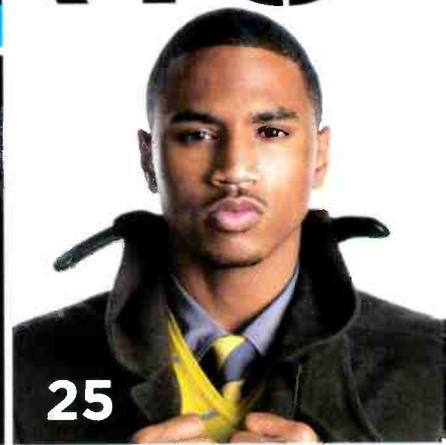
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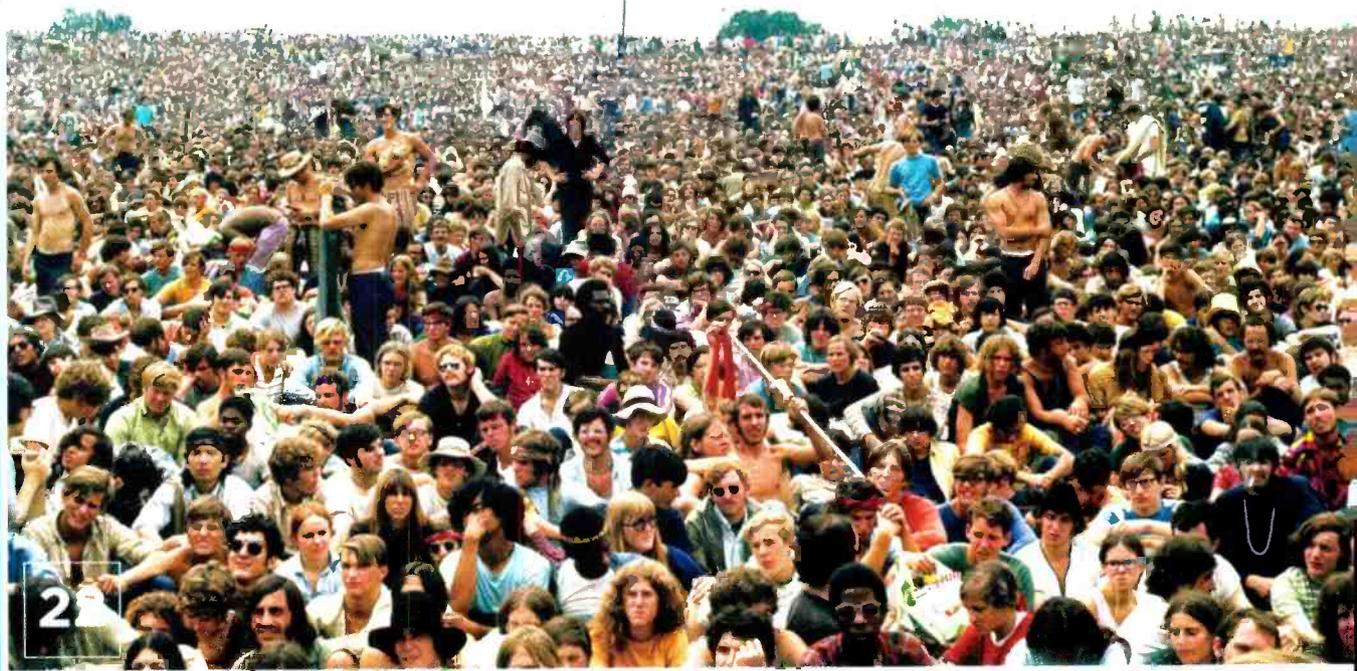
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HOME FRONT

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.

TOURING

Set for Nov. 4-5 at the Roosevelt Hotel in New York, this premier industry event gathers promoters, agents, managers, venue operators, merch companies and production professionals. For more, go to billboardevents.com.

Online

NEW BILLBOARD.COM

There's new, exclusive content on Billboard.com daily, including artist videos, footage of Asher Roth's tour rehearsal and Q&As with 311, Sean Kingston and Def Leppard. Plus, the debut of Ryan Star's song "Breathe."

WOMEN IN MUSIC

For the first time, Billboard invites readers to nominate executives for our Women in Music report, which will be published in the fall and coincide with an invitation-only breakfast. Details: billboard.biz/womeninmusic.

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OPINION

EDITORIALS | COMMENTARY | LETTERS

Copyright Is Crucial For Culture

Strong Intellectual-Property Rights Have Helped The Arts And The Economy

BY RICK CARNES and COLEY HUDGINS

Never in human history have we had so much access to so much culture. With the knowledge that they'll be compensated by intellectual-property rights, artists have been transforming our culture, as well as our economy. According to a recent International Intellectual Property Alliance report released by the U.S. Department of Commerce, copyright industries in the United States have been driving growth, contributing \$126 billion in foreign exports, more than 11 million jobs and \$1.5 trillion in yearly economic growth in 2007. As we transition into the information age, intellectual-property rights put America at the cutting edge of the new economy.

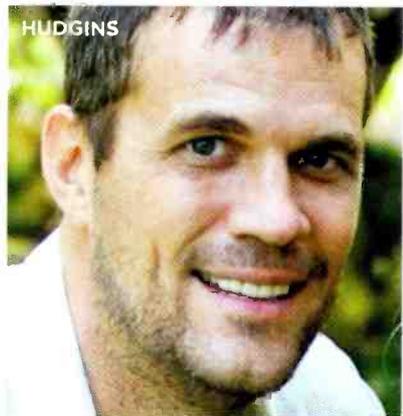
But despite living in the most diverse, distributed cultural environment ever, members of the Pirate Party and the free culture movement argue that copyright is actually killing culture. The "right to free access to culture," they argue, "has greater value to society than the right of the holder of the copyright to get paid."

This is a strange time for those complaints. Legal access to culture is cheaper, easier and more democratic than ever.

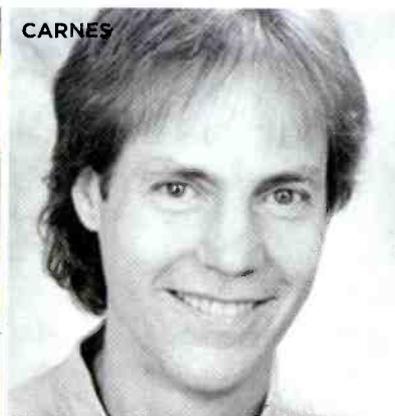
The latest example: Apple recently began offering two selected songs from the same artist for between \$1.49 and \$1.99 at its iTunes store. These bundles are called "Digital 45s," which, for those too young to remember, refers to the vinyl records that spun at 45 rpm and came with a hit single on one side and another track on the B-side.

A 45 would have cost \$1.99 in 1981, too. That's \$4.72 in today's dollars. Go back another couple of decades, to 1962, and that same 45 would have cost 98 cents. That's the equivalent of \$7 today. So the digital 45 sounds like a pretty good deal.

Much of the content we can now access can be browsed, sampled and ordered from home. We can carry thousands of songs in a device weighing a few ounces; we can listen to music free at Pandora. We can get tens of thousands of movies, TV shows and other video—on-demand, free or very close to it—from Hulu, MTV.com, Netflix and other outlets. It's just as easy to find legal versions of other



HUDGINS



CARNES

'It's hard to escape the conclusion that most pirates don't care about affordability anymore—they just have an overdeveloped sense of entitlement.'

media—books, images and more—to borrow or buy. Distributors continue to experiment with innovative access technologies and new business models. Culture has never been more convenient, and we're getting more of it for our money.

And yet pirates have gone beyond saying that they have the ability to steal content. They now insist they have a "right" to steal it. Why is it now, when works of art have become so inexpensive and accessible, that some people do rhetorical gymnastics to rationalize their desire to have those works for free?

Pirates download books they could borrow from the local library, steal content for which the artist only asks credit and download songs and video that they could stream for free. It's hard to escape the conclusion that most pirates don't care about affordability anymore—they just have an overdeveloped sense of entitlement.

As a result, creators aren't just competing with millions of their peers to see who can produce and deliver the best content. They must now also compete against the pirates who feel entitled to something for nothing.

Copyright isn't killing culture. It certainly didn't hurt culture in the decades when our common heritage was built. In-

stead, the markets for culture often emerge only when the rights of creators are secure. The protection of creative rights produced a golden age of American music, movies and more.

Culture isn't harmed by rules protecting the rights of those who sell their content out the front door—it's harmed by the pirates who want to hand culture out the back door. Copyright holders want fair competition in a legitimate market. Pirates want to tear down the entire store—and with it a valuable part of the economy.

We don't have to guess who's right about the effect of copyright on culture. History offers a clear answer: Well-defined and defended intellectual-property rights have resulted in tremendous access to culture and economic growth.

Rick Carnes is president of the Songwriters Guild of America. He is the winner of eight ASCAP awards with 38 platinum and six gold albums totaling more than 40 million in sales. Coley Hudgins is executive director of Artis+Labs, an alliance of technology, content and creative companies and organizations that aims to build an inclusive digital society by enhancing Internet infrastructure, security and content.

FOR THE RECORD

Due to an editing error, a May 30 story incorrectly referred to the name of Japan's Summer Sonic festival in a comment made by Rod MacSween, director of International Talent Booking in London.

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LEGAL (UN)EASE
Music law firms come under pressure



USE THE FORCE
Another Planet preps 'Star Wars' tour



WORLD OUTREACH
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TWEEN SYNERGY
Televisa, EMI team to push 'Camaleones'



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>>> YAHOO, MICROSOFT IN 10-YEAR DEAL

Microsoft and Yahoo finally announced a long-awaited search partnership. As part of the 10-year deal, Microsoft's recently launched Bing product will power Yahoo's search, and Yahoo's sales force will sell search ad inventory for both companies globally. The deal ends a year-and-a-half dance between the two companies, which began when Microsoft attempted to purchase Yahoo.

>>> LAW-MAKERS WANT TICKETMASTER-LIVE NATION PROBE

The proposed merger of Ticketmaster and Live Nation should be scrutinized by the U.S. Department of Justice, according to Sen. Herb Kohl, D-Wis., chairman of a Senate antitrust subcommittee, as well as 50 members of the House of Representatives. "It is clear that this merger raises serious competitive concerns warranting thorough scrutiny," Kohl wrote to Christine Varney, head of the DOJ's antitrust division.

>>> BRAVADO SECURES STONES MERCH

The merchandising company Bravado will manufacture and distribute merchandise for the Rolling Stones. Bravado is a unit of Universal Music Group; the Stones moved from EMI to UMG last summer. This exclusive agreement builds upon UMG's deal with the band, which covers future albums and the group's post-1971 catalog. Bravado merch is sold on tour, at retail outlets and through Web-based stores.

LEFT: ANDREW MACPIERSON; RIGHT: DARREN ANKHEVAN

UP FRONT

DIGITAL BY ANTONY BRUNO

PICTURES OF YOU

Apple Teams With Labels To Develop Deluxe Digital Album Format

Downloadable music didn't kill the album cover. The CD did.

By shrinking the size and visual impact of the recording industry's mainstay product—and then encasing it in plastic security packaging—the shiny aluminum disc marginalized the LP to a nostalgic memory. By the time the MP3 format came along, consumers shrugged off the absence of album art and liner notes.

"We were living for so long with the CD cover art space after vinyl went away that we lost that feel of a great tactile, creative experience," says Livia Tortella, Atlantic Records GM/executive VP of marketing and creative media. "Something got lost when you had to crack open the plastic CD with all the marketing stickers on it."

Enter Cocktail: a new digital music format that Apple is developing with record labels. The format will go beyond a simple PDF file of liner notes, and instead bundle photos, videos, lyrics and other assets with an album's music. Details remain slim, but label sources confirming the effort's existence point to it as the digital version of the record sleeves of yore.

The Cocktail format would enable fans to play an album without having to open their iTunes music management software. Supported devices haven't yet been confirmed, but industry sources expect them to be limited to the more advanced iPods, such as the iPhone and the iPod Touch. There have also been rumors of a yet-to-be-announced multimedia tablet computer from Apple that would fall somewhere between an iPhone and a laptop in terms of size and functionality.

Will the Cocktail format drive greater digital album sales? Probably not, but that's not what the music industry is expecting from it. Instead, label sources

position it as a way to further monetize existing digital album purchases. While pricing information isn't available, Cocktail-formatted albums will almost certainly cost more than the standard album available on iTunes.

One major-label source notes that when a digital album is released as both a standard music-only download and a deluxe download with extra content, the deluxe version typically outsells the standard one by 85%-90% in the first few weeks after its release, even though it usually costs \$2-\$5 more.

"It's not about selling more albums," a label source says about Cocktail. "It's about selling more unique kinds of content. We as an industry have found that when you offer more content, there's an appetite for it. So why not continue to offer more?"

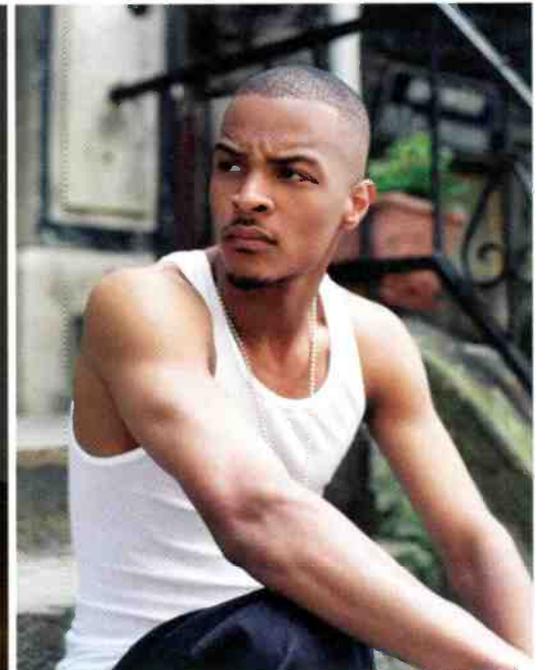
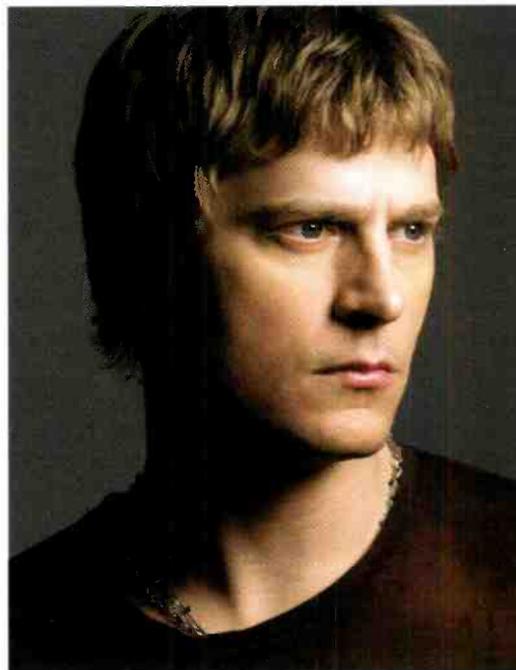
Cocktail wouldn't be the first effort by the majors to push more interactive versions of digital albums. For instance, Atlantic's Fanbase application, which it has bundled with the CDs of such artists as Rob Thomas and T.I., aggregates photos, videos and news specific to an individual artist from various online sources. Tortella says Fanbase has been downloaded

more than 200,000 times and is viewed up to 4 million times per month.

While Cocktail-formatted albums would only include content selected and bundled by the label, the broader goal would be the same—to offer fans a more immersive digital music experience than they have had to date with not only MP3s but also the CD.

Apple has already offered a variety of incentives at iTunes to enhance the appeal of digital album purchases. Its "Complete My Album" option allows fans who have purchased one or two songs from a record to buy the remaining tracks at a discount. Through a partnership with Ticketmaster, iTunes has bundled digital albums with the purchase of a concert ticket. And earlier this year, its new iTunes Pass format provided artists and labels with a way to sell a "subscription" that allows fans to purchase an album along with other exclusive content that is released in stages.

"Kids will either choose to buy something or not," Tortella says. "It's up to us to make it as exciting as possible to get people to want to buy. When you're dealing with different product configurations, it makes it more exciting."



Wish I was special: Efforts by Apple and labels to develop a deluxe digital album format follow earlier initiatives like Atlantic's Fanbase application for releases by ROB THOMAS (left) and T.I.

● ● ● ● ●
'It's up to us to make it as exciting as possible to get people to want to buy.'
—LIVIA TORTELLA, ATLANTIC

RADIO BY PAUL HEINE

>>> MADISON SQUARE GARDEN SPOINOFF APPROVED

The board of directors for Cablevision Systems authorized the company's management to move forward with the spinoff of the Madison Square Garden business to Cablevision stockholders. Once the spinoff is complete, Cablevision shareholders would own shares in Cablevision and the new Garden. Cablevision reiterated that it isn't considering the sale of the Garden, any of the Garden's businesses or any other Cablevision business at this time.

>>> PEREZ HILTON GETS SLIMY

Warner Music French pop artist Sliimy became the first act signed to the major's Perezcious Music label, run by celebrity blogger Perez Hilton in the United States. Sliimy, who sings in English, has had success in his native France and will release his debut set, "Paint Your Face," Sept. 28 in the United Kingdom on Warner Bros. He recently was the opening act for Britney Spears' and Katy Perry's European tours. Hilton picked up on the singer after receiving an e-mail with Sliimy's cover of Spears' "Womanizer."

>>> REID LEADS CANADIAN COUNTRY MUSIC NOMINEES

Johnny Reid leads with six nominations for the Canadian Country Music Assn. Awards, while George Canyon and Victoria Banks have five nods each. The 2009 CCMA Awards is scheduled for Sept. 13 in Vancouver and will be broadcast on CBC Television with encore airings on CMT in Canada. Former "Beverly Hills 90210" star Jason Priestley will host.

Compiled by Chris M. Walsh. Reporting by Andre Paine, Mike Shields, Robert Thompson, Ray Waddell and Reuters.

For 24/7 news and analysis on your mobile device, go to: mobile.billboard.biz

Ears Are Not Enough

Measurement Limits Constrain Web Radio Ad Buys

As Internet radio services look for ways to boost advertising revenue (Billboard, July 25), ad agencies continue to bump up against the emerging format's limitations.

While the medium has proved itself a worthy buy for national campaigns, webcasters have yet to make significant inroads into the lucrative market for local advertising. Agencies also complain that some webcasters try to deliver sufficient impressions by repeatedly annoying listeners with the same spot or padding their numbers with international listeners that aren't relevant to the buy.

Perhaps most significant, advertisers complain about a dearth of reliable, comprehensive demographic data, despite the fact that Web radio audiences can be quantified with far greater precision than those of terrestrial radio.

One thing that Web radio does have in its favor is a growing audience (see chart, right). According to broadcaster estimates, streaming now accounts for 10%-15% of total listening for some terrestrial radio stations.

As consumers warm to Web radio, ad dollars appear to be following them, although sector-wide data is hard to come by without an industry trade association tracking ad revenue. According to the Radio Advertising Bureau, total digital revenue for U.S. terrestrial

radio stations—which exclude online-only operations like Pandora and Slacker—jumped 13% in first-quarter 2009 to \$101 million, but the organization doesn't break out the portion attributable to streaming. According to Mark Fratrick,

VP at the financial data provider BIA Analysis, "The lion's share [of that money] is display ads, rich video ads and the whole litany of Internet-based advertising on radio station Web sites."

The relative dearth of oppor-

tunities to buy local advertising is particularly vexing considering that it's been a traditional strength of terrestrial radio. It's a limitation that owes itself to a combination of small audiences and limited geo-targeting options. The dominance of behemoth online aggregators like TargetSpot and Katz Online Network has helped make streaming a mostly national advertising space.

If streaming radio is to reach its full marketing potential, it must offer clients proven ways to zero in locally, according to MediaVest senior activation associate Melissa Colon. "Internet radio started off being national but now needs to move to where all of their vendors can geo-target. There will be campaigns that require that," Colon says. "If we're going to include online radio in all of our campaigns, we want to make sure that it can have all the capabilities terrestrial radio has."

The recent emergence of Ando Media's Webcast Metrics as Internet radio's primary audience measurement service—finally providing the sector with a single measurement standard—will help simplify the planning process for ad agencies interested in streaming radio ad buys. But agency representatives say one of Ando's biggest shortcomings is its inability to precisely track audience demographics. To do so, it overlays survey data from media and consumer research providers MRI and Nielsen (Billboard's parent company) or from a broadcaster's own research.

Internet radio services are pursuing different strategies to collect the demographic information that advertisers want. Pandora, which creates playlists based on a user's favorite tunes and boasts more than 30 million registered users, requires listeners to provide their gender and birth year when they sign up. This step alone gives Pandora access to more robust demographic information than terrestrial operators that are often reluctant to require registration for fear it may deter users.

Since many marketers don't yet consider Internet radio a stand-alone medium, potential advertisers say they need a more integrated measurement picture that will allow them to compare how an audience listens to online versus on-air, mobile and satellite. "The industry is looking for the measurement services to treat a person's entire audio day versus having multiple vendor measurement that you can't marry together," says MediaVest director of investment and activation Maribeth Papuga.

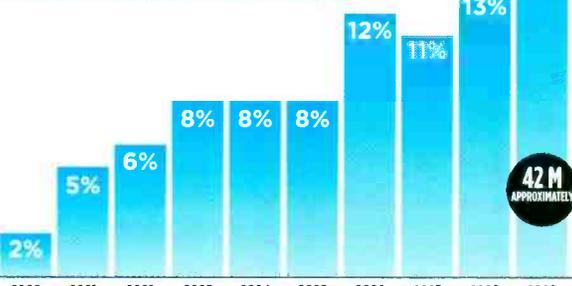
With marketers expecting improved accountability and audience measurement, Internet radio's proponents say that its inherent advantages give it a bright future.

"Its ability to guarantee impressions and provide a post within 48 hours after a campaign runs sets it apart from terrestrial radio," says Horizon Media VP/director of national radio Maja Mijatovic. "It's going to lead the whole industry toward that technology." ●●●

WHISPER TO A STREAM

Web radio's weekly audience grew by nearly a third in the last year.

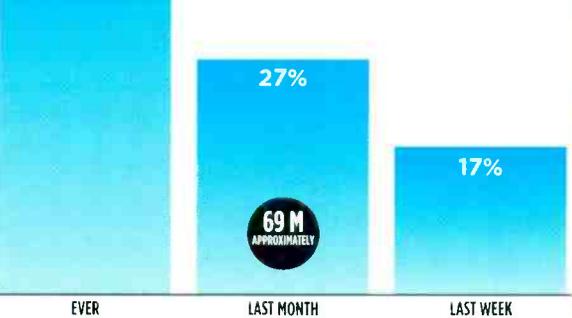
% Who Have Listened To Online Radio In Last Week



THE SIZE OF THE CROWD

Modest by terrestrial radio standards, streaming radio's listener base is nothing to scoff at.

% Who Have Listened To Online Radio



SOURCE: Arbitron/Edison Research

HOME FRONT

360 DEGREES OF BILLBOARD

WENTZ TO KEYNOTE AT MOBILE ENTERTAINMENT LIVE CONFERENCE

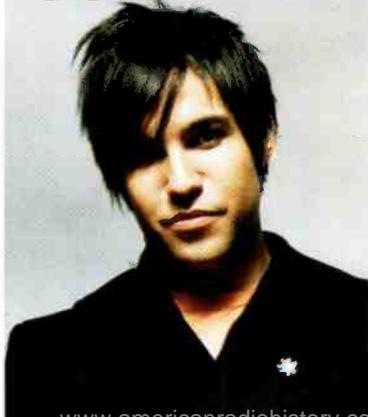
Billboard has added Fall Out Boy founder/bassist/lyricist Pete Wentz as a keynote speaker at the Mobile Entertainment Live conference in October. In an onstage interview with Billboard editorial director Bill Werde, Wentz will discuss how to use mobile platforms to build and strengthen artist-fan relationships. Fall Out Boy maintains a particularly strong bond with its fan base and has executed multiple Internet and mobile campaigns designed to foster fan loyalty.

The Mobile Entertainment Live conference will explore the advanced ap-

plications and technologies that are revolutionizing the

way artists, managers and promoters are using mobile platforms. Additional keynotes include executives from BlackBerry maker Research In Motion and mobile operators Verizon Wireless and AT&T, as well as a host of speakers

WENTZ



representing the music, mobile and entertainment industries.

Mobile Entertainment Live will be held Oct. 6 at the Omni Hotel in San Diego. It is an official partner of the Wireless I.T. & Entertainment conference, held by CTIA—The Wireless Assn. For more information and to register, go to billboardevents.com.

DISNEY/ABC EXECUTIVES TO APPEAR AT FILM AND TV MUSIC CONFERENCE

Executives from the Disney/ABC Television Group will discuss the ways they use their TV properties to promote music at the eighth annual Hollywood Reporter/Billboard Film and TV Music Conference. The executives, who will sit on the panel "TV Is the New Radio," will talk about how they integrate music into TV shows ranging from

tween-focused programming like "Hannah Montana" to prime-time dramas like "Grey's Anatomy" and daytime soaps like "One Life to Live."

The panel participants are Peter DiCecco, senior VP of business and legal affairs for music at Disney/ABC; Kate Juergens, executive VP of original programming and development at ABC Family; Dawn Soler, music supervisor at ABC Studios; Steven Vincent, VP of music and soundtracks at Disney Channels Worldwide; Frank Valentini, executive producer of "One Life to Live"; and Jim Murphy, executive producer of "Good Morning America."

The Film and TV Music Conference will take place Oct. 29-30 at the Beverly Hilton in Los Angeles.

For more information and to register, go to billboardevents.com. ●●●

A LEGAL MATTER

Music Industry Woes Rattle Boutique Law Firms

As the recording industry continues to grapple with plunging music sales, some of the boutique law firms that cater to labels and artists are struggling to survive.

In a possible sign of things to come, the entertainment law firm Frankfurt Kurnit Klein & Selz announced a partnership July 22 with Serling Rooks Ferrara McKoy & Worob. The latter firm specializes in music law and has a client roster that includes major acts like Lady GaGa, Fall Out Boy, John Mayer, the Fray and Maroon 5.

The two New York firms aren't calling the deal a merger, but rather a "global services alliance" that will allow each firm's clients to take advantage of the other's services.

Frankfurt Kurnit serves a broader base of clients in the entertainment industry and has practice groups specializing in branded entertainment, advertising, intellectual property, publishing and other areas.

Like many other boutique firms, Serling Rooks has been challenged by fewer major-label artist signings, plummeting deal sizes and, consequently, smaller legal fees. Partner Joseph Serling believes that teaming with a law firm like Frankfurt Kurnit makes sense.

"There's no doubt this is an unsettling time," Serling says. "People are concerned about where the music business is heading. I think that a boutique firm that caters to up-and-coming music talent is still doable, but it's harder and harder and so you need to offer clients a much broader array of services including branding, touring and intellectual property."

With a wave of consolidation having already swept through talent agencies (Billboard, May 9) and artist management firms (Billboard, May 30), the music law sector could be next in line for a round of alliances or mergers.

Anyone in the middle of the music industry's food chain must cope with

fiercer competition for the remaining meal tickets, says Jay Cooper, chair of the Los Angeles entertainment practice at Greenberg Traurig and a former president of the Recording Academy.

"Deals are down and money is down," Cooper says. "What I see is tremendous instability among the law firms who cater to musicians."

Cooper says that music industry clients have been demanding lower hourly fees and a commission that's smaller than the standard 5%. On top of that, there are fewer deals to go around as labels demand 360 deals that give them a cut of merchandise, touring and licensing revenue.

"Instead of making deals with four companies, we're making deals with one company," Cooper says. "Their argument is they are contributing to make an artist a star and deserve income from the other financial opportunities an artist receives, but we feel that to maximize artist value in the industry means doing deals with different companies."

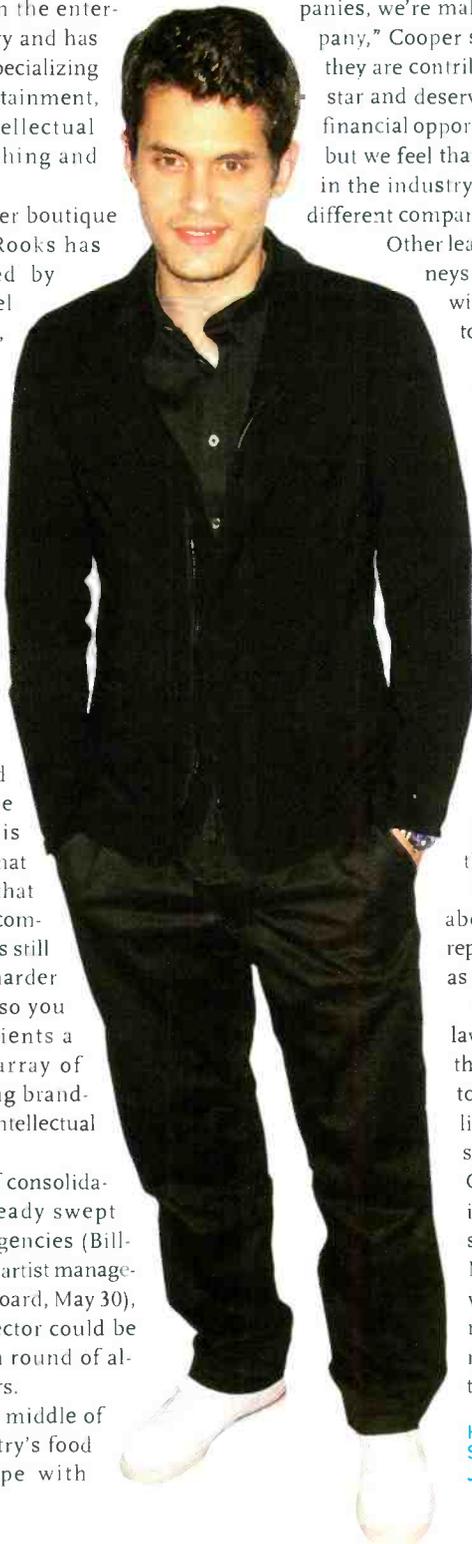
Other leading entertainment attorneys agree that boutique firms will find it increasingly hard to compete.

"The boutiques overly weighted in talent representation, especially toward newer talent, have struggled," says Loeb & Loeb co-chairman John Frankheimer, who also heads the firm's music industry practice group. "On the other side of the coin, there aren't that many larger firms that have significant practices in the music space, and I think there's a reason for that. It's different economics these days."

In deal-making, it's all about leverage and lawyers representing artists don't have as much as they used to.

"I would advise a young lawyer who wants to get into the entertainment business to work in other areas, too, like the Internet and film," says Allen Grubman at Grubman Indursky & Shire in New York, which represents U2, Madonna and Mariah Carey. "Lawyers who think they are going to make a living representing musicians alone are fooling themselves."

Heavier things:
Serling Rooks client
JOHN MAYER



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DIGITAL BY ANTONY BRUNO

Face In The Crowd

New Technologies Haven't Leveled The Music Marketing Playing Field

It is the digital music not had the same leveling impact on the marketing of

Catch-22. New technologies affecting the creation, distribution and marketing of music have given artists more control over their careers than ever before. But those same technologies have created an environment so crowded that many artists are struggling to benefit from them.

Music can be created on a bedroom laptop with Pro Tools, sold on iTunes through a TuneCore account and promoted to fans on MySpace, Twitter and other social networks. But it's a digital double-edged sword that cuts down any notion that the Internet is the answer to every music industry problem.

In his opening address at the New Music Seminar conference, Tommy Boy Entertainment CEO Tom Silverman highlighted this point with two telling statistics. The good: More than 100,000 albums were released in the United States in 2008, compared with nearly 80,000 the year before. The bad: Of those 6,000 sold more than 1,000 copies. And out of that 6,000, only about 1,500 sold more than 10,000, and only 110 artists broke 250,000 in unit sales.

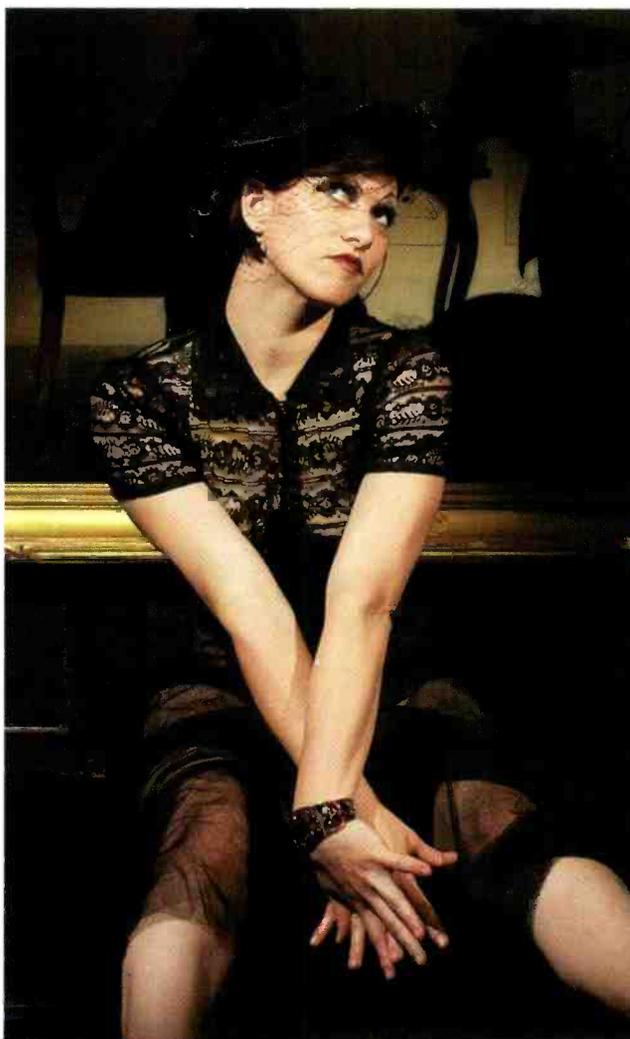
These numbers suggest that while the digital revolution has helped democratize the creation and distribution aspects of the recording industry, it has

not had the same leveling impact on the marketing of music. Although artists have a dizzying array of new digital promotional tools at their disposal, the sheer number of other artists using those same tools can cancel out the opportunities they create.

There are success stories, but the bulk of them involve acts that have already built a significant fan base through the traditional label system, such as Radiohead and Trent Reznor. While they deserve credit for carrying over that fan base to a direct-to-fan digital marketing and distribution relationship, it's hardly a template for today's up-and-coming acts.

There are also emerging artists who have utilized social networks to their advantage. One recent example is former Dresden Dolls singer Amanda Palmer, who grossed \$11,000 selling T-shirts created during an off-the-cuff Twitter session, another \$6,000 through an online auction of guitars and personal belongings and \$1,800 through donations from fans who showed up at a secret gig she announced on Twitter.

Those figures are impressive, but is it a template for others to follow? Break-out digital success stories like Palmer's are almost always limited to early adopters—those



Yes, Virginia: **AMANDA PALMER** grossed \$11,000 selling T-shirts that she and her fans created during a Twitter session.

who manage to get the most bang out of an emerging digital platform while it's still on the rise. Yesterday it was MySpace and Second Life. Today it's Twitter and the iPhone.

Social networks and other online services can be effective tools for building word-of-mouth, announcing tour dates and communicating with fans. But there is only a small window of opportunity for artists to take advantage of them before their popularity peaks and fans move on to the next digital trend.

Coldplay was touted as a mobile pioneer when it was the first act to distribute a single as a ringtone before servicing the song to radio. Now it's a standard practice. Lily Allen got her big break posting demos to MySpace; now it's a distribution sys-

tem partly owned by the major labels. Brian Eno generated buzz when he created one of the first artist-branded iPhone apps; now there are more than 65,000 apps in the iPhone App Store.

Ironically, the best way to navigate this digital maze is to employ some outside help—either in the form of a label, a digital-savvy manager or one of the many digital marketing/promotion companies emerging today. Some artists will find their niche and figure out their own way online. But those who can draw new fans rather than just serve existing ones will be few and far between.

The new music business can be just as challenging as the old one. Digital technologies have helped break down barriers, but they've also erected new ones. ♦♦♦

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BITS & BRIEFS

FREE VS. PAID

A recent Ipsos Insight study found that the consumer appeal of free, ad-supported music services is on par with paid services like iTunes and Rhapsody. According to the study, more than one-third of consumers who use ad-supported music services say they would use paid services if the ad-supported market disappeared. The remaining two-thirds said they would either go back to using peer-to-peer networks or stop listening to music.

"At the very least, ad-supported options force consumers to consider the value music has to them," Ipsos analyst Karl Joyce says. "Without ad-supported services, many consumers would be lost from the legitimate music market altogether."

TUNECORE WIDGET

The digital distribution service TuneCore introduced a music widget application that lets participating bands sell music directly to fans on social networking sites. Any music an artist submits to TuneCore for distribution

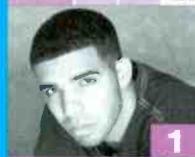
can be sold through the widget, which features cover art, Tweets and links to the artist's Web site. Fans that provide their e-mail address and zip code can post the widget to their social network profiles as well. Future versions will include band photos, tour schedules, videos and lyrics.

VIRTUAL SHOWS

Planet Cazmo, a virtual world for teens and tweens, has signed a deal with former Sony Music head Tommy Mottola's Mottola Co. to stage concerts and create other music content in virtual-world environments. Under the partnership, Mottola will help line up acts to appear and perform in the virtual world in avatar form. Island Def Jam, Jive Label Group, Epic Records and Interscope Geffen have signed on as content partners for Planet Cazmo. The company has hosted virtual concerts with artists like Soulja Boy Tell 'Em, David Archuleta, Jordin Sparks and Natasha Bedingfield. Planet Cazmo CEO Mike Levine says he hopes to have a new music event every week.

HOT MASTER RINGTONES™ AUG 8 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ORIGINAL ARTIST
1	16	2	#1 BEST I EVER HAD DRAKE
2	2	9	BIG GREEN TRACTOR JASON ALDEAN
3	4	10	YOU'RE A JERK NEW BOYZ
4	1	14	BIRTHDAY SEX JEREMIH
5	10	6	BREAK UP MARIO FEATURING GUCCI MANE & SEAN GARRETT
6	8	3	OBSESSED MARIAH CAREY
7	1	6	I GOTTA FEELING THE BLACK EYED PEAS
8	3	12	WETTER (CALLING YOU DADDY) TWISTA
9	5	10	BOOM BOOM POW THE BLACK EYED PEAS
10	12	17	KNOCK YOU DOWN KERI HILSON FEATURING KANYE WEST & NE-YO
11	14	8	YOU BELONG WITH ME TAYLOR SWIFT
12	6	9	THRILLER MICHAEL JACKSON
13	13	15	I KNOW YOU WANT ME (CALLE OCHO) PITBULL
14	17	3	ICE CREAM PAINT JOB DORROUGH
15	11	4	PRETTY WINGS MAXWELL
16	9	5	EVERY GIRL YOUNG MONEY
17	8	8	EGO BEYONCE
18	18	5	NEW DIVIDE LINKIN PARK
19	22	17	WHATEVER IT IS ZAC BROWN BAND
20	26	9	PEOPLE ARE CRAZY BILLY CURRINGTON



"Best I Ever Had" becomes only the sixth title in the format to catapult into the No. 1 position in two weeks or less. Drake's song rides a 202% gain, the largest on the 40-position chart, to facilitate its 16-1 move.

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.



MAGNUM OPUS

High-end digital audiophiles take note: The Olive Opus digital music server just got an upgrade. The Opus No. 4 bumps its storage capacity to a whopping two terabytes, enough to store about 6,000 CDs at full fidelity, which users can rip directly into the device through the built-in CD drive. The server connects to traditional stereo systems and features an internal Wi-Fi card that allows it to stream music wirelessly to up to 10 rooms. It also features a touch-screen menu, metadata organizational tools and a slick-looking aluminum exterior.

The two-terabyte version goes for \$1,800, while the 500 GB and one-terabyte versions sell for \$1,500 and \$1,600, respectively. —AB



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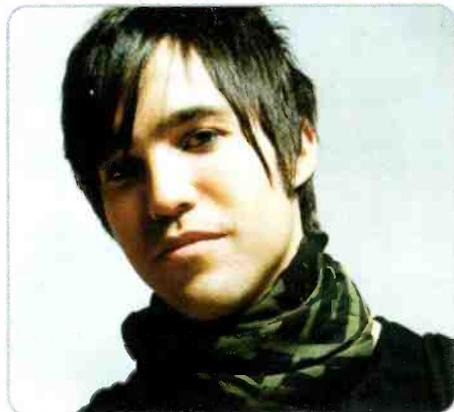
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No line for the ladies room: Star Wars: In Concert at London's O2 Arena in April.

Jedi Arena Tour

Another Planet Prepares For Star Wars: In Concert Global Trek

For Another Planet Touring, very good news it is.

The San Francisco-based promoter is producing the upcoming global tour of Star Wars: In Concert, a conceptualized, multimedia event driven by live symphonic performances of music from all six of **John Williams'** epic "Star Wars" scores.

"It is the first time in 30 years that **George Lucas**, Lucasfilm and John Williams have authorized a show to go out," Another Planet chief **Gregg Perloff** says. "It's basically the 'greatest hits' of 'Star Wars,' with a rock'n'roll production."

The tour opens Oct. 1 at the Honda Center in Anaheim, Calif., and will travel the globe in a five-year production deal for Another Planet. **Marc Geiger**, contemporary music head for William Morris Endeavor Entertainment, is the responsible agent for Star Wars: In Concert. He would seem uniquely qualified, given his experience in broadening the touring base of **Trans-Siberian Orchestra**, another atypical—and highly successful—non-traditional arena tour franchise.

Another Planet, founded in 2003 by former Bill Graham Presents president/CEO Perloff, is the co-producer of the Outside Lands and Treasure Island music festivals and the exclusive promoter of Bay Area venues like the Greek Theatre in Berkeley, the Independent nightclub in San Francisco and the Fox Theater in Oakland.

So how did it end up with this tasty piece of international arena-level content?

"We're just lucky," Perloff says modestly. "We live in the Bay Area, we're a locally owned and operated company, as is Lucasfilm. Marc Geiger was pushing very hard for us to get into an area that was different than what other people were doing, and we found this project."

Initially, Star Wars: In Concert will book "several hundred" dates worldwide, beginning with 50 in North America, then Europe. Another Planet is partnering with arenas and arena management companies in promoting the dates. As was the case with other nontraditional live tours like Trans-Siberian Orchestra and Walking With Dinosaurs, much of the promotion will be geared toward telling ticket buyers about what's being staged. To that end, the tour's Web site, StarWarsInConcert.com, features information about the show, a message from Williams, video clips and links to buy tickets when they go on sale.

As producer, Another Planet is largely un-

derwriting what has to be a pricey startup and operational budget. But the prospects for the tour look good, given the iconic pop-culture stature of "Star Wars" and the successful worldwide premiere of Star Wars: In Concert April 10-11 at the O2 Arena in London. The shows did 100% capacity the first night and 95% capacity the second, with a "much higher ticket price" than the touring show will carry,

Perloff says.

"We're trying to make the ticket price very accessible," he says. "Most markets will have a \$75 top ticket, a few markets will be \$85, and then a VIP thing. But mostly it's \$75, \$55 and \$35."

Narrated live by **Anthony Daniels** (the actor who portrayed C-3PO in all six films), the production features a full

symphony orchestra and choir, accompanied by specially edited footage from the films displayed on a three-story-tall, high-definition LED screen.

"It's a stunning show, and it breaks new ground in a number of areas," Perloff says. "Lucasfilm has edited the six films in chronological order, John Williams has edited his music to the films, and the symphony and choir have to perform to the second what's on the screen."

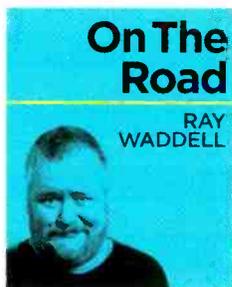
Performances will be conducted by **Dirk Brossé**, and the production is directed and designed by **Steve Cohen**. Production will be arena rock big. "It's a 10-truck show, really huge undertaking," Perloff says. "The video screen is almost 100 feet across; the high-def screen is 30 by 60 feet, and then you have 20 feet on either side of other kinds of screens."

Perloff says the audiences for the O2 shows "were just enthralled," noting they included people of all ages, even though it's not a traditional family show.

With the combination of clips from the original movies and the spectacle of a live orchestra playing Williams' stirring scores, Perloff is hopeful that Star Wars: In Concert will find an enthusiastic audience.

"If we can bring a new audience for this show—which is what we're all trying to do in terms of content—and then also attract what I would call a normal pop sensibility audience that would say, 'Wow, I didn't have any idea what an orchestra sounded like live,' I would be just ecstatic," he says.

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On The Road
RAY WADDELL

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,209,342 \$179.50/\$54.50	ELTON JOHN & BILLY JOEL Gillette Stadium, Foxboro, Mass., July 18	52,007 sellout	Kraft Entertainment
2	\$3,098,510 €2,213,221 \$127.75/\$113.75	ROD STEWART RDS Arena, Dublin, July 5	25,185 sellout	Aiken Promotions
3	\$2,512,250 \$89/\$35	RASCAL FLATTS, DIERKS BENTLEY, DARIUS RUCKER Wrigley Field, Chicago, July 18	36,500 sellout	Live Nation
4	\$2,137,944 €1,527,103 \$127.75/\$113.75	ROD STEWART Thomond Park Stadium, Limerick, Ireland, July 4	17,274 sellout	Aiken Promotions
5	\$2,027,791 \$179/\$53.50	BILLY JOEL & ELTON JOHN Nationwide Arena, Columbus, Ohio, July 14	18,395 sellout	Live Nation
6	\$1,633,914 \$70/\$52/\$45	KENNY CHESNEY, JAKE OWEN Cheyenne Frontier Days, Cheyenne, Wyo., July 24-25	28,079 40,528 two shows	Cheyenne Frontier Days, The Messina Group/AEG Live
7	\$1,577,610 \$195/\$125/\$79.50/ \$29.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Rio Tinto Stadium, Sandy, Utah, July 23	21,215 23,687	In-house, The Messina Group/AEG Live
8	\$1,437,146 \$250.75/\$20.75	BEYONCÉ, RICHGIRL Staples Center, Los Angeles, July 13	12,738 14,217	Live Nation
9	\$1,186,216 \$97.50/\$24.99	COLDPLAY, AMADOU & MARIAM, KITTY DAISY & LEWIS Cricket Wireless Amphitheatre, Chula Vista, Calif., July 16	19,588 sellout	Live Nation
10	\$1,166,654 \$97.50/\$35	COLDPLAY, AMADOU & MARIAM, KITTY DAISY & LEWIS The Gorge, George, Wash., July 11	21,939 sellout	Live Nation
11	\$1,103,165 \$97.50/\$35	COLDPLAY, AMADOU & MARIAM, KITTY DAISY & LEWIS Shoreline Amphitheatre, Mountain View, Calif., July 13	22,052 22,325	Live Nation
12	\$1,095,271 \$89.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, WONDER GIRLS Target Center, Minneapolis, July 8	17,354 18,331	Live Nation
13	\$1,012,145 \$87.50/\$20	KEITH URBAN, LADY ANTEBELLUM Staples Center, Los Angeles, July 19	13,400 sellout	Goldenvoice/AEG Live
14	\$1,003,070 \$87.50/\$27.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, WONDER GIRLS Bradley Center, Milwaukee, July 9	17,180 17,681	Live Nation
15	\$937,185 \$250.75/\$20.75	BEYONCÉ, RICHGIRL Honda Center, Anaheim, Calif., July 11	9,924 12,287	Live Nation
16	\$886,661 \$69/\$39	RASCAL FLATTS, DARIUS RUCKER Ford Amphitheatre, Tampa, Fla., July 25	17,755 sellout	Live Nation
17	\$825,753 \$87.50/\$27.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, WONDER GIRLS Qwest Center, Omaha, Neb., July 7	15,106 17,146	Live Nation
18	\$824,002 \$79.50/\$35	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Darion Lake Performing Arts Center, Darion Center, N.Y., July 10	21,752 sellout	Live Nation
19	\$776,550 \$194.50/\$24	KID ROCK, LYNRYD SKYNYRD, CROSS CANADIAN RAGWEED Verizon Wireless Music Center, Noblesville, Ind., July 11	24,400 sellout	Live Nation
20	\$722,231 \$90/\$10	NO DOUBT, PARAMORE, BEDOUIN SOUNDCLASH First Midwest Bank Amphitheatre, Tinley Park, Ill., July 11	24,060 28,650	Live Nation
21	\$701,339 \$69.50/\$40.50	AMERICAN IDOLS LIVE American Airlines Center, Dallas, July 23	11,244 11,938	AEG Live
22	\$698,688 (\$800,330 Canadian) \$89.48/\$54.13	NO DOUBT, PARAMORE, BEDOUIN SOUNDCLASH Pengrowth Saddledome, Calgary, Alberta, July 15	10,048 12,524	Live Nation
23	\$696,595 \$69/\$39	RASCAL FLATTS, DARIUS RUCKER Cruzan Amphitheatre, West Palm Beach, Fla., July 24	16,049 19,000	Live Nation
24	\$684,598 \$131/\$35.50	DEF LEPPARD, POISON, CHEAP TRICK Post-Gazette Pavilion at Star Lake, Burgettstown, Pa., July 10	17,658 23,070	Live Nation
25	\$670,949 (\$759,009 Canadian) \$43.76/\$34.92	EDGEFEST: BILLY TALENT, AFI, ALEXISONFIRE, K-OS & OTHERS Downsview Parc, Toronto, June 20	17,198 sellout	Goldenvoice/AEG Live
26	\$668,432 \$75/\$30	KID ROCK, LYNRYD SKYNYRD, CROSS CANADIAN RAGWEED Darion Lake Performing Arts Center, Darion Center, N.Y., July 14	20,660 21,486	Live Nation
27	\$646,070 \$69.50/\$43.50	AMERICAN IDOLS LIVE Staples Center, Los Angeles, July 16	11,327 13,238	AEG Live
28	\$643,896 \$242/\$26	KID ROCK, LYNRYD SKYNYRD, CROSS CANADIAN RAGWEED Blossom Music Center, Cuyahoga Falls, Ohio, July 10	19,755 20,394	Live Nation
29	\$642,154 \$123.50/\$24.75	DEF LEPPARD, POISON, CHEAP TRICK Riverbend Music Center, Cincinnati, July 15	16,319 19,802	Live Nation
30	\$633,501 \$1,000/\$32	BEYONCÉ, SOLANGE Target Center, Minneapolis, July 16	6,856 8,404	Newman Foundation
31	\$611,707 (4,671,659 krona) \$77.91/\$72.02	BEYONCÉ Scandinavium, Göteborg, Sweden, May 11	8,271 8,500	AEG Live
32	\$611,091 \$49.50/\$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Riverbend Music Center, Cincinnati, June 19	15,659 20,457	Live Nation
33	\$610,025 \$125/\$24.75	DEF LEPPARD, POISON, CHEAP TRICK Darion Lake Performing Arts Center, Darion Center, N.Y., June 26	13,834 21,217	Live Nation
34	\$608,438 \$50/\$20	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Merriweather Post Pavilion, Columbia, Md., June 11	17,619 sellout	I.M.P., The Messina Group/AEG Live
35	\$608,027 \$82/\$5	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Nikon at Jones Beach Theater, Wantagh, N.Y., July 15	13,424 13,810	Live Nation

6 QUESTIONS

with STEVE BOGARD
by KEN TUCKER

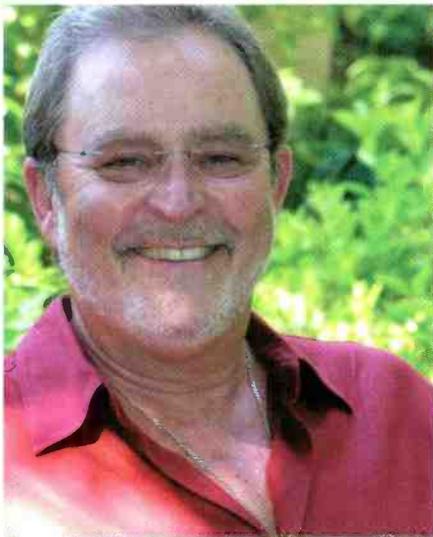
The Nashville Songwriters Assn. International recently teamed with the insurance agency Frost Specialty to create a copyright-infringement insurance policy for NSAI members. The unique group plan reduces the cost of infringement-insurance premiums while also providing songwriters with the option of lower coverage limits.

In the past, a songwriter or composer typically had to purchase at least \$1 million in infringement coverage, even though the majority of claims are resolved for less than \$100,000, according to NSAI president Steve Bogard. Under the new group policy with Frost, songwriters will pay annual premiums starting at \$1,500 for \$100,000 of coverage, assuming a \$10,000 deductible. Higher coverage limits are also available.

Bogard, who's co-written numerous country hits like George Strait's "Carried Away" and Rascal Flatts' "Prayin' for Daylight," explains why the insurance policy could be important.

1 Why do songwriters need copyright-infringement coverage?

In our country, anybody can sue anyone, with or without due cause. Since September, we've had nine different cases. If you work five or 10 years and then you have your first big hit, and somebody that's either not of the highest moral character or just plain crazy decides to sue you and decides they thought of that idea or that song or that melody before you did or concurrently when you did, then they can sue you. Even if the case is thrown out, it can cost literally hundreds of thousands of dollars to defend yourself. So it's not a matter of right and wrong, it's a matter of protecting yourself against high legal bills and lawsuits that may not have any merit at all.



2 Why did the NSAI get involved?

We've been looking at this problem for six or seven years, and we've been exploring judicial remedies, like the panels that deal with medical malpractice. We've looked at the possibility of legislative remedies, but a tort reform bill has to come up before Congress before that can happen. In the meantime, NSAI was looking over our own liability insurance and had a conversation with Frost and they put together an incredible plan that lets a songwriter protect himself against what would be the majority of cases at a very low cost. People have offered this insurance before, but never in a group scenario like this.

3 What happens when one of these suits is filed?

All the wheels of royalty stop when these suits come up. A songwriter could be in the middle of a catalog sale, buying a house, any number of things, and then out of nowhere, someone says, "Wait, I wrote that song first." Before it even gets to a musicologist, before it ever gets to a judge, before it ever gets to a place where you've got to prove access . . . before any of that happens, we can be talking anywhere from \$20,000 to \$80,000 to \$100,000 in legal fees. NSAI is in no way saying that there aren't legitimate infringement cases. And there are also cases where people really believe that there's infringement.

4 Does the insurance policy cover anything that your members write?

Yeah, any song that you put on your schedule and anything you write in the future. You can put as many songs as you want in it, and it doesn't affect the price. I could do my 1,200-song catalog if I wanted to. The only exceptions are if you've had cases where there's been a problem with the song or litigation involving the song before. That's another story.

5 Are infringement claims against songwriters more common today than they used to be?

We are seeing more infringement claims in the last year or two. "Why?" is a difficult question. It could be the economy or because information is so ubiquitous. Everything is everywhere on the Internet, including the awareness of the possibilities of litigation and everybody's exposure to all songs all the time.

6 How common has it been for your members to be victims of copyright infringement by other songwriters?

It's not often, but perhaps once a year. It's important to know that we don't hear about all of them. A lot of the time they're under a nondisclosure agreement, because that's one of the settlement clauses almost always. We don't really know how many there are.

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>>> GERMAN TICKET SALES DROP

German concert ticket sales and revenue fell in 2008, according to the preliminary results of a survey conducted on behalf of the German Federal Live Entertainment Assn. According to the survey, 74.5 million tickets were sold for live music events, down 9% from 82.3 million in 2007. Revenue totaled €2.6 billion (\$3.7 billion) in 2008, a decline of 7% from €2.8 billion (\$4 billion) in the prior year. The full results of the survey, conducted by the market researcher GfK, will be published in September.

>>> PRS FOR MUSIC COLLECTIONS FALL

PRS for Music recorded a 3% fall in revenue during the first half of 2009 from the same period last year. The U.K. authors organization said collections dropped to £282.1 million (\$463.7 million) through the six months ended June 30 from £289.9 million (\$476.5 million) in the first half of 2008. Performance right revenue from broadcast and online sources fell 6% to £77 million (\$126.6 million); mechanical royalties also fell 6% to £73.9 million (\$121.4 million). PRS for Music expects broadcast and online revenue to recover somewhat in the second half and predicts a 13% annual decline in mechanical royalties.

>>> OVERSEAS ACTS STRUGGLE IN JAPAN

International repertoire fared poorly amid a sharp decline in physical music shipments in Japan during the first half of 2009, according to the Recording Industry Assn. of Japan. A total of 101.5 million audio product units were shipped in the first half, down 17% from a year earlier, with a wholesale value of 118.9 billion yen (\$1.3 billion), down 19% from the same period in 2008. International repertoire accounted for 20.6 million units shipped, plunging 27% from a year earlier, with trade value sinking 23% to 24.6 billion yen (\$261.9 million).

Reporting by Wolfgang Spahr, Andre Paine and Rob Schwartz.

BY ANDRE PAINE

Global Warming

BBC To Distribute Label Content To International Broadcasters

LONDON—BBC Worldwide, the commercial arm of the publicly funded U.K. broadcaster, is seeking to expand its partnership with record labels in a new direction.

Having expanded the sale of content from its own music TV programming archives, the company is looking to team with labels to distribute their audiovisual repertoire to international broadcasters.

"We've proved the model with BBC content and their artists," says Salim Mukaddam, BBC Worldwide head of commercial affairs for music.

Two years ago, Mukaddam says the BBC archive was "collecting dust" when the broadcaster launched BBC Worldwide's Audio & Music section, which began seeking partnership agreements with labels, allowing it to produce and sell artist specials from the archive.

Since then, recordings from the iconic music show "Top of the Pops" and the live music performance series "Later... With Jools Holland" have been doing strong business internationally (billboard.biz, May 13).

BBC Worldwide also began working closely with its sibling broadcast arms, enabling it to presell major music TV events—such as the planned 2009 "Top of the Pops" Christmas special—to international broadcasters. It currently licenses 75 hours of BBC music content, with plans to increase that to 120 hours by March 2010. It has just produced two "U2=BBC" specials, featuring archive material plus footage from a Feb. 27 performance by the band on top of the BBC's Broadcasting House headquarters in London.

The labels and BBC Worldwide have "pre-agreed rates for exploitation and also a pre-

agreed rights split," Mukaddam says, noting that the deals allow both sides to commercialize relevant BBC content.

BBC Worldwide declines to release specific music TV sales figures. According to its annual report for the year ended March 31, overall international TV sales slipped 2.2% from the previous year to £231.2 million (\$379.9 million) but profits rose 11.1% to £59.2 million (\$97.3 million).

Mukaddam expects the next step in the broadcaster's partnership with labels to be for BBC Worldwide to act as a sales agent and distributor for documentaries and "landmark performances in concert that a label has filmed." He identifies the United States, Latin America, Japan, Australia and Scandinavia as key sales targets.

BBC Worldwide isn't yet selling such content to international broadcasters, although a label



At a place called vertigo: U2 and BBC Radio 2 presenter CHRIS EVANS (far right) on the roof of BBC Broadcasting House.

source confirms that a deal has been struck with Universal Music. Sony Music Entertainment and Warner Music say they have no such deal; EMI didn't respond to a request for comment.

BBC Worldwide will also offer sales and distribution services to independent labels. It has previously worked with Domino, XL, PIAS and Warp to sell BBC TV performances by their acts.

"We would be interested in that for [TV] distribution," says Mike Batt, chairman of the U.K. indie Dramatico, whose major global artist is Katie Melua. He adds that his previous experience with TV sales agents had begun "with great hopes and then you realize that you have to do a lot of the work yourself."

While Batt notes that his company owns "everything we shoot," Adrian Pope, the London-based director of digital and business development for Pan-European sales/distribution company PIAS Entertainment Group, warns that other labels may not have all the rights to their acts' audiovisual content.

Pope says that any BBC Worldwide partnership would involve "creating a route to market and then working with repertoire owners" to clear rights.

PIAS is in talks with BBC Worldwide "about how we can proactively provide them with the kind of content they are looking for," Pope says, adding, "They have got a great reputation in the market."

GLOBAL BY AYMERIC PICHEVIN

No 'Idol' Belief

Two French Digital Aggregators Take Aim At The U.K.

PARIS—"Vive la difference" could be an appropriate motto for two French digital content aggregators targeting the U.K. market.

With a 400,000-track catalog, Believe Digital claims to be Europe's biggest aggregator by market share. By contrast, Idol has only 50,000 tracks but promises the individual attention larger operations can't deliver.

Believe CEO Denis Ladegaillerie says the U.K. digital distribution market is fragmented and ripe for the entry of a large, globally linked aggregator. "There are clear opportunities for us," he says.

Believe's U.K. office, which opened in February 2008, recently expanded from two to five staffers and has hired former EMI VP of international marketing Mike Allen as a consultant. It has struck around 100 deals with acts or labels, mainly small indies like Sotones and Jagged Roots.

Ladegaillerie says Believe will target British acts exiting major-label deals. "More and more artists are following the lead of acts like Radiohead [and] seeking alternatives to major companies," he says.

Believe launched in 2005. Its offices

in France, Italy and Germany, plus its U.S. marketing operation, serve more than 1,000 indie labels or individual artists from French rapper MC Solaar to U.S. soprano Barbara Hendricks.

Sales during the fiscal year ended June 30 tripled to €6 million (\$8.5 million) from €2 million (\$2.8 million) during the same period last year, Ladegaillerie says, with roughly 70%-80% from outside France.

In sales terms, "Believe is way ahead of any other aggregator in France," says Guy Messina, sales director of Virgin Stores France, which operates the VirginMega chain.

Although official U.K. digital market-

share figures don't exist, the U.S. aggregators Independent Online Distribution Alliance and the Orchard are acknowledged as key players.

IODA U.K. managing director Pete Dodge casts doubt on Ladegaillerie's optimism. "The U.K. [digital] distribution market is pretty mature," he says. "The key labels already have partners, especially with companies like ours that offer global opportunities."

The Orchard's London-based co-founder/VP of international Scott Cohen says new digital distributors are welcome in the United Kingdom. "Competition keeps companies like ours on our toes," he says. "[Digital retailers] can't maintain relationships with hundreds of thousands of artists and labels—that's why there's a role for digital distributors."

But he emphasizes digital distribution no longer just involves delivering the music, adding that marketing and promotion skills are essential as well.

Both Believe and Idol claim to have such strengths. Besides offering its clients customized widgets, Believe will coordinate radio/TV ad campaigns on new releases. Idol, meanwhile, offers iPhone applications allowing labels to provide news, videos and other promo material.

Idol CEO Pascal Bittard says he has recently hired a U.K.-based consultant ahead of the company's planned U.K. entry but declines to give further details. During the fiscal year ended June

30, Idol's sales nearly doubled to €1.5 million (\$2.1 million) from €758,000 (\$1.1 million) for the fiscal year ending June 30, with up to 80% of that from outside France, he says.

Idol's deliberately small label/artist roster—including respected French imprints Dreyfus and Atmospheriques—means the company can devote attention to every act, Bittard says. "I respect the business of the biggest aggregators," he says. "We can all do a good job when we focus on a release—but [at Idol], we do that on 100% of our releases."

"While Believe has built its credibility by creating a business with small indies and unsigned artists," Messina says, "Idol started with some beautiful labels—it's a quite different option."

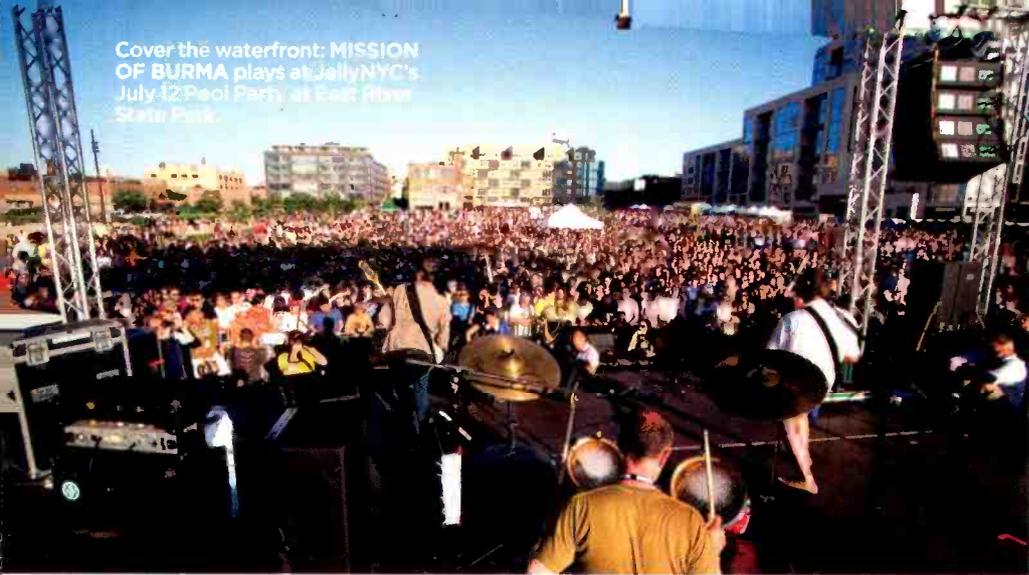
Idol helped break U.K. singer/songwriter Charlie Winston's French chart-topping January 2009 second album, "Hobo" (Atmospheriques), targeting its clients with a prerelease digital campaign. Idol also advanced its digital release by two weeks to coincide with a TV appearance by Winston. That paid off with digital sales of more than 20,000 copies for "Hobo," Bittard says.

In the United Kingdom, he says, "it will take time for people to consider us, but I'm confident we can make it as we did in France."

Additional reporting by Juliana Koranteng in London.



Crossing the channel: Idol CEO PASCAL BITTARD (left) and Believe CEO DENIS LADEGAILLERIE



In A Jam

JellyNYC Weathers Economic Turmoil And Red Tape

A year ago, JellyNYC co-founder **Sarah Hooper** appeared in this column with the world at her feet (Billboard, June 14, 2008). The Pool Parties, a series of free indie-centric concerts put on by her organization at the empty McCarren Park Pool in the Williamsburg section of Brooklyn, were about to start their third year, with a long list of sponsors covering the costs. There was talk of expanding to other cities and taking on a host of other projects.

What a difference 13 months make. When I first approached

her about a possible follow-up piece on JellyNYC, she asked dryly, "Is this a piece about how to lose money?"

Hooper is only halfkidding. In the last year, JellyNYC's momentum was stalled by the recession, along with a hefty dose of government bureaucracy. But rather than give up, JellyNYC has scaled back its ambitions, hoping to expand in different directions and at a slightly slower pace.

With McCarren Pool now being renovated, JellyNYC had to find a new venue. "We always knew McCarren would turn

back into a swimming pool eventually and we had contingency plans," Hooper says. "We knew we wanted to stay in Williamsburg and we wanted to piss off the fewest people possible. We could have moved the shows into McCarren Park, but that would have displaced a lot of people. We just kept coming back to the waterfront."

Hooper is referring to Williamsburg's East River State Park, which is run by the New York State Office of Parks, Recreation and Historic Preservation, instead of the City of New York, which managed Mc-

UPFRONT

Carren. That meant dealing with a whole new bureaucracy, as well as a fresh set of logistical issues.

"At the pool, we would leave the stage up all week," Hooper says. "We have to break down and then set up the stage every weekend now, and that made our labor costs go through the roof."

The higher labor costs might not have been so hard to swallow had JellyNYC still been inundated with sponsor offers. But, as Hooper puts it, "our funding situation is pretty different this year." The 2009 series—which launched July 12 with **Mission of Burma**, **Fucked Up**, **Ponytail** and **Jemina Pearl**—has still managed to attract sponsors like Bud Light, Converse and Gibson. But past sponsors like Red Bull and Dewar's are gone.

"We're still talking to people, but a lot of sponsorships are happening at the last minute, which makes planning difficult," Hooper says. "And there are lots of companies that have told us that their marketing budgets are just gone."

The lack of marketing money was just one of the fac-

tors in the implosion of JellyNYC's plans to expand to San Francisco. The organization has staged successful events in other cities before, with shows during South by Southwest attracting talent and sponsors. But the West Coast proved to be a poor match.

"I hate to sound like a cliché, but the economy did hurt us in S.F.," Hooper says. "We had to make smart decisions, and we got to the point where we needed to pull the plug. San Francisco has very specific players and in the end, there was only one venue there that would have worked. We did end up losing time and money, though."

After that, Hooper says she and co-founder **Alexander Kane** knew they needed to try some new strategies. "We're doing some movie promotion for the first time, which is going well," she says. "We're doing after-parties at Comic Con and

Pitchfork Music Festival and throwing large parties for corporate clients."

But she is emphatic that the Williamsburg concert series remains central to the organization. "I would tell anyone thinking of throwing free shows to go into it knowing they won't make money," she says. "We haven't made money on the Pool Parties, but they are an important part of both our brand and our community."

Hooper adds that she's optimistic that the series will continue. "We need to prove to the powers that be that there is a desire and a need for these shows. We have bands taking big pay cuts this summer because they realize the value of working with us and playing the pool parties. Our new challenge is to make sure we keep looking at the big picture while still maintaining our core event."

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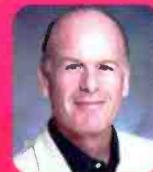
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Still The One

Despite DIY Hype, Labels Remain Key For Latin Artists

The New York Times recently ran an article questioning the need for a formal label structure in an age of plummeting recording costs and the emergence of the Internet as a means to promote and distribute music.

But in the Latin music world, sales trends and my conversations with artists, publicists and label executives suggest that labels—whether independent or major—remain the preferred route for most acts.

In the last two years, several established Latin acts have moved from major labels to indie operations, with varying degrees of success. Notable among them is salsa/pop star **Victor Manuelle**, who left Sony after more than a decade at the label, and **Diana Reyes**, who left Universal. Although both have subsequently enjoyed chart success, neither has reclaimed their previous sales stature. They do remain healthy touring artists, but

that's the result of many years of radio hits, forged with the help of their labels.

What happens when you don't have a launching pad of hits? In the Latin world, not much.

"I don't know a single act [in Colombia] that has exploded via the Internet," says **Jairo Roa**, director of marketing and A&R for the Colombian indie FM Cintas. "Technology has made it easier and cheaper to record an album, but if you don't have the means to promote the music, it's impossible to sell it."

The Times article reports that Polyphonic, the new venture by Radiohead manager **Brian Message**, Netwerk CEO **Terry McBride** and Mama Group co-CEO **Adam Driscoll**, wants to invest in unsigned artists, to the tune of

about \$300,000 per act.

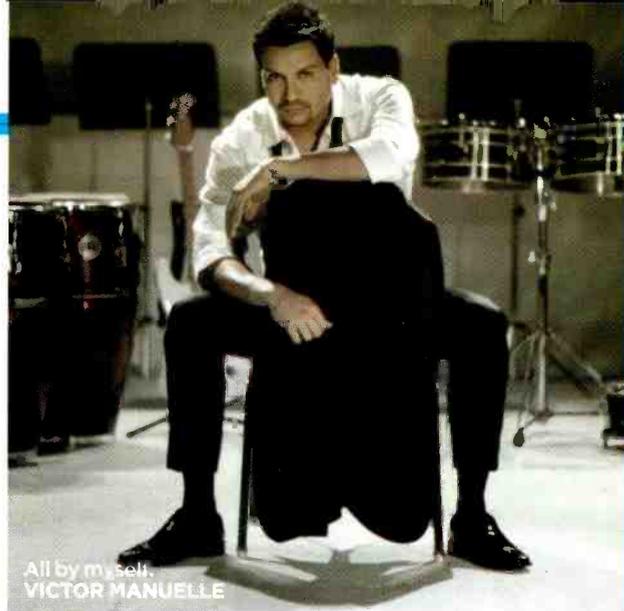
For most Latin acts—meaning all those that aren't world-wide priorities for their respective labels—those kinds of numbers are unimaginable. But even when Latin indie artists can raise the capital they need to record and release an album, a label can be crucial.

"What I've seen through the years is labels have the people who organize and create a strategy," says one independent publicist who preferred to remain anonymous because she works with signed and unsigned acts. "Indie acts, even when they have major financial backing or hook up with people who have a lot of experience, lack that leader who can create a strategy that defines success."

Venezuela's **Los Amigos**

Latin Notas

LEILA COBO



All by myself. VICTOR MANUELLE

Invisibles, who maintain a heavy touring schedule, signed with the indie Nacional Records for their most recent album, after self-releasing their previous set.

"People are surprised at how much work it is [to self-release] until they do it themselves," Los Amigos manager **Wesley Kidd** says.

While some Latin artists, particularly alternative and rock acts, aren't dependent on radio hits, most others are. For them, nothing yet compares to the effectiveness of radio to generate sales and bookings.

"I certainly don't think every artist needs a label," one major-label executive says. "But if they want airplay, you really do."

Of course, some independent acts do quite well on their own. For example, Manuelle says he wouldn't go back to a major because even though he sells less music, he makes more money. But for most others, labels continue to offer indispensable support.

"As great as it is to be independent, you always hit a wall, unless you're an established artist and already wealthy," one manager says. "If you're starting out and you're independent, you can do promotion every single day, you can be in the Internet and all that, but at the end of the day you need some sort of help."

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EN BREVE

ACTS GET JUVENTUD SALES BOOSTS

Although sales gains following Univision's Premios Juventud weren't as strong as in past years, several artists climbed Billboard's sales chart in the days following the July 16 show—most notably, Tito El Bambino, who rose from No. 6 to No. 4 on the Top Latin Albums chart with a 783% increase in sales for "El Patrón." "Palabras Del Silencio" by Luis Fonsi (the evening's big winner with 10 awards) jumped 23-11. And La Quinta Estación, which performed alongside special honoree Marc Anthony, saw its album "Sin Frenos" leap 54-24, almost doubling sales from the previous week. Other acts that performed during the awards show notched far smaller gains, while sales for some artists fell in the days following their performances.

The July 16 broadcast of the sixth annual Premios Juventud Youth Awards helped the TV network Univision become the most-watched network in the country among adults 18-34, beating out ABC, CBS, NBC, FOX and the CW. According to Nielsen, Premios Juventud was also the second-most-watched program in the country that evening with an average audience of 4.1 million viewers, down from last year's 5.2 million average.

REGIONAL MEXICAN SUMMIT TO HOST CORRIDO ACTS

Hit corrido acts El Compa Chuy, Larry Hernández, La Nueva Rebelion and Roberto Tapia have joined the lineup of speakers for Billboard's Regional Mexican Music Summit, set for Oct. 8-9 at the Hyatt Regency Century City in Los Angeles. The artists will speak at the "Brave New Music" panel, which will discuss the development of the new wave of corridos that has impacted Latin radio and sales charts in the past year.

Already confirmed for the traditional Q&A is Mexican singer Alejandro Fernández, who is preparing to release two albums simultaneously. For more information on the summit and registration, go to regionalmexicanmusicsummit.com.

—Leila Cobo

N SYNCH

Televisa, EMI Look To Pop Stars To Drive 'Camaleones'

On the heels of "Rebelde," "Lola... Érase Una Vez" and "Atrévete A Soñar," Mexican broadcaster/producer Televisa is back with "Camaleones," a new music-heavy telenovela aimed at tween viewers. This time, instead of casting unknowns and having them record music for the

show, Televisa and its partner label EMI are banking on existing star power to propel the show and the artists.

"Camaleones," which stars pop artist Belinda, ex-RBD member Alfonso Herrera and budding solo artist/actor Pee Wee, began airing in Mexico July 27. Given its prime-time

slot and high profile in Mexico, EMI Televisa president Rodolfo Lopez-Negrete expects Univision will pick it up in the United States, but an airdate hasn't yet been set.

The show's executive producer, Rosy Ocampo, has been responsible for several mega-hits, including the te-

lenovelas that launched Belinda's career at the turn of this decade.

Ex-Kumbia Kings member Pee Wee's debut album comes out Aug. 11 on EMI Televisa in the United States and Mexico, while Belinda's debut is scheduled for a fall release in both countries. "Most of the content of both albums will be integrated in the novela" through synchs and performances by the artists, Lopez-Negrete says. A song from Belinda's album is the title theme.

Guillermo Rosas, a partner at Pee Wee's management team the Sixth House, says the artist's new album was at least partially conceived with the show in mind—including making sure the writers' publishing fees for synch deals were within Televisa's budget. Another bonus for Pee Wee was that "it's an original story, not a remake," Rosas says. "We were able to talk to them [from] the inception of the story. The character was written for him."

Pee Wee was able to parlay his wins on two Televisa

reality competitions into his first co-starring acting gig on a series. "It made him a household name in Mexico," Sixth House partner Richard Bull says. "We started talking about the novela in January or February before we had a label deal."

Though casting artists as the show's stars is an attention-getter, it's less obvious what can be orchestrated as far as a cast tour, merchandise or other ancillaries. For example, there aren't any plans for a soundtrack because the music is already on the artists' albums.

"Being able to have artists that attract viewers to our novela is more important than all the other products generated afterward," Ocampo says, adding that Televisa doesn't negotiate its master synch fees with Pee Wee and Belinda's label any different from its dealings with other labels. In the case of "Camaleones," creating a new act from scratch "is not the principal objective—it's to appeal to a mass audience."

—Ayala Ben-Yehuda

Tween dreams: 'Camaleones' cast with PEE WEE (holding girl's hand), BELINDA (red plaid dress) and ALFONSO HERRERA (green vest).



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DECON
CO-FOUNDER/
CEO

Peter Bittenbender

The head of the creative agency/
label discusses opportunities for
artists and brands.



New York record label Decon made a name for itself in indie hip-hop with releases by Aceyalone, Dilated Peoples and the Alchemist, as well as the music videos that co-founder Jason Goldwatch directed for everyone from Evidence and Hieroglyphics to Ludacris and Jay-Z.

But Decon has another side to its business—creative agency that works with media and consumer brands looking to integrate music into their marketing and branding initiatives. The company has supervised the soundtrack to 2K Sports' "NBA 2K" videogame since 2005. In conjunction with the ad agency 72andSunny, it produced the TV ads for the 2006 launch of Microsoft's Zune media player. And it licensed Decon artist RJD2's "A Beautiful Mine" as the theme song for AMC's hit drama series "Mad Men."

More recently, Decon created an online video campaign for the first single from Shakira's forthcoming album on Epic Records and struck a deal with Red Bull to handle the lifestyle marketing for its 2009 BC One break-dancing competition in New York. Decon finally gave its agency a formal launch last year, bringing on Sebastian Eldridge, formerly of Translation and SS&K, as VP of strategy to oversee the expanding operation.

While Goldwatch focuses on video production, co-founder/CEO Peter Bittenbender has his hands in "every aspect of the business, whether it's A&R'ing records to doing branding to business development to taking out the trash." In an interview with Billboard, Bittenbender talks about the interplay of his company's branding ventures with those of its artists.

What are you looking for when you sign an artist, and how do you structure your deals?

I'm looking for people who first and foremost are creative. You know 88-Keys? I signed that record because he had a concept. The fact that Kanye West was executive-producing it was obviously a huge bonus, but I actually signed him before Kanye was even involved. He had just a really good plan of what he wanted to do and was also extremely open to our ideas, but already had done a lot of the creative work and had an undeniably great album. I've had a lot of opportunities to sign artists that I know would sell 100,000-plus records, but I'm like, "They don't fit our brand." It's 50-50 splits pretty much across the board. It's like, "We're busting ass, you're busting ass, let's both split the money."

What sort of revenue streams are we talking about?

Everything. I just plugged Aceyalone's new record into this whole Teva campaign. He got his music featured in a national televi-

sion spot—huge awareness. That song ["Can't Hold Back"] then got licensed to a Rob Dyrdek TV show ["Fantasy Factory" on MTV], it got licensed to videogames ["Gran Turismo," "EA Sports Fight Night"], and he got to headline the Teva Mountain Games as part of this 360 deal that I made with Teva to support Aceyalone's new record. Most labels would have to go out and sort of search for those types of opportunities. We're fortunate enough that those opportunities to some extent already exist.

Indie rap doesn't typically generate big sales. Aceyalone's "The Lonely Ones" has sold about 3,600 copies in the United States since its March release, according to Nielsen SoundScan.

That project was more of like a side project that Aceyalone wanted to do. My goal is to get that record to 15,000 by the end of the year. But we did over \$30,000 in synch on that record in the last four months.

In the grand scheme of things,

are recorded-music sales a pretty small piece of the overall pie?

It depends. I think a lot of what we bring to the table is these third streams of revenue, whether it's licensing or branding partnerships. I could honestly go to an artist and say, "OK, you may only break even on your record, but I can contractually tell you, you will make 'X' amount through third-party opportunities that you will have by coming to Decon." We've been able to sign artists that have been offered a lot more money at other labels strictly because we have more to offer them.

What appeal does indie hip-hop hold for brands? One might think that artists with the greatest sales potential would be the ones that brands most want to associate themselves with.

That's very true, and a lot of times in the past, brands have gone for these pop stars. But then you'll notice more and more, these artists don't fulfill their end of the obligation. Companies like Netflix and Teva are looking more to be cool

and sort of purveyors of the next. Where Teva and Red Bull and these brands are positioning themselves, they'd prefer to work with 88-Keys than a Ludacris any day of the week, not only because it's considerably less expensive, but because that artist is going to go that much further for that brand. These guys are willing to work. They've never been spoiled with Rolls-Royces and private jets.

Why is there so much opportunity in matching acts with brands?

Majors need brands as much as brands need any type of artist. If done properly, it's a relatively inexpensive way to target groups of fans that are actually out there spending money and have disposable income. I think a lot of it's really going to have to come through companies that are small like us that can navigate the waters. Because I think the huge brands and the huge labels don't necessarily interface very well. I think that's why there's a lot of opportunities for small, creative marketing agencies like Decon.

What are the most common branding mistakes?

I'm just going to speak frankly about the major-label music system. In the past five years, I've worked with every major. I think there's just a lack of accountability, the amount of money that gets spent on things. It wasn't until a year or two ago that labels would be like, "Oh, we don't need to spend \$50,000 or \$250,000 to make a video. We can do it for \$20,000 and it will look just as cool."

One of the things that I think has kind of hurt labels is labels aren't brands themselves in terms of how they present themselves. Def Jam is probably the only label that is actually a really strong brand. There's no reason why Epic or Interscope or Atlantic or any of these other majors couldn't be a brand in and of itself and have T-shirts at Urban Outfitters and have retail locations and have their own festivals. I don't think the majors have really figured out how to really capitalize on the brands that they have spent the last 50 years building.

Does the economic downturn benefit a smaller company like Decon?

Yeah, we're probably going to triple our business this year, no exaggeration. And a lot of it is regardless of the economic climate; it's just been a long time coming. Now that we have a lot of cool things happening in each of our respective disciplines, people are starting to take notice and the phone's ringing a lot more. But I think the fact that we've also ran an independent-minded record label for so long—and know how to make great content for very little money—is attractive to partners in this day and age.

Def Jam is probably the only label that is actually a really strong brand. There's no reason why Epic or Interscope or Atlantic or any of these other majors couldn't be a brand in and of itself.





**PEARL JAM
TAKES
CHARGE ON
'BACKSPACER'**
BY JONATHAN COHEN
PHOTOGRAPH BY DANNY CLINCH

THESE ADJECTIVES ARE USED TO DESCRIBE PEARL JAM'S NINTH ALBUM, "BACKSPACER." HOW WILL YOU GET THE OTHER THREE ADJECTIVES?

"Super poppy."
 "Just plain fun."
 "Surprisingly optimistic."
 "Catchy as hell."

These are not adjectives often used to describe Pearl Jam, the 30 million-selling purveyor of angst-ridden guitar rock now approaching its 19th year of existence. And yet these are the words being used on blogs to describe "The Fixer," the first song from the Seattle rock band's ninth album, "Backspacer."

A surging, '80s-style rocker written by drummer Matt Cameron, "The Fixer" debuts this week at No. 2 on Billboard's Rock Songs chart, an audience-based tally of all rock stations.

You can't blame Cameron, singer Eddie Vedder, bassist Jeff Ament or guitarists Stone Gossard and Mike McCready for smiling wider than usual. President George W. Bush, who the band vilified in song and onstage for eight years, is gone. The group remains a huge touring draw and A-list festival headliner, having grossed nearly \$42 million from 51 shows reported to Billboard Boxscore from 2006 to 2008. Vedder won a Golden Globe for his soundtrack to the 2007 movie "Into the Wild." Life is quieter on the homefront, too: Four out of the five band members now have children.

But Pearl Jam is also celebrating because it finally made good on a longstanding desire to release its music on its own, without the aid of a major label. "Backspacer" will come out Sept. 20 in the United States through a creative patchwork of deals with physical and digital retailers, the most prominent of which is a one-off, big-box exclusive with Target. Internationally, Universal Music is the label for the release.

The Target partnership threw fans for a loop when the news leaked in June. At first glance the move seems at odds with a band whose DIY, fan-first business ethic has set it against corporate behemoths like Ticketmaster and AT&T. But as details began to emerge, it became clear that Pearl Jam managed to make a deal that rewards the band and its fans as much as it does the stores that sell its music.

Target agreed to let independent music retailers carry "Backspacer," a first for one of its exclusives. (The album will be distributed to indie stores by the Coalition of Independent Music Stores' Junketboy division.) "Backspacer" will also be sold on Pearl Jam's Web site and at Apple's iTunes Music Store.

"We've put a tremendous amount of thought into this, and we've done it in a way that we think will be good for everybody," Vedder says. He understands why some fans may be confused about the deal, but he says, "I can't think of anything we've ever done without putting it through our own personal moral barometer. Target has passed for us. The fans just have to trust us."

As Gossard puts it, "If somebody would have said 15 years

ago that they were going to give us a great chunk of money and let it be a one-off and not hold us to any strings, we would have said, 'Come on! This is the best deal ever!' We fought our way through eight records at Sony and J to get ourselves in a position where we could cut a deal to get paid \$5 a record, rather than \$1.50 or \$2. It was the right compromise for this record, and I think it will give us even more flexibility in the future. The fact that we cut out a few other chains—I think it's our prerogative to do that. We're bringing a lot of smaller stores with us."

Junketboy Distribution A&R executive Scott Register hopes the cooperative nature of the deal will inspire "every artist, label and manager out there that they need to think twice before cutting out indie stores. This is our chance to show that our community—stores, distributors, one-stops—are capable of any size job and of making a difference in the life of an album."

DELIVERING THE DEAL

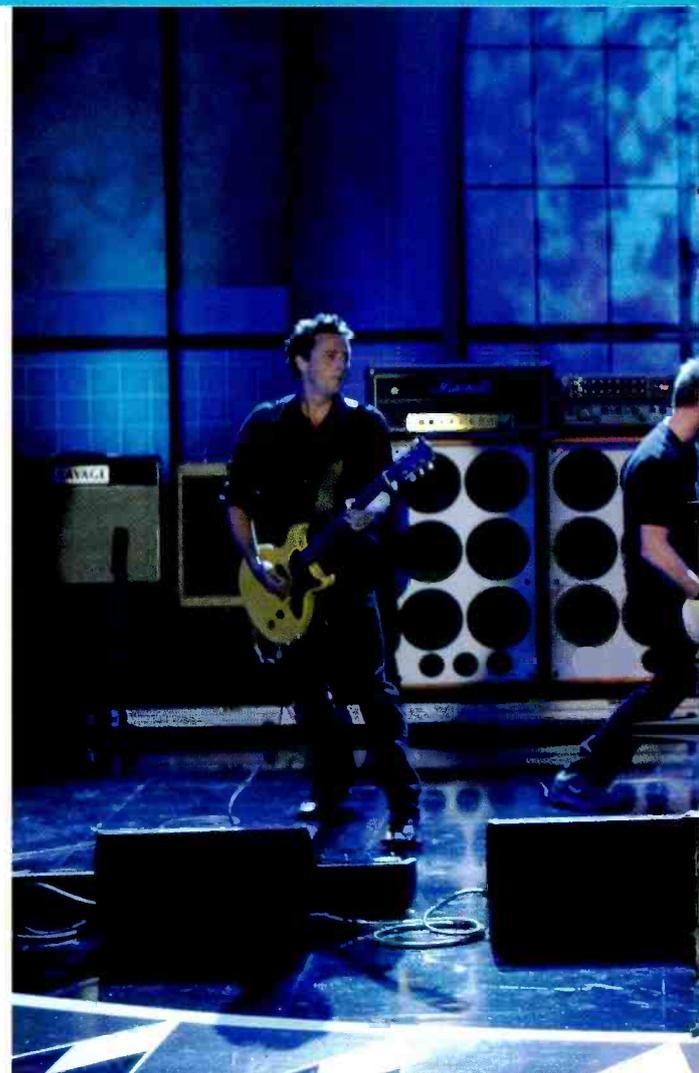
When Pearl Jam ended its career-long association with Epic in 2003, the band wasn't yet ready to proceed without label backing. So manager Kelly Curtis cut a one-off, joint-venture deal with J Records for the 2006 release of a self-titled Pearl Jam album, which spawned three rock radio hits and has sold 706,000 copies in the United States, according to Nielsen SoundScan. That figure far exceeded the sales of the band's 2002 Epic farewell, "Riot Act," which sold 508,000.

Curtis says he was thrilled with J's work on the album in the United States, but internationally, "it was a nightmare. Sony had just merged with BMG, and we couldn't get anything done." With that in mind, he was confident Pearl Jam could devise a way to distribute its next album by itself in the States, but he knew the band would still need help with the rest of the world.

The first step was conceptualizing a new infrastructure. "We went into it really open," Curtis says, although ownership of masters was a prerequisite. "We always knew we needed lots of partners. It's easy to go do a one-off with Target, Best Buy or Wal-Mart. The part that's hard is how do you get the other ingredients: the indies, mobile, online, the fan club."

To test the waters, Pearl Jam cut the first mobile deal of its existence with Verizon in 2008, which brought the band's legendary live bootlegs to the company's V Cast service. The partnership was put together by Michele Anthony, the former Sony Music Label Group U.S. president/COO who was by Pearl Jam's side for its biggest successes in the '90s.

"Our goal was to be able to give the fans access to the music the way they want to access it," says Anthony, who was inspired to kick-start a mobile presence for Pearl Jam after she and Curtis saw how ubiquitous music consumption was on cell phones in China. The mobile bootleg campaign was so successful that Pearl Jam teamed with Verizon again to deliver content from the deluxe reissue of the band's debut album, "Ten." The partnership has been re-extended to include ringtones and ring-backs for songs from "Backspacer," which will roll out at a rate



of one per week until release date, as well as mobile bootlegs for the band's fall tour.

Releasing the album simply through Pearl Jam's Ten Club fan organization was out of the question, according to Curtis and Anthony, simply because of logistics. Target ultimately got the nod because, Anthony says, "in our discussions with the big-box retailers, they were really the only one that understood the band's philosophy and the need to take care of the Ten Club and the indies and hit other distribution platforms."

Curtis concurs. "I got a call from someone at Best Buy after the Target deal was announced, saying, 'Why did we not get this?'" he says. "And it was because they would not even entertain the thought of taking care of these other platforms."

Curtis also balked at the waste involved in having to create different versions of "Backspacer" for various partners, a common requirement of retail exclusives. Instead, the album is encoded

... PREPARING TO TOUR

Matt Cameron: "I've got my list going. Last summer we played 'Who You Are' and 'WMA' and things like that. I think we're going to continue with some of those Jack Irons-era songs, which have been really fun for me to play. Then 'Rival,' and I'd like Stone to do 'Mankind.' For the upcoming shows, if we can play 'The Fixer' and maybe a couple other new ones, I think that'd be fun."

... PLAYING MATT CAMERON'S SONGS

Stone Gossard: " 'Johnny Guitar' is almost an homage to Elvis Costello in terms of Ed's phrasing. That is another Matt Cameron song with a crazy beat, but Ed glues it together with his vocal melody. It never feels uncomfortable, because he winds this story all the way through it. He doesn't let you think too much about the odd time signature. He found the right path to make it not too complex."

... SHOPPING AT TARGET

Cameron: "The first thing that sprung to my mind was, 'As a parent, do we shop there?' It's affordable and stylish. I always like going there. I'm not a big shopper, so for me to actually like a store is really saying something. That was my first practical reaction: 'Hey, I shop at Target!'"

... THEIR FAVORITE BOOTLEGS

Eddie Vedder: "Bruce Springsteen, 'Piece de Resistance.' I just gave it away to the guy who runs Easy Street in West Seattle. The first time I saw him was '77, I think. I saw him on 'The River,' so that was '81? He played 'Trapped' and it took me a while to track down a version of the song."

... BALANCING ART AND COMMERCE

Gossard: "Trying to balance in your business, in terms of where you are trying to make money and how you do it, with how to be an artist, and how to be philanthropic and good for the whole, it's not a perfect equation. This is a one-off deal, so we'll see what transpires next time. The way I look at it, Wal-Mart is twice as big as Target, so we're supporting the No. 2 guy."
 —JC



Mr. Fix It: PEARL JAM on the debut episode of 'The Tonight Show With Conan O'Brien.'

with Sony DADC's eBridge technology, which allows purchasers to unlock extra content when they put the disc in their computers.

The Target discs will link to a virtual "vault" of 11 concerts spanning Pearl Jam's career, from which fans can choose two. The band will also create an organic cotton T-shirt to be sold at Target, with proceeds earmarked for the hunger relief charity Feeding America. And in September, a Cameron Crowe-directed TV ad will air featuring footage shot during a private performance at Seattle's Showbox in late May.

For Vedder, an avowed vinyl junkie who still savors memories of buying Jackson 5 records as a preteen in Chicago, Target isn't exactly his preferred music purchasing environment. "Maybe it will change, but I'm not going to find the Headcoats at a Target," he says, invoking the obscure British band with a hearty laugh. "But if they only have 300 records at Target, and you can be one of them, and that's how people are going to hear your music, you have to think about that."

That's not the only thing Vedder is thinking about, either. While acts like AC/DC and Aerosmith were winning new fans with branded versions of "Rock Band" and "Guitar Hero," respectively, Pearl Jam was sitting on the videogame sidelines. The band finally took the plunge this spring when it made all of the songs from "Ten" available for download on "Rock Band" the same day the reissue hit stores. Curtis declined to discuss sales, but sources at MTV say the "Ten" songs have generated more than 850,000 downloads.

"Backspacer" will also be available on "Rock Band" the day it comes out, and Target has an exclusive on an edition of the album featuring access to download its songs for "Rock Band" on Xbox Live and PlayStation Network. It's a precursor to a dedicated Pearl Jam game that could hit stores in 2010. Although MTV wouldn't confirm details, fan input is already being solicited on PearlJam.com to determine which live versions of songs from the band's catalog will be included.

For radio promotion, Curtis hired a team of indies to promote "The Fixer" at various formats, including former Epic promotion vet Laura Curtin, who worked "Ten" nearly 20 years

ago. Alternative, active rock and triple A stations took the lead on playing the single during the week ending July 26, with Los Angeles' KROQ leading the way with 58 plays, WAAF in Boston with 45 plays, and Seattle KISW and KNDD with 44 and 43 plays each, according to Nielsen BDS.

Industry observers are obviously curious to see how Pearl Jam's plan plays out. If successful, it could inspire a host of established bands to try a similar approach, according to Tsunami Entertainment president Bruce Kirkland, who has helped negotiate numerous exclusives between artists and big boxes, including the Pearl Jam/Target pairing.

"Any artist that can tour without support and has a base is well-served by this system," he says, pointing to Wal-Mart's deals with the Eagles and Garth Brooks. "For them, the record is a marketing tool for other revenue-generating opportunities. It is a no-brainer. It's a perfect deal in that sense. The financial upside is cutting out a lot of the middle pieces. I like the model because it basically puts more money into marketing, which is a big piece missing from labels these days, and there's a better bottom line for the artist."

Others are impressed that Pearl Jam has been able to create synergy among such a disparate roster of partners. "They're playing ball with the big boys," one former major-label executive says. "This isn't like some other bands, who self-released music online and then followed it up at retail months later. They picked major partners, because this is still a major band."

"It's a really interesting time right now," Anthony says. "It's a time of opportunity where a lot of the distribution and marketing platforms are open directly to the artists. That has never really happened before. Even five or six years ago, it didn't matter how big of an artist you were. You could not make a direct deal with Wal-Mart, Target or Best Buy. Now, you can create the partnerships that are right for you."

'SPACE' IS THE PLACE

As Pearl Jam reinvented its business, it turned to a familiar face when it came time to record: Brendan O'Brien. The band recorded "Backspacer" in Los Angeles and Atlanta with the pro-

ducer, who also worked on "Vs." and "Vitalogy" but hadn't produced a Pearl Jam album since 1998's "Yield."

Pearl Jam's members quickly realized what they'd been missing, as O'Brien provided crucial input on arrangements; played piano, keyboard and percussion; and put together orchestrations for delicate Vedder songs like the acoustic guitar-powered "Just Breathe" and the gut-punch finale "The End."

"He does those melodic things from his musician brain first, and then he's able to layer them within the music with his producer brain," Cameron says. "He uses both sets of skills in a way that most producers aren't even able to do." O'Brien's efficiency rubbed off on the band, according to Gossard. "We made this faster than we've made any record," he says. "We were 30 days in the studio total, including mix. I think we had 90% of the record cut in the first nine days."

At 11 songs and less than 37 minutes, "Backspacer" is the leanest and meanest Pearl Jam album yet. "At one of our gigs, without flashpots and electricity, there's only so much room for those more difficult listening songs," Vedder says with a laugh. "That was one reason why we kept the arrangements lean. The songs come off more like sparkling water than pea soup, and I think that's good for our group right now."

"The Fixer" became the foundation for the album after Vedder came up with an edit of an arrangement the band bashed through without him. "My personal interpretation is that it's about how [Vedder] makes our songs work," Gossard says. "When someone inspires him, he's an incredible collaborator."

Other musical highlights on "Backspacer" include the opening one-two combo of "Gonna See My Friend," a furious Stooges-style garage blast, and the propulsive, Police-y "Got Some," which Pearl Jam premiered June 1 on the first episode of "The Tonight Show With Conan O'Brien."

On the softer side, "Just Breathe" is a gorgeous ballad based on an instrumental from Vedder's "Into the Wild" soundtrack, while "The End" is an aching love song that closes the album on a startling lyric: "My dear/I'm here/But not much longer."

"You know, I'll admit that even I felt some impact myself listening to it back the first time, and not even really knowing where it came from," Vedder says of the song, which he debuted this summer during a solo tour. "A lot of the songs on this record were ones I just tried to get out of the way of, without self-editing."

Vedder titled the album as an homage to an oddly named typewriter key that fell out of fashion 50 years ago. The frontman, who still uses typewriters for lyric writing and personal correspondence, says he got upset when he saw vintage typewriter keys being used as jewelry. "For me it was like shark fin soup: 'You're killing typewriters for a bracelet!'" he says.

Always known for elaborate album packaging, Pearl Jam turned to political cartoonist Tom Tomorrow, whom Vedder met at a 2000 Ralph Nader rally, to create the album's visuals. Nine pieces of Tomorrow's artwork are scattered across various Internet sites, and fans can drag-and-drop them onto a grid on Pearl Jam's site to receive a free download of the track "Speed of Sound."

Pearl Jam will play its first live show in more than a year Aug. 8 at the Virgin Festival in Calgary, Alberta. After a quick four-show run in Europe, the band will then visit Toronto (Aug. 21) and Chicago (Aug. 23-24) before headlining the Outside Lands festival Aug. 28 in San Francisco. Multiple shows in Seattle, Los Angeles and Philadelphia follow in September and October, with the Philly gigs set to be the final ones at the Spectrum.

Also on tap is a headlining slot Oct. 4 at the Austin City Limits festival, plus a run of shows in Australia, New Zealand and Hawaii in November and December. Curtis says the plan for 2010 touring is still coming together and that the band is deciding whether to play outdoor amphitheaters or arenas, which it prefers.

And while they're satisfied now, Vedder and his bandmates insist they're as driven as ever to keep challenging themselves, both as a band and a business. "You'd like to be able to go to work and have everything be smooth, but there's some weird artistic gene in some of us," he says, expanding on the theme of "The Fixer." "It can feel like a curse, because it makes you push yourself to make things better and not allow them to be easy. That's how you get the good stuff."

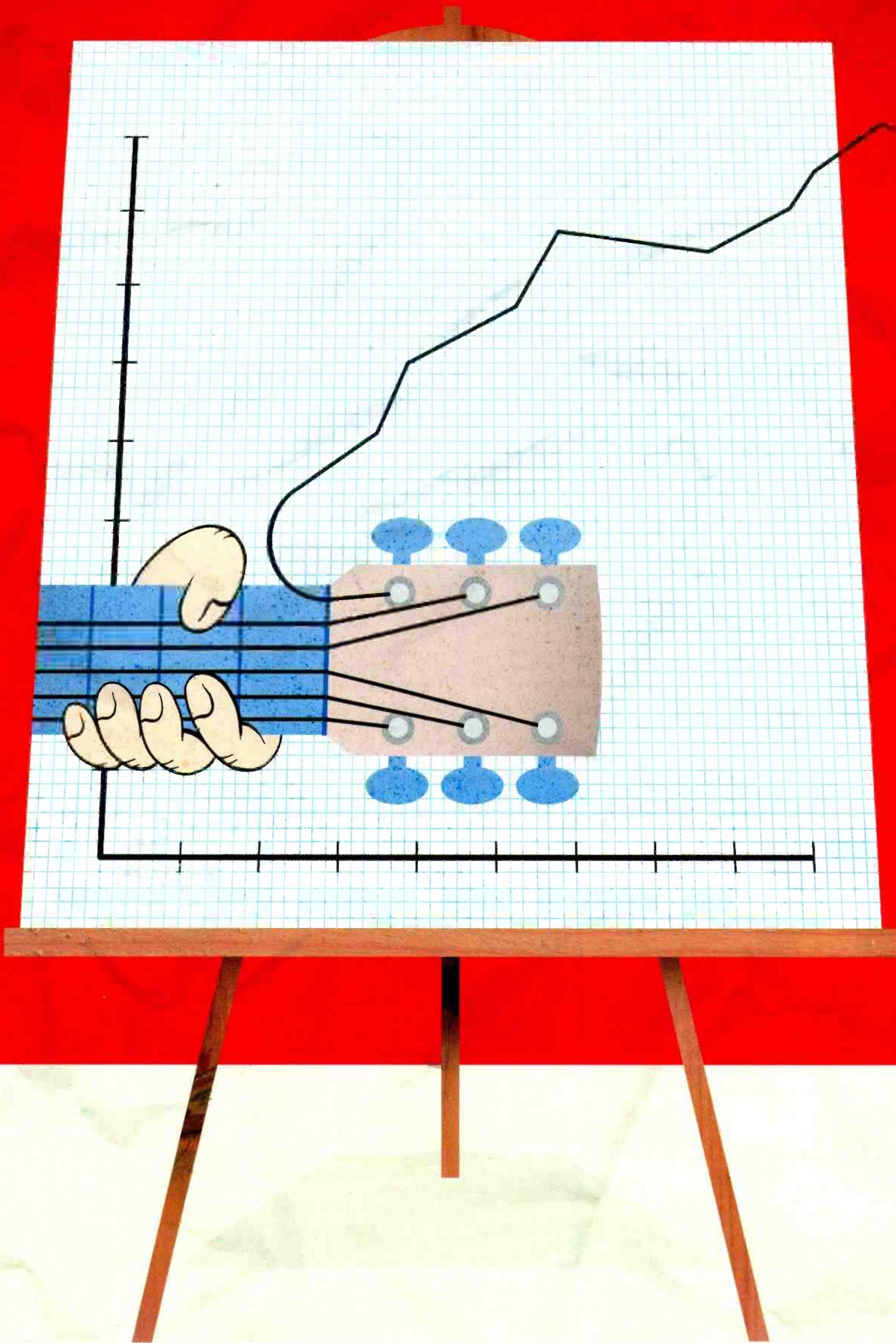
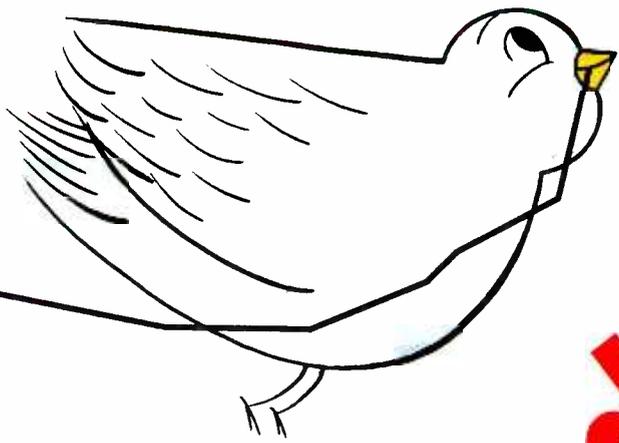


Illustration By Ryan Snook



Peace And Prosperity

How A Three-Day Festival Became A Four-Decade Business By Ray Waddell

Back in 1969, Woodstock organizers billed their three-day festival as “An Aquarian Exposition.” But although the concert became free when an expected crowd of 200,000 grew “half a million strong,” it was conceived as a business proposition. ¶ And the business has endured. Woodstock Ventures, the firm that oversees the licensing and intellectual property related to the Woodstock festival, is still run by the original producers of the event. And for several decades now, that once ragtag group of hippies have evolved into—if they weren’t already—good businessmen with savvy instincts.

For Woodstock’s 40th anniversary—officially Aug. 15-18—the breadth of projects and merchandise is staggering. Rhino and Sony will deliver albums of performances, Warner will release the original film and the Ang Lee-directed “Taking Woodstock,” VH1 and the History Channel will air a documentary by Barbara Coppel, several publishers will release books, Target will sell anniversary-themed merch and Sony is launching a social networking/e-commerce site in Woodstock.com.

“We’re not perfect. There are some small decisions we would have changed here and there, but for the most part, if we weren’t happy with the way something felt, then we didn’t go ahead,” says Joel Rosenman, one of the original organizers and now a partner in Woodstock Ventures. “And that’s because what happened in 1969 and how it feels to us is more important than pretty much any commercial consideration.”

What happened in 1969 is now rock’n’roll history. Conceived by entrepreneurs Rosenman, Michael Lang, John Roberts and Artie Kornfeld amid a backdrop of social upheaval, the three-day concert had an impact that resonated far beyond the confines of Max

Yasgur’s farm in Bethel, N.Y. With the formation of Woodstock Ventures prior to the festival, the producers also had the foresight to realize that the event was worth documenting in what ended up as the now-renowned Warner Bros. film and soundtrack album.

“We couldn’t get arrested when we were putting Woodstock together,” Rosenman says. “We had no production credits among the four of us that would get anybody to take our phone call. The only way we booked bands was to pay them much more than they’d ever been paid before. And the only way we got a film deal was, two days before the event, Artie Kornfeld managed to talk Warner into it. [Director] Mike Wadleigh had to reach into his own pocket to buy film stock.”

The weekend of the event, Rosenman had a sound truck and a 12-track recording facility on-site and camera crews ready. And the resulting film has captured the imaginations of music fans ever since—creating a resource that renews interest in the event in one generation of music fans after another.

Many of the products related to the 40th anniversary are endorsed by Woodstock Ventures and some are independent, such as nonofficial

memoirs and photographs. “Some of them are cool and some are pushing the margins a bit,” Lang says. “But it’s great that there’s that interest, and the essence of what’s important is really what it means to people in their hearts. The products are just people trying to capitalize on the interest, and that’s OK. We’re a capitalist society and all. But it points to the fact that Woodstock has maintained its place in our culture and our history.”

Woodstock the ideal has long interfaced with Woodstock the cash cow. Woodstock Ventures—owned primarily by Rosenman’s family and the Roberts family, with Lang retaining a minority ownership—owns the Woodstock trademarks, including the iconic dove-on-guitar logo.

And while Woodstock-related projects have tapped into consumer interest for decades it’s not like the brand has been exploited or oversaturated, at least by its owners. “We haven’t monetized it much, to be honest,” says Lang, who recently published his memoir, “The Road to Woodstock,” co-written with Holly George-Warren. “You can’t describe Woodstock as a pot of gold at the end of the rainbow,” Rosenman says. “It’s much more the rainbow itself.”

So how has Woodstock maintained its profile in popular culture? Rosenman’s answer is properly philosophical. “We had an event that challenged people’s concept of community, and they responded to that challenge over that weekend by essentially re-creating a society that was in danger of falling apart the way we had built it with their own society,” he says. “That’s a pretty strong beacon, and I guess that beacon continues to shine on some of the darker moments in subsequent years.”

WOODSTOCKING UP

While it’s easy to be skeptical of the producers’ idealism in the context of the cash flow at stake, Woodstock Ventures does retain a guiding hand on the use of the brand.

“There are a number of different issues involved in merchandising, and many of them have to do with practical issues such as costs vs. selling price, things you just can’t get away from,” Rosenman says. “There have been moments in Woodstock’s past where we feel that it may have gotten away from us a little bit, but for the most part we’re pretty strict about reviewing every bit of merchandise or every activity that might come out with Woodstock’s logo or service mark on it.”

Perhaps the most important angle, according to Rosenman: Does the opportunity “feel” like Woodstock? “That may sound a little fuzzy, but in fact there’s no more definitive way

of telling whether it’s the right product for us or not than that instant visceral reaction,” he says. “We trust ourselves on that because we’ve been doing it for so long.”

A second consideration, which surely jibes with the original Woodstock ideals, is environmental friendliness and social impact. “Is this a green product? Does it leave a big carbon footprint? Would we be embarrassed to say we spent money developing and selling things like this back in 2009?” Rosenman asks. “We want our products to be positive, to give a boost to civilization and the community.”

The most compelling Woodstock products relate to the initial audio and video recording from the 1969 event. “The record has endured because it’s great bands and great music. It’s as simple as that, and they have stood the test of time,” Rosenman says.

This year, Warner and Sony are making a wealth of music available. In June, Rhino released remastered editions of the “Music From the Original Soundtrack and More: Woodstock” and “Woodstock Two” albums and is working closely with Warner Home Video, which released Lang’s “The Road to Woodstock” in July.

From Warner Home Video, a “Woodstock: 3 Days of Peace and Music” director’s cut expands on the content of the original documentary.

On Aug. 18, Rhino tees up “Woodstock—40 Years On: Back to Yasgur’s Farm,” a six-CD collection presented in performance order from the Grateful Dead, the Who, Jefferson Airplane, Country Joe & the Fish and many others. Painstakingly assembled from Woodstock’s 33 sets, the 77 tracks on the albums are peppered with illuminating stage patter and ambient sound that offers a trippy aural Woodstock experience like none before, according to co-producer Andy Zax.

Rhino will also release on Aug. 25 the soundtrack to the new Ang Lee feature film, “Taking Woodstock,” in several physical and digital versions. Finally, Rhino put together a two-hour radio special hosted by Wavy Gravy that will promote the boxed set and other projects in commercial and noncommercial radio versions, and the show will be broadcast around the anniversary dates.

Sony Legacy took a different tack with its “The Woodstock Experience” collection in releasing CDs from five Woodstock acts that recorded albums in 1969 for Columbia, Epic and RCA, now all divisions of Sony Music. The project pairs 1969 albums from Santana (“Santana”), Jefferson Airplane (“Volunteers”), Johnny Winter (“Johnny Winter”), Sly & the Family Stone (“Stand”) and Janis Joplin (“I Got



Dem Ol' Kozmic Blues Again Mama!") with the artists' Woodstock performances in eco-friendly two-disc packages at \$19.98 each.

"The whole idea was to try and share what that year was like for that artist," says Jim Parham, VP of marketing at Sony Legacy. "For someone like Santana, 1969 was an incredible year because that was the first album—and first year of people discovering Santana."

Among the highest-profile deals is a retail licensing pact with Target for merch including T-shirts, apparel, beach towels, posters, calendars, caps and tote bags. The deal was brokered by Live Nation Merchandise (formerly Signatures Network), the industry-leading merchandising firm headed by CEO Dell Furano. Target obtained the right to manufacture and distribute products not available elsewhere and to purchase goods from Live Nation Merchandise licensees that weren't available in most major retailers from May until Aug. 1.

Furano says he expects retail sales of Woodstock-related product to reach between \$50 million and \$100 million this year, about five times the sales of previous years.

Live Nation Merchandise has handled Woodstock merch for about three years

under a worldwide deal with Woodstock Ventures. "I told Michael and Joel when I made the deal that there is no brand that has better captured the spirit of rock'n'roll and communities—the positive side of the '60s," Furano says. "They're very involved in every approval; they have a great team. It took us a year to do the Target deal. We all understand this is part of our legacy."

Why Target? "Target seemed like the right company to us because they have a broad base, a reputation for quality, while at the same time enough populism," Rosenman says. "And we were satisfied before we went in that we would be able to work closely with them about the quality of what they would be selling and its consistency with what we felt Woodstock represented. We knew we would not be embarrassed, and the legacy would not be undercut."

Target's exclusivity expires at the end of

The age of accessories: Clockwise from left, Target's \$9.99 Woodstock T-shirt; 'The Woodstock Experience' boxed set from Sony Legacy; the "Taking Woodstock" movie soundtrack; festival co-founder Michael Lang's memoir; and Rhino's six-CD set 'Woodstock—40 Years On: Back to Yasgur's Farm.'

September, and Furano says more retail sales and products will roll out this month at retailers like Macy's, JCPenney and Kohl's and specialty stores like Hot Topic, the Gap, Spencer's and Urban Outfitters. Asked if the Woodstock merch would retain commercial clout after the anniversary, Furano replies, "We expect a merry Woodstock holiday season."

Lang recently appeared on QVC promoting Woodstock merchandise in a "very successful show," Furano says. The QVC sale didn't include products that Target manufactured but had some products it carried, along with different merch. Additionally, LiveNation.com has had success moving Woodstock-related products.

Globally, a wide range of licensees have signed on in Australia, Europe and Japan. In Australia, Designworks Clothing has created a T-shirt line for K-Mart Australia. In Europe, King Ioka, a licensee based in France, created a line of Woodstock apparel. In Japan, Live Nation Merchandise's apparel partners are Network Fashion and Theater 8, each involved with a high-end line of T-shirts that retail for as much as \$100, according to Michael Gunzburger, VP of licensing, legal and business affairs for Live Nation Merchandise.

Also in Japan, Live Nation Merchandise co-ventured with United Media to create a co-branded program featuring the "Peanuts" cartoon bird Woodstock in conjunction with Live Nation Merchandise's Woodstock festival branding elements. Gunzburger says the Japan co-brand has seen a number of licensees signing on to create Woodstock/"Peanuts" products including T-shirts, bags

and mobile content.

A Woodstock co-brand merchandise corner in Tokyo Tsutaya—Japan's largest video/CD/comics/games sales and rental chain store—will launch in August, timed with the release in Japan by Warner Music of the new "Woodstock: 3 Days of Peace and Music" DVD.

WOODSTOCK.COM

The potential of expanding the sense of community that permeated the original Woodstock is increased exponentially with the power of the Web. Parham oversees all of the "Woodstock Experience" titles and supervised the relaunch of Woodstock.com. Lang and Rosenman oversee Woodstock Licensing, a sister company of Woodstock Ventures; Sony Music has a joint venture with Woodstock Licensing to run Woodstock.com.

"We have a great partner in Sony in this, because while you might expect a record company to be all about, 'How do we sell more records?,' Sony really gets what we mean when we talk about community and Woodstock merchandising," Rosenman says.

Woodstock.com is a site dedicated to community as well as commerce. "Part of what was attractive about relaunching the [site] around the 40th anniversary was there was an opportunity to rebuild the original Woodstock community online, and part of what we've been doing over the last few weeks is creating opportunities for people to come and share their experiences at the various festivals with anyone, particularly the people who have been there," Parham says. "It's sort of a one-stop place to go for anything that pertains to Woodstock."

The site also provides access of a critical currency for music marketers today: e-mail addresses that allow for a Woodstock.com newsletter. "E-mails are a unique identifier required for registration or updates via our newsletter," says Jason Cohen, associate director of Web properties at Sony. "We send out site updates, live music updates and updates on Woodstock."

For Woodstock.com to have a life beyond the 40th anniversary, community building is essential, and the spectrum of topics includes all live music and a range of social issues, highlighted by a green mission.

"The Woodstock products that are in the marketplace have a home on Woodstock.com. That was always part of what we wanted it to be," Parham says. "It was never going to be a site geared strictly to only Sony Music-oriented product. But the idea was we wanted it to be a place where if anyone wants to find news about Woodstock or buy a piece of Woodstock product, they could do it here."

The value of the brand is obvious but, as always, with the Woodstock guys it's not all about the money. "We would only form some kind of partnership with someone who was willing to explore the potential of Woodstock for its effect on civilization that goes beyond a financial profit," Rosenman says. "It would have to be somebody who got it, and that's a tall order." ♦♦♦

Farm Fresh

Before the advent of Nielsen SoundScan, the original "Woodstock" soundtrack spent four weeks at No. 1 on the Billboard 200 in 1970 and stayed on the list for 68 weeks. It has been certified double-platinum by the RIAA. In 1971, the sequel, "Woodstock Two," hit No. 7. Since SoundScan started tracking sales in 1991, there have been two major waves of Woodstock anniversary reissues.

—Keith Caulfield

25th ANNIVERSARY: 1994
 "Best of Woodstock" (Atlantic): **102,000**
 "Woodstock Diary" (Atlantic): **25,000**
 "Woodstock: 3 Days of Peace and Music" (Atlantic): **129,000**
 Jimi Hendrix, "Woodstock" (MCA): **409,000**
 "Woodstock 94" (A&M): **457,000** (live recording of the 1994 show)

30th ANNIVERSARY: 1999
 Jimi Hendrix, "Live at Woodstock" (MCA): **228,000**
 "Woodstock 99" (Hybrid/Epic): **237,000** (live recording of the 1999 show)

SOURCE: Nielsen SoundScan through July 19



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MUSIC

R&B BY MARIEL CONCEPCION

READY, SET, GO

R&B Singer Trey Songz Grows Up On Third Album

Looking dapper as he took the stage at the upscale Joe's Pub in New York, Trey Songz wanted to make it clear that he was ready to shed the baggy jeans of his youth and embrace a more adult style.

The 24-year-old Virginia native, born Trey-mainie Neverson, is also showing his growth on his third studio album, the aptly titled "Ready." The project is slated for a Sept. 1 release on Song Book/Atlantic Records.

"This album is very adult, very easygoing and very sexy," he says. "It feels cohesive and reflects the changes you see in me physically, with my new haircut, and everything else that represents me evolving into manhood."

Songz worked with producers Stargate, Johnita Austin, Troy Taylor, Carlos "Los DaMystro" McKinney, Eric Hudson and Bryan-Michael Cox on the album. The featured guests include Drake, Gucci Mane and Soulja Boy Tell'Em.

Collectively, they came up with a slew of tracks that not only reveal Songz' maturity but also cater to his female and male fan bases. The single "Brand New" finds the singer trying to seduce a club-going woman, not-so-subtly crooning, "I wanna leave with you so we can get it on," over a thumping bassline and heavy guitar riffs. The first single, "I Need a Girl," finds Songz putting a request out for a female companion over piano and slinky guitar strings. It's No. 7 on Billboard's Hot R&B/Hip-Hop Songs chart.

Other songs on the album include "Neigh-



●●●●
'This album is very adult, very easygoing and very sexy.'

—TREY SONGZ

bors Know My Name," which alludes to how loud his girlfriend yells his name during their love-making; "One Love," about not breaking a commitment between two people that love each other; "One Mile, One Heart, One Love," which Songz dubs "a classic love song"; "LoL (Smiley Face)," featur-

ing Mane and Soulja Boy, is a fun track about "flirting through the digital world"; and "Successful," his collaboration with newcomer Drake that also appears on the latter's "So Far Gone" mixtape. "Successful" is No. 11 on Hot R&B/Hip-Hop Songs.

"My first album was very adult-like, but

in a different, more soulful, sample-driven kind of way, and my second one was more contemporary and trendy," Songz says. "On this one, we're breaking down every song, every hook, every chorus, every bridge, and we're making sure every song is the best song it could be. This album isn't just going to be a compilation of songs, but a classic body of work."

To promote the album, Dionnee Harper, Songz' product manager, says the plan is to do an extensive online campaign. He recently launched a blog site titled SeeFurtherThan-IAM.com, on which he streams live chats and behind-the-scenes videos. Through Twitter he releases a new track every Monday, including some off his latest mixtape, "Anticipation," which he gave away for free on his Web page. Then there's his official Web site, TreySongz.com, which includes news bits, tour dates, press photos, media and a bio.

Harper says the label will soon team with online sites for Songz site skins and banner ads, as well as have the artist interact with his fans through various social networkings. An online store is also in the works.

Offline, Songz embarked on a promo tour July 25, with stops in Chicago, Miami, Atlanta, Dallas and the Carolinas to attend radio events and listening sessions. He will also go on a House of Blues tour starting in September, a college tour in October and November, and, potentially, an arena tour.

Songz recently filmed an episode of the ABC show "Lincoln Heights" that will air Sept. 15, and he also appears in a movie titled "Preacher's Kid" alongside R&B singer LeToya Luckett, slated for release this year. Ad campaigns will run on MTV and BET.

This is just the beginning of Songz' evolution, but it all starts with this album. "There is lots of innovation on this project," he says. "This album is very self-defining and very definitive of the type of artist I'm going to be for the rest of my career." ●●●

LATEST BUZZ

>>> AVRIL PREPS NEW ALBUM

Canadian pop singer Avril Lavigne is taking a more serious approach to her fourth studio album, tentatively slated for a November release on RCA. The album, which features production from Lavigne's husband and Sum 41 frontman Deryck Whibley, will offer more acoustic-driven material than 2007's "The Best Damn Thing." Lavigne expects to tour North America in February 2010 and will launch her new Black Star fragrance in the United States this fall.

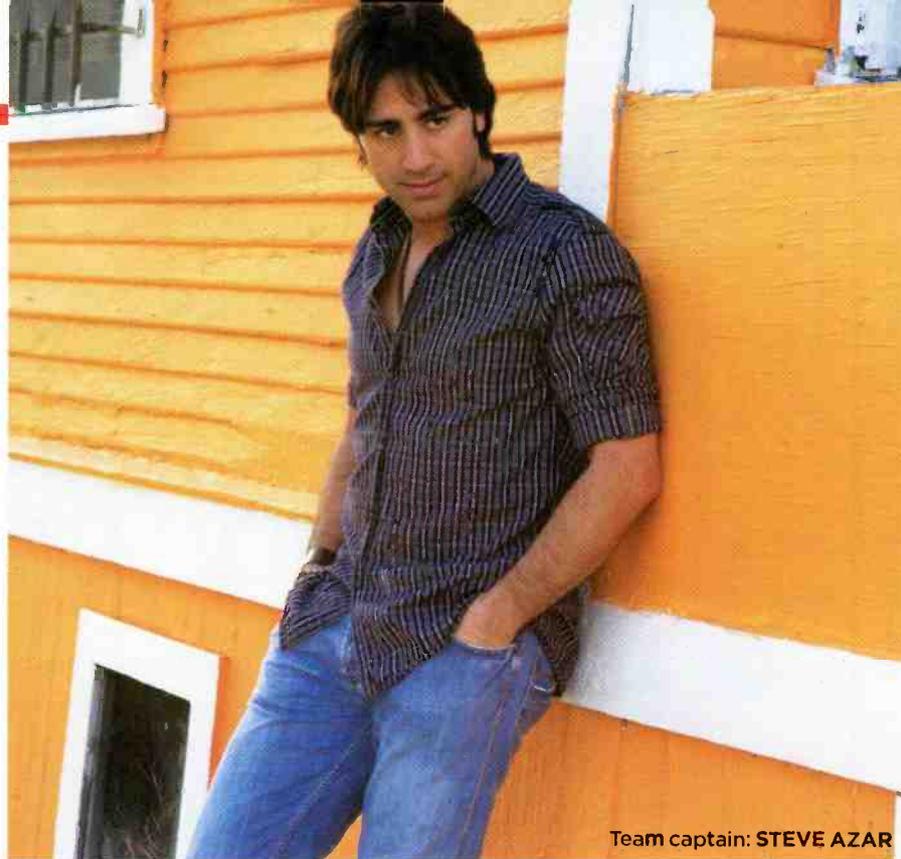
>>> PIXIES PLAN 'DOOLITTLE' RUN

The Pixies will perform "Doolittle," their second album, during the course of 14 U.S. theater shows beginning Nov. 4 in Los Angeles. The band will perform the album in its entirety, as well as a handful of B-sides, as a celebration of the set's 20th anniversary. The tour comes on the heels of a 13-date European run that starts Sept. 30 in Dublin. In addition to the "Doolittle" shows, the Pixies are preparing for the October release of "Minotaur," a deluxe boxed set featuring all of the Pixies' albums and music videos.

>>> KRISTOFFERSON READIES RELEASE

On Sept. 29, country legend Kris Kristofferson will release "Closer to the Bone" on New West Records. The 11-song set was produced by Don Was, who also helmed 2006's "This Old Road," and features contributions from Wallflowers/Foo Fighters keyboardist Rami Jaffe and drummer Jim Keltner. Kristofferson will perform Nov. 1 at the Walt Disney Concert Hall in Los Angeles, and on Nov. 10 he'll receive the BMI Icon Award during the BMI Country Awards in Nashville.

Reporting by Caitlin Berens and Gary Graff.



Team captain: STEVE AZAR

COUNTRY BY KEN TUCKER

Steve Azar's Wild Ride

Country Singer Forges Ahead With A New Team

Spend 30 minutes on the phone with Steve Azar and you'll come away more than a little exhausted. The Mississippi native is the Tasmanian Devil incarnate. But his seemingly endless energy serves him well.

Azar's fourth album, "Slide On Over Here," is due Aug. 4 on his own Ride Records. "Putting out your own records only works with guys like him," says his manager Tom Storms of Sanctuary Artist Management. "It takes a certain kind of artist to do what he's doing. He's so intense."

The name of the label comes from advice that blues legend Little Milton once gave Azar. "He told me, 'Little Azar, you're in for the ride of your life,'" the singer/songwriter recalls.

When his 2007 release, "Indianola" (Dang Records/Midas Records), sold 2,000 copies, according to Nielsen SoundScan, Azar decided to change his business model. He signed with Sanctuary for management, partnered with Kobalt Music to administer his publishing and teamed with entrepreneur Al Wisne to launch Ride.

Azar hired Harry "Bud" Nelson, a legendary Boston radio programmer, as GM of his label, and David Market, who has a background in pharmaceutical sales, as head of marketing. "With a name like that, how can you go wrong?" Azar asks with a laugh. He also partnered with the North Carolina-based distributor RedEye.

Azar and Nelson then hired a team of radio promotion reps. "They're passionate about what they do and what I do," says Azar, who has previously recorded for Mercury Nashville and River North.

"It's a pretty linear kind of organization," Storms says of Ride. "We have a conference call every week and everybody throws ideas out. And the approval process happens right there. It's not, 'Let me get back to you,' it's, 'Go, go, go, get it done.' We're very aggres-

sive because we have to be."

Azar co-produced the new album with Vince Gill producer Justin Niebank and says he was influenced by his 46-show run with Bob Seger in 2007. "It set me on a true direction," he says. "I talk about where I'm from in a natural way. It's leaking out of me."

The first single, "Moo La Moo," is No. 50 on Billboard's Hot Country Songs chart. Azar isn't worried that the track, which is a lighthearted look at struggling to pay the bills, will be seen as a novelty song. "Watching Bob Seger play some of the most serious songs in the world and then 'Old Time Rock & Roll' and 'Betty Lou's Going Out Tonight' reminded me that that it's OK to smile once in a while," Azar says.

Jess Wright, PD at country WFRE Frederick, Md., says her station is playing the song because it's relatable. "Who doesn't know what it's like to have too much month at the end of the money?" she asks. "It touches the current economic situation in a fun, upbeat way, and our listeners have responded well to it."

Meanwhile, the 190-store Meijer chain is implementing a promotion that will allow consumers to buy Azar's album for \$9.98 and receive a \$10 Meijer gift card. The album will play on the chain's in-store radio and TV network.

"As far as doing something different and doing something outside the major-label system, they're into what we're trying to do," Storms says of Meijer. Azar will also benefit from in-store play at Best Buy's and Borders' "top shelf" program.

Azar, who counts Bruce Springsteen and John Mellencamp among his influences, says his new album is part of an ongoing process. "It took me a while to harness all that Mississippi Delta stuff that I grew up with and have it mesh, rather than clash, with the Nashville experience," he says. "I'm not there yet, but I'm getting there." ■■■

ROCK BY CORTNEY HARDING

MAD MON

Monotonix Conquers The World One Mosh Pit At A Time

Haggai Fershtman, drummer for the Israeli punk band Monotonix, has a tremendous amount of faith in drunken hipsters. At Brooklyn's Siren Music Festival a few weeks ago, he played parts of the band's set while held aloft by the masses, with another group holding his drum in the air as crowd surfers floated by. When questioned about his staunch Brooklynites wouldn't drop him on the asphalt, Fershtman simply shrugs. "Worry is not part of our lexicon," he says.

Since they started playing together in late 2005 in Tel Aviv, the members of Monotonix have developed a reputation for raucous live shows—so much so that they claim to have been banned from many of the clubs in their hometown. With venues in their neighborhood closed to them, the band decided to hit the road. Fershtman says they've played more than 300 shows around the

world in 2006 and 2007.

Fans that wanted the Monotonix experience outside of the live show, however, were disappointed. While the band toured continually, it never formally released an album. But that's about to change, as the band prepares for the release of "Where Were You When It Happened?," out Sept. 8 on Drag City.

Drag City president Rian Murphy says he first heard about the band's live shows from David Berman of the Silver Jews, and he was impressed enough to offer the band a deal after seeing it. "I wasn't worried about the live show translating perfectly to the record," he says. "I just wanted a great record. When they turned it in, it was everything I was looking for—a loud, lively, noisy document."

But Murphy is aware that the live show is still the main selling point. "A lot of their sales will occur at the shows, and our priority is to make sure they have everything they need to

GLOBAL PULSE

EDITED BY TOM FERGUSON

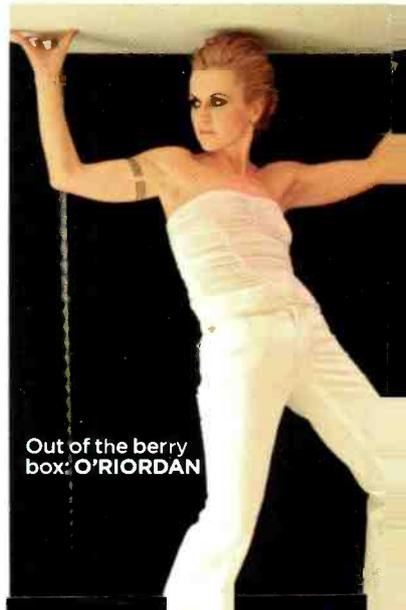
>>> BAGGAGE PACKED

Late last year, former Cranberries singer Dolores O'Riordan joined luminaries like Al Pacino, Archbishop Desmond Tutu and Bob Geldof as an honorary patron of the University Philosophical Society at Dublin's Trinity College.

Receiving that honor meant taking time off from finishing her second solo album, "No Baggage." But now it's completed, and North American audiences will be the first to hear its material live when the Irish singer launches a 10-date acoustic tour Sept. 23 in Montreal. The album appears Aug. 24 internationally on Cooking Vinyl and Aug. 25 in the United States on Rounder Records.

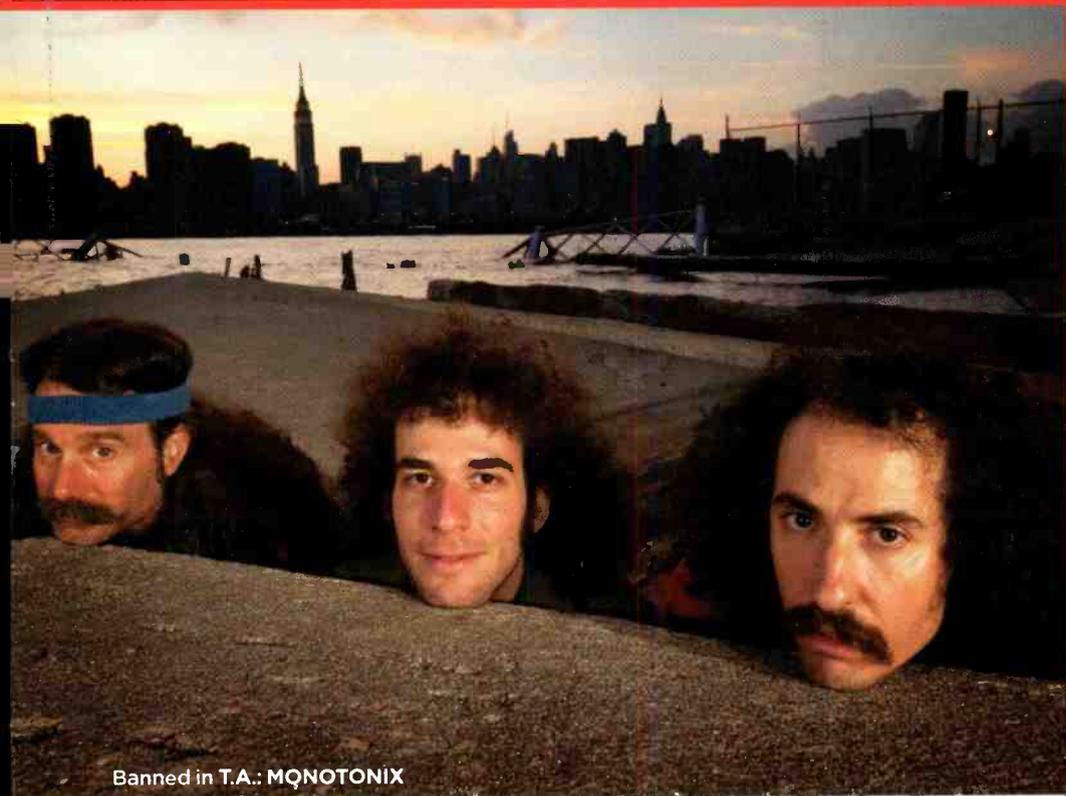
All five Cranberries albums made the top 50 of the Billboard 200, while O'Riordan's solo debut, "Are You Listening?" (Sanctuary), reached No. 11 on the European Top 100 Albums chart in May 2006. That sizable potential audience is

already showing interest in "No Baggage," says Cooking Vinyl director of business development Joe Cokell. "Dolores has done lots of promo in Europe and the reaction so far has been fantastic," he adds. "She's always had a strong following in Italy where lead single 'The Journey' has already charted, and we're getting good response in Germany, the U.K., Spain and France too."



Out of the berry box: O'RIORDAN

AZAR: PAMELA SPRINGSTEEN; MONOTONIX: JEFFREY GARLAND



Banned in T.A.: MONOTONIX

sell at the shows," he says. "In terms of retail, our strategy is to schedule them for as many in-store performances as possible. We just have to assure the store owners that they won't set the place on fire."

The band's reputation for starting fires has led to some promoters expressing wariness about booking the group. "I have to assure them that they've stopped lighting the cymbals on fire," says the band's book-

ing agent, Michelle Cable of Panache. "They will make accommodations, but the only thing they insist on is playing on the floor. At some clubs, they'll play on the ground and have the audience stand behind them on the stage."

As the band grows, Cable says she's had to be more creative to make sure the group can still play its signature show while attracting a larger crowd. "I've been working on finding

functional venues for them, like warehouses and outdoor spaces," she says. "We got additional security, including someone to guard [guitarist] Yonatan Gat's amp. Otherwise, it's liable to take a crowd surfing trip."

But neither lofted amps nor crazed crowds seem to scare Monotonic. Lead singer Ami Shalev pulls up his shirt to reveal a large scrape, a souvenir from Siren. "Things happen," he says. "No pain, no gain." ...

Cokell reports European dates are being scheduled for November; O'Riordan is booked globally by Creative Artists Agency. Her publishing is administered through Kobalt.

—Steve Adams

>>> NO REGRETS

With 50 million albums sold, according to his label, Italian superstar Eros Ramazzotti has few regrets about his 25-year recording career—despite limited success in the United States.

"Back in the mid-1990s," he recalls, "[then-Arista Records president] Clive Davis said he wanted to make me a star in the States, to record in English and to live there. But I was about to become a father—and I don't think I have the right mentality anyway. I'm happy with success in countries like Sweden and Russia, where they seem to love my music, even if they don't understand Italian."

According to Nielsen SoundScan, Ramazzotti's biggest-selling U.S. album is the 1997 compilation "Eros," with 163,000 copies sold; sales of current set "Ali e Radici" (RCA) stand at 3,000. Released in Italian- and Spanish-language

versions May 22 internationally ahead of a May 26 U.S. release, it headed Billboard's European Top 100 Albums chart for three weeks.

Sony Music Italy senior director of international exploitation Marco Cestoni reports worldwide sales of 800,000, including 200,000 in Italy. He says, "We expect those figures to grow following the start of his world tour." That begins Oct. 17 in Rimini, Italy, and includes European arena/stadium shows through April 2010. Cestoni says U.S. dates are also planned.

Ramazzotti is published by EMI Publishing Italy and booked through Milan-based Trident. —Mark Worden

>>> FRENCH KISSIN'

Fresh from playing to more than 275,000 people while supporting Oasis on a U.K. stadium tour, British alt-rock band Reverend & the Makers have delivered their second studio album.

"A French Kiss in the Chaos" was released July 27 in the United Kingdom and Japan on the London-based independ-

ent label Wall of Sound; European releases will be staggered throughout September.

Mixing '60s psychedelia, anthemic rock and acoustic folk, the 10-song set is the follow-up to the band's 2007 debut, "The State of Things," which went top five in the United Kingdom and has sold 250,000-plus copies worldwide, says the band's manager, David Bianchi of London-based Grand Union Management.

"The first album was almost like a series of tracks and individual songs written over a period of time. This is a much more focused record," Wall of Sound founder/director Mark Jones says.

The Sheffield, England-based act will begin a headlining U.K. tour Oct. 22, booked by Coda, following summer/fall U.K. festival shows and continental European dates.

Jones says he is speaking to several interested parties about a U.S. release but notes that the album campaign will focus on the United Kingdom and Europe before switching attention to Australasia in early 2010. The act is negotiating a publishing deal. —Richard Smirke

6 QUESTIONS

with JULIETTE LEWIS

by LUKE BAUMGARTEN

An actress of startling range, Juliette Lewis has released an EP and two albums since 2003 with her band the Licks. Citing a desire to strike out in new directions, Lewis disbanded the group in 2009, forming the New Romantics soon after. The resulting album, "Terra Incognita," produced by the Mars Volta's Omar Rodriguez-Lopez, is exhilarating and exhausting—spacey, Latin, tribal, grungy, droney, occasionally bluesy and even, just for a second, a little country. The sonic variance, though, is anchored by Lewis' gravelly, brazen wowl, which sounds like Patti Smith one minute and Kim Deal the next. Billboard caught up with Lewis in central Italy in the middle of a European tour.

1 Where are you right now?

Napoli. I've never been here. It's a time-table Rubik's Cube lining up press, but touring's great. . . . It's an endurance test on the senses. Yesterday was a 12-hour airport extravaganza. It was like serving prison time, but my band and I are so goofy, and we joke around and it's fine. We did it all on four hours sleep—but it's so great: You get onstage, you push yourself to the limit.

2 The first noticeable thing about "Terra Incognita" is that it covers an incredible amount of sonic ground.

It's a smorgasbord. It's filled with sonic contrast, and the sonic contrast represents human and my contradictions. I always call myself an emotionalist. I feel. When I wrote this album I felt disillusioned and optimistic. I felt innocent and vulnerable as much as I felt cynical and strong.

That's my emotional context, so the sonic contrast of [the record] fit. The heavy bottom—the drum sounds are so fucking meaty—anchors it and the guitar textures accentuate the story. Omar was the perfect producer for that.

3 Rodriguez-Lopez has said he's meticulous and hard to work with. What was your experience like?

He's not that way with me. With his own stuff he cracks the whip in a very particular way. He's a conductor, he's a mad conductor. He literally conducts with his hands and his mouth—he beatboxes it. But in this case I was the artist, so I was hard to deal with. Not really!

Our union, though, was a match made in heaven. He's much more versed in music and he's a bit of a genius, but we speak similarly because he hears riffs and to him it's connected to everything else—to the stars and people and cinema.

4 So how did the recording process work then?

I would talk my wacky language to him and he'd interpret it to the drummer. I'd say, "I want it to sound like Zeus woke up from a nap and he's pissed and there's an opening in the clouds and he starts handing out lightning bolts," which is crazy, but that's how I hear

the rhythm. And Omar, he whispers some things to the drummer, and that's exactly what it sounds like. It really encouraged the songwriter within me.

5 Does your acting and songwriting come from the same place?

They're interrelated. It's like a painter who's painting with oil, then you decide, "I'm only going to make junk art." You're still an artist, your medium is different. Now I work with sounds but I still connect with that center. It's all a sense of surrender and an attempt to connect.

Acting is me, but music is even more me. It's everything. It's the bitch's brew. It's my past self, present and future and then my imagination. Being an actor is like being a bass player, one of the component parts to the collective hole.

6 And so fronting the New Romantics is like being the writer/director?

Yeah, it's the writer/director and. . . [laughs] I don't know if the metaphor fully translates, but yeah, the writer and director—and the emotionalist. ...



ALBUMS

R&B

K'JON

I Get Around

Producers: various
Universal Republic

Release Date: Aug. 4

Long-hustling Motor City native K'Jon makes no attempt to conceal the considerable legwork he's put into earning his major-label debut. "They call me K-J-O-N, and I'm from Detroit, Michigan," he sings over an easygoing neo-soul groove on the title track to his new album, "I Get Around." "I got people dancing around the globe, and this is with no radio," he continues on the song. (Well, it was with no radio.) The set's sultry lead single, "On the Ocean," recently hit the top spot on Billboard's Adult R&B chart—don't be surprised if the track sticks around as long as Robin Thicke's similarly seductive "Lost Without U" did. K'Jon may not have much to say that listeners haven't already heard on more inventive recordings from artists like Ginuwine and Anthony Hamilton, but he's definitely a man who knows his mood.—MM

POP

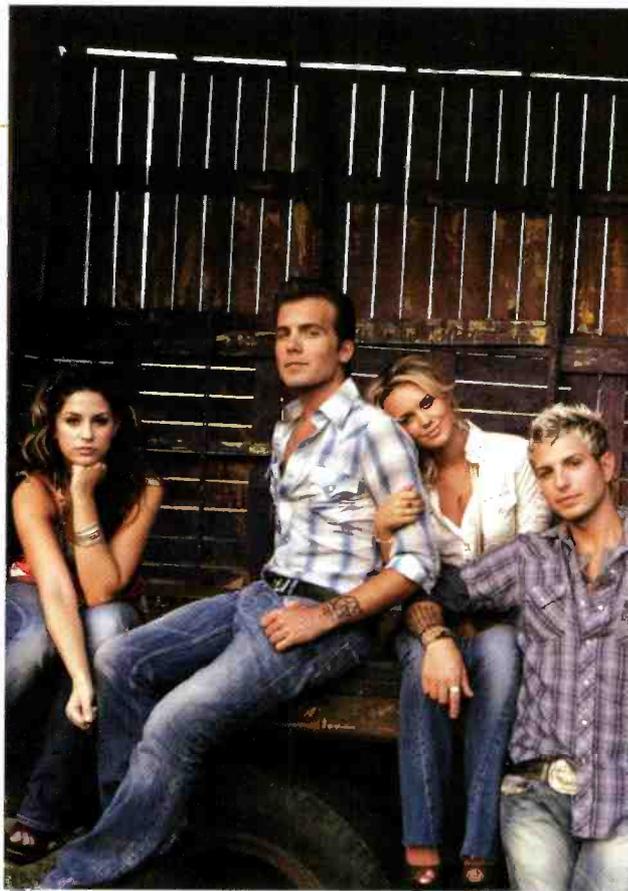
MINDY SMITH

Stupid Love

Producers: Ian Fitchuk,
Justin Loucks, Mindy Smith
Vanguard Records

Release Date: Aug. 11

Romantic missteps have long served as inspiration for pop music, but it's rare to see it done without minor-chord self-pity. The lack of woe-is-me melancholy on Mindy Smith's fourth release, "Stupid Love," is what makes the heartrending album so intriguing. The opening track, "What Went Wrong," could easily be sung as a bluesy downer, but Smith's angelic vocals and the upbeat vein of Nashville pop offer a ray of hope. On "Stupid Love," which features vocal cameos by Vince Gill and Amy Grant, Smith and co-producers Ian Fitchuk and Justin Loucks create headphone-friendly instrumental layers that range from country to electronica. But Smith commands the spotlight on the uplifting second half of the album, with the beautiful track "True Love of Mine" and the party-starter "Take a Holiday."—DO



GLORIANA

Gloriana

Producer: Matt Serletic
Emblem Music Group/Warner
Bros. Records

Release Date: Aug. 4

Country act Gloriana's self-titled debut album has a vibrant sound that's driven by the incredible four-part harmonies from group members Tom Gossin, Mike Gossin, Rachel Reinert and Cheyenne Kimball. Produced by Matt Serletic, the album is a sonic delight, refreshingly different from what often dominates country radio airwaves. But the 13-song collection is still accessible enough to whet programmers' appetites. "The Way It Goes" is a solid midtempo number about the mercurial nature of love, while the love song "Come and Save Me" features a gently sighing fiddle that underscores the melody. The opening track "How Far Do You Wanna Go?" is a high-energy song with an insinuatingly catchy chorus, and the well-written ballad "Cry On Command" touches on an unraveling relationship. "Wild at Heart" showcases Gloriana's stellar harmonies and, like the rest of this well-rounded debut, points to a bright future for this talented foursome.—DEP



DANCE

AMANDA BLANK

I Love You

Producers: various
Downtown Records

Release Date: Aug. 4

No song on Amanda Blank's debut album, "I Love You," runs longer than four minutes, and the whole 11-track set is only 33 minutes. But that's all the Philadelphia-born rapper needs to claim her place as DJ culture's new "it" girl. Blank's "I Love You" sounds like what might have resulted if Pink had listened to some bands signed to 4AD. It moves naturally through the patchwork of influences that typify the new school of dance, best represented by the work of the album's co-producers, Diplo and Switch. Diplo's military snares and found-sound samples make "Something Bigger, Something Better" more than just another track about hip swinging. "DJ" is post-Giorgio Moroder pop at its best, casting Blank as Blondie, while "Shame on Me" shows that her deadpan delivery works as well for a melody as it does for a rapped verse. "I Love You" is guiltless fun, just like any proper quickie.—KM

ROCK

THE FIERY FURNACES

I'm Going Away

Producer: Matthew Friedberger
Thrill Jockey Records

Release Date: July 21

Quirky Brooklyn-based indie rock act the Fiery Furnaces have mellowed in recent years. On "I'm Going Away," the eighth release from the brother-and-sister duo of Eleanor and Matthew Friedberger, the pair moves away from its usual experimentation and focuses more on a sound reminiscent of '70s rock music. The new album's lyrical plotlines feel more organized than on past efforts, and musical twists are easier to follow, with Matthew's piano grounding the recording. Eleanor's clunky sound gets even more contralto on "I'm Going Away," and the singer continues to cram syllables into her lyrics. Although the duo reimagines '70s soft rock on "The End Is Near" and "Lost at Sea," the tracks come off in a surprisingly modern way—much like "I'm Going Away" as a whole.—JM

LATIN

DEPEDRO

DePedro

Producers: Jairo Zavala,
Joey Burns
Nat Geo Music

Release Date: Aug. 18

Spanish singer/songwriter Jairo Zavala, well-known in Spanish rock circles for his work with Amparanoia and Vacazul, became a touring member of Tucson, Ariz.-based rock band Calexico in

2004. So on his solo debut, "DePedro," for which Zavala records under the same name, members of Calexico return the favor, with stunning results. "Te Sigo Sonando" displays romantic street cafe tones, with accordion and minimalist percussion, and the Tex-Mex, mariachi-flavored "Como El Viento" is a show-



COBRA STARSHIP

Hot Mess

Producers: various
Decaydance/Fueled by Ramen

Release Date: Aug. 11

Cobra Starship first gained momentum after the 2006 release of its "Snakes on a Plane (Bring It)" theme song for "Snakes on a Plane," and the New York dance-rock act hasn't stopped since. Its third full-length album, "Hot Mess," is full of rhythmic dance songs and power-pop anthems—the set even includes a song title shout-out (crowd-mover "Pete Wentz Is the Only Reason We're Famous") honoring Decaydance founder and Fall Out Boy bassist Wentz. "Nice Guys Finish Last" is a theatrical track layered with co-ed vocals, while "Fold Your Hands Child" opens with harmonies and glistening new wave synth beats that are similar in tempo to Chris Brown's "Forever." Catching your breath isn't an option on the danceable "The Scene Is Dead; Long Live the Scene," but Cobra Starship is joined by Atlanta rapper B.o.B on the slow jam "The World Will Never Do." The band also collaborated with "Gossip Girl" actress Leighton Meester on the track "Good Girls Go Bad." If you don't finish this party record a hot mess, then you probably didn't have a good time.—MM



REBA McENTIRE

Keep On Loving You

Producers: Reba McEntire, Mark Bright, Tony Brown
Valory Music

Release Date: Aug. 18

Country singer Reba McEntire doesn't miss a beat on "Keep On Loving You," her debut album for Valory Music. (She previously recorded for MCA Nashville for 25 years.) The first single, "Strange," is the fastest chart climber of her career—and it's one of several "strong women" songs on the new set. "She's Turning 50 Today," one of a handful of tracks that McEntire has co-written during her career, chronicles the thoughts of a woman whose husband leaves her for another. "Nothing to Lose" is a fast-pickin' barn burner with loads of instrumental breaks, while the playful swing tune "I'll Have What She's Having" could only be better if McEntire was backed by Asleep at the Wheel. The least self-assured song on the new set is "Over You," a melodic track that tells the story of a woman who sees an old lover she's never gotten over. But things pick up on "Maggie Creek Road," a swampy cross between "Fancy" and Steve Earle's "Copperhead Road" that tells the tale of a pistol-packing mama's retribution against a man who wronged her daughter.—KT

THE BILLBOARD REVIEWS

SINGLES

case for Zavala's agile fret-work and playful Spanish lyric phrasings. The English-sung "Two Parts in One" is a pulsing, desert-rock tune that features vocals from Calexico's Joey Burns. The album—the first full-length to be released by National Geographic's recently established Nat Geo Music—is one of this year's left-field delights.—*FM*

PALENKE SOULTRIBE

Oro

Producer: Palenke Soultribe
WC-Music

Release Date: July 28

Electronic trio Palenke Soultribe seamlessly combines Colombian rhythms with Chemical Brothers-style beats to create its own joyous mix. "Oro," the first album in a trilogy, packs together dance anthems, live funk and cumbia, with Colombian folk accordion and percussion. Inspired collaborations with members of Kinky, Locos Por Juana, Elastic Bond and other cutting-edge acts give "Oro" a boundary-busting sense of adventure. Particularly catchy are the fast-paced cumbia song "Celosa" (with Locos Por Juana) and the accordion-infused house track "Corazon Bonito." If you throw on "Oro," the party will be good for the next hour.—*ABY*

GOSPEL

MELINDA WATTS

People Get Ready

Producers: various

Razor & Tie

Release Date: July 28

As the 2008 winner of the Gospel Music Channel's "Gospel Dream" competition, Melinda Watts has demonstrated a captivating stage presence and an expressive voice that she puts to good

use on her new album, "People Get Ready." The set's title track finds Watts reviving the 1996 Crystal Lewis hit, infusing it with passion and intensity. "Say Yes" is an upbeat anthem about remaining true to your beliefs, while the gorgeous number "Purpose Driven Life" spotlights Watts' vocal range. One highlight is the compelling ballad "Available to You," which features a guest appearance by J. Moss. Watts cites such influences as Reba McEntire and Shirley Caesar, but this album proves she's got a style that is uniquely her own.—*DEP*

KIMI DJABATE

Karam

Producer: Kimi Djabaté

Cumbancha

Release Date: July 28

Guinea-Bissau, West Africa, native Kimi Djabaté is the latest in a lineage of griots, and he's one of the most talented members of his musically blessed family. Djabaté's debut album, "Karam," is a quiet tour de force. In addition to writing all 15 songs on the set, the multi-instrumentalist plays balafon, guitars and various drums and sings the lead vocals. His sound has the melodic grace that typifies West African music, and the social conscience displayed in his lyrics is Pan-African. Djabaté's musicianship is exceptional; his vocals have a genuine, unadorned grace, and his songwriting offers variety in mood and tempo. "Manla" is a track with a rhythmic heart, buoyed by some skillful balafon work. And the song "Manho" unfolds in a measured tempo that heightens the hypnotic effect of the guitar and the vocal refrain.—*PVV*

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Melanie Fried, Monica Herrera, Jillian Mapes, Kerri Mason, Michael Menachem, Fred Mills, Dan Ouellette, Deborah Evans Price, Jesse Serwer, Ken Tucker, Philip Van Vleck, Mikael Wood

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

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

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

HIP-HOP

JAY-Z FEATURING RIHANNA AND KANYE WEST

Run This Town (4:36)

Producers: Kanye West, No I.D.

Writers: various

Publishers: various

Roc Nation

Jay-Z demands respect for his Roc Nation conglomerate on the militant first single from his anticipated "Blueprint 3." Adding "Caesar" to his arsenal of nicknames, the rapper boasts about his upper-crust hip-hop wealth over a sharp, malevolent beat produced by Kanye West and No I.D.: "And they ain't spending no cake/They should throw they hand in 'cuz they ain't got no spades/My whole team got dough, so my banquet is looking like millionaire's row," he scoffs. Though Jay's understated delivery is fitting, at times it threatens to belabor the point. "Babe bro" West picks up the energy with his closing verse but falters midstream with a wayward reference to mood rings. Perhaps the song's saving grace: a slowly re-emerging Rihanna, who floods the hook with a resolute, chilling wail: "I'm addicted to the thrill/It's a dangerous love affair."—*MH*

RAKIM

Holy Are You (4:08)

Producer: Nick Wiz

Writer: William Griffin

Publishers: *Preserve the Art, Rough Beat Music (ASCAP); 18th Letter Music (BMI) Ra Records/Tuscan Villa/SMC Recordings*

The most stoic of all rap icons, Rakim has never been one to concede to trends—or even update his rhyme style. So it's incumbent on producer Nick Wiz to guide "the God MC" into the new millennium on "Holy Are You," Rakim's first new single since 1999's "When I B on Tha Mic." The track begins promisingly, with a haunting sample of the Electric Prunes' 1968 psych-rock hymnal of the same title. The verses, however, chug along on a synth-driven beat that's more '99 than '09. Lyrically, Rakim is in top form, richly merging self-mythologizing reflections on his legacy with religious imagery. But if his upcoming comeback album, "The Seventh Seal" (due this fall on SMC Recordings and his own Ra Records imprint), is to prove worth the near decade-long wait, he'll need stronger production behind him.—*JS*

AC

INGRID MICHAELSON

Maybe (3:13)

Producers: Dan Romer,

Ingrid Michaelson

Writer: I. Michaelson

Publisher: Cabin 24

Cabin 24

The last track to make it onto Ingrid Michaelson's upcoming album, "Maybe,"

BOYS LIKE GIRLS

Love Drunk (3:47)

Producer: Brian Howes

Writers: M. Johnson, S. Hollander, D. Katz

Publishers: various

Columbia

On the title track to Boys Like Girls' second album (out in September), the group offers a rowdy retaliation to Metro Station's "Shake It," last summer's pop-punk anthem. The song courts the Billboard Hot 100 with a tidy construction, danceable thrust, sexually frustrated lyrics and an array of pep rally-style chants ("Oh, yeah!" "Hey, hey!" "Na-na-na-na!"). Along with co-writers S*A*M and Sluggo, lead singer Martin Johnson succeeds in making a breakup sound far more exciting than what preceded it: "We used to kiss all night/Now it's just a bar fight/So don't call me crying/Say hello to goodbye," he shouts. Producer Brian Howes (Hinder, Daughtry) offers just the right spark—from the bombastic opener to the cyborg drum roll on the bridge—to make the song feel like an unstoppable hit even after it's finished.—*MM*



gets off to a melancholy start but quickly takes off thanks to resonant lyrics. Over a radio-friendly chorus, the singer resolves to embrace the uncertainty around her faltering relationship. "The only way to really know, is to really let it go," she concludes, moments after hoping for a romantic comeback. The production continues to build until two-thirds of the way through the song, when it

abruptly strips down to a single layer of vocals accompanied by fragile guitar strums. This 10-second ease illuminates the sincerity in Michaelson's voice. Then the optimistic hook takes off again, and it becomes clear that the song's duality is all too reminiscent of real-life affairs. Much like her approach to music, Michaelson's own love story is strong, risky and mature.—*MF*

BRAD PAISLEY

Welcome to the Future (4:52)

Producer: Frank Rogers

Writers: B. Paisley, C. DuBois

Publishers: *House of Sea Gayle Music (ASCAP), Big Loud Bucks (BMI)*

Arista Nashville

Brad Paisley claims his newest single is his favorite song he's ever penned. Coming from an artist who has either written or co-written the bulk of his 14 No. 1 tunes (with the last 10 chart-toppers being consecutive), that says a lot. Written with frequent collaborator Chris DuBois, "Welcome to the Future" is modern country at its best—topical and entertaining. The lyrics reveal bright-eyed admiration for all forms of social progress (from mobile videogames to globalism), and producer Frank Rogers cleverly blends in blippy sonic flourishes among buoyant guitar riffs. When Paisley sings, "Wherever we were going, well we're here/So many things I never thought I'd see happening right in front of me," it feels at once nostalgic and forward-looking.—*DEP*



R&B BY GAIL MITCHELL

Chapter Two

Producer Harvey Mason Jr.'s Slate Includes Houston, Braxton, LeBron James Film

Whitney Houston isn't the only person embarking on the next chapter in her career. So is songwriter/producer Harvey Mason Jr.

After eight years as half of the songwriting/production team the Underdogs with Damon Thomas, Mason is flexing his solo wings on various projects ranging from recording to film. One of those recording projects debuted this week: "I Look to You," the inspirational title track and first single from Houston's long-anticipated Arista album (Aug. 31).

The R. Kelly-penned song debuts at No. 27 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 23 on Adult R&B. Mason co-produced "Look" with Christopher "Tricky" Stewart and also worked on several other cuts from Houston's seventh studio album, including an up-tempo cover of Leon Russell's "A Song for You" in tandem with the production duo Stargate.

"We didn't spare anything in getting 'Look' exactly right," Mason says from his six-studio Mason Sound enclave in North Hollywood, Calif. "Whitney delivers a killer vocal. Clive Davis has taught me that you just don't grab a song, go into the studio and cut it. You've got to approach it smarter than that, taking into account such factors as tempo and phrasing."

Mason's relationship with Davis dates back to

2001 when the Underdogs wrote the song "I Like Them Girls" for Tyrese. The trio's first No. 1 together was another Tyrese song, "How You Gonna Act Like That." As then-RCA Music Group chairman/CEO Davis later inked a deal through his J Records to market, promote and distribute acts on Mason and Thomas' Underdog Entertainment label.

As the Underdogs, Mason and Thomas amassed a slew of credits, including Ruben Studdard, Fantasia, Jordin Sparks, Chris Brown, Aretha Franklin, Mary J. Blige, Mariah Carey, Jennifer Hudson, Justin Timberlake and the soundtrack to the feature film adaptation of the Broadway show "Dreamgirls." "We had a lot of fun and a great run," Mason says of the Underdogs.

In addition to Houston, Mason's production docket includes the song "Don't Let It Go to Your Head" on "American Idol" victor Sparks' new album. He's also working on Toni Braxton's upcoming Atlantic album, newcomer Mishon's Interscope debut (Mason co-produced the lead single, "Just a Kiss") and gearing up for Hudson's next studio album.

Mason moves into a new medium as a first-time producer with "More Than a Game," a coming-of-age film arriving Oct. 2 that chronicles a nine-year journey of friendship, loyalty, trials and tribulations experienced by five young basketball players from Akron, Ohio—including future NBA superstar LeBron James. Directed by Kristopher Belman and produced by Mason, the



Music man: HARVEY MASON JR.

film will open in Los Angeles, New York and Cleveland. It's being released through Lionsgate and Harvey Mason Media in association with Interscope Records. Promotional partners include Nike, Coca-Cola and State Farm.

"It took us four years," says Mason, who underwrote the film. The movie won a first runner-up prize at the Toronto Film Festival. "It's more than just a typical documentary about basketball. It's entertaining yet carries a message that everyone can relate to."

Coming Sept. 22 is a soundtrack featuring music inspired by "More Than a Game." It's led by the Polow Da Don-produced first single, Blige's "Stronger." Released through Harvey Mason Music/Zone 4/Interscope, the sound-

track also includes the Mason and Tank co-produced track "If You Dream."

"We're doing a 'We Are the World' take on the song," adds Mason, who worked on Michael Jackson's "Invincible" album. "I'm still adding more people to it." Participants thus far include Tyrese, Sparks, Braxton, JoJo Omarion, Charlie Wilson and Faith Evans.

Developing a couple of potential acts for his imprint as well, Mason says he's focused on attaining his ultimate goal. "My goal for the last 10 years has been to be involved with albums, not just records. From top to bottom, the way Quincy Jones used to do it. Building and watching a project grow from start to finish... I love doing that more than anything." ■■■

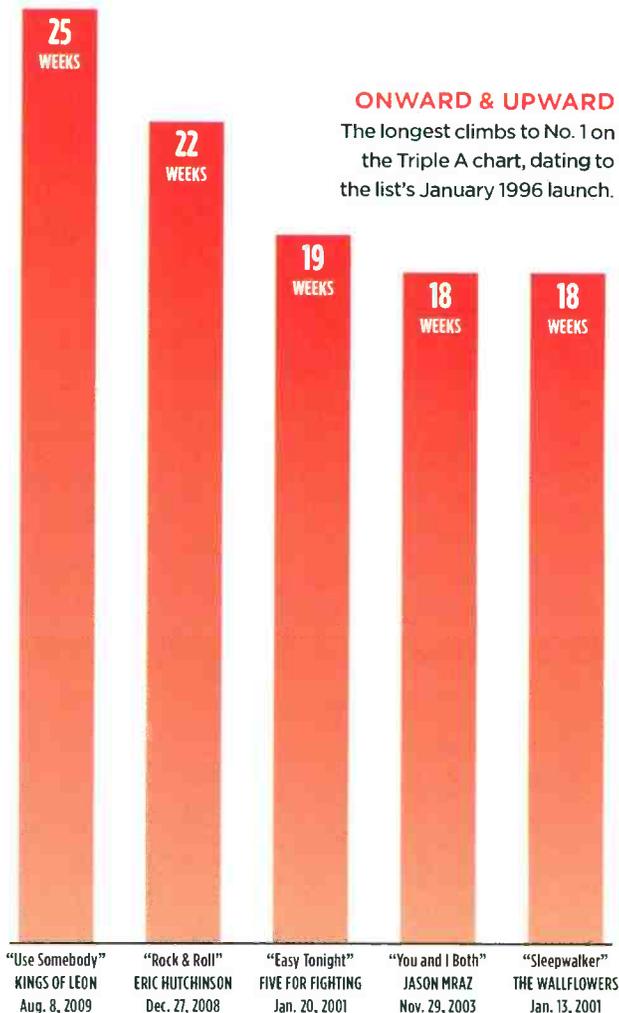
Scaling new heights:
KINGS OF LEON



KINGS OF CHARTS

Kings of Leon score several triumphs this week. The group continues to scale multiple charts, including Triple A (viewable at billboard.biz/charts), on which its current single, "Use Somebody," rises 3-1. The song reaches the summit in its 25th week, marking the longest climb in the chart's history. "Use Somebody" also becomes the quartet's first top five on the Billboard Hot 100 (11-5), helped by a 10-2 jump on Hot Digital Songs (132,000 downloads sold, up 59%). ¶ The song's increased exposure is spurring sales of the group's breakthrough fourth album, "Only by the Night." The set climbs 10-8 on the Billboard 200 with 39,000 copies sold—its best rank and sales week since its debut at No. 5 with 74,000 on the Oct. 11, 2008, chart. The album's cumulative sales stand at 998,000; combined sales of the band's three previous studio sets total 877,000, according to Nielsen SoundScan.

—Keith Caulfield and Gary Trust



KINGS OF LEON: RAY LEGO; FORD: SEAN COKES; YOUNG: PAMELA LITTKY; WINSTON: MATHIEU ZAZZO

Singing To A Different Beat

Colt Ford Wrangles Sales With Blend Of Country, Rap

"Most country folks sing, but I couldn't so I'm rapping." So says Colt Ford on the title track from his album, "Ride Through the Country" (Average Joes Entertainment).

An intriguing amalgam of country lyrics laced with hip-hop beats, the album is No. 6 on Billboard's Heatseekers Albums chart and No. 1 on the South Central and South Atlantic regional Heatseekers lists. It has sold 54,000 copies since its October release and is No. 24 on Top Country Albums. Select-O-Hits is the album's physical distributor while TuneCore handles digital distribution. The project was part of Wal-Mart's Country Picks program for July.

The sales ostensibly come thanks to heavy touring—Ford will do 200-plus dates this year—and not because of scattered radio airplay for the title cut/single, which features country star John Michael Montgomery. "For whatever reason, America loves the funny, fat white dude and I'm in that category," Ford says in his Georgia drawl. "I'm just a 300-pound country

boy who shops at Wal-Mart. I'm not singing a three-minute love song, but people like what I do."

A country fan growing up, Ford later gravitated toward R&B and hip-hop. He eventually recorded an album with producer Jermaine Dupri (Mariah Carey, Usher) that never saw the light of day. "I'm glad it worked out the way it did," Ford says. "I might have made a million dollars, but it wouldn't have been authentic. At the end of the day, that's what music is about."

Following his aborted hip-hop career, Ford worked for six years as a professional golfer. But after his wife encouraged him to pursue his musical dreams, he began melding his hip-hop sensibilities with his country roots. "I never thought it would work," he says. "I didn't want to do something that would be stupid as hell. I wanted people to hear it and say, 'That's country.'"

Despite his hip-hop leanings, Ford describes himself as a country singer. "I hate the term 'country rap,'" he



Average Joes: COLT FORD

says. "It throws people off. I consider myself a country singer like Toby Keith or the Charlie Daniels Band. That's what I do."

Ford's album includes guest performances by Jamey Johnson, Adrian Young of No Doubt, Jeremy Popoff of Lit, Bone Crusher, Attitude and Brantley Gilbert. Production was handled by Shannon "Fat Shan" Houchins, Phive Starr, Scott Weatherwax, Popoff and Young, who is a close friend.

Many of Ford's concert gigs in the coming months include perform-

ances with Jason Aldean, whom Ford hopes to convince to appear on his next record, and the duo Montgomery Gentry. A remix version of Montgomery Gentry's hit "Roll With Me"—which Ford and the duo perform together in concert—can be found online.

Ford says his journey from hip-hop artist to golfer to country singer may leave some scratching their heads. "I know that's not how most people end up in Nashville," he says, "but that's the path I took."

Hot 'Hobo': CHARLIE WINSTON



FRENCH CONNECTION

English tunesmith Tom Baxter isn't the only notable singer/songwriter in his family. Charlie Winston—Baxter's brother and occasional onstage guest—is emerging as one of Britain's more successful European artists.

Hitting No. 1 on France's IFOP/Tite Live albums chart July 21, Winston's second album, "Hobo," has sold 320,000 copies in France, according to the U.K. label Real World. Spurring sales is the single "Like a Hobo," which showcases Winston's narrative folk-pop style. It reached the top of the singles list in April following the album's January release.

Winston's manager, Adham Hunt of Instinct Artist Management, says the French connection was intentional. "France was always Charlie's and my plan," Hunt says. "We'd watched the response from Europe after the Peter Gabriel tour in 2007 [on which Winston supported] and knew the U.K.—being trend-oriented—would be the harder launch pad. So we made a conscious effort to look at Europe."

Real World licensed "Hobo" to Atmosphériques in France, Belgium, Holland, Luxembourg and Switzerland after Atmosphériques owner Marc Thonon saw Winston perform in January 2008 at a MIDEM gala.

Winston has spent the last three to four years traveling through France and performing. "I received strong feedback from people who heard my music," he recalls. "I trusted in that and concentrated on producing more material."

Real World director Ed Averdieck cites Winston's ability to connect with audiences as a key factor in the artist's burgeoning success. "Whether he's performing in a live setting or on television, the audience reacts," he says.

Now Winston's attention is focused on his home turf. Proper-distributed Real World will release digital and limited-edition vinyl versions of the single "In Your Hands" Aug. 10 in the United Kingdom. The album will follow Sept. 7, with "Like a Hobo" appearing as a single a week later.

U.K.-based Because is handling marketing in Britain and will do the same as the album rolls out in the coming weeks in Germany, Italy, Spain and Scandinavia, distributed by Warner Music. Winston has just signed to Universal for Canada.

Hunt is hoping for a U.S. release by next March. "We're looking closely at the U.S., but not in a rush to sign," he says. "We need to see and feel the right passion—and the best plan."

—Paul Sexton

THE 'EYES' HAVE IT

For Adam Young, public response to Owl City—his electronica alter ego—has been anything but expected. "So far," says the shy 23-year-old from Owatonna, Minn., "everything has been shocking to me."

Released July 14 exclusively through iTunes, Owl City's Universal Republic debut album, "Ocean Eyes," snared first-week sales of 20,000, according to Nielsen SoundScan. The set also bowed on several Billboard charts, including the Billboard 200 (No. 27), Electronic Albums (No. 2) and Digital Albums (No. 3).

According to Universal Republic, Owl City's current single, "Fireflies," racked up an impressive 650,000 downloads as an iTunes Single of the Week, prompting the label to bump up the "Ocean Eyes" physical release date to July 28 from Sept. 1. Thus far, the set has sold 26,000 digital copies, according to Nielsen SoundScan. Meanwhile, another album track, "Vanilla Twilight," advances 40-30 this week on the Heatseekers chart.

Not bad for someone who started making music as a way to pass time in his parents' basement. Creating music on his laptop, Young cultivated an online fan base after posting a seven-song EP, "Of June," on his

MySpace page in June 2007. The overwhelming response to the EP spawned Young's self-released full-length Owl City album, "MyWorld I'm Dreaming," in March 2008.

Universal Republic approached Young last summer on the basis of his online buzz. Written and produced by Young, "Ocean Eyes" recalls the emotionally tinged electronica pioneered by the Postal Service.

Owl City played its first live gigs in February in Minneapolis and Chicago. Young's manager Steve Brusky of Foundations Artist Management says the sold-out shows proved fans were active, "buying tickets, T-shirts and records. That was a really early indicator that [Owl City's music] was translating in the marketplace."

Next up for Owl City is a fall headlining tour that kicks off Sept. 9 and runs through October before heading to Japan in November. Earlier this summer, Owl City launched its first headlining tour and opened several dates for Relient K.

Young says he's still getting accustomed to playing in front of live audiences. "Playing live has definitely been a learning process," he says. "It's crazy, breathtaking—and inspiring."

—Jill Menze



Owl-ish alter ego: ADAM YOUNG

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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BOYS ARE BACK

>> On the heels of member Adam Yauch's cancer diagnosis, the Beastie Boys make a welcome return to the Billboard Hot 100 as "Too Many Rappers" debuts at No. 93. It's the trio's first hit on the list since 2004 and only its second since 1998's No. 28-peaking "Intergalactic."

TREAT FOR TRICK

>> Cheap Trick notches its highest-charting album on the Billboard 200 since 1990 as "The Latest" opens at No. 78. The band last went higher with "Busted," which peaked at No. 48 on the Aug. 25, 1990, chart. "Latest" is the band's 18th chart hit.



JACKSON 25

>> Twenty-five years and four days after the Jackson 5 spent its last week on the Billboard 200, the group returns to the chart at No. 186 with "Love Songs." The group last was on the list with "14 Greatest Hits" on the Aug. 4, 1984, chart. All told, "Love Songs" is the Jackson 5's 14th album to reach the Billboard 200.

CHART BEAT

>> Smokey Robinson first appeared on Billboard's charts when the Miracles' "Bad Girl" debuted on the Oct. 5, 1959, Hot 100. Forty-nine years and 10 months later, Robinson adds to his legacy, as his cover of Norah Jones' "Don't Know Why" becomes his first hit in four years on Adult R&B (No. 38).

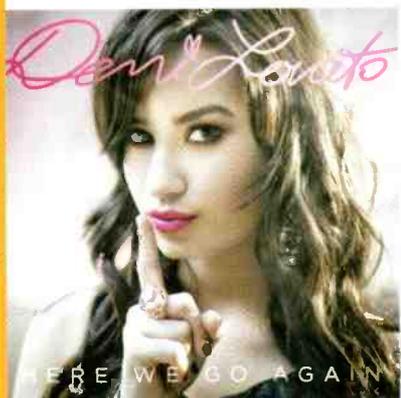
>> Since Julio Iglesias and Willie Nelson's "To All the Girls I've Loved Before" ranked at Nos. 5 and 1, respectively, on the May 19, 1984, Billboard Hot 100 and Hot Country Songs charts, only two songs have placed in the top five of both lists simultaneously. Faith Hill's "Breathe" doubled up in 2000, and, for a second week, Taylor Swift's "You Belong With Me" scores such crossover success.

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

Lovato Vs. Jackson; Chris Brown's Wedding Win

Demi Lovato's "Here We Go Again" debuts at No. 1 on the Billboard 200, but Michael Jackson's "Number Ones" was the best-selling album last week.

His 2003 hits package is the country's top seller (154,000 copies; down 20%), and sits atop the Top Compre-



hensive Albums chart (see page 36). However, on the currents-based Billboard 200 tally, Lovato's second Hollywood Records album arrives at No. 1 with 108,000 sold.

"Here" is the fourth No. 1 this year for Disney Music Group—a record for the company. Lovato follows chart-toppers by Rascal Flatts (its Lyric Street set "Unstoppable"), the Walt Disney Records soundtrack "Hannah

Montana: The Movie" and Hollywood labelmates Jonas Brothers ("Lines, Vines and Trying Times"). Previously, Disney had three No. 1s in both 2007 and 2006.

Out of the 18 No. 1s Disney has racked up in the history of the Billboard 200, 15 of them have arrived since 2003 (Over the Counter, May 2).

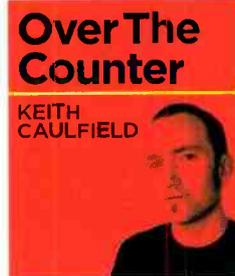
LOTS OF LOVATO: The soon-to-be 17-year-old singer/actress Demi Lovato (her birthday is Aug. 20) has been growing in popularity since her debut album was released Sept. 23, 2008.

That set, "Don't Forget," blasted onto the Billboard 200 at No. 2 with 89,000 copies on the heels of Lovato's appearance in the Disney Channel TV movie "Camp Rock."

Since then, Lovato's high-rated Disney Channel series "Sonny With a Chance" premiered in February and she co-starred in the network's June TV movie "Princess Protection Program." "Sonny" hit a series high in viewership the week ending July 5, with 5.1 million.

Concurrently, her "Forget" album made a bit of a comeback. After it sold

fewer than 3,000 weekly copies for three straight weeks in March, it rebounded, averaging 3,000-4,000 copies per week since early April. (It also helped that Hollywood Records reissued "Forget" April 7 with two new songs and a bonus DVD.) This week,



the album holds at No. 105 with 4,000 (down 5%) and reaches 435,000 in cumulative sales.

Despite all of this chart action, Lovato has yet to have an airplay hit on any of our radio lists. However, the new album's title track was the 11th-most-played song on the Radio Disney network for the week ending July 26, with 42 detections.

'FOREVER' RETURNS: In the same week that Chris Brown used his YouTube channel to apologize for assaulting Rihanna, a viral videoclip of a wedding party dancing down the aisle to Brown's song "Forever" returns him to the charts. It re-enters Hot Digital Songs at No. 21 with 50,000 downloads—up a whopping 1,721%. The previous week, it sold slightly less than 3,000.

It's the first time the uptempo song

has appeared on the list since the Jan. 31 tally. It's the best sales week for any of Brown's songs since Christmas week of 2008, when "Forever" sold 77,000 copies.

On July 20, Brown used his official YouTube channel to post a video statement about the incident with Rihanna. It has been watched 2.4 million times.

Meanwhile, newlyweds Kevin Heinz and Jill Peterson posted a YouTube clip of their wedding party a day earlier. At press time it was the site's most-viewed clip of the month, with 11.6 million views.

The couple were interviewed July 24 on NBC's "Today" and the wedding party performed its dance routine on the show the following day.

It's ironic how the beleaguered Brown has been able to make a return to the charts—thanks to the most happiest of occasions: a wedding.

But perhaps consumers were able to separate the artist from the art and focus on the song itself. Or maybe some buyers were unaware that Brown sang the song or knew of his recent troubles.

Either way, the wedding party clip has given him more positive publicity than anything else since the February altercation—and it couldn't have been better timed.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,253,000	1,350,000	21,359,000
Last Week	6,784,000	1,403,000	21,280,000
Change	-7.8%	-3.8%	0.4%
This Week Last Year	7,844,000	1,270,000	20,068,000
Change	-20.3%	6.3%	6.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	234,858,000	201,753,000	-14.1%
Digital Tracks	621,864,000	701,175,000	12.8%
Store Singles	961,000	994,000	3.4%
Total	857,683,000	903,922,000	5.4%
Albums w/TEA*	297,044,400	271,870,500	-8.5%

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

ALBUM SALES



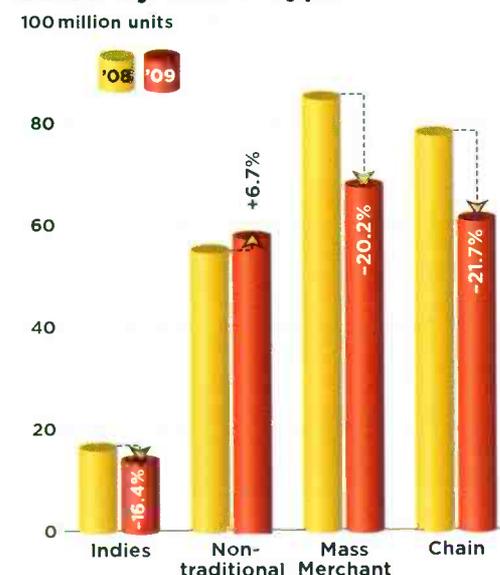
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	197,336,000	157,040,000	-20.4%
Digital	36,490,000	43,217,000	18.4%
Cassette	56,000	23,000	-58.9%
Other	976,000	1,473,000	50.9%

For week ending July 26, 2009. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen SoundScan

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 DEMI LOVATO HOLLYWOOD 003493 (18.98)	Here We Go Again		1
2	1	2	DAUGHTRY 19/RCA 53744/RMG (18.98) ⊕	Leave This Town		1
3	2	3	MAXWELL COLUMBIA 89142/SONY MUSIC (15.98) ⊕	BLACKsummers' night		1
4	4	3	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)	NOW 31		1
5	3	2	SOUNDTRACK WALT DISNEY 002970 (18.98)	Hannah Montana 3		2
6	5	5	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98)	The E.N.D.		1
7	NEW	1	JORDIN SPARKS 19/JIVE 44668/JLG (18.98) ⊕	Battlefield		7
8	10	14	GREATEST GAINER KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night		5
9	9	8	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		1
10	11	13	LADY GAGA STREAMLINE/MILNIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame		4
11	16	17	ZAC BROWN BAND ROAR BIG PICTURE/HOME GROWN/ATLANTIC 518931/AG (13.98)	The Foundation		1
12	13	9	EMINEM WEB SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse		1
13	15	18	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
14	12	6	BRAD PAISLEY ARISTA NASHVILLE 37352/SMN (18.98)	American Saturday Night		1
15	14	10	JONAS BROTHERS HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times		1
16	18	18	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		2
17	19	20	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		1
18	17	7	ROB THOMAS EMBLEM ATLANTIC 517814/AG (18.98) ⊕	Cradlesong		3
19	8	2	TWISTA GMC 96412 (18.98)	Category F5		8
20	21	16	GREEN DAY REPRISE 517153*/WARNER BROS. (18.98)	21st Century Breakdown		1
21	25	19	DAVE MATTHEWS BAND BAMA RAGS/RCA 4812*/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King		1
22	28	22	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		3
23	6	2	THE DEAD WEATHER THIRD MAN 519785*/WARNER BROS. (18.98)	Horehound		6
24	32	26	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness		1
25	33	27	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		4
26	7	2	JOE 563 00005/KEDAR (17.98)	Signature		7
27	40	25	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1
28	23	11	WILCO NONESUCH 516608*/WARNER BROS. (18.98)	Wilco (The Album)		4
29	30	24	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II		3
30	22	15	JEREMIH MICK SCHULTZ/DEF JAM 013095*/DJMG (12.98)	Jeremih		6
31	26	4	ALL TIME LOW HOPELESS 710 (15.98)	Nothing Personal		4
32	34	30	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce		2
33	37	29	SOUNDTRACK SUMMIT CHOP SHOP ATLANTIC 515923*/AG (18.98) ⊕	Twilight		1
34	36	23	SOUNDTRACK REPRISE 514284/WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Album		7
35	43	37	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		13
36	NEW	1	DJ SKRIBBLE THRIVE 90814 (18.98)	Total Club Hits 3		36
37	41	31	PINK LAFACE 36759/JLG (18.98)	Funhouse		2
38	44	38	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		3
39	46	39	THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98)	Scars & Souvenirs		26
40	42	28	CHICKENFOOT REDLINE 20091* (13.98)	Chickenfoot		4
41	NEW	1	OUR LADY PEACE COALITION 519895/ILG (15.98) ⊕	Burn Burn		41
42	51	45	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
43	53	47	THE FRAY EPIC 10202*/SONY MUSIC (18.98) ⊕	The Fray		1
44	47	48	JASON MRAZ ATLANTIC 448508*/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.		1
45	63	50	VARIOUS ARTISTS SIDEONE DUMMY 138* (8.98)	Vans Warped Tour: 2009 Tour Compilation		45
46	48	43	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside		1
47	39	21	KILLSWITCH ENGAGE ROADRUNNER 617889 (18.98) ⊕	Killswitch Engage		7
48	58	35	CHRISTE MICHELE DEF JAM 012797/DJMG (13.98) ⊕	Epiphany		1
49	66	61	KATY PERRY CAPITOL 04249* (12.98)	One Of The Boys		9
50	24	-	AUGUST BURNS RED SOLID STATE 64385* (13.98)	Constellations		24



The 2007 "American Idol" champ scores her second top 10 album as her second set arrives with 48,000 sold. Her self-titled debut entered and peaked at No. 10 with 119,000.

36 The third in the "Club Hits" series is also the third to reach the top 40, following the No. 30 peak in 2008 of the first set and the No. 16 peak earlier this year of the second.



62 With a 76% gain, the soundtrack reaches its highest rank since the April 11 chart, when it was also No. 62. The movie made its premium-cable premiere July 18 on HBO.



36 Co-headlining a summer tour with the band at No. 115, the rock act's second album enters the chart with nearly 7,000 sold. Its first set, "Mutiny," missed the Billboard 200 but peaked at No. 47 on Heatseeker Albums in 2006.



10 The band returns with its first studio set since the 2003 album "In the Pursuit of Leisure," entering with 5,000 sold. Digital downloads make up 69% of first-week sales.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	56	52	HOLLYWOOD UNDEAD A&M OCTONE 011331/IGA (12.98)	Swan Songs		22
52	52	40	VARIOUS ARTISTS SONY MUSIC/ZOMBA 012654/UME (18.98)	NOW 30		1
53	49	36	SOUNDTRACK 19/RCA 55516 EX/RMG (13.98)	American Idol: Season 8		34
54	27	-	OWL CITY UNIVERSAL REPUBLIC DIGITAL EX/UMRG (7.98)	Ocean Eyes		27
55	60	49	3OH!3 PHOTO FINISH 511181 (13.98)	Want		44
56	64	51	INCUBUS IMMORTAL/EPIC 45317*/SONY MUSIC (18.98)	Monuments And Melodies		5
57	61	46	KERI HILSON MOSLEY ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...		1
58	45	41	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last		5
59	31	-	SICK PUPPIES RMR/VIRGIN 28531/CAPITOL (12.98)	Tri-Polar		31
60	67	62	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song		28
61	54	32	REGINA SPEKTOR SIRE 519396*/WARNER BROS. (15.98) ⊕	Far		3
62	127	138	PACE SETTER SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!		1
63	29	-	SOUNDTRACK NEW LINE 39152 (15.98)	Harry Potter And The Half-Blood Prince		29
64	71	75	PHOENIX LOYALTY 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
65	NEW	1	SET YOUR GOALS EPITAPH 87028 (13.98)	This Will Be The Death Of Us		68
66	59	34	GINUWINE NOTIFI/ASYLUM 519147/WARNER BROS. (18.98)	A Man's Thoughts		1
67	83	87	CAGE THE ELEPHANT DSP/JIVE 49658/JLG (13.98)	Cage The Elephant		67
68	62	-	SOUNDTRACK NICKELODEON 53358/SONY MUSIC (13.98)	Spongebob Squarepants: Spongebob's Greatest Hits		62
69	90	114	HALESTORM ATLANTIC 518222/AG (13.98)	Halestorm		40
70	100	102	SILVERSN PICKUPS DANGERBIRD 035* (15.98)	Swoon		1
71	99	-	SOUNDTRACK FOX SIRE 518909/WARNER BROS. (13.98)	(500) Days Of Summer		71
72	81	80	KELLIE PICKLER 19/RCA 32715/SONY MUSIC (18.98) ⊕	Kellie Pickler		9
73	NEW	1	STRYPYR BIG 3 36869 (13.98)	Murder By Pride		73
74	69	59	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
75	72	68	KID ROCK TOP DOG ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus		3
76	74	86	COLDPLAY CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends		2
77	76	93	U2 ISLAND/INTERSCOPE 012630*/IGA (13.98) ⊕	No Line On The Horizon		1
78	NEW	1	CHEAP TRICK CHEAP TRICK UNLIMITED 2009* (15.98)	The Latest		78
79	73	78	WISIN & YANDEL WY/MACHETE 012967/UMLE (11.98) ⊕	La Revolucion		7
80	NEW	1	SUGAR RAY PULSE 90163 (16.98)	Music For Cougars		80
81	NEW	1	PORTUGAL. THE MAN APPROACHING AIRBALLONS 164/EQUAL VISION (13.98)	The Satanic Satanist		81
82	78	72	LIL WAYNE CASH MONEY UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		3
83	70	53	JAMIE FOXX J 41294/RMG (18.98)	Intuition		3
84	65	100	DAUGHTRY RCA 88863/RMG (18.98) ⊕	Daughtry		4
85	38	-	CLUTCH WEATHERMAKER 009 (14.98)	Strange Cousins From The West		38
86	75	54	KELLY CLARKSON S 19/RCA 32715/SONY MUSIC (18.98) ⊕	All I Ever Wanted		1
87	35	-	DEVILDRIVER ROADRUNNER 617875 (18.98) ⊕	Pray For Villains		35
88	82	69	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride		2
89	80	67	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound		7
90	86	98	DAVID COOK 19/RCA 34463/RMG (18.98)	David Cook		1
91	77	56	BEYONCE MUSIC WORLD/COLUMBIA 53949 EX/SONY MUSIC (13.98 CD/DVD) ⊕	Above And Beyonce: Video Collection & Dance Mixes (EP)		35
92	79	64	PAUL SIMON WARNER BROS. RHINO CUSTOM PRODUCTS 8321 EX/STARBUCKS (12.98)	This Better Be Good		60
93	50	-	BROOKE WHITE JUNE BABY 90162 (13.98)	High Hopes & Heartbreak		50
94	98	76	ADELE XL/COLUMBIA 31859*/SONY MUSIC (15.98)	19		10
95	95	42	JOB FOR A COWBOY METAL BLADE 14744 (13.98)	Ruination		42
96	96	90	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		9
97	68	58	VICENTE FERNANDEZ SONY MUSIC LATIN 53282 (16.98)	Necesito De Ti		58
98	89	84	ANTHONY HAMILTON MISTER'S MUSIC/SO SD DEF 23387/JLG (18.98)	The Point Of It All		12
99	106	104	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular		38
100	104	97	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1

THE BILLBOARD 200 ARTIST INDEX

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CHICO DEBARGE	148				
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DEVILDRIVER	87				
THE DEVIL WEARS PRADA	168				
KEYSHIA COLE	136				

FLO RIDA	157	HOLLYWOOD UNDEAD	51	JADAKISS	190
COLT FORD	154	ACE HOOD	149	JEREMIH	183
FOUR YEAR STRONG	115	RANDY HOUSER	134	JOB FOR A COWBOY	30
ANTHONY HAMILTON	98			JOE	26
HANK WILLIAMS JR.	175			JACK JOHNSON	164
GEORGE HARRISON	150			JAMEY JOHNSON	60
HE IS LEGEND	126			JONAS BROTHERS	15
LEVON HELM	113				
INCUBUS	56				
LADY GAGA	20				
KERI HILSON	57				
INDIRA	192				
ALAN JACKSON	74				
MICHAEL JACKSON	166				
JACKSON 5	186				

KIDZ BOP KIDS	109	122	DEMI LOVATO	1	105
THE KILLERS	183		MAINO	145	
KILLSWITCH ENGAGE	47		MARILYN MANSON	174	
KINGS OF LEON	8		MARY MARY	89	
DIANA KRALL	107		DAVE MATTHEWS BAND</		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	RE-ENTRY	39	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		19
102	119	119	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest		8
103	97	79	VARIOUS ARTISTS WALT DISNEY 003713 (18.98)	Disney Channel Playlist		72
104	91	33	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 012932/IGA (10.98)	Party Rock		33
105	105	136	DEMI LOVATO HOLLYWOOD 002132 (16.98)	Don't Forget		42
106	NEW	1	MATTHEW SWEET AND SUSANNA HOFFS SHOUT! FACTORY 11306 (15.98)	Under The Covers: Vol. 2		106
107	118	101	DIANA KRALL VERVE 012433/VG (13.98)	Quiet Nights		17
108	131	124	THE AIRBORNE TOXIC EVENT MAJORDOMO/SHOUT! FACTORY/ISLAND 012827/IDJMG (12.98)	The Airborne Toxic Event		108
109	115	107	KIDZ BOP KIDS RAZOR & TIE 89201 (13.98)	Kidz Bop Greatest Hits		107
110	NEW	1	DA' T.R.U.T.H. GROSS MOVEMENT 30036/SONY MUSIC (13.98)	The Big Picture		110
111	107	106	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		39
112	109	96	DANE COOK COMEDY CENTRAL 0085 (15.98 CD/DVD)	ISolated Incident		10
113	88	55	LEVON HELM DIRT FARMER/VANGUARD 79661*/WELK (18.98)	Electric Dirt		36
114	125	129	MAT KEARNEY AWARE/COLUMBIA 19597/SONY MUSIC (15.98)	City Of Black & White		13
115	NEW	1	FOUR YEAR STRONG DECAYDANCE 1171 SURRENDER (11.98)	Explains It All		115
116	112	94	PLEASURE P ATLANTIC 516393/AG (18.98)	The Introduction Of Marcus Cooper		10
117	190	-	RX BANDITS SARGENT HOUSE 025* (14.98)	Mandala		117
118	122	126	TENTH AVENUE NORTH REUNION 10126 (13.98)	Over And Underneath		118
119	92	85	RICK ROSS MAYBACH/SILIP-N-SLIDE/DEF JAM 012772*/IDJMG (13.98)	Deeper Than Rap		14
120	101	81	MICHAEL BUBLE 143/REPRISE 517750/WARNER BROS. (24.98 CD/DVD)	Michael Buble Meets Madison Square Garden		6
121	55	-	CELTIC THUNDER CELTIC THUNDER 013087/DECCA (18.98)	Take Me Home		55
122	123	116	KIDZ BOP KIDS RAZOR & TIE 89195 (18.98)	Kidz Bop 15		24
123	124	122	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
124	114	109	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98)	Paper Trail		43
125	158	134	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		63
126	NEW	1	HE IS LEGEND TRAGIC HERO 052 (14.98)	It Hates You		126
127	126	111	CHARLIE WILSON P MUSIC/JIVE 23389/JLG (18.98)	Uncle Charlie		23
128	111	103	THE DREAM RADIO KILLA/DEF JAM 012579*/IDJMG (13.98)	Love V/S Money		20
129	129	139	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		42
130	155	161	PAPA ROACH DGC/INTERSCOPE 012651/IGA (13.98)	Metamorphosis		18
131	121	108	THE LONELY ISLAND UNIVERSAL REPUBLIC 012576*/UMRG (13.98 CD/DVD)	Incredibad		24
132	132	130	VARIOUS ARTISTS EMI CMG/PROVIDENT INTEGRITY 887742/WORO-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		42
133	153	178	CHRIS TOMLIN SIXSTEPS 12359/SPARROW (17.98)	Hello Love		47
134	144	149	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		10
135	94	74	MOS DEF DOWNTOWN 70055* (16.98)	The Ecstatic		7
136	108	105	KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me		32
137	102	77	DREAM THEATER ROADRUNNER 617883* (18.98)	Black Clouds & Silver Linings		5
138	141	83	SUICIDE SILENCE CENTURY MEDIA 8603* (16.98)	No Time To Bleed		4
139	157	-	SOUNDTRACK REUNION 10143/SONY MUSIC (13.98)	Fireproof		139
140	142	143	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		58
141	RE-ENTRY	13	THE SCRIPT PHONOGENIC/EPIC 39450/SONY MUSIC (12.98)	The Script		13
142	116	91	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTellem		32
143	140	125	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak		35
144	NEW	1	BROOKE HOGAN SOBE 72485 (15.98)	The Redemption		144
145	57	57	MAINO HUSTLE HARD/ATLANTIC 512968/AG (13.98)	If Tomorrow Comes...		4
146	RE-ENTRY	28	SOUNDTRACK INTERSCOPE 012502/IGA (13.98)	Slumdog Millionaire		28
147	136	135	DISTURBED REPRISE 411132*/WARNER BROS. (18.98)	Indestructible		60
148	93	-	CHICO DEBARGE REALITY 00094/KEDAR (17.98)	Addiction		2
149	103	60	ACE HOOD WE THE BEST/DEF JAM 013066*/IDJMG (10.98)	Ruthless		4
150	117	88	GEORGE HARRISON DARK HORSE/APPLE 65019/CAPITOL (18.98)	Let It Roll: Songs By George Harrison		6

106
The first "Under the Covers" debuted and peaked at No. 192 in 2006. This week, the second volume debuts with 4,000 sold. It includes renditions of Fleetwood Mac's "Second Hand News" and Rod Stewart's "Maggie May."



In the last month, the Irish band (up 48%) has opened for Take That, Paul McCartney and U2. On July 21, while it was in the New York area opening for McCartney, the act appeared on "The View."



The second season of the reality TV star's VH1 series "Brooke Knows Best" premiered in June. This, her second album, starts with 3,000 sold.



Amazon's MP3 store sold this set for \$2.99 July 24 and the singer prompted his Twitter followers to pick it up there. It's up 50% in overall sales and 353% in downloads.



The album's "Show Me What I'm Looking For" appeared in TV ads last week for the film "The Time Traveler's Wife." The set is up 21% in sales.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	151	145	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		3
152	120	65	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 45347/SONY MUSIC (18.98)	NOW That's What I Call The 80s Vol. 2		37
153	NEW	1	KEITH URBAN CAPITOL NASHVILLE DIGITAL EX (9.98)	iTunes Originals		153
154	175	170	COLT FORD AVERAGE JOE S 1001 (16.98)	Ride Through The Country		154
155	160	181	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah		19
156	145	146	THE ALL-AMERICAN REJECTS DOGHOUSE DGC/INTERSCOPE 012297/IGA (13.98)	When The World Comes Down		15
157	189	177	FLO RIDA POE BOY/ATLANTIC 517813/AG (18.98)	R.O.O.T.S.: (Route Of Overcoming The Struggle)		8
158	130	113	METHOD MAN & REDMAN WU-TANG/DEF SQUAD/DEF JAM 012400*/IDJMG (13.98)	Blackout! 2		10
159	162	147	METALLICA WARNER BROS 508732* (18.98)	Death Magnetic		46
160	143	117	BUSTA RHYMES UNIVERSAL MOTOWN 012387*/UMRG (13.98)	Back On My B.S.		10
161	133	82	LAURA IZIBOR ATLANTIC 512240/AG (13.98)	Let The Truth Be Told		6
162	194	179	YEAH YEAH YEAHS DRESS UP DGC/INTERSCOPE 012735/IGA (13.98)	It's Blitz!		20
163	156	132	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334*/UMRG (13.98)	Freedom		34
164	134	141	JACK JOHNSON BRUSHFIRE 010560*/UMRG (13.98)	Sleep Through The Static		91
165	195	198	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		49
166	139	-	MICHAEL JACKSON MOTOWN 011431/UME (21.98)	Gold		139
167	178	167	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		94
168	168	176	THE DEVIL WEARS PRADA FERRET 123 (14.98)	With Roots Above And Branches Below		11
169	159	153	BRITNEY SPEARS JIVE 40387/JLG (18.98)	Circus		34
170	163	-	VARIOUS ARTISTS REUNION 10137/SONY MUSIC (13.98)	Glory Revealed II: The Word Of God In Worship		2
171	148	131	BOB DYLAN COLUMBIA 43893*/SONY MUSIC (18.98)	Together Through Life		13
172	RE-ENTRY	5	MATTHEW WEST SPARROW 84520 (12.98)	Something To Say		5
173	149	123	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 012438 EX-STARBUCKS (12.98)	World Is Africa		4
174	169	144	MARILYN MANSON INTERSCOPE 012796/IGA (13.98)	The High End Of Low		9
175	147	110	HANK WILLIAMS JR. CURB 79149 (18.98)	127 Rose Avenue		6
176	176	196	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		20
177	182	163	SLIPKNOT ROADRUNNER 617938 (18.98)	All Hope Is Gone		48
178	146	154	SAVING ABEL SKIDDCO/VIRGIN 15019/CAPITOL (12.98)	Saving Abel		36
179	152	92	WILL DOWNING PEAK 31276/CONCORD (18.98)	Classique		6
180	RE-ENTRY	2	SAFETYSUIT UNIVERSAL MOTOWN 010978/UMRG (11.98)	Life Left To Go		2
181	172	174	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		31
182	RE-ENTRY	20	ALL THAT REMAINS PROSPECTOR 82999*/RAZOR & TIE (16.98)	Overcome		20
183	187	164	THE KILLERS ISLAND 012197*/IDJMG (13.98)	Day & Age		35
184	167	160	HILLSONG HILLSONG/INTEGRITY/COLUMBIA /SONY MUSIC (13.98)	United: a CROSS/the_EARTH: Tear Down The Walls		1
185	173	159	MATT NATHANSON ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope		30
186	NEW	1	JACKSON 5 MOTOWN 012464/UME (9.98)	Love Songs		1
187	181	193	PARACHUTE MERCURY 012917/IDJMG (10.98)	Losing Sleep		10
188	171	-	TITO "EL BAMBINO" SIENTE 653883/UMLE (13.98)	El Patron		17
189	RE-ENTRY	12	MERCYME IND/COLUMBIA 46605/SONY MUSIC (16.98 CD/DVD)			12
190	150	148	JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG (13.98)	The Last Kiss		16
191	165	127	MITCHEL MUSSO WALT DISNEY 003103 (13.98)	Mitchel Musso		8
192	196	-	HINDER UNIVERSAL REPUBLIC 012201*/UMRG (13.98)	Take It To The Limit		32
193	191	166	SEAL 143 515868/WARNER BROS. (18.98)	Soul		37
194	RE-ENTRY	9	CAROLINA LIAR ATLANTIC 474364/AG (13.98)	Coming To Terms		9
195	164	120	ERIC CLAPTON AND STEVE WINWOOD WINCRAFT/DUCK/REPRISE 517584/WARNER BROS. (24.98)	Live From Madison Square Garden		10
196	128	70	MOBY LITTLE IDIOT 9416*/MUTE (15.98)	Wait For Me		4
197	179	151	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman		45
198	RE-ENTRY	9	VARIOUS ARTISTS HEAR 31130 (18.98 CD/DVD)	Playing For Change: Songs Around The World		9
199	197	183	MONTGOMERY GENTRY CRACKER BARREL 49446/SMN (11.98)	For Our Heroes		0
200	113	44	SON VOLT ROUNDER 613274* (15.98)	American Central Dust		3

MGMT	99	NICKELBACK	16	KINK	72	PAUL SIMON	92	SUGAR RAY	80	HANNAH MONTANA: THE MOVIE	13	FALLEN: THE ALBUM ... TWILIGHT	34	TWISTA	19	GLORY REVEALED II: THE WORD OF GOD IN WORSHIP	45	CHARLIE WILSON ... WISIN & YANUEL	127
CHRISTETTE MICHELE	48	OUR LADY PEACE	41	PLEASURE P	116	FRANK SINATRA	125	SUICIDE SILENCE	138	HARRY POTTER AND THE HALF-BLOOD PRINCE	63	U2	77	WORLD IS AFRICA	173	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	132	WILCO	28
MOBY	196	OWL CITY	54	SAFETYSUIT	180	SLIPKNOT	177	MATTHEW SWEET AND SUSANNA HOFFS	106	MAMMA MIA!	62	CARRIE UNDERWOOD	88	THE 80S VOL. 2	152	THE 80S VOL. 2	152	THE 80S VOL. 2	152
MONTGOMERY GENTRY	199	BRAD PAISLEY	14	SAVING ABEL	178	MICHAEL W. SMITH	155	MAMMA MIA!	62	THE THEORY OF A DEADMAN	39	NOW 31	52	NOW THAT'S WHAT I CALL THE 80S VOL. 2	152	PLAYING FOR CHANGE: SONGS AROUND THE WORLD	198	KANYE WEST	143
MOS DEF	135	PAPA ROACH	130	THE SCRIPT	141	SON VOLT	200	SLUMDOG MILLIONAIRE	146	THIRD DAY	18	NOW THAT'S WHAT I CALL THE 80S VOL. 2	152	THE 80S VOL. 2	152	SONGS AROUND THE WORLD	198	MATTHEW WEST	172
JASON MRAZ	44	RASCAL FLATTS	27	SEAL	193	SOULJA BOY TELLEM	142	SLUMDOG MILLIONAIRE	146	ROB THOMAS	124	THE 80S VOL. 2	152	THE 80S VOL. 2	152	SONGS AROUND THE WORLD	198	MATTHEW WEST	172
MITCHEL MUSSO	191	RISE AGAINST	129	SEETHER	96	THE SCRIPT	141	SLUMDOG MILLIONAIRE	146	T.I.	124	THE 80S VOL. 2	152	THE 80S VOL. 2	152	SONGS AROUND THE WORLD	198	MATTHEW WEST	172
MONTGOMERY GENTRY	199	RISE AGAINST	129	SET YOUR GOALS	65	SON VOLT	200	SLUMDOG MILLIONAIRE	146	THE TING TINGS	140	THE 80S VOL. 2	152	THE 80S VOL. 2	152	SONGS AROUND THE WORLD	198	MATTHEW WEST	172
MOS DEF	135	RICK ROSS	119	SHINEDOWN	24	SOULJA BOY TELLEM	142	SLUMDOG MILLIONAIRE	146	TITO "EL BAMBINO"	188	THE 80S VOL. 2	152	THE 80S VOL. 2	152	SONGS AROUND THE WORLD	198	MATTHEW WEST	172
JASON MRAZ	44	RICK RO																	

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	120	#1 MICHAEL JACKSON <small>5 WKS</small> MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	■
2	2	18	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (25.98)	The Essential Michael Jackson	■
3	3	266	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (19.98)	Thriller	◆
4	5	116	MICHAEL JACKSON EPIC/LEGACY 66072*/SONY MUSIC (12.98)	Bad	■
5	4	196	MICHAEL JACKSON EPIC/LEGACY 66070*/SONY MUSIC (12.98)	Off The Wall	■
6	6	123	MICHAEL JACKSON EPIC/LEGACY 66071*/SONY MUSIC (12.98)	Dangerous	■
7	7	5	JACKSON 5 MOTOWN 530558/UMG (13.98)	The Ultimate Collection	■
8	8	7	JACKSON 5 MOTOWN 007718/UMG (9.98)	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	■
9	15	103	GREATEST GAINER CASTING CROWNS <small>5 WKS</small> BEACH STREET 10733/REUNION (18.98)	Casting Crowns	■
10	11	14	MICHAEL JACKSON MJJ/EPIC 68000*/SONY MUSIC (13.98)	Blood On The Dance Floor: HIStory In The Mix	■
11	9	37	MICHAEL JACKSON EPIC 85250/SONY MUSIC (13.98)	Greatest Hits: HIStory - Volume 1	■
12	10	33	MICHAEL JACKSON EPIC 69400*/SONY MUSIC (12.98)	Invincible	■
13	18	496	ABBA POLAR POLYDOR 517007/UMG (18.98/12.98)	Gold - Greatest Hits	■
14	13	1004	BOB MARLEY AND THE WAILERS TUFF GONG ISLAND 548904*/UMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆
15	16	820	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (18.98/12.98) ⊕	Journey's Greatest Hits	◆
16	17	645	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	■
17	HOT SHOT DEBUT		THE JACKSONS EPIC/SONY MUSIC CUSTOM MARKETING GROUP 23941/SONY MUSIC (6.98)	Live	■
18	20	199	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	■
19	RE-ENTRY		SOUNDTRACK POLYDOR/UNIVERSAL 825095/UMG (18.98)	Grease	■
20	19	279	GUNS N' ROSES GEFFEN 001714/IGA (16.98)	Greatest Hits	■
21	23	111	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	■
22	22	123	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	■
23	21	115	LINKIN PARK MACHINE SHOP 44477*/WARNER BROS. (18.98) ⊕	Minutes To Midnight	■
24	12	41	MICHAEL JACKSON EPIC 59000*/SONY MUSIC (32.98)	HIStory: Past, Present And Future Book 1	■
25	24	24	KINGS OF LEON RCA 03776*/RMG (13.98)	Because Of The Times	■
26	25	88	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Mothership	■
27	29	221	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	■
28	27	431	THE BEATLES APPLE 2932*/CAPITOL (18.98/12.98)	1	◆
29	31	1665	PINK FLOYD CAPITOL 46001* (18.98/10.98)	Dark Side Of The Moon	◆
30	26	46	TOM PETTY AND THE HEARTBREAKERS GEFFEN 010327/UMG (13.98)	Greatest Hits	■
31	33	17	KINGS OF LEON RCA 64544/RMG (11.98)	Aha Shake Heartbreak	■
32	28	889	AC/DC EPIC/LEGACY 80207*/SONY MUSIC (17.98) ⊕	Back In Black	◆
33	14	43	TOBYMAC FOREFRONT 70379 (17.98) ⊕	(portable sounds)	■
34	41	897	METALLICA ELEKTRA 61113*/AG (18.98)	Metallica	◆
35	30	193	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 71197/SMN (18.98)	Some Hearts	■
36	32	193	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams	■
37	37	763	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits	■
38	36	140	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	■
39	39	70	KORN JMMORTAL EPIC 92700/SONY MUSIC (18.98 CD/DVD) ⊕	Greatest Hits Vol. I	■
40	38	234	ELVIS PRESLEY RCA 68079*/SONY MUSIC (19.98/12.98)	Elvis: 30 #1 Hits	■
41	40	89	GARTH BROOKS PEARL 213 (15.98 CD/DVD) ⊕	The Ultimate Hits	■
42	34	141	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	■
43	35	41	AEROSMITH GEFFEN/COLUMBIA 00867/SONY MUSIC (18.98)	Devil's Got A New Disguise: The Very Best Of Aerosmith	■
44	43	231	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	■
45	42	364	LINKIN PARK WARNER BROS. 47755 (18.98/12.98)	[Hybrid Theory]	◆
46	48	476	FLEETWOOD MAC WARNER BROS. 25801 (18.98)	Greatest Hits	■
47	RE-ENTRY		CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door	■
48	RE-ENTRY		THE JACKSONS SONY MUSIC CUSTOM MARKETING GROUP 21343/SONY MUSIC (6.98)	Super Hits	■
49	44	131	BRAD PAISLEY ARISTA NASHVILLE 69642/SMN (18.98)	Time Well Wasted	■
50	RE-ENTRY		MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	Michael Buble	■

"Grease" is still the word. On Top Pop Catalog Albums and Top Soundtracks, the album surges with big gains (selling 5,000 copies) after two digital retailers discounted the set. Amazon's MP3 store offered it as a daily deal for \$2.99, and Apple's iTunes store included it in a promotion that sold selected soundtracks for \$7.99. "Grease" is up 243% in overall sales and up 601% in downloads. All told, download sales of soundtracks rise 21%.



TOP COMPREHENSIVE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	103	#1 MICHAEL JACKSON <small>4 WKS</small> MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	■
2	HOT SHOT DEBUT		DEMI LOVATO HOLLYWOOD 003493 (18.98)	Here We Go Again	■
3	1	2	DAUGHTRY 19/RCA 53744/RMG (18.98) ⊕	Leave This Town	■
4	3	12	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (25.98)	The Essential Michael Jackson	■
5	4	31	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (19.98)	Thriller	◆
6	5	3	MAXWELL COLUMBIA 89142/SONY MUSIC (15.98) ⊕	BLACKsummers'night	■
7	7	1	VARIOUS ARTISTS EMI/UNIVERSAL ZOMBA 28617/SONY MUSIC (18.98)	NOW 31	■
8	6	3	SOUNDTRACK WALT DISNEY 002970 (18.98)	Hannah Montana 3	■
9	11	7	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98)	The E.N.D.	■
10	NEW		JORDIN SPARKS 19/JIVE 44668/JLG (18.98) ⊕	Battlefield	■
11	17	44	GREATEST GAINER KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night	■
12	16	37	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	■
13	9	5	MICHAEL JACKSON EPIC/LEGACY 66072*/SONY MUSIC (12.98)	Bad	■
14	8	5	MICHAEL JACKSON EPIC/LEGACY 66070*/SONY MUSIC (12.98)	Off The Wall	■
15	10	5	MICHAEL JACKSON EPIC/LEGACY 66071*/SONY MUSIC (12.98)	Dangerous	■
16	18	39	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	■
17	14	5	JACKSON 5 MOTOWN 530558/UMG (13.98)	The Ultimate Collection	■
18	24	36	ZAC BROWN BAND ROAR BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	■
19	20	10	EMINEM WBS/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	■
20	22	18	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	■
21	19	4	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (18.98)	American Saturday Night	■
22	21	6	JONAS BROTHERS HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times	■
23	26	36	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	■
24	27	16	JASON ALDEAN BROKEN BOW 7837 (18.98)	Wide Open	■
25	25	4	ROB THOMAS EMBLEM/ATLANTIC 517814/AG (18.98) ⊕	Cradlesong	■
26	15	2	TWISTA GMM 96412 (18.98)	Category F5	■
27	30	11	GREEN DAY REPRISE 517153*/WARNER BROS. (18.98)	21st Century Breakdown	■
28	34	8	DAVE MATTHEWS BAND BAMA RECORDS/RCA 48712*/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King	■
29	37	45	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	■
30	12	2	THE DEAD WEATHER THIRD MAN 519785*/WARNER BROS. (18.98)	HorehDund	■
31	41	57	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness	■
32	23	5	JACKSON 5 MOTOWN 007718/UMG (9.98)	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	■
33	42	67	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	■
34	13	2	JOE 563 00005/KEDAR (17.98)	Signature	■
35	49	16	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	■
36	32	4	WILCO NONESUCH 516808*/WARNER BROS. (18.98)	Wilco (The Album)	■
37	39	10	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II	■
38	31	4	JEREMIH MICK SCHULTZ/DEF JAM 013095*/IDJMG (12.98)	Jeremih	■
39	35		ALL TIME LOW HOPELESS 710 (15.98)	Nothing Personal	■
40	43	36	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am... Sasha Fierce	■
41	46	38	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC (18.98) ⊕	Twilight	■
42	45	5	SOUNDTRACK REPRISE 519264/WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Album	■
43	82	79	PACE SETTER CASTING CROWNS BEACH STREET 10723/REUNION (18.98)	Casting Crowns	■
44	52	18	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	■
45	NEW		DJ SKRIBBLE THRIVE 90814 (18.98)	Total Club Hits 3	■
46	50	39	PINK LAFACE 36759/JLG (18.98)	Funhouse	■
47	53	144	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	■
48	55	69	THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98)	Scars & Souvenirs	■
49	64	5	MICHAEL JACKSON MJJ/EPIC 68000*/SONY MUSIC (13.98)	Blood On The Dance Floor: HIStory In The Mix	■
50	51	8	CHICKENFOOT REDLINE 20091* (13.98)	Chickenfoot	■

While Michael Jackson continues to monopolize the Top Comprehensive Albums and Top Pop Catalog Albums charts, an old Jacksons album debuts on the latter. The 1981 set "Live," the group's only in-concert album, debuts at No. 17 with nearly 5,000 sold. That's the album's best sales week since Nielsen SoundScan began tracking data in 1991. "Live" was unavailable as a CD until recently, when it was reissued as a budget title.



AOL RADIO AOL radio .com

The week's most-streamed songs on AOL Radio.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	2	7	#1 SECOND CHANCE <small>5 WKS</small> SHINEDOWN (ATLANTIC)	
2	1	2	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
3	3	1	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)	
4	4	3	NO SURPRISE DAUGHTRY (19/RCA/RMG)	
5	5	1	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	
6	6	1	WAKING UP IN VEGAS KATY PERRY (CAPITOL)	
7	7	1	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
8	8	5	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)	
9	9	6	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	
10	10	3	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)	
11	11	1	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL)	
12	12	5	YOU FOUND ME THE FRAY (EPIC)	
13	13	4	KNOCK YOU DOWN KERI HILSON FEATURING KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
14	14	6	BOOM BOOM POW THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
15	15	1	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	

YAHOO VIDEO MUSIC .com

The week's most-streamed video clips on Yahoo! Music.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	2	#1 OBSESSED <small>2 WKS</small> MARIAH CAREY (ISLAND/IDJMG)	
2	2	7	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	
3	4	7	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
4	7	7	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
5	3	5	THRILLER MICHAEL JACKSON (EPIC/LEGACY)	
6	8	3	IN YOUR EYES KYLIE MINOQUE (CAPITOL)	
7	6	5	BEAT IT MICHAEL JACKSON (EPIC/LEGACY)	
8	10	4	CIRCUS BRITNEY SPEARS (JIVE/JLG)	
9	9	4	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	
10	10	3	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)	
11	11	1	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
12	12	3	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
13	13	1	UMBRELLA RIHANNA FEATURING JAY-Z (SRP/DEF JAM/IDJMG)	
14	14	1	LIVE YOUR LIFE T.I. FEATURING RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	
15	15	1	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)	

TOP SOUNDTRACKS™ .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	3	#1 HANNAH MONTANA 3 <small>3 WKS</small> SOUNDTRACK (WALT DISNEY)	
2	2	18	HANNAH MONTANA: THE MOVIE SOUNDTRACK (WALT DISNEY)	
3	5	38	TWILIGHT SOUNDTRACK (SUMMIT/CHOP SHOP/ATLANTIC/AG)	
4	4	5	TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM SOUNDTRACK (REPRISE/WARNER BROS.)	
5	4	4	AMERICAN IDOL: SEASON 8 SOUNDTRACK (19/RCA/RMG)	
6	9	55	MAMMA MIA! SOUNDTRACK (DECCA)	
7	3	1	HARRY POTTER AND THE HALF-BLOOD PRINCE SOUNDTRACK (NEW LINE)	
8	7	9	SPONGEBOB SQUAREPANTS: SPONGEBOB'S GREATEST HITS SOUNDTRACK (NICKELODEON/SONY MUSIC)	
9	8	1	(500) DAYS OF SUMMER SOUNDTRACK (FOX/SIRE/WARNER BROS.)	
10	23	191	GREASE SOUNDTRACK (POLYDOR/UNIVERSAL/UMG)	
11	11	2	FIREPROOF SOUNDTRACK (REUNION/SONY MUSIC)	
12	13	31	SLUMDOG MILLIONAIRE SOUNDTRACK (INTERSCOPE/IGA)	
13	13	75	JUNO SOUNDTRACK (FOX/RHINO/AG)	
14	22	149	MOULIN ROUGE SOUNDTRACK (INTERSCOPE)	
15	19	326	O BROTHER, WHERE ART THOU? SOUNDTRACK (LDST HIGHWAY/MERCURY/IDJMG)	

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	1	16	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
3	3	7	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
4	5	13	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	4	11	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
6	8	11	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
7	6	21	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
8	11	13	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	10	12	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
10	9	21	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
11	7	16	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
12	12	14	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
13	13	21	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
14	14	16	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
15	17	10	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
16	15	21	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
17	19	12	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
18	22	12	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
19	20	34	YOU FOUND ME	THE FRAY (EPIC)
20	27	9	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)
21	16	32	SECOND CHANCE	SHINEDOWN (ATLANTIC)
22	18	47	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
23	28	12	PRETTY WINGS	MAXWELL (COLUMBIA)
24	32	5	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLY GROUNDS/JRMG)
25	31	5	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/JRMG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	29	8	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
27	21	25	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
28	34	7	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
29	40	4	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
30	26	45	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
31	24	14	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
32	35	9	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)
33	38	10	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
34	25	17	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)
35	37	9	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
36	46	7	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
37	42	10	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
38	58	3	GOOD GIRLS GO BAD	CORINA STRAIN FEAT. LEIGHTON MEESTER (DECA/DANCE/FILED BY HANNAH/ATLANTIC/RRP)
39	56	2	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
40	30	16	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
41	39	8	LAST CHANCE	GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
42	44	8	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
43	48	6	LIVING FOR THE NIGHT	GEOFFREY STRAIT (MCA NASHVILLE)
44	47	5	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
45	51	3	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
46	57	5	ICE CREAM PAINT JOB	DORRUGH (NGENIUS/E1)
47	33	19	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
48	62	4	THROW IT IN THE BAG	FABOLOUS FEAT. THE DREAM (DEBERT STORM/DEF JAM/IDJMG)
49	52	4	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
50	49	4	TRUST	KEYSHIA COLE DUET WITH MONICA (IMAN/GEFFEN/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	54	8	NEW DIVIDE	LINNKIN PARK (MACHINE SHOP/WARNER BROS.)
52	45	27	RIGHT ROUND	FLO RIDA (PDE BOY/ATLANTIC)
53	55	13	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)
54	53	5	SO FINE	SEAN PAUL (VP/ATLANTIC)
55	50	17	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
56	43	15	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
57	59	13	STRANGE	REBA (STARS/BUCK/VALORY)
58	63	8	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
59	66	7	SMALL TOWN USA	JUSTIN MOORE (VALORY)
60	61	17	OUT LAST NIGHT	KENNY CHESNEY (BNA)
61	64	5	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
62	65	7	BAREFOOT AND CRAZY	JACK INGRAM (BIG MACHINE)
63	68	2	NEVER SAY NEVER	THE FRAY (EPIC)
64	60	11	ALWAYS STRAPPED	BIDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
65	-	1	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
66	75	2	IT'S A BUSINESS DOING PLEASURE WITH YOU	TIM MCGRAW (CURB)
67	-	1	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
68	73	2	21 GUNS	GREEN DAY (REPRISE)
69	-	1	BE ON YOU	FLO RIDA FEATURING NE-YO (PDE BOY/ATLANTIC)
70	67	18	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
71	-	1	AMERICAN RIDE	TOBY KEITH (SHO'DOG NASHVILLE)
72	70	4	INDIAN SUMMER	BROOKS & DUNN (ARISTA NASHVILLE)
73	71	6	WILD AT HEART	GLORIANA (EMBLEM REPRISE/WARNER BROS./WRN)
74	72	7	ON THE OCEAN	KJON (UP&UP/DEF TUNE/UNIVERSAL REPUBLIC)
75	74	2	COME BACK TO ME	DAVID COOK (19/RCA/RMG)

1,296 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.

ALBUM CHARTS

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

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

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

SONG CHARTS

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

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

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

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

RECURRENT RULES
Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously 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.

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

AWARD CERT. LEVELS

ALBUM CHARTS
● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral 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). ② 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). Numeral 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 shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS
● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ● IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. ● IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	7	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	■
2	10	24	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	■
3	2	7	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	■
4	3	12	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	■
5	4	13	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	■
6	8	5	HERE WE GO AGAIN	DEMI LOVATO (HOLLYWOOD)	■
7	19	10	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)	■
8	5	17	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	■
9	7	8	GOOD GIRLS GO BAD	CORINA STRAIN FEAT. LEIGHTON MEESTER (DECA/DANCE/FILED BY HANNAH/ATLANTIC/RRP)	■
10	12	18	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	■
11	9	15	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)	■
12	11	10	NEW DIVIDE	LINNKIN PARK (MACHINE SHOP/WARNER BROS.)	●
13	13	5	21 GUNS	GREEN DAY (REPRISE)	■
14	17	3	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	■
15	18	13	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	■
16	14	22	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	■
17	46	3	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	■
18	6	3	H HE COULD BE THE ONE	HANNAH MONTANA (WALT DISNEY)	■
19	15	14	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	■
20	20	31	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)	■
21	-	38	FOREVER	CHRIS BROWN (JIVE/JLG)	■
22	35	4	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLY GROUNDS/JRMG)	■
23	29	6	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	■
24	22	39	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	■
25	52	16	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	■

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	24	12	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	■
27	26	17	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	■
28	34	6	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)	■
29	27	26	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	■
30	30	7	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	■
31	16	4	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	■
32	31	28	SECOND CHANCE	SHINEDOWN (ATLANTIC)	■
33	-	3	MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)	■
34	32	21	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	■
35	51	4	I'M IN MIAMI TRICK	LMFAO (PARTY ROCK/INTERSCOPE)	■
36	37	7	NEVER SAY NEVER	THE FRAY (EPIC)	■
37	39	28	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	■
38	36	14	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	■
39	38	9	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)	■
40	-	1	THE ONE	MARY J. BLIGE FEAT. DRAKE (MTRIA/ARCH/GEFFEN/INTERSCOPE)	■
41	25	17	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)	■
42	23	5	BILLIE JEAN	MICHAEL JACKSON (EPIC/LEGACY)	■
43	44	24	RIGHT ROUND	FLO RIDA (PDE BOY/ATLANTIC)	■
44	42	6	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)	■
45	59	4	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)	■
46	21	5	MAN IN THE MIRROR	MICHAEL JACKSON (EPIC/LEGACY)	■
47	41	13	GOODBYE	KRISTINA DEBARGE (SODAPOP/ISLAND/IDJMG)	■
48	49	4	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	■
49	43	10	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)	■
50	62	2	ICE CREAM PAINT JOB	DORRUGH (NGENIUS/E1)	■

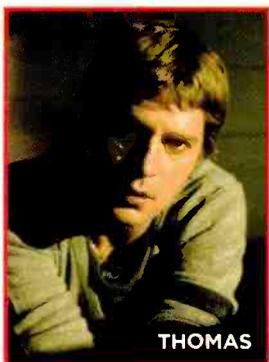
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/JRMG)	■
52	73	10	SHOW ME WHAT I'M LOOKING FOR	CARDLINA LIAR (ATLANTIC)	■
53	53	16	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)	■
54	33	5	BEAT IT	MICHAEL JACKSON (EPIC/LEGACY)	■
55	63	4	WANTED	JESSIE JAMES (MERCURY/IDJMG)	■
56	45	65	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	■
57	56	54	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	■
58	28	2	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	■
59	55	17	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	■
60	-	2	JUMP	FLO RIDA FEAT. NELLY FURTADO (PDE BOY/ATLANTIC)	■
61	-	1	CATCH ME	DEMI LOVATO (HOLLYWOOD)	■
62					

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	14	#1 WAKING UP IN VEGAS KATY PERRY (CAPITOL)
2	1	13	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	5	8	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
4	6	7	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	4	17	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
6	3	20	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)
7	9	10	KNOCK YOU DOWN KE\$H HILSON FEAT. KANYE WEST & NE-YO (MOSLEYZONE 4/INTERSCOPE)
8	8	13	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
9	7	16	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
10	10	21	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
11	13	9	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
12	15	6	GOOD GIRLS GO BAD DORIS STARSHIP FEAT. LIGHTNIN' MCSEAN (FUELED BY RAMEN/ATLANTIC/RRP)
13	11	23	SECOND CHANCE SHINEDOWN (ATLANTIC)
14	12	15	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
15	19	5	USE SOMEBODY KINGS OF LEON (RCA/RMG)
16	20	5	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
17	14	24	HALO BEYONCE (MUSIC WORLD/COLUMBIA)
18	17	19	THAT'S NOT MY NAME THE TING TINGS (COLUMBIA)
19	21	10	NO SURPRISE DAUGHTRY (19/RCA/RMG)
20	16	11	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
21	18	16	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
22	22	9	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
23	23	13	WANTED JESSIE JAMES (MERCURY/IDJMG)
24	24	9	NEVER SAY NEVER THE FRAY (EPIC)
25	40	2	GREATEST GAINER SHE WOLF SHAKIRA (EPIC)
26	28	3	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)
27	26	9	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
28	27	6	I'M IN MIAMI TRICK LMFAO (PARTY ROCK/INTERSCOPE)
29	31	5	HUSH HUSH THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
30	34	3	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
31	32	3	RADAR BRITNEY SPEARS (JIVE/JLG)
32	29	6	WHEN LOVE TAKES OVER DAVID GUETTA FEAT. KELLY ROWLAND (GUM/AUSTRALEWORKS/CAPITOL)
33	33	4	SO FINE SEAN PAUL (VP/ATLANTIC)
34	39	2	HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)
35	36	4	JUMP FLOR RIDA FEAT. NELLY FURTADO (POE BOY/ATLANTIC)
36	37	3	WHO'S GOT YOUR MONEY? TINA PAROL (UNIVERSAL MOTOWN)
37	NEW		DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
38	30	14	GOODBYE KRISTINA DEBARGE (SODAPOP/ISLAND/IDJMG)
39	NEW		SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
40	NEW		ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)

Already the only male artist with multiple No. 1s on the Adult Top 40 chart, Rob Thomas notches his third chart-topper, as "Her Diamonds" rises 3-1. He previously reigned as a guest on Santana's "Smooth," which spent a format-record 25 weeks at No. 1, and with "Lonely No More."

Thomas ties Pink for most No. 1s by a solo artist. Among all acts, Nickelback has the most No. 1s (five), and Thomas' group Matchbox Twenty is second with four. Daughtry, Goo Goo Dolls and Santana also have three No. 1s each.

On Mainstream Top 40, Katy Perry is the fourth female artist since 2000 to earn at least two chart-toppers from a debut album, as "Waking Up In Vegas" rolls 2-1. (Her other No. 1, "Hot N Cold," led for three weeks.) Christina Aguilera, Avril Lavigne and Lady Gaga are the other three female artists who achieved the feat this decade.



THOMAS

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	20	#1 THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	2	40	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	51	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
4	5	27	YOU FOUND ME THE FRAY (EPIC)
5	6	41	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)
6	4	45	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)
7	7	40	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)
8	8	24	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
9	9	11	GREATEST GAINER HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
10	13	14	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
11	12	16	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
12	11	30	HOT N COLD KATY PERRY (CAPITOL)
13	16	16	HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
14	14	25	IF YOU DON'T KNOW ME BY NOW SEAL (143/WARNER BROS.)
15	15	25	JUST GO LIONEL RICHIE (DEF JAM/IDJMG)
16	17	21	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)
17	23	6	ELECTRICITY ELTON JOHN (MERCURY/DECCA BROADWAY/DECCA)
18	18	12	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
19	19	7	NO SURPRISE DAUGHTRY (19/RCA/RMG)
20	22	10	COME BACK TO ME DAVID COOK (19/RCA/RMG)
21	20	5	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
22	26	2	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
23	28	12	HEART ON MY SLEEVE MICHAEL JOHNS (IRF/DOWNTOWN)
24	21	8	SECOND CHANCE SHINEDOWN (ATLANTIC)
25	24	10	NO BOUNDARIES KRIS ALLEN (19/JIVE/JLG)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	3	14	#1 HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
2	1	18	SECOND CHANCE SHINEDOWN (ATLANTIC)
3	4	15	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
4	2	18	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
5	5	12	NO SURPRISE DAUGHTRY (19/RCA/RMG)
6	9	13	GREATEST GAINER USE SOMEBODY KINGS OF LEON (RCA/RMG)
7	1	16	COME BACK TO ME DAVID COOK (19/RCA/RMG)
8	8	11	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
9	7	10	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
10	11	7	FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
11	12	12	NEVER SAY NEVER THE FRAY (EPIC)
12	16	6	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
13	15	18	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
14	17	16	SHE IS LOVE PARACHUTE (MERCURY/IDJMG)
15	14	20	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	13	8	21 GUNS GREEN DAY (REPRISE)
17	13	14	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
18	23	4	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
19	21	11	LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)
20	24	17	STAY SAFETYSUIT (UNIVERSAL MOTOWN)
21	25	13	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
22	19	20	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
23	22	13	HALO BEYONCE (MUSIC WORLD/COLUMBIA)
24	26	5	STARING DOWN COLLECTIVE SOUL (LOUD & PROUD/ROADRUNNER/RRP)
25	29	4	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	8	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	NEW		HOT SHOT DEBUT GREATEST GAINER PEARL JAM (MONKEYWRENCH)
3	2	8	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
4	3	8	USE SOMEBODY KINGS OF LEON (RCA/RMG)
5	4	8	PANIC SWITCH SILVERSN PICKUPS (DANGEROUS)
6	5	8	21 GUNS GREEN DAY (REPRISE)
7	6	8	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
8	7	7	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
9	8	8	CHAMPAGNE CAVO (REPRISE)
10	12	8	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
11	9	8	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)
12	11	5	JARS CHEVELLE (EPIC)
13	10	8	KNOW YOUR ENEMY GREEN DAY (REPRISE)
14	16	8	NOTION KINGS OF LEON (RCA/RMG)
15	15	8	SEX ON FIRE KINGS OF LEON (RCA/RMG)
16	21	8	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
17	14	8	SECOND CHANCE SHINEDOWN (ATLANTIC)
18	24	8	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
19	18	8	CARELESS WHISPER SEETHER (WINO-UP)
20	17	8	KIDS MIGHT (COLUMBIA)
21	22	8	I GET OFF HALESTORM (ATLANTIC)
22	23	8	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
23	13	8	DROWNING (FACE DOWN) SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
24	25	8	I DON'T CARE APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)
25	19	8	THE NIGHT DISTURBED (REPRISE)
26	31	3	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
27	26	6	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
28	27	8	I'VE GOT FRIENDS MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
29	29	8	SCARLET LETTERS MUDVAYNE (EPIC)
30	28	8	DO WHAT YOU DO MUDVAYNE (EPIC)
31	20	8	LIFELINE PAPA ROACH (DGC/INTERSCOPE)
32	33	4	A LOOKING IN VIEW ALICE IN CHAINS (VIRGIN/CAPITOL)
33	32	4	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)
34	39	7	I ALMOST TOLD YOU THAT I LOVED YOU PAPA ROACH (DGC/INTERSCOPE)
35	37	4	SHE'S A GENIUS JET (FIVE SEVEN/CAPITOL)
36	36	8	CONTAGIOUS TRAPT (ELEVEN SEVEN)
37	38	8	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJOR/DOME/SHOUT FACTORY/ISLAND/IDJMG)
38	35	3	1901 PHOENIX (LOYAUTE/GLASSNOTE)
39	30	8	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
40	34	8	HALF-TRUISM THE OFFSPRING (COLUMBIA)
41	41	8	HEARTLESS THE FRAY (EPIC)
42	50	2	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
43	44	6	THIS IS IT STAINED (FLIP/ATLANTIC)
44	40	8	SINK INTO ME TAKING BACK SUNDAY (WARNER BROS.)
45	46	8	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
46	42	8	LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)
47	45	6	IT'S ALRIGHT 311 (VOLCANO/JLG)
48	49	3	SAY IT BLUE OCTOBER (BRANDD/UNIVERSAL MOTOWN)
49	48	8	HATE MY LIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
50	NEW		SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (BOO BOO WAXANTI/UNIVERSAL REPUBLIC)

On the Triple A chart (at billboard .biz/charts), U2 collects its record-extending 20th top 10, as "I'll Go Crazy If I Don't Go Crazy Tonight" advances 13-10. Trailing U2's sum, which includes a chart-record 10 No. 1s, are Dave Matthews Band (17 top 10s) and Coldplay (14).



U2

ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	10	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	18	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
3	1	15	CHAMPAGNE CAVO (REPRISE)
4	4	7	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
5	5	11	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
6	6	17	I GET OFF HALESTORM (ATLANTIC)
7	7	20	SCARLET LETTERS MUDVAYNE (EPIC)
8	8	5	JARS CHEVELLE (EPIC)
9	9	12	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)
10	10	14	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
11	12	12	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
12	13	8	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
13	11	20	DROWNING (FACE DOWN) SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
14	14	25	THE NIGHT DISTURBED (REPRISE)
15	20	1	A LOOKING IN VIEW ALICE IN CHAINS (VIRGIN/CAPITOL)
16	19	20	FAR FROM OVER REV THEORY (VAN HOWNES/MALDOF/DGC/INTERSCOPE)
17	18	44	DO WHAT YOU DO MUDVAYNE (EPIC)
18	17	12	SULFER SLIPKNOT (ROADRUNNER/RRP)
19	15	24	CONTAGIOUS TRAPT (ELEVEN SEVEN)
20	NEW		GREATEST GAINER THE FIXER PEARL JAM (MONKEYWRENCH)
21	22	7	I ALMOST TOLD YOU THAT I LOVED YOU PAPA ROACH (DGC/INTERSCOPE)
22	31	2	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
23	23	6	21 GUNS GREEN DAY (REPRISE)
24	24	6	INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
25	21	15	KNOW YOUR ENEMY GREEN DAY (REPRISE)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	10	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	18	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
3	7	7	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
4	4	15	KNOW YOUR ENEMY GREEN DAY (REPRISE)
5	5	15	OH YEAH CHICKENFÖT (REOLINE)
6	6	14	CHAMPAGNE CAVO (REPRISE)
7	3	19	DROWNING (FACE DOWN) SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
8	9	12	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
9	10	16	I GET OFF HALESTORM (ATLANTIC)
10	8	27	LIFELINE PAPA ROACH (DGC/INTERSCOPE)
11	13	22	THE NIGHT DISTURBED (REPRISE)
12	12	37	SOMETHING IN YOUR MOUTH NICKELBACK (ROADRUNNER/RRP)
13	11	24	HATE MY LIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
14	14	46	SECOND CHANCE SHINEDOWN (ATLANTIC)
15	17	7	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
16	20	8	21 GUNS GREEN DAY (REPRISE)
17	15	4	SHE'S A GENIUS JET (FIVE SEVEN/CAPITOL)
18	18	3	A LOOKING IN VIEW ALICE IN CHAINS (VIRGIN/CAPITOL)
19	NEW		GREATEST GAINER THE FIXER PEARL JAM (MONKEYWRENCH)
20	16	11	USE SOMEBODY KINGS OF LEON (RCA/RMG)
21	23	12	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)
22	21	10	THIS IS IT STAINED (FLIP/ATLANTIC)
23	22	4	JARS CHEVELLE (EPIC)
24	27	7	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
25	24	12	ANYTHING GOES AC/DC (COLUMBIA)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 24, 95 and 82 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 205 all-format rock stations, including 63 ACTIVE ROCK and 21 HERITAGE ROCK stations, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	21	#1 PEOPLE ARE CRAZY C CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington Mercury		1
2	2	5	18	ALRIGHT F. ROGERS (D. RUCKER, F. ROGERS)	Darius Rucker Capitol Nashville		2
3	4	6	15	YOU BELONG WITH ME N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift Big Machine		3
4	3	1	26	I RUN TO YOU V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum Capitol Nashville		1
5	5	3	24	WHATEVER IT IS K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band Homegrown/Atlantic/Big Picture		2
6	7	7	18	SUMMER NIGHTS D. HUFF, RASCAL FLATTS (G. LEVOX, B. JAMES, BUSBEE)	Rascal Flatts Lyric Street		6
7	8	9	23	BOOTS ON M. WRIGHT, C. AUDRETT, III (R. HOUSER, B. KINNEY)	Randy Houser Universal South		7
8	9	10	9	LIVING FOR THE NIGHT T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA Nashville		8
9	10	13	11	BIG GREEN TRACTOR M. KNOX (J. COLLINS, D. L. MURPHY)	Jason Aldean Broken Bow		9
10	11	12	37	BEST DAYS OF YOUR LIFE C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler BNA		10
11	12	11	18	STRANGE M. BRIGHT (W. MÖBLEY, J. SELLERS, N. THRASHER)	Reba Starstruck/Valory		11
12	13	14	39	I'LL JUST HOLD ON S. HENDRICKS (B. HAYSLIRT, OLSEN, B. SIMPSON)	Blake Shelton Warner Bros./WRN		12
13	15	18	25	SMALL TOWN USA J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE)	Justin Moore Valory		13
14	14	15	19	BAREFOOT AND CRAZY J. STOVER (B. HAYSLIRT, AKINS, D. DAVIDSON)	Jack Ingram Big Machine		14
15	19	23	4	GREATEST GAINER IT'S A BUSINESS DOING PLEASURE WITH YOU B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, J. MOI, C. KROEGER)	Tim McGraw Curb		15
16	RE-ENTRY	16	16	WILD AT HEART M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana Emblem/Reprise/Warner Bros./WRN		16
17	16	19	12	INDIAN SUMMER K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, B. DIPIERO)	Brooks & Dunn Arista Nashville		16
18	17	21	36	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANTT (D. WORLEY, W. VARBLE, P. DONNELL)	Darryl Worley Strobeland/Various		17
19	20	27	4	AMERICAN RIDE T. KEITH (J. WEST, D. PAHANISH)	Toby Keith Show Dog Nashville		19
20	18	20	24	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. FHEENEY)	Eric Church Capitol Nashville		18
21	21	28	6	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley Arista Nashville		21
22	25	30	4	ONLY YOU CAN LOVE ME THIS WAY D. HUFF, K. URBAN (S. MCEWAN, J. REID)	Keith Urban Capitol Nashville		22
23	23	24	74	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA		23
24	22	22	22	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft Cardinalwood		22
25	24	25	11	15 MINUTES T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)	Rodney Atkins Curb		24



Up 3.1 million impressions to 14.4 million, Tim McGraw snares the Greatest Gainer nod in the song's fourth chart week. The track introduces his new studio set, "Southern Voice," due Oct. 20.



Just outside of our print range, Dierks Bentley's "I Wanna Make You Close Your Eyes" hooks the Hot Shot Debut at No. 51 with 600,000 impressions. The full 60-position chart is available at billboard.biz/charts.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	33	6	JOEY B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. ANDERSON)	Sugarland Mercury		26
27	26	26	24	THE CLIMB J. SHANKS (J. ALEXANDER, J. MABE)	Miley Cyrus Walt Disney/Hollywood Lyric Street		25
28	28	32	22	RED LIGHT FLIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA Nashville		28
29	29	29	15	BELIEVERS B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols Universal South		28
30	32	35	12	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins Capitol Nashville		30
31	31	34	10	BONFIRE P. DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA		31
32	30	31	18	WHAT I'M FOR D. HUFF (M. BEESON, A. SHAMBLIN)	Pat Green BNA		28
33	33	36	21	FIGHT LIKE A GIRL C. HOWARD (K. SHEPARD, K. OSUMUNSON, B. REGAN)	Bomshel Curb		30
34	34	37	14	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan Capitol Nashville		33
35	40	47	5	TOES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS)	Zac Brown Band Homegrown/Atlantic/Big Picture		35
36	35	39	18	I WANT MY LIFE BACK M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington Lyric Street		32
37	38	40	11	ROCKIN' THE BEER GUT T. KEITH (BUTTER)	Trailer Choir Show Dog Nashville		37
38	36	41	13	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA		36
39	42	43	7	LONG LINE OF LOSERS B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry Columbia		39
40	43	45	8	EIGHT SECOND RIDE J. RITCHIE (J. OWEN, E. DURRANCE)	Jake Owen RCA		40
41	41	44	19	DEAD FLOWERS FLIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert Columbia		37
42	39	42	13	SINCE YOU BROUGHT IT UP J. OTTO, P. WORLEY (J. OTTO, D. BERG, R. RUTHERFORD)	James Otto Warner Bros./WRN		37
43	44	48	5	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)	Gary Allan MCA Nashville		43
44	45	49	13	HENRY CARTWRIGHT'S PRODUCE STAND L. REYNOLDS, D. TOMLINSON (T. TOMLINSON, D. WELLS, M. KERR)	Trent Tomlinson Carlowood		44
45	47	50	4	HURRY HOME D. GERMAN (Z. WILLIAMS)	Jason Michael Carroll Arista Nashville		45
46	54	57	3	THAT THANG J. STEVENS, J. STEVENS, J. HARRISON (J. HARRISON, J. STEVENS)	Fast Ryde Republic Nashville		46
47	48	56	5	RADIO WAVES M. WRUCKE (B. SANDERS, M. ELI)	Eli Young Band Republic/Universal South		47
48	50	58	4	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton Lyric Street		48
49	49	55	7	MOO LA MOO S. AZAR, J. NIEBANK (S. AZAR, A. J. MASTERS, J. FEMINO)	Steve Azar Ride		49
50	51	52	11	LONG PAST GONE B. CANNON (M. MULLINS, M. CANNON-GOODMAN)	Megan Mullins Stoney Creek		48

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	37	#1 TAYLOR SWIFT 20 WKS BIG MACHINE 0200 (18.98) ⊕	Fearless		1
2	4	4	30	ZAC BROWN BAND ROADRANGERS PICTURE HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
3	3	3	14	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
4	2	1	1	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (18.98)	American Saturday Night		1
5	5	5	16	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
6	6	6	45	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
7	8	9	67	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
8	9	8	16	GREATEST GAINER RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1
9	7	7	10	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II		1
10	10	10	91	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
11	11	11	144	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		3
12	13	13	17	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
13	12	12	53	SUGARLAND MERCURY 011273**/UMGN (13.98)	Love On The Inside		1
14	14	15	11	JAMEY JOHNSON MERCURY 011237**/UMGN (13.98)	That Lonesome Song		6
15	16	17	43	KELLIE PICKLER 19/BNA 22811/SMN (18.98) ⊕	Kellie Pickler		1
16	15	14	73	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
17	17	16	92	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride		2
18	18	18	88	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
19	19	19	39	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		2
20	20	21	16	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
21	21	23	36	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		21
22	23	22	20	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
23	HOT SHOT DEBUT	1	1	KEITH URBAN CAPITOL NASHVILLE DIGITAL EX (9.98)	iTunes Originals		23
24	24	25	45	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country		24
25	25	24	64	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	22	20	8	HANK WILLIAMS JR. CURB 79149 (18.98)	127 Rose Avenue		7
27	26	26	9	MONTGOMERY GENTRY CRACKER BARREL 49446/SMN (11.98)	For Our Heroes		5
28	27	34	18	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
29	30	27	36	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
30	29	30	41	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun		1
31	34	31	38	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires		7
32	31	28	39	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		1
33	33	35	48	VARIOUS ARTISTS CAPITOL NASHVILLE 01741/UMGN (18.98)	NOW That's What I Call Country		1
34	32	29	8	RODNEY CARRINGTON CAPITOL NASHVILLE 06288 (18.98)	El Nino Loco		19
35	35	33	16	RANDY TRAVIS WARNER BROS. 518189/SMN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		3
36	36	36	17	RODNEY ATKINS CURB 79132 (18.98)	It's America		3
37	38	38	38	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		10
38	28	32	4	TANYA TUCKER SAGUARO ROAD 24553 (17.98)	My Turn		2
39	37	39	64	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous		5
40	39	40	84	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits / Every Mile A Memory 2003-2006		2
41	44	44	22	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It		2
42	43	46	7	TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)		42
43	41	42	68	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All		3
44	40	37	11	STEVE EARLE NEW WEST 6164* (17.98)	Townes		6
45	42	41	18	JASON MICHAEL CARROLL ARISTA NASHVILLE 26910/SMN (12.98)	Growing Up Is Getting Old		7
46	45	45	42	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3		1
47	48	49	35	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten		7
48	46	43	7	TRACY LAWRENCE ROCKY COLUMBIA 10194 (14.98)	The Rock		20
49	49	47	7	DARRYL WORLEY STROBELAND/VARIOUS 01002 (13.98)	Sounds Like Life		26
50	50	50	43	CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits		16

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	23	10	#1 STEVE MARTIN 10 WKS 40 SHARE 6106/47/ROUNDER	The Crow: New Songs For The Five-String Banjo		1
2	4	44	2	OLD CROW MEDICINE SHOW NETTWERK 30612*	Tennessee Pusher		2
3	2	6	6	RHONDA VINCENT ROUNDER 610623	Destination Life		1
4	3	39	4	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass		1
5	5	6	6	SARAH JAROSZ SUGAR HILL 4049/WELK	Song Up In Her Head		1
6	7	16	16	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers		1
7	10	12	12	THE DEVIL MAKES THREE MILAN 36426*	Do Wrong Right		1
8	11	35	35	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53944/MADACY	25 Best: Bluegrass Favorites		1
9	8	35	35	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 54103/MADACY	Best Of Bluegrass		1
10	13	38	38	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53985/MADACY	Best Of Bluegrass		1

BETWEEN THE BULLETS

PICKLER'S 'BEST'



Fifth-season "American Idol" finalist Kellie Pickler's fifth single becomes her first top 10 on Hot Country Songs, as "Best Days of Your Life" steps 11-10 in its 37th week. That's the third-longest top 10 climb in the Nielsen BDS era (since January 1990). Josh Gracin's "We Weren't Crazy" (2008) and Gary Allan's "Right Where I Need to Be" (2001) both needed 40 weeks to reach the top 10, while Faith Hill's "Let's Make Love" (with Tim McGraw) cracked that part of the chart in 39 weeks in 2000. Previously, Pickler's highest chart perch was a No. 14 peak with "I Wonder" in August 2007. —Wade Jessen

HOT COUNTRY SONGS: 21 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. 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	1	3	MAXWELL BLACKSUMMERS'NIGHT (COLUMBIA 80142/SONY MUSIC)
2	3	2	TWISTA CATEGORY F5 (G.M.G. 96412)
3	2	2	JOE SIGNATURE 563 00005/KEDAR
4	5	7	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE 012867*/IGA
5	4	4	JEREMIH JEREMIH MICK SCHULTZ/DEF JAM 013095*/IDJMG
6	7	1	EMINEM RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA
7	6	1	VARIOUS ARTISTS NOW 31 EMI/UNIVERSAL/ZOM/BA 28617/SONY MUSIC
8	9	12	CHRISSETTE MICHELE EPIPHANY DEF JAM 012797/IDJMG
9	5	5	GINUWINE A MAN'S THOUGHTS NOTIFI/ASYLUM/19147/WARNER BROS.
10	13	9	KERI HILSON IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000/XGA
11	10	37	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
12	34	45	GREATEST GAINER RAPHAEL SAADIQ THE WAY I SEE IT (COLUMBIA 08365*/SONY MUSIC)
13	12	1	ANTHONY HAMILTON THE POINT OF IT ALL (MISTER'S MUSIC/JIVE/JLG)
14	14	2	KRIZZ KALIKO GENIUS STRANGE 57/RBC
15	11	2	CHICO DEBARGE ADDICTION REALITY 00004/KEDAR
16	15	32	JAMIE FOXX INTUITION J 41294/RMG
17	23	1	CHARLIE WILSON UNCLE CHARLIE P MUSIC/JIVE 23389/JLG
18	18	1	PLEASED UP THE INTRODUCTION OF MARCUS COOPER ATLANTIC 516393/AG
19	16	40	MARY MARY THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC
20	20	15	RICK ROSS DEEPER THAN RAP (MAYBACK/SUPA-SLIDE/DEF JAM 012772*/IDJMG)
21	18	6	LAURA IZIBOR LET THE TRUTH BE TOLD ATLANTIC 512240/AG
22	25	47	SOLANGE SOL-ANGEL & THE HADLEY ST. DREAMS MUSIC 1911735/IGA
23	HOT SHOT DEBUT		DJ SKRIBBLE TOTAL CLUB HITS 3 THRIVE 90814
24	33	60	LIL WAYNE THA CARTER III CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG
25	19	1	ACE HOOD RUTHLESS WE THE BEST/DEF JAM 013066*/IDJMG
26	28	6	WILL DOWNING CLASSIQUE PEAK 31278/CONCORD
27	26	10	BUSTA RHYMES BACK ON MY B.S. UNIVERSAL MOTOWN 012387*/UMRG
28	23	4	MAINO IF TOMORROW COMES... HUSTLE HARD/ATLANTIC 512968/AG
29	24	32	KEYSHIA COLE A DIFFERENT ME (IMANI/GEFFEN 012395*/IGA)
30	22	1	MICHAEL JACKSON GOLD MOTOWN 011431/UME
31	30	7	TEENA MARIE CONGO SQUARE STAX 31320/CONCORD
32	27	20	THE DREAM LOVE V/S MONEY RADIO KILLA/DEF JAM 012579*/IDJMG
33	31	16	JADAKISS THE LAST KISS RUFF RYDE/S-D-BLOCK/RCA-FELLA/DEF JAM 012391*/IDJMG
34	41	5	AL B. SURE! HONEY I'M HOME HIDDEN BEACH 00092
35	32	10	METHOD MAN & REDMAN BLACKOUT! 2 WU-TANG/DEF SQUAD/DEF JAM 012400*/IDJMG
36	29	7	MOS DEF THE ECSTATIC DOWNTOWN 70055*
37	44	1	T.I. PAPER TRAIL GRAND HUSTLE/ATLANTIC 512267*/AG
38	37	12	GUCCI MANE MURDER WAS THE CASE BIG CAT 4029/TOMMY BOY
39	40	48	HAYSTAK CAME A LONG WAY STREET FLAVOR 7364
40	40	48	YOUNG JEEZY THE RECEPTION CTE/DEF JAM 011536*/IDJMG
41	35	32	SOULJA BOY TELL'EM ISOUJABOYTELL'EM COLLIPARK/INTERSCOPE 012388*/IGA
42	42	24	INDIA.ARIE TESTIMONY: VOL. 2 LOVE & POLITICS SOULJBOY/UNIVERSAL REPUBLIC 012572/UMRG
43	58	36	KANYE WEST 808S & HEARTBREAK ROC-A-FELLA/DEF JAM 012198*/IDJMG
44	57	17	PRINCE/BRIA VALENTE LOTUS FLOW3R/MPLSOUND/ELIX3R NPG 09549 EX
45	44	1	JAZMINE SULLIVAN FEARLESS J 32713/RMG
46	45	1	NE-YO YEAR OF THE GENTLEMAN DEF JAM 011410*/IDJMG
47	36	1	THE ALCHEMIST CHEMICAL WARFARE ALC 4220/E1
48	45	34	MUSIQ SOULCHILD OHMYRADIO ATLANTIC 512335/AG
49	49	37	SEAL SOUL 143 515868/WARNER BROS.
50	46	44	JENNIFER HUDSON JENNIFER HUDSON ARISTA 06303/RMG

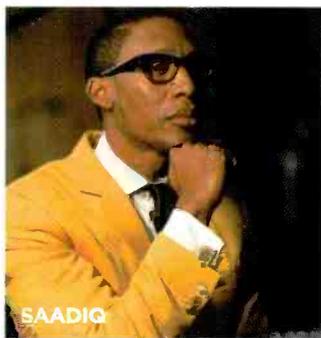
Maxwell lands his fourth top 10 on Mainstream R&B/Hip-Hop and his ninth on Adult R&B with separate singles. On the former, "Pretty Wings" flies 11-9 for his best chart position since 2001. On the latter, "Bad Habits" rises 12-7 in its sixth week on the chart.



MAINSTREAM R&B/HIP-HOP			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 BEST I EVER HAD 6 WKS. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	13	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	6	8	66 BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/JRMG)
4	3	10	EGO BEYONCE (MUSIC WORLD/COLUMBIA)
5	13	13	WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL)
6	5	15	I NEED A GIRL TREY SONGZ (SONG BOOK/ATLANTIC)
7	11	11	TRUST KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
8	0	17	LAST CHANCE GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
9	9	9	PRETTY WINGS MAXWELL (COLUMBIA)
10	8	18	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
11	8	18	ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1)
12	9	18	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
13	14	14	YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.)
14	15	8	THROW IT IN THE BAG FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/IDJMG)
15	16	4	SUCCESSFUL DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	17	5	OBSESSED MARIAM CAREY (ISLAND/IDJMG)
17	20	13	GOD IN ME MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
18	13	19	ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
19	24	3	UNDER PLEASURE P (ATLANTIC)
20	23	16	IMMA PUT IT ON HER DAY26 FEAT. P DIDDY & YUNG JOC (BAD BOY/ATLANTIC)
21	25	5	IMMA STAR (EVERYWHERE WE ARE) JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
22	18	15	DOWNLOAD LIL KIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC)
23	10	18	SWAG SURFIN' F.L.Y. (FAST LIFE YUNGSTAZ) (MUSIC LINE/IDJMG)
24	22	11	PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
25	28	1	5 STAR CHICK YO GOTTI (POLO GROUNDS/JRMG)
26	20	18	NOT ANYMORE LETOYA (CAPITOL)
27	26	7	WHO'S REAL JADAKISS FEAT. SWIZZ BEATZ & CU DA JUICEMAN (RUFF RYDE/S-D-BLOCK/DEF JAM/IDJMG)
28	31	1	TRICK'N MULLAGE (FROM THE GROUND UP/JIVE/JLG)
29	32	1	JUST A KISS MISHON (DYNASTY/ZONE 4/STREAMLINE/INTERSCOPE)
30	30	4	D.O.A. (DEATH OF AUTO-TUNE) JAY-Z (ROC NATION)
31	33	3	MAKE HER SAY KID CUDI FEAT. KANYE WEST & COMMON (G.O.D./UNIVERSAL MOTOWN)
32	27	10	HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/JRMG)
33	33	1	WHY R U AMERIE (DEF JAM/IDJMG)
34	29	7	DANCIN ON ME WEBSTAR & JIM JONES FEAT. JUELZ SANTANA (SCRILLA HILL/E1)
35	35	20	TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
36	36	19	DAY 'N NITE KID CUDI (FOOL'S GOLD/G.O.D./UNIVERSAL MOTOWN)
37	37	1	TIPSY IN DIS CLUB PRETTY RICKY (BLUESTAR)
38	37	1	WASTED GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)
39	37	4	CHAMPION ACE HOOD FEAT. JAZMINE SULLIVAN & HICK ROSS (WE THE BEST/DEF JAM/IDJMG)
40	30	5	BOOTY DEW GS BOYZ (SWAGG TEAM/JIVE/BATTERY)

BETWEEN THE BULLETS

SAADIQ FINDS HIS 'WAY' UP CHART



SAADIQ

Raphael Saadiq's "The Way I See It" continues its run on Top R&B/Hip-Hop Albums as it earns the Greatest Gainer trophy in its 45th chart week (34-12). Up 89% on this chart and re-entering at No. 101 with a gain of 73% on the Billboard 200, sales were boosted by a \$9.99 price tag at Best Buy. The retailer also offered a separate \$15 deal for both the album and Saadiq's "Live From the Artist's Den" DVD. The DVD bows at No. 10 on Top Music Video, viewable at billboard.biz/charts.

After debuting at No. 8 on Top R&B/Hip-Hop Albums in October, "Way" has earned either Greatest Gainer or Pacesetter honors four times and has spent more weeks on the chart than Saadiq's last three albums combined. It has sold 215,000 copies, according to Nielsen SoundScan. —Raphael George

RHYTHMIC			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	16	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
3	3	13	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	3	16	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
5	6	7	GREATEST GAINER I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
6	5	12	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
7	8	11	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	11	8	HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/JRMG)
9	10	14	YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.)
10	12	5	OBSESSED MARIAM CAREY (ISLAND/IDJMG)
11	7	21	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
12	9	25	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
13	15	10	WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL)
14	16	10	SO FINE SEAN PAUL (VP/ATLANTIC)
15	13	26	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)
16	14	21	HALO BEYONCE (MUSIC WORLD/COLUMBIA)
17	31	1	DAY 'N NITE KID CUDI (FOOL'S GOLD/G.O.D./UNIVERSAL MOTOWN)
18	20	4	BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
19	18	16	ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1)
20	21	4	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
21	22	1	MAKE HER SAY KID CUDI FEAT. KANYE WEST & COMMON (G.O.D./UNIVERSAL MOTOWN)
22	25	8	EGO BEYONCE (MUSIC WORLD/COLUMBIA)
23	19	12	WALKIN' ON THE MOON THE DREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)
24	33	2	THROW IT IN THE BAG FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/IDJMG)
25	6	1	I NEED A GIRL TREY SONGZ (SONG BOOK/ATLANTIC)
26	20	18	ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
27	24	1	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)
28	23	15	BOYFRIEND #2 PLEASURE P (ATLANTIC)
29	30	8	CHILLIN WISHE FEAT. LADY GAGA (ALLIDO/INTERSCOPE)
30	26	18	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
31	31	1	ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
32	32	1	IMMA STAR (EVERYWHERE WE ARE) JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
33	31	1	BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/JRMG)
34	34	3	OUTTA CONTROL BABY WEBSTAR & JIM JONES FEAT. PITBULL (ARISTA/RMG)
35	31	1	SUCCESSFUL DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
36	31	16	TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
37	37	1	ECHO GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
38	NEW		NOW I'M THAT BITCH LIVVI FRANC FEAT. PITBULL (JIVE/JLG)
39	RE-ENTRY		WAKING UP IN VEGAS KATY PERRY (CAPITOL)
40	40	2	D.O.A. (DEATH OF AUTO-TUNE) JAY-Z (ROC NATION)

ADULT R&B			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	PRETTY WINGS MAXWELL (COLUMBIA)
2	2	23	ON THE OCEAN K'JON (UP/UP/DEH TYME/UNIVERSAL REPUBLIC)
3	3	18	THE POINT OF IT ALL ANTHONY HAMILTON (MISTER'S MUSIC/JIVE/JLG)
4	5	22	LAST CHANCE GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
5	4	23	NEVER GIVE YOU UP RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ (COLUMBIA)
6	6	29	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)
7	12	6	BAD HABITS MAXWELL (COLUMBIA)
8	41	1	THERE GOES MY BABY CHARLIE WILSON (P MUSIC/JIVE/JLG)
9	13	1	CAN'T LIVE WITHOUT YOU CHARLIE WILSON (P MUSIC/JIVE/JLG)
10	10	24	EPIPHANY (I'M LEAVING) CHRISSETTE MICHELE (DEF JAM/IDJMG)
11	8	41	FROM MY HEART TO YOURS LAURA IZIBOR (ATLANTIC)
12	11	35	IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)
13	14	10	IN LOVE WITH ANOTHER MAN JAZMINE SULLIVAN (J/RMG)
14	15	26	SAILING AVANT (CAPITOL)
15	13	16	CAN'T LAST A DAY TEENA MARIE FEAT. FAITH EVANS (STAX/CMG)
16	16	10	BLAME IT ON ME CHRISSETTE MICHELE (DEF JAM/IDJMG)
17	17	20	TOGETHER RUBEN STUDDARD (19/HICKORY/RED)
18	18	10	GIVE IT TO ME RIGHT MELANIE FIDON (SRC/UNIVERSAL MOTOWN)
19	20	1	THE BEST PART OF THE DAY URBAN MYSTIC (SOBE)
20	19	1	MAJIC JOE (563/KEDAR)
21	21	1	CLOSE TO YOU BEBE & CECE WYNANS (B&C/MALACO)
22	22	1	GIVING MYSELF JENNIFER HUDSON (ARISTA/RMG)
23	NEW		GREATEST GAINER I LOOK TO YOU WHITNEY HOUSTON (ARISTA/RMG)
24	20	1	GOD IN ME MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
25	21	16	I DON'T NEED IT JAMIE FOXX FEAT. TIMBALAND (J/RMG)

HOT RAP SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	15	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	3	12	WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL)
4	4	12	YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.)
5	6	5	SUCCESSFUL DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
6	7	15	ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1)
7	8	7	THROW IT IN THE BAG FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/IDJMG)
8	11	6	HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/JRMG)
9	5	17	ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
10	9	21	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
11	10	21	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
12	12	16	SWAG SURFIN' F.L.Y. (FAST LIFE YUNGSTAZ) (MUSIC LINE/IDJMG)
13	13	6	SO FINE SEAN PAUL (VP/ATLANTIC)

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	10	#1 GIVE YOU EVERYTHING	ERIKA JAYNE E!	
2	3	9	HUSH HUSH	THE PUSSYCAT DOLLS FEATURING NICOLE SCHERZINGER	INTERSCOPE
3	1	1	WAKING UP IN VEGAS	KATY PERRY	CAPITOL
4	6	9	SING	WYONNA CURB	
5	7	8	PATRON TEQUILA	PARADISO GIRLS FEATURING LIL JON & EVE WILL.I.AM	INTERSCOPE
6	8	8	FIRE BURNING	SEAN KINGSTON BELUGA HEIGHTS/EPIC	
7	9	9	MONEY'S TOO TIGHT TO MENTION 2009	SIMPLY RED	SIMPLYRED.COM/RAZDR & TIE
8	10	7	CRAZY POSSESSIVE	KACI BATTAGLIA CURB	
9	11	11	LOVE ETC.	PET SHOP BOYS	ASTRALWERKS/CAPITOL
10	5	10	LOVEGAME	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
11	14	5	BE ALRIGHT	KRISTINE W FLY AGAIN	
12	11	11	MAGNIFICENT	U2	ISLAND/INTERSCOPE
13	15	15	DROP A HOUSE	DJ DEMARQ	FEATURING HEATHER LEIGH WEST SILVER LABEL/TOMMY BOY
14	16	6	GOODBYE	KRISTINA DEBARGE	SODAPOP/ISLAND/DJMG
15	12	1	BODY ROCK	OCEANA	SILVER LABEL/TOMMY BOY
16	17	7	ANOTHER DAY	SOPHIA MAY NERVOUS	
17	24	3	SWEET DREAMS	BEYONCE	MUSIC WORLD/COLUMBIA
18	20	6	ATTENTION WHORE	DEADMAUS & MELLEEFRESH	PLAY
19	22	4	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
20	18	11	BACK IT UP	GIA BELLA	XTRMME NYC
21	23	6	AT MIDNIGHT	JIMMY O. ROBINSON	PRESENTS CEEVOX J MUSIC
22	26	6	ARMAGEDDON	JESSICA JARRELL	MERCURY/DJMG
23	27	4	ROSE OF JERICHO	BT	NETTWERK
24	33	4	SHOES	TIGA	LAST GANG/TURBO
25	38	2	POWER PICK BULLETPROOF	LA ROUX	INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	31	5	LIVING FOR THE WEEKEND	JILL JONES	PEACE BISQUIT
27	30	5	MORE IS MORE	HEIDI MONTAG	THE ORCHARD
28	19	1	IT'S ALRIGHT, IT'S OK	ASHLEY TISDALE	WARNER BROS.
29	34	5	SUGARFREE	KAT DANSON	FLOWER
30	21	1	WHEN LOVE TAKES OVER	DAVID GUETTA	FEATURING KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
31	25	9	JUST GO	SEAN KINGSTON	BELUGA HEIGHTS/EPIC
32	5	5	TOTALLY NUMB	TOD MINER	MUSIC PLANT
33	29	6	RISE	DEEP INFLUENCE	FEATURING ZELMA DAVIS BLUEPLATE
34	42	3	PARANOID	JONAS BROTHERS	HOLLYWOOD
35	13	13	NOW I'M THAT BITCH	LIVVI FRAC	FEATURING PITBULL JIVE/JLG
36	39	4	RISE	CYONFLARE	MUSIC PLANT
37	44	2	DON'T UPSET THE RHYTHM (GO BABY GO)	NOISETTES	MERCURY/DJMG
38	43	1	WHILE YOU SEE A CHANCE	MATT ZARLEY	FEATURING BILLY PORTER ZARLEY SONGS
39	48	2	I GET LIFTED	ERICK MORILLO	FEATURING DEBORAH COOPER SUBLIMINAL
40	47	4	LAGEFELD LADY	FRITZ HELDER	HOUSE OF HELDER
41	40	8	EPIPHANY (I'M LEAVING)	CHRISTINE MICHELE	DEF JAM/DJMG
42	HOT SHOT DEBUT		KEEP IT GOIN LOUDER	MAJOR LAZER	MAD DECENT/DOWNTOWN
43	41	10	CANDLELIGHT	JODY WATLEY	AVIATION
44	28	13	YOU WITHOUT ME	TINA SUGANDH	TINA SUGANDH
45	50	7	HAZEL	JUNIOR BOYS	DDMINO
46	32	11	WALKING ON A DREAM	EMPIRE OF THE SUN	ASTRALWERKS/CAPITOL
47	35	11	EPIC	RANNY	FEATURING RACHEL PANAY ROCKBERRY
48	NEW		WHATEVA WHATEVA	RALPH FALCON	NERVOUS
49	NEW		WHY YOU WANNA HURT ME SO BAD?	NICKI RICHARDS	NICKIRICHARDS.COM
50	NEW		DISCO ELECTRIQUE	BINGO PLAYERS	STRICTLY RHYTHM

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	39	#1 LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011849/NGA
2	NEW		DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVE 90814
3	2	1	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC DIGITAL EX/UMRG
4	3	55	3OH!3	WANT PHOTO FINISH	511181
5	4	6	BEYONCE	IRONY	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011849/NGA
6	5	3	LMFAO	PARTY ROCK PARTY ROCK	WILL.I.AM/CHERRYTREE/INTERSCOPE 012922/IGA
7	7	5	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA
8	6	4	MOBY	WAIT FOR ME	LITTLE IDIOT 9416*/MUTE
9	8	15	DISCOVERY	LP XL 446*/BEGGARS GROUP	
10	11	15	DEPECHE MODE	SOUNDS OF THE UNIVERSE	MUTE/VIRGIN 96789*/CAPITOL
11	10	4	JASON NEVINS	ULTRA WEEKEND 5	ULTRA 2080
12	9	3	OAKENFOLD	PERFECTO	VEGAS PERFECTO 90819/THRIVE
13	16	29	DJ SKRIBBLE	TOTAL CLUB HITS 2	THRIVEDANCE 90799/THRIVE
14	12	7	DAVID WAXMAN	ULTRA HITS	ULTRA 2043
15	14	65	SANTOGOLD	SANTOGOLD LIZARD KING	70034*/DOWNTOWN
16	19	21	TONY OKUNGOWA	TOTAL DANCE 2009	THRIVEDANCE 90807/THRIVE
17	13	10	OWL CITY	MAYBE I'M DREAMING	SKY HARBOR/UNIVERSAL REPUBLIC 012858/UMRG
18	17	9	VARIOUS ARTISTS	JUST DANCE ULTRA/ISLAND	013025/DJMG
19	15	3	OWL CITY	OF JUNE	(EP) SKY HARBOR/UNIVERSAL REPUBLIC 012882/UMRG
20	6	6	MAJOR LAZER	GUINS DON'T KILL PEOPLE...	LAZERS DO DOWNTOWN 70088*
21	10	10	FAMILY FORCE 5	DANCE OR DIE WITH A VENGEANCE	TMG 97936/T00TH & NAIL
22	22	29	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10	ULTRA 1895
23	21	5	VNV NATION	OF FAITH, POWER AND GLORY	ANACHRON 2
24	25	11	THE CRYSTAL METHOD	DIVIDED BY NIGHT	TINY E 009*/INGROOVES
25	RE-ENTRY		DJ SKRIBBLE	TOTAL CLUB HITS	THRIVEDANCE 90784/THRIVE

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	15	#1 WHEN LOVE TAKES OVER	DAVID GUETTA	FEATURING KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
2	3	15	INFINITY 2008	GURU JOSH PROJECT	ULTRA
3	1	12	LET THE FEELINGS GO	ANAGRACE	HOBBINS
4	5	5	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
5	4	9	LOVEGAME	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	6	6	FIRE BURNING	SEAN KINGSTON	BELUGA HEIGHTS/EPIC
7	11	11	ARMAGEDDON	JESSICA JARRELL	MERCURY/DJMG
8	10	10	ANOTHER DAY	SOPHIA MAY NERVOUS	
9	3	3	THE SOUND OF MISSING YOU	AMEERAH ROBBINS	
10	7	10	CRAZY POSSESSIVE	KACI BATTAGLIA CURB	
11	9	7	BEAUTIFUL U R	DEBORAH COX	DECCA/IMAGE
12	10	44	FEEL YOUR LOVE	KIM SOZZI	ULTRA
13	15	14	MODERN TIMES	STEVE FORST	VS CHRIS GUETTA FEATURING MARCUS PEARSON RED STRICTLY RHYTHM
14	13	20	IF YOU KNEW	CHRIS LAKE	FEATURING NASTALA NERVOUS
15	19	2	EVACUATE THE DANCEFLOOR	CASCADA	ROBBINS
16	RE-ENTRY		YOUR TOUCH	D.H.T.	FEATURING EDMEE IMPART
17	12	4	PLEASE DON'T LEAVE ME	PINK LAFACE	JLG
18	NEW		SHE WOLF	SHAKIRA	EPIC
19	NEW		THE REELING	PASSION PIT	FRENCHKISS/COLUMBIA
20	RE-ENTRY		STEP ONE TWO	KASKADE	ULTRA
21	1	4	I REMEMBER	DEADMAUS	MAUSTRA/AND PRESS/ULTRA
22	7	7	WAKING UP IN VEGAS	KATY PERRY	CAPITOL
23	16	6	DANCE BAILALO	KAT DELUNA	UNIVERSAL MOTOWN
24	25	6	GONE	LASGO	ROBBINS
25	RE-ENTRY		RUNNIN'	DOMAN & GOODING	FEATURING DRU & LINCOLN HEAVEN

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	18	#1 DIANA KRALL	QUIET NIGHTS	VERVE 012433/VG	
2	1	6	MICHAEL BUBLE	MICHAEL BUBLE MEETS MADISON SQUARE GARDEN 1	43/REPRISE 517750/WARNER BROS.	
3	3	13	MELODY GARDOT	MY ONE AND ONLY	THRILL VERVE 012563*/VG	
4	4	4	SOUNDTRACK	PUBLIC ENEMIES	DECCA 013072	
5	NEW		BILL FRISELL	DISFARMER	NONESUCH 478524/WARNER BROS.	
6	6	8	FRANK SINATRA	CLASSIC SINATRA IN THE FRANK SINATRA COLLECTION	96444/CAPITOL	
7	5	27	FRANK SINATRA	SELECTION: SINATRA SINGS OF LOVE	THE FRANK SINATRA COLLECTION 316902/REPRISE	
8	7	5	KURT ELLING	DEDICATED TO YOU	CONCORD JAZZ 31314/CONCORD	
9	9	20	MADELEINE PEYROUX	BARE BONES	ROUNDER 613272	
10	11	11	FRANK SINATRA	LIVE AT THE MEADOWLANDS	THE FRANK SINATRA COLLECTION 31331/CONCORD	
11	12	25	VARIOUS ARTISTS	BEST OF BIG BAND MADACY	SPECIAL PRODUCTS 54101/MADACY	
12	8	72	MELODY GARDOT	WDRRISOME HEART	VERVE 010468/VG	
13	13	14	ALLEN TOUSSANT	THE BRIGHT MISSISSIPPI NONESUCH	480380/WARNER BROS.	
14	16	26	RENEE OLSTEAD	SKYLARK	143/REPRISE 44247/WARNER BROS.	
15	14	6	CHRISTIAN MCBRIDE & INSIDE STRAIGHT	KIND OF BROWN	MACK AVENUE 1047/ARTISTRY	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	18	#1 CHRIS BOTTI	CHRIS BOTTI IN BOSTON	COLUMBIA 38735/SONY MUSIC	
2	2	8	VANESSA WILLIAMS	THE REAL THING	CONCORD 30816	
3	NEW		PAUL TAYLOR	BURNIN'	PEAK 31257/CONCORD	
4	3	25	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815	
5	13	8	MARCUS JOHNSON	POETICALLY JUSTIFIED	THREE KEYS 2079	
6	11	20	THE RIPPINGTONS	FEATURING RUSS FREEMAN	MODERN ART PEAK 30635/CONCORD	
7	6	77	KENNY G	RHYTHM & ROMANCE	STARBUCKS 30870/CONCORD	
8	14	43	FOURPLAY	ENERGY HEADS	UP 3146	
9	15	15	BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/ROCK RIDGE	
10	9	9	PAUL HARDCASTLE	THE COLLECTION	TRIPPIN' 'N' RHYTHM 36	
11	7	13	SPYRO GYRA	DOWN THE WIRE	HEADS UP 3154	
12	2	42	DAVE KOZ	GREATEST HITS	CAPITOL 34163	
13	24	13	TOWER OF POWER	GREAT AMERICAN SOULBOO	TOWER OF POWER 300205	
14	8	10	RICHARD ELLIOT	ROCK STEADY	MACK AVENUE 7018/ARTISTRY	
15	16	54	WAYMAN TISDALE	REBOUND	RENDEZVOUS 5139	

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	28	#1 STEADY AS SHE GOES	WALTER BEASLEY	HEADS UP
2	3	23	I'M WAITING FOR YOU	JACKIE M JOYNER	ARTISTRY
3	1	22	MOVE ON UP	RICHARD ELLIOT	ARTISTRY
4	4	15	GO FOR IT	BERNIE WILLIAMS	REFORM/ROCK RIDGE
5	5	9	SEND ONE YOUR LOVE	BONEY JAMES	CONCORD/CMG
6	11	12	TALK OF THE TOWN	DARREN RAHN	NUGROOVE
7	6	40	CHILL OR BE CHILLED	OLI SILK	TRIPPIN' 'N' RHYTHM
8	7	27	BADA BING	DAVE KOZ	FEATURING JEFF GOLUB CAPITOL
9	9	20	ONE ON ONE	WAYMAN TISDALE	RENDEZVOUS
10	17	8	GREATEST GAINER TIJUANA DANCE	RICK BRAUN	MACK AVENUE/ARTISTRY
11	8	13	WHO WILL COMFORT ME	MELODY GARDOT	VERVE
12	12	8	THE CIRCLE	PAUL HARDCASTLE	TRIPPIN' 'N' RHYTHM
13	18	3	TROPICAL RAIN	JESSY J	PEAK/CMG
14	10	7	JUST FRIENDS	VANESSA WILLIAMS	CONCORD/CMG
15	14	4	SONGBIRD	CRAIG CHAQUICO	SHANACHIE

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	14	#1 STILE ANICO	SONG OF SONGS	HARMONIA MUNDI 807489	
2	2	36	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC	
3	3	13	BEVERLY SILLS	JOHN ALLDIS CHOIR/NEW PHILHARMONIC ORCHESTRA	BELLINI: NORMA DG 0123144/UNIVERSAL CLASSICS GROUP	
4	3	20	PLACIDO DOMINGO	AMOR E INFINITO	DG 012532/UNIVERSAL CLASSICS GROUP	
5	6	6	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP	
6	4	47	JOSHUA BELL	ACADEMY OF ST. MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS SONY CLASSICAL 11131/SONY MASTERWORKS	
7	5	1	VLADIMIR HOROWITZ	AT CARNEGIE HALL	REPRISE COLLECTION: US RECORDS/SONY MASTERWORKS	
8	9	59	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT: MUSIC FOR THE SOUL	DECCA 01149/UNIVERSAL CLASSICS GROUP	
9	8	21	ANDRE RIEU	GREATEST HITS	DENON 17764/SLG	
10	12	21	ARVO PART	IN PRINCIPIO	ECM NEW SERIES/ECM 012599/UNIVERSAL CLASSICS GROUP	
11	14	14	SOUNDTRACK	THE SOLOIST	DG 012298/UNIVERSAL CLASSICS GROUP	
12	RE-ENTRY		ANTAL DORATI	MAISON: THE COMPLETE SYMPHONIES	DECCA 012385/UNIVERSAL CLASSICS GROUP	
13	5	5	STEVEN OSBORNE	RACHMANINOV: 24 PRELUDES	HYPERION 67700	
14	4	43	ANDRE RIEU	LIVE IN VIENNA	DENON 17895/SLG	
15	16	71	LANG LANG	THE MAGIC OF LANG LANG		

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	14	#1 LO INTENTAMOS	ESPINOZA PAZ (ASC)
2	2	21	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
3	1	12	ABUSADORA	WISIN & YANDEL (WY/MACHETE)
4	6	4	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
5	16	16	CAUSA Y EFECTO	PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
6	5	24	EL AMOR	TITO "EL BAMBINO" (SIENTE)
7	10	13	COMPRENDEME	GERMAN MONTERO (FONOVI SA/MUSIVISA)
8	7	23	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
9	8	8	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
10	8	12	QUIEN ES USTED?	SERGIO VEGA (DISA)
11	16	13	YO NO SE MANANA	LUIS ENRIQUE (TOP STOP)
12	9	27	AQUI ESTOY YO	LUIS FONSI (UNIVERSAL MUSIC LATINO)
13	13	14	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
14	14	36	TE PRESUMO	BANDA EL RECODO (FONOVI SA)
15	15	15	EL CULPABLE SOY YO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATINO)
16	18	19	FUE SU AMOR	ALACRANES MUSICAL (AGUILA/FONOVI SA)
17	3	3	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
18	21	14	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL (PREMIUM LATIN)
19	0	0	EL KATCH	EL COMPA CHUY (SONY MUSIC LATIN)
20	20	38	POR UN SEGUNDO	AVENTURA (PREMIUM LATIN)
21	2	2	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
22	12	12	CAMINARE	INTOCABLE (EMI TELEVI SA)
23	19	19	QUE TENGO QUE HACER	DADDY YANKEE (EL CARTEL)
24	10	10	LOCO POR TI	LOS TEMERARIOS (FONOVI SA)
25	36	3	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
26	1	1	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
27	12	12	Y AHORA QUE?	LOS RIELEROS DEL NORTE (FONOVI SA)
28	1	1	ME GUSTA ME GUSTA	LOS BUTRES DE CULIACAN SINALOA (LADISCOMUSIC/UNIVERSAL MUSIC LATINO)
29	0	0	TU CAMISA PUESTA	JENNI RIVERA (FONOVI SA)
30	43	2	MANOS AL AIRE	NELLY FURTADO (UNIVERSAL MUSIC LATINO)
31	12	12	SEXY BOTICA	DON OMAR (MACHETE)
32	30	6	NECESITO DE TI	VICENTE FERNANDEZ (SONY MUSIC LATIN)
33	9	9	EL BALEADO	LARRY HERNANDEZ (FONOVI SA/MUSIVISA)
34	29	7	TE AMO TANTO	FLEX (EMI TELEVI SA)
35	4	2	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
36	4	4	TU NO VALES LA PENAL	CUISILLOS (MUSART/BALBOA)
37	4	4	TOCANDO FONDO	RICARDO ARJONA (WARNER LATINA)
38	40	4	MAR ADENTRO	TOMMY TORRES (WARNER LATINA)
39	37	37	ERES	CRUZ MARTINEZ PRESENTA LOS SUPER REYES (WARNER LATINA)
40	31	17	OJOS QUE NO VEN	ALEXIS & FIDO (SONY MUSIC LATIN)
41	45	45	TE VES FATAL	EL TRONO DE MEXICO (FONOVI SA)
42	42	14	NADA QUE ME RECUERDE A TI	MARCO ANTONIO SOLIS (FONOVI SA)
43	RE-ENTRY	RE-ENTRY	AJUSTE DE CUENTAS	PESADO (DISA)
44	4	7	ME HACES FALTA	LOS CUATES DE SINALOA (SONY MUSIC LATIN)
45	35	7	EL LATIDO DE MI CORAZON	TATI (786/ROYAL)
46	HOT SHOT DEBUT	HOT SHOT DEBUT	TU DEFECTO	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
47	39	19	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
48	RE-ENTRY	RE-ENTRY	TU PRIMERA VEZ	HECTOR ACOSTA (D.A.M./VENEMUSIC)
49	NEW	NEW	NO SE VIVIR	LOS CANARIOS (GARMEX)
50	49	3	UNA VEZ MAS	OLIVER OCHOA (SONY MUSIC LATIN)

Claiming his first No. 1 title on both charts, Espinoza Paz's "Lo Intentamos" jumps 3-1 on Hot Latin Songs (14.1 million in audience, up 14%) and 2-1 on Regional Mexican Airplay. His only other charting title on Hot Latin Songs, "El Proximo Viernes," peaked at No. 14 on the Dec. 27, 2008, tally.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	1	7	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
2	3	9	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE	
3	3	3	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
4	4	20	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE	
5	3	3	TIERRA CALI	SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE	
6	7	10	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
7	6	5	PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATINO 013075/UMLE	
8	10	2	VARIOUS ARTISTS	SUPER 1'S MEGA HITS MACHETE 013149/UMLE	
9	37	37	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVI SA 353804/UMLE	
10	11	48	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE	
11	5	5	ALICIA VILLARREAL	LA JEFA FONOVI SA 354073/UMLE	
12	21	10	GREATEST GAINER LUIS ENRIQUE	CICLOS TOP STOP 8910	
13	14	13	DON OMAR	IDON MACHETE 012867/UMLE	
14	13	17	LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVI SA 570037/UMLE	
15	12	6	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVI SA 354088/UMLE	
16	20	50	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE	2
17	17	54	ESPINOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE	
18	18	18	MARISELA	20 EXITOS INMORTALES IM 6614	
19	19	15	EL COMPA CHUY	EL NINO DE ORO GYPSY 37208/SONY MUSIC LATIN	
20	15	2	CONJUNTO PRIMAVERA	LA HISTORIA DE LOS EXITOS FONOVI SA 354118/UMLE	
21	16	5	LOS TIGRES DEL NORTE	LEYENDA Y FUNDACION LAS SPANDES NORTE DE LOS BOULEVARD FONOVI SA 354109/UMLE	
22	24	19	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947	
23	53	14	PACE SETTER EL COMPA SACRA: EL ULTIMO RAZO	HERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714	
24	29	36	RICARDO ARJONA	STO PISO WARNER LATINA 516669	
25	26	7	VARIOUS ARTISTS	SUPER ESTRELLAS 100LOS FONOVI SA 354008/UMLE	
26	30	18	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE	
27	3	3	BANDA EL RECODO	"LA HISTORIA DE LOS EXITOS FONOVI SA 354120/UMLE	
28	27	43	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA	
29	25	3	VARIOUS ARTISTS	LA HISTORIA DE LOS EXITOS CORRIDOS PESADOS FONOVI SA 354066/UMLE	
30	RE-ENTRY	RE-ENTRY	EL TRONO DE MEXICO	MAS FUERTE QUE NUNCA SKALONA 6894	
31	40	70	ENRIQUE IGLESIAS	95/08 UNIVERSAL MUSIC LATINO 010974/UMLE	2
32	35	9	LOS DAREYES DE LA SIERRA	UNA COPA MAS DISA 724175/UMLE	
33	5	5	HUICHOL MUSICAL	QUIERO QUE ME QUIERAS ASL/DISA 730254/UMLE	
34	31	42	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVI SA 353748/UMLE	2
35	2	2	BRONCO	LA HISTORIA DEL GIGANTE DE AMERICA DISCOS 605 53170/SONY MUSIC LATIN	
36	65	65	MANA	ARDE EL CIELO WARNER LATINA 481788	2
37	4	4	TEMPO	FREE TEMPO FREE TEMPO 80100/SONY MUSIC LATIN	
38	43	26	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVI SA 67917	
39	51	36	MAKANO	TE AMO PANAMA/MACHETE 460024/UMLE	
40	39	11	VARIOUS ARTISTS	DURANGUENSE HITS: SINGLES DISA 724172/UMLE	
41	54	54	VARIOUS ARTISTS	NOW LATINO 4 EMI/UNIVERSAL 47246/SONY MUSIC LATIN	
42	34	34	HECTOR ACOSTA	SIMPLEMENTE: EL TONTO DA M VENEZUELA/UNIVERSAL MUSIC LATINO 653891/UMLE	
43	37	37	EL GUERO Y SU BANDA CENTENARIO	SE NOS MURIO EL AMOR A R.C. 3397	
44	2	2	SHAILA DURCAL	RANCHERA DE CORAZON EMI TELEVI SA 66938	
45	28	2	BEBE	Y EMI TELEVI SA 65811	
46	63	25	RICARDO ARJONA	SIMPLEMENTE: LO MEJOR DISCOS 605 42498/SONY MUSIC LATIN	
47	38	4	CRUZ MARTINEZ PRESENTA LOS SUPER REYES	CUMBIA CON SOUL WARNER LATINA 519949	
48	42	2	VARIOUS ARTISTS	CUMBIA HITS: LAS MAS BAILABLES... DISA 724176/UMLE	
49	47	23	PATRULLA 81	QUIEREME MAS DISA 724152/UMLE	
50	4	4	BANDA MACHOS	ESTAS SELECCIONADA SONY MUSIC LATIN 52781	

Following an appearance and performance on Univision's "Sabado Gigante," El Compa Sacra's "Herba Mala Nunca Muere" re-enters Regional Mexican Albums at No. 12 (1,000 copies, up 66%). The album earns the Pacesetter designation on Top Latin Albums as it jumps 53-23.



REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	#1 LO INTENTAMOS	ESPINOZA PAZ ASL
2	1	23	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON DISA/EDIMONSA
3	4	16	COMPRENDEME	GERMAN MONTERO FONOVI SA/MUSIVISA
4	5	11	SUFRE	LOS DAREYES DE LA SIERRA DISA
5	3	15	QUIEN ES USTED?	SERGIO VEGA DISA
6	7	17	COMO UN TATUAJE	K-PAZ DE LA SIERRA DISA/EDIMONSA
7	9	40	TE PRESUMO	BANDA EL RECODO FONOVI SA
8	11	32	QUIEREME MAS	PATRULLA 81 DISA
9	10	20	FUE SU AMOR	ALACRANES MUSICAL AGUILA/FONOVI SA
10	13	18	NO ME DEJES DE AMAR	LA APUESTA SERCA
11	21	21	EL KATCH	EL COMPA CHUY SONY MUSIC LATIN
12	6	14	CAMINARE	INTOCABLE EMI TELEVI SA
13	12	3	ALMAS GEMELAS	EL TRONO DE MEXICO FONOVI SA/MUSIVISA
14	14	45	ESPERO	GRUPO MONTEZ DE DURANGO DISA
15	21	2	TE IRA MEJOR SIN MI	JOAN SEBASTIAN MUSART/BALBOA
16	16	15	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO A.R.C.
17	19	2	Y AHORA QUE?	LOS RIELEROS DEL NORTE FONOVI SA
18	15	15	ME GUSTA ME GUSTA	LOS BUTRES DE CULIACAN SINALOA LADISCOMUSIC/UNIVERSAL MUSIC LATINO
19	17	12	TU CAMISA PUESTA	JENNI RIVERA FONOVI SA
20	18	8	NECESITO DE TI	VICENTE FERNANDEZ SONY MUSIC LATIN

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	#1 YO NO SE MANANA	LUIS ENRIQUE TOP STDP
2	1	11	ABUSADORA	WISIN & YANDEL WY/MACHETE
3	3	3	SI TU TE VAS	REY RUIZ G&A SONY MUSIC LATIN
4	6	7	HAGAMOSLO AUNQUE DUELA	MARLON MACHETE
5	5	24	EL AMOR	TITO "EL BAMBINO" SIENTE
6	4	29	LLEGO EL AMOR	GILBERTO SANTA ROSA SONY MUSIC LATIN
7	10	15	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL PREMIUM LATIN
8	9	27	ME PUEDO MATAR	BACHATA HEIGHTZ NU LIFE
9	18	3	QUE TENGO QUE HACER	OMEGA PLANET
10	7	8	TE AMO TANTO	FLEX EMI TELEVI SA
11	11	19	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
12	8	16	SEXY BOTICA	DON OMAR MACHETE
13	4	7	AGUA PASADA	ANDY ANDY PLANET/SONY MUSIC LATIN
14	19	7	DECIDI	DANIEL MONCIN M.P/JVN/J & N
15	12	10	SALSA CON TIMBA	AYMEE NUVIOLA JSF
16	22	7	TU PRIMERA VEZ	HECTOR ACOSTA D.A.M./VENEMUSIC
17	15	22	CUANTO DUELE	CARLOS Y ALEJANDRA UML
18	30	3	EL ULTIMO BESO	CAROLINA LAO SYNERGY
19	28	2	LOBA	SHAKIRA EPIC/SONY MUSIC LATIN
20	RE-ENTRY	RE-ENTRY	DAME UN CHANCE (NENA)	MARCY PLACE EL ORFANATO/SIENTE

BETWEEN THE BULLETS

LUIS ENRIQUE BACK ON TOP



Luis Enrique led the inaugural Tropical Airplay chart (Oct. 8, 1994) with "Quien Eres Tu" and notched his second No. 1 ("Asi Es La Vida") a month later. With third chart-topper "Yo No Se Manana" returning to the summit for a ninth week (2-1), the artist with the chart's longest span between No. 1s matches the total weeks his first two leaders spent at the summit (three and six weeks, respectively). "Yo No Se Manana" collects an audience of 3 million (up 11%).

—Raully Ramirez

THIS WEEK		LAST WEEK		ALBUMS		(HANSHIN/SOUNSCAN JAPAN/PLANTECH) JULY 26, 2009	
1	NEW			VARIOUS ARTISTS	TV ANIME X-OH! GEKICHIKA MINI ALBUM PONY CANYON		
2	1			MICHAEL JACKSON	KING OF POP JAPAN EDITION (LTD VERSION) SONY		
3	2			MIRIYA KATO	RING SONY		
4	6			LECCA	BIG POPPER CUTTING EDGE		
5	5			PERFUME	TRIANGLE TOKUMA		
6	8			GREEEN	SHID KOSHO (LTD EDITION B) UNIVERSAL		
7	9			KANA NISHINO	LOVE ONE SONY		
8	24			SARAH BRIGHTMAN	AMALFI-SARAH BRIGHTMAN LOVESONGS EMI		
9	NEW			KOJI KIKAWA	DOUBLE EDGED SWORD (LTD EDITION) UNIVERSAL		
10	10			MASAHARU FUKUYAMA	ZANKYO UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS		(THE OFFICIAL UK CHARTS CO.) JULY 26, 2009	
1	1			MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY		
2	2			FLORENCE & THE MACHINE	LUNGS ISLAND		
3	5			LADY GAGA	THE FAME STREAMLINE/NONJIVE/CHERRYTREE/INTERSCOPE		
4	6			PAOLO NUTINI	SUNNY SIDE UP ATLANTIC		
5	8			LA ROUX	LA ROUX POLYDOR		
6	3			MICHAEL JACKSON	THRILLER EPIC/LEGACY		
7	4			MICHAEL JACKSON AND JACKSON FIVE	THE MOTOWN YEARS MOTOWN/UMG		
8	13			THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
9	16			NOISETTES	WILD YOUNG HEARTS VERTIGO		
10	11			KASABIAN	WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA		

THIS WEEK		LAST WEEK		ALBUMS		(MEDIA CONTROL) JULY 28, 2009	
1	1			MICHAEL JACKSON	KING OF POP EPIC		
2	5			MICHAEL JACKSON	NUMBER ONES EPIC		
3	2			BILLY TALENT	III ATLANTIC		
4	6			MICHAEL JACKSON	THE COLLECTION EPIC		
5	4			MICHAEL JACKSON	THRILLER EPIC/LEGACY		
6	19			SPORTFREUNDE STILLER	MTV UNPLUGGED IN NEW YORK VERTIGO		
7	3			SOEHNE MANNHEIMS	IZ ON SOEHNE MANNHEIMS		
8	9			MYSTIC PROPHECY	FIREANGEL MASSACRE		
9	8			MICHAEL JACKSON	HISTORY - PAST PRESENT & FUTURE BOOK 1 EPIC/LEGACY		
10	10			MICHAEL JACKSON	LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC/LEGACY		

THIS WEEK		LAST WEEK		ALBUMS		JULY 29, 2009	
1	1			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA		
2	2			WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN		
3	3			I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
4	4			BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE		
5	5			EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION AATW		
6	6			BEAT AGAIN	JLS EPIC		
7	7			JUNGLE DRUM	EMILIANA TORRINI ROUGH TRADE		
8	8			POKER FACE	LADY GAGA STREAMLINE/NONJIVE/CHERRYTREE/INTERSCOPE		
9	9			CA M'ENERVE	HELMUT FRITZ DUST IN		
10	NEW			SUPERNOVA	MRS. HUDSON FT. KANYE WEST MERCURY		
11	10			STADT	CASSANDRA STEEN & ADEL TAWIL DOMESTIC ROCK/URBAN		
12	27			RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE AATW		
13	22			LASSE-TOI ALLER BEBE	COLLECTIF METISSE UNIVERSAL		
14	14			AYO TECHNOLOGY	MILOW HOMERUN		
15	15			LOVE GAME	LADY GAGA STREAMLINE/NONJIVE/CHERRYTREE/INTERSCOPE		
16	11			SHOW CE SOIR	BISSO NA BISSO UP		
17	12			BULLETPROOF	LA ROUX POLYDOR		
18	17			NEW DIVIDE	LINKIN PARK MACHINE SHOP/WARNER BROS.		
19	24			HEAVY CROSS	GOSSIP KILL ROCK STARS/COLUMBIA		
20	23			NOT FAIR	LILY ALLEN REGAL/PARLOPHONE		

THIS WEEK		LAST WEEK		ALBUMS		(NIELSEN SOUNSCAN INTERNATIONAL) AUGUST 8, 2009	
1	1			KNOCK YOU DOWN	KERI HILSON FT. KANYE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOPE		
2	4			I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
3	6			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA		
4	3			BEAT AGAIN	JLS SYCO		
5	NEW			SUPERNOVA	MRS. HUDSON FT. KANYE WEST MERCURY/UMG		
6	5			EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/AATW		
7	7			BULLETPROOF	LA ROUX POLYDOR		
8	RE			BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE		
9	12			SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA		
10	8			PAPARAZZI	LADY GAGA STREAMLINE/NONJIVE/CHERRYTREE/INTERSCOPE		
11	14			POKER FACE	LADY GAGA STREAMLINE/NONJIVE/CHERRYTREE/INTERSCOPE		
12	19			BATTLEFIELD	JORDIN SPARKS 19 JIVE/JLG		
13	11			POPPHOLLA	CHICANE ENZO/MODENA		
14	16			DIAMOND RINGS	CHIPMUNK FT. EMELI SANDE JIVE		
15	17			RELEASE ME	AGNES KING ISLAND ROCKY STAR/NFM		

THIS WEEK		LAST WEEK		ALBUMS		(SNEP/IFOP/TITE-LIVE) JULY 28, 2009	
1	1			CHARLIE WINSTON	HORO REAL WORLD/ATMOSPHERIQUES/LONG TALE		
2	4			THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
3	2			GREGOIRE	TOI + MOI MY MAJOR COMPANY		
4	3			SEAL	SOUL WARNER BRDS		
5	7			MELODY GARDOT	MY ONE AND ONLY THRILL U.C.J.		
6	6			FLORENT PAGNY	C'EST COMME CA MERCURY		
7	9			COEUR DE PIRATE	COEUR DE PIRATE BARCLAY		
8	11			MELODY GARDOT	WDRRISOME HEART U.C.J.		
9	24			VARIOUS ARTISTS	MOZART OPERA ROCK WARNER		
10	8			MOBY	WAIT FOR ME LITTLE IDIOT		

THIS WEEK		LAST WEEK		ALBUMS		(NIELSEN BDS/SOUNSCAN) AUGUST 8, 2009	
1	1			BILLY TALENT	III WARNER MUSIC CANADA/WARNER		
2	3			THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE/UNIVERSAL		
3	NEW			OUR LADY PEACE	BURN BURN COALITION/SONY MUSIC		
4	2			DAUGHTRY	LEAVE THIS TOWN 19/RCA/SONY MUSIC		
5	NEW			DEMI LOVATO	HERE WE GO AGAIN HOLLYWOOD/UNIVERSAL		
6	4			SOUNDTRACK	HANNAH MONTANA 3 WALT DISNEY/UNIVERSAL		
7	5			LADY GAGA	THE FAME STREAMLINE/NONJIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL		
8	6			VARIOUS ARTISTS	NOW! 14 RHINO/WARNER		
9	9			KINGS OF LEON	ONLY BY THE NIGHT RCA/SONY MUSIC		
10				NICKELBACK	DARK HORSE EMI		

THIS WEEK		LAST WEEK		ALBUMS		(ARIA) JULY 27, 2009	
1	1			MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY		
2	3			MARK VINCENT	MY DREAM - MID VISIONE SONY		
3	2			MICHAEL JACKSON	NUMBER ONES EPIC		
4	7			THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
5	10			PINK	FUNHOUSE LAFACE/JLG		
6	6			MICHAEL JACKSON	KING OF POP EPIC		
7	8			SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY		
8	4			MICHAEL JACKSON	THRILLER EPIC/LEGACY		
9	9			ROB THOMAS	CRADLESONG ATLANTIC		
10	5			SARAH BLASKO	AS DAY FOLLOWS NIGHT DEW		

THIS WEEK		LAST WEEK		ALBUMS		(NIELSEN SOUNSCAN INTERNATIONAL) AUGUST 8, 2009	
1	2			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA		
2	1			WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN		
3	7			HEAVY CROSS	THE GOSSIP KILL ROCK STARS/COLUMBIA		
4	9			I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
5	5			FUCK YOU	LILY ALLEN REGAL/PARLOPHONE		
6	3			AYO TECHNOLOGY	MILOW HOMERUN MUNICH		
7	RE			NEW DIVIDE	LINKIN PARK MACHINE SHOP/WARNER BROS.		
8	6			BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE		
9	4			NOT FAIR	LILY ALLEN REGAL/PARLOPHONE		
10	10			POKER FACE	LADY GAGA STREAMLINE/NONJIVE/CHERRYTREE/INTERSCOPE		

THIS WEEK		LAST WEEK		ALBUMS		JULY 29, 2009	
1	1			MICHAEL JACKSON	KING OF POP EPIC		
2	4			MICHAEL JACKSON	THE COLLECTION EPIC		
3	2			MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY		
4	6			LADY GAGA	THE FAME STREAMLINE/NONJIVE/CHERRYTREE/INTERSCOPE		
5	5			THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
6	3			MICHAEL JACKSON	THRILLER EPIC/LEGACY		
7	9			MICHAEL JACKSON	NUMBER ONES EPIC/LEGACY		
8	7			MICHAEL JACKSON AND JACKSON FIVE	THE MOTOWN YEARS MOTOWN/UMG		
9	13			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE		
10	6			BILLY TALENT	III WARNER MUSIC CANADA/WARNER		
11	12			U2	NO LINE ON THE HORIZON MERCURY		
12	10			FLORENCE & THE MACHINE	LUNGS ISLAND		
13	16			PAOLO NUTINI	SUNNY SIDE UP ATLANTIC		
14	14			MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION EPIC/LEGACY		
15	18			MICHAEL JACKSON	HISTORY - PAST PRESENT & FUTURE BOOK 1 EPIC/LEGACY		

THIS WEEK		LAST WEEK		ALBUMS		(FIM/NIELSEN) JULY 27, 2009	
1	1			MICHAEL JACKSON	KING OF POP EPIC		
2	2			MICHAEL JACKSON	THRILLER EPIC/LEGACY		
3	3			MICHAEL JACKSON	BAD EPIC/LEGACY		
4	7			EROS RAMAZZOTTI	ALI E RADICI RCA		
5	6			MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY		
6	4			MICHAEL JACKSON	DANGEROUS EPIC/LEGACY		
7	5			TIZIANO FERRO	ALLA MIA ETA' CAPITOL		
8	17			MICHAEL JACKSON	THE COLLECTION EPIC		
9	8			LIGABUE	SETTE NOTTI IN ARENA WARNER BROS.		
10	13			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE		

THIS WEEK		LAST WEEK		ALBUMS		(PRDMUSICAE/MEDIA) JULY 29, 2009	
1	1			MICHAEL JACKSON	THE COLLECTION EPIC		
2	2			MICHAEL JACKSON	KING OF POP EPIC		
3	4			BEBE	Y VALE		
4	3			OPERACION TRIUNFO 2009	OPERACION TRIUNFO 2009 - MUSICA VALE		
5	5			JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD		
6	7			CARLOS BAUTE	DE MI PUNO Y LETRA DRO		
7	10			MICHAEL JACKSON AND JACKSON FIVE	THE MOTOWN YEARS MOTOWN/UMG		
8	8			MIGUEL POVEDA	COPLAS DEL QUERER UNIVERSAL		
9	12			JASON MRAZ	WE SING, WE DANCE, WE STEAL THINGS ATLANTIC		
10	13			LA OREJA DE VAN GOGH	A LAS CINCO EN EL ASTORIA SONY		

THIS WEEK		LAST WEEK		ALBUMS		(APBD/NIELSEN) JULY 28, 2009	
1	19			MICHAEL JACKSON	THE COLLECTION EPIC		
2	1			MICHAEL JACKSON	GREATEST HITS - HISTORY VOL. 1 EPIC/LEGACY		
3	6			VARIOUS ARTISTS	PARAISO NACIONAL SOM LIVRE		
4	2			MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION EPIC/LEGACY		
5	5			PADRE FABIO DE MELO	EU E O TEMPO SOM LIVRE		
6	9			BEYONCE	I AM... SASHA FIERCE SONY		
7	10			VICTOR E LEO	BORBOLETAS SONY		
8	8			JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD		
9	7			SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY		
10	12			SOUNDTRACK	MAMMA MIA! POLYDOR/UNIVERSAL		

Koji Kikkawa achieves his sixth top 10 set on the Japan Albums chart with "Double Edged Sword (Ltd Edition)."



THIS WEEK		LAST WEEK		SINGLES		(GLF) JULY 24, 2009	
1	2			RAP DAS ARMAS	CIDINHO E DOCA THAT'S SO COOL/ABSINTH/VOISCO		
2	4			SKY'S THE LIMIT	OLA MMS		
3	6			AYO TECHNOLOGY	MILOW HOMERUN		
4	NEW						

15 MINUTES (Aimo Music Corp., ASCAP/Multitone Music. ASCAP/EMI Blackwood Music, Inc. (BMI), HL, CS 25)
15TH NAME, LAST NAME (Bizzy Boy Publishing, BMI) RH 82
21 GUNS (WB Music Corp., ASCAP/Green Daze Music, ASCAP/Universal Music Publishing, Inc. (ASCAP), HL/WB/M, H100 25)
5 STAR CHICK (Give Me Me, ASCAP/Copyright Control) RBH 36

A

ADUSADORA (Universal-Musica Unica Publishing, BMI) 100
ADDRESS IN THE STARS (Fleur De Lisa, BMI/Moonscar Music, BMI/Raylene Music, ASCAP/Little Blue Typewriter Music, BMI, CS 52)
AIN'T NO REST FOR THE WICKED (4U2ASKY Entertainment, Inc., ASCAP/H100 92)
AJUSTE DE CUENTAS (Edmonsa, ASCAP/Siempre Musica, Inc. (ASCAP) LT 43)
ALL I ASK FOR ANYMORE (Sony/ATV Acuff-Rose Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Bert's Music, BMI), HL/WB/M, CS 30
ALL UP 2 YOU (Premium Latin Publishing, ASCAP/Bye-All Productions, Inc., ASCAP/Sony/ATV Universal Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Universal Music, BMI/Universal Music Unica Publishing, BMI), HL/WB/M, LT 18
ALRIGHT (Cadaja Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music, Inc. (ASCAP), HL, CS 2, H100 39)
ALWAYS STRAPPED (Money Mack, BMI/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp./BMI/Dark Keys Publishing, BMI), WB/M, H100 72, RBH 18

B

AMERICAN RIDE (Sony/ATV Tree Publishing, BMI/Songs For My Good Guy Music, BMI/Totally Wreckless Music, BMI/Big Loud Bucks, BMI), HL/WB/M, CS 19
EM AHO (The Paton Publishing, ASCAP) LT 6
AOU ESTOY YO (Fonsi Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Nana Maluta Music, SESAC/Universal Music Publishing, Inc. (ASCAP) LT 12)
BAO HABITS (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/BenAmi Music, ASCAP/EMI April Music, Inc. (ASCAP), HL, RBH 24)
EL BALEADO (Not Listed) LT 33
BARFOOT AND CRAZY (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music, Inc. (BMI)/Rhythm Music, BMI/Sring Stretcher Music, BMI), HL/WB/M, CS 14, H100 83
BATTLEFIELD (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music, Inc. (ASCAP)/S.M.Y., ASCAP/Sony/ATV Tunes LLC, ASCAP/Bow The Speakers, ASCAP), HL, H100 10

B

BEAUTIFUL (Songs Of Universal, Inc., BMI/Shroom Shady Music, BMI/Resto World Music, ASCAP/Eight Mile Style, BMI/Universal Polygram International, ASCAP/Sony/ATV Music UK, PRS/Chrislays Songs, BMI), HL/WB/M, H100 94
BECKY (First N' Gold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Jonathan Rotem Music, BMI/Sony/ATV Tunes LLC, BMI), HL/WB/M, RBH 64
BELIEVERS (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Steel Wheels Music, BMI/Kiribone Music, BMI/Big Loud Bucks, BMI/Sony/ATV Tree Publishing, BMI/This Town Music, BMI), HL/WB/M, CS 29
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 90)
BEST DAYS OF YOUR LIFE (Pickle Butt, ASCAP/Tier Three Music, ASCAP/Sony/ATV Tree Publishing, BMI/For The Swift Music, BMI), HL, CS 10, H100 50
BEST I EVER HAD (Write LLC, BMI/EMI Blackwood Music, BMI/Young Music, BMI/Sprfire Music, BMI/Songs Of Universal, Inc., BMI/Paraphustaz Music Publishing, BMI), HL/WB/M, H100 2, RBH 1
THE BEST PART OF THE DAY (Mack Gordon Jr., BMI/Cecile Barker Publishing, ASCAP) RBH 70
BETTER BELIEVE IT (Triii Productions, ASCAP/WB Music Corp., ASCAP/Young Jeezy Music Inc., BMI/EMI Blackwood Music, Inc., BMI/King K Publishing, BMI), HL/WB/M, RBH 84

F

BIG GREEN TRACTOR (Sexy Tractor Music, BMI/Big Loud Bucks, BMI/Hope-N-Cal Music, BMI/Cal IV Entertainment, LLC, BMI/Old Desponders, BMI/CANZD Publishing Company, Inc., ASCAP/Carol Vincent And Associates, LLC, ASCAP), WB/M, CS 9, H100 31
BIRTHDAY SEX (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mick Schantz Publishing, BMI/Songs Of Universal, Inc. (BMI), HL/WB/M, H100 13, RBH 13)
BLAME IT (Sly As A Fox Music, Inc., BMI/Bug Music, Incorporated, BMI/Gifted Source Music, ASCAP/EMI April Music, Inc. (ASCAP)/T's NB Publishing, ASCAP/James T. Brown, BMI/Brandon R Melancon, ASCAP/John Conte, Jr., ASCAP/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Cameroon Publishing, BMI/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Royne Music, ASCAP/Tenor Music, BMI), HL/WB/M, RBH 22)
BLAME IT ON ME (Foxy Music, Inc., SESAC/Four Kings Production Inc., SESAC/Christelle 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 57)
BOI (Who's Mike Jones? BMI/21 Playas Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/It's Only About Music, ASCAP/Radic Davis Music Group, ASCAP), WB/M, RBH 79)
BONFIRE (Key Brothers Music, BMI/Botkin Music, BMI/Nashvilleville Songs, BMI/KRD Music, BMI/Magic Mustang Music, BMI/Tripole Shoes Music, BMI/Morgan Basing Music, ASCAP) CS 31
BOOM BOOM POW (Will iam Music, Inc., BMI/Navasha Networks, BMI/Jeepey Music, Inc., BMI/Headphone Juice Publishing, ASCAP/Cherry River Music Co., BMI/EMI April Music, Inc. (ASCAP), CLM/HL, H100 7, RBH 72)
BOOTS ON (Songs Of Windswept Pacific, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/CG, BMI, CS 7, H100 58)
BOOTY DEV (Devonick Finney Publishing Designee, BMVGS Entertainment, ASCAP/Anonymous Publishing LLC (The Pub Deal), ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, RBH 66)
BOYFRIEND #2 (Rico Love Is Still A Rapper, SESAC/Foray Music, Inc., SESAC/Grandina's Boy Publishing, SESAC/E Hood 66 Music, SESAC/Laumar Music Company), BMI, RBH 41)
BREAK UP (Team 101 Publishing, BMI/LaVeegas Publishing Company, Inc., ASCAP/EMI April Music, Inc. (ASCAP)/Street Certified Publishing, BMI), HL, H100 35, RBH 3)
BUY YOU A ROUND (UP AND DOWN) (Not Listed) RBH 99

C

CAMINARE (SERCA, BMI) LT 22
CAN'T LAST A DAY (Alia Rose Music, BMI/American League Music, BMI) RBH 60
CAN'T LIVE WITHOUT YOU (I And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hol Songs, ASCAP/EMI April Music, Inc. (ASCAP)/Tenor Music Corp., ASCAP/Strange Note Music, ASCAP), HL/WB/M, RBH 30)
CATCH ME (Seven Peaks Music, ASCAP/Demi Lovato Publishing, ASCAP) H100 89)
CAUSA Y EFECTO (Not Listed) LL5

H

CHAMPION (Gutta Publications, BMI/Trac-N-Field Entertainment LLC, ASCAP/Notting Dale Songs, Inc., ASCAP/Tetragrammaton Music, ASCAP/Universal Music Publishing, Inc. (ASCAP)/Nvrc Tye Music, ASCAP/Universal Music - Z Tunes LLC, ASCAP/First N' Gold Publishing, BMI/Sony/ATV Songs, LLC, BMI/Ben-Ghaz Music, Inc., BMI/Wendell Music, BMI/Suga Hill Music Publishing, BMI), HL/WB/M, RBH 74)
THE CLIMB (Wistaville Music, ASCAP/Hopless Rose Music, ASCAP/Music Of Stage Three, BMI/Mabe II Big Music, BMI), WB/M, CS 27, H100 21)
CLOSER TO LOVE (EMI Blackwood Music, Inc., BMI/acadé Aside Music, BMI/ULCB Music Publishing, BMI/59 Cadillac Music, BMI/Meaux Mercy, BMI/EMI April Music, Inc. (ASCAP), HL, H100 100)
CLOSE TO YOU (Evergreen Copyrights, BMI) RBH 81
COME BACK TO ME (Zac Matoy Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI Blackwood Music, Inc. (BMI), HL, H100 79)
COMO UN TATUAJE (Arpa Music, LLC, BMI) LT 13
COMPROMENDE (SERCA, BMI/Universal Music, Inc. (ASCAP) LT 7)
COOL (Tappy Whyte's Music, BMI/Songs Of Universal, Inc. (ASCAP) 2002 Music Publishing, BMI/EMI Blackwood Music, Inc. (BMI)/Ramon Montgomery, ASCAP/Trump Tight Publishing, Inc. (ASCAP), HL/WB/M, RBH 39)
COUNTRY FOLKS (LIVIN' LOUD) (EMI Blackwood Music, Inc., BMI/Gregory Stokes Nielson Publishing, BMI/One Eye Publishing LLC, BMI), HL, CS 53)
EL CULPABLE SO YO (Blue Deep, BMI) LT 15

D

DANCION ON (Praise Ambassador Publishing, SESAC/Scilla Hill, ASCAP/Sally Ruth Ester Publishing, BMI) RBH 57)
OEAO FLOWERS (Sony/ATV Tree Publishing, BMI/Pnk Dog Publishing, BMI), HL, CS 41)
DIGITAL GIRL (March 9th Publishing, ASCAP/Songs Of Peer Ltd., ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Please Gimmie My Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI/Universal Music - Z Songs, BMI/NappyPub Music, BMI/Universal Music Publishing, Inc. (ASCAP), HL/WB/M, RBH 97)
D.O.A. (DEATH OF AUTO-TUNE) (EMI April Music, Inc. (ASCAP)/Carter Boys Publishing, ASCAP/No 1 D Music, BMI/Chrislays Songs, BMI/Unichappell Music, Inc. (BMI), HL/WB/M, H100 77, RBH 50)
DO I (Planet Peanut, BMI/Marsh Music Corporation, BMI/Bug Music, Incorporated, BMI/Warner-Tamerlane Publishing Corp., BMI/RADIOBULLETS Publishing, BMI/DWHaywood Music, BMI), WB/M, CS 34)
DONT STAY (Imagem Music Limited, IMRO) RBH 92)
DONT TRUST ME (Master Falcon Music, BMI/EMI Blackwood Music, Inc., BMI/Matza Ball Music, BMI/Dick Jags, LLC, BMI), HL/WB/M, H100 16)
DOWN (Bucks Music Group Ltd., ASCAP/David Platz Music, ASCAP/Orange Factory Music, ASCAP/Coter Pin Publishing, ASCAP) H100 32)
DOWNLOAD (Not Listed) RBH 42)
DREAMING LOVE (EMI Blackwood Music, Inc./BMI/Two Is Better Than One Music, BMI/Root 49 Music, BMI/Danny Myrick Music, BMI) CS 57)
EGO (Evis Lee Music, BMI/EMI Blackwood Music, Inc. (BMI)/Uncle Bobby Music, BMI/EMI April Music, Inc. (ASCAP)/B-Day Publishing, ASCAP), HL, H100 40, RBH 5)
EIGHT SECOND RIDE (Universal Music - Careers, BMI/Shitake Make Publishing, BMI/Drive It Home Music Publishing, Inc., IMRO/FSM/G, IMRO/State One Music America, BMI), HL/WB/M, CS 40)
EPIPHANY (TM 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 25)
ERES (C K Jointz, BMI/Ensign Music Corporation, BMI) LT 39)
EVERY GIRL (Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Lve Write LLC, BMI/EMI Blackwood Music, Inc., BMI/West Coast Lvan Publishing, ASCAP/Hendeworks Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Publishing, Inc. (ASCAP), HL/WB/M, H100 14, RBH 4)
FALLING FOR YOU (Cocomarie Music, BMI/EMI April Music, Inc. (ASCAP)/R-rated Music, ASCAP), HL, H100 59)
FIGHT LIKE A GIRL (Getting Grown Music, BMI/KupKake Music, BMI/Osmunson Publishing, BMI/Green Hills Music, ASCAP/Green Hills Music Group, LLC, BMI/Big Loud Bucks, BMI/Regan Music Publishing, ASCAP), WB/M, CS 33)
FIRE BURNING (Sony/ATV Songs LLC, BMI/RedOne Productions, BMI/Sean Kingston Publishing Designee, BMI), HL, H100 6)
FRANKY (Delton Tha Don Publishing, BMI/SKO N 0 Music Group, ASCAP) RBH 90)
FROM MY HEART TO YOURS (Imagem Music Limited, IMRO) RBH 37)
FUE SU AMOR (956 Music, BMI/Aguila Raid, SESAC) LT 16)
FURIOUS LOVE (ELOVEY) (Leland Austin Publishing Designee, BMI/Ricco Barino Music, ASCAP/Trenchwerk Music, ASCAP/Grand Hustle Publishing, ASCAP/WB Music Corp. (ASCAP), WB/M, RBH 85)
GETTIN' YOU HOME (THE BLACK DRESS SONG) (Rhythm Publishing, BMI/EMI April Music, Inc. (ASCAP)/Want To Hold Your Songs, BMI), HL, CS 23)
GIVING MYSELF (I Like Em Thicke Music, ASCAP) RBH 93)
GOD IN ME (EMI April Music, Inc. (ASCAP)/Wet Ink Record Music, ASCAP/That's Plum Song, ASCAP/1's Tie Bed Music, ASCAP) H100 87, RBH 16)
GOD THRU CHANGES (Blue Toes Music Publishing Designee, ASCAP/Unice Buddie's Music, ASCAP) RBH 76)
GOODBYE (Antonio Dixon's Music, ASCAP/EMI April Music, Inc. (ASCAP)/Living Music, Inc., BMI/D. Duz-it Music, BMI/Underfing East Songs, BMI/Damien Duke Music Publishing, ASCAP/Jaylen Adonis Music Publishing, SESAC/Christian Comps Publishing, SESAC/Foray Music, Inc., SESAC/Unichappell Music, Inc. (BMI), HL/WB/M, H100 65)
GOOD GIRLS GO BAD (Blast Beast Music, ASCAP/EMI April Music, Inc. (ASCAP)/Lion Air Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Terrace Music, BMI/Bug Music, Incorporated, BMI/J. Kasher Publishing, ASCAP), HL/WB/M, H100 12)
HALLE BERRY (SHE'S FINE) (Christopher Dotley Publishing, BMI/An'Whal Music, BMI/Mooncrafter Publishing, BMI/Wanderwaver Music, BMI/Building 2 Music, BMI/Cookies And Milk LLC, ASCAP/Polo Ground Music Publishing, ASCAP/Play For Play N Skitz, ASCAP/Skitlz For Skitz And Play Musik, ASCAP/EMI April Music, Inc. (ASCAP)/Dorough Music Publishing Company, ASCAP/Ultia Tunes, ASCAP), HL, RBH 45)
HALO (B-Day Pubing, ASCAP/EMI April Music, Inc. (ASCAP)/Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Here's Lookin' At You Kidd Music, BMI/Beluga Heights Music, BMI/Sony/ATV Songs LLC, BMI), HL, H100 20)
HATERS (Life In Publishing, ASCAP/Chris "Church" Felicia, GEMA/Thomas "T CHURCH" Chizzio, GEMA/Sky High Entertainment, GoR/Mispinz Music, BMI) CS 31)
HE Ain't Wait No More (THO) (Dann Rick Music, BMI/EMI Blackwood Music, Inc. (BMI), HL, RBH 96)
HE COULD BE THE ONE (Worndian Music Company, Inc., BMI/Walt Disney Music Company, ASCAP) H100

I

ICE CREAM PAINT JOB (Dorough Music Publishing Company, ASCAP/Minder Music Publishing, ASCAP/Ultia Tunes, ASCAP) H100 48, RBH 12)
I DO NOT HOOK UP (When I'm Rich You'll Be My Bitch, BMI/59 Bucks Music Corp., ASCAP/Bug Music, Incorporated, BMI/Songs Of Universal, Inc. (BMI), HL/WB/M, H100 61)
IF THIS ISN'T LOVE (E-Unitz Songs, ASCAP/Universal Music Publishing, Inc. (ASCAP)/GEM/MI Publishing, ASCAP/EMI April Music, Inc. (ASCAP)/T1 Explosive Publishing, ASCAP) RBH 29)
IF TODAY WAS YOUR LAST DAY (Warner-Tamerlane Publishing Corp., BMI/Element Dillo Publishing, Inc., SOCAN/Zero G Music, Inc., SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB/M, H100 26)
I GOTTA FEELING (Waka Muzik, Inc., BMI/Jeepey Music, Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Juice Publishing, ASCAP/EMI April Music, Inc. (ASCAP)/Square Rivoli Publishing, ASCAP/EMI April Music, Inc. (ASCAP)/Shapiro, Bernstein & Co., Inc., ASCAP/Riser Editions, SACEM), CLM/HL, H100 1, LT 35)
I JUST CALL YOU MINE (Right Bank Music, Inc., ASCAP/Livly Makes Music, ASCAP/Haber Corp., ASCAP/EMI April Music, Inc. (ASCAP)/Me A River Music, ASCAP/Karles Music, ASCAP/Kobalt Music Publishing, ASCAP) RBH 29)
I KNOW YOU WANT ME (CALLOOCHO) (Don Williams Music Group, BMI/Big Eik Music, BMI/Baloohead Music Publishing, ASCAP/Ultia Tunes, ASCAP/Do It Yourself Music Group S.r.l., SIAE/Universal Music - Careers, BMI/Publi's Legacy Publishing, BMI/Marimbero Music Publishing, ASCAP/Universal Music G MBG Song) H100 11, LT 8; RBH 86)
I'LL JUST HOLD ON (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/Encore Entertainment LLC, BMI/W. Noise Music, BMI/Hillbilly Poetry, BMI/Rio Nuevo Entertainment, BMI), WB/M, CS 12, H100 96)
I LOOK GOOD (IslandB Music, BMI) RBH 87)
I TOOK YOU INTO (Not Listed) BMI/Universal Music - Z Songs, BMI), HL/WB/M, RBH 95)
I LOVE IT (PAPÉ AYE AYE AYE) (Songs 4 My Seeds Music, ASCAP/Wilmarie Music, Inc. (ASCAP)/North Port Music, ASCAP/EMI April Music, Inc. (ASCAP), HL, RBH 99)
I'M IN MIAMI TRICK (Nu 80's Publishing, ASCAP) H100 5)
IMMA PUT IT ON HER (The Crawford Legacy Music Publishing, ASCAP/Lance Combs Publishing, BMI/EMI April Music, Inc. (ASCAP)/Granny Man Publishing, BMI/Malk-Melk Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Basement Funk Sound, BMI/Novak South, SESAC/Delisa Cury Publishing, SESAC/Owneit Publishing, SESAC/Ohmydamm Publishing, SESAC/Buttaworld Publishing, SESAC/2 Dada Music Publishing, ASCAP), HL/WB/M, RBH 37)
IMMA START (EVERYWHERE WE ARE) (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc. (BMI), HL/WB/M, H100 96, RBH 38)
I'M YOURS (Goo Eyed, ASCAP) H100 34)
I'MAN SUMMER (Sony/ATV Tree Publishing, BMI/Bulfinch Music, BMI/Shortly By Music, BMI/Love Monkey Music, BMI), HL, CS 17)
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 62, RBH 7)
I'M LOVE WITH ANOTHER MAN (Nappy Public Music, ASCAP/Universal Music - Z Songs, BMI/Paraphustaz/Black-anis Music Publishing, BMI), HL/WB/M, RBH 46)
I RUN TO YOU (Warner-Tamerlane Publishing Corp., BMI/DWHaywood Music, BMI/RADIOBULLETS Publishing, BMI/Show Entz Songs, Inc., SESAC/Multi-Songs, Inc., SESAC/Sony/ATV Tree Publishing, BMI/Tomdough-glams Music, BMI), HL/WB/M, CS 4, H100 27)
I STAY LIKE BOLONA (EMI April Music, Inc. (ASCAP)/Rising Music, ASCAP), HL, CS 56)
I THINK I LOVE HER (Not Listed) RBH 83)
IT'S A BUSINESS GOING PLEASURE WITH YOU (Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP/Stage Three Music, Inc., BMI/Moi Music Productions, SOCAN/Warner-Tamerlane Publishing Corp., BMI/Anaesthet Publishing, SOCAN), WB/M, CS 19)
IT'S A GIRL THING (Warner-Tamerlane Publishing Corp., BMI/Jesse Lee Music, BMI/Circle C Songs, ASCAP/Fall Circle Music Publishing, LLC, ASCAP), WB/M, CS 55)
I WANNA MAKE YOU CLOSE YOUR EYES (Home With The Armadillo Music, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP/Creative Sounds Publishing, BMI), HL, CS 43)
I WANT MY LIFE BACK (Sixteen Stars Music, BMI/Frank Myers Music, BMI/Horlipo Entertainment Group, Inc., ASCAP/Grand & Gee Music Group, LLC, ASCAP/CS 36)
I WAS HERE (Staw Enuff Songs, Inc., SESAC/Multi-Songs, Inc., SESAC/Avatu Music, Inc., SESAC/Crossdown Uptown Music, ASCAP/Fintage House USA, ASCAP/Birr... Songs, ASCAP) CS 59)
JOEY (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Dripki Music, BMI/Sony/ATV Tree Publishing, BMI/Mr. Bubba Music, BMI) CS 26)
JUMP (E-Class Publishing, ASCAP/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Serious Scriptures, ASCAP/Beat Poet Music, ASCAP/EMI April Music, Inc. (ASCAP)/Olie G Music, ASCAP/Check Your Pulse Publishing, BMI/Nelstar Publishing, SOCAN/Dat Damn Dean, BMI), HL, H100 76)
JUST A KISS (Viva Panama, ASCAP/JoEgo Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Serious Scriptures, ASCAP/Beat Poet Music, ASCAP/EMI April Music, Inc. (ASCAP)/Olie G Music, ASCAP/Check Your Pulse Publishing, BMI/Nelstar Publishing, SOCAN/Dat Damn Dean, BMI), HL, H100 76)
JUST A KISS (Viva Panama, ASCAP/JoEgo Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Serious Scriptures, ASCAP/Beat Poet Music, ASCAP/EMI April Music, Inc. (ASCAP)/Olie G Music, ASCAP/Check Your Pulse Publishing, BMI/Nelstar Publishing, SOCAN/Dat Damn Dean, BMI), HL, H100 76)
KISS A GIRL (Universal Tunes, SESAC/Songs Of Universal, Inc., BMI/Eden Valley Music, SESAC/Wary Rose Music, BMI/Third Tier Music LLC, BMI), HL/WB/M, H100 71)
KNOCK YOU DOWN (Danjahand Music, SESAC/W.B. Music, SESAC/Kerokey Music, ASCAP/Universal Music Publishing, Inc. (ASCAP)/YRP Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Super Sayin Publishing, BMI/Yasina Music Publishing, Inc.

K

ASCAP/David M. Ehrlich, Esq., J.C., ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music, Inc. (BMI), HL/WB/M, H100 3, RBH 10)
KNOW YOUR ENEMY (WB Music Corp., ASCAP/Green Daze Music, ASCAP), WB/M, H100 88)
LAST CHANCE (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Noonlime Tunes, SESAC/EMI Combine Music, SESAC/Foray Music, Inc. (ASCAP)/Jaylen Adonis Music Publishing, SESAC/Christian Combs Publishing, SESAC/Aztec Tracks, ASCAP), HL/WB/M, H100 66, RBH 6)
EL LATIDO DE MI CORAZON (Not Listed) LT 45)
LIVING FOR THE NIGHT (George Straight Publishing Designee/Bubba Strait Publishing Designee/Sony/ATV Acuff-Rose Music, BMI/Unwound Music, BMI), HL, CS 8, H100 68)
LOBA (The Carmel House Music, BMI/Ensign Music Corporation, BMI/Rodriguez Music, ASCAP/EMI April Music, Inc. (ASCAP)/Ediciones Musicales Clappers, S.L., Warner Chappell Music Spain S.A., SGAE/Armaf, Coast Music, BMI/Chrislays Songs, BMI), HL/WB/M, LT 4)
LOCO POR TI (Universal Music, Inc. (ASCAP) LT 24)
LO INTENTAMOS (Not Listed) LT 1)
LOL - 1 (April's Boy Muzik, BMI/Warner-Tamerlane Publishing Corp., BMI/Cherry Music Publishing, BMI/Cher Hudable Publishing, BMI/Scoutja Boy Tell'em 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 48)
LONG LINE OF LOSERS (Kevin Fowler Music, BMI/Music Of RPM, ASCAP/Category 5 Music, ASCAP) RBH 92)
LONG PAST GOOD (Megan Mullins Music, BMI/Cat IV Songs, ASCAP/Cal IV Entertainment, LLC, BMI) CS 50)
LOVE DRUNK (Martin Johnson Music, ASCAP/EMI April Music, Inc. (ASCAP)/Mayday Malone Music, ASCAP/State One Songs America, ASCAP/S1 Songs, ASCAP/EMI Blackwood Music, Inc. (BMI)/Reptilian Music, BMI), HL/WB/M, H100 52)
LOVED/LOVE (Stelen Germanotta p/v/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of God Publishing, Inc., BMI/Globe Music, Inc., BMI/RedOne Productions LLC, BMI), HL, H100 8, RBH 91)
LOVE STORY (Taylor Swift Music, BMI/Sony/ATV Tree Publishing, BMI), HL, H100 42)
LOVE YOUR LOVE THE MOST (Sony/ATV Tree Publishing, BMI/Sony/ATV Acuff-Rose Music, BMI), HL, CS 20, H100 81)
MAJIC (563 Music Publishing, ASCAP/Universal Music - Z Tunes LLC, ASCAP), HL/WB/M, RBH 75)
MAYBE I SAY (Ebie's Baby Bus Publishing, ASCAP/Very Good Beats, BMI/Hip Hop Since 1978, BMI/Senseless Music, BMI/Songs Of Universal, Inc. (BMI)/Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/House Of God Publishing, Inc., BMI/Nappy-Pub Music, BMI/Universal Music n Z Songs, BMI/EMI April Music, Inc. (ASCAP)/Gilded Source Music, ASCAP/Sly As A Fox Music, Inc. (BMI)/Fox King Music Publishing, ASCAP/EMI April Music, Inc. (ASCAP)/Kd In The Corner, ASCAP), WB/M, CS 24)
H100 81)
MAYBACH MUSIC 2 (First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Colone And Rock Publishing, ASCAP/WB Music Corp., ASCAP/NappyPub Music, BMI/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Please Gimme My Publishing, Inc. (BMI/EMI Blackwood Music, Inc. (BMI), HL, RBH 95)
ME GUSTA ME GUSTA (Not Listed) LT 28)
ME HACE FALTA (Fonolith Music Publishing, Inc. (BMI) LT 44)
MILLION BUCKS (Five 2 Fifteen Publishing, BMI/Swiss Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc. (ASCAP), HL/WB/M, RBH 78)
MOD LA (Loud Loud Music Publishing, BMI/Riverz Music Publishing, BMI/Weeple Wrl'n' Music Publishing, BMI/Nice Shot Music Publishing, BMI/Laluna Tunes, BMI/Ami Femino Songs, SESAC) CS 49)
MR. HIT DAT HOE (Rickey Tremayne Harris, BMI/Montreal LaKeith Lee, BMI/D. Ree, BMI) RBH 69)
MY PARTIDA DEMI (Not Listed) RBH 77)
NADA QUE ME RECUERDE A TI (Cnsma, Inc. (ASCAP) LT 42)
NECESITO DE TI (Sony/ATV Mexico, ASCAP/SACM) CS 49)
NEVER GIVE YOU UP (Ljgmoop Music, ASCAP/Universal Music Publishing, Inc. (ASCAP)/Universal Tunes, SESAC/Songs In The Key Of Charlie O, SESAC), HL/WB/M, RBH 34)
NEVER SAY NEVER (Little Mike Music, ASCAP/Lincoln & Olie Music, BMI/EMI April Music, Inc. (ASCAP)/Mokos Music, BMI/Aaron Edwards Publishing, ASCAP) H100 47)
NEW DIVA (Universal Music - Z Songs, BMI/Mr. Cheterech Publishing, BMI/Big Bad Mr. Hahn Music, BMI/Nondisclosure Agreement Music, BMI/Kenji Kobayashi Music, BMI/Pancakey Cakes, BMI), HL/WB/M, H100 18)
NO ME DEJES DE AMAR (Lam Entertainment, Inc., BMI) CS 19)
NO SE VIVIR (Not Listed) LT 49)
NO SURPRISE (Surface Pretty Deep Ugly Music, BMI/Universal Music - Careers, BMI/Anaesthet Publishing, SOCAN/Warner-Tamerlane Publishing Corp., BMI/Warner Chappell, SOCAN/Sony/ATV Songs LLC, BMI/Bud And Jo's Music, BMI), HL/WB/M, H100 28)
NOT ANYMORE (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Ber Mejeor Music, BMI), HL/WB/M, RBH 26)
NOT MEANT TO BE (Warner-Tamerlane Publishing Corp., BMI/Tobor Songs, BMI/Team Togo Publishing, SOCAN/Blinky Publishing, SOCAN/An April Fool Publishing, SOCAN/Sunshine Terrace Music, BMI/ArtHouse Entertainment LLC, ASCAP/Bug Music, Incorporated, BMI), WB/M, H100 64)
NUMBER ONE (R Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI/Nardoq Music, BMI/H1 District 1, BMI/Songs Of Universal, Inc., BMI/Universal Music Publishing, Inc. (ASCAP)/Kerokey Music, ASCAP), HL/WB/M, RBH 56)
OBSESSED (Irye Songs, BMI/Songs Of Universal, Inc. (ASCAP)/Songs Of Peer Ltd., ASCAP/Universal Music Publishing, Inc. (ASCAP)/March 9th Publishing, ASCAP/2002 Music Publishing, ASCAP/WB Music Corp. (ASCAP), HL/WB/M, H100 17, RBH 17)
OH (Nancy's Dream, SESAC/563 Music Publishing, ASCAP/Sill Dime Music, ASCAP/Universal Music - MGB Songs, ASCAP), HL/WB/M, RBH 59)
OJOS QUE NO VEN (Alexy's Fido Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI Blackwood Music, Inc. (BMI)/Blue Krefl Music Publishing, BMI) LT 40)
THE ONE (EMI Blackwood Music, Inc., BMI/Rodney Jamir, BMI), HL, H100 53, RBH 54)
ONLY YOU CAN LOVE ME THIS WAY (EMI April Music, Inc. (ASCAP)/Sony/ATV Tunes LLC, ASCAP/EMI Blackwood Music, Inc. (BMI)/Birds With Ears Music, BMI), HL, CS 22, H100 99)
ON THE OCEAN (John Riff Music, BMI) RBH 19)
OUT LAST NIGHT (Sony/ATV Milene, ASCAP/Standouts Music, ASCAP/Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP), HL, H100 55)
OUTSIDE MY WINDOW (We're Going To Maui Music, BMI/Multi-Songs, Inc., SESAC/Avatu Music, Inc. (ASCAP)/EMI April Music, Inc. (ASCAP)/Salerno Songs, ASCAP/Mr. Cocco Music, Inc., HL, CS 48)
PART OF THE LIST (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 100)
PEOPLE ARE CRAZY (Sony/ATV Tree Publishing, BMI/Trawini Music, BMI), HL, CS 1, H100 29)
PLEASE DON'T LEAVE ME (Pnk Inside Publishing, BMI/EMI Blackwood Music, Inc. (BMI)/Maratone AB, STIM/Kobalt Music Publishing America, Inc. (ASCAP), HL, H100 19)
PLENTY MONEY (First N' Gold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Drumma, ASCAP/WB Music Corp., ASCAP), WB/M, RBH 33)
THE POINT OF IT ALL (EMI April Music, Inc. (ASCAP)/Songs Of Universal, Inc. (ASCAP)/Tappy Whyte's Music, BMI), HL/WB/M, RBH 21)
POKER FACE (Stelen Germanotta p/v/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of God Publishing, Inc., BMI/Globe Music, Inc., BMI/RedOne Productions LLC, BMI), HL, H100 23, LT 47)
POR UN SEGUNDO (Premium Latin Publishing, ASCAP) RBH 92)
PRETTY WINGS (BenAmi Music, ASCAP/EMI April Music, Inc. (ASCAP)/Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP), HL, H100 46; RBH 2)
QUE TENGO QUE HACER (Not Listed) LT 23)
QUIEN ES USTED? (ASCAP/Universal Music Unica Publishing, BMI) LT 10)
RADIO WAVES (Tilawahri Music, BMI/Carnvat Music Publishing, BMI), HL, RBH 80)
RAMPSHIP SHOP (Not Listed) RBH 80)
RECUERDEME (Emmanuel S.A. de C.V.) LT 25)
RECORDED (Crossdown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc. (ASCAP)/Crossdown Uptown Songs, BMI/Songs Of Kobalt Music Publishing America, Inc. (ASCAP)/Kates Music, ASCAP) CS 28)
RIGHT ROUND (E-Class Music, BMI/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Kojak Kazz Money Publishing, ASCAP/J. Frans Publishing, ASCAP/Artist Publishing Group West, ASCAP/WB Music Corp., ASCAP/EMI April Music, Inc. (ASCAP)/Poc Cor Publishing & Music Farnamem LLC, ASCAP/Brunos Music, ASCAP/Northside Independent Music, ASCAP/Music Of Windswept, ASCAP/Burning Music LTD, PRS/Mat Music, ASCAP/PRS/Westley Music, PRS/Royne Music, ASCAP), HL/WB/M, H100 43)
ROCKIN' THAT THING (Songs Of Peer Ltd., ASCAP/March 9th Publishing, ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Universal Music Publishing, Inc. (ASCAP)/2016, ASCAP/OSS Creations, ASCAP), HL/WB/M, RBH 43)
ROCKIN' THE BEER GUT (Butterfly Music, BMI) CS 37)
RUIMAWAY (Freddy Rodriguez Publishing, BMI/EMI Music, ASCAP/House Of Stylenoise Music, ASCAP/Kd In The Corner, ASCAP), WB/M, CS 24)
RUN THIS TOWN (Not Listed) RBH 35)
SAY HEY (I LOVE YOU) (Franciscocutors, ASCAP/Universal Music Publishing, Inc. (ASCAP)/A Later Songs, BMI), HL/WB/M, H100 82)
SECOND CHANCE (Driven By Music, BMI/EMI Blackwood Music, Inc. (BMI)/Two Of Everything Music, ASCAP/WB Music Corp., ASCAP), HL/WB/M, H100 24)
SE NOS MORIO EL AMOR (Seg-Son Music, Inc., BMI) CS 49)
SEXY RUDIOLA (Not Listed) LT 31)
SHE GOT HER OWN (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Butter Beats, ASCAP/Debranon Inc., ASCAP/J. Brasco Music, ASCAP/EMI April Music, Inc. (ASCAP)/Sweet Summer Night, ASCAP), HL/WB/M, RBH 47)
SHE WOLF (The Carmel House Music, BMI/Ensign Music Corporation, BMI/Prode Music, ASCAP/EMI April Music, Inc. (ASCAP)/Ediciones Musicales Clappers, S.L., Warner Chappell Music Spain S.A., SGAE/Armaf, Coast Music, BMI/Chrislays Songs, BMI), HL/WB/M, H100 41)
SHOW ME WHAT I'M LOOKING FOR (Maratone AB, STIM/Kobalt Music Publishing America, Inc. (ASCAP)/Amor Music, ASCAP) H100 70)
SIDEWAYS (Sony/ATV Tree Publishing, BMI/Beavertrine Tunes, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP/Creative Sounds Publishing, ASCAP), HL, H100 56)
SINCE YOU BROUGHT IT UP (Warner-Tamerlane Publishing Corp., BMI/Edorotto Music Publishing, BMI/Cal IV Songs, ASCAP/Studio Boy Music, ASCAP/Universal Music Publishing, Inc. (ASCAP)/Macritycho Music, ASCAP), HL/WB/M, CS 42)
SKINNY DIPPIN' (Springfish Music, ASCAP/Darahl Music, ASCAP/Bug Music, ASCAP) CS 60)
SLOW DANCE (Kerokey Music, ASCAP/Universal Music Publishing, Inc. (ASCAP)/Tenman 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/WB/M, RBH 63)
SMALL TOWN USA (West Moraine Music, ASCAP/Welk Music, ASCAP/Lichelle Music Company, ASCAP/WB Music Corp., ASCAP/Universal Music - Z Songs, BMI/West Bay St. Music, BMI/2820 Music LLC, BMI/Wanderwaver Music, BMI), HL/WB/M, CS 13, H100 74)
SOBEATFUL (Soultribe Publishing, ASCAP/Universal Music Publishing, Inc. (ASCAP)/Kasa Sole, ASCAP/EMI April Music, Inc. (ASCAP) RBH 20)
SO FINE (Duffy Rock Music, PRS/EMI April Music, Inc. (ASCAP)/Genius Music, ASCAP/CMM Publishing, ASCAP/Nigel Staff Publishing, ASCAP/Ultia Tunes, ASCAP), HL, H100 37, RBH 98)
SOMETHING SPECIAL (The Downward Music Co., ASCAP/Universal Music Publishing, Inc. (ASCAP)/Notting Dale Songs, Inc. (ASCAP)/Morming Core, BMI) RBH 88)
SOUND OF MADNESS (Driven By Music, BMI/EMI Blackwood Music, Inc. (BMI)/Two Of Everything Music, ASCAP/Music Of Windswept, ASCAP), HL, H100 85)
SOUNDS LIKE LIFE TO ME (EMI April Music, Inc. (ASCAP)/Publishing Landing Songs, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Impales Music, BMI/Danahill Music, BMI), HL/WB/M, CS 18, H100 98)
STRANGE (Warner-Tamerlane Publishing Corp., BMI/Boatright Baby, BMI/This Is Hit, Inc., ASCAP/Troy D Songs, ASCAP/Sweet Summer Music, ASCAP/Crossdown Uptown Music, ASCAP/Major Bob Music, Inc. (ASCAP), WB/M, CS 11, H100 84)
SUCCESSFUL (Warner-Tamerlane Publishing Corp., BMI/ve Write LLC, BMI/EMI Blackwood Music, Inc. (BMI)/April's Boy Music, BMI/Young Money Publishing Inc., BMI), HL/WB/M, H100 80, RBH 11)
SUFRE (Universal Music - Careers, BMI/Warner-Tamerlane Publishing Corp., BMI) LT 9)
SUMMER NIGHTS (Sony/ATV Cross Keys Music Publishing, ASCAP/Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP/Stage Three Music, Inc. (ASCAP)/Crossdown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc. (ASCAP), HL, CS 6, H100 37)
SUN COME UP (Bad Ass B Division Music, ASCAP/Sean Music Publishing, BMI/EMI Blackwood Music, Inc. (BMI)/4 Blunts Ltd. At Once Publishing, ASCAP/First N' Gold Publishing, BMI/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Money Mack, BMI) RBH 94)
SUNSHINE (Universal Music - Z Tunes LLC, ASCAP/Cecile Barker Publishing, ASCAP/Avant Garde Music Publishing, ASCAP/Universal Music Publishing, Inc. (ASCAP)/EMI April Music, Inc. (ASCAP)/Carter Boys Entertainment, ASCAP/Flyte Tyme Tunes, ASCAP/Li Lu Publishing, BMI/Essential Live, BMI/Jamie Combs Publishing, BMI/Tobby Robinson, BMI/EMI Blackwood Music, Inc. (BMI), HL/WB/M, RBH 62)
SUPANAM HIGH (R Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI/Millonaire Mentality, ASCAP/EMI

L

LAST CHANCE (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Noonlime Tunes, SESAC/EMI Combine Music, SESAC/Foray Music, Inc. (ASCAP)/Jaylen Adonis Music Publishing, SESAC/Christian Combs Publishing, SESAC/Aztec Tracks, ASCAP), HL/WB/M, H100 66, RBH 6)
EL LATIDO DE MI CORAZON (Not Listed) LT 45)
LIVING FOR THE NIGHT (George Straight Publishing Designee/Bubba Strait Publishing Designee/Sony/ATV Acuff-Rose Music, BMI/Unwound Music, BMI), HL, CS 8, H100 68)
LOBA (The Carmel House Music, BMI/Ensign Music Corporation, BMI/Rodriguez Music, ASCAP/EMI April Music, Inc. (ASCAP)/Ediciones Musicales Clappers, S.L., Warner Chappell Music Spain S.A., SGAE/Armaf, Coast Music, BMI/Chrislays Songs, BMI), HL/WB/M, LT 4)
LOCO POR TI (Universal Music, Inc. (ASCAP) LT 24)
LO INTENTAMOS (Not Listed) LT 1)
LOL - 1 (April's Boy Muzik, BMI/Warner-Tamerlane Publishing Corp., BMI/Cherry Music Publishing, BMI/Cher Hudable Publishing, BMI/Scoutja Boy Tell'em 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 48)
LONG LINE OF LOSERS (Kevin Fowler Music, BMI/Music Of RPM, ASCAP/Category 5 Music, ASCAP) RBH 92)
LONG PAST GOOD (Megan Mullins Music, BMI/Cat IV Songs, ASCAP/Cal IV Entertainment, LLC, BMI) CS 50)
LOVE DRUNK (Martin Johnson Music, ASCAP/EMI April Music, Inc. (ASCAP)/Mayday Malone Music, ASCAP/State One Songs America, ASCAP/S1 Songs, ASCAP/EMI Blackwood Music, Inc. (BMI)/Reptilian Music, BMI), HL/WB/M, H100 52)
LOVED/LOVE (Stelen Germanotta p/v/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of God Publishing, Inc., BMI/Globe Music, Inc., BMI/RedOne Productions LLC, BMI), HL, H100 8, RBH 91)
LOVE STORY (Taylor Swift Music, BMI/Sony/ATV Tree Publishing, BMI), HL, H100 42)
LOVE YOUR LOVE THE MOST (Sony/ATV Tree Publishing, BMI/Sony/ATV Acuff-Rose Music, BMI), HL, CS 20, H100 81)
MAJIC (563 Music Publishing, ASCAP/Universal Music - Z Tunes LLC, ASCAP), HL/WB/M, RBH 75)
MAYBE I SAY (Ebie's Baby Bus Publishing, ASCAP/Very Good Beats, BMI/Hip Hop Since 1978, BMI/Senseless Music

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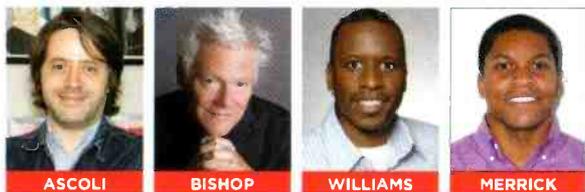
RECORD COMPANIES: Sony Music Entertainment U.K. appoints **Philippe Ascoli** senior A&R director for Columbia Records, effective Sept. 7. He previously held simultaneous positions as managing director of Virgin France and president of Source etc, a label he founded in 2005.

Sony Music Nashville names **Skip Bishop** VP of promotion. He was VP of national promotion at Arista Nashville.

EMI Music appoints **Charlotte Robertson** VP of consumer reach and promotes **Bob Heinemann** to VP of interactive marketing for North America. Robertson was head of marketing at British Sky Broadcasting's online business unit, and Heinemann held the same title at Capitol Music Group.

Columbia Records appoints **Scott Greer** head of its new marketing team, dubbed the Grey Team. He was VP of marketing at Epic Records.

Jive Label Group promotes **Wendy Washington** to executive VP of media relations. She was senior VP.



DIGITAL: LimeWire taps **Zeeshan Zaidi** as head of global. He was COO at the online media startup NABBR.

TV/FILM: BET Networks names **Reggie Williams** senior VP of music strategy and operations. He was COO at Desi Hits.

RELATED FIELDS: The merchandising company Cinder Block names **Will Merrick** executive VP of business development. He was director of digital programming and strategy at MTV.

Dial Global/Triton Radio Networks appoints **Conrad Trautmann** to the newly created position of executive VP of technology. He was senior VP of engineering and IT at Westwood One.

—Edited by Mitchell Peters

GOODWORKS

PROJECT AHIMSA ALBUM RELEASE TO BENEFIT YOUTH MUSIC PROGRAMS

The nonprofit group Project Ahimsa was founded as a non-violent response to hate crimes against Sikh and South Asian communities in the United States after the Sept. 11, 2001, terrorist attacks. With the goal of empowering youth through music, the organization began holding benefit concerts to help fund youth-focused music education programs in underdeveloped communities around the world.

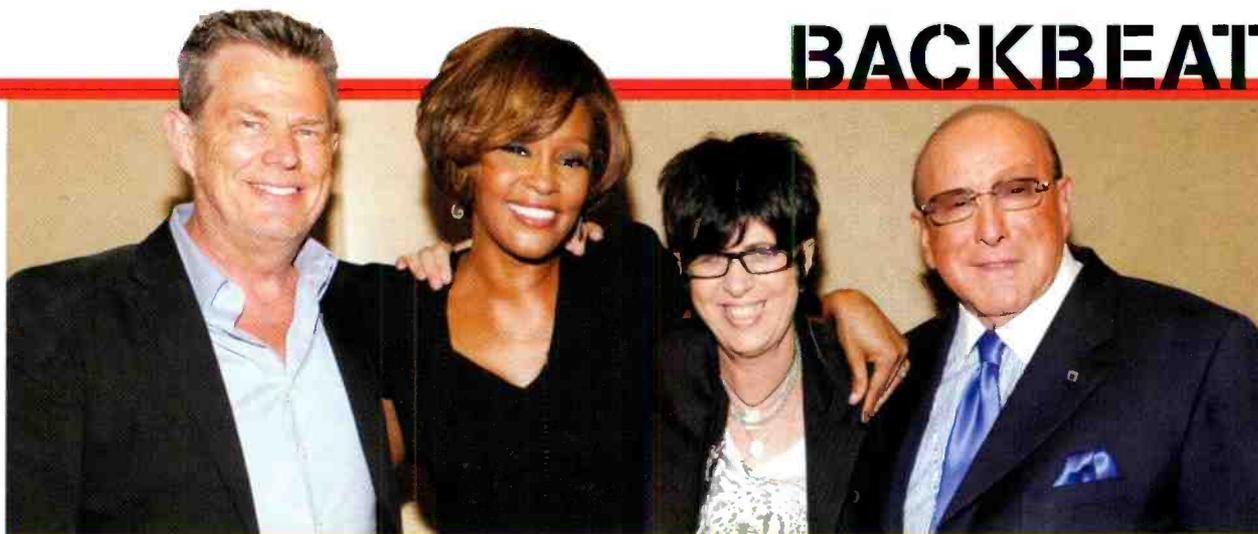
"We called [the fund-raiser events] 'Ahimsa,' which means 'nonviolence to all living things' in Sanskrit," Project Ahimsa co-founder Vijay Chattha says. "Our feeling is that music is the universal language that connects us all."

Since 2001, Project Ahimsa has distributed nearly 80 grants ranging from \$1,000 to \$1,500 to music education programs in 14 countries. The funds are primarily given to "communities that were suffering from communal violence, high levels of dropout rates or gang violence," Chattha says. The ultimate goal, he adds, is to hand out musical instruments to kids who wouldn't typically possess such things.

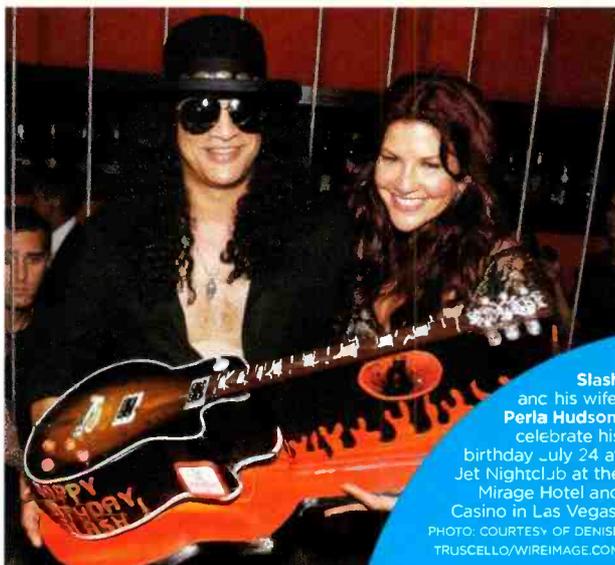
Last year the nonprofit asked music teachers and students around the world to contribute tracks to the album "Global Lingo," which Project Ahimsa will self-release Aug. 11. The set also features music by such acts as Michael Franti & Spearhead, J-Boogie, Miguel Migs and Junior Reid.

"Global Lingo" will be available for \$9.99 on iTunes and GlobalLingoMusic.com, according to Chattha. Proceeds from the album will be reinvested in music programs, he says, which can apply for a grant through ProjectAhimsa.org. —Mitchell Peters

BACKBEAT



Arista Records hosted a third listening event for **Whitney Houston's** album "I Look to You" July 23 at the Beverly Hilton in Beverly Hills, Calif. The album is scheduled for release Sept. 1. From left: **David Foster**, who produced the album track "I Didn't Know My Own Strength"; Houston; **Diane Warren**, who wrote "I Didn't Know My Own Strength"; and Sony Music Entertainment chief creative officer **Clive Davis**. PHOTO: COURTESY OF FRANK MICELOTTA/PICTUREGROUP



Slash and his wife, **Perla Hudson**, celebrate his birthday July 24 at Jet Nightclub at the Mirage Hotel and Casino in Las Vegas. PHOTO: COURTESY OF DENISE TRUSCELLO/WIREIMAGE.COM



Chuck D and Reach Global Music Publishing announce the establishment of the BMI-affiliated company Fight the Power and celebrate their continued music publishing partnership and representation of the Public Enemy catalog. Pictured are Reach Global president **Michael Closter** (left) and **Chuck D**.



Rock band **Phoenix** visited noncommercial KCRW Santa Monica, Calif., to perform live on "Morning Becomes Eclectic." From left: Phoenix's **Laurant Branc**, Glassnote West Coas: A&R/licensing representative **Jen Cornett**, Phoenix's **Deck D'Arcy** and **Thomas Mars**, Glassnote president **Daniel Glass**, Phoenix's **Christian Mazzalai**, KCRW music director **Jason Bentley** and RED VP of artist development and promotion **Edie Lundeen**.

INSIDE TRACK

SHELTON'S 'FIRE' KEEPS ON BURNING

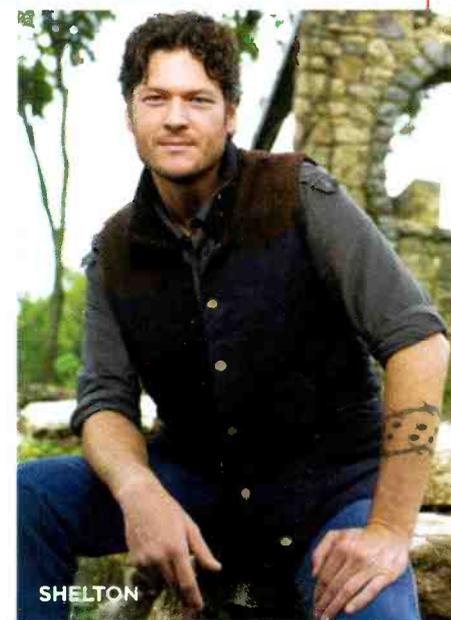
Blake Shelton is still promoting his album "Startin' Fires," which is barely 8 months old and two singles deep. But the country singer has also been in the studio with producer Scott Hendricks, working on what will become his sixth studio album, set for release in 2010.

"That's normally how I make records, over the course of a year-and-a-half or so," says Shelton, who also co-wrote some songs for girlfriend Miranda Lambert's new album, "Revolution," which is due Sept. 29. "I'll go in when I can and record songs that I'm excited about right then, and then when it's time to have a new album we're almost ready every time, which takes a lot of pressure off me."

Shelton says he's cut five songs so far, and "every damn one of them" is worth talking about. "They're all hits to me," he says, "but you never know. It's really a work in progress."

Shelton is happy to be working again with Hendricks, who was a new face on his production team for "Startin' Fires."

"I've gotten to know him over the last couple of years, and we're both from Oklahoma," Shelton says. "We've got a lot in common. Our personalities really match up good. And he's a guy who knows every trick in the book to make a great-sounding record. He'll listen to my ideas and put them on a record and has the ability to make them work."



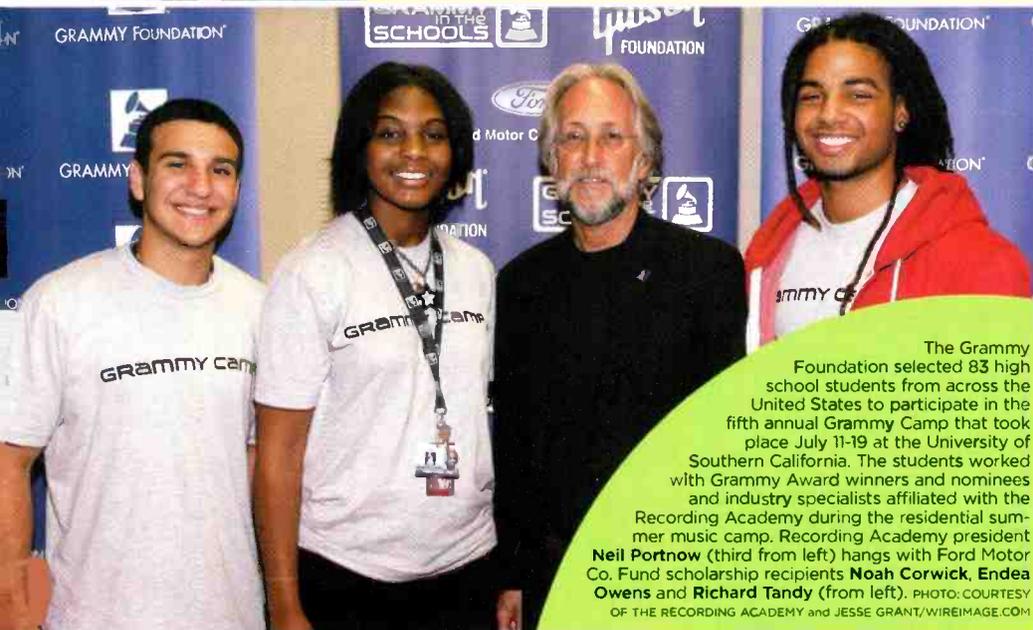
SHELTON



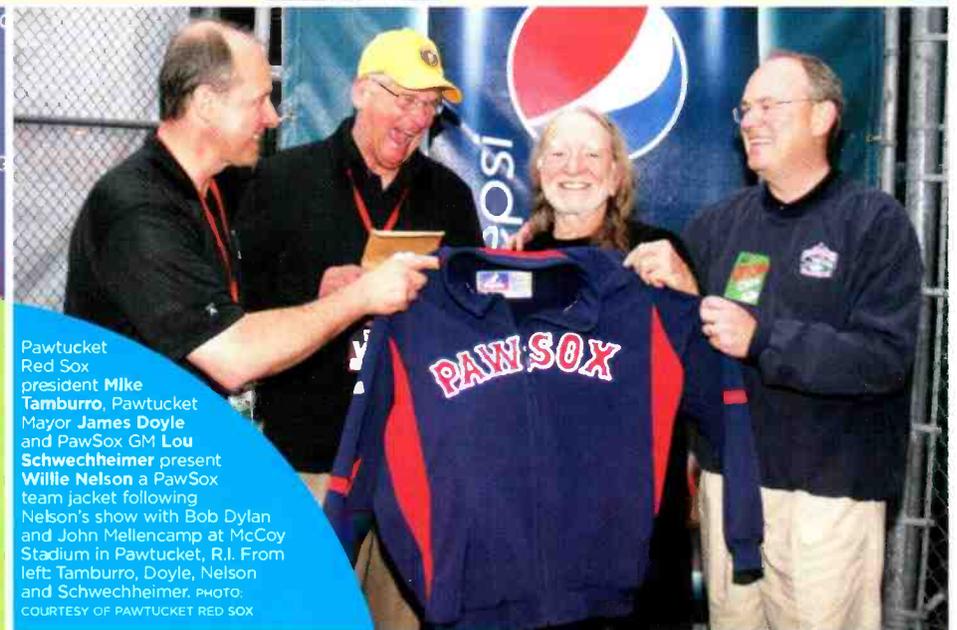
Nickelback was presented with a plaque to celebrate the 2 million copies sold of its album "Dark Horse" following the band's July 21 show at the PNC Bank Arts Center in Holmdel, N.J. From left: Nickelback manager **Bryan Coleman**, Union Entertainment Group partner/Nickelback manager **Bryan Coleman**, Nickelback's **Daniel Adair** and **Chad Kroeger**, Roadrunner VP of A&R **Ron Burman**, Roadrunner president **Jonas Nachsin** and Nickelback's **Ryan Peake**.



Sugar Ray's **Mark McGrath** (right) stopped by Billboard's New York offices to tape a segment for **Billboard.com**. The band is currently on tour in support of its new album, "Music for Cougars." Pictured with McGrath is **Billboard.com** news editor **David Prince**.



The Grammy Foundation selected 83 high school students from across the United States to participate in the fifth annual Grammy Camp that took place July 11-19 at the University of Southern California. The students worked with Grammy Award winners and nominees and industry specialists affiliated with the Recording Academy during the residential summer music camp. Recording Academy president **Neil Portnow** (third from left) hangs with Ford Motor Co. Fund scholarship recipients **Noah Corwick**, **Endea Owens** and **Richard Tandy** (from left). PHOTO: COURTESY OF THE RECORDING ACADEMY and **JESSE GRANT/WIREIMAGE.COM**



Pawtucket Red Sox president **Mike Tamburro**, Pawtucket Mayor **James Doyle** and PawSox GM **Lou Schwechheimer** present **Willie Nelson** a PawSox team jacket following Nelson's show with Bob Dylan and John Mellencamp at McCoy Stadium in Pawtucket, R.I. From left: **Tamburro**, **Doyle**, **Nelson** and **Schwechheimer**. PHOTO: COURTESY OF PAWTUCKET RED SOX



THE NEW MUSIC SEMINAR

The New Music Seminar, a one-day educational and networking event for artists, managers, music labels and others in the music business, took place July 21 at New York University. The seminar, led by co-founder **Tom Silverman** and former NMS colleague **Dave Lory**, featured keynote speaker **Courtney Holt**, president of MySpace Music, and included panelists and music industry leaders like Nettwerk Music Group CEO **Terry McBride**, S-Curve Records founder/CEO **Steve Greenberg**, MTV host **Sway Calloway**, recording artist **Mickey Factz**, producer **Sam Hollander**, Paradigm Agency president **Marty Diamond**, Pandora founder/CEO **Tim Westergren**, OurStage.com director of community **Kristin Bredimus** and Topspin president **Ian Rogers**. PHOTOS: COURTESY OF JEN MALER

ABOVE LEFT: From left: WiredSet CEO **Mark Ghunheim**, New Music Seminar co-founder and Tommy Boy Records founder/owner **Tom Silverman**, Topspin president **Ian Rogers**, Crystal Math Management partner **Mathieu Drouin**, TuneCore co-founder **Peter Wells** and MySpace Music president: **Courtney Holt**.

ABOVE RIGHT: New Music Seminar co-founder and Tommy Boy Records founder/owner **Tom Silverman** (left) and MySpace Music president **Courtney Holt**.

RIGHT: From left: Producer **Saint Louis**, OurStage.com director of community **Kristin Bredimus**, MTV host **Sway Calloway**, New Music Seminar co-founder and Tommy Boy Records founder/owner **Tom Silverman**, artist **Mickey Factz**, producer **Sam Hollander** and Fool's Gold owner/DJ **Nick Catchdubs**.



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